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EXPOSURE

The 100 Best Ways For Your Music To Get Attention

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While putting together our first Maximum Exposure list, we compiled literally hundreds upon hundreds of very specific platforms and then had the audacity to recruit 20 experts in marketing and publicity to rate each of them. We received plenty of feedback—some of it not printable here. But once we had secured our panels, the notion we heard again and again was that in reviewing our choices, they felt that they now knew new places to expose music.

That's the spirit with which this list was created, compiled and constructed. Our hope is that it becomes a useful tool—posing new platforms, sure, but providing scads of insight, data, contacts and strategies for ones you already know.

There were sure surprises. While online channels may one day be the primary means of communication, distribution and promotion, the list demonstrates that despite all the upheaval over new media, our experts believe that what is called "old media"—TV, print, radio—still provides a mass audience that new media doesn't consistently reach.

That's not to say new media isn't critically important. To have a shot at success, it's still all about getting a relationship with all the moving parts of Apple (Nos. 1, 4, 17, 27 and 48), being heard in today's hottest video games (Nos. 6, 10, 13 and 28) and knowing how to get onto high-traffic Web pages (Nos. 11, 15 and 34). Perhaps most important, new media gives artists an alternative when old media isn't checking for them. Look at our case study on Soulja Boy (see page 17).

It's perhaps most important to note that this list is a reflection of our 20 esteemed experts. Billboard editors didn't vote, add no filter and kept the methodology as simple as we could. This year's honoree could be next year's flashes in the pan. (Oli, Perez Hilton, can you hear the clock ticking?)

Next year we'll start anew with, we suspect, an expanded outlook and, of course, another crop of tips and platforms. Maybe by then, emerging trends in mobile, brand-run record labels or artist-designed apparel lines will hump this year's holy trifecta of Steve Jobs, Oprah Winfrey and Simon Cowell down a peg. Stay tuned—we'll be there, score cards waiting.

To say new media isn't critical—yet.

KAMAU HIGH
Senior correspondent, branding
Billboard

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LATINFESTS!
I was reading my recent copy of Billboard and was surprised to see mention made of two small indie shows being used as a counterpoint to AEG's desire to put together a Latin alternative music festival in the United States in the near future. With all due respect to the people who put them together, Antidotio Festival and Aira Fest were packaged with hard-to-sell acts or acts that had been in the market too recently to headline a show of that size. The greater Los Angeles area is the largest market for this music and an obvious choice for a possible future festival.

There have been successful Latin alternative tours. The first one I can think of was put together by the person who now runs Live Nation's Latin-American interests, Bruce Moran. It was called Rockinvasion and took place more than 10 years ago.

Among other packaged venues, it sold out two nights at the Gibson Amphitheatre in Universal City, Calif. Since then, I am sure you can talk to promoters big, medium and small across the country and they can all talk about successes.

Tomas Cookman
National Records
Cookman MGMT

Billboard executive director of content and programming for Latin music and entertainment Leila Cobb responds: Billboard has in no way dismissed the possibility of an alternative Latin festival and hopes that one will launch and remain viable for years. But while individual Latin alternative acts have had touring success in recent years, the scenario cannot be said for an alternative Latin festival. No event of this kind has been viable for an extended period of time in this country yet...

WRITE US. Share your feedback with Billboard readers around the world. Send correspondence to letters@billboard.com. Include name, title, address and phone number for verification. SUBSCRIBE. Go to: billboard.biz/subscribe or call 800-562-7706 (U.S. toll free) or 818-487-2956 (international).
The good news: Some observers don’t believe the recent upheaval on Wall Street will significantly worsen the music industry’s prospects.

The bad news: The reason they think so is that the industry is already in the tank.

“The music industry is in such bad shape that little things like Wall Street don’t bother us anymore,” Koch Entertainment chairman Michael Koch says. Similarly, Sheridan Square president/CEO Michael Olsen says, “If you are out trying to buy or finance anything now, you will have a hard time. But that’s the way it’s been. Did the events of the week change this? Probably not.”

The U.S. government’s $85 billion bailout of insurance giant AIG, Bank of America’s agreement to acquire Merrill Lynch and Barclays’ agreement to acquire bankrupt Lehman Bros. “North American investment banking and trading operations have rearranged the landscape of the U.S. financial system. That, in turn, has caused deep seared jitters in world financial markets about more shocks to come.

Music-related stocks fared better than most in the resulting sell-off, but in part because companies like Warner Music Group (WMG) and Trans World Entertainment had already fallen out of favor with investors.

Another possible explanation: Merrill Lynch and AIG don’t appear to be involved in the music business to any degree of consequence.

Lehman Brothers is linked to at least one music-related investment. Its private equity business, which isn’t being acquired by Barclays, manages a fund that provides equity funding for music publisher EverGreen Copyrights. But EverGreen issued a statement saying that Lehman Brothers’ Chapter 11 filing will have “no financial impact on EverGreen operations.”

EverGreen is “under no pressure to sell the company,” since Lehman itself is not a shareholder in EverGreen, but only the manager of the fund that has the equity stake. As such, it’s been a bankruptcy court wouldn’t be able to order the sale of EverGreen, only the Lehman unit controlling the fund. A Lehman spokesperson declined to comment.

Meanwhile, Schulhoff says, “EverGreen continues to actively acquire music publishing catalogs and recently closed three new deals.”

As for the majors, Universal Music Group is sitting pretty as a subsidiary of fiscally sound Vivendi, while Sony Corp. has agreed to buy BMG from Bertelsmann for $2.1 billion and can finance the deal out of cash on hand. WMG carries $2 billion in debt and so far has had no trouble paying off interest out of cash flow, while EMI Group carried $5 billion in debt, which could be subject to the whims of the debt market in the future if Terra Firma subsequently needs to refinance its debt load (Billboard, May 31).

One concern, however, is that the market downturn will affect the ability of music industry players to meet and deal. “Music is considered an out-of-favor industry, so it’s difficult to do transactions and raise capital already,” says Geoffrey Madden, a partner with New York-based boutique investment advisory/investment banking firm Christman & Madden. “But we just went from the micro to the macro... and my simple answer is, ‘Yes, what happened on Wall Street will impact the music because it will affect every industry.”

As the ramifications of the market drop trickle down, some fear that the reduction in consumer entertainment spending dollars could affect music.

Universal Music Group’s situation, however, is better than most, having already been the subject of a takeover by Terra Firma Capital Group, which specializes in middle-market companies, and agreed to pay $2.1 billion for BMG. When asked if he agreed, Jeff Lehmam, managing member of Terra Firma Capital Group, which specializes in middle-market companies, and agreed to pay $2.1 billion for BMG, said, “Of course it’s a deal.”

But Jeff Lehman, managing member of Terra Firma Capital Group, which specializes in middle-market companies, disagrees. For one, he jokes that “all the music fans who work at Lehman Brothers will cut back on their music purchase.” But if the economy continues to worsen, “We won’t have to worry about the financial market down along with it, ‘a sinking ship will affect all ships,’ he adds.

Illustration by Wesley Bedrosian

www.americanradiohistory.com
The barriers of entry into the ticketing business have been broken down through the advent of the Internet.

—Peter Luukko, Global Comcast

Live Nation Takes On Ticketmaster With SMG Deal

No one’s publicly calling it a turf war, but it sure gives the appearance of one. Live Nation’s exclusive ticketing deal with Philadelphia-based venue operator SMG (billboard.biz, Sept. 12) sends a message that Live Nation is not only moving its own business away from Ticketmaster, it will aggressively try to cut into Ticketmaster’s market share. And if this is indeed war, Live Nation shows it has a wulke in the arsenal: its status as the world’s largest promoter and content provider (see story, TK).

It’s clear that status played a role in Live Nation’s deal with SMG to provide ticketing for its venues across North America. “This agreement not only is going to increase our ability to get Live Nation events, but it also gives us flexibility to work with other promoters while giving our venues a state-of-the-art ticketing system,” SMG executive VP of sports and entertainment Mike Evans says.

Live Nation Ticketing will launch in 2009 as a full service, in-house ticketing company to manage Live Nation’s ticketing gateway, LiveNation.com. The company has always said it will vie for ticketing contracts at third-party venues above and beyond its own considerable portfolio of amphitheaters, clubs and theaters.

The lucrative arena ticketing business has largely been Ticketmaster’s domain, and the Live Nation/SMG deal could cut into it significantly. The alliance gives Live Nation an exclusive agreement to sell tickets at North American facilities controlled by SMG as existing contracts allow.

“Obviously SMG has a lot of inventory, so this certainly is a great move for Live Nation,” says Peter Luukko, chairman of Global Comcast, another facilities management firm also based in Philadelphia.

“This shows Live Nation is going to be very competitive in the ticketing business,” says Luukko, whose company runs a full-service ticketing business of its own in New Era Ticketing. “The barriers of entry into the ticketing business have been broken down through the advent of the Internet. Anybody can compete and Live Nation, with its content, are certainly going to be great competitors.”

The Ticketmaster business model is primarily based on rebates on ticket sales that go back to the building, based on service charges. The Live Nation ticketing approach has not been revealed, and Live Nation Ticketing CEO Nathan Hubbard wasn’t ready to explain it to Billboard for this story. “But I am certainly ready to say that this is a very profitable arrangement for all of SMG’s clients,” he says.

Hubbard stresses that other promoters’ events will get the same level of marketing and service as a Live Nation show. “Today as a business we ticket more than 2 million tickets for artists and venues and tours that are frequently not our own, just through our MusicToday business,” Hubbard says. “I think we show a solid, consistent, industry-leading track record of putting the interests of the client first.

FRIENDLY COMPETITION

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DAMAGE CONTROL

Ticketmaster’s Take On The Deal

Ticketmaster president/CEO Sean Moriarty says the agreement between Live Nation and SMG will have little effect on Ticketmaster’s future business, particularly in the short term.

Moriarty points out that SMG doesn’t own the buildings it manages and “has a responsibility to make recommendations in accordance with the best interests of the municipalities” that the company represents.

“They mostly choose partners based on either a formal ‘request for proposal’ process or otherwise in a competitive bidding process,” Moriarty says in a prepared statement.

SMG executive VP of sports and entertainment Mike Evans adds that his company has only a small fraction of agreements that require competitive bidding. “The majority of our clients rely on us to manage their venues in a way that maximizes their financial returns, and that includes ticketing,” Evans says. “The bottom line is we control the majority of what our ticketing agreements are.”

Live Nation Ticketing CEO Nathan Hubbard admits that some SMG buildings won’t be initially included in the deal, “and in those cases we’ll be working really closely with the venues to demonstrate the overall proposition that is the foundation of this deal: We’re a vertically integrated music company that brings great content plus great distribution plus great marketing as a single-source provider to venues.”

The first SMG tickets will transition to Live Nation Ticketing in late 2009 and are expected to ramp up to an estimated 5 million tickets annually by 2011 as SMG’s current ticketing contracts, most of which are with Ticketmaster, expire. Live Nation says the total tickets included in the deal amount to approximately 25 million during its term.

Moriarty notes that SMG has exclusive contractual obligations to Ticketmaster through December 2010. He adds that the Live Nation/SMG deal would put at risk less than 250,000 of Ticketmaster’s total ticket sales in 2009. Hubbard says the terms of the contract run for five years once the initial SMG tickets have transitioned into the deal.

According to Live Nation, the incremental tickets included in the SMG deal represent an estimated 25% annual increase in the 13 million tickets Live Nation Ticketing already wants to control in its own Live Nation venues across North America.
Headed For The Future

Best Buy To Drive Digital Platforms With Napster Acquisition

When Best Buy announced its $1.21 billion acquisition of Napster, the first question on many lips was, “Why?”

After all, Best Buy’s effort to offer a co-branded music subscription service with Napster is largely viewed as a nonstarter, with label sources saying the retailer was disappointed with the results. Napster, meanwhile, has been limping along for years. Despite switching to a digital rights management-free download format and adding a browser-based platform earlier this year, the service has yet to break the 1 million subscriber mark—subscriber numbers, in fact, fell last quarter—and its cash flow positive status is primarily due to virtual elimination of a marketing budget and a massive restructuring last year.

The answer to the question is that the acquisition is part of a much broader Best Buy strategy to leverage its leading market share in consumer electronics sales to bundle services in those devices that bring in recurring monthly revenue after the initial sale.

“Best Buy is not talking about buying a music subscription service,” Napster CEO Chris Gorog says. “They’re talking about buying a platform to use as the foundation for delivering digital media over the long haul. There’s a clear recognition that all entertainment products are going to be delivered electronically. This is Best Buy’s statement that they want to be an important player in the delivery of that content.”

During the last few years, Best Buy has taken several steps to expand into the services business. This includes selling subscription services like TVo, DirecTV and XM Radio in tandem with the devices those services use.

In buying Napster, Best Buy now owns a content service that it can persuade makers of consumer electronics like stereos, TVs and computers to embed in their products, in return for better shelf placement and promotional support.

Billboard to Participate in Advertising Week

Billboard will be participating in a number of events throughout Advertising Week, an annual gathering of advertising and media leaders in New York. All Billboard events will take place at the Nokia Theatre.

On Sept. 23, Billboard and Yahoo will present an evening of live music featuring the Break and Repair Method, Carter’s Chord and Young Steff. An invitation is required to attend the event, which kicks off at 8 p.m. At 11 a.m. Sept. 25, editorial director Bill Werde will moderate a showcase, “Bands & Brands: Anatomy of a Deal,” presented by the Assn. of Music Publishers.

The event features a presentation by Jose Cabaco, chief creative officer at Euro RSCG North America, and Fabien Moreau, chief marketing officer of record label the Hours, with both discussing their recent partnership.

Lou Reed’s manager Tom Sarig will then talk about Reed’s involvement in a recent Carter project and the evolution of artists and brands. Finally, Grey Group senior VP/director of music Josh Rabinowitz will discuss a recent contest held to find a new song for use by Pantene and then introduce contest winner Rosi Golan, who will perform her track, “Shine.”

After the “Bands & Brands” panel, Billboard will present a conversation between former editorial director Tamara Conniff and musician Jon Bon Jovi. The discussion will begin at noon.

Registration for the panels is free at advertisingweek.com.

Billboard’s Christmas Adds Publishing Duties

Billboard senior retail correspondent Ed Christian is adding the publishing beat to his responsibilities.

In his new role, Christian will be responsible for leading the coverage of publishing issues for all Billboard products, including the weekly magazine, billboard.biz and Billboard Bulletin. Beginning in October, he will write the biweekly Publishers Place column and his long-running Retail Track column on alternating weeks.

Christian will continue to report to editorial director Bill Werde and remain based in New York.

Christian, the dean of music business reporting, joined Billboard in 1989.
Power Players Special

Billboard's 4th annual Top Women in Music special will spotlight the most powerful and talented female executives in the music industry as they celebrate their achievements.

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Hotel Cafe Tour Presents An All-Female Bill

For the past several years, the Hotel Cafe tour has operated under a simple concept: take the laid-back, singer/songwriter vibe of its namesake Los Angeles performance space/coffee house and transept that to intimate venues around the country.

Instead of opening acts and headliners, the shows find the artists collaborating with one another throughout the night. And that approach is resonating at the box office. This spring, the Hotel Cafe tour had its most successful outing to date: 11 shows reported to Billboard Boxscore (10 of which were sellouts) grossed $198,000, a massive earning spike compared with runs in 2005 ($44,902 from six shows) and 2006 ($53,079 from 10 shows).

Now, organizers are ramping up for their biggest endeavor yet, with a twist: All the acts on a fall run that begins Oct. 9 in Santa Barbara, Calif., are female. Such established artists (and Hotel Cafe veterans) as Rachael Yamagata, Ingrid Michaelson and Meiko are on the bill alongside such newcomers as Priscilla Ahn, Jaymay and Kate Havnevik.

"In the world of singer/songwriters, we're just so impressed with the level of songwriting that is being dominated by women," co-founder Josh Neuman says of the decision to stick with one gender this time around. "This is our opportunity to bring so many of them from different genres and put together a package."

The 32-date tour will boast 18 artists, with each night featuring five or six performers, depending on the location. The all-female lineups will inevitably evoke memories of the Sarah McLachlan-founded Lilith Fair music festival, which toured for a third and final time in 1999, even if the 2008 Hotel Cafe tour will be of a far more modest scale than that fest. Neuman stresses that one of the founding principles of the Hotel Cafe concept has always been the "sense of community" that developed at the original space, and the goal has always been to reflect that in the stage show.

"It gives the artist an opportunity to have a different experience," he says. "If you're in a band or a solo artist, you may tour for 18 months with the same people, playing the same songs the same way. I think in terms of the success of the tour, one of the greatest things is presenting the songwriters in a unique light."

The performers are excited to shake things up as well. "This will be interesting," Yamagata says. "They're all cool chicks and they're all talented. You want to meet sassy? Ride the bus."

Artistically, Yamagata cites the free-form structure of the shows as creatively inspiring and beneficial for up-and-coming artists who might not be able to play midsize clubs yet.

"It gives several different flavors of people under one aesthetic," she says. "It's very much a throwback, old-school, everyone's-on-the-same-team kind of show. You get this 'Last Waltz'-type mentality, where everyone is jumping on the stage with each other."

Yamagata and Meiko have albums out this fall, and both have opted to tour under the Hotel Cafe banner instead of going out on their own. Ultimately, the goal is to keep cross-pollinating fan bases for artists like Michaelson, who's enjoyed substantial success with TV and commercial syncs, with some of the lesser-known acts.

"It's like a snowball effect," Meiko says. "My fans come for me and stay for me, but leave as a fan of everybody."
Producer/Songwriter
Norman Whitfield, 65

Whitfield pushed the Temptations into edgier musical territory, urging them to address the cultural and societal revolution at hand. “Norman Whitfield was one of the most prolific songwriters and record producers of our time,” Smokey Robinson says in a statement. “He will live forever through his great music.”

Whitfield left Motown in 1973 to form his own Whitfield Records, taking with him the group the Undisputed Truth. His biggest hit from this era was Rose Royce’s “Car Wash,” which topped the Billboard Top 100 in 1977.

Whitfield returned to Motown in the early ’80s, resuming his collaboration with the Temptations on such hits as “Sail Away.”

In recent years, Whitfield spent six months on house arrest for failing to report years’ worth of royalty income.

—Jonathan Cohen

Rick Wright, 65. Pink Floyd keyboardist, whose playing enriched some of the most popular songs in rock history, died Sept. 15 in Britain after a short battle with cancer. Born July 28, 1943, in MidSubmit. England, Wright met Roger Waters and Nick Mason at architecture school and formed the band Sigma 6 in 1965. Once Syd Barrett joined shortly thereafter, the name was changed to Pink Floyd.

Wright and Barrett were the driving creative forces behind the band’s early psychedelic rock, captured on the 1967 album “The Piper at the Gates of Dawn” and the following year’s “A Saucerful of Secrets.” Wright remained an integral part of the songwriting process after David Gilmour replaced the mentally unstable Barrett in the spring of 1968, penning “Us and Them” and “The Great Gig in the Sky” from 1973’s seminal “The Dark Side of the Moon.”

But the group steadfastly refused to reunite, with Gilmore recently telling Billboard, “The thought of going back to Pink Floyd just doesn’t interest me.”

Wright also recorded an album in 1984 under the band name Zee and released two solo albums.

—JC

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It wasn't so long ago that a comprehensive promo plan meant working a record to radio and maybe buying ads in the local alternative paper when a band went on tour. This may sound quaint, or maybe, if your job depends on successfully promoting a band, it sounds blissfully simple. Today, the ways artists can promote their music have proliferated so rapidly that it can be hard to keep up with what's new—and what's actually cutting through the clutter.

It's in this context that Billboard decided to geek out with 20 promotions and publicity experts across genres and mediums to create the ultimate multimedia metric: Our first MAXIMUM EXPOSURE list. Ever wonder about the relative value of a cover of Rolling Stone, a gig on "Oprah" or a song on "Gossip Girl"? Read on.
SYNCHABLE FORAPPLE

Promo Spots Provide Coveted Showcase For Music
BY CORTNEY HARDING

ILLUSTRATION BY IAN KELTIE
Patrick Wimberly can't stop giggling. The reason for his uncontrollable mirth? The drummer for Brooklyn-based indie rock band Chairlift can't quite process what he saw on a TV screen the day before. It was a second commercial advertising Apple's newly launched fourth-generation iPod Nano—with the Chairlift song "Bruises" playing in the background. Bandmate Aaron Pfenning had a similarly surreal experience. The Chairlift guitarist happened to be at an Apple store in Boulder, Colo., when the "Bruises" spot aired. "I was picking my computer up from the repair desk, and all of a sudden there it was," Pfenning says. "The employees just swarmed me."

Wimberly and Pfenning certainly have every right to be euphoric. Chairlift is one of two bands featured in a new set of Apple ads, a platform industry experts surveyed by Billboard view as the best way to expose an act. For Chairlift and Copenhagen-based Asteroids Galaxy Tour, the band featured in a new iPod Touch ad, the question now becomes how they utilize their new exposure to grow and build their careers.

Perhaps it's best that the bands take a moment to gain some perspective. It's easy to be blinded by Feist's blue sequins or the Ting Tings' dancing silhouettes and think that an Apple ad is the ticket to instant stardom. Even huge stars like U2 and Coldplay have profited from their appearances in Apple spots. But while pretty much every band that appears in an Apple TV spot enjoys some sort of sales boost, more often than not, the increases are modest. Brazilian band CSS, for example, saw steady increases in album sales after an iPod Touch ad featuring its song "Musik Is My Hot, Hot Sex" started running in October 2007, but the sales figures crossed the 1,000-copies-per-week mark only twice and have petered off since then. The band has sold 48,000 albums, according to Nielsen SoundScan.

Likewise, Cut Chemist, which was featured in an iPod Nano ad in September 2006, had a modest boost in sales of single "The Audience Is Listening Theme Song," but sales of album "The Audience Is Listening" declined from August to October 2006, with the band's October total of 2,600 copies almost half of its August sales.

For Asteroids Galaxy Tour, the group's biggest hurdle might be that it doesn't have a full-length record available. Yael Naim's single "New Soul" sold 135,000 copies the week after it was used in a MacBook Air commercial that began airing in January. The song has gone on to sell more than 1 million units. Yet her album, which wasn't released in the United States until late March, entered the Billboard 200 at No. 55 and has sold slightly more than 100,000 copies.

Still, no music promotional platform boasts a perfect batting average. And thanks to the still-massive popularity of the iPod and Apple's reputation for product innovation, the company's TV ads provide lucky recording artists with a highly coveted public stage.

According to Kay Quartararo, co-owner of Chairlift's label Kanine Records, the band's placement in the new Apple Nano ad was shrouded in secrecy. "We got an e-mail from someone at Apple who wanted to check them out in L.A. in July, and then we didn't hear anything for a while," she says. "In mid-August, they called us to get permission to use the song, but they didn't tell us what the song would be used for or if it would even be used."

Although the band had received some play on noncommercial station KCRW Santa Monica, Calif.; toured with Ariel Pink; and received some blog buzz, Quartararo says she has no idea how the song came to Apple's attention. Apple representatives declined to comment.

Asteroids Galaxy Tour's road to an Apple TV ad was a little more traditional. According to Tim Clark, co-owner of iPhonic and owner of the band's management team, they worked with New York-based synth agency Zync to try to place a song in the ad. Clark says that Zync told them there was a possibility of "something special" happening, but they didn't think it would be Apple-related. Band bassist Lars Ivenson says that he was told that Apple "loved" the song a few weeks before the ad launched and that he was sworn to secrecy until the campaign started.

Now that the word is out, though, how will the bands use the campaign to build their careers? Clark says the Asteroids Galaxy Tour plans to remain unsigned and release music on its own. The band will put out a single Sept. 15 in the United Kingdom and has moved up the release date on its EP to mid-October. Clark adds that the band is planning to play gigs in the States in mid-November and will launch a larger tour in 2009. "We have the opportunity to exploit this, but we don't want to overplay it," Clark says.

Chairlift also plans to do plenty of touring in the coming months and will be on the road with Yeasayer in October and then head to Europe in November. Quartararo says she's ordered more copies of the band's album, "Does You Inspire You," which is available at iTunes and other download vendors but won't be released on CD until Sept. 30.

Aside from that, Wimberly says, "We haven't changed the plan that much."

And then he giggled again.

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**Digital Downloads Of Songs Featured In iPod Ads (In Which The Artist Does Not Appear)**

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<td>&quot;Music Is My Hot, Hot Sex&quot;-CST, 2007</td>
<td>42,000</td>
<td>10,000</td>
<td>106,000</td>
<td>116,000</td>
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</table>

*Figures cross the iPod Ads (In Which The Artist Does Not Appear) deck.

