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Furtado Unveils Her Latin Debut

THE MAGIC MERCH KINGDOM
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CROWN ROYAL: QUEEN LATIFAH RETURNS TO RAP

CAN FOREIGNER TOP JOURNEY WITH WAL-MART RELEASE?

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The New Revolution

Why The Web Will Change Everything

BY MARK MONTGOMERY

Billboard's Antony Bruno wrote an April 25 column called "No Distribution Without Compromise" (yes, I did pay for my subscription, thank you very much), talking about the state of the publishing business. Since that column was written, a few more businesses have bitten the dust, including a couple of important newspapers, magazines and trade publications.

The publishing business (which includes music, books and newspapers) along with the media and broadcast business (radio, TV and all in the same boat). The creative destruction of these businesses, powered by the Internet, is our 21st-century version of the Gutenberg revolution. Add the hockey stick effect, throw in a little economic downturn, and it's no wonder everyone is befuddled.

Clay Shirky wrote a great article March 13 on Shirky.com called "Newspapers and Thinking the Unthinkable" that described a conversation he had in 1993 with his boss at the New York Times, in which his boss quipped, "When a 14-year-old kid can blow up your business in his spare time, not because he hates you, but because he loves you, when you've got a problem." Sound familiar?

Shawn Fanning created Napster because he was a fan... and we treated him, and his 60 million friends, as foes.

Don't get me wrong—creative people should be compensated for their work. But I would suggest that we as an industry had an opportunity and missed it.

The introduction of the Gutenberg printing press in 1468 created chaos. Most revolutions are painful, and institutions and people get hurt. But for some reason, certain groups cling to the way things were, perhaps to protect the lifestyle they built for themselves, or to perpetuate their version of what the public wants, when it clearly wants something else. Anyone standing on the "wrong" hill with the right idea are, to quote Shirky, "herded into innovation departments, where they can be ignored in masse."

But some of those folks stay on that hill and do the thing they think should be done. There are more and more success stories where new thinking is prevailing. One of the obvious ones is Nine Inch Nails. Recently Trent Reznor asked how he'd navigate the music business if he were starting out today, and how his response—posted on the Nine Inch Nails message boards, where he regularly interacts directly with his customers (what a novel concept)—was as follows:

"Partner with a TopSpin or similar [company] or build your own Web site, but what you need to do is this—give your music away as high-quality [digital rights management] free MP3s. Collect people’s e-mail info in exchange (which means having the infrastructure to do so) and start building your database of potential customers.

What’s happening here is pretty simple.

If you start with the basics—a great song, an ability to connect with your audience, live motivation, a plan and the ability to execute it—you can become Reznor, or at least your version of him.

It’s not easy, but nothing worth having is. On my walkabout, I’ve heard success story after success story of creators making a living, some inside the system, some outside it, who could not be where they are without the power of the Web.

Guthere provided the gas for the fire of the Renaissance. Arts, architecture, education, social and political concepts all exploded out of the chaos of that change. There was much resistance to it, and the church was one of the bigger losers. There will also be big losers in this revolution, and they won’t go down without a fight.

But I have faith. When we look in the rearview mirror we see that the world became much better place for the upheaval of the 1400s. And perhaps this pain of all these industries will force long-needed changes that will make us all better. In our industry, pain seems to be moving us to finally work together to offer a unified price structure and transparency through technology where everyone owns what whistles and how much it costs, so we can finally go head and finish setting the music free.

Mark Montgomery is a Nashville-based entrepreneur who co-founded eLatech, which was sold to IAC/Ticketmaster for $25 million. Since leaving echo in early 2009, Montgomery has been speaking, consulting and mentoring.

Feedback

Mountain Channel

34% of Billboard/Biz Polls are important to an artist’s marketing outreach

46% of Billboard/Biz Polls are important to an artist’s marketing outreach

NO, e-mail and other marketing tools are far more effective. 20%
It's a familiar pattern: After amassing a huge user base by providing unauthorized access to copyrighted material, an illicit online service tries to get back in the good graces of the recording industry, only to fall off the radar screen of its once-avid fans. The experiences of Napster, iMesh and eDonkey have demonstrated how tough it is for brands built on the premise of free music to convert themselves into moneymaking businesses. Now the Pirate Bay, Kazaa and LimeWire are attempting to navigate a successful transition to legitimacy, reaching out to labels to remake themselves as fully licensed entertainment services.

"Just because you joined the club doesn't mean you get to make money," says Mike McGuire, a media analyst at the Gartner Group. "You have to create your own brand experience. It's all about how you execute on that and create a compelling alternative to the services out there. Not just the free (peer-to-peer) networks, but all the legitimate networks... That's going to be tough.

More than half of active P2P users are free music as the primary reason they use file-sharing services, according to Gartner data. Other reasons include the ability to access content not otherwise available on licensed services. And when a P2P site shuts down or tries to go legit, users tend to migrate to the next replacement—from Napster to Kazaa, Kazaa to LimeWire and so on. But Wayne Rosso, the former Grokster and Mashboxx CEO who's now advising Sweden's Global Gaming Factory in its efforts to make the Pirate Bay legitimate, says any new music service faces challenges these days.

"It's extremely difficult no matter who you are," he says. "Let's face it: You're in a market with two competitors—Apple and free. To make a dent, you have to come up with something that's really new."

Global Gaming plans to charge users an undefined monthly fee that will let them download music. But it would give them the option of lowering that fee if they let Pirate Bay users use their computers for online data storage and Internet bandwidth (with optimization services it plans to sell). The company would use the combined computing power of Pirate Bay users to provide virtual lockers for clients interested in backing up files online. Help route Internet traffic for easier and faster media transmission and other services. The more computing resources users volunteer for these services, the less they would pay in monthly fees.

"It's a bank shot," Rosso says. "There's a lot of moving parts to it. However, it has the potential to be huge." Rosso didn't provide a specific timetable for Global Gaming's plans.

Kazaa, meanwhile, is counting on an innovative billing system to put it over the top. The company has launched a $20-per-month streaming-only subscription service in the United States that allows users to add their monthly payments to the mobile phone bill of participating carriers—including AT&T, Sprint and T-Mobile—rather than provide a credit card. The company also plans to add Internet service providers to its list of partners.

Although the service is pricier and less flexible than other subscription plans on the market. Kazaa CEO Kevin Berman says that 18 months of testing various models with 10,000 trial users suggests the offer will succeed.

"We think people will pay as long as the ability to pay was as convenient as the ability to steal music," he says. "The price of course is high, but the convenience of the billing platform is enabling us to get to the higher price point."

Leading P2P network Lime-Wire, which still laces copyright infringement suits from the majors, also intends to embrace a licensed-content model, according to CEO George Sarle.

The first step toward this goal was the company's launch last year of the Lime-Wire Store, with content from CD Baby, the Orchard, IRIS Distribution and Nettwerk Music Group, among others. The store offers a la carte sales and an eMusic-like subscription model. The next step is to replace the P2P service with a standard ad-supported service and an optional subscription tier, sharing revenue with licensing labels. "Quickly forcing conversion to a paid service doesn't work," Sarle says. "In order to reclaim P2P users, it's critically important to preserve the core user experience. A quick transition to a service that might be labeled friendly, but devoid of consumer appeal, is going to fail."
A New Experience

Billboard.com Relaunches With Interactive Charts, Social Media

To solidify Billboard.com as the Web’s top music entertainment destination, Billboard has relaunched the site with new features and products that will provide music fans with a more interactive and customized discovery experience.

Billboard.com has been redeveloped from the ground up to leverage Billboard’s exclusive access to top recording artists, providing fans with an engaging music environment complete with full-song streaming, authoritative music and touring news and social-media functions.

“Billboard.com delivers a truly exciting and immersive experience for both passionate and casual music fans,” Billboard publisher Howard Appelbaum says. “The new site showcases the power of Billboard’s unique assets.”

The most striking feature of the new site is its expansive use of Billboard’s exclusive charts data to create interactive features around the biggest hits of today and yesterday. Visitors can explore every genre of music, search historical charts dating back to the ‘50s, post comments, find related news and artist information, listen to full-track streams of each entry and purchase songs—all directly on the charts pages. In addition, for the first time the site is providing consumers with free access to the entire Billboard Hot 100 and Billboard 200 charts.

Billboard.com’s music streaming and music purchasing features are powered by Lala, the digital music Web site with a catalog of more than 7 million songs and licensing deals with all four major labels and a host of independent labels. The new Billboard.com was designed by Razorfish.

Other chart-based features include Soundtrack of My Life, which lets fans build personalized, shareable playlists based on the songs that topped the Hot 100 at key moments of their life, such as birth, high school graduation and marriage. The Visualizer, which allows users to track the chart trajectories of any artist they choose and compare them head to head; and the Chart Game, a weekly contest that asks users to pick five artists they think will perform best on the charts and then tracks their movements.

“It’s a fun experience and it’s completely unique,” Appelbaum says of the new chart-based products. “It’s something no one else out there has.”

The new Billboard.com also boasts expanded artist pages featuring bios, discographies, new and archived articles, current and historical charts, photo galleries and video footage. There will also be such exclusive content as pre-release tracks, live performances, behind-the-scenes footage and in-depth interviews. Acts providing exclusive content include Jordin Sparks, Daughtry, Sugar Ray, 311, Asher Roth, Sean Kingston, Mötley Crüe, Def Leppard and Ashley Tisdale.

The latest breaking news about artists, new releases and tours will appear through the Feed, a news feed prominently featured on Billboard.com. The redesigned site will also provide access to all Billboard album reviews and the ability to search for concerts by using the Tour Finder, a Jambase-powered navigation tool in the Live section of the site. Fans can buy tickets to concerts discovered on Billboard.com directly from the site, through a relationship with Ticketmaster.

The new Billboard.com will also provide users with advanced social-media features. Registered users can customize their profiles and follow other members, as well as rate content, post comments, create personalized playlists and share their activities on Facebook through Facebook Connect. They can also see the most popular songs streamed on the site, updated on an hourly basis, through the Buzz—a streaming music module located on the Billboard.com home page.

Leading consumer brands, including Visa, Sirius XM Radio, Sprint and AT&T, are sponsoring Billboard.com’s new features, driven by the power of the Billboard brand to attract passionate and engaged music fans.

“We’re going to fundamentally connect an advertiser’s message with the consumers they’re ultimately trying to reach,” Appelbaum says.

The relaunch comes on the heels of already robust growth for Billboard.com. Monthly unique visitors have surged from 3.9 million in July 2008 to 4.9 million during the 10 days ended July 20. Billboard expects the relaunch of the site to build on these gains.

“We’re going to be able to deliver the audience that brands want, while preserving a great experience for our visitors,” Appelbaum says.