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**Digital Downloads Of Songs Featured In iPod Ads (In Which The Artist Appears)**

<table>
<thead>
<tr>
<th>Song</th>
<th>iPod Ads*</th>
<th>Radio*</th>
<th>National Ads*</th>
<th>Total*</th>
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<tbody>
<tr>
<td>&quot;Beige&quot;-iPhonic, 2006</td>
<td>120,000</td>
<td>15,000</td>
<td>33,000</td>
<td>188,000</td>
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<tr>
<td>&quot;Love Yourself&quot;-Darwin, 2005</td>
<td>15,000</td>
<td>251,000</td>
<td></td>
<td>266,000</td>
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<td>&quot;Same Troubles&quot;-P.M. Books, 2007</td>
<td>69,000</td>
<td>55,000</td>
<td></td>
<td>124,000</td>
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<tr>
<td>&quot;We're Not&quot;-Mavis B. 2007</td>
<td>40,000</td>
<td>158,000</td>
<td></td>
<td>198,000</td>
</tr>
<tr>
<td>&quot;Work in MI&quot;-Gazzelle, 2006</td>
<td>295,000</td>
<td>250,000</td>
<td></td>
<td>545,000</td>
</tr>
</tbody>
</table>
| "We have the opportunity to exploit this, but we don't want to overplay it." —TIM CLARK, ASTEROIDS GALAXY TOUR MANAGER

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**remenber to check out our sister site:**

- **www.americanradiohistory.com**

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**www.billboard.com | 13**
Power Panel
Industry experts ranked the top 100 ways to maximize exposure on the basis of two factors: ability to generate buzz and ability to drive sales.

DUNCAN BIRD
FOUNDING PARTNER, ANOTHER ANOMALY
anomaly.com/another
Another Anomaly is a marketing and branding agency, whose clients include Coca-Cola and Sony BMG.

JON COHEN
CO-CEO, CORNERSTONE
cornerstoneentertainment.com
Cornerstone is a marketing firm that serves the music, film, technology and fashion industries by specializing in urban and alternative lifestyles.

JOHN CRAMER
FORMER CO-FOUNDER, GIGANTIC MUSIC EVENTS
managing director giganticmusic.com
Gigantic is an independent label based in New York. Its roster includes the Walkmen, the Rumble Strips and Frank Turner.

DEAN CRUTCHFIELD
BRANDING EXPERT
Crutchfield is a former director of New Music Licensing at brand firm Wolf Ollins, where he worked with such clients as Unilever and Frito-Lay.

FELICE ECKER
FOUNDER/CO-OWNER, GIRLIE ACTION MEDIA & MARKETING girleiactionmedia.com
Girlie Action is a marketing and media relations company that is part of the Interpub Group of Cos. It has worked with such clients as Johnson & Johnson.

VLAD EDELMAN
CEO, ANSIBLE NOBLE ansiblemobile.com
Ansible Mobile is a mobile advertising agency that is part of the Interpub Group of Cos. It has worked with such clients as Johnson & Johnson.

MANNY HALLEY
CEO, IMANI ENTERTAINMENT GROUP imanigroup.com
Imani is an independent label and record production company.

DOROTHY HUI
VP OF STRATEGIC PARTNERSHIP MARKETING AND DIGITAL STRATEGY, WIND-UP RECORDS winduprecords.com
Wind-Up Records is a division of Wind-Up Entertainment. Its roster includes Evanescence and approximately 40 developers.

JOHN LEAL
OWNER, BRAZILIAN MANAGEMENT
Leal represents such country artists as Trent Summar.

BRAD LEBAEU
FOUNDER, PROMOTION promoffit.com
Pro-Motion is a dance music marketing and promotion firm. Clients have included Beyoncé and Madonna.

METHODOLOGY

14 BILLBOARD

2 PERFORMANCE ON "THE OPRAH WINFREY SHOW"

Important stage for established stars: AVERAGE VIEWERSHIP OF ABOUT 6.6 MILLION PER SHOW

Oprah Winfrey is one of the entertainment industry’s most influential tastemakers. Her sway over book sales is already legendary, but Winfrey also wields a formidable ability to drive music sales.

On Sept. 19, 2007, Reba McEntire, Justin Timberlake and Kelly Clarkson appeared on the show to do interviews and sing their respective songs from McEntire’s “Reba Duets” album, which came out the day before. “Reba Duets” wound up selling 301,000 units in its first week, according to Nielsen SoundScan. That’s a great start for new opening numbers in the SoundScan era.

Another big sales gainer was Leona Lewis, who appeared on the show March 17 to perform her single “Bleeding Love.” For the week ended March 23, “Bleeding Love” jumped 8-1 on the Billboard Hot 100, making Lewis only the third U.K. solo female performer to top the chart with a debut hit, as digital track sales surged 83% to 219,000.

Although Winfrey’s producers accept unsolicited pitches (Booking Team, Harpo Productions, 110 N. Carpenter St., Chicago, IL 60607), a couple of Jonas Brothers fans took a different tack when they waged a one-man campaign to get the teen sensations on the show via email, YouTube videos and online petitions. They finally prevailed when the sibling trio appeared on the show April 24 to perform its single “When You Look in the Eyes.” But the three brothers were apparently too clever to the conceit of the wrong demographic group. Their appearance didn’t have any discernible impact on sales.

—Kamau High

3 SONG IN A TV COMMERCIAL THAT RUNS DURING A SPECIAL EVENT WITH SIGNIFICANT VIEWERSHIP (SUPER BOWL, OLYMPICS, ETC.)

Big telemcasts with big viewships

97.5 MILLION VIEWERS FOR THE 2008 SUPER BOWL

It’s hard to beat the massive reach of a special TV event like the Olympics or the Super Bowl, but musical performances at such events are usually reserved for big-ticket stars. Still, unsigned singer/songwriter Kina Grannis filaged her way in front of tens of millions of U.S. TV viewers by winning a music contest sponsored by Doritos. The producer of her contestant song “Message From Your Heart” featured in a Doritos TV ad that aired during the Super Bowl and scoring a recording contract with Interscope Records. “Message” went on to sell 33,600 digital downloads, an impressive tally for a previously unknown performer.

Natalie Bedingfield’s “Unwritten” followed a more traditional route to a synch deal for a TV spot that ran during last year’s Daytime Emmy Awards. When New York-based advertising agency Grey began working on a global campaign for Procter & Gamble’s Pantene shampoo, it needed a song to accompany a package of images from previous commercials. Bedingfield fan Thomas Reddick, a global creative director for Grey based in New York, suggested “Unwritten.”

—Kamau High

4 SONG FEATURED AS iTUNES’ FREE SINGLE OF THE WEEK Free songs yield exposure and, sometimes, sales AUDIENCE N/A

Earlier this year, rising Bay Area hip-hop producer Checkmate Muzik produced Slo-o’s second album, “Devil on My Back.” For Muzik’s independent label Siege Records. As part of his efforts to shop the album to major labels, Muzik sent “Devil on My Back” to the urban editor at Apple’s iTunes store.

The editor liked the track “Soul on Ice” and took it to fellow iTunes staffers who determine what songs to spotlight. After the staff decided it wanted to offer “Soul on Ice” as a free Single of the Week, Apple contacted Muzik’s distributor TuneCore to secure permission to feature the track. Following the weeklong promo, “Soul on Ice” went on to sell less than 1,000 copies but Muzik says he was pleased by the experience. “The labels are more receptive to listening to what you have to say when you have the free Single of the Week,” he says. “That’s a big deal to them.”

A Single of the Week’s ability to help sales is perhaps best seen on album sales. After We the Kings’ “Check Yes Juliet” was chosen in February as a free Single of the Week, sales of the band’s self-titled debut album on 5-Curve Records went from less than 2,000 units to more than 5,000 for the week the band was featured.

—KH

5 SONG COVERED ON FOX’S “AMERICAN IDOL”

Show’s 2008 ratings fell but it’s still a huge hit

AVERAGE AUDIENCE OF ABOUT 27 MILLION VIEWERS

Every week, the producers of “American Idol” choose a theme for that week’s music. It could be anything from the songs of Marijah Carey to the 1970s. Those themes, according to a source close to the production, are chosen by executive producers Ken Warwick and Cecile Frot-Coutaz, slow creator Simon Fuller and Fox alternative programming president Mike Darnell.

Once the theme is set, a half-dozen people from the “ Idol” team dedicated to clearing music compile a list of songs for the show’s contestants. For broad themes, like the 60s, contestants could receive a thick sheaf of pages with hundreds of songs listed. For more narrow themes, such as Carey’s repertoire, the contestants would also get a CD with snippets of the songs to listen to.

After seven seasons, the-clearance department has built up a sizable catalog of cleared and clearance sheets that consists primarily of instantly recognizable pop songs. Contestants are, however, free to choose something not included in the cleared list, as long as the show can secure the right to use it. While it remains unclear if the upcoming season will stick with the theme song format, the executive producers remain the best to know about the next season’s music. The clearance department’s list. Send submissions to Warwick and Frot-Coutaz’s attention at FremantleMedia North America, 4000 W. Alameda Ave., Third Floor, Burbank, CA 91505.

—KH
MUSIC AFFAIRS MAN LOOKS FOR GOLD “GUITAR HERO III: LEGENDS OF ROCK” SALES IN THE UNITED STATES TOTAL 9 MILLION UNITS TO DATE.

Last year Tim Riley, VP of music affairs for videogame publisher Activision, was talking to Jim Chancellor, A&R rep for the United Kingdom’s Fiction Records. “I’ve got a soft spot in my heart for hardcore and Jim suggested I check out the band Gallows.” Riley says. Riley contacted the group’s manager Craig Jennings of Raw Power Management, who also manages Iron Maiden, and asked to hear some of Gallows’ music. At the time the group was still shopping for a deal, so Jennings sent the band’s demo. Riley liked what he heard and then took the next step. “The developer, NeverSoft Entertainment, needed to hear the music,” he says, pointing out that some songs just aren’t fun to play from a gamer’s perspective no matter how good they are.

NeverSoft gave its OK and Riley went back to Jennings with a licensing agreement. The whole process took about a month.

Riley has a staff of eight that works on getting music for the various “Guitar Hero” franchises. They keep abreast of the latest major-label and indie releases, see bands and listen to unsolicited submissions. He prefers that submissions be full-length CDs with album art. “I don’t like it when people e-mail my normal account,” he says. Send them to Riley’s attention at Activision, 3100 Ocean Park Blvd., Santa Monica, CA 90405.

Song Played During a Hit Movie’s Opening Credits Hit film can lead to hit sales. ABOUT 19 MILLION MOVIEGOERS, BASED ON U.S. BOX-OFFICE RECEIPTS OF $124.7 MILLION AND AN AVERAGE 2006 TICKET PRICE OF $6.55.

The opening credits in “The Devil Wears Prada” roll by on a montage of sleek beauties putting on their impossibly fashionable clothes, intercut with one woman, played by Anne Hathaway, who dresses in what passes for normal in a fashion movie.

As the nearly wordless scene plays out, KT Tunstall’s “Suddenly I See” is heard. “That song was the result of trying between 3 [million] and 4 million songs in that spot,” hyperbolic Fox Music president Robert Kraft says.

The impact on sales of “Suddenly I See” was immediate. The song went from selling a little more than 2,000 downloads a week before the film’s release on June 30, 2006, to tens of thousands of copies per week. The trend continued throughout the film’s run and increased again later in the year when it was released on DVD Dec. 10.

“Suddenly I See” may have actually benefited by not being on the movie’s soundtrack as a result of a breakdown in negotiations between Fox and Relentless Records.

“I get about 1,000 songs a day, and I give them to people who find songs for me,” Kraft says. “I have a whole creative department that’s listening to music. We’re surrounded at Fox Music by a lot of resources so that what I get played is the caviar.”

6 SYNCH PLACEMENT IN ACTIVISION’S “GUITAR HERO” VIDEOGAME

Music affairs man looks for gold “GUITAR HERO III: LEGENDS OF ROCK” sales in the United States total 9 million units to date.

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9 PERFORMANCE ON LOLLAPALOOZA

Main Stage Radiohead, Kanye West and Gogol Bordello

DAILY ATTENDANCE OF ABOUT 75,000 Lollapalooza, the once-traveling all-rock festival tour that’s now held every year at Grant Park in Chicago, is booked by Austin-based C3 Presents. Bands get a spot on the main stage based on their buzz and ability to sell tickets, among other criteria. Prime-time slots go to headliners, afternoon slots to smaller bands.

This year, about 75,000 people per day saw bands ranging from Radiohead to GirTalk. At 4:30 p.m. Aug. 1, the first day of the festival, Gogol Bordello took the stage.

The reason the band was there is that C3 partner Charles Attal had seen it perform a year-and-a-half ago at a Brooklyn club. He subsequently caught the act at Austin’s Stubb’s Bar-B-Q, another venue C3 books.

“I reached out to their booking agent—Val Wolf of the Agency Group—and said, ‘Hey, great show. Are you interested in Lola?’ And they said, ‘Yeah.’”

C3 does accept unsolicited submissions at info@c3presents.com and has nine buyers who go through the office’s unsolicited CDs box. —KH

10 SYNCH PLACEMENT IN MTV’S “ROCK BAND” VIDEOGAME

Getting music fans to play along “ROCK BAND” SALES IN THE UNITED STATES TOTAL 3.4 MILLION TO DATE.

When October Records wanted to get its band Flyleaf into the first edition of “Rock Band,” October president James Deanner called MTV senior VP of electronic games and music Paul DeGooeyer, one of the main gatekeepers to the “Rock Band” franchise.

DeGooeyer knew of Flyleaf because the band’s videos were already airing on MTV and MTV2. “They gave us the record and we picked up ‘I’m So Sick,’” he says.

From there, DeGooeyer went to Cambridge, Mass.-based Harmonix Music Systems, the game’s developer, to see what it thought. “They said, ‘We love Flyleaf,’” DeGooeyer says.

Since MTV Games publishes “Rock Band,” the game’s music supervisors have access to an extraordinary amount of music. In addition to knowing what each label’s priorities are, MTV Games has a secure server where all the majors and most of the independents routinely put digital copies of new music for them to consider for the game’s future editions.

They also try to listen to unsolicited material as well. “If you want to send us your CD, then circle two songs on it that would be incredible for ‘Rock Band,’” DeGooeyer says. Send to his attention at MTV Games, 1515 Broadway, New York, NY 10036. —KH
11 VIDEO ON YOUTUBE'S MOST-VIEWED VIDEOS PAGE FOR MUSIC
Where to find the most popular music videos
YOUTUBE HAD 75 MILLION UNIQUE VISITORS IN JULY.
Grab bag of the latest hits, inspired amateur performances and direct-to-fan communications like Larr Ulrich's recent message of appreciation to fans who cover Metallica songs on YouTube.

12 COVER STORY IN ROLLING STONE
Granddaddy of mainstream music publications.
MIWEEKLY CIRCULATION OF 1.5 MILLION
Print is dead? Not for this magazine, whose cover has provided valuable real estate in 2008 to the likes of Brittany Spears, Jack Johnson and Coldplay's Chris Martin. Not the biggest title, nor the most cutting edge, but none of its print rivals can match its reach.

13 SYNCH PLACEMENT IN ROCKSTAR GAMES' "GRAND THEFT AUTO"
Mixing speed and music
"GRAND THEFT AUTO IV" SALES TOPPED 4.7 MILLION UNITS THROUGH AUGUST
A best-selling game title, but lacks the peripheral promotional opportunities of "Madden NFL" (see story, page 19).

14 SYNCH PLACEMENT ON HBO'S "ENTOURAGE"
The cable network's tribute to L.A. bromance
AVERAGE VIEWERSHIP OF 225,000
Despite the show's high ranking in our survey, songs featured on it rarely get an immediate sizable bump in sales. But a panelist who has placed songs on the show says "Entourage" retains a loyal audience among entertainment industry execs: "It creates a tastemaker buzz, and that's the buzz that can turn into sales later on."

15 VIDEO ON THE FRONT PAGE OF YOUTUBE
Motley assortment, some music
YOUTUBE HAD 75 MILLION UNIQUE VISITORS IN JULY.
With scores of live and random clips, YouTube retains a more freewheeling sensibility than other leading sites featuring music videos. "You have to treat that YouTube audience with a different promotional sensibility," Warner Bros. senior VP of new media Jeremy Wel says.

16 SYNCH PLACEMENT IN ABC'S "GREY'S ANATOMY"
Hospital dramedy that loves Ingrid Michaelson
AVERAGE VIEWERSHIP OF 18 MILLION
Music supervisor Alex Pataswak (see Q&A, page 144) is a key to the show's sound, especially on "Grey's Anatomy," where his choices range from Michaelson, the Fray and Snow Patrol. After Snow Patrol's "Chasing Cars" was prominently heard in the season-two finale on Jan. 15, 2006, digital sales jumped from 1,600 to 21,000 units. It has gone on to sell a career-best 2.2 million.

17 ANY SINGLE OR VIDEO LISTED IN THE "FREE ON ITUNES" SECTION
For emerging artists, free can be a very good price
AVERAGE AUDIENCE N/A
A person who worked on the "Free on iTunes" section at Columbia Records in 2007 tells a story of how a single, "I Don't Want to Miss a Thing," by Tool, reached No. 1 on the charts.

18 SINGLE PLAYED ON RADIO DISNEY
Family-friendly programming reaches kids and their parents
ESTIMATED 36.5 MILLION LISTENERS PER WEEK
Since early August, Selena Gomez, a teen TV star on Disney's "Wizards of Waverly Place," has sold 44,000 downloads of her single "Tell Me Something I Don't Know" from the "Another Cinderella" soundtrack due largely to airplay on Radio Disney.

19 PERFORMANCE ON BONNAROO'S "WHAT/MAIN STAGE"
Boasts the biggest audiences of any North American festival stage
WHAT STAGE HEADLINERS DREW AN ESTIMATED AVERAGE CROWD OF 70,000 IN 2008
Bands sometimes struggle to reach the to the level of the headlines seen at major festivals.

20 SYNCH PLACEMENT IN CW'S "GOSSIP GIRL"
Lackluster first-season ratings, massive buzz
AVERAGE VIEWERSHIP OF 2.5 MILLION
Another show with music supervisor Alex Pataswak holding the musical reins. Santogold's single "Creator" was featured in the show's Sept. 8 episode, boosting download sales that week to 8,500 units, up from 1,200 in the previous week.

21 PERFORMANCE ON NBC'S "TODAY"
Artists perform live from 30 Rock
ESTIMATED DAILY ATTENDANCE OF 50,000-60,000
Prince's cover of Radiohead's "Creep" at this year's Coachella— and his subsequent request that videos of the performance be taken down from YouTube-generated the artist's biggest headlines of the year.

22 ALBUM DISPLAY AT WAL-MART
Biggest box wields biggest sales boost
OVER 100 MILLION U.S. SHIPPERS WEEKLY
"Music department displays are OK, but POD (position outside department) promotions can move more than double sales, particularly for catalog titles. Among new releases, country and mainstream do especially well. Walmart moves so much product it's worth remembering that offensive cover art and lyrics will prompt it to bar titles from its stores.

23 PERFORMANCE ON MAIN STAGE OF VANS WARPED TOUR
Warped has become the definitive punk showcase
ESTIMATED 2008 ATTENDANCE OF 622,427
Warped founder/producer Kevin Lyman says a main-stage act has to be either a band of "note or heritage—NOFX, Bad Religion—who someone has been talking to for months. With a new product [like] Underoath, Paramore and Coheed and Cambria."
28 SYNCH PLACEMENT IN EA's "MADDEN NFL" Pioneering gaming franchise got into music early on "MADDEN NFL '09" SALES TOTALED 2.1 MILLION IN AUGUST The EA Trax team solicited MP3s from labels, publishers, bands and managers, with some managers often sending new song demos before labels hear them. Of more than 5,000 submissions for "Madden '09," 26 made the soundtrack (see story, page 19).

29 SONG PLAYED OVER A HIT MOVIE'S END CREDITS They're in their seats when the end credits roll "SEX AND THE CITY" DREW AN ESTIMATED 2.1 MILLION MOVIEGOERS The "Sex" soundtrack was the only place fans could get Jennifer Hudson's closing-credit song "All Dressed Up in Love." How to score? Get in good with the film's producer, music supervisor and the movie studio's head of music; they have the say in how much money gets spent on the soundtrack and score.

30 SYNCH PLACEMENT IN A HIGH-ROTATION TV AD FOR CONVERSE Downtown cool-skewed ads AUDIENCE 28,000
This summer, Converse ran a TV ad featuring Santogold, Pharrell and the Strokes' Julian Casablancas, backed by a track they'd co-written. A longer version of the ad and a free download of the track were made available on Converse's Web site. Blog chatter increased 19% for Santogold and 142% for Casablancas.

31 STARRING ROLE IN A REALITY SHOW ON MTV Adent fans of MTV shows boost sales AVERAGE VIEWERSHIP OF 669,000 FOR "LEGALLY BLONDE THE MUSICAL: THE SEARCH FOR ELLE WOODS" VP of talent and casting Blythe Capello handles MTV's reality shows. In August, the "Legally Blonde" Broadway cast album debuted at No. 165 on the Billboard 200 in the wake of Blake Lively winning the MTV reality show based on the property.

Just a few years ago, DeAndre Way was a hip-hop-obsessed school kid living with his dad in Batesville, Miss., when he stumbled across YouTube while he was searching for cartoons on the Internet. It was a discovery that was to help Way, who adopted the stage name Soulja Tell 'Em, launch a rapid rise to music stardom—and in the process make the now-18-year-old rapper a model for other recording artists seeking to exploit the promotional power of the Web.

"I was impressed with the idea that I could type almost anything in the search box and videos associated with it would pop up," Soulja Boy recalls. "So I started uploading videos of me promoting my music. Most of them were just me acting a fool, but in others I was acting like I was a real rapper—telling people my album was about to drop soon.

After uploading his first few videos, the aspiring rapper, who had already been posting original music to Soundclick.com, a site that caters to upcoming artists, cleverly began cross-promoting his YouTube videos on his Soundclick page and vice versa. Soon, he started a MySpace music page and SouljaBoyTellEm.com, his official Web site, incorporating links to his YouTube channel and Soundclick page.

Before he knew it, Soulja Boy was a local celebrity based on his Internet fame. "I was so famous on YouTube and MySpace that people started looking me for shows," says Soulja Boy, who performed his first paid gig in December 2006. "Every time I did a show in a new city, people knew my songs. It showed me the true power of the Internet."

The enthusiastic response of his Web audience encouraged Soulja Boy to keep filming himself—performing on the road, getting haircuts, shopping at Wal-Mart, whatever he felt like sharing with his fans. He eventually posted a homemade video of his latest song, "Crank That," on YouTube in April 2007. The video mushroomed into a massive viral hit and has gone on to tally about 19.6 million views. A month later, hip-hop producer Michael "Mr. Collipark" Crooms, who had produced hits for Young Jeezy and the Ying Yang Twins, offered him a record deal with Collipark/Music/Interscope Records after seeing the clip.

"The energy in that video signified what he could bring to the game," Mr. Collipark says. "It’s one thing to make a video on your own, but to see these guys with a routine to a record I’d never heard or even seen before made me realize there was something to this kid." Soulja Boy’s "Crank That (Soulja Boy)" was a breakout No. 1 hit for Collipark/Interscope, becoming the top-selling digital track in the United States in 2007, according to Nielsen SoundScan. "Crank That" has sold 3.8 million digital downloads in the States and fueled sales of debut album "Soulja Boy TellEm," which has shifted 943,000 units.

While follow-up singles "Soulja Girl," "Yahh, Let Me Get Em" and "Donk" haven’t fared as well on the charts, Soulja Boy remains a hot commodity online. As Billboard went to press, Soulja Boy’s YouTube channel, which he continues to update almost daily on his own, had generated more than 200 million views during the week than any other recording artist’s channel. It also remains YouTube’s third-most-viewed music channel of all time (after Universal Music Group’s label channel and Chris Brown TV) with 228 million video views. Among Soulja Boy’s most popular clips are a tutorial "Crank That" dance video and a cartoon spoof of Ice T, who in widely publicized remarks dismissed Soulja Boy’s music as "garbage."

In the meantime, the success of "Crank That" and his sustained popularity online has garnered Soulja Boy other business opportunities, including a multyear sneaker and apparel contract with Yums Shoes. He’s also developing a cartoon and is in talks with TV networks about that project, according to his manager Derrick Crooms, Mr. Collipark’s brother.

A key test of Soulja Boy’s online fan base will come when he releases his sophomore album, tentatively titled "Soulja Boy." He’s recorded tracks with Jim Jonsin and Polow Da Don but hasn’t set a release date. "I have like 30 or 40 songs for the album. I record songs every single day," he says. Not surprisingly, Soulja Boy is working on an Internet-based campaign to launch "Soulja Boy." In the same way his YouTube channel helped promote his debut, "He has to continue to come up with innovative ideas and keep people guessing," Mr. Collipark says. "If the Internet is his tool of marketing and exposure, he has to be on top of it."

Soulja Boy says he’s up to the challenge. "I’m just trying to make big, big records," he says. "I won awards, I have money, I have fame, but I still don’t get the credit I deserve. I just want my respect."

32 PERFORMANCE ON OZZFEST’S MAIN STAGE Venerable touring fest finds new life as a one-off ESTIMATED 50,000 IN ATTENDANCE AT 2008 EDITION Ozzfest has helped expose virtually every hard rock music band that has broken in the past decade. This year’s headbangers that continued in its current incarnation as a one-off event. Fest fans love to be exposed to new talent and loyal to a fault. Co-producer Sharon Osbourne is a notoriously tough negotiator.

33 ALBUM DISPLAY IN TARGET Physical format is plenty of music ABOUT 1,500 STORES IN 47 STATES The power slots at Target are its hottest new-release walls and its checkout lane; the lane is the most desirable real estate in the store. Albums in a checkout-lane promotion can see sales bumps of about 40%; label sales executives say...
34 VIDEO LINK ON PEREZHilton.Com Celebrity gossip blogger creates buzz for less famous pop acts.

35 PERFORMANCE ON THE HOWARD STERN SHOW Retains loyal listeners amid satellite radio's challenges

36 SONG PLAYED ON ABC'S “DANCING WITH THE STARS” The weekly results show features a performance from an outside artist.

37 SYNCH PLACEMENT IN MTV'S “THE HILLS” Reality show focused on the love lives of Los Angeles lovelies.

38 INTERVIEW/FEATURE IN ROLLING STONE Opportunity for new or obscure acts to reach mainstream music audience

39 COVER STORY IN ENTERTAINMENT WEEKLY Mission: 'first to lead you to the next big thing'

41 ALBUM DISPLAYED AT STARBUCKS COUNTER In-store sales of music continues despite recent scale-back

42 PERFORMANCE ON CBS' “LATE SHOW WITH DAVID LETTERMAN” The stalwart late-night talk show offers interviews and performance opportunities.

43 VIDEO ON MYSpace HOME PAGE A coveted stage for video premiers

44 SYNCH PLACEMENT IN MTV'S “HIGHER-ROTATION TV AD FOR ADIDAS” Sneaker brand opts for short film-like spots with obscure artists

INTERVIEW/PROFILE IN THE NEW YORK TIMES Coverage can help break a band to a wider audience
45 COVER STORY IN VIBE Urban music monthly founded by Quincy Jones MARCH CIRCULATION OF 876,262 Nearly nude photo of Ciara on October cover caused blog chatter about her to spike about tenfold. One veteran major-label publicist describes Vibe, Essence and XXL as the "key urban covers" to secure.

46 PERFORMANCE ON ABC'S "GOOD MORNING AMERICA" Perennial No. 2 morning show features occasional artist interviews and performances. AVERAGE VIEWERSHIP OF 4.5 MILLION: Karen Rhee is the entertainment booker at "Good Morning America," and she is assisted in booking music performances by Monica Escobedo. After a three-part, multiple-day interview on "GMA" in August, George Michael's greatest-hits set saw a 59% gain and re-claimed the Billboard 200 at No. 173.

47 ALBUM/SINGLE LISTED ON AMAZON'S MAIN MUSIC PAGE Physical and digital product, recommendations and video extras under one roof AMAZON HAD 45.1 MILLION UNIQUE VISITORS IN JULY Promotional opportunities abound, including staff-curated recommendations, new and upcoming releases, limited-time discounts on album downloads and MP3 giveaways.

48 ALBUM/SINGLE LISTED AS "WHAT WE'RE LISTENING TO" ON ITUNES A nod from an iTunes editor can be powerful. AUDIENCE NA: Decisions about what to include are left up to the editorial team, but bands that are interested in being considered for inclusion should contact their label reps, who can pass the word on to the edit team.

49 ALBUM PROMOTED IN TARGET CIRCULAR Sunday newspaper staple provides great reach ESTIMATED 55 MILLION HOUSEHOLDS EVERY WEEK: Powerful vehicle to sell country, pop, adult-leaning and kids music, providing as much as a 50% or greater boost in sales at the chain. Razor & Tie's multi-volume Kids Boy series has seen average first-week sales of 66,000 units when featured in the Target circular and 25,000 when not.

50 ALBUM/SINGLE REVIEW IN ROLLING STONE Less influential than before, but helps highlight new releases BIWEEKLY CIRCULATION OF 1.5 MILLION: Find a freelance writer who can champion your act and let them sell the band to the editors, a publicist who has placed reviews in Rolling Stone says: "A good writer can act as an impartial source and convince an editor not to give them a shot."

51 VIDEO IN ROTATION ON MTV: Getting placed in the dwindling programming time for music videos is a bonus. "FMVTV" AVERAGE VIEWERSHIP OF 232,000: The heavy rotation associated with being selected as MTV's "Artist of the Week," as Sara Bareilles was in July, led to a 38% weekly jump in sales for her album "Little Voice," landing the set at No. 79 on the Billboard 200.

52 ADDED TO MEDIUM ROTATION AT URBAN RADIO STATION IN TOP 100 MARKET R&B hits rely on radio backing AUDIENCE N/A: Recorders newcomer Jasmine Sullivan scored the No. 1 spot on Billboard's Hot R&B/Hip-Hop Songs chart with debut single "Need U Bad." Such stations as WIZF-FM Cincinnati and WPHI-FM Philadelphia clocked more than 1,000 spins on the single, helping drive digital downloads of 100,000 to date.

53 PERFORMANCE ON NBC'S "THE TONIGHT SHOW WITH JAY LENO" Routinely features performances and artist interviews AVERAGE VIEWERSHIP OF 4.6 MILLION: Producer Barbara Lihas also serves as music booker. The appeal of the show is wide enough that almost any genre can see a significant gain. After bluesman James Hunter's July 14 performance, his album "The Hard Way" jumped to No. 11 on Billboard's Heatseekers chart with a 46% sales gain from the previous week.

54 ADDED TO MEDIUM ROTATION AT COUNTRY RADIO STATION IN TOP 100 MARKET Nothing drives country sales like radio AUDIENCE N/A: Sandblast's "Stay" was the fourth single from 2002 second album "Enjoy the Ride." The album sold 13,000 units the week the single debuted at No. 41 on Hot Country Songs and ballooned to 115,000 the week it peaked at No. 2 on the Jan. 5, 2008, chart. "Stay" received slightly more than 4,300 spins in a week from country radio at its highest chart peak, according to Nielsen BDS.

55 PERFORMANCE ON LOLAPALOOZA'S SECONDARY STAGES Lollapalooza brand can lend a boost to new acts ATTENDANCE OF UP TO 30,000: "When the lineup is released, some of these baby bands will get 5,000 plays a day on their MySpace pages," says Charlie Aital, partner at O3 Presents, Lolla's booking agency. Nielsen BuzzMetrics bears this out, showing that such unknown acts as Steel Train, Your Vegas and the Blakes saw spikes in blog chatter when the lineup was announced in April.

DISTURBED's Inside the Fire' was prominently featured in 'Madden 09.'

From its release Aug. 12 through the end of the month, U.S. sales of Electronic Arts' "Madden NFL 09" topped 2.1 million copies, according to market-research firm NPD Group. That's not just a lot of games. That's a lot of music too. "Madden 09" contains 4 soundtrack of 26 tracks by artists ranging from up-and-coming acts like Kardinal Offishall and Innerpartysystem to such established stars as Good Charlotte and Busta Rhymes.

The "Madden NFL" franchise, credited as the title that brought the music industry into the gaming marketplace. Leading these efforts are EA worldwide executive of music and marketing Steve Schnur, senior music supervisor Cybele Pettus, music supervisor Raphaela Lima and music marketing coordinator Kelley Kolenski. Every year, they listen to thousands of songs—about 5,000 in the case of "Madden 09" alone—to compile the game's soundtracks, which through the years have become a competitive force for bands to showcase their music.

"Before Madden came out, not many people knew who our band was," says Good Charlotte guitarist/frontman Billy Martin, whose breakout 2002 album, "The Young and the Hopeless," featured a tricked-out that was included in "Madden 03." "No many sports gamers had heard of us or listened to our music, but they bought our album because they liked the song on 'Madden.'"

Plenty of other acts can credit the "Madden" franchise as integral to their big break. They include the All-American Rejects, Franz Ferdinand, Disturbed and 30 Seconds to Mars. To be sure, the popularity of the "Madden"ittle is a huge benefit to artists. The last four installments of the game (2005-08) have collectively sold 27 million units in the United States, according to NPD, and take up four spots among the 10 best-selling games of all time.

But being included in the game soundtrack is only part of the benefit. EA's partnership with the NFL extends to music as well, so music selected for the game's often used in NFL TV ads and played in stadiums during the games. What's more, the EA team has extended its music interest by forming a label with partner Nettwerk Music Group called Artwork. The same music team selecting songs for the soundtrack aims to sign new acts to the label, which it then promotes in videogames as appropriate. Artwork act Airborne, for instance, is included in the "Madden 09" soundtrack. EA also held a Madden-themed concert and game tournament in August at the Rose Bowl in Pasadena to launch "Madden '09."

Disturbed guitarist Dan Donegan notes that the band's album "Ten Thousand Fists" debuted at No. 1 on the Billboard 200 in August 2005 after the title track had been included in "Madden 06." More recently, sales of the band's single "Inside the Fire," which appears in the "Madden '09" soundtrack, saw a modest boost in digital sales after the game's release. Sales of "Inside the Fire" totaled about 12,000 and 14,000 spins, respectively, in the first two weeks after the game's release, compared with sales of 11,000 in the week before its release, according to Nielsen SoundScan.

"It's an amazing opportunity to have our music be heard by a huge gaming audience," Donegansays. "Our goal has been to spread our music to as many people as we can."

Additional reporting by Antony Bruno.
DRIVING SALES
The following is a list of the promotional platforms that our panel deemed were best at driving sales of music in any format.

56 VIDEO ON YAHOO MUSIC HOME PAGE
Nine video clips were plugged on marquee, constantly changing teasers below.

57 ARTIST INCLUDED IN VANITY FAIR'S ANNUAL MUSIC ISSUE
The music issue launched in 2000.

58 PERFORMANCE AT THE VIRGIN MOBILE FESTIVAL
Bob Dylan, Kanye West, Stone Temple Pilots played this year's festival.

59 PERFORMANCE ON NBC'S “LATE NIGHT WITH CONAN O'BRIEN”
Routinely features performances and artist interviews.

60 VIDEO IN ROTATION ON VH1’S “TOP 20 COUNCOUNUT”
Weekly ranking of the cable channel’s most popular videos.

62 PERFORMANCE ON NPR’S “WORLDafe!”
Long-form Philadelphia music fixture.

63 PERFORMANCE ON BONNAROO’S SECONDARY STAGES
This that, the other and more anywhere from 100 to 40,000.

MENTION ON PHEREZILL.COM
Multiple mentions with audio and video pump viral build-up for baby band.

21 MILLION UNIQUE VISITORS IN JULY
Geffen act Prima J was mentioned on perezhill.com at least three times before the duo’s debut album went on sale.

www.americanradiohistory.com
67 PERFORMANCE ON ABC'S "JIMMY KIMMEL LIVE!"

Frequent artist interviews and performances
AVERAGE VIEWERSHIP OF 1.6 MILLION
Scott Igoe is the music booker for "Live!" The addition of an outdoor concert series at the Hollywood & Highland complex in Los Angeles has packed the courtyard for performances by everyone from Mariah Carey to Tokio Hotel.

68 TELEVISED PERFORMANCE ON KEY LATIN AWARDS SHOW LIKE LATIN GRAMMYS OR PREMIOS BILLBOARD

Modest immediate sales impact but great exposure
2007 LATIN GRAMMYS DREW 6.2 MILLION VIEWERS
For greatest sales impact, pitch song debut or unique pairing (e.g., Shakira and Wyeld [Jean at '06 Premios] or time with new album release. Be willing to contribute funds if production budget can't accommodate your aspirations.

69 IN-STORE PERFORMANCE AT BORDERS

Intimate setting to reach fans
AUDIENCE TYPICALLY 50-200
Borders' in-stores are helpful for the right acts — folk, singer/songwriter, classical — but can be an expensive game because the chain wants the label to buy local advertising to promote the show. Performances held at store No. 1 in the chain's hometown of Ann Arbor, Mich., are streamed on the Borders Web site and mentioned in weekly e-mail blasts.

70 HEADLINE PERFORMANCE AT SUMMER-STAGE

Free shows held in New York's Central Park
CAPACITY OF ABOUT 5,000
To be a headline on New York's SummerStage, artists should already be playing "roughly 1,000-capacity rooms in New York," talent booker Erika Elliott says.

71 INTERVIEW/FEATURE IN SPIN

Getting some ink in the alt-culture publication can help
MONTHLY CIRCULATION OF 467,503
Although the magazine is known for covering the more mainstream side of alternative rock, an artist doesn't need to be pierced and tattooed to get a feature or interview. Recent subjects include punk rock legend Patti Smith, emo hip-hoppers Gym Class Heroes and blog wannabes Black Kids.

72 COVER STORY IN PEOPLE ESPANOL

No other comparable publication in this market niche
MONTHLY CIRCULATION OF 561,777
Be ready to pitch a human story, not just a music story. The peg for January's November 2007 cover was his marriage, but it coincided with his album release. Different covers per region allow opportunities for different pitches and artists.

For punk-pop upstart Paramore, the Vans Warped tour has provided what has turned out to be the ultimate platform for launching a band that has staked its claim on electric live performances. Paramore has played the Warped tour four consecutive years, graduating to a full tour main-stage run in 2007 and logging a Warped week this year between a supporting slot with Jimmy Eat World and the band's own headlining dates.

"Warped really helped this band grow a lot," Paramore manager Mark Mercado says. Warped founder/producer Kevin Lyman "knows that, the band knows it, we all know it. Warped really not only gave us an opportunity to get in front of the right people, but I think when you're able to go on the Warped tour for two months straight, you have no choice but to become an amazing band, as long as all the other things connect.

Of course, a coveted booking on Warped, with hundreds of submissions each year for only 80 or so slots, is easier said than done. A cooperative effort among Mercado, band agent Ken Fermaglich at the Agency Group and label Fuelled by Ramen connected the band with Warped in 2005.

"Lyman calls the shots on Warped, the label had a relationship with him, and they made sure we were on his radar," Mercado says. "And he liked what he heard. He said, 'Hey, I don't have too many spots but here's a spot you can have.'" The spot Lyman did have was about a dozen dates on the "extremely tiny" Shira Girl stage. "It was basically a truck that they'd make into a stage every day," Mercado recalls. The band's debut followed by Ramen album, "All We Know Is Falling," was due out in July of that year.

"Nobody knew who we were, so you definitely could see the impact it had immediately," Mercado continues. "The Warped tour was 20-30 people watching the show and by the time they were finished, there would be 7,000 people in front of the stage."

The next year, Paramore played about half the Warped tour, June 14-July 11. "Kevin saw what was happening and moved us to the main stage in probably half a dozen markets," Mercado says. "We could really see the growth once he did that.

Lyman says he was initially turned on to Paramore by Atlantic executive VP of marketing Livia Tortella before the band was even signed to Fueled by Ramen. "I put them on the second stage of Taste of Chaos, as almost a showcase," Lyman recalls. "They played right before Killswitch Engage and I was immediately impressed."

By 2007, Paramore played the main stage for the entire Warped tour, working new release "Riot!" "The record came out in June, we started the Warped tour on June 28 and basically played it the whole summer," Mercado says. "Not only did it play the whole country and all the major markets, but it was summertime and there were a lot of kids out there, the right demo.

Mercado says sales started tracking upward in conjunction with the tour and other platforms the band was tapping into. "We had a whole lot of things clicking, so it's hard to say it was just touring, or just a video that went extremely well on MTV, or a song that was starting to get some great radio play at alternative," he says. "Warped certainly connected the dots, because we were seeing anything from 6,000 to 13,000 kids coming to the stage to watch us. From those numbers alone we could tell it was really connecting.

By 2008, Paramore was a known entity in its genre and its punk cred was established. So why come back and do another Warped? "Kevin had definitely allowed us a chance to grow, so we felt like it was the right thing for us to do," Mercado says. "We only ended up doing a week of dates, which still worked out great. We got to go out of the Jimmy Eat World tour, so we were getting ready to start our own headlining tour, so we still wanted to be a part of Warped.

Put simply, Warped has credibility within its genre. Lyman estimates the tour completely turns over its audience every three years, so for Paramore to come back a fourth year, even for a relative cameo, makes sense.

And, with label, management and the tour all working their angles, exposure from the Warped tour extends beyond each day's set. "One of the great things about the way the Warped tour runs is the amount of press daily you can tackle," Mercado says. "Basically, every band can have an hour of press, if not more, a day in every single one of those markets."

Paramore headlined on its own in North America this year at 3,000- to 5,000-seater, wrapping the Last Riot tour in September. After a month off, the band will tour Latin America and start writing its next record in early 2009. A live DVD is in production.

But the Warped tour will forever remain an integral part of the Paramore story. "Lots of things have to connect in order to accomplish what we've accomplished, but the Warped tour has given us a great opportunity to do that," Mercado says. "Our plan has always been built around touring. We didn't even go to radio on our first record. It was all about touring the band, believing they had an amazing live show, and building our base from there."
76 ALBUM/SINGLE REVIEW IN SPIN If they give your record a whirl, it could pay off MONTHLY CIRCULATION OF 467,503 Don’t expect Pitchfork-length diatribes, although Spin does often cover many of the same indie artists. Most of the reviews, save for the lead, clock in at around 100 words but manage to get a point across. 

77 SYNCH PLACEMENT IN CW’S “ONE TREE HILL” Teen soap draws teen ears AVERAGE VIEWERSHIP OF 3 MILLION Lindsay Wollington is the music supervisor for the show. Singer/songwriter Kate Voegele parlayed a six-episode guest-starring arc into sales success, with jumps of upwards of 150% week-to-week after she made an appearance. Her “Don’t Look Away” has sold 196,000 copies, according to Nielsen SoundScan.

78 ALBUM MENTIONED ON WAL-MART’S IN-STORE VIDEO NETWORK Get the attention of Wal-Mart shoppers MORE THAN 100 MILLION U.S. SHOPPERS WEEKLY The in-store network generates 200 million impressions per month, label executives report, and if a record has a differential driving it, an appearance here can result in a 10% sales bump.

LET IT BEBEBBC Focuses On Cross-Platform Promotion

BY MARK SUTHERLAND

London—During the closing credits of “Austin Powers: International Man of Mystery,” Mike Myers’ shagadelic spy sings a hymn to the United Kingdom’s public service broadcaster that counts from “BBC! BBC!” all the way to “BBC7! BBC heaven!”

In 1997 when the movie came out, the BBC actually had only two TV channels and five radio networks. But the proliferation of digital outlets means BBC is now a reality, albeit as a not particularly “groovy” digital radio speech archive station.

With eight national TV and 10 national radio networks, the BBC’s influence is reflected in its heavy presence in Billboard’s survey of the top U.K. platforms for promoting music, with four of the top 10 coming directly under its umbrella, and the power of another—the Glastonbury Festival—inextricably linked to the Beeb’s TV and radio coverage of the event. All of which is potentially great news for artists looking to leverage the corporation’s power to promote their music. But through the years, the Byzantine bureaucracy of the BBC also required labels to negotiate a minefield of multiple producers and heads of music for promo opportunities.

As luck would have it, the broadcaster’s 2006 Creative Future review called for a single pan-platform music strategy. That led to the appointment of Lesley Douglas—already controller of AC network BBC Radio 2 and modern rock network BBC 6 Music—to the newly created position of controller of BBC pop music. Douglas now provides a focal point for negotiations with the music business.

“I was already having conversations with the industry,” she says, “be they about new acts, album releases or licensing agreements. Now I have them in the context of the whole BBC.”

Douglas stresses that the music industry should continue to “work the relationships it already has” with individual outlets, but says, “It’s always worth talking to me if you want to do something cross-platform.” She has helped coordinate recent projects with Madonna, Nei Diamond, Coldplay and Radiohead, all of whom performed at BBC events that were broadcast across multiple TV, radio and online platforms.

Warner Bros. U.K. managing director Korda Marshall says Madonna’s appearance at top 40 network BBC Radio 1’s May 10 Big Weekend concert in Maidstone, England, was a key part of the wider launch of her “Hard Candy” album. It was also carried on BBC1, BBC2 and BBC3 and was available on demand online and through interactive TV.

“The traditional broadcasts gave the gig a huge event buzz,” says Marshall, who worked with Radio 1 head of music George Ergatoudis and Douglas on the deal. “Whilst progressive use of ‘red button’ and iPlayer services prolonged the promotional window and meant fans could get more involved—in the end, the impact of the activity was more than the sum of its parts.”

Douglas says such projects mean artists and labels can reap maximum exposure from BBC appearances. “Historically, Radiohead might have been recorded by Radio 1 at one place, somewhere else for BBC2 or BBC4 and then maybe Radio 2 might have done a session,” she says. “This time [Radiohead radio plugger] Kevin McCabe said, ‘Would it be possible to do an event that different bits of the BBC can plug into?’ It took me a nanosecond to say yes and then we worked back from there.”

The band spent April 1 at the BBC’s Broadcasting House headquarters, playing two sets in the Radio Theatre, which were broadcast on Radio 1, Radio 2 and 6 Music and aired online and through interactive TV.

McCabe, head of radio for Parlophone U.K., says Coldplay’s Aug. 30 Radio Theatre show took things to the next level by involving BBC Worldwide, the corporation’s commercial arm. BBC Worldwide covered the costs of recording and is now licensing the performance—broadcast on Radio 2 and online—to international broadcasters.

“The BBC is a massive brand—you’d have had to have your head stuck in the sand not to know about the Coldplay and Radiohead gigs,” says McCabe, who credits Douglas’ appointment and the increasing “visualization of radio”—filming of radio sessions for use online—with causing a mood change at the corporation.

“There had been problems before where you’re not sure who’s driving a project,” he says. “But there’s been a major shift in the last 18 months. They’re more approachable and more willing to push the envelope.”

And, while big artists tend to generate headlines, another pan-BBC strand—BBC Introducing—aims to offer similar cross-platform opportunities to new and unsigned acts. It coordinates new music shows across BBC national and local radio networks, which nominate acts to play BBC Introducing stages at events including the Glastonbury, Reading and Leeds festivals and South by Southwest. Performances are recorded for radio, TV and online broadcast.

BBC Introducing project coordinator Claire Thomas says the relationship between the music industry and the project is “informal” but hopes that will change as more successful acts come through. She cites the Ting Tings as the first band to break through the project. Having been nominated by BBC Radio Manchester, the band performed on the inaugural BBC Introducing stage at Glastonbury 2007 and was picked for TV broadcast.

“I’d like to see Introducing become a place that labels look to for new talent,” Thomas says. “It was a massive steppingstone for the Ting Tings—and a great story for us.”

When “That’s Not My Name” hit No. 1 in the United Kingdom in May, the band issued a statement crediting Introducing with giving it its big break. “From the moment we played on the BBC Introducing stage at Glastonbury, our lives changed forever,” the band said. “We got noticed by the whole country.”

They’re more approachable and more willing to push the envelope.’

—PARLOPHONE’S KEVIN MCCABE ON THE BBC

The performance by MADONNA for Radio 1 was available to multiple BBC outlets, including interactive TV.
MAXIMUM EXPOSURE: U.K. THE TOP 10

SYNCH PLACEMENT IN TV AD FOR APPLE Apple ads never fail to generate buzz or sales. Host campaigns hit everywhere from Ed VS. SUB-1 MILLION-VIEWER MUSIC SHOWS TO MAINSTREAM 10-MILLION-PLUS HITS While the music for Apple ads is chosen in the United States, European programmers often recommend suitable tracks, providing valuable exposure for non-U.S. acts. U.K. Apple ads have a more consistent record for driving sales of featured music than Apple ads in the United States. Feist’s “1234” (Universal) missed the singles chart’s top 40 on its first release, but hit the top 10 in September 2007 after appearing in an iPod Nano ad.

ADDED TO PLAYLIST ON BBC RADIO 1 The Bee ep’s top 40 network, still pulling in young listeners 41 years after launch. ABOUT 10.7 MILLION WEEKLY LISTENERS IN 62 TRACKS on Radio 1’s all-powerful playlist—which can contain as many as 50 songs in varying degrees of rotation—are decided at a more influential meeting chaired by head of music George Ergatoudis. However, several presenters have their own “record of the week,” chosen by the individual station producer. The flagship show is Chris Moyles’ breakfast show, produced by Aled Haydn Jones, with 7.2 million listeners; but the station boasts tastemaking DJs in almost every genre. Target Zane Lowe and Steve Lamacq for alternative, Tim Westwood for hip-hop and Pete Tong for dance.

ADDED TO PLAYLIST ON BBC RADIO 2 Radio 2’s AC-formatted older brother brooks weekly about 13 million WEEKLY LISTENERS in 62 Radio 2, the United Kingdom’s most popular music station, was once home only to records (and DJs) that were well past their sell-by-date, but in recent years a policy of gentle reinvention has seen its musical boundaries widen: and its playlist became ever more influential. Widely credited with breaking the likes of James Blunt and Norah Jones, the 30-track R2 playlist is set at a weekly meeting of individual producers chaired by head of music Jeff Smith. Presenters happily champion specialist releases—although the biggie to be heard on is the nation’s most-listened-to breakfast show, “Wake Up to Wogan,” with veteran presenter Terry Wogan.