Billboard’s industry and business news will remain on Billboard.biz.
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Hidden Capacity

L.A.'s Greek Theatre Uses Camouflage Netting To Adjust Seating

 Arenas have long used curtaining systems to adjust their capacity for acts of varying drawing power—what's known, often unpopularly, as "cut downs." For outdoor shows, amphitheaters can often simply sell the fixed seating, clearing the lawn and reducing capacity by two-thirds.

But the Greek Theatre in Los Angeles has taken the outdoor flexible-capacity tactic to a new level with what it calls "camouflage." The Greek sunk about $40,000 into a system of military-style netting that eliminates the aesthetic, financial and psychological negativity of empty seats or a sparsely populated lawn. The concept is the brainchild of Alex Hodges, COO of Nederlander Concerts.

"Did you ever see fans stand up at intermission to look at what's behind them?" Hodges asks. "What are they looking for? To see if it's full, to see how many people are behind them, and if they got better seats than they did. And to see if there are a lot of empty seats."

When they look up and see the Greek's camo setup, "it looks great," he says.

What makes the Greek's setup effective in these uncertain ticket-selling times is that it enables the venue to fine-tune its capacity in a much more flexible manner, ranging from 3,000 to a full house of about 5,800.

"In the past, you say, do 4,500 out of 5,800, you have a strong show but you have a lot of empty seats," Hodges says. "And the band looks out and thinks, 'Oh, man, I didn't quite get here.' And you want people to get there, to have a virtual sellout."

While the arenas have done variations on this theme for years, Hodges says that "a lot of venues with smaller capacities and prestige stages have not adopted this practice."

Camo is especially well-suited for the Greek because of its natural setting. "We're surrounded by trees," Hodges says, "not open space, not a building, not a parking lot, a high rise, an office building, not a manufacturing plant, not a baseball park."

Hodges says there are two ways of presenting the camo option to artists. For those that draw smaller audiences, the Greek will suggest a capacity on the lower end and just keep selling, because it doesn't put the camo down until the day of the show, allowing it to open up more sections if necessary. "They go, 'Wow, that's cool, because I don't know I can do 6,000, but I do know I can do 3,100.'" Hodges says.

For artists that can draw almost a full house, the Greek will hold certain sections off, for example, some people like being on the top row.

"For Michael McDonald and Boz Scaggs we used very little camouflage, but we used it," Hodges says. "We set it up at 4,500 and sold out everything."

Among the artists who have made use of the system are Chris Botti, Andrew Bird, Emmylou Harris and Neko Case, as well as a Latin jazz festival and the '70s Soul Jam tour.

Nederlander's primary goal is to look more shows and have them be successful. Only a few extra shows can amortize the initial investment and cost-per-show of about $3,000.

"Some artists used to say, 'I know I can do 6,000, so I'm not going to play the Greek,'" Hodges says. "Now, in an intimate setting, we give options and they can say, 'I love the Greek stage. I've just stepped up to the Greek, and I'm selling it out.'"

Hodges says fans love to hear when more tickets are released for a hot show. And the agent gets to be a hero. Nederlander sold the concept to agents through an elaborate promotional book that breaks down each configuration.

Andrew Bird's agent, Erik Selz of Red Ryder Entertainment, says the camo netting was a good fit for Bird, who played the Greek July 10.

'The camo system allowed Andrew, who sold out the 1,900-capacity Orpheum in late winter, to take a swing at a 6,000-capacity space, knowing that a turnout of even 2,900 would look full," Selz says. "We ended up selling just over 1,000, and the venue felt great."
CONGRATULATE

ALL TIME LOW AND

ON FIRST WEEK SALES OF 63,000 COPIES
AND #4 BILLBOARD ALBUM CHART DEBUT
OF THEIR ALBUM NOTHING PERSONAL
Evolutionary Road
As They Align With Major Labels, Indie Aggregators Come Of Age

One by one, leading players in independent digital music have joined forces with the very companies many feel were created to supplant the major labels.

TuneCore recently struck a marketing and services deal with Universal Music Group. And Igrooves entered a similar deal with UMG last year. The Independent Online Distribution Alliance (IODA) recently formed a partnership with Sony Music Entertainment, which also acquired a stake in the digital aggregator.

These companies were never archenemies of the majors, as so many in the DIY community liked to portray them. But the recent spat of indie-major partnerships points to an interesting evolution of the digital music marketplace. IODA, Igrooves and TuneCore, along with other digital distributors like the Orchard and IRIS, emerged to fill a void in the early days of the digital download market. Retailers like iTunes launched with music from all four majors, but indie music was often left out due to the reluctance of vendors to negotiate individually with the thousands of indie labels and artists scrambling for digital shelf space.

Digital aggregators presented a solution. They negotiated licensing deals with digital retailers on behalf of independent labels and artists, taking a revenue split or flat fee in return. The result was the democratization of the music distribution business, with digital channels allowing the formerly marginalized independent music sector to capture market share and retain better-selling acts. But while digital aggregators are still needed, the initial land grab for clients has ended. Most digital retailers have already secured licensing deals with indie labels, so aggregators have to keep an eye out for new services before striking deals.

That only adds to the challenges of running what’s essentially a high-volume, low-margin business. The sector has already seen its share of consolidation. In two key deals, Digital Music Group acquired the distribution outfit Digital Rights Agency in 2006 before merging with the Orchard the following year. This turning couldn’t be better for major labels looking to bulk up their digital distribution capabilities. UMG acquired a stake in Igrooves primarily to access its digital distribution technology, which Universal Music Group Distribution (UMGD) president/CEO Jim Urie says was needed to complement the company’s physical indie distributor Foniana.

“We were looking for a better solution for indies to distribute their content,” Urie says. “UMG obviously has a great digital logistics platform, but it’s more complicated and there’s more bodies involved. For an independently distributed label, you want something that’s fairly simple.”

Sony was seeking much the same when it invested in Igrooves and specifically cited its partnership’s international digital accounts as a much-needed addition to its distribution efforts. IODA’s clients include Repeadope Records (Dr. Logic), Hi-Fi Recordings (Melinda Doolittle) and Emperor Records (Blind Pilot).

But don’t expect the remaining stand-alone digital aggregators to jump into bed with the first major label that comes along. IRIS Distribution expects to continue going it alone by focusing on a smaller roster of artists and labels, says IRIS chief marketing officer Bryn Boughton. While open to potential deals with major labels, Boughton warns that cultural differences can make for a bumpy integration.

“Indies need to be careful so that their business decisions aren’t taken out of their hands,” she says. “Part of what makes them successful is that they can be really flexible. They can take risks, they don’t have a bureaucracy. So you have to be wary of that when working with a company that has many layers of bureaucracy.”

At the other end of the spectrum is indie behemoth the Orchard. After growing through acquisitions and internal expansion, the Orchard now offers a suite of services far beyond digital distribution with a massive roster of international content. CEO Greg Scholl says that even more new services and innovations are on the way, but he doesn’t rule out a potential sale.

“We’re a public company,” Scholl says. “The ability to buy us is as easy as logging into your Schwab account and placing orders.”

Even if indie digital aggregators were chasing after major-label partnerships, it might be too late. Ever since the TuneCore deal, UMG’s Urie says a number of smaller companies have contacted him that are interested in similar deals, but the label has little left to offer.

“At this point in time, we feel that we are as end-to-end as we can get,” he says. “I can’t tell you today that there are any more alliances of this kind that we would make.”

GIVE THE DRUMMER SOME
The addition of drum controllers was a major advancement for the “Rock Band” and “Guitar Hero” music-game franchises. The original drum kits provided by the game makers were inadequate. While both titles have since improved their kits, Logitech thinks it has a better option. Its premium drum set, which was designed for the Sony PlayStation 3 and has been licensed for Activision’s “Guitar Hero,” features a sturdy frame, 2.4 GHz wireless USB connectivity, adjustable drum and cymbal pads, recessoed rims and a stainless steel kick pedal.

But gamers will have to pay for the extra heft. The $230 kit costs more than the game and default controllers combined.

BITS & BRIEFS
STUDY SAYS AOL MUSIC LAGS RIVALS
Among online music services, AOL Music enjoys the highest overall consumer awareness but lags behind other services in terms of actual usage, according to an NPD study. In a first-quarter survey, 30% of U.S. Internet users 13 and older said they were aware of AOL Music, but only 13% said they’ve used it. Pandora ranked highest among respondents in terms of usage, with 41% saying they’ve used the service, followed by MySpace Music and imeem, which were tied at 33%, and iLike at 30%. AOL disputed the survey results, pointing instead to comScore data that showed AOL Music had 2.7 million unique users in June, up 24% from a year earlier.

SHEET MUSIC ON THE KINDLE
Freeland Systems is bringing music to Amazon’s Kindle digital book reader. The company’s Novato Music Press catalog of sheet music is being made available for download and viewing on the portable device. The Novato catalog includes more than 20,000 classical, traditional and American music titles. It eventually hopes to have its entire selection of more than 130,000 titles available for download to the Kindle.

MELODIS PARTNERS WITH SAMSUNG
Melodis has struck a deal to embed its Midomi music search and identification technology into Samsung Electronics mobile phones. Like the popular Shazam application, the service allows users to identify songs by holding the phone in front of a source of music. It can also integrate with wireless operators’ music stores so consumers can then buy the track. Supporting phones must run the Windows Mobile 5.0 operating system.
Cold As ‘Ice’?

Foreigner Bets On Wal-Mart For The Release Of Its First Album Since ‘95

Can Wal-Mart work its magic for yet another ’70s heritage rock act?

The retail giant’s exclusive Sept. 29 release of Foreigner’s “Can’t Slow Down” will be its first major exclusive since AC/DC’s “Black Ice” in October. The album (Foreigner’s first since 1995’s “Mr. Moonlight”) has much in common with Journey’s 2008 Wal-Mart-only release, “Revelation.” Like its predecessor, “Can’t Slow Down” will be a three-disc set that features a CD of new material, a concert DVD and a best-of collection. While “Revelation” included a CD of re-recorded Journey favorites, Foreigner remixed the band’s original master recordings to make its hits sound more contemporary.

Perhaps most noticeably to longtime fans of both bands, each release features a replacement lead singer—in Foreigner’s case, Kelly Hansen, who takes the place of original frontman Lou Gramm.

Despite the absence of original Journey lead singer Steve Perry, “Revelation” sold 631,000 copies in the United States, according to Nielsen SoundScan. In its debut week that ended June 8, 2008, it sold nearly 105,000 copies, good enough to reach No. 5 on the Billboard 200. And “Black Ice” sold 2.1 million U.S. copies, including 784,000 in its debut week that ended Oct. 26, 2008.