LISTING ON ITUNES U.K. FRONT PAGE As the U.S. iTunes dominates U.K.’s music download market, U.K. artists turn to their own website. However, the website also allows a label to all the major record companies and big labels. The remaining indices are handled by a dedicated iTunes team. The regularly submit suggestions for featured content, but Apple sources maintain the decision is always taken independently by the iTunes editorial team. Genre-specific sections, celebrity playlists and highlights spots linked to festivals, award ceremonies and other music events offer ways in for less high-profile artists.

PLAY GLASTONBURY FESTIVAL The big dad of the U.K. festivals. 175,000 WERE THERE in 2007, WITH UP TO 1 MILLION MORE WATCHING ON TV Martin Erasure is the main booker, although Michael Eavis and his daughter Emily are heavily involved. To maximize your buzz, you also need to target the BBC’s comprehensive coverage of the event on the radio and, particularly, TV. Alison Howe produces the BBC TV coverage, although labels should look to every BBC relationship in an attempt to secure the key TV slots. Sales of Jay-Z’s “The Black Album” rocketed 480% at HMV stores after his 2008 headline slot, while Duffy, Editors and MGMT all had their sales more than double.

A is for Apple, B is for BBC. Here’s how to make your music pop in the U.K.

BY MARK SUTHERLAND AND TOM FERGUSON

HAVE ONE OF YOUR SONGS COVERED ON ITV1’S “THE X FACTOR” The best catalog exposure money can’t buy: “The Factor” website also hosts clips of favorite moments from the show. Songs performed on “The X Factor” are guaranteed a massive TV audience, plenty of online chatter—and, sometimes, even a hit single. After the audition stages, the songs performed each week are chosen by the panel of judges, who each mentor a particular category (boys aged 14-24, girls aged 14-25, over 25s and groups). With the panel made up of Simon Cowell, boy band manager Louis Walsh and pop stars Dannii Minogue and Girls Aloud’s Cheryl Cole, tastes extend all the way from mainstream pop to, or really mainstream pop.

PERFORMANCE/ INTERVIEW ON JONATHAN ROSS’ BBC 1 SHOW “FRIDAY NIGHT” OR HIS BBC RADIO 2 SHOW The flip-your-haired host is the closest the U.K. gets to Letterman “FRIDAY NIGHT” AVERAGEED 2.5 MILLION VIEWERS SEPT. 5. RADIO AUDIENCE OF 3.04 MILLION IN G2 Ross’s own taste, as featured on his weekly three-hour Radio 2 show (producer: Andy Davison), lean toward glam and punk. His TV show, which runs 40 weeks per year, is more mainstream but still leans left field (Sam Taylor is the talent contact). Guests who can chat as well as sing get particularly good exposure.

GUEST PERFORMANCE ON BBC1’S “STRICTLY COME DANCING” The U.K. version of “Dancing With the Stars” NEW SEASON BEGAN PRIOR RATINGS REGULARLY TRUMP “THE X FACTOR” Pop stars—notably Spice Girl Emma Bunton—regularly turn up on the hit ballroom dancing show. But it’s the guest appearances from music stars that can really raise an artist’s profile among Saturday night viewers. Talent booker Charlotte Oates is seeking household names that will connect with a family audience. “Strictly” guests’ material must also be suitable to accompany ballroom dancing. Previous guests have ranged from Kylie Minogue to Madness to Andrea Bocelli.

SYNCH BUZZ Driven by placing in a high-rotation TV ad for Nike (b) / synch placement in a high-rotation TV ad for Adidas (b) Display in HMV (a) / Play Glastonbury Festival

DRIVING BUZZ / Performance in high-rotation TV ad for Apple (I-Pod, iMac, MacBook, etc.) / Added to playlist on BBC Radio 1 / Performance on ITV1’s “The X Factor” / Synch placement in high-rotation TV ad for Nike (b) / Synch placement in high-rotation TV ad for Adidas (b) Display in HMV (a) / Cover story in New Musical Express (b) Play Glastonbury Festival / Synch placement in high-rotation TV ad for Nike (b) / Synch placement in high-rotation TV ad for Adidas (b) Cover story in Q (a) / Listing on the Addeds’ U.K. front page
82 VIDEO IN ROTATION ON VHI Select artists get the so-called “gung-ho” rotation, 40-plus plays per week AVERAGE VIEWERSHIP OF 151,000 FOR MORNING VIDEO SHOW JUMP-START The go-to guy again is VH1’s Krim. Being selected as the channel’s You Oughta Know artist is a big boon to sales—after his YOK designation, Justin Nozuka bowed at No. 29 on the Heatseekers chart with 2,500 in sales, according to Nielsen SoundScan. His video was subsequently a steady presence on the “Top 20 Countdown.”

81 ACTING ROLE IN A MOVIE Wise choices can propel an artist to a bigger audience. AUDIENCE N/A Best roles allow artist to show off musical chops. Emenem was a standout in 2002’s “8 Mile”; Beyoncé did well in 2006’s “Dreamgirls” and will next be seen portraying Etta James in the upcoming “Cadillac Records.”

83 SONG PLAYED ON FOX’S “SO YOU THINK YOU CAN DANCE?” Features musical guests as well as piped-in music for performances AVERAGE VIEWERSHIP OF 9 MILLION The booker for the show is Steven Schlitt: in August, the show featured dancers performing to Missy Higgins’ “Where I Stand.” The progression resulted in a 71% increase in sales, landing her at No. 30 on the Heatseekers chart.

84 SONG USED AS THEME FOR A TELENOVELA Soap opera dramas are proven driver of sales AUDIENCE N/A If your track is selected as a theme song, release an album in tandem, as Vicente Fernández did with “Fuego en la Sangre.” “It gives that extra push that can make it a bigger success,” says Miguel Trujillo, managing director of Sony BMG Mexico.

TV STILL RULES JAPAN

Leading J-Pop Artists Dominate TV Bookings, Ad Synch Deals BY ROB SCHWARTZ

Despite the great strides that mobile music services have made in Japan, mobile platforms haven’t yet emerged as a critical buzz-creating arena for recording artists. Instead, TV dominates Billboard’s survey of the best ways to promote music in Japan:

“Mobile is still more of a platform for actually selling music than a platform for music discovery,” says Steve Myers, president of Tokyo-based mobile music software developer: Theta Music Technologies. “In general, most mobile users know what song they are looking for before they visit a particular site or service and just want to be able to find that song quickly.”

In the meantime, about 90% of the top-selling songs in Japan have been promoted on TV through such platforms as artist performances on TV shows or synch deals for TV ads. This strategy offers a degree of control, says Masayoshi Tanaka, president of TV promos and music solutions for the TV network TBS. “In the near and far future, especially after TV becomes digital in a few years, I think television will be as dominant as ever,” says Tanaka.

Major recording artists in Japan are generally subsumed under a genre called J-pop and are produced, promoted and released by an alliance of artist management companies and major labels that work closely with TV broadcasters and producers, plus multinational Japanese conglomerates with leading consumer brands. The close ties among management companies, TV programs, ad agencies and labels ensure that all of them have a vested interest in promoting artists.

Performances on TV shows are usually booked as a result of these relationships. Such programs as TV Asahi’s “Music Station,” Fuji TV’s “Hey Hey Hey Music Champ” and TBS’ “Ubatari” command huge audiences and provide a big sales boost to new music releases.

“In Japan, key commercial TV stations retain a music publisher which shares the copyright with the record company’s publisher,” Universal Japan senior manager of business development Kazuyoshi Yamana says. “Under such a win-win business model, promoting an artist or a song via TV is beneficial for both record companies and TV stations.”

In addition, new songs by major J-pop artists often appear in advertising campaigns before they hit music stores. For instance, the song “Anata-ta” by J-pop stars Ayaka and Kobukuro is being featured in a TV commercial for Nissan Motor’s Cube car prior to the song’s scheduled Sept. 24 release.

Some Japanese conglomerates have developed musical divisions to help with their advertising and marketing initiatives. For instance, automaker Nissan formed Cube Loves Music, a label jointly owned with Warner Music Japan, which may help explain why its car commercials are so influential. “Nissan is extremely concentrated on music and how they can use it for their corporate image,” Warner Music Japan international division director Hana Tabata says. “It makes sense that their commercials carry such weight.”

Appearances on TV or in ads can take an unknown group to stardom—such as Kimagures, which catapulted from obscurity to one of the year’s biggest acts when its song “Life” was used in a TV ad for wireless carrier au/KDDI. The song comes from Kimagure’s album “Zushi,” which has sold some 149,000 units since its July 16 release, according to SoundScan Japan.

Film tie-ins drive sales significantly as well. Orange Range, whose previous best-selling single moved 231,000 units, sold 867,000 copies of the track “Hana” in 2004 after it was featured in the film “Tora Ai ni Kimashita,” which was released the same year.

Securing appearances on high-profile TV shows or reaching synch deals for ad campaigns or movies usually aren’t an option for independent acts and labels, which rely more heavily on fan clubs, live shows and Web-based promo tools. Artists commonly use online social networking tools and blogging services to connect with fans.

The king of online sites for Japanese music promotion is Yahoo Japan. As the Billboard survey notes (see page 25), having a song placed on the home page can provide a promotional boost. But even news items on the page can drive sales. Mayumi Kojima, manager of up-and-coming indie visual kei band Versailles Philharmonic Quintet (formerly Versailles), notes that the band has been covered four times in Yahoo Japan news items. The result each time was a bump in sales for both the band’s music or concert tickets.

Live shows are still an important way to generate buzz among Japanese music fans. Naoki Shimizu, president of concert promoter Creativemaps, is emphatic. “Festivals have big influence in terms of creating a buzz or excitement.” That goes for foreign acts as well. For instance, after Swedish garage-rock band Mando Diao secured a slot at Creativemaps’ Summer Sonic Festival in 2003 in Tokyo, the band signed a record deal with Toshiba-EMI (now known as EMI Music). “Work on your live performance [and] do as many shows as possible,” says Kaz Hori, VP/chairman of influential management/promotion company Horipro and vice chairman of the Music Publishers Assn. of Japan. “The media will follow you.”

Rob Schwartz is a Tokyo-based freelance writer and owner of small indie label Dynastic Records.
MAXIMUM EXPOSURE: JAPAN THE TOP 10

TV placements and performances are music to our panel's ears

BY ROB SCHWARTZ

PERFORMANCE ON WEEKLY MUSIC-TV PROGRAM “MUSIC STATION” ON TV ASASHI

Features chart-topping acts, both domestic and foreign WEEKLY VIEWERSHIP OF ABOUT 10.6 MILLION “Music Station” is a one-hour pop-music show broadcast nationwide every Friday on Asahi TV and has been a staple of Japanese prime-time TV since it launched in 1986. The show is hosted by comedian Tamori, one of the most recognizable faces on Japanese TV, and Yoshi Takeuchi. It features live performances and interviews with chart-topping acts (domestic and foreign chart info and other segments. “Music Station” has hosted such international stars as Beyoncé, Mariah Carey, Avril Lavigne and the Red Hot Chili Peppers.

SONG USED AS A “TIE-UP” THEME IN FUJI TV NETWORK DRAMA SERIES “CODE BLUE” Theme song placement leads to sales of dancewear! WEEKLY VIEWERSHIP OF ABOUT 16.7 MILLION “Code Blue” is a weekly drama series about an emergency medical service unit that deals with those in need and is broadcast nationwide Thursdays at 10 p.m. Scoring the theme song for this Fuji TV network drama series is powerful promotion, as evidenced by the title tune “Hanabi (Fireworks),” from Japanese pop-rock band Mr. Children. The single was released Sept. 17, and on that day it topped the Oricon daily singles chart, ranked third in Tower Records’ online sales, and was also played on NHK’s national network. The CD has sold 1.3 million copies, according to SoundScan Japan.

SONG USED IN A TV COMMERCIAL FOR NISSAN MOTOR Carmaker runs a label with Warner Music AUDIENCE N/A Having been a song used in a TV commercial for Nissan Motors is one of the premier vehicles to launch a new release. A current example of this is the TV spot for Nissan’s Cube car, which uses “Anata to,” a duet by female vocalists Ayaka and male duo Kobukuro (both signed to Warner Music Japan) put out by WJ. and Nissan’s Cube Loves Music label. The single is set to be released Sept. 24. The Cube Loves Music label has also released two compilation CDs of mainly foreign tracks used in TV spots for the Cube.

SONG USED IN A TV COMMERCIAL FOR ASAHI BEER, “The Cube” Brewery giant keen on music AUDIENCE N/A Asahi Breweries, Japan’s No. 2 brewer, often uses J-pop tunes in its TV ads. For example, the song “Kaze wa Astume” by legendary 70s rock band Happy End has been used in a TV spot for Asahi Ajiwai beer since Oct. 23, 2007, while “True, Baby True” by pop duo Dreams Come True (Universal Music Japan) is used in an ad for hop-based beverage Asahi Vegissu.

PERFORMANCE ON WEEKLY MUSIC-TV PROGRAM “UTABAN” ON THE TBS NETWORK Big stage for top J-pop acts Arashi WEEKLY AUDIENCE OF ABOUT 14.7 MILLION A performance on the weekly music TV program “Utaban,” which airs on the TBS network, ensures an artist massive exposure. The hour-long pop-music show is broadcast nationwide every Thursday at 8 p.m. and its name is a contraction of “uta bangumi,” which means “song program.” First aired in 1996, “Utaban” features live performances by top domestic acts, chart rankings and general music features. It regularly hosts top J-pop artists, including Morning Musume, Arashi and Hikaru Utada.

SONG FEATURED ON THE HOMEPAGE OF YAHOO JAPAN MUSIC Key online music promotion platform 44 MILLION MONTHLY UNIQUE VISITORS While it may not have the same impact as the aforementioned blockbuster TV shows, a song featured on Yahoo Japan Music’s homepage, such as its #2 hit “Toku-dane, to” by Hikaru Utada, can still lead to increased buzz. Utada’s song is part of the recently released Japanese version of a Disney movie.

SONG USED AS A “TIE-UP” THEME IN TBS NETWORK DRAMA SERIES “MAOU” Stars the frontman of J-pop act Arashi WEEKLY VIEWERSHIP OF ABOUT 15.1 MILLION “Maou” is a weekly drama series about a lawyer seeking revenge against the killer of his younger brother. It stars Satoshi Ono, leader of J-pop hitmaker Arashi. The band’s song “Toudoushi” is used as the show’s title tune. A single was released Aug. 20 and had sold 450,000 copies as of Sept. 16, according to SoundScan Japan.

INTERVIEW/NEWS SPOT ON FUJI TV MORNING VARIETY SHOW “TOKU-DANE!” Influential talk show with weekly music segment DAILY VIEWERSHIP OF ABOUT 11.4 MILLION Fuji TV morning variety show “Toku-dane!” is considered one of the primary tastemakers in Japan and has been influential since it debuted in April 1999. Artists vie to be interviewed or featured in news spots on this popular general news- and variety magazine-type show aimed at female viewers. The main hosts are Tomoaki Ogura, Shinshuke Sakai and Kyoko Sasaki. The show has a special segment every Friday called “Shukan EnstaMester” to introduce artists’ information and new CD releases.

SONG USED ON WEEKLY MUSIC-TV PROGRAM “TOKU-DANE!” On the TBS network Mainly used for Nissan Motor N/A Interview/news spot on Fuji TV morning variety show “Toku-dane!” On the TBS network We surveyed the expense and other factors—such as the number of interviews and news spots a song may receive—to get a sense of the impact a song may have on the show. However, we found that the data was inconsistent and difficult to interpret. We are also publishing the weekly music- TV show chart on the cover of this issue of Billboard. For more information, visit www.billboard.com.

DRIVING BUZZ
/ Performance on weekly music TV program “Music Station” on TV Asahi / Performance on weekly music TV program “Hey Hey Hey Music Champ” on Fuji TV / Performance on weekly music TV commercial for Nissan Motor / Interview/news spot on Fuji TV morning variety show “Toku-dane!” / Performance on weekly music TV program “Utaban” on the TBS network / Performance on weekly music TV program “Toku-dane!” on the home page of Yahoo Japan Music / Performance on weekly music-TV program “Toku-dane!” on the home page of NTT DoCoMo’s Chaku-Uta Full service / Starring role on a TV commercial

PERFORMANCE ON WEEKLY MUSIC-TV PROGRAM “MAOU” Starring role in a movie / Performance on weekly music TV program “Music Station” on TV Asahi / Performance on weekly music TV program “Hey Hey Hey Music Champ” on Fuji TV / Performance on weekly music TV commercial for Nissan Motor / Interview/news spot on Fuji TV morning variety show “Toku-dane!” / Performance on weekly music TV program “Utaban” on the TBS network / Performance on weekly music TV program “Toku-dane!” on the home page of Yahoo Japan Music / Performance on weekly music TV program “Toku-dane!” on the home page of NTT DoCoMo’s Chaku-Uta Full service / Starring role on a TV commercial

METHODS: We surveyed the expense and other factors—such as the number of interviews and news spots a song may receive—to get a sense of the impact a song may have on the show. However, we found that the data was inconsistent and difficult to interpret. We are also publishing the weekly music- TV show chart on the cover of this issue of Billboard. For more information, visit www.billboard.com.

SEPTEMBER 27, 2008
Why has “Gossip Girl” become such a prominent platform within such a short time?

Executive producers Josh Schwartz and Stephanie Savage always focused on music playing an important role in the series. Not only do we license five to seven tracks per episode, but the focus has always been on a variety of genres. “Gossip Girl” tends to find a place for indie rock, pop and electronic sounds. Of course, we also focus on bands from NYC.

How do you discover new music?

Reading blogs, going through a very healthy pile of submissions and listening to what my friends are listening to.

Any blogs in particular?

I love brooklynvegan.com.

What’s the most unexpected way you’ve come across music that wound up in the show?

I have been supervising for almost 15 years now, so contacts past and present keep the submission mailbox full. Perhaps the most unexpected synch in this increasingly organized film and TV world, is the blind submission.

How can people who want you to hear their music contact you?

Myspace.com/chopshopmusicsupervision. We get music from all over the world. We have all the submissions we can handle. [laughs]

What mistakes do people make when trying to get music in front of you?

Extensive packaging and photos and additional materials. In the long run, it doesn’t matter. Also, it is essential that musicians and their reps have an understanding of the property they are hoping to place music in. They should watch the show, research the kind of music most placed.

What’s the typical pay rate for a synch deal? For indie bands? For A-list bands?

It ranges from $1,000 to five- or six-figure Paul McCartney fees. Those are reserved for legendary artists performing or huge copyrights.

Are there any misconceptions about where music gets placed in these deals you commonly run into?

The placements with the most impact are those that are synched in pivotal dramatic moments. A storyline that comes to a conclusion in “Gossip Girl” — breakup, makeup, etc. — tend to have signature sounds and resonate with the fans.

Describe the sound of the typical band heard on the show.

A musical soup of indie rock, New York-based projects and poptronica.

After just one season on the CW network, “Gossip Girl” has managed to establish a level of notoriety and fan devotion that seems to belie its occasionally overwhelming TV ratings. The show’s ability to generate buzz extends to its status as a valuable promotional platform for bands whose music is used in the show. That’s hardly a surprise, given the show’s pedigree. It was developed by “The OC” creators Josh Schwartz and Stephanie Savage, while influential music supervisor Alex Pat- savas recommends which songs to use.

Through her work supervising the music for “The OC,” “Grey’s Anatomy,” “Without a Trace” and other shows, Pat- savas provided crucial exposure for such bands as Death Cab for Cutie, Snow Patrol and the Fray. In 2007 Patsavas put the Virgins’ entire five-song EP “The Vir- gins 07” into one episode of the show. One of those tracks, “Rich Girls,” be- came their breakout hit, eventually selling 25,000 copies — much more than the other songs heard on the episode.

In 2007 Patsavas opened her own label Chop Shop Records, an Atlantic imprint. The best-known band on her label is the Republic Tigers, whose best-selling album has shifted 5,000 units. Her renown as a respected music tastemaker is such that the “Gossip Girl” Web site features video clips of Patsavas discussing the use of music on the show. She spoke with Billboard about “Gossip Girl” and how she finds new music.

Music Supervisor Alex Patsavas

Finds Tomorrow’s TV Hits

BY KAMAU HIGH
91 PERFORMANCE ON "LIVE WITH REGIS AND KELLY" Features interviews and performances AVERAGE VIEWERSHIP OF 3.6 MILLION Be sure to balance promotional appearances among talk shows—not all appeal to the same audience. In August, Rick Springfield debuted his new album at No. 2. After appearing on "Regis," "Good Morning America" and CBS' "Early Show" the same week.

92 HOSTING SPOT ON ONE OF MTV'S MUSIC SHOWS ("SUCKER FREE," ETC.) Bond on-air with viewers AVERAGE VIEWERSHIP OF 220,000 FOR "SUCKER FREE" Music guest hosts are booked by director of talent Elena Diaz; on the celebrity side, director of studio relations and celebrity talent Wendy Plunt books hosts, co-hosts and guests. After Tokio Hotel did a three-day stint on "TRL" in August, its album re-entered the Billboard 200 with a 29% gain week over week.

93 ALBUM/SINGLE STREAMED ON HOME PAGE OF AOL MUSIC Free streams pull in listeners 19.1 MILLION UNIQUE VISITORS IN JULY Pochi Mike Spinella, director of industry relations for the AOL Music Network, Spinella's room goes to shows and picks promising artists for exclusive live performances and full-CD listening parties. Genre-specific microsites tesselate off the front facilitate fan targeting.

94 SYNCH PLACEMENT IN SHOWTIME'S "CALIFORNIAN" Life imitates art AUDIENCE N/A The music supervisors on "California" are Budd Carr and Nora Feldon; the composers are Tyler Bates and Tree Adams. In June a "California" soundtrack was released by ABKCO but has sold only 2,000 copies, according to Nielsen SoundScan.

95 ADDED TO MEDIUM ROTATION AT ADULT R&B STATION IN TOP 100 MARKET Marvin Sapp crosses over AUDIENCE N/A Verity gospel singer Marvin Sapp claimed a crossover adult urban No. 1 with "Never Would Have Made It" (it's still top 10). KJLH Los Angeles and WKMX Detroit tallied more than 900 spins. Digital track sales are at 144,000. CD sales at 461,000.

96 PERFORMANCE ON ROCKSTAR MAYHEM FEST'S MAIN STAGE Masked metal act Slipknot's new album nabs No. 1 slot AVERAGE ATTENDANCE OF 11,283 A week following its co-headlining slot on the inaugural Mayhem Festival, Slipknot's "All Hope Is Gone" hit No. 1 on the Billboard 200. "It was the perfect platform to introduce the world to the band's new music," Slipknot manager Cory Brennan says.

97 SYNCH PLACEMENT IN HIGH-ROTATION TV AD FOR REEBOK Matching folk song with NFL players AUDIENCE N/A Folk singer Vaskhi Bunyan has sold about 5,000 digital downloads of her mid-’60s song "Train Song" since July when Reebok paired the song with images of famous NFL players in a TV ad. "I felt that it was a very unusual juxtaposition, my music and the football imagery," Bunyan says. "It was brave of Reebok and I was so impressed by the actual ad."

98 INTERVIEW/REVIEW IN MEDIUM CIRCULATION OF 100,000 "Addicted" gets boost AUDIENCE N/A Saving Abel's single "Addicted" spent 10 weeks at No. 2 on the Active chart and recently peaked at No. 7 on the Alternative list. The week the song reached its highest chart peak, it picked up 1,116 spins at alternative stations and 1,785 at active rock.

99 ADDED TO MEDIUM ROTATION ON TOP 40 STATION IN TOP 100 MARKET Kid Rock resurrects "Jesus" AUDIENCE N/A Driven largely by airplay on "All Summer Long," Kid Rock's year-old album "Rock N Roll Jesus" went from selling 11,000 units when the single was released to 101,000 units during the week ending Aug. 17. The song got top 10 airplay at top 40, country, adult AC and heritage rock.

CASE STUDY: STARBUCKS

Despite Scaling Back Its Music Efforts, Starbucks Still Retains Industry Cachet By ED CHRISTIAN

While some executives feel that while scaling down its music presence Starbucks has gone from being the music industry's next big hope to a has-been, it is still every marketer's dream to get a record onto its counters. While the Seattle-based chain has eliminated its floor rack devoted to music and returned to carrying four titles on the front counter, Starbucks still commands a sales wall on the albums it does stock.

During the week of Sept. 8, those titles were Nina Simone's "How It Feels to Be Free" on the Hear Music label, a joint venture between Starbucks and Concord Records; "Northern Songs," a Rhino compilation of Canadian songwriters put together exclusively for the chain; an EMI Special Markets compilation called "Soundtrack Music for Upwinding," and Sonya Kitchell's "This Storm" on Decca Records.