Wal-Mart, Rhino Records and Foreigner’s management believe “Can’t Slow Down” will find a similarly large audience. “When you look at exclusive possibilities, we want bands that resonate well with our customers,” says Wal-Mart senior category director for movies and music Jeff Maas. “We look at our history with the band and look for tie-ins with other categories... [Foreigner] was a really good fit for us.”

Foreigner’s manager Phil Carson says he made the deal because partnering with the world’s largest retailer provides the band with “all the things that I needed to do” to get the album in front of fans. When reminded that big-box exclusives tend to irritate other retailers, Rhino senior VP of sales Dutch Cramblitt points out that other stores have plenty of Foreigner product to choose from: “We have a huge iconic catalog,” Cramblitt says. “The first four records are classics and all triple- or quaduple-platinum. Retailers can really dig in and take advantage of them.”

It won’t be easy for “Can’t Slow Down” to match the success of “Revelation” or “Black Ice.” During the past year, overall U.S. recorded-music sales have continued to tumble, with CD sales plunging 21.2% in the first half of 2009 from a year earlier (Billboard, July 11).

And despite being a regular chart fixture in the ’70s and ’80s, Foreigner doesn’t have a synch-licensing hit like Journey’s 1981 single “Don’t Stop Believin’,” which has helped keep the band in the public eye through its appearances in hit movies and TV shows, most memorably the June 2007 series finale of HBO’s “The Sopranos.”

But Foreigner boasts its own potential source of hip cachet—founding guitarist Mick Jones’ step-son, Mark Ronson. Ronson, who has collaborated with Amy Winehouse, Lily Allen and Kanye West and is a BRIT Award-winning performer in his own right, co-produced the new songs on “Can’t Slow Down” with Marti Frederiksen.

Foreigner also has a catalog of hits that instantly register with fans, even if they don’t remember who performed them. “When Foreigner played at the company’s annual shareholders meeting, the band’s [appeal] was reinforced by how much our associates loved it,” says Wal-Mart senior music buyer Tom Welch.

“People know all of Foreigner’s songs,” manager Carson says. “But the band has so many hits—nine top 10 hits and 16 top 30—they aren’t aware that they are all by the same group... With the album at Wal-Mart’s entrance, we can get people to associate the band with their songs.”

Glimmer Of Light
Surging Ringback Sales In Central America Point To Mobile Opportunities

Privacy has decimated the Central American music market. But a significant amount of income has recently emerged from what would appear to be an unlikely source: the sale of ringback tones.

According to the IFPI, ringback sales in Latin America surged 264% to $5.2 million in 2008. The Central American countries of Guatemala, Belize, Honduras, El Salvador, Nicaragua, Costa Rica and Panama accounted for half of that total, up 193% from 2007. The numbers are striking since these markets are tiny compared with the far larger economies that dominate regional music sales, such as Brazil, Mexico, Argentina and Colombia.

"What's working for us in Central America are ringback tone activations," says Ana Clara Ortiz, VP of digital for Universal Music Latin America. "Not ringtones, not master-tones, not full-track downloads, which are still very limited. It's ringback tones. Universal has sold more than 2 million ringbacks in Central America so far this year. Ortiz says. That's an impressive tally considering that the average cost of a ringback is $1.25-$1.50 for three months of use, a pretty steep price for countries with relatively low per capita incomes.

Recorded-music sales in Central America totaled just $20.8 million in 2008, less than the $28.8 million in sales recorded in Chile alone, according to the IFPI. But that still represented a 15.5% gain from $18 million in the prior year. Digital sales tripled to $6.3 million, more than making up for a 14.7% drop in physical sales to $14.5 million.

After: Universal acquired Univision Music Group last year, it started digitizing Univision's regional Mexican catalog and saw an immediate increase in sales of ringback tones. This was true for megastars like Marco Antonio Solis and Los Temerarios, but also for lesser-known acts like El Trono de Mexico, which did not immediately benefit from marketing campaigns. The major's recording ringback artist in the region is Enrique Iglesias, who has sold nearly 1 million ringbacks overall. Other big sellers include Los Temerarios, El Trono de Mexico, Macaco, Wisin & Yandel and Luis Fonsi.

Sony, which has a dedicated mobile and digital department in Central America, has also enjoyed strong growth in ringback sales, although the majority of its mobile digital sales will come from ring tones, which remain popular in countries where mobile networks don't yet accommodate full-track downloads.

"Some of these markets don't have the same mobile maturation as the United States and Europe," says Seth Schachner, Sony Music VP of digital business for the Latin region. "So you see these products that, when compared globally, over-index, and ringbacks seem to be the poster child for that."

As has been true in other markets, consumers in Central America have embraced ringbacks because they "say something about you to the person who calls," says Miguel Trujillo, president of Sony Music Mexico and Central America.

"They fulfill the consumer's need for differentiation."

Indeed, if one looks further south, two other Latin markets that have experienced strong ringback sales growth are Bolivia and Paraguay, which also have negligible physical sales and lack third-generation mobile networks.

As the popularity of ringbacks keeps growing in Central America, they could point to additional opportunities to sell music on mobile platforms.

In Argentina, where mobile technology is more advanced, the wireless carrier Personal says it has sold 1 million songs since it launched a full-track download store three months ago.

"There's definitely a bright future down there," Schachner says.

FEVER PITCH
Swine Flu Fears Hit Argentine Touring Market

After prompting a slew of concert cancellations and postponements in Mexico, swine flu has migrated south for the Argentine winter. That's led to some losses in the live events industry, though bigger international tours may have dodged a bullet.

Swine flu had claimed 137 lives in Argentina as of press time, according to the country's health ministry, second only to the United States and exceeding the number of deaths in Mexico, where the outbreak was initially centered. While there wasn't a nationally mandated closure of event venues, health officials in municipalities around the country issued recommendations against public gatherings. In response, Argentina's theater owners' association voluntarily closed all member venues for 10 days, reopening for business July 17. Some Argentine acts like the rock group Bbabaicos postponed tour dates until early August.

Perhaps the most high-profile cancellation was Premios Gardel, the country's annual music awards show. The ceremony had been scheduled for July 27 but the labels organization CARPI decided instead to announce the awards through a July 22 press release.

Theater owners' association president Carlos Rottenberg says July is typically a peak month for attendance, with venues averaging a combined 100,000 the- atergoers per week. "A lot of people suddenly stopped coming, so it was sending us a signal," Rottenberg says, noting that the closings also hurt other related businesses, "from taxis to parking and candy kiosks to the merchandise tables."

Neither Rottenberg nor show producer Lucio Alfiz, who heads up the organization's music arm, could quantify the losses. Unlike concerts, theater productions have to pay casts for the duration of an engagement, whether or not they're working, Alfiz says.

"What most hurt the industry was public paranoia," he says, "so we decided to cut our shows for 10 days as a way of reducing anxiety."

Family shows like the live musical production of the hit tween TV show "Casi Angeles" were most affected, "because parents didn't want to take their kids," says Marcelo Dionisio, director general of the concert promoter Fenix Entertainment. But Dionisio, whose company is promoting fall shows by Ricardo Arjona and the Killers, says most big international tours don't come through Ar- gentina until the end of the year, during the country's spring and summer.

Reggaeton star Daddy Yankee recently performed shows as planned but was forced to postpone three dates in neighboring Bolivia at the request of that country's health minister.

Promoters, rather than artists, usually absorb the costs of rescheduling dates, although most contracts have provisions that protect the parties in extraordinary circumstances, according to entertainment attorney Leslie Jose Zigel, who frequently reviews performance contracts. Zigel says he's even seen a contract that protected a band against losses in the event of a cancellation due to SARS.

Dionisio believes industry concerns over swine flu have already peaked, noting that a July 16 show by Cat Power was ahead as planned. "Everyone came," Dionisio says. "It's getting back to normal."—Ayalà Ben-Yehuda
August-September 2009 Show Schedule

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<td>Kirk Franklin</td>
<td>Sep 18-21</td>
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Michael Klenfner, 1946-2009

Michael Klenfner, a storied record man who got his start in the music business working for Bill Graham at the Fillmore East, died July 14 in New York of congestive heart failure. He was 62.

A native of Brooklyn, Klenfner used a job as a Fillmore East bouncer as a springboard into a life-long adventure in the music business. Together with friend Chip Rachlin, he co-promoted a Beach Boys concert at Carnegie Hall in February 1971 that was seen as instrumental in helping transform the public's perception of the band from an oldies attraction to a still-creative contemporary act. Around the same time, Klenfner also did a short stint in radio as an acting music director for WNEW-FM.

Klenfner spent most of the '70s working for record labels, including Columbia, Arista and Atlantic. Since then, he had worked as a consultant, sometimes doing radio promotion for multiple labels at the same time, as well as advising clients like Madison Square Garden, MTV and WVE in their dealings with labels and artists.

Whether Klenfner was at a label or working as an independent consultant, his role often was the same. At a July 17 memorial service in New York, Tom Ross, the former chief of Creative Artists Agency's music division, described Klenfner as "a fixer," a sentiment echoed by former longtime CBS/Sony Music executive Bob Sherwood, who described him as a "get-it-done guy."

Klenfner was the man to speak to if somebody needed to get into a completely sold-out concert, or if somebody needed to get a song on the radio or a band on "Saturday Night Live."

Sherwood says. And that held true, he adds, even when Klenfner was working for one label and the person in need of help was from another.

Through the years, Klenfner has been credited with playing a key role in breaking acts in the United States, including the Bay City Rollers, the Outlaws and Cher's 1998 comeback hit, "Believe."

After AC/DC's 1976 U.S. debut, "High Voltage," sold poorly, Atlantic decided against a stateside release of the band's next album, "Dirty Deeds Done Dirt Cheap," recalls Phil Carson, a former Atlantic Records executive who signed the band. By the time the band's album "Powerage" came out in 1978, Klenfner was a senior executive at Atlantic, where he became one of the band's biggest champions. "I give Michael a great deal of credit for breaking AC/DC in America," Carson says.

While at Atlantic, Klenfner became involved with Dan Aykroyd and John Belushi and helped develop a "Saturday Night Live" skit into the Blues Brothers. He later had a cameo role in the movie, portraying a record company president. Jefferson Airplane/Starship manager Bill Thompson recalled at the memorial service that when Belushi died in 1982, Klenfner commandeered a Warner corporate jet and escorted the actor's body—covered in a shroud and not in a coffin—to Martha's Vineyard for burial.

Klenfner is survived by his daughters, Kate and Bryn, and his wife, Carol. The family requests that donations be made in Klenfner's name to the American Heart Assn. —Ed Christman

DEATHS

Sean LaRoche, a concert industry veteran, died July 15 in Ocala, Fla., after a battle with esophageal cancer. He was 71.

LaRoche grew up in New York and attended Yale University before dropping out to pursue a career in the entertainment business. He got his start as a road manager for country star Roger Miller in the late '60s.

In the early '70s, LaRoche joined Frank Barsalona's Premier Talent, booking acts like Led Zeppelin and the Who. He later served as an agent for Agency for the Performing Arts and American Talent International.

In 1994, LaRoche partnered with agent Tim Drake to form the booking firm Drake & LaRoche. The company eventually became the Roots Agency, which is run by Drake. After about a year at Drake & LaRoche, LaRoche joined Ann Arbor, Mich.-based Fleming Tamulevich (now called Fleming Artists) as an agent. At Fleming, where LaRoche worked from 1995 through 1998, he booked such acts as Dar Williams, Lucy Kaplansky and Eddie From Ohio.

"He's a great soul," Drake says. "He’d spend so much time talking with buyers and artists, artists who weren’t even on our roster, to help them out. That was his greatest passion, to help singer/songwriters."

After leaving Fleming Tamulevich, LaRoche and his wife moved to Albuquerque, N.M., where he served as an independent agent for artists like Cosy Sheridan and David Jacobs-Strain. Following his wife's death in 2003, LaRoche moved to Ocala to be near his daughter, Wendy. —Mitchell Peters

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HAMBURG—A month after Popkomm’s cancellation, rival music conferences are jockeying for position to attract industry executives who had expected to go to Berlin in September.

Popkomm announced its decision June 19, blaming the current economic crisis. Popkomm director Katja Grosz says bookings were down 50% from last June, adding that Popkomm “would not meet our financial targets.” In 2008, Popkomm attracted 843 exhibitors and 14,000 trade visitors.

But, the conference’s reputation as a venue for deal-making means other events are eager to target its audience. One leading contender is Cologne’s c/o pop event, which will be held Aug. 12-16. Launched in 2004, c/o pop says attendance at last year’s event reached 30,000, including both industry attendees and members of the public. The conference featured panel discussions, exhibitions, and performances by about 200 artists.

Since Popkomm called off its 2009 conference, c/o pop CEO Norbert Oberhaus says he has noticed an uptick in registrations, adding that c/o pop is in talks with city and state officials about a new format aimed at attracting more international attendees.

Popkomm regulars are among the key targets of the online and print media marketing campaign for the new digital-focused convention and artist showcase all2gether (a2n), which will take place Sept. 16-18 at Berlin’s RadiasysteM V arts complex. a2n is embracing an “unconference” model in which registered attendees will vote on which topics or business models will be presented.

Conventional trade fairs are now “too expensive and superficial for the music industry,” says a2n co-organizer Tim Renner, a former chairman/CEO of Universal Music Germany who is now CEO of the indie label Internet radio group Motor Entertainment.

Meanwhile, veteran concert promoter Marek Lieberberg is in talks with the Frankfurt music instrument trade fair Musikmesse about launching an annual conference at its next event in March that would “bring together the recording industry, concert business, radio, TV and publishers.” But Musikmesse manager Cordelia von Gymnich notes that the 30-year-old music fair already features a Musikbiz conference focused on issues affecting the recording industry.

“Among all this activity, international conference attendees are considering their options. ‘We were a little surprised when Popkomm was canceled, as our [members’] bookings were only marginally down,’” says Alison Wenham, chairman/chief executive of the United Kingdom’s AIM.

“Our companies go to Popkomm to meet companies from all over Europe, not just from Germany, so MIDEM will be an attractive alternative.”

MIDEM, Europe’s largest music industry trade fair, will take place Jan. 23-27, 2010, in Cannes, says Dominique Leguizamón says contact has already been made with key players in the German music industry “to make sure that we are answering their needs.”

While acknowledging that other events are casting covetous eyes on Popkomm’s audience, Popkomm’s Grosz remains confident of retaining the loyalty of past attendees for 2010, insisting that the conference will return next year in revamped form, with the strong support of German labels organizations BVM and VUT.

Some longtime Popkomm attendees aren’t as enthusiastic. Heinz Canibel, CEO of 105 Music in Hamburg, says he would prefer to see fewer smaller sector-specific events, rather than one industrywide event. Berlin-based concert promoter Berthold Seliger says he simply sees no need for the conference, given the current state of the music business. “Popkomm was superfluous,” Seliger says. “It’s an expensive piece of navel-gazing with nonstop partying that the industry cannot afford.”

Nonetheless, Gross says she is “receiving positive signals for a new Popkomm from the business.”

The postponement, she adds, “leaves a gap, [especially] for the international business, that cannot be filled with an alternative event.”

Additional reporting by Tom Ferguson in London.

‘Pop’ Alternatives
European Conferences Look To Cash In On Popkomm’s Cancellation

While the tough economy forced Popkomm to call off its 2009 confab, this year’s South by Southwest conference fared considerably better.

Music registrations at SXSW, which was held March 13-22 in Austin, fell about 10% from last year, according to managing director Roland Seligs. But SXSW’s film festival and digital media-centered interactive conferences have helped broaden the appeal of the franchise and diversify its revenue streams.

In an interview with Billboard, Seliger discussed the challenges of operating a music conference during lean times for the industry and the broader economy.

1 How is the recession affecting your plans for next year’s SXSW? We decided we need to play to our strength, which is the convergence that surrounds all three events. When we started the [film and interactive] events, we wanted to attract an audience that was not your typical music industry. I think we’ve achieved that, and now we think the future for us is fitting all those parts together. [The recession] has hastened it. We don’t know what’s going to happen with music. It’s hard to know how everything’s going to turn out. We need to be thinking of our event in a more comprehensive way than we have in the past.

2 What kinds of changes could that lead to? We’ve already got more curriculum that is aimed at all three events. For the first time, we did a “Platinum Track” of exclusive programming for platinum badge holders. There’s been more bands playing during film, more films showing during music and it’s all kind of moving that way anyway. We’re just trying to keep up with what’s actually happening.

3 How is that affecting your approach with sponsors? Do you pitch SXSW as an integrated sell for three different events? I think at this point sponsors are about most interested in music. It’s kind of a cultural thing. It kind of drives me crazy when I see all these commercials—apparently the coolest thing in the world is to be backstage at a rock concert. When did we get to that point that we’re not worshipping sports stars anymore, that now everybody wants to be a rock star? I think that is the direction that sponsorship and advertising is heading toward—that audience that goes to concerts because of the desirable demographic.

4 Does the cancellation of Popkomm provide a growth opportunity for rival music conferences? Probably not. I think right now is a really hard time to start anew. [Existing conferences] are struggling too. We’ve never taken it for granted that we were going to get to do it the next year. We’ve always approached it as, “Everything has to work because we may not get to do this again if we screw up.”

5 I think that’s one of the reasons we’ve survived. Typically when an event cancels, that’s it. If they’re able to come back, it would be a really good story.

6 How have the recording industry’s struggles affected SXSW? In our first 10 years, we were very dependent on the budgets of major labels, who would send 20, 30, 40, 50 people to Austin for SXSW. Well, that doesn’t really happen anymore. We still get people from those companies, but not in those numbers. Fortunately for us, we’ve always had a very broad base of customers. We weren’t totally dependent on record companies because we also had publishers, managers, agencies, college radio and on and on.

The live part of music was a distinct thing about our event, so we were able to weather the big change from whatever the industry was in 1995 to what it is now. Since the name of the game became marketing acts and getting their name out, we had a mechanism to do that. We were kind of at the right place at the right time for this new thing that the business has become.

Metallica played SXSW this year to launch “Guitar Hero Metallica,” while R.E.M., played last year to preview its then-new album, “Accelerate.” How do you incorporate marquee acts like that while retaining your rep as a platform for emerging artists?

There’s always been this myth about SXSW that it was supposed to be a talent contest for unsigned acts. I think that from early on when we started having bigger acts there was this, “Hey, it’s not supposed to be about this,” and we were saying, “But yes, it is.” Whether it was having Johnny Cash in 1994 or Metallica in 2009, the face of SXSW is that of corporate sponsorship. But I think it was okay, millions of records and there always has been. SXSW was supposed to be a way for acts to promote themselves to the rest of the world. No matter how big the act is, they still need to do that. If we can provide that service for R.E.M. or “Guitar Hero,” great.

6 QUESTIONS
with ROLAND SWENSEN
by LOUIS HAU

By Wolfgang Spahr

UPFRONT
TOYKO—Japan is about to make it illegal for consumers to download unauthorized music files. But don’t expect the recording industry to go running to the courts. A new amendment to the country’s copyright law makes it a criminal offense to download or share copyrighted material. But rather than opting for costly and unpopular legal action, label executives say they prefer to counter digital piracy by raising public awareness of the new law, which takes effect Jan. 1, 2010.

The Recording Industry Assn. of Japan “has been working for about five years to combat illegal downloads,” CEO Kei Ishizaka says. “We have won a major victory with this—people will realize what is legal and what is not.”

The RIAJ’s 2008 digital music sales—89% of which were mobile—at 90.3 billion yen ($941 million), representing 26% of recorded music sales. But it also estimates mobile phone users alone copied 471 million unauthorized music files last year.

In Japan, “the problem with illegal digital files is quite different than the U.S.,” RIAJ GM Shigeta Shoji says. “Here, many people don’t realize they’re acquiring illegal material. If they knew, we believe most would not do it.”

Shoji says a 2008 RIAJ survey indicated 41% of mobile users would immediately stop using any site if they knew it was illegal. The RIAJ is now considering public service announcements in the media and presentations to students nationwide as ways of educating young people—particularly older teens—on the new legal change.

Since July 2008, legal music services have been identified onscreen by an RIAJ logo. However, the organization concedes that mobile users in particular remain largely unaware of the label’s significance.

Sony Music Publishing’s Japan president Ken Ohtake insists the amendment “was definitely necessary... it was essential to set limits.” But the new legislation doesn’t set any penalties. If a criminal court finds an offender guilty, rights-holders must turn to civil courts to seek damages.

Previously, only uploading unauthorized files had been a criminal offense, carrying a maximum 10-year prison sentence and a 10 million yen ($105,000) fine.

Among industry players, the authors group JASRAC has taken a recent lead in working with the police to prosecute uploaders. However, JASRAC international relations manager Satoshi Watanabe says the organization isn’t considering taking legal action against individual file sharers.

“Educating young people is the way to go,” he says.

Internet service providers are welcoming this preference for education over prosecution. In March 2008, leading Japanese ISPs pledged to a memorandum of understanding to work voluntarily with rights-holders to tackle unauthorized downloading and file sharing.

With the legal situation now clarified, the way seems clear for ISPs to make good on that commitment. “If we do have a serious and persistent infringer, we can call on cooperation from the ISPs,” IFPI regional director May see Leong says.