Sean Hoess, president of New York-based Velour Music Group, which manages Kitchell, is happy that Starbucks still sells music. "Starbucks carried Sonya's debut ["Words Come Back to Me"] and they sold over half of the album's overall sales. Starbucks are phenomenal partners," he says. "They even helped get which is how Starbucks is categorized. By comparison, Kilitch's new album, "This Storm," scanned 1,600 units in its debut week ended Sept. 7, of which nearly 2,400 CDs were from nondisributional locations.

In pitching albums, folk, jazz and singer/songwriters seem to work well at Starbucks, as do acts that appeal to older demos, label executives say. One label sales exec describes Starbucks' A&R criteria as "a little or a lot of center. Also, you almost have to let them discover it, they are not prone to the hard sell." K.D. Lang's "Watershed" has scanned 11,000 units, of which nearly 64,000 CDs are from nondisributional sources.

According to Starbucks chairman/CEO Howard Schultz, 50 million customers visit a Starbucks store weekly (Billboard, Feb. 16), so with the music cutback at the chain, it should make the occasional slot even more highly sought-after. "If they are carrying songs, that brings a bigger demand for the ones carried," Hoess says.

But despite its current struggle, "Starbucks can still sell music," a label sales executive says. "But once a hit, always a threat. If they get the right record, they have so much traffic that they will always connect."

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K.D. LANG'S "Watershed" has sold well at Starbucks. Music that appeals to older demos is one kind that people buy. The disc has sold out in Europe, Japan, Canada and Australia. "Words" has scanned nearly 81,000 units, according to Nielsen SoundScan, of which nearly 50,000 CDs were sold in nondisributional locations.
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- Shadyra Santiana, Multicultural Insights, Alloy Access

SESSION HIGHLIGHTS:

- Why Gen Y Now?, Talkin’ Bout This Generation
- Social Networking and Beyond
- Mobile Case Study: T-Mobile & Publicis in the West
- Puma Entertainment Marketing Case Study
- High School Confidential: Teen Opinions Revealed
- Bicultural Hispanic Teens: Distinct Nuances & Passion Points
- Maximize Media Madness on the Big Screen
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ADDITIONAL SPEAKERS:

- Steve Berman, President, Marketing and Sales, Interscope Records
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For many years, artists and their managers questioned whether linking their music to advertisers was “selling out.” That battle is long over. Few even debate the question any longer. Artists now routinely put singles into videogames and commercials before the songs are serviced to radio or they record exclusive versions of their songs for an advertiser’s Web site. Brands pay for artists to record videos and then produce commercials that mimic those videos.

And if advertisers aren’t having contemporary artists record updated versions of their classic jingles, they’re putting on their own tours with bands that will be featured in an upcoming game or staging a musical based on their ads. As advertising, marketing and media professionals gather Sept. 22-26 in New York for Advertising Week, Billboard looks back at 10 leading brandmakers, notable collaborations reported in recent months between music makers and advertisers.

HAYDEN PANETTIERE & CANDIE’S

Hollywood actresses have often tried to cross over to the music world with various levels of success. For every Britney Spears, who was seen on “The New Mickey Mouse Club” early in her career, there is a Tina Yothers, who released the album “Confessions” without her band, Jaded, in 2000 to unenthusiastic reviews. For the first single, “Wake Up Call,” off Hayden Panettiere’s upcoming as-yet-unnamed album (Hollywood Records), the singer/actress, who is seen on NBC’s “Heroes,” partnered with Candie’s. The shoe/apparel brand paid for most of the costs for the song’s video and then made a 30-second ad that included elements of the clip. The multimillion-dollar campaign, which launched at the end of July, also included print ads.

While Candie’s has put musicians in its spots before—among them Fergie and Hillary Duff—this time the brand went the extra step by making its TV ads look like the music video and vice versa.

KATY PERRY & STEVE MADDEN

Footwear/apparel retailer Steve Madden named Katy Perry its first artist of the month. The Capitol Music Group singer, whose single “I Kissed a Girl” has topped the Billboard Hot 100 and been one of the songs of the summer, is heard and seen in each of the 70 Steve Madden stores nationwide equipped with video screens and heard via an audio feed to its remaining 28 locations. Store displays promote Perry, while video screens play her video as well as footage from a performance at a Madden store. “The music business is very parallel to the shoe business,” company founder/design chief Steve Madden says. “They’re the same girl that we’re after. Even the mindset of trying to make a hit shoe or a hit record is the same. People always thought if [Dolly] Parton and [Russell] Simmons could get into this business, then I could go into theirs.”

The campaign also extends to the Madden Web site, stevemaddenmusic.com, where tour dates, links to buy the song and extra footage are available. By aligning his store with up-and-coming artists, Madden is hoping to get their fans to become his fans.

SHWAYZE, PONTIAC & MTV

Earlier this year, Shwayze and his single “Buzzin’” were featured in a Pontiac Vibe GT TV commercial created by the Detroit office of ad agency Leo Burnett. When Shwayze’s reality show, also called “Buzzin’,” began airing in July on MTV, Shwayze and his partner Cisco Adler were shown driving a Vibe. Meanwhile on mtv.com, where full episodes of the show can be seen, viewers can enter a contest to win the Vibe featured on the show.

By putting the duo (Shwayze raps while Cisco Adler, son of record producer Lou Adler, plays the guitar) into commercials and a reality show, the act’s handlers were able to expose it to a wide and diverse audience by using other people’s marketing dollars. That’s an important lesson to learn in the difficult days of the record industry.

NE-YO, CHRIS BROWN, JULIANNE HOUGH & WRIGLEY’S

The Wm. Wrigley Jr. Co. in July turned to singers Chris Brown, Ne-Yo and Julianne Hough to record updated versions of classic jingles for such brands as Doublemint, Big Red and Juicy Fruit. Wrigley’s then held a concert in New York where the singers debuted their versions of the jingles. Hints that Brown would be partnering with Wrigley’s appeared earlier this year in his video “Forever” from album release “Exclusive (The Forever Edition).” In the beginning of the video, he eats a piece of gum and the chorus includes the line “Double your pleasure, double your fun,” the long-time tagline for Doublemint.

For Wrigley, the company’s embrace and update of a seemingly old-fashioned form of advertising—the jingle—brought the company extra attention and publicity. More important, getting its jingle play in the form of Brown’s hit song meant the company had found a way to defeat DVR users who might have skipped a TV ad with the same jingle.

SANTOGOLD & BUD LIGHT LIME

When Bud Light Lime launched in May its TV commercial from advertising agency DDB Chicago, the spot used two Santogold songs, right before her album was released. The Downtown Records artist then recorded a remix of “Lights Out” that was only available, along with a ringtone of the same song, on Bud Light Lime’s Web site.

By partnering with a big brand like Bud Light Lime, Santogold, a former record industry executive, gave the brewer...
Credibility with a young, independent-minded market while at the same time benefiting from its vast reach.

Q. PROCTOR & GAMBLE & TAG RECORDS

Procter & Gamble teamed with Island Def Jam to launch hip-hop label Tag Records in April. Headed by Island Urban president Jermaine Dupri, the label's first signing, Q (formerly Q Da Kid), has already been featured in an ad for Tag Body Spray. The imprint plans to launch two artists per year during its three-year deal. Leading up to its album release, Q has posted several videos on YouTube showing off his freestyle skills.

P&G's entry into the world of urban entertainment is a bold one fraught with risks. Q was the focus of a sustained marketing campaign that began during the summer, continued with an appearance at MTV's Video Music Awards and is expected to culminate with the release of his single video and then album in fourth-quarter 2008. If everything goes as planned, P&G has secured itself a trusted brand in the form of Tag Records, which can be used to market directly to urban youth. In addition, it makes itself cool in the eyes of those same customers, something that makes the reported millions of dollars it has invested in the label seem like a reasonable sum.

Motley Crue and Guitar Center in late July began a talent competition, the winner of which will get an opening slot on Motley Crue's 2009 U.S. tour, $25,000 cash, $20,000 in new gear from Gibson, a management deal with Tenth Street Entertainment, a recording deal with Eleven Seven Music and tips on how to survive the tumultuous world of rock 'n' roll from Motley Crue. Tenth Street manages Motley Crue, whose latest album is on Motley Records, via Eleven Seven.

"It's hard to give a band a record deal, because a record deal doesn't mean anything anymore," Guitar Center manager of event marketing and promotion Dustin Hinz says. This contest, he notes, is "a great A&R tool to find the next great artist. We're looking for something in the realm of Motley Crue that would fit within their tour lineup."

By partnering with Guitar Center, the Crue gets to play a role in the future of the music business. Finding the next Motley Crue—a multimillion-selling group that has done everything from best-selling books to respected side projects—is a daunting task. And if it works, Guitar Center will be able to say it was there.

PANIC AT THE DISCO, DASHBOARD CONFESSIONAL & MTV'S "ROCK BAND"

This fall will see the launch of MTV's Rock Band Live tour. Between such acts as Panic at the Disco and Dashboard Confessional, the best virtual rock bands—as determined by a mix of radio promotions, contests and on-site competition—will be invited onstage to play the "Rock Band" videogame. The tour serves to promote not only the original "Rock Band" game, released last year, but also "Rock Band 2," which streets in the fall. Panic at the Disco's music will appear in the retail version of "Rock Band 2" and other acts on the tour are expected to be added via downloadable packs.

Groups ranging from Def Leppard to Motley Crue have released singles in music games and that trend is only expected to continue. "Rock Band," or any other music game, could establish itself as the place to hear—and play—new music and leap in front of such traditional channels as radio and TV.

NICOLE ATKINS & THE OLD NAVY MTV MOVIE AWARDS

During this year’s MTV Movie Awards, two Old Navy ads featuring the music of Nicole Atkins mimicked the look of the awards show to keep viewers watching. Each sent viewers to Old Navy’s Web site to learn more about Atkins.

"We’re trying to make it an event that incorporates the commercial into the awards ceremony,” she says. “Instead of the room being green, it was blue [Old Navy’s logo color]. Instead of a red carpet, it was blue, and then models walked out into lights,” says Sharal Churchill, owner of Media Creature, a music supervision and production house that works with Old Navy’s in-house ad department.

“A lot of times, commercials are when people are getting up to fix themselves some orange juice,” Churchill says. “These spots make you turn to your television and say, ‘What is that?’”

Old Navy, often considered stodgy, is trying to break free from that image by associating itself with music that its customers would consider hip and interesting. While such companies as Hot Topic and Urban Outfitters have aligned themselves with music, this is relatively new territory for the clothier.

"POT NOODLE: THE MUSICAL"

London-based ad agency Mother London staged a musical at this year’s Edinburgh (Scotland) Fringe Festival that was based on a series of ads the company made for Pot Noodle, a ramen-like product owned by Unilever. Mother employees wrote the lyrics with outside help. Dubbed "Pot Noodle: The Musical," the production reflected the songs heard in the ads. While reviews were mixed, the partners between the brand and ad agency illustrated the possibilities of such a collaboration.

By turning the ads into a musical, the agency and brand were able to not only garner attention but also get people talking about whether what they were doing was art or commerce. Crucially, every time that conversation was had, talking heads ultimately found themselves discussing Pot Noodles in front of an audience. Which is just what the brand wanted.
HASTINGS TURNS 40
INNOVATIVE MULTIMEDIA CHAIN HASTINGS ENTERTAINMENT CELEBRATES FOUR DECADES OF RETAIL SUCCESS
BY ED CHRISTMAN

Clockwise from top left: CEO JOHN MARMADUKE at his first Hastings job in 1974; a Hastings exterior; inside the Amarillo, Texas, store.
HASTINGS ENTERTAINMENT PERFECTS A FORMULA TO EFFECTIVELY SERVE ITS MARKETS, EVEN IN UNCERTAIN TIMES

Celebrating 40 years since its formation in 1968, Hastings Entertainment is on a roll. In a world where music merchandisers are struggling to avoid red ink—often unsuccessfully—Hastings Entertainment has turned in its seventh profitable quarter in a row. What's more, the 173-unit web was named the chain-specialist, retailer-of-the-year by the Entertainment Merchants Association at the organizations' convention in July.

For the six-month period ending July 31, Hastings reported $3.6 million in net income, or 35 cents per diluted share, on sales of $212.2 million. That compares with $4.4 million, or 40 cents per diluted share, on sales of $209.3 million. That follows the year ending Jan. 31, when the Amarillo, Texas-based company reported net income of $10.2 million, or 93 cents per diluted share in earnings, on sales of $547.7 million. That's double the profit of the previous year, when the company reported net income of $5 million, or 44 cents per diluted share, on sales of $548.3 million.

"Hastings may well be the best retailer that we deal with and John Marmaduke the smartest, most hands-on CEO," Universal Group Distribution president Jim Urie says. "His attention to detail is second to none."

What helps keep Hastings ahead of the pack is its multimedia concept, something it pioneered in 1968 when the chain was started. At the time, Hastings' parent company, Western Merchandisers, racked Wal-Mart for music, books and magazines.

So when it opened its first stores as a way to experiment for merchandising Wal-Mart, it included those product lines and added other media formats as they were created. For instance, when the home video industry was first started, Hastings was there adding video rental, something that was quite the trend during the 1980s, creating what became known as the combo store: combining music and video rental. That trend died when Blockbuster established its dominance in the 1990s, leaving Hastings as the last combo chain standing. But Hastings has always been more than that, since it also carried books, magazines, and even computer software and early videogames, making it the first multimedia retail chain.

While other music merchants and book chains continue to grapple with balancing their multimedia mix, Hastings appears to be closest to perfecting its formula, particularly for the markets it serves.

continued on >>p34
SONY BMG MUSIC ENTERTAINMENT
SALUTES

HASTINGS
40th ANNIversary
Forty & Forward
1968-2008

INNOVATION
SUSTAINED GROWTH
DEDICATION
COMMUNITY
“The company was—and is—to the best of my knowledge, the only entertainment retailer that mixes video rental with the selldthrough of movies, music, electronics, videogames and books, Hastings VP of marketing Kevin Ball says. "It is truly unique.”

Looking at merchandising revenue, last year books and video were tied for No. 1, each accounting for 22% of sales, while music came in third with 17% of revenue, down from 20% in the prior year and 23% in 2005. As a reaction to falling CD sales, about 35 Hastings stores will reduce space dedicated to music, the company says. Meanwhile, video rental accounts for 16% of volume; videogames, 11%; trend merchandise, 4%; consumables, 3%; electronics, 3% and other, 2.

But being a multimedia retailer in today’s environment isn’t enough, according to the chain’s chairman, president (CEO) John Marmaduke. "We saw our music vendors abandon the specialty retailer and determined that growing our existing concept was not wise," he says. "We devoted our resources over the last five years to developing a new, better concept: the first new-used entertainment superstore.”

Hastings was one of the first chain to market used product right alongside new titles. Likewise, it also carries used video and videogames. Today, Hastings used sales account for 12% of all volume, and it is likely to grow larger, as the chain is now adding used books to its inventory mix.

In addition to boosting selection, used product pricing helps Hastings compete with the low-balling big-box merchants like Wal-Mart, Target, Best Buy and Circuit City. Fortunately, Hastings doesn’t come across all those merchants at one time because its real estate strategy calls for locating in secondary and tertiary markets with a population generally less than 250,000. So while it may compete against Wal-Mart and maybe K-Mart, it does not often find all five of those chains in the same market as its stores.

What’s more, Marmaduke still sees room for growth, possibly in primary markets, when you consider "the diminishing of stores means large urban markets are underserved,” for music.

But in the markets Hastings currently locates, it is often the sole superstore with an extensive selection of entertainment software. Moreover, Hastings tries to make the most of the shopping experience, with Marmaduke and his team often on the road, taking pictures of different merchandising examples to analyze what’s working and what’s not. A typical Hastings store—one you get past the prime real estate in front, which of course is stocked with hot movers from all the chain’s inventory categories—is merchandised with what the company calls its three-across concept, with video on the left—movies for sale and rental, the center spot is occupied by lifestyle merchandise including music, videogames, musical instruments, portable electronics and pop-culture merch; and on the right are books, magazines and cafe. Currently, 9% of the chain’s stores feature this layout. The sections used to be separated but nowadays, Hastings has a cut across that allows shoppers to move more organically through merchandising areas. The three-across concept produces significant marketing opportunities, according to Hastings executives. The company is also experiencing nice growth from its in-store cafe and will add that feature to seven more stores this year, bringing the number of stores with a cafe to 78.

A key ingredient to Hastings success appears to be its ability to continually evolve. As music sales have decreased, the company has “taken on a new meaning to what entertainment was all about,” Ball says. “It was and is a company that relies on an evolving strategy of how it can deliver the fun to its customers.”

continued on >>p36
To all our artists, labels, distribution companies, studios, vendors, customers & employees

Thanks for making Hastings the place to Discover Your Entertainment for 40 Years!
While music sales are going down, it’s still an important lifestyle component of the Hastings brand. At Hastings, the chain is more heavily weighted toward harder edge rock, indie music and country. “Music is even more relevant in our lives than ever before,” Van Ongevalle says.

Moving over to cyberspace, Hastings doesn’t breakout online revenue, but label sources say the company is not yet a factor in that area. Until then, the only indication of how much business the chain conducts online can be tracked by how many customers have rated the company as an Amazon Marketplace seller of CDs and DVDs. On that site, Hastings was rated by 113,745 buyers, which appears to be among the top 10 rated sellers. (Caiman is No. 1 with 350,363 ratings.)

Meanwhile, the chain plans on redeveloping its own go.hastings.com site for a 2009 rollout, as well as adding digital downloads later this year, according to Marmaduke. It will use Neurotic Media as the back-end for its download store, for which Hastings will serve as the merchandiser.

For marketing, the chain is currently promoting the “Discover Your Entertainment” theme. “We know that every person has a different notion of what their entertainment is,” Ball says. “We want our customers to think of us first. Our mission is to help our communities discover their entertainment.” Ball says.

But that is something the chain doesn’t have to worry about, according to Hollywood Records sales VP Curt Eddy. “Hastings is great at seeing what their communities need and giving it to them,” Eddy says. “There is no one better than Hastings at servicing their communities.”

In general, he adds, the Hastings team “is smart, knows their market, and are among the best companies we work with.”
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Aki Kaneko • 323.525.2299 • akaneko@billboard.com
We at Hopeless and Sub City, also celebrating our own 15th anniversary this year, realize we could not do what we do without great friends and colleagues like we have at Hastings.

We salute you for your first 40 years and can’t wait to see the successes and contributions to the art and business of music you will continue to make in the next 40!

Hopeless and Sub City

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---

**A FAMILY AFFAIR**

**JOHN MARMADUKE REFLECTS ON THE GROWTH AND FUTURE OF HASTINGS ENTERTAINMENT**

John Marmaduke, Hastings Entertainment chairman, CEO and president, joined the family business in 1969, one year after his late father Sam began the Hastings chain. The company’s original business was the Western Merchandisers rackjobbing operation, which supplied Wal-Mart with music and books. "My dad Sam wanted a laboratory for our rack services parent... and he also wanted to diversify," recalls John Marmaduke, who moved up through the ranks before taking the helm in the late 1980s. In 1991, Wal-Mart bought Western Merchandisers but John stayed on as president, running the division until 1994 when he decided he wanted to devote more time to the Hastings chain, the originator of the multimedia concept.

When Marmaduke was ready to leave Western, Wal-Mart sold the rack jobber to Anderson News. Since then, Marmaduke has been overseeing the growth of Hastings Entertainment, including taking the chain public 10 years ago.

With 152 multimedia stores carrying music, books, movies, videogames, electronics and many other product lines, Marmaduke assesses the future of the chain.

**When did you join the family business?**

When were you doing before you joined?

My most educational experience was being a national coordinator for the Eugene McCarthy presidential campaign in '68, while a junior in college. I flew around the country, met some very interesting people and decided politics was not for me. I joined Western Merchandisers in 1969. I have been route salesman, advertising director, VP of Hastings, president of Hastings and then president of Western Merchandisers.

**Describe a typical day.**

I get to the office early so I can plan my day, work on tasks that require uninterrupted concentration, read my mail, "Postcards to the President" and e-mail. We have our internal meetings on Mondays and Fridays starting at 7:30 so we can be in the field midweek. I travel about every other week. When I’m in the field I take lots of pictures and share them with our store support staff when I return, so they get the benefit of my travels.

**What did you learn from working with Wal-Mart back in the day?**

The weekly meeting structure, bias toward field visits, continual change, "Think Big But Act Small!"—try big and wild ideas cheaply, frequently—a good team in a great culture is a competitive advantage.

**What is special about Hastings?**

Hastings’ culture of continuous change and multimedia concept! are unique in our industry.

**Your company seems to finally be getting the respect it deserves from suppliers. I remember when Hastings was an afterthought stop for when suppliers were in Amarillo, Texas, to visit Anderson Merchandisers. No comment.**

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Has the CD downturn affected your business plans? When your chain had 110 stores and went public, you projected 20 new stores a year to reach 170 stores within three years. Today you have 153?
We felt the erosion of margin in music and DVDs but just as importantly, we saw our music vendors abandon the specialty retailer and determined that growing our existing concept was not wise. We devoted our resources over the last five years to developing a new, better concept, the first new and used entertainment superstore.

How much of your music sales is used?
We don’t disclose the proportion by product. All used product sales are 12% of our total revenues.

What were your best and worst decisions strategically with Hastings?
Selling the mall stores [to Camelot in the early 1990s] and adding used products were our best decisions. Hiring executives who did not live our values was my worst decision. Our concept is multifaceted, difficult to execute and requires exceptional executives working as a team.

What made the mall store sale a good decision?
Darrell Royal [legendary University of Texas football coach] said, “There are three things that can happen with the passing game and two of them are bad.” This is what we thought of malls. We weren’t in control of our destiny and malls were not leasing to please customers or enhance the shopping experience. It’s now caught up with them.

Hastings sells many categories of entertainment software. Where have you seen innovation?
The video industry has pioneered lowering price to maximize total sales dollars and reduce counterfeiting.

Which manufacturing sectors are the most responsive to retail and who seems to have the best handle on the future? I would give the video industry high marks on using exhaustive research to guide its marketing and product decisions while still being flexible enough to continually experiment. The music industry is catching up, though.

Which industry has the most efficient distribution pipeline and which produces the most returns?
The music industry is the best at quick reaction and re-supply. Books have the highest return percentage because of the large amount of titles released and they have no return string.

How is your online store doing? Will you ever do digital downloads?
Our online store is profitable and we are redeveloping the Web site for a 2009 rollout. Yes, later this year we will do downloads through Neurotic Media, which will provide the back-end and we will merchandise it.

Does the consumer still want physical goods? Do we need a replacement format for the CD?
Of course the consumer wants physical goods. They want them at a reasonable price, not exclusive to one retailer, at a price relationship to the digital acquisition cost. Long term, we need something that is more compact and has higher sound definition than the CD. We need to spread the delta between MP3 and physical product, and the kids are noticing that difference. Whether music will piggyback with Blu-ray or some other home medium remains to be seen.

Assess the digital threat or opportunities for the other categories you compete in?
We don’t foresee what happened to music in our other product categories, but we do envision some further channel erosion in music, which will be offset by retail consolidation, growth in Blu-ray, videogames and other new product lines at Hastings.

What do you think about street date parity and the trend for the big boxes to score all those exclusives?
It seems the music industry continues its death wish. Executives in other entertainment industries ask me, “What were they thinking?” I have no idea.

Which other retailer seems to have the best focus on music? Wal-Mart. They are milking the music industry for concessions to increase their store traffic while exiting the category. Brilliant!

What do you miss about the music industry?
We’ve lost a lot of great talent, both on the labels/distribution side and the artist side. I am excited by the improved quality of the releases of the last few years.

Do you think music stocks are undervalued?
Stock market professionals know a little about many businesses. Their reductionist view is that digital will commoditize everything in its path like it is doing with music. Game Stop disproved that: they now have a $64.8 billion market cap.

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**HASTINGS BY THE NUMBERS**

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<tbody>
<tr>
<td>No. of stores</td>
<td>153</td>
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<tr>
<td>No. of states with a Hastings</td>
<td>20</td>
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<tr>
<td>Average store size</td>
<td>20,000 square feet</td>
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<tr>
<td>Size of distribution center</td>
<td>149,000 square feet</td>
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<tr>
<td>No. of employees</td>
<td>6,080</td>
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<tr>
<td>No. of full-time staffers</td>
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<tr>
<td>Most recent annual revenue</td>
<td>$547.7 million</td>
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<tr>
<td>Music titles per store</td>
<td>6,000-16,000</td>
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<tr>
<td>Book titles per store</td>
<td>14,000-64,000</td>
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<tr>
<td>Inventory value</td>
<td>$164.2 million</td>
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<td>Shareholders equity</td>
<td>$103.8 million</td>
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Sources: Public records filed with the U.S. Securities and Exchange Commission, as of April 30.