Japan’s approach initially seems at odds with regional neighbors like Taiwan and South Korea, which have opted for “three strikes” type programs placing more responsibility on ISPs to control content. But Leong insists the labels’ stance genuinely reflects the reality of Japanese society, where arrest and conviction are virtually synonymous.

“In the past we hardly saw any physical piracy in Japan,” she says. “They are generally law-abiding people. It’s just not in the Japanese nature to buy fake goods.”

Additional reporting by Tom Ferguson in London.
Marcie Allen

With live-music sponsorships expected to grow this year, a leading deal broker explains what’s going on in the market.

North American companies will spend $13 billion to sponsor music venues, festivals and tours this year, compared with $1 billion in 2008, according to the IEG Sponsorship Report, which tracks sponsorship spending. As president of the Nashville-based sponsorship and fulfillment agency MAC Presents, Marcie Allen negotiates high-profile sponsorships between the world’s leading brands and artists.

Live entertainment sponsorships have moved beyond the days of onstage signage and a simple “presents” designation on a concert ticket. In brokering fully integrated, multiplatform band/brand partnerships, Allen has been at the forefront of this shift.

Jeep’s sponsorship of Tim McGraw and Faith Hill’s 2007 Soul2Soul tour, which was brokered by MAC Presents, was the first recipient of Billboard’s Concert Marketing and Promotion Award. Other deals brokered by MAC include the 2008 Tim McGraw/Live Your Voice tour, sponsored by KC Masterpiece and Kingsford Charcoal, and the 2007 and 2008 BlackBerry Presents John Mayer tour. MAC also produces events, including Vanderbilt University’s Rites of Spring festival in Nashville, the BlackBerry Storm Launch Party with Foo Fighters and Queens of the Stone Age, the Sports Illustrated Swimsuit Edition Launch Party with John Legend, and Dave Matthews and Tim Reynolds at the Microsoft SAS convention.

Most recently, MAC was hired to be the entertainment agency representing Kingsford and KC Masterpiece for their 2009 sponsorship of the Keith Urban tour. While out on that tour, Allen took time to speak with Billboard about the state of bands and brands.

How is the sponsorship business faring this summer? The sponsorship business is bigger than it’s ever been. Entertainment marketing is something that more and more brands want to get into. However, they don’t know how to, and they need help navigating through the music industry, whether it’s licensing, sponsorships, promotions or endorsements. The reason I think it’s doing so well right now is because people are watching less TV. It’s more about branded entertainment, more about integration. How can we naturally integrate our brand into the entertainment space? And one of the ways you can do that is by becoming involved with an artist, whether it’s by a tour, an album release or a foundation or charity, a promotion, whatever it may be.

If you compare the cost of sponsoring a tour and buying a 60-second spot, in some cases they’re very similar. For the cost of one 60-second spot, you could sponsor a whole tour for four to six months and really have that one-one interaction. That’s what brands want—they want to create brand loyalty, and music creates brand loyalty.

I read recently [in a survey by the branding agency Heartbeats International] that 97% of companies polled stated that they would like to integrate their brand into music. As more of these brands figure out how they can get into the music space and how they can leverage the assets an artist has to offer, I think you will see a boom in the sponsorship, endorsement and promotion space.

Public relations is also becoming a big area, and public relations budgets within brands are very large, because if they can attach to an artist with a new tour or album coming out, and the brand has a new product or relaunch or rebranding of something, they’re able to align with the artist and get press out of it. The days of the traditional tour sponsorship are over. It’s all about, “How can we fully integrate our brand with an artist?” What touch points can we reach?

Do artists need to be more realistic about their cash value to brands? These deals are not always necessarily cash. I call it “real estate.” A lot of brands have real estate—whether it’s ad space they’re doing in print or online or through social networking sites—that is of true value to an artist who has a new tour or album. We’re definitely seeing deals that may consist of cash and marketing assets, and in some cases you’re seeing deals that are simply marketing assets.

Sponsorship success is a moving target to quantify. How does either side determine if a deal works for them? Each brand has a way to measure [return on investment]; whether it’s from cases sold or devices sold, or in some cases just trying to launch a new product, so they’re just trying to get their name out there. In the latter case, it’s not just a matter of measuring the exact number of cases sold this year versus last year. As for the artist, success can be measured in tickets or albums sold, especially if they’re being included in a marketing campaign that the brand has purchased on their behalf as part of a tour sponsorship or promotion.

Is there a point when consumer backlash kicks in toward sponsorships? Yes. While consumers are open to sponsorships, they are keenly aware of forced partnerships. I think the music industry as a whole has to be very careful in navigating the sponsorship space to make sure these deals are authentic. Because if they’re not authentic, the consumer is going to push back. It’s really important to bring value to the consumer. What’s the takeaway for them? Is it a download, is it the opportunity to win a concert in your backyard, or to go to the studio while the artist is recording an album, or sit on the side of the stage at a concert? What are you giving the consumer? What can hinder the deal-making process?

With brands, marketing budgets are expanding right now with the economy bounding back, but they’re still looking at every single dollar spent.

Egos. And I’m not talking about artists. It has to be a win for everybody, for the brand and the artists. Some of the most successful partnerships I’ve seen have come when they’ve sat at the table and the brand and the artists sit at the table and are, “What are you trying to achieve here? How can I help you with that?”

If I were an artist on your first embargo cycle and wanted a sponsorship deal, what would be your approach? I would first figure out what brand you use on a daily basis and build a story on how it would be authentic, and then reach out to that brand directly and try to get them to come and see one of your shows. You have to know who your fans are, what’s your demographic. That’s the most important thing because brands want to make sure that their demographic matches up with the artist’s demographic when they’re considering forming a partnership with.

For artists just starting out, are there more or fewer opportunities for exposure these days? It depends on if the artist controls all of their own music, because you do see more independent artists releasing music on their own. They can go to brands and TV shows and license their music for little or no money from the brand. I think that some of the record labels still have this misconception that brands are going to pay $500,000 to license a track for one commercial. That’s hard to find right now. With brands, marketing budgets are expanding right now with the economy bounding back, but they’re still looking at every single dollar spent.
THE MOUSE THAT ROARED AT RETAIL

How Disney Consumer Products Turned 'Hannah Montana' and 'High School Musical' Into The $3 Billion Kids In Just Three Years

BY ANN DONAHUE

The Wal-Mart in West Hills, in the far reaches of Southern California’s San Fernando Valley, is just like every other Wal-Mart in the country—crowded parking lot, cavernous warehouse, geriatric greeter. The uniformity is part of the point. And this Wal-Mart, like the country’s 4,100 others, is filled with Disney merchandise. In the toy aisle, there’s the life-size Sharpay prom dress from “High School Musical 3.” In the same aisle, there’s a “Hannah Montana” wig—and a tube of purple hair dye if you want to emulate Hannah in her punk phase. In girls’ apparel, there’s a subtle Jonas Brothers shirt—it shows just the curly-haired outlines of the brothers against a striped background—in support of their new Disney Channel show, “Jonas.” And there’s a wall with enough Disney-branded toy cell phones to placate kids who are still too young for the real thing.
Anyone with an 8-year-old girl probably has some—or all—of these items in their house, right next to the stack of “Hannah Montana” DVs and Jonas Brothers CDs. Even in these penny-pinching economic times, the lure of Disney merch is resilient. Disney Consumer Products is a bright spot for the Walt Disney Co. in a down market. For the quarter that ended March 28, the consumer products division—a unit that controls products that generate $30 billion in global retail sales annually and oversees everything from manufacturing, designing, licensing and promoting Disney’s intellectual property—saw revenue of $496 million, up from $457 million for the same quarter in 2008; a 9% increase. For the last two quarters, consumer product revenue is more than $1.2 billion; up from $1.1 billion in 2008, a 14% increase. (See chart for the division’s year-over-year increase, page 21.)

Of that $30 billion in annual sales, music-related franchises like “Hannah Montana” and “High School Musical” consist of almost 10%—approaching $3 billion. (By contrast, the entire Warner Bros. Consumer Products unit—including “Batman” and “Harry Potter”—has sales of $6 billion annually; the stable of Nickelodeon & Viacom Consumer Products—with properties like “SpongeBob SquarePants” and “Dora the Explorer”—sells $5 billion each year, according to industry estimates.) And the merchandising aimed at tween fans of these music-intensive shows has been a remarkable success; as recently as 2005, “Hannah Montana” was just a gleam on a screenwriter’s computer. So what creates the magic in Disney’s merch kingdom? The omnipresence of Disney brands helps create awareness—the Jonas Brothers, for instance, release their albums on Disney’s Hollywood Records, released their movie through Walt Disney Studios and have their songs promoted on Disney Radio.

But in recent years the consumer products division has been emboldened by highly rated music-oriented programming on its corporate sibling, cable’s Disney Channel. It’s a powerful platform; according to Disney’s 2008 annual report, the Disney Channel has 97 million subscribers on cable in the United States and 78 million more internationally. By being involved from the point of conception of franchises like “High School Musical” and “Hannah Montana,” the relationship among Hollywood Records, the Disney Channel and Disney Consumer Products sets the standard for leveraging several media platforms to get merch off the screen and into the hands of adoring fans.

“We have two entry points—it could either be an existing musical act, a la the Jonas Brothers, who come through Hollywood Records, or it could be a star like Miley Cyrus who is discovered in the pilot season for the Disney Channel,” says Jessi Dunne, executive VP of global licensing for Disney Consumer Products. “Once the Disney Channel casting people and the producers recognize that she has singing talent, that breeds a whole other venue for them, and therefore for Hollywood Records. We’re trying to reach that broad audience that lives under the Disney brand.”

MILEY, MEET MERC. MERC, MEET MILEY

It was Cyrus’ obvious appeal that three years ago started an entirely new division at Disney Consumer Products dedicated to tweens—kids between the ages of 9 and 13. Dunne relates her meeting with Disney Channel’s World Wide president Rich Ross and president of entertainment Gary Marsh in 2006, the first year that “Hannah Montana” was on the air. “They said, ‘There is something here that you guys should take a look at.’” Dunne says. “There really wasn’t a tween merchandising business in the general market. We formed a team solely just to try and figure out this new opportunity. I wish I could tell you we are geniuses and we knew what we had, but we didn’t. What they had, in fact, was a TV show that was tailor-made for merchandising opportunities targeting an age range where girls are old enough to want to grow up, but young enough that they still want to play. In “Hannah Montana,” Cyrus plays a schoolgirl by day and a pop star by night and is constantly tripped up in keeping her two lives separate. What that means for merchandising is that Disney can offer products based on Miley Stewart-Cyrus’ schoolgirl persona—as well as the more glam accoutrements of Hannah Montana, her pop star persona. “We work very closely with the stylists of the show to either help them see what we think would be popular, or we take from them what they are doing,” Dunne says. “We need to go to retail with a point of view, which is what we call a style guide. ‘It’s a practice that falls just short of product placement; girls can’t buy precisely what Cyrus wears on the show, but they can by something similar. (‘Quite honestly, a lot of what she wears is very expensive.’) Dunne says. “What we have at Wal-Mart is a very different consumer than your Beverly Hills boutique.”

The “style guide” is taken to retailers for orders 18-24 months before the products will hit store shelves. The long lead time was originally dictated by the toy industry, which required that amount of time for the manufacturing process—but, in the current climate of trend today, tacky tomorrow, it also serves the quick turnover of clothing merchandising going from fashion forward to faux pas. “As it relates to a lot of the Disney Channel [franchises], the larger part of our product pie will come from daywear—the ‘T’s and sweaters and jeans,’ Dunne says. “A 4- or 5-year-old girl wants to dress up in costumes to be Cinderella, but an 8- or 9-year-old girl appreciates the fashion that Demi Lovato is wearing.”

Among the “Hannah Montana” merchandising available are handbags—with a guitar-shaped cell phone case—with a suggested retail of $20 at Nordstrom’s to a $200 electric guitar at Toys ‘R’ Us. (The accompanying pocket amp costs $30.) And the merchandise isn’t advertised with blunt, in-your-face, “Own a Miley MTV for Life” campaigns. Dunne says viewers are sophisticated in their response to merchan

dise advertising; they leave it to the viewers to make the connection that the shirt they see in the store is similar to the one that was on the show last week. The result? In 2007, merch for the “Hannah Montana” and “High School Musical” franchises generated $480 million in retail sales, Dunne says, and in 2008, that figure jumped to $2.7 billion. “Yeah,” Dunne says with a laugh, “we knew it all along.”

ASPIRATION VS. ADMIRATION

One of the secrets to Disney’s success is the amount of research it invests in the various product lines—the company knows kids, and it knows how kids play. The retail theory behind the “Hannah Montana” merchandising is one of aspiration, Dunne says. Girls look up to Cyrus—either relating to her as a kid just trying to make it through the school week, or in wanting to be a singer that performs in front of adoring crowds—and make their purchases accordingly.

For Jonas Brothers merchandising, however, consumer motives are different. It was a lesson that Disney learned last summer during the debut of “Camp Rock,” the made-for-TV movie musical on the Disney Channel that starred the Jonas Brothers and introduced Demi Lovato (see story, page 31). For the merchandising related to “Camp Rock,” Disney rolled out items that were along the same lines that were successful for “Hannah Montana”—clothing and home décor. The sales results surprised those on the merchandising team. “What we found was that there’s a real difference in when you admire and adore teen boys as opposed to when you want to be this celebrity teen girl,” Dunne says. “They wouldn’t necessarily want their bedspreads to be ‘Camp Rock.’ They’re going to wear a T-shirt with Jonas—with either their logo or a different but fashionable interpretation of their faces. Whereas with Miley, they want to look like her.”

Disney has invested several years of research to better understand the tween consumer. As it discovered, there are two separate age groups within the demographic: the “emerging tweens,” 8- to 10-year-olds, and the “transitional tweens,” the 11- to 13-year-olds on the cusp of true teenagernhood.

“The emerging tween, she does want a big silhouette of Hannah Montana on the front of her T-shirt,” Dunne says. “She is a fan of the show and she wants everyone to know it: A transitional tween does love the show, but she wants something more subtle and fashionable.”

For the Jonas Brothers, the merch that’s just now hitting major retailers for back-to-school season is inspired by their recently debuted Disney Channel show, “Jonas.” It takes place at a high school where the students are required to wear uniforms, and as a result the Jonas merch for the back-to-school season is tailored and preppy. The “Jonas” clothing line was unveiled at the KABC stageband in Glendale, Calif., where argyle sweater vests, frilly denim skirts with grommet belts and unique shoes ruled the catwalk. Those items, which are only available in the clothing line retail from $10 to $35 and will be available at Macy’s, Sears, JCPenney and Wal-Mart.

Outside of the clothing merch, Dunne says the kind of product that lures fans of the Jonas Brothers should really come as no surprise, as it’s the traditional product for swooning teenage girls everywhere. “You have to get into the DNA of the show and what it is about that it appeals to them,” Dunne says. “Is there a pattern involved? Is there a fantasy element? Is the star already a musician or is she never going to be a musician? You have a matrix of checkpoints and that leads us to our strategy against all our different properties.”

www.americanradiohistory.com
**THE MAGIC KINGDOM**

The percentage growth of revenue of Disney Consumer Products compared with the rest of Disney’s revenue shows that merch isn’t Mickey Mouse stuff.

**RETAIL TALES**

The Disney Consumer Products segment isn’t all about clothing merch, as it includes several subdivisions of products: toys, home, food, health and beauty, and stationery. (Videogames fall under a different division, Disney Interactive Media Group.) This results in a bogglting array of goods being offered to the consumer. Want to paint your bedroom in colors inspired by “High School Musical” and “Hannah Montana”? You can do it thanks to a paint line developed by Behr. Want to doodle “I heart Nick Jonas” on a notebook that features a photo of him? Done. Want to wallpaper your locker in stickers from “High School Musical”? Disney says it has sold 27 million sticker packets from that particular franchise.

In terms of the amount of money that Disney reaps for each of these products, it varies from item to item and retailer to retailer, Dunne says. “It depends on what their margin strategy is. I think everybody recognizes Wal-Mart as a low-price leader—their margin is lower relative to a department store. There are a lot of different people in the puzzle: One of our licensing partners, who does the manufacturing—they get a piece of the pie and we get proceeds from a royalty.”

But it’s the overall product diversity that appeals to retailers. Dunne says, and Disney spends a significant amount of time crafting pitches based on the audience that each retailer attracts. “We feel that what a Target wants versus what a Wal-Mart wants is different,” she says. “Anything that’s super big and broad in nature—‘Toy Story’—everyone is going to get it. But within that umbrella, we plan out unique applications or approaches to each of the retailers. Sometimes they say yes and sometimes they say no. And if they say no, then we just pitch it to someone else.”

Amy Dimond, a spokeswoman for Sears Holding, the parent company of Sears and Kmart, says that both retailers regularly see sales boosts of Disney merchandise at two times of the year: back to school and during the holiday season.

As for exclusives, Dunne says that each retailer is vying for them, and they try to “treat everybody fairly and equally.” In 2008, Wal-Mart, for example, developed “Hannah Montana” stores-within-the-store that featured almost 150 products. “It really comes down to having someone at either the buying level or at division management that believes in it,” Dunne says. “We pitched ‘Hannah Montana’ to everybody—it was not set up to be an exclusive program. But there was a senior-level person at Wal-Mart who just really could feel that this was going to be big and they decided to give it the real estate.”

According to Wal-Mart spokeswoman Melissa O’Brien, the store-within-a-store promotion included apparel, books, music and toys. “Disney properties continue to be among the more important licensed offerings at Wal-Mart, where we can offer both high value and an engaging shopping experience for moms and kids,” she says. Cyrus is currently developing a fashion line with Max Azria that will be sold at Wal-Mart; it’s not affiliated with Disney.

Wal-Mart’s not the only one to see the value of the Disney music-merch bandwagon. Target and Disney offered exclusives on “Camp Rock” merchandise, says Mark Schmieder, Target senior VP of merchandising. “We developed a multilayered marketing program that included TV, radio, in-store signing, weekly circular, online, and more,” he says.

In terms of international markets, the success of Disney Channel’s music-related merch overseas is linked to two elements: one is the popularity of the show within those countries, and two, the amount of touring the artist does in those territories. “We look at it market by market and if the show is tracking, then we start to put our plans together and pretty much mimic what has been done in the U.S.,” Dunne says.

The ascendancy of “High School Musical” merch is a perfect case in point: Disney estimates that the original incarnation of the made-for-cable movie has been seen by 170 million people globally since its debut on the Disney Channel in 2006. “That one was a little different because it’s a movie format,” Dunne says. “It took off immediately.”

**LICENSE TO THRIVE**

One business that licenses Disney characters for merchandise is Lyric Culture, a West Hollywood, Calif.-based apparel company. But Lyric Culture’s version of Disney merch is a bit different in that president Hannah Rochelle Schmieder works with Disney Consumer Products and Disney Music Publishing to create apparel items.

Lyric Culture is now rolling out two lines: one for tweens inspired by the Jonas Brothers, “Hannah Montana” and “Wizards of Waverly Place” and another for toddlers that will incorporate lyrics from classic Disney properties like “Mary Poppins.” Lyric Culture’s artists went through the original Disney animation archives in Burbank, Calif., to see if there was any indication there of characters and their hand-drawings for the “Mary Poppins,” “Peter Pan” and “Cinderella” merch, and as a result the products are true to the original films. “What we’ll do with ‘Mary Poppins’ is have a silhouette of a spoon and sugar with the lyric ‘A spoonful of sugar makes the medicine go down,’” Schmieder says. “We’re not doing in-your-face stuff.”

The “Hannah” gear, by contrast, is ’80s to-die-for, with fluorescent colors inspired by the Cyndi Lauper and Madonna looks of that era. “Little girls are very sophisticated,” she says. “It’s punk and glam—but still age-appropriate.”

Retail prices on these items starts at $15 and goes up to $50, Schmieder says. In its deal with Lyric Culture, Disney earns royalties based on a percentage of the wholesale price of the goods sold. This is a typical deal structure that Disney reaches with all its licensors, Dunne says, although the exact amount of royalty varies from product to product. (A Disney spokeswoman declined to give specifics about any licensing agreements.)

Back at the Wal-Mart in the Valley, there’s also a $14 Jonas Brothers prephey shirt with matching ’sandwich—fashionable stuff by the standards of kid-friendly music merchandise. Disney just announced that Joe Jonas will star with Lovato in “Camp Rock 2: The Final Jam,” which is in production for a release next year. No doubt a wave of newer, hipper merch is just around the corner.

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**COMING SOON, TO A STORE NEAR YOU**

Disney is in the midst of developing merchandise for two of its newer shows, “Sonny With a Chance,” starring Demi Lovato, and “The Wizards of Waverly Place,” with Selena Gomez. Both Lovato and Gomez are being molded in the Miley Cyrus tradition, although Lovato is the first to reach a crossover music audience. She made her Disney Channel debut on the “Camp Rock” soundtrack, which sold 1.3 million copies, according to Nielsen SoundScan; her debut album, “Don’t Forget,” has since sold 426,000 copies. In terms of digital sales, Lovato’s songs—including those that feature her as part of the cast from the “Camp Rock” soundtrack—have sold 3.5 million downloads. Her second solo album, “Here We Go Again,” came out July 21.