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*Discover Your Entertainment ON THEIR 40TH ANNIVERSARY!*
join us as we celebrate the 1st Anniversary of

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October-November 2008 Show Schedule

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<th>Tokyo</th>
<th>Osaka</th>
<th>Fukuoka</th>
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<td>Giovanca with special guest Benny Sings</td>
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<td>Bernard Purdie &amp; Chuck Rainey All Stars</td>
<td>Nov 10-11</td>
<td>Nov 6</td>
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<td>Nils Petter Molvaer</td>
<td>Nov 12-13</td>
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Billboard Live Tokyo, equipped with DIGIDESIGN Pro-Tools, made its historical remark with recorded materials available on iTunes Music Store Japan in two weeks after recording at the venue.
Haruomi Hosono @Billboard Live Tokyo, April 22, 2008

Main recording equipment list

 DIGIDESIGN Venue D-show Profile
 D&B AUDIOTECHNIK Q1, Q-Sub, B2
 DIGIDESIGN Venue D-show Profile
 D&B AUDIOTECHNIK M4
 D&B AUDIOTECHNIK D12, E-Pac
 Pro Tools HD3 ACCEL for PCIe

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Booking Contact
Billboard Live Japan
5505 Wilshire Blvd, suite 700, Los Angeles, CA 90036
Tel:323-525-2212 fax:323-525-2273
Email: billboardlivejapan@gmail.com

URL:www.billboard-live.com
It's undeniable that the Pussycat Dolls have what it takes to put out a successful album. Their 2005 Interscope debut, "PCD," has sold 2.9 million copies in the United States, according to Nielsen SoundScan, and spawned such chart-topping hits as "Don't Cha" and "Buttons" featuring Snoop Dogg.

But when lead singer Nicole Scherzinger tried to go solo last fall, the response couldn't have been more different. Four singles fizzled on the charts and at radio, and her album, "Her Name Is Nicole," was shelved indefinitely.

So, for now, the focus is back on the Pussycat Dolls, who return Sept. 23 with "Doll Domination," serviced in May lead single "When I Grow Up," produced by Rodney "Darkchild" Jerkins, reached No. 9 on the Billboard Hot 100 just four weeks after entering the chart and No. 5 on the Pop 100. The group has already performed the track on major platforms like CBS' "Fashion Rocks" show, the MTV Movie Awards and the first results show of the 2008 season of Fox's "American Idol."
**LATEST BUZZ**

**BRITNEY'S BACK**
Fresh off winning three top trophies at the MTV Video Music Awards, Britney Spears has confirmed she will release a new album before year's end. “Circus” is due Dec. 2 via Jive; the first single is "Womanizer," produced by the Outsiders. Among the other contributors are Dr. Luke, who wrote and produced the title cut, Danja, Guy Sigsworth; Max Martin; and Bloodshy & Avant. The album's release coincides with Spears' 27th birthday.

**ALL YOU NEED IS ‘LOVE’**
Taylor Swift will unveil her sophomore Big Machine album, “Fearless,” Nov. 11. The artist tells Billboard that first single “Love Story” is about “a love that you’ve got to hide because for whatever reason it wouldn’t go over well. I spun it in the direction of ‘Romeo and Juliet’; our parents are fighting.” “Fearless” will be available in a $75 boxed set featuring a T-shirt, leather bracelet, photo album and sticker.

**STAYING HOME**
Lil Wayne has re-signed his contract with Cash Money Records for an undisclosed number of albums. The rapper has recorded for the Universal-distributed label since he was a teenager. In addition to being its biggest recording artist, Wayne also serves as Cash Money’s president. His most recent album, “The Carter III,” is the top seller of 2008 at 2.4 million copies in the United States, according to Nielsen SoundScan.

**VOICES CARRY**
Alongside her ninth studio record “Little Honey” (Oct. 14, Lost Highway) and a hefty fall tour, Lucinda Williams will Oct. 28 release a digital-only EP of protest songs. “Liu Li UB” is timed to hit a week before the U.S. presidential election. It sports live covers of Bob Dylan’s “Masters of War,” Buffalo Springfield’s “For What It's Worth,” the Theocracy Corporation/Wayne Coyne collaboration “Hunching the Hatfishes into the Sun” and the Williams original "Bone of Contention.”

Reporting by Michael D. Ayers, Jonathan Cohen and Hillary Crosley.

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**MUSIC**

**DJ KALED**

**Going Global**

DJ Khaled Expands His Reach With New Album, Label

Few DJs successfully maneuver clearance pitfalls to assemble an album that satisfies the ravenous appetite of hip-hop fans. But DJ Khaled has parlayed his hit 'Ridah' to radio-ready, star-stacked tracks that endure longer than the average mixtape.

"If I work with Lil Wayne or Alon, I'm going to make sure it's a big record," Khaled says. "They know I'm going to come with it, so they have to come with it. When you go to the Khaled record, just know it's going to be a movie." After 2007's surprise hit "I'm So Hood," Khaled on Sept. 16 released his third Koch album, "We Global." Only this time, instead of shooting his trademark catchphrases, "We the best, Khaled is ready for the world.

“We Global” is the expansion of the We the Best brand—"We're just taking it global," Khaled says of a brand he's established via songs, mixtapes and repeated mentions during media appearances. "I'm setting up international tour dates now for Europe and some parts of Africa like South Africa and Ghana.

Last year, Khaled's single "We Takin' Over" peaked at No. 26 on Billboard's Hot R&B/Hip-Hop Songs chart, but "I'm So Hood," featuring almost every relevant MC from Lil Wayne to Ludacris, eventually reached No. 9. Khaled's biggest urban artist here at Koch, senior VP of marketing John Franck says, "We Takin' Over" was the first single from the album. "We the Best," and we thought it was going to be his biggest to date.

That was until "I'm So Hood" surpassed the first cut by selling 947,000 digital downloads, according to Nielsen SoundScan. "We Takin' Over" has amassed 746,000 digital purchases. Khaled's prior two albums have collectively moved more than 565,000 copies.

The new album's first single, "Out Here Grindin'" featuring A$AP, Plies, Young Jeezy, Rick Ross, Trick Daddy and Lil Boosie, was No. 40 at press time on Hot R&B/Hip-Hop Songs. Koch released second single "Go Hard," featuring Kanye West and T-Pain, in August. Among the album's other guests are Missy Elliott, Flo Rida, Nas, the Game, Trey Songz, Bun B, while the Runners, Cool & Dre and Danja contributed production.

Unlike many artists, Khaled has established a personal website for his MySpace page, toting 385,000 friends and 17 million plays. Franck says another site would be redundant since contemporary society operates in a "social networking world. Kids don't care about official Web sites unless it's Kanye's blog or thuss50.com."

On the mobile side, Koch has partnered with Verizon, AT&T and Boost to promote promotions where their customers will have access to exclusive Khaled music and content via their cell phones. The label is also working with ringtone providers Zed and Hudson Entertainment to facilitate additional mobile platforms like gaming and wallpaper to each of the major U.S. cellular companies.

As he launches "We Global," Khaled is also heavily involved in building his Def Jam-distributed We the Best Music Group and new artist Ace Hood. The latter's latest single, "Ride" featuring Trey Songz, was No. 58 on Hot R&B/Hip-Hop Songs at press time. And as Khaled tours the States, Franck says Khaled coordinates with Def Jam to synergize and maximize the We the Best brand. "Ace has that star glow," Khaled says. "I love Khaled because they support my label deal and set up Ace with dates when they're organizing mine."

Despite Khaled's hectic schedule, Franck is confident in the DJ's formula of complementary artists and teasing beats. "Khaled puts a lot of pressure on himself to deliver an even better record than the last two," Franck says. "We just finished a gigantic green screen video that took nine weeks to make. Did I mention we're an indie?"
Maribel Schumacher, former marketing VP of Warner Music Latin America.

The result is a dense, thoughtful album with touches of British rock influence, new wave and electroclash. But Cuevas' particular talent for soaring, tender ballads is also in evidence. Still, he says, "97%-98% of my album belongs to a period post-La Ley, not something that I've been dragging [from when] I was in La Ley."

Cuevas will continue to do intimate showcases between now and next year, when Schumacher says, he will return with a "heavy-duty" tour. With La Ley's region-wide popularity, Schumacher is in talks with labels "from banks to telephone conglomerates to soft drinks and shoes" in Mexico, Argentina, Chile and Colombia for tour sponsorships and endorsements.

As far as the U.S. market — where Latin radio stations play relatively little rock—is concerned, the label is also servicing DJs for dance club remixes and mixshow play. Latin pop station KSSE (Super Estrella) Los Angeles premiered "Vuelvo" in the days leading up to its stadium-size Reventon festival in August, where Cuevas performed. Personal appearances, video and viral marketing will figure prominently into the marketing of "Miedo Escondido," with MTV Latin America running a contest in which viewers submit their stories. Cuevas will write a song around the winning story and record it, with MTV and Yahoo broadcasting the recording.

Multi media marketing company Batanga, which coordinated the Jack Daniel's sponsorship, will feature Cuevas on its Web sites and in print publications around the release of his album. He's also starring in "The Mum2 Hook Up," a show on the U.S. bilingual channel where young people shadow their professional idols.

As for whether La Ley will record together again, Cuevas says, "Little by little we'll start missing each other and it'll be fun, because by the time we decide to come back together, it'll be real."...  

For a band that makes such edgy, experimental music, TV on the Radio is almost quaint when it comes to its business strategy. "We haven't put our music in ads so far, and we have a clause in our contract that states our songs won't be associated with cigarettes, alcohol brands or the military," singer Tunde Adebimpe says. "We don't want to see corporate banners at our shows. I want the live experience to remain unmarred."

The same uncompromising ethic runs throughout the songs on the band's latest record, "Dear Science," due Sept. 23 via Interscope. Previously signed to Touch & Go, TV on the Radio debuted on the major with 2006's "Return to Cookie Mountain," which has sold 189,000 copies in the United States, according to Nielsen SoundScan. The label is working on getting "Dear Science" shelf space at nontraditional retail, and the vinyl version of the album will be sold at Urban Outfitters. In addition the band's Web site will host webisodes, which will complement videos for the singles.

TV on the Radio is on the road through early October, including stops at the Treasure Island Festival in San Francisco and the Voodoo Experience in New Orleans on Halloween. On the road, and on record and the recent cover of the New York Times' Sunday arts section won't be the only places to catch band members this fall. Adebimpe has a major role in upcoming film "Rachel Getting Married," singer Kyp Malone performs his solo material on a regular basis, and Siem is doing production work on the forthcoming Telepathic album.

"One of my favorite things about the band is that they are all seasoned, well-rounded artists," Wood says. "They look at everything they do as an extension of their art."...
MUSIC

QUESTIONS
with SARAH McLACHLAN
by CORTNEY HARDING

When Billboard talked to Sarah McLachlan almost two years ago, she told the magazine she had one new song ready to go. In the last 24 months, she’s managed to bump that total up to three, two of which are featured on “Closer: The Best of Sarah McLachlan,” due Oct. 7 via Arista.

But if anyone deserved a little break, it’s McLachlan. Throughout her career, she’s sold more than 40 million albums worldwide, won three Grammy Awards and founded Lilith Fair, the celebrated women’s tour that ran 1997-99. Now focused on spending time with her two daughters, McLachlan spoke to Billboard about her future plans.

1. How did you choose what songs to include in the hits record? And how did the two new songs make it on the album?

We started with the most obvious choices, which were the singles. I wanted to add more and originally wanted to do a double album, but ended up making a deluxe version. In terms of the two new tracks, I’m not ready to work on a new album yet. Because I had another baby last year and I’m enjoying taking it all in, I’m not ready to be a parent. But I had the songs ready to go and I wanted to get them out there, so I put them on the record.

2. What else are you working on now?

I’m still writing, but it’s much slower than it has been in the past. I do charity gigs from time to time and have a music school in Vancouver, but right now I’m focused on my family. There is not a record in the pipeline right now.

3. You have two more albums left in your deal with Arista. What is your plan for your career after the contract is up?

Well, I own all my masters, and I would not sign another label deal. I’d like to do something on my own, assuming I had a good infrastructure in place. But my manager, Terry McBride of Network, has been the marketing maestro behind all my campaigns, and I think he will continue to do a great job.

4. Many people have commented on your song “Ordinary Miracle” appearing in a CVS commercial. Do you have other sync deals in the pipeline?

Well, that’s not me in the commercial, first of all. The song was originally written for me to sing for the film “Charlotte’s Web,” and I was more than happy to do that. Then the producers took the song, found someone who sounded like me and had them sing it for the ad. I’ve never sold my songs to help sell a product, and I never will. I would never judge anyone who did that, because it can be a great medium for people to hear your music. But I also think, at the end of the day, I have enough money, and my songs are emotional and all about feeling, and I don’t really want them being used to sell yogurt.

5. It’s been nine years since your groundbreaking Lilith Fair tour ended. Could you see a tour like that succeeding today?

The tour could definitely be relevant again, although it would be hard to do with all the original musicians, since most of us have kids now. It was a huge undertaking when we did it, but it was also a great opportunity for us all to play in front of huge audiences and build our careers and collaborate and talk. The state of women in music does seem abysmal. All this bubble-gum pop is so slight. But I have to believe that it’s all cyclical, that good music and good artists will prevail.

6. Since your last proper album, “Afterglow,” was released five years ago, how do you plan on reintroducing yourself to audiences?

I know I’m going to lose some fans because I’ve taken time off, but I’m also lucky in that I have a strong, loyal fan base. I’m also lucky that I’m at a point in my career when I can call up all the morning shows and say, “I want to play,” and be booked on “Regis and Kelly” or “Good Morning America” or any of the others. And the morning shows are perfect, because their viewers are our target audience.

We’re also going to do more TV and media and promoting the single, but I’m not going to kill myself to try to sell more copies. I’d rather be able to tuck my kids in at night, even if it means selling a few thousand fewer albums.

BLUEGRASS
BY DEBORAH EVANS PRICE

Family Ties
Bluegrass Star Cherryholmes Courts Country Favor

Family bluegrass band Cherryholmes is pulling out all the stops this fall with a new album, documentary, symphony dates and its first attempt to cross over to country radio.

It’s an ambitious agenda, but not a surprising one for a group that has quickly become one of bluegrass’ most successful outfits. First on the list is “Cherryholmes III: Don’t Believe,” due Sept. 30 via Skaggs Family Records. It’s the follow-up to 2007’s “Cherryholmes II: Black & White,” which has sold 22,000 copies in the United States, according to Nielsen SoundScan.

”The biggest thing I observed with this one is the ability of the kids to write at a more mature level and to find the link between lyric and music,” patriarch Terry Cherryholmes says of making the album with his wife, Sandy, and their children—Molly, 16, Skip, 18; B.J., 20; and Cia Leigh, 24.

One of the cuts from “Cherryholmes III” generating the strongest reaction is “This is My Son,” a song Cia wrote after talking to a Knoxville, Tenn., DJ whose son was being headed to Iraq. The song is being remixed with piano and drums and will be the first Cherryholmes single worked to country radio.

“We’ve always had an affinity for country music since we moved to Nashville and realized the roots of bluegrass and country were so closely linked,” Cherryholmes says. “I feel the message in ‘This is My Son’ is certainly timely and needs more widespread exposure.”

Skaggs Family is realistic about trying to make inroads at country radio. “We understand how hard it is to do that, especially coming from an independent bluegrass label,” Skaggs Family Records/RS Entertainment GM Charlotte Scott says. The company is using Music Manufacturing Software to digital service stations, and “if we get a reaction, we’ll hire an independent to work it.”

Each band member has a turn in the spotlight on “Cherryholmes III.” Sandy sings lead on “King As a Babe Comes Down,” while Molly makes her solo vocal debut on the self-penned “Goodbye.” Skip’s blistering guitar work fuels “Don’t Believe,” while B.J.’s mandolin saturates the collection. “Because we have a group that’s not built around one central personality,” Cherryholmes says, “we have so much variety and so many different angles to attack the music from.”

The band’s musicianship and family dynamic is explored in a documentary by noted TV producer Bill Hayes. “They want to do a film documentary about how the band came about and how far it has come,” Cherryholmes says. A network has yet to be locked in, but it will likely air on TCM or Oxygen.

In the past year, Toby Tumarkin of Columbia Artists Management has booked Cherryholmes on the performing arts center/theater circuit. “These bookings are allowing Cherryholmes to perform in front of audiences that may have never heard bluegrass music before,” Scott says.

The venture has been so successful that the band plans to take it a step further next year. In January, Cherryholmes will be backed by a full symphony at a show in Portland, Ore., and five other such gigs are in the offering for later in 2009.

Skaggs Family is ramping up its online efforts ahead of street date in an attempt to capitalize on the youthful exuberance of the Cherryholmes siblings. A “tips” segment from Cia is up on the Web site of nonprofit WAMU (88.5) Washington, D.C., and a Sept. 29 album release party during the International Bluegrass Music Assn. convention will be webcast via the Skaggs Family Web site.

“We went into the studio day by day and took video of their recording sessions and put it online,” Scott says. “We’re finding the more video exposure we can get on our artists online, the better.”
**THE BILLBOARD REVIEWS**

**ALBUMS**

**ROCK**

**LINDSEY BUCKINGHAM**

_Gift of Screws_

Producers: Lindsey Buckingham, Rob Cavallo

_Warner Bros._

_Release Date: Sept. 16_

Lindsey Buckingham once sang about "Never Going Back Again," but he's backtracked—sort of—on his fifth solo album. _Gift of Screws_ picks up where the rock auteur left off in the early days of this decade, before he was lured back into the Fleetwood Mac fold for 2003's _Say You Will._ Mac minions will find this electric-flavored, band-sounding album pleasing, but there's also the avant garde that's Buckingham's stock in trade. So while something like "The Right Place to Fade" knocks off Fleetwood Mac's _Second Hand News_ and the title cut (one of three recorded with the Mick Fleetwood-John McVie rhythm section) is charging garage rock, "Great Day" sports the stark and primitive sonics of "Tusk."—**GG**

**KINGS OF LEON**

_Only by the Night_

Producers: Angelo Petraglia, Jacqueline King

_RC_ 76

_Release Date: Sept. 23_

NE-YO

_Year of the Gentleman_

Producers: various

_Def Jam_ 23

_Release Date: Sept. 16_

Earlier this year, Ne-Yo told Billboard he was bored by the R&B sound of his previous albums and wanted to take a different direction on "Year of the Gentleman." However, it seems he still has a heavy—yet welcome—case of the rhythm and blues on the finished product. He masterfully instructs a partner to fib about her cheating ways on "Lie to Me," while dismissing another love interest on the guitar-heavy "Back to What You Know." The production is less dazzling elsewhere, as on "So You Can Cry," where he offers aid to a heartbroken friend, and the pulsating, Polow Da Don-produced "Single," where he suggests he become a female club-goer's temporary boyfriend. And while it got off to a slow start, the pure house single "Closer" has emerged as a durable hit; it's No. 7 on the Billboard Hot 100 this week.—**MC**

**METALLICA**

_Death Magnetic_ Producer: Rick Rubin

_Warner Bros._

_Release Date: Sept. 12_

Metallica can't win for losing. Many of the band's fans still consider the gajillion-selling "Black Album" an unforgiven sellout that blazed the trail for years of Bob Seger covers and that Napster treason. Those fans are targeted squarely by "Death Magnetic," the long-threatened One That Sounds Like '80s Metallica Again. The bountiful 80 minutes are packed with titanic multipart epics that feature scarily-looking song titles. They're all marked by Lars Ulrich's all-but-perfected stomp and the eyebrow-scouring virtuosity of James Hetfield, who sings about anger and self-loathing, and Kirk Hammett, who conducts proton-collosion experiments on tracks like "That Was Just Your Life" and the album's best, "Broken, Beat & Scarred." But virtuosity can be impressive without being particularly enjoyable, and it's hard to shake the feeling that for all the potent-as-ever Pauling power of Metallica, this is more a stamp of authenticity than a complete record.—**JV**

**JAMES**

_Hey Ma_ Producer: Lee "Muddy" Baker

_Decca_ 16

_Release Date: Sept. 16_

James surely felt its re-union (a tour last year featured all original members together for the first time since the mid-'90s) wouldn't be genuine without a proper full-length album, _Hey Ma_, the band's 10th. Instantly it seems like James never left, as the energy and emotion simmering up on opener "Bubbles" sounds as fresh as early-'90s James records like "Seven" and "Laid." Elsewhere, "Waterfall" is meditative poetry set in a catchy pop song, first single "Whiteboy" is sat- usingly uptempo rock, and "Of Monsters and Heroes and Men" is an arena-worthy ballad. It would appear that a James reunion is less about nostalgia than it is about making great music that can stand proudly alongside past triumphs.—**TC**

**RAFAEL SAADIQ**

_The Way I See It_ Producer: Raphael Saadig

_Columbia_ 76

_Release Date: Sept. 16_

On his third solo outing (and first for Columbia), songwriting/pro- ducer Raphael Saadig takes the listener on a smooth carpet ride that seamlessly weaves the feel-good essence of soul music's storied roots: Motown, Stax, Philly and Chi-Town. Lead single "Love That Girl" is a swing tune that calls to mind the Temptations' signature brand of suave grooves, as does opener "Sure Hope You Mean It." Saadig then taps into a Cur- tis Mayfield vibe a la the Impressions' 1968 hit "We're a Winner" on "Keep Marching." "Oh Girl" (not the Chi- Lites' 1972 hit) evokes the ballad-crooning harmonies of the Delfonics and Stylistics. But it's on the genera- tion-bridging, Motown-flavored "Never Give You Up" that Saadig brings it all home as he joins soulful forces with old school (Stevie Wonder) and new school (Baltimore newcomer C.J. Hilton).—**GM**

**GEORGE CLINTON**

_George Clinton and His Gangsters of Love_ Producers: George Clinton, Bobby Eli

_Shana_ 1311_I_I30AMD

_Release Date: Sept. 16_

Clinton is seldom wanting for good ideas, and on paper this covers sets augmenting the P-Funk corps for a na- tion under a different kind of groove looks good. Such guest "Gangsters" as Carlos Santana, the Red Hot Chili Peppers, El DeBarge, RZA and a rare Sly Stone appearance make a compelling list of mothership passengers, but the lineup is ultimately better than the results. Santana's guitar certainly soars on the Impressions' "Gypsy Woman," the Chili Peppers are cheerfully loose on a churchy rendition of "Let the Good Times Roll," and Stone and DeBarge trade vocal licks during a spare, loping take of Marvin Gaye's " Ain't That Peculiar." But Clinton's smoky soul rasp is not quite enough to carry the other tracks, and the oft-rehashed arrangements on an oddball set of middle-of-the-road pop hits are yawns compared to the front half of the album.—**GG**

**CHRISTIAN**

**BEBO NORMAN**

Producers: Bebo Norman, Jason Ingram, Rusty Varekamp

_BEC Recordings_ 72

_Release Date: Sept. 16_

Bebo Norman has built a reputation as one of the Christian community's most insightful singer/songwriters, one likely to increase with this self-titled effort. The single "Pull Me Out" is a com- pelling anthem about sur- rendering to God and trusting him completely. "Britney" is a letter to Brit- ney Spears, a sympathetic message to the burnished pop star that is really an indictment against society and how our culture treats young women. Elsewhere, "Not Living in the In-Between" has an earthy ap- peal and inviting singalong quality, while "Ruins" is a cinematic, poignant ballad. This collection marks Nor-

**COUNTRY**

**DARIUS RUCKER**

_Learn to Live_ Producer: Frank Rogers

_Capitol Nashville_ 76

_Release Date: Sept. 16_

If there were any doubts about how Darius Rucker would fare in the country world, the Hootie & the Blowfish front- man puts them solidly to rest on his genre debut. A devotee of '80s boundary-stretching country acts Dwight Yoakam, New Grass Revival and Foster & Lloyd, Rucker taps into their pro- gressive spirit and brings it forward 20 years with the help of Brad Paisley pro- ducer Frank Rogers. Honky- tonk shuffle "All I Want" con- jures the great turn of a phrase country is known for ("All I want you to leave me is alone"). While the more modern, wisful first single, "Don't Think I Don't Think About It," taps emotions that hit close to home for many. Elsewhere, "I Hope They Get to Me in Time" is a stone-cold country thriller that finds the singer trapped in a car wreck and reviewing his life.—**KT**

**PUSSYCAT DOLLS**

_Doll Domination_ Producers: various

_Iscorpe_ 1311_I_1311 AMD

_Release Date: Sept. 23_

Pussycat Doll lead singer Nicole Scherzinger couldn't muster the success she'd hoped for when she attempted to launch her solo career last year, but PCD's sophomore set has all the elements (self-assuring themes, sultry lyrics and lots of skin-tight latex) to mimic the victory of its 2005 debut, _PCD._ But this time, the Dolls' bark is as big as their bite. Scherzinger lays down the law to a deadbeat boyfriend on the Missy Elliott-assisted "Whatcha Think About That," while threatening to "hurt" and "kick" another on _In Person._ And on "Happily Never After," she narrates the tale of a woman who boits a damaging relationship. For more visceral thrills, try the come-hither-in-the-club "Bottle Pop" featuring Snoop Dogg and the similarly themed "Out of This Club."—**MC**

[article continues on page 46]
man's debut for Seattle-based BEC Recordings, and it feels like the begin-
ning of a vibrant new chapter in an already dis-
gnusted career. —DEP

KRYSY MEYERS
Make Some Noise
Producer: Doubledutch
Essential
Release Date: Sept. 9
On her third album, Krystal Meyers sheds her rocker chick persona and
explores a more pop direction. Mixing such buoyant pop an-
thems as the infectious title track (which NBC is using to promote
her fall TV lineup) and emotionally charged ballads, Meyers deli-vered a
totally satisfy-
ing project. "My Freedom" is a touching ballad about finding
liberation in a relation-
ship with God, enhanced by a
particularly affecting vocal
from the young artist, while the
vulnerable "S.O.S." ro-
nimates on a hurting soul in
need of peace. Meyers is already a successful artist in Japan, but
this should be the project that
expands her U.S. audience ex-
ponentially from her core flock
of believers to all fans of great pop
music. —DEP

POPO
PABLO MENEZUZZI
Música
Producer: Massimo Scalan
Sony BMG Norte
Release: Aug. 19
After releasing four
albums in his native
Italy, singer/songwriter Pablo
Menezuzzi takes a stab at
Spanish with "Música," which
features many of his Italian
hits translated into Spanish.
Language notwithstanding,
this is his pop through
and through in its pleasant
for fine melody and dramatic
lines. While Menezuzzi is
fond of lush arrangements and
big orchestration, he
mingles pop textures and con-
temporary, blending strings with
acoustic guitars, beats and
keyboards with layered
choruses. There are up-
tempo dance tracks here,
like "Ciento, Ciento," but
Menezuzzi's forte is modern,
brailing romance that
never descends into the
obvious or tacky. Tracks like
single "Mirame A
Los Ojos" are reminiscent of
Josh Groban in their dra-
castic crescendos of sound
and texture. But Menezuzzi's
tune and arrangements also
make songs like "Tu Eres
Música" viable for Latin pop
stations. —LC

WORLD
TONIINO HORTA
To Jobim With Love
Producer: Toniino Horta
Respondence Records
Release Date: Sept. 9
Toniino Horta's tribute to
Antônio Carlos Jobim is at
best, a mixed blessing. The
13 songs on the disc oscil-
late between such ear-catch-
ing covers as "Agua de Beber"
and "Desafinado" and
Horta originals ("Chistana," "From
Ton to Tom") that are not
appealing. Horta's persistent
use of choral arrangements
throughout the album has the
effect of imposing an orna-
mental feel on Jobim tunes
that dulls their edge. And then
there's Horta's inexplicable,
40-second version of "The
Girl From Ipanema," a
thor-
oughly futile reference to a
monumental tune Horta's e-
vident intent to pay tribute
Jobim is admirable, but this
project, unlike Jobim's rec-
ords, does not inspire repeated
listening. —PPV

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

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copies to Jonathan Cohen and
singles reviews to Chuck Taylor
(both at Billboard, 770
Broadway, Seventh Floor,
New York, N.Y. 10003) or to the
writers in the appropriate bureaus.