“Sonny With a Chance” reached a series high in viewership with 5.1 million the week ending July 5, according to Nielsen Media Research. (Of that, 2.2 million were in the demographic of kids 6-11, and, albeit with some overlap, 2.2 million were tweens 9-14.) Jessi Dunne, executive VP of global licensing for Disney Consumer Products, and her team are meeting with the show’s stylists and costume designers to develop merch ideas for Lovato and Gomez; the first “Wizards” soundtrack comes out Aug. 4.

“Where it goes from there, who knows,” Dunne says. “If Miley is any indication, there are all these opportunities to be a larger part of the Walt Disney Co. It’s just a matter of where their talent takes them.”
NELLY FURTADO BUILDS ON HER GLOBAL STRENGTH WITH HER FIRST SPANISH-LANGUAGE ALBUM

BY LEILA COBO | PHOTOGRAPHY BY MARK LIDELL

Nelly Furtado’s first Spanish-language album is a mixture of design and circumstance, as so many grand plans often are. There she was in the studio with her friend, guitarist James Bryan, attempting to help write the lyrics for a song titled “My Plan.” But nothing worked. She tried writing the lyrics in Portuguese, but that didn’t work either. And then, Alex Cuba—a Cuban-Canadian singer/songwriter whose album Furtado had recently heard and liked—stopped by the studio to say hello. Why not try the song in Spanish, he suggested. Then he had a go at the lyrics.

“And I really liked it,” Furtado recalls. “So we started really organically writing songs—me, him and James.”

“My Plan” evolved into “Mi Plan,” Furtado’s first full-length Spanish-language album, due Sept. 15 as a joint venture between Furtado’s own Isbel, Nellstar, and Universal Music Latin America. “Mi Plan” will be released simultaneously in all of Universal’s 77 territories around the world and may be the most ambitious Spanish-language release by a mainstream star. While it’s common for Latin crossover artists like Enrique Iglesias and Shakira to release albums in Spanish, these have always included at least one English version of a single for mainstream radio. Even Christina Aguilera’s “Mi Reflejo,” her 2000 Spanish-language album, consisted mainly of translations of English-language hits—and she has a Latin surname.

Furtado, who has recorded Spanish collaborations but who isn’t Latin in the strictest sense of the word, recording solely in that language is a gutsy move. “To me, music is a language in itself,” Furtado says. “I know it sounds cliché, but that’s what my experience has been around the world. I think some people, no matter what, are not going to like it because it’s not the language they speak. But some of the people who listen to music in a different kind of way, they’ll like it.”

Given Furtado’s global success, however, a Spanish-language album may be a good bet. “Mi Plan” comes in the wake of Furtado’s 2006 album “Loose,” which sold more than 2 million copies worldwide, according to Nielsen SoundScan, and more than 10 million copies worldwide, according to Universal. The IFPI ranked it at No. 13 on its list of top-selling albums for 2006 and 2007. Its hit single, “Promiscuous,” was the fourth-best-selling online track in the world in 2006, according to IFPI numbers, ahead of hits like Shakira’s “Hips Don’t Lie” (which “Promiscuous” also bested in the United States, according to SoundScan) and the Fray’s “How to Save a Life.”

Such a sales performance is pretty hard to follow. Doing so in another language has rarely been attempted. But while Furtado is treading unknown waters with a full Spanish-language release, she has already tested the Latin market with a handful of collaborations. Most notable among them is “Tu Fotografía,” which she recorded with Juanes for his 2002 album “Un Día Normal.” The song peaked at No. 1 on Billboard’s Hot Latin Songs chart in 2003 and also topped charts in several Latin American countries.

Beyond Latin America, her star appeal is so big that the first single from her new album, “Manos Al Aire,” is already climbing the European radio charts, this week hitting Nos. 3 and 8 in Germany and Italy, respectively. This week it debuts at No. 43 on Hot Latin Songs.

“It’s a very interesting project because it follows the philosophy we’ve been espousing for a while now: That increasingly, language is less of a barrier in marketing music,” says Jesús López, chairman of Universal Music Latin America/Iberian Peninsula, whose roster includes Iglesias and Juanes. “Fans follow their idols, independently of the language the artist performs in.”

López cites French artist Florent Pagny as an example. The singer/songwriter this year released an all-Spanish language album, “C’Est Comme Ça,” which reached No. 1 on France’s sales chart and is still in the top 10. Pagny had never recorded an entire album in Spanish, but he’s linked to the culture through his marriage to an Argentine woman. And Pagny doesn’t have Furtado’s global name, which has allowed for a worldwide release with high sales expectations. Hopes are particularly strong for Germany, where Furtado sold 1 million copies of her past album, for Italy, where the single “Manos Al Aire” already hit No. 1 on iTunes Italy, and for Spain, the natural market for a Spanish-language album.

The biggest challenge might be inside the United States, perhaps the one market where crossover artists are worked in separate ways given mainstream radio’s reluctance to play Spanish-language music. Still, Universal is planning to effectively straddle both worlds and aiming for media exposure in both languages.

Universal Music Latino president Walter Kolm says that in the mainstream market, the focus will be prime-time TV and major support from MTV on all its channels. Although the songs are in Spanish, the videos will include English subtitles of what Furtado calls her own interpretations of the lyrics rather than direct translations. Universal Music Latino will also target mainstream radio down the line with the same Spanish-language singles, although several remixes by well-known DJs (Tiesto and Robbie Rivera have already done remixes of “Manos Al Aire”) will be worked on the club and dance circuit.

As far as the U.S. Latin market is concerned, Universal is aiming for a No. 1 radio hit and will implement an aggressive online and viral campaign. It includes an iTunes countdown, where four Furtado singles will be released and promoted on the online store prior to the full album’s release.

However, Kolm says, the biggest challenge in promoting a singer/songwriter who isn’t purely Latin is communicating the album’s authenticity. “We have to be very clear in conveying to the audience and the media that this album isn’t a bunch of songs translated to Spanish, but that it was thought, created and executed entirely in Spanish,” he says.
While Furtado's Spanish fluency is probably at 50%-60%, her move to record in that language isn't capricious. Given her Portuguese ancestry and her fluency in that language, Spanish was a natural extension, and she listened to Latin music in her teens. Now married to Cuban-American producer Demacio "Demo" Castellon, Furtado recorded "Photografía" with Juanes and later reciprocated, inviting Juanes to collaborate on the "Loose" album track "Te Busqué," which was recorded in Spanish and bilingual versions. She also recorded "Slippery Sidewalks" with experimental tango ensemble Bajofondo Tango Club. The song was included on the group's 2008 album "Mar Azul" and later remixed in Spanish as "Baldosas Mojadas."

Furtado also collaborated with Calle 13 for a remix of "No Hay Igual" that was included in the international version of "Loose" and a remix of Wisin & Yandel's "Sexy Movimientos." While neither of these tracks gained traction at U.S. Latin radio, they did broaden Furtado's Latin audience in other countries. More importantly, given the success of "Te Busqué" in many Latin markets, Interscope began asking for other translated songs. Furtado turned in "En Manos De Dios" (a translation of "In God's Hands") and "Todo Lo Bueno Tiene Un Final" (a translation of "All Good Things Come to An End"). Both tracks were sent to radio, and Interscope pushed Furtado for a Spanish album to capitalize on the success.

"I started to try, but I didn't want to do it," Furtado says. "I'm not the biggest fan of translations in general. So basically, I put it on hold."

But along the way, Furtado also met Andrés Recio, who formerly worked with Juanes' management company, Recio, who now works with Furtado and is executive producer and A&R rep of "Mi Plan," introduced her to one of his clients, producer Julio Reyes. Reyes, in turn, had worked with Marc Anthony and Jennifer Lopez.

With Reyes, Furtado penned "Toma De Mi," her first full-fledged Spanish-language song. Reyes sent it to Lopez, who recorded it for the soundtrack to the 2007 film "El Cantante" and used the song for the film's end credits. That changed Furtado's perspective.

"When I wrote the song with Julio, I had no idea anyone was going to like it," Furtado says. "And then Jennifer liked it and that gave me a little confidence and I said, 'Good, I can express myself.'"

On Oct. 21, 2008, Furtado entered the studio with Cuba and Bryan and began writing for her new album. She eventually wrote 24 Spanish-language tracks with different co-writers and whittled the list to 12, including collaborations with Josh Groban, Juliesta Venegas, Alejandro Fernández, Juan Luis Guerra and Spain's Concha Buika and La Mala Rodríguez.

The resulting album is full of whimsy, moving from dance to pop to folk, and harks back to Furtado's 2000 debut album, "Wha, Nelly!," in its many textures and colors. Although "Manos Al Aire" is an up-tempo dance track, overall the album has an organic, more acoustic feel, and on tracks like "Bajo Otra Luz," the feeling is one of easy comradeship.

Instead of releasing "Mi Plan" with Interscope, Furtado recorded the album under her own label, Nellstar, and struck a one-off joint venture deal with Universal Music Latin America, to which Furtado delivers all her creative aspects--including all the album, videos and artwork--and Universal markets, promotes and distributes the album. (Furtado is still signed solely to Interscope for her English releases.) The album's global launch is coordinated by Universal Music Latin America's offices in Miami and Universal Music Group International's offices in London.

"We make the videos; the album; we control the artwork and we deliver this to Universal, and together we make the album," says Furtado's manager, Chris Smith. "The important thing we control is the entire creative direction of who she wants to be and her image. In order to obtain such control, Nelly had to put her money where her mouth was in terms of her capacity to produce non-English material, while Smith is convinced programmers will embrace the new single, given the global success of "Loose." The album made Furtado a global superstar, racking up worldwide sales of more than 10 million, according to Universal.

Europe proved a particularly strong region for the album, which peaked at No. 1 on Billboard's European Top 100 Albums chart in January 2007, spending eight weeks at the summit. The record also topped the charts in Germany, Austria, Switzerland, Poland, New Zealand and Hungary. It went to No. 10 in the Czech Republic, Greece, the Netherlands, Ireland, Portugal, Italy, the United Kingdom, Denmark, Finland, Norway, Sweden, Wallonia and Australia. The album has sold 11 million copies in the United Kingdom, according to the Official Charts Co. (OCC).

Ironically, given the nature of its follow-up, Spain was the least receptive major European market to "Loose"--the record peaked there at No. 12--although that did mark Furtado's first album chart success in the country.