POPO
ARTISTS STAND UP TO
CANCER
Just Dying Upl. (3:34)
Producers: Kenneth
"Babyface" Edmonds,
Antonia "L.A." Reid
Writers: K. Edmonds,
R. Walton
Publisher: not listed
Island Def Jam
Charity songs are his-
torically a dime a dozen, but
the artist crotchon "Just Stand
Up!" is up there with 1985's
"We Are the World." It fea-
tures 15 female vocalists, branded
as Artists Stand Up to Cancer, who
in all have scored 124 prior
entries at top 40. Ready? Mariah
Carey, Beyonce, Mary J. Blige,
Rihanna, Fergie, Sheryl Crow,
Macy Gray, Melissa Etheridge,
Ashanti, Natasha Bedingfield,
Keisha Cole, Ciara, Leona
Lewis, LeAnn Rimes and Carrie
Underwood. The chug-along
ballad has already charted at
top 40, and AC—while a live
television performance Sept. 5
on ABC, CBS and NBC should
fuel iTunes sales. Artistically,
"Stand" is perfunctory, and it
clearly needs a video to distin-
guish many of the voices. Its greatest
feat: the reunion of:
La Babyface—CT

ONE BLOCK RADIUS
You Got Me (3:37)
Producer: Marty James
Writers: M. James, Z. Christian
Publishers: Watch the
Sasquatch, BMI, Z-Dazzle/ASCAP
Property/Mercury
Los Angeles-based alter-
native hip-hop trio
One Block Radius released
2005 indie debut, "Long Story
Short" and 2006 mixtape "Cut
Some Static." Now signed to
Mercury, the trio—MC Z-Man,
vocalist/producer Marty James
and DJ MDA—are primed to
deliver perfection to top 40
with debut "You Got Me."
James's voice is alluring, much
like Sublime lead Bradley Nowell,
as he bounces across old-
school rhythms and modern
synth sounds. One Block Ra-
dius' material is as eclectic as
'90s Acts Everlast and the
Loud. Stand out on produc-
tion of the single is richly instro-
mental, a la Fort Minor's
"Where'd You Go" or Baby
Bash's "Suga Suga" featuring
Frankie J. One Block Radius
mashes hip-hop, alternative
and reggae—and its recently
released single is already
filled with enough strong cuts
to cut a swath toward fame.
Minus a Fergie, this chilled-out
trio could take reign of the
Black Eyed Peas' block. —MM

R&B/HIP HOP
THE GAME FEATURING
LIL WAYNE
My Life (3:58)
Producer: Jimmy Power
Writers: J. Taylor, C. Woods,
D. Drew
Publishers: Babygame/
Sony/ATV/Pico/Pride/Prince
Jabber/Denier SL, BMI
Geffen/Interscope
The Game apparently
needs a hug. Over a slow
plunking piano loop, the rap-
er, in his third single from
album "LAX," dismisses Jesse
Jackson and compares himself
to John Lennon. "Take me away
like I overdosed on cocaine/
Take me away like a bullet from
Kurt Cobain." The Grammy-
Award nominated rapper has
managed to wing sales from
his personal dramas with 50
Cent and other various affilia-
tions, but this time out takes on
more visible targets, calling out
Jackson, who earlier this year
disparaged Barack Obama:
"Fuck Jesse Jackson, cause it's
not about race now." Ultimately,
The Game keeps the listener
wondering which inappropri-
ate comparison he'll make next,
like an unfunny Howard Stern. And
yet like Stern, he'll keep you
glued to the radio to see
just what he says next—KJH

DANCE
SYLVIA TOSUN
Underlying Feeling (4:49)
Producers: Tony Bass,
Sylvia Tosun, Dave Pezza
Writers: A. Bass, S. Tosun
Publisher: Versé Worldwide
Remixers: Adam K & Sohn,
Soulshaker, Sted-E & Hybrid
Heights
Duo Julliard-trained singer/songwriter Sylvia Tosun has asserted rare lyrical aptitude within the twint community, gracing Billboard Hot Club
with a trio of exceptionally crafty hits—"Sanctuary" and "Sleep-
less" in 2006 and "Head Over Heels" earlier this year. Encir-
cing "Underlying Feeling" is yet another instantaneous melodic
amaze, this time conjuring the
silker side of her vocal prowess,
swellingly proclaiming romantic
intent. Soulshaker remixes main-
tain integrity, adding spiced in-
strumental charnels (and delish
tinako tinkles), while the original mix conjures the sensual poten-
tial of Saturday night. "Head
Over Heels" demonstrated Tosun's charms as a millennial
must-have, but she bounds for-
ward here—not to mention a
(YouTube) videoclip where she
dressed the part of a near-donen hathet audio figure. "Under-
lying Feeling" delivers eight
bites, disposed. A multilayered
performance, attitude, visual,
beauty, innate talent and per-
sistence. If you hadn't yet no-
ticed, she's a star born. —CT
Patchwork

Gym Class Heroes' "Quilt" Goes Top 20

Gym Class Heroes' 2006 Decadance/Fueled by Ramen debut, "As Cruel As School Children," was a relatively slow starter, spending just four weeks on the Billboard 200 before vanishing for nearly another five months.

But thanks to a rabid online community, top five Billboard Hot 100 hit "Cupid's Chokehold" and an eclectic sound that blends pop, rock and hip-hop, the set was shifting five figures by February 2007, peaking with 18,000 units in mid-March on its way to selling 624,000, according to Nielsen SoundScan.

The band released new material this week with "The Quilt," which debuted at No. 14 on the Billboard 200 with 32,000 units. First single "Cookie Jar," featuring the Dream, hasn't hit radio just yet but has already shifted 137,000 downloads.

Guest turns from Busta Rhymes, Estelle, Fall Out Boy's Patrick Stump and Daryl Hall only reinforce Gym Class Heroes' hard-to-classify sound. "We started campaigning in late June, making sure we covered everything," fueled by Ramen CEO/co-founder John Janick says. The band introduced its new material on the annual Vans Warped tour and enjoyed a high-profile premiere for the video for "Peace Up, Index Down" on MTV's "FN." The label also teased "The Quilt" with the Times

WORTH THE WAIT
After debuting with 10,000 copies in July 2006, Gym Class Heroes' "As Cruel As School Children" needed six more months to equal that total.

SOURCE: Nielsen SoundScan

Do It can do

"Do It" is more than just the title track of Dottie Peoples' new record—it's the gospel diva's mantra for life. After more than a dozen years recording for AIR Records, Peoples is launching her own DP Muzik Group with the Sept. 16 release "Do It." The label is distributed by Comin Atcha Distribution, which will work with RED to take product to the mainstream and Provident-Integrity Distribution in the Christian market.

DP Muzik Group isn't Peoples' first go at running a label. She began her career singing with Dorothy Norwood's famed Norwood Singers, opening for the Rolling Stones, Stevie Wonder and other major acts. When Peoples exited the group to move to Atlanta, she became a church music director and GM for Church Door Records.

"I joined Salem Baptist Church and started directing the choir. I went to Rev. [Jasper] Williams and said, 'We need our own record label,'" Peoples recalls. "I talked him into it."

Peoples admits running a church label is different from launching her own venture, but it provided valuable experience. "The reverend sent me to Nashville and I visited the distributors and it gave me knowledge of the business," she says. "You've got to know how to get all your ducks in a row—do marketing, hire a radio tracking person. We didn't do that with Church Door because we weren't big. Now it's a whole new ballgame, but at least that business knowledge I obtained helped me to kind of make it through the stress of launching this."

In setting up "Do It," Peoples benefited from the efforts of her long-time booster club, which took the lead on promoting three Atlanta-area in-stores, and endorsement deals with Descending Dove Cosmetics and Angel Amour Hair Care. In addition, the American Heart Assn. has tapped Peoples as its Power to End Stroke ambassador.

According to Comin Atcha head Joe Langham, Peoples will also do in-stores in Beaumont, Texas; Baton Rouge, La.; Baltimore; Philadelphia; and Chicago, and pay some visits to Wal-Mart and Berean Christian Stores outlets.

—Deborah Evans Price

www.americanradiohistory.com
New Kid On The Block

Hootie’s Rucker Finds Acceptance In Nashville

For all he’s accomplished with Hootie & the Blowfish—more than 14 million albums sold in the United States, according to Nielsen SoundScan (including 10.1 million of “Cracked Rear View,” the 11th best-selling album in the SoundScan era)—it took making a country record for frontman Darius Rucker to get the attention of Maya Angelou.

“I’m still in awe,” Rucker says of the phone call he got from the poet/playwright/author the day before his new set "Learning to Live" (Capitol Nashville) was released Sept. 16. "She’s a big country music fan and somebody had gotten her my record. I was just blown away. She’s Maya Angelou, for goodness sakes.

As if that weren’t enough, Rucker’s wistful debut country single, “Don’t Think I Don’t Think About It,” which he co-wrote with Clay Mills, is No. 3 on Billboard’s Hot Country Songs chart. “I’m just as giddy as a little school girl,” he says with laugh.

Despite his past success, Rucker has been paying his dues by visiting country radio stations across the United States. “I wanted to meet everybody,” he says. “I wanted them to know that I know that I’m the new kid on the block. I know where I’m starting.”

Rucker teamed with Brad Paisley producer Frank Rogers for "Learning to Live," and once they hit the studio, they made a conscious effort to avoid making a "pop country" album. "That was a rule we made the first day of recording," Rucker says. "What we said to everybody was, “My voice being what it is, it’s going to sound like Hootie no matter what we do—I can make a Marly Haggard record and someone’s going to say, “It sounds like Hootie.” But we told the musicians, “If you think you can play it one of two ways, more poppy country or more dirt country, play it more dirt country.”

It doesn’t hurt that the South Carolina born Rucker has a genuine affection for the music. “My biggest country influence is Rodney Foster,” Rucker said Billboard earlier this year, citing Lyle Lovett, New Grass Revival and Dwight Yoakam as other influences. “The first time I heard Foster & Lloyd’s “Crazy Over You” on TV, I went into the record store where I worked early so that I could open the album and hear it.”

Rucker co-wrote with some of Music Row’s top tunesmiths for the new set, including Rivers Rutherford, Dave Berg and Chris DuBois. “The acceptance in Nashville has been so amazing,” Rucker says. “The big names said, ‘Yeah, c’mon, let’s write.’

Rucker intended to write or co-write the whole album, but when he heard “I Hope They Get to Me in Time,” a country thriller with a twist written by Monty Criswell and Wade Kirby, he changed his mind. “I just couldn’t say no,” he says. “I called and said, “I’m cutting it.”

After Hootie & the Blowfish finished touring in August, Rucker hit the road with his own hand. “I’m playing the clubs again, which is awesome,” he says of what has become a grass-roots campaign. “I want to build a career.”

The artist will appear on the televised portion of the Grand Ole Opry Sept. 20 on CAC and will then head out with Paisley, who lends his guitar talents to Rucker’s record, in January.

HE WHO LAUGHS LAST

This year, the ninth-best-selling comedy album, according to Nielsen SoundScan, is a 5-year-old release by a man who has been dead for three of those years. Now, Mitch Hedberg is back on the charts with “Do You Believe in Gosh?” (Comedy Central), which debuts this week at No. 18 on the Billboard 200 after opening-frame sales of 27,000 copies.

Hedberg died of a drug overdose in 2005, six months before the planned recording of the final version of “Do You Believe in Gosh?” But anticipation for the project built word-of-mouth style among his ever-growing fan base. "We agonized over it quite a bit because this was not the album he was going to record,” Comedy Central Records VP Jack Vaughn says. "He had maybe six to nine months before he was going to record what would have been record No. 3, and we didn’t want to put out something substandard.”

For “Gosh!” Vaughn and Hedberg’s wife, Lynn, compiled a series of live tracks featuring new jokes he was working on that had been recorded for archival purposes. Vaughn considers the result to be the best representation of the album Hedberg was planning to make.

Putting together a posthumous release is not without its marketing challenges, but the synergy between Comedy Central Records and its parent channel was crucial in getting the ball rolling. A Hedberg standup special and an appearance on the variety show “Premium Blend” were repurposed and aired on Comedy Central, and ads for “Gosh!” ran throughout.

To provide fans with some semblance of an in-person component, Vaughn helped organize “tribute shows on street date in six cities across the country to celebrate the release. Mitch was so well-loved in the comedy community.”

—Lavinia Jones Wright

BACK TO BASICS

Mexican rock legend Jaguares hadn’t even begun U.S. promotion of “45,” its first album in three years, when it debuted at No. 11 on Billboard’s Top Latin Albums chart last week.

Chalk that up to pent-up demand for new material by the socially conscious quartet, which has had a strong following since its earlier incarnation as Caifanes, a darkly rocking outfit founded 20 years ago.

“45,” which frontman Saul Hernandez says is named for the 45 million Mexicans living in poverty, is the first Jaguares record under a new three-album deal with EMI Mexico. The group was previously signed to Sony BMG but is now licensed to EMI through its Latin imprint, Biko Records.

Hernandez says the heavier guitars on “45” take Jaguares “back to the basics…on this album we brought a more direct, pure rock style.”

Caifanes keyboardist Diego Herrera also joined Jaguares on “45,” the sound of which accompanies the album’s theme: “The recovery of faith…in yourself, in how you live and the society that surrounds you,” Hernandez says. “We’re going to liberate ourselves, do an exorcism, and we’ll change all of this.”

Groundwork was laid for the Sept. 2 stateside release of “45” by sales and airplay in Mexico and by promotion of upcoming U.S. in-stores and Jaguares’ new tour dates. Jaguares did the first of 10 planned in-stores Sept. 11 at a Ritzio Latino location in South Gate, Calif., a day before kicking of a 28-date U.S. tour.

Jaguares is also participating in Amnesty International’s Small Places tour—in which artists worldwide perform concerts and speak on human rights issues—with a concert at San Francisco’s Fillmore Sept. 20. The stop will also include a discussion hosted by students from Richmond High School, reflecting jaguares’ multigenenational fan base.

“We’re lucky that those that follow us are very committed,” Hernandez says. “On some occasions they’re stronger than the industry in promotion.”

EMI Mexico chairman Camilo Lara says “45” had gone gold in Mexico for sales of 40,000 copies as of press time. The album’s release will be followed with a limited-edition run of 5,000 Skull Candy headphones, which come with a memory stick preloaded with MP3s and special features from “45.”

—Ayala Ben-Yehuda
Metallica Makes Most Of Short Sales Frame

With most albums arriving on a Tuesday, chart-topping debut always starts one day short of a full sales week. But people who follow the model closely know most of the albums that start at No. 1 probably only need a few days to win the week, a notion that Metallica drives home hard.

With an off-cycle Friday street date, the band's "Death Magnetic" sold 490,000 in just three days, becoming the first album to top the Billboard 200 in an abbreviated opening week since Metallica's own "St. Anger" did so in 2003. This time, Metallica managed an even larger sum with one less selling day.

Rushed to market ahead of its original schedule amid concern over Internet leaks, "Anger" rang 418,000 in its initial four-day frame. "Magnetic," also bows at No. 1 on Top Rock Albums, Top Alternative Albums and Top Hard Rock Albums at billboard biz while four earlier Metallica albums blast into the top 15 on Top Pop Catalog Albums, each with gains of at least 76%.

The new set bows at No. 1 on Euro Albums. Further, this represents Metallica's biggest U.S. opener since "Load" began at 680,000 copies in 1996.

Critics will be tempted to attribute Metallica's return to its sonic roots as the factor that drives the new album's faster start, but the band's first release through Warner Bros. after a career-long stint with Elektra also reflects a willingness to explore new dimensions of today's marketplace.

At Best Buy, "Magnetic" was sold in a combo with the popular "Guitar Hero" videogame, while additional units were sold through the game's Xbox and PlayStation platforms. And, the album was packaged with Metallica-branded headphones by Skull Candy.

More meaningful to the album scoring 32% of its initial sales in the nontraditional sector were Hot Topic and Ticketmaster initiatives. The latter offered a ticket/album bundle, while clothing chain Hot Topic made a bold customer-acquisition move by offering the album for $5 its first day out. "I told the chain didn't get a break on the wholesale cost, so assume the gambler cost $7 per sale, but Hot Topic displayed the album with 55 Metallica T-Shirts, which might have fetched a little margin.

Figure that Ticketmaster and Hot Topic account for a significant proportion of the title's 156,000 nontraditional sales. Of those, 61,000 were downloads, and you just know iTunes accounts for the bulk of that.

While newer channels are significant to this story, let's not lose sight that traditional retail—music chains, indie stores and mass merchants—moved 68% of the copies sold.

With an initial shipment of 1.4 million units, Warner Bros. thinks the more meaningful measurement won't be this initial tally as much as where the release-to-date total stands by the end of the album's first full week of sales. By means of comparison, in the second chart week for "St. Anger," sales to date at Nielsen SoundScan amounted to 781,000.

AWARDS REWARD: It was at least nine years ago when I first started hearing label friends who were in their 30s or older complain that MTV's once-enticing Video Music Awards were no longer entertaining, yet the show still moves sales spikes.

So, I got a kick out of it when even some of our reporters who are still in their 20s lambasted this year's show during an editorial conference call the day after its telecast. "Guess what, everybody," I chimed in. "We're not their target audience."

Sure enough, performances and/or wins create lifts for eight albums on the Billboard 200. Of those, the largest unit gain is an uptick of 3,000 copies for Rihanna's (No. 12). The largest percentage hike belongs to Tokio Hotel (176/-6, up 82%) and multiple winner Britney Spears (re-entering at No. 17, up 77%). Pink's jump to No. 1 on the Billboard Hot 100 is assisted by her song's digital hike (see Between the Bullets: page 54), one of three gains by show performers in the top 10 of Hot Digital Songs.

All of which means that I've won a bet with an industry mover and shaker who once managed Nas. Drinks are on you, pal.

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Market Watch

A Weekly National Music Sales Report

<table>
<thead>
<tr>
<th>Weekly Album Sales (Million Units)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Album</td>
</tr>
<tr>
<td>-------</td>
</tr>
<tr>
<td>&quot;St. Anger&quot;</td>
</tr>
<tr>
<td>&quot;Death Magnetic&quot;</td>
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Year-To-Date

<table>
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<tr>
<th>Year</th>
<th>Overall Unit Sales</th>
<th>Digital Tracks</th>
<th>Store Singles</th>
<th>Total</th>
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</thead>
<tbody>
<tr>
<td>2007</td>
<td>310,992,000</td>
<td>284,482,000</td>
<td>1,050,000</td>
<td>2,463,000</td>
</tr>
<tr>
<td>2008</td>
<td>370,215,000</td>
<td>360,249,000</td>
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Weekly Album Sales

<table>
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<tbody>
<tr>
<td>This Week</td>
<td>6,484,000</td>
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<tr>
<td>Last Week</td>
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Weekend Unit Sales

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<th>Total</th>
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Sales by Album Format

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<tr>
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<tr>
<td>CD</td>
<td>285,393,000</td>
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<tr>
<td>Digital</td>
<td>33,657,000</td>
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<tr>
<td>Cassette</td>
<td>229,000</td>
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<tr>
<td>Other</td>
<td>713,000</td>
</tr>
</tbody>
</table>

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Go to www.billboard.biz for complete chart data | 49
The singer-songwriter, who recently performed at "New Hopefuls' weddings, starts with $16,000. Set is exclusive to Queens until Sept. 30.

A new version of the set with extra tracks and a DVD prompts sales to bound by 75%.

It's a career-high week for Franti and his group, the Collective Nōme, and its best sales week, but also its first album to reach the Top 100.

Wal-Mart exclusive features such acts as Ho-9999 (featured), Kiss, Boston and the Goo-Goo Dolls. It opens at No. 5 on Top Compilations.

The Single 100 Video Music Awards adds a pair for Paramore (solo) and other show performers at Nos. 8, 12, 21 and 16. Big winner Britney Spears reaches at No. 17 with that album's best sales week since June.

A new version of the set with extra tracks and a DVD prompts sales to bound by 75%.
| ARTIST                  | Title                        | Label                  | Weeks at #1 | Sales Data
|------------------------|------------------------------|------------------------|-------------|----------------
| JORDIN SPARKS          | Jordan Sparks                | NICK OF NANO          | 2           | 1444
| ADELE                  | Crazy Ex-Girlfriend          | SONY BMG NORTE      | 4           | 1363
| MIRANDA LAMBERT        | Pochettel Of Sunshine        | SONY BMG NORTE      | 4           | 1363
| TIM MCGRAW             | Total Dance 2008: Vol. 2     | SONY BMG NORTE      | 4           | 1363
| GARTH BROOKS           | The Ultimate Hits            | SONY BMG NORTE      | 4           | 1363
| NATASHA BEDINGFIELD    | Good Time                    | SONY BMG NORTE      | 4           | 1363
| STRYKER                | Nothing But The Best         | SONY BMG NORTE      | 4           | 1363
| VARIOUS ARTISTS        | Northern Songs: Canadas Best & Brightest | SONY BMG NORTE     | 4           | 1363
| SECONDHAND SERENADE    | A Tear In My Story           | SONY BMG NORTE      | 4           | 1363
| B.B. KING              | One Kind Favor               | SONY BMG NORTE      | 4           | 1363
| KEITH URBAN            | Greatest Hits                | SONY BMG NORTE      | 4           | 1363
| SEETHER                | Finding Beauty In Negative Spaces | SONY BMG NORTE    | 4           | 1363
| RICK ROSS              | Just Who I Am. Poets & Pirates | SONY BMG NORTE   | 4           | 1363
| THE VERVE              | Firth                       | SONY BMG NORTE      | 4           | 1363
| MARSHALL CARY          | E - MCB                     | SONY BMG NORTE      | 4           | 1363
| LEO ZEPPELIN           | Mothership                   | SONY BMG NORTE      | 4           | 1363
| EAGLES                 | Long Road Out Of Eden        | SONY BMG NORTE      | 4           | 1363
| TRACE ADKINS           | Narrow Stairs                | SONY BMG NORTE      | 4           | 1363
| KEITH ANDERSON         | American Man: Greatest Hits Volume 2 | SONY BMG NORTE | 4           | 1363
| BRAD PASELY            | 5th Gear                    | SONY BMG NORTE      | 4           | 1363
| THE LOST TRAILERS      | NOW That's What I Call Classic Rock | SONY BMG NORTE   | 4           | 1363
| LOS PINAKIDENTES DE CABORCA | Vamoso Pel Rio         | SONY BMG NORTE      | 4           | 1363
| THE TING TINGS         | We Started Nothing           | SONY BMG NORTE      | 4           | 1363
| ENRIQUE IGLESIAS       | 95.08                        | SONY BMG NORTE      | 4           | 1363
| THE OFFSPRING          | Rise And Fall, Rage And Grace | SONY BMG NORTE   | 4           | 1363
| JOHN MAYER             | Continuum                    | SONY BMG NORTE      | 4           | 1363
| THREE DAYS GRACE       | One X                        | SONY BMG NORTE      | 4           | 1363
| APOLCALYPTICA          | Vocals. The Ultimate Gospel Collection | SONY BMG NORTE | 4           | 1363
| KRONOS                  | Westwood                     | SONY BMG NORTE      | 4           | 1363
| THE SOUND OF ANIMALS FIGHTING | The Ocean And The Sun | SONY BMG NORTE       | 4           | 1363
| LENKA                  | Lenka                       | SONY BMG NORTE      | 4           | 1363
| ONE DAY AS A LION      | One Day As A Lion (EP)      | SONY BMG NORTE      | 4           | 1363
| KEYSY COLE             | Just Like You                | SONY BMG NORTE      | 4           | 1363
| DEITRICK HADDON        | Revealed                     | SONY BMG NORTE      | 4           | 1363
| ASHANTI                | The Decoration               | SONY BMG NORTE      | 4           | 1363
| TRICKY                 | Hand Candy                   | SONY BMG NORTE      | 4           | 1363
| MADONNA               | Para Siempre                 | SONY BMG NORTE      | 4           | 1363
| Wisin & Yandel         | Wisin Vs. Yandel: Los Extraterrestres | SONY BMG NORTE | 4           | 1363

**Notes:**
- The table lists the top 100 songs on the Billboard Hot 100 chart for the week of September 27, 2008.
- Sales data is provided in thousands of copies sold since January 1, 2008.
<table>
<thead>
<tr>
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<th>TITLE</th>
<th>ARTIST</th>
<th>DISTRIBUTED LABEL</th>
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<tbody>
<tr>
<td>1</td>
<td>FLYING CONCHORDS (SOUNDTRACK)</td>
<td>FLIGHT OF THE CONCHORDS</td>
<td>indie (indie)</td>
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<td>2</td>
<td>IT'S BAD FOR YA</td>
<td>FUGULAR</td>
<td>CANNIBAL (CANNIBAL)</td>
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<td>3</td>
<td>ROUGH AROUND THE EDGES</td>
<td>JONATAN SIBALD</td>
<td>SONY (Sonic Groove)</td>
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<td>4</td>
<td>1431 REPRISE</td>
<td>TAMMY LEE</td>
<td>COLUMBIA (Sony)</td>
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<td>5</td>
<td>VIOLENT CIRCLE</td>
<td>VIOLENT CIRCLE</td>
<td>COLUMBIA (Sony)</td>
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<td>6</td>
<td>THE MOURNING CONSTRUCTIONS</td>
<td>SB &amp; THE MOONGLASS BADR</td>
<td>BMG (Columbia)</td>
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<td>7</td>
<td>THE 20TH CENTURY MASTERS THE BEATLES</td>
<td>THE BEATLES</td>
<td>CAPITOL (Columbia)</td>
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<td>8</td>
<td>THE 20TH CENTURY MASTERS ABBA</td>
<td>ABBA</td>
<td>CAPITOL (Columbia)</td>
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<tr>
<td>9</td>
<td>THE COMEDY CENTRAL ROAST OF COMEDY</td>
<td>COMEDY CENTRAL</td>
<td>COLUMBIA (Sony)</td>
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<tr>
<td>10</td>
<td>THE RACONTEURS</td>
<td>THE RACONTEURS</td>
<td>ATO (ATO)</td>
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<tr>
<td>11</td>
<td>AN Unforgettable Christmas</td>
<td>ANDREW VIGLIALO</td>
<td>SIGMA (MCA)</td>
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Data for week of SEPTEMBER 27, 2008

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<th>TOP INTERNET ALBUMS</th>
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<td>1</td>
<td>METALLICA</td>
<td>EASTERN PROMISES (SOUNDTRACK)</td>
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<td>2</td>
<td>JONAS BROTHERS</td>
<td>THE BLACK</td>
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<tr>
<td>3</td>
<td>SOUNDBOX</td>
<td>VALENTINA MOLNAR</td>
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<tr>
<td>4</td>
<td>KID IRENE</td>
<td>HOP N' JETTI</td>
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<tr>
<td>5</td>
<td>GOLDILOCKS</td>
<td>THE LAD WHERE THE DOOM OR AT HIS FRIENDS</td>
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<tr>
<td>6</td>
<td>BRIAN WILSON</td>
<td>THE LAD WHERE THE DOOM OR AT HIS FRIENDS</td>
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<td>7</td>
<td>DAR WILLIAMS</td>
<td>POISONED LIGHT</td>
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<td>8</td>
<td>JOAN BAEZ</td>
<td>A DAY AFTER TOMORROW</td>
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<td>9</td>
<td>JONAS BROTHERS</td>
<td>THE BLACK</td>
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<tr>
<td>10</td>
<td>OKERER</td>
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<tr>
<td>11</td>
<td>NATALIE COLE</td>
<td>SISTI SISTI</td>
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<tr>
<td>12</td>
<td>NARROW JONES</td>
<td>SLIPKNOT</td>
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<tr>
<td>13</td>
<td>ELLA</td>
<td>I'M YOUNG</td>
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<tr>
<td>14</td>
<td>JOSHUA RADIN</td>
<td>THE RACONTEURS</td>
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<td>15</td>
<td>JOE BUCK</td>
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<td>16</td>
<td>BO BO SHOJO</td>
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<tr>
<td>17</td>
<td>KELLY PRICE</td>
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<tr>
<td>18</td>
<td>JOHNNY CASH</td>
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More charts. Deeper charts. Go to billboard.biz/charts to find Billboard's complete menu of more than 1800 charts—albums, singles, digital, mobile, and more—refreshed every Thursday.

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<thead>
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<th>ARTIST</th>
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<td>BRIAN WILSON</td>
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<td>DAR WILLIAMS</td>
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<td>JOSHUA RADIN</td>
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<td>18</td>
<td>JOHNNY CASH</td>
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---

Counting Crows extend the longest current streak of No. 1 songs at Triple A four to a row with "Come Around," rem. 2. Their string started in January 2004 when "She Don't Want Nobody Near" led for three weeks in July. In July 2004, "Accidentally in Love" from the "Scream 2" soundtrack, reigns for five weeks, and "You Can't Count Us" spent one week at the summit this April. The Crow's flight to No. 1 marks their seventh Triple A chart-topper overall, stretching to their first, "A Long December," in 1997. (Earlier hits like "Mr. Jones" and "Round and Round" preceded the Nielsen BDS-based chart's 1996 launch.) The band moves into a second-place tie for most No. 1s, trailing only U2 (nine).
HOT 100 AIRPLAY

1. CLOSER
2. DON'T YOU LIKE THAT
3. DRUGS BLOWIN'
4. HEY A WOMAN
5. YOUR LIFE
6. Hottest Recurrent
7. ONE STEP AT A TIME
8. IT'S OVER
9. I'M YOURS
10. THE BUSINESS
11. SWAGGA LIKE US
12. I KISSED A GIRL
13. A MILLI
14. ON THE ROOF
15. YOU LOOK GOOD IN MY SHIRT
16. DON'T YOU KNOW IT'S YOU
17. GET UP
18. CAN'T BELIEVE IT
19. PAPER PLANES
20. HOT IN COLD

HOT DIGITAL SONGS

1. POCKETFUL OF SUNSHINE
2. I DON'T THINK ABOUT IT
3. WELCOME BACK
4. WHAT IF YOU'RE NOT
5. I'M YOURS
6. YOUR LIFE
7. DON'T YOU LIKE THAT
8. DRUGS BLOWIN'
9. HEY A WOMAN
10. CLOSER
11. ONE STEP AT A TIME
12. IT'S OVER
13. I'M YOURS
14. THE BUSINESS
15. SWAGGA LIKE US
16. I KISSED A GIRL
17. A MILLI
18. ON THE ROOF
19. YOU LOOK GOOD IN MY SHIRT
20. DON'T YOU KNOW IT'S YOU

ALBUM CHARTS

Singles charts are compiled independently by Nielsen SoundScan, which collects airplay measurements from more than 1,000 music radio stations across the United States and provides a comprehensive view of the most played songs nationwide. The HOT 100 AIRPLAY chart reflects the most played songs on the air, while the HOT DIGITAL SONGS chart tracks the most downloaded songs. The album chart reflects the most purchased albums, and the album chart reflects the most streamed and purchased albums. The chart is updated weekly, and it is considered one of the most reliable and accurate sources of music industry data. The charts are compiled using a combination of sales data from retailers, streaming and downloading data, and airplay data from radio stations across the country. The charts are used by music industry professionals, artists, and fans to gauge the popularity of music and to determine which songs and artists are the most successful at the time. The charts are also used to make decisions about which songs to release, which albums to promote, and which artists to sign to record deals. The charts are an important part of the music industry and are used to shape the direction of the industry and to help guide the production and distribution of music.
## POP 100

### Title

1. DISTURBIA
2. SHUT UP AND LET ME GO
3. WHAT THEY TOLD ME
4. FALLING UP
5. BETTER IN TIME
6. LEAVIN'
7. I'M YOURS
8. SAY
9. WHAT YOU GOT
10. SO WHAT

### Title

11. FORGET ME
12. AMERICAN BOY
13. GETTIN' BETTER
14. BETTER IN TIME
15. SWAGGA LIKE US

### Title

16. CRUSH
17. LOVE STORY
18. HOW TO SAVE A LIFE
19. JUST STAND UP!
20. BLEEDING LOVE

### Title

21. I DON'T CARE
22. DAMAGED
23. WHAT'S UP
24. POCKETFUL OF SUNSHINE
25. LULLI LOLLIP (POCKET THAT BODY)

### Title

26. CRUSH
27. LOVE STORY
28. HOW TO SAVE A LIFE
29. JUST STAND UP!
30. BLEEDING LOVE

### Title

31. I DON'T CARE
32. DAMAGED
33. WHAT'S UP
34. POCKETFUL OF SUNSHINE
35. LULLI LOLLIP (POCKET THAT BODY)

### Title

36. CRUSH
37. LOVE STORY
38. HOW TO SAVE A LIFE
39. JUST STAND UP!
40. BLEEDING LOVE

### Title

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42. DAMAGED
43. WHAT'S UP
44. POCKETFUL OF SUNSHINE
45. LULLI LOLLIP (POCKET THAT BODY)

### Title

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47. LOVE STORY
48. HOW TO SAVE A LIFE
49. JUST STAND UP!
50. BLEEDING LOVE

### Title

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59. JUST STAND UP!
60. BLEEDING LOVE

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### Title

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### Title

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74. POCKETFUL OF SUNSHINE
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### Title

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77. LOVE STORY
78. HOW TO SAVE A LIFE
79. JUST STAND UP!
80. BLEEDING LOVE

### Title

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82. DAMAGED
83. WHAT'S UP
84. POCKETFUL OF SUNSHINE
85. LULLI LOLLIP (POCKET THAT BODY)

### Title

86. CRUSH
87. LOVE STORY
88. HOW TO SAVE A LIFE
89. JUST STAND UP!
90. BLEEDING LOVE

### Title

91. I DON'T CARE
92. DAMAGED
93. WHAT'S UP
94. POCKETFUL OF SUNSHINE
95. LULLI LOLLIP (POCKET THAT BODY)

### Title

96. CRUSH
97. LOVE STORY
98. HOW TO SAVE A LIFE
99. JUST STAND UP!
100. BLEEDING LOVE

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**Cherelle Appleton**

Christina Aguilera earns her third consecutive Modern Rock Top 10 with "No Education (Through Labor)" at No. 10. The back to back hit to three number one hits (in the top 10). Her song, "Inseparable" and "Park and Beans" took at Nos. 4 and 10.

---
HOT COUNTRY SONGS

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<thead>
<tr>
<th>No.</th>
<th>Week</th>
<th>Title</th>
<th>Artist</th>
<th>Label</th>
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<td>1</td>
<td>DO YOU BELIEVE ME NOW</td>
<td>Jimmy Wayne</td>
<td>Capitol Nashville</td>
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<tr>
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<td>2</td>
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<td>Brad Paisley</td>
<td>Capitol Nashville</td>
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<tr>
<td>3</td>
<td>3</td>
<td>DON'T THINK I DON'T THINK ABOUT IT</td>
<td>Kenny Chesney</td>
<td>Blue Rio</td>
</tr>
<tr>
<td>4</td>
<td>4</td>
<td>ALL SUMMER LONG</td>
<td>Randy Travis</td>
<td>Warner Bros.</td>
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<tr>
<td>5</td>
<td>5</td>
<td>SHE NEVER CRIED IN FRONT OF ME</td>
<td>Toby Keith</td>
<td>Universal</td>
</tr>
<tr>
<td>6</td>
<td>6</td>
<td>TROUBADOUR</td>
<td>George Strait</td>
<td>MCA Nashville</td>
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<tr>
<td>7</td>
<td>7</td>
<td>JUST A DREAM</td>
<td>Carrie Underwood</td>
<td>MCA Nashville</td>
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<td>8</td>
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<td>YOU LOOK GOOD IN MY SHIRT</td>
<td>Keith Urban</td>
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<td>HOLLER BACK</td>
<td>The Lost Trailers</td>
<td>Capitol Nashville</td>
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<td>10</td>
<td>10</td>
<td>JOHNNY &amp; JUNE</td>
<td>Heidi Newfield</td>
<td>Capitol Nashville</td>
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<td>COUNTRY MAN</td>
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<td>I'LL WALK</td>
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<td>Craig Morgan</td>
<td>RCA</td>
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<td>IN COLOR</td>
<td>Jamey Johnson</td>
<td>Warner Bros.</td>
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<td>YOU CAN LET GO</td>
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<td>ROLL WITH ME</td>
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TOP COUNTRY ALBUMS

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<td>NATALIE COLE</td>
<td>Still Unforgettable</td>
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<td>ICE CUBE</td>
<td>Raw Footage</td>
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<td>KARDINAL OFFISHALL</td>
<td>Not 4 Sane</td>
<td>Warner Bros.</td>
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<td>Sol-Angel &amp; The Hadley St. Dreams</td>
<td>Koch</td>
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<td>USHER</td>
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<td>Show Me Through It</td>
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<td>AMY WINEHOUSE</td>
<td>The Embers</td>
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<td>THREE 6 MAFIA</td>
<td>Last 2 Walk</td>
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<td>NOEL GOURDIN</td>
<td>After My Time</td>
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### Mainstream R&B/Pop

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<td>GET LIKE ME</td>
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<td>SPOTLIGHT</td>
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<td>J U S T</td>
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### Adult R&B

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### Hot Rap Songs

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For a complete chart dataset, please visit www.billboard.com.
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<td>Euro Albums</td>
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**Japan**

1. TAKA TO KURU NO MATADORU S revenge
2. TAIYO S JIKAI
3. SUGU DO SURVIV SYUNRYU
4. KUROGI NAGARIBOSHI ATE TAMA
5. MERCY
6. SAN SANGA SING
7. NO SAKAYO
8. KONISHI MEGUMI
9. MYSTACHE
10. YAMAMOTO A GIRL

**United Kingdom**

1. SEX ON FIRE (KINGS OF LEON)
2. BORN TO BE WILD (NEIL YOUNG)
3. LAY LA LA (DANNY SAUNER)
4. CEST DANS LA JOIE (ALBERT LANDRY)
5. TIRED OF BEING SORRY (WASH MY WORLD)
6. VIVA LA VIDA (OLYMPUS PIETRONGHESI)
7. I KISSED A GIRL (KEITI PERRY)
8. THE PERFECT BOY (BABY LET'S PLAY HOUSE)
9. ALL SUMMER LONG (KEE REE TOP\POLISHISTA)
10. ONE NIGHT STAND (ANDREW KAY)

**Germany**

1. I KISSED A GIRL (KEITI PERRY)
2. A GIRL (KEITI PERRY)
3. THAT S THE END OF THE WORLD (MAXIM INDIA TASTYLICIOUS)
4. TASTE OF LOVE (NEIL YOUNG)
5. VIVA LA VIDA (OLYMPUS PIETRONGHESI)
6. BE IN LOVE (KEITI PERRY)
7. ALL SUMMER (NOAA)
8. THAT S THE END OF THE WORLD (MAXIM INDIA TASTYLICIOUS)
9. I KISSED A GIRL (KEITI PERRY)
10. THE PERFECT BOY (BABY LET'S PLAY HOUSE)

**Canada**

1. TASTE OF LOVE (NEIL YOUNG)
2. THAT S THE END OF THE WORLD (MAXIM INDIA TASTYLICIOUS)
3. I KISSED A GIRL (KEITI PERRY)
4. THE PERFECT BOY (BABY LET'S PLAY HOUSE)
5. ALL SUMMER (NOAA)
6. ONE NIGHT STAND (ANDREW KAY)
7. THAT S THE END OF THE WORLD (MAXIM INDIA TASTYLICIOUS)
8. I KISSED A GIRL (KEITI PERRY)
9. THE PERFECT BOY (BABY LET'S PLAY HOUSE)
10. ALL SUMMER (NOAA)

**Spain**

1. VIVA LA VIDA (OLYMPUS PIETRONGHESI)
2. I KISSED A GIRL (KEITI PERRY)
3. THE PERFECT BOY (BABY LET'S PLAY HOUSE)
4. ALL SUMMER LONG (KEE REE TOP\POLISHISTA)
5. ONE NIGHT STAND (ANDREW KAY)
6. THAT S THE END OF THE WORLD (MAXIM INDIA TASTYLICIOUS)
7. I KISSED A GIRL (KEITI PERRY)
8. THE PERFECT BOY (BABY LET'S PLAY HOUSE)
9. ALL SUMMER LONG (KEE REE TOP\POLISHISTA)
10. ONE NIGHT STAND (ANDREW KAY)

**France**

1. TASTE OF LOVE (NEIL YOUNG)
2. THAT S THE END OF THE WORLD (MAXIM INDIA TASTYLICIOUS)
3. I KISSED A GIRL (KEITI PERRY)
4. THE PERFECT BOY (BABY LET'S PLAY HOUSE)
5. ALL SUMMER LONG (KEE REE TOP\POLISHISTA)
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8. I KISSED A GIRL (KEITI PERRY)
9. THE PERFECT BOY (BABY LET'S PLAY HOUSE)
10. ALL SUMMER LONG (KEE REE TOP\POLISHISTA)

**Sweden**

1. I KISSED A GIRL (KEITI PERRY)
2. THE DAY THAT NEVER COMES (PAUL MCCARTNEY)
3. IP S A SONG THAT COULD GET YOU MARRIED (MATTHEW THOMPSON)
4. THAT S THE END OF THE WORLD (MAXIM INDIA TASTYLICIOUS)
5. I KISSED A GIRL (KEITI PERRY)
6. THE PERFECT BOY (BABY LET'S PLAY HOUSE)
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**Denmark**

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**Argentina**

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9. THAT S THE END OF THE WORLD (MAXIM INDIA TASTYLICIOUS)
10. I KISSED A GIRL (KEITI PERRY)
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RECORD COMPANIES: Sony BMG international names Roger Murz VP. He was VP of international strategic marketing. Universal Music Group Nashville promotes Ryan Bouschel to manager of A&R at Mercury and MCA Nashville. He was co-ordinator.
Mack Avenue Records appoints Randall Kennedy VP of sales marketing. He was head of sales and marketing for ARTizen Music Group.
Show Dog Nashville elevates Tracy Arnold to publicity and marketing manager. She was product manager.

PUBLISHING: Universal Music Publishing Group in Nashville ups Kent Earls to senior VP of creative services. He was VP.
Bug Music has expanded the role of Nancy P. Harkness to executive VP of government relations. She also serves as general counsel/executive VP of business affairs.
Cherry Lane Music Publishing in New York promotes Philip Cialdella to senior VP of administration and licensing and Maiko Bursic to supervisor of audiovisual rights. Cialdella was VP and Bursic was administrator.
BMI in Nashville elevates Angela McCormick to senior director of special projects. She was director.

TOURING: New Era Tickets, a subsidiary of Comcast-Spectacor, names Christian Varano director of new business development. He was regional VP of sales at Kimberly.
AEG Live promotes Wendy Funes to manager of booking and special services for Los Angeles' Staples Center and Nokia Theatre L.A. Live. She was executive assistant.
Facility management/consulting services firm VenuWorks names Brendan Wagner executive director for the Fairfield (Iowa) Arts & Convention Center. He was operations manager at the Duplin County Events Center in Kenansville, N.C.

RELATED FIELDS: The state-funded New Zealand Music Commission names Anthony Healey chairman. He was chief of the Australasian Performing Right Assn.
---Edited by Mitchell Peters

SEVA CELEBRATES 30 YEARS
Described as a "small organization that has a big impact" by communication director Robin Woodland, the Seva Foundation will celebrate its 30th anniversary Sept. 27 with a fundraising concert at the 3,000-capacity Paramount Theatre in Oakland, Calif.
Seva co-founder Wavy Gray will host the event, which will feature performances by longtime foundation supporters David Crosby and Graham Nash, as well as Jackson Browne, Bonnie Raitt and Los Lobos. "They keep coming around over the years to do these shows for us," says Woodland, who expects to raise $200,000 from the concert. "The reason why is because they see that the programs work."
Since its inception, Berkeley, Calif.-based Seva has become widely known for its eye-care programs in Asia and Africa that have assisted millions with affordable cataract surgeries. The nonprofit has also helped Native Americans sustain cultural values and protect the environment.
Additionally, Seva has expanded into Mexico and Guatemala, where "we're building programs that can be sustained by the communities themselves," Woodland says. "We help communities build clinics and train the staff, so they'll be able to do those programs themselves over the long haul." — Mitchell Peters

INSIDE TRACK
GUESS WHO'S BACK
After years away from the limelight, Eminem may release a new album this year. The MC admitted he's been producing for his Shady Records artists and himself during a recent appearance on his Sirius XM satellite radio station, Shade 45, to celebrate the 20th anniversary of Delicious Vinyl Records. Eminem also interviewed MC Masta Ace, who he's long noted as an influence. "I'm concentrating on my own stuff right now—just banging out tracks," Eminem said. "The more I keep producing, the better it seems I get. I start knowing stuff, learning the boards like the back of my hands." An Interscope representative says there isn't an official release date nor a first single but confirms that an album may come before year's end. Eminem's last effort, "Encore," was released in 2004. In addition, 50 Cent spoke to BBC Radio 1 this week and said fans will be "seeing Eminem shortly. He's working. I spent the weekend at his house. Even though he tries to relax and stay home, it's impossible for him to stay in."
From left, Nokia head of label relations Paul Smith discussed the phone manufacturer's comes with music plans.

Billboard held its Mobile Entertainment Live conference Sept. 8 in San Francisco, in conjunction with the CTIA Wireless 2008 & Entertainment event. The conference, in association with Nokia, brought in speakers and attendees from the music and mobile industries, as well as from the film/TV, advertising and social networking fields.

From left, Billboard executive director of content and programming for digital/mobile Antony Brane left, discusses the social networking giant's mobile and entertainment plans.

The Hollywood Reporter's Andrew Wallenstein, left, interviews Mediabistro USA senior VP of programming and advertising Jonathan Barlialy on the prospects for mobile TV.
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Ron Czerny
PlayPhone

Yesenia De Luna
Comunicaciones and La Maquina Musical

Cristal Downing
Harry Fox Agency

Ivan Fernandez
Aragon Entertainment

Ismael Gallavros
Songwriter

Pepa Garza
KBUE, La Que Buena, Los Angeles

FEATURING...

A Q&A with Fonovisa's exclusive recording artist
Marco Antonio Solis

ADDITIONAL PANELISTS INCLUDE:

Rosa Gascoigne

Mario Quinones

Songwriter

Christian Reslen

Fire Adverstisment USA

Angel Sepulveda

Programming, Terra Networks

Papa Romano

ASL

Roberta Tapi

Songwriter

Osvaldo Vilarreal

Songwriter

Skander Goucha, Universal Music Latin Entertainment

Eddie Leoa, Liberman Broadcasting

Bruno Lopez, Univision.com

Tony Melendez, Conjunto Primavera

Jose & Felipe Meza, Los Inqueletos del Norte

Josh Newman, SoundFie Mobile

Alejandro Recio, ARSolutions

Mitch Rotter, Thumbplay

Laura Sempie, Comill LA

Nathan Thompson, The Orchard

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