Furtado also enjoyed steady sales for her previous two albums. "Wha, Nelly!" peaked at No. 8 on European Top 100 Albums, going top 10 in the United Kingdom, Portugal, Australia, Norway, Ireland, Switzerland, the Netherlands and New Zealand, as well as top 20 in Germany, Italy, Sweden, Denmark and Flanders. The album has sold 667,000 copies in the United Kingdom, according to the OCC, with worldwide sales approaching 4 million, according to Universal.

The 2003 follow-up, "Folklore," didn't fare as well but still peaked at No. 2 in Portugal and went top 10 in the Netherlands, Germany and Austria, plus top 20 in the United Kingdom, Flanders and Switzerland. It peaked at No. 12 on the European Top 100 Albums list, selling 245,000 in the United Kingdom, according to the OCC, and more than 2 million worldwide, according to Universal.

"I believe that at this point (North American programmers) are interested in anything new with Nelly," Smith says.

"Finally North America will appreciate this record in the way that the rest of the world appreciates English albums..." --Jen Wilson and Robert Thompson

**FURTADO HOPE TO PARLEY HER INTERNATIONAL FAME INTO AN OLYMPICS APPEARANCE**

In Nelly Furtado's home country of Canada—where her 2006 release "Loose" debuted at No. 1—Randy Lennox, president of Universal Music Canada, says the label is treating "Mi Plan" as a major release, on par with any English-language Furtado album.

A round of promotion is scheduled, including the possibility of linking with the Winter Olympics, to be held Feb. 12-28, 2010, in Vancouver, according to her manager Chris Smith.

"Her dream is to be part of the Olympics," Smith says. "I can't say exactly how she'll be involved, but it is something we're working on." Lennox says it's too early to tell how her new Spanish single, "Manos Al Aire," is doing at Canadian radio. However, he believes her fans are already well aware of her capacity to produce non-English material, while Smith is convinced programmers will embrace the new single, given the global success of "Loose." The album made Furtado a global superstar, racking up worldwide sales of more than 10 million, according to Universal.

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"Finally North America will appreciate this record in the way that the rest of the world appreciates English albums..." --Jen Wilson and Robert Thompson

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**FIVE RINGS TO RULE THEM ALL**
Six months before Ledisi began writing material for her second Verve album, "Turn Me Loose," she says she dealt with some serious writer's block.

"I felt a lot of pressure," she says. "I wasn't sure if I wanted this album to be just like the last one or if I wanted to open up and be different."

After releasing two independent, under-the-radar albums and then taking five years off, Ledisi signed to Verve Music Group in 2007 and released her label debut, "Lost and Found," which raised her profile considerably.

The album, which sold 237,000 copies in the United States, according to Nielsen SoundScan, garnered the Bay Area artist two Grammy Award nominations for best new artist and best R&B album. The singles "Alright" and "In the Morning" peaked at Nos. 11 and 13 on Billboard's Hot Adult R&B Airplay chart and sold 45,000 and 23,000 digital downloads, respectively.

But after listening to the Buddy Miles song "Them Changes," Ledisi got inspired to write, this time teaming with producer/songwriters including Jimmy Jam & Terry Lewis, Raphael Saadiq, Chucky Thompson and Rex Rideout, who produced "Lost and Found."

"I opened myself up to working with other producers, which was really hard for me. I usually like things consistent and in one way," Ledisi says. "But when you work with others, they bring out different things. They remind you that you're not just one way—you're this way and that way too."

 Appropriately titled "Turn Me Loose," the album, which Ledisi says is about "being free and encompassing everything," it listen to— from hip-hop to rock and jazz—will be released Aug. 18 and features songs that explore new territory for the singer/songwriter.

On the lead single, "Goin' Thru Changes," which she likens to a "sexy Prince-like ballad," she sings about infidelity. "I wanted to talk about some of those topics that no one likes to talk about, and that's cheating, but from the female's point of view," she says. "So I wrote a song about a relationship, and how hard it is to be with your partner—who is hardly ever around—and not cheat when someone else is giving you the attention that you need at home."

Ledisi calls the spiritual song "Higher Than This" the "hardest song I've ever written," while "I Need Love" was originally written for an R&B singer like Chrise M Michele or Leonna Lewis.

While her style has changed, Ledisi remains her loyal fan base. "I'm honest with what I say and do. I don't hide anything," she says about her connection with her fans. "I talk about things people don't necessarily put out there and the realities of being a person and an artist."

"She touches people in ways that are really remarkable," Verve senior VP/GM Nate Herr says. "Aside from the mastery of her voice, people identify with her. She speaks to the people."

According to Herr, there is already a countdown to "Turn Me Loose" leading up to the release of the album on Ledisi's various social networking pages, as well as on her official Web site, Ledisi.com. She's also giving fans an early taste of "Loose" by posting streams of two new songs from the album every Monday until Aug. 18.

Ledisi will also launch a fan contest on UltimateLedHead.com (a reference to her nickname for her fans), where fans must answer Ledisi trivia questions for a chance to win a meet-and-greet that includes a free trip and a concert performance.

Offline, Herr says there is a promotional tour in the works starting Aug. 17, which will cover New York, Philadelphia, Chicago, Dallas and Washington, D.C. Ledisi will be doing local press, radio and syndicated shows for urban AC, including the Tom Joyner and Steve Harvey shows. An official tour will begin at the end of September and run through November. Additionally, there will be an international promo tour this fall, leading up to the international release of the album in 2010.

Ledisi is also working with Carol's Daughter, a skin-care retailer that caters to women of color, on a promotion that will run through August. The promotion includes a branded sampler available at Macy's, Sephora and Carol's Daughter stores. Finally, Ledisi will have a branded campaign with flash cards that display her name and the correct pronunciation of it. "I just want to grow and put out more quality music," she says. "I want to be successful, and I want everyone to say my name right."
Solo Show
Brendan Benson Gets By Without Help From His Friends

Brendan Benson harbors no illusions about why people may know his name. “I’ve been making records on my own for a long time,” the Nashville-based singer/songwriter says, “but it wasn’t until the Raconteurs that I experienced real success.”

The Raconteurs, of course, are the popular garage-rock outfit Benson formed in 2005 with Jack White of the White Stripes, and Benson isn’t exaggerating about the spike in popularity. At 522,000 copies (according to Nielsen SoundScan), the Raconteurs’ “Broken Boy Soldiers” has sold nearly 20 times as many copies as Benson’s best-selling solo album, 2005’s “The Alternative to Love.”

But, although Benson says he’s willing to do whatever it takes to promote his new album, “My Old, Familiar Friend” (due Aug. 18 fromATO), there’s one thing he won’t allow: a shrink-wrap sticker describing him as a member of the Raconteurs.

“I want to do this on my own merit,” Benson says, “and if it’s successful, I’d like it to be something I can be proud of, to be able to say, ‘This is my accomplishment,’ without riding on anyone’s coattails. The other thing is, people who don’t know my solo stuff and who are only fans of the Raconteurs, they might be disappointed if this record is marketed that way. It’s really nothing like the Raconteurs, so it’s a matter of not tricking people.”

Like Benson’s earlier solo work, “My Old, Familiar Friend” is an impeccably crafted power-pop gem long on catchy melodies and lovelorn lyrics. Uptempo numbers like “A Whole Lot Better” and “Pooled and Ready” work up some respectable guitar fuzz, but the Gil Norton-produced set also contains much more delicate material, such as “Gonowhere,” a dreamy, Todd Rundgren-esque ballad.

According to ATO marketing director Jon Sailer, the label shares Benson’s desire to sell “Friend” without “piggybacking off the Jack White connection.” (Benson says with a laugh that he was surprised ATO agreed to forgo the sticker.) Naturally, Sailer says, the label wants to put the new album in front of the Raconteurs’ sizable fan base — but in an organic way that acknowledges Benson’s history and the beautiful records he’s made.

Sailer calls ATO’s marketing campaign a multifaceted one that includes “everything”: local, regional and national press, late-night TV, e-mail, magazine and blog exclusives. On the radio front, Sailer points to the label’s success at triple A stations with acts like Gomez and My Morning Jacket, but he also says that modern rock radio is no out of the question. “There’s a lot of Raconteurs radio love out there.”

Benson’s manager, Alan Mintz, says his goal is to “reintroduce” his client as a solo artist in the wake of the Raconteurs’ mainstream success. “There’s basically a million Brendan Benson fans out there already who just don’t know they’re Brendan Benson fans,” Mintz says. “This album is a confirmation of what a special solo artist he is and how the Raconteurs are a great piece of that spectrum — but they’re just one piece.”

Indeed, Benson says he already has his next two non-Raconteurs projects in the can: an album of outtakes from the “Friend” sessions and a duo album with the young country singer Ashley Monroe, whom he met last year when the Raconteurs drafted Monroe and Ricky Skaggs to help record a bluegrass version of “Old Enough.”

“I’ve always sort of got a couple of things cooking,” Benson says. “But I’ve blocked out at least the next year for this record. I’m in it for the long haul.”
Instead of recording the album in South Africa, the band headed to a studio in Bloomington, near Secretly Cana-
dian’s headquarters. The move allowed BLK JKS to stay in close contact with their label and to bring on Secret Machines front-
musician and African music enthusiast Brandon Curtis as the album’s producer. The recording session was followed by the release of an EP in March, along with sets at this year’s SXSW and Sasquatch festivals.

The nine-track debut draws from a wide array of styles, from the danceable tribal chants of “Mohalaladi” to the moody gui-
tar rock of “Curious.” The album’s genre-hopping is founded on an appreciation of African influenced arrange-
ments, a trend that has recently been highlighted by indie acts like Vampire Weekend and the Dirty Projectors.

“The way people pick up dif-
ferent African styles has been happening for a long time, from African church songs in-
fluencing jazz in the 1920s,”
drummer Telepark Ramoba says. “It’s interesting to see
them now coming to the fore-
front little.”

For Secretly Canadian, BLK JKS’ unique sound and interna-
tional appeal require a more complex marketing strategy
than the U.S.-based indie bands on its roster.

“We want both the world music and indie music section of iTunes to be aware of them,”
Duneman says. The label also plans to reach out to indie re-
tail chains and closely monitor the album’s sales in Europe and Africa. “For this album, we have to make sure it’s available every-
where but emphasized in the right way,” he says.

After playing select shows on the East Coast last month, BLK JKS will embark on a full-
flung U.S. tour whose details will soon be announced. While the band is anxious for “Robots” to be released, it’s just as excited to return to the road. “The album might be weird to some people, but you come to the show and see it come together,”
Martha says. “The album is the menu, and our show is the main course.”

and booked through Anegro Producciones Artisticas.
—Howell Llewellyn

>>>INDEPENDENCE

DAYS

The U.K. indie label Last Suppa is taking the Norwe-
gian singer/songwriter Thom-
As Dybdahl to a new audience this summer.

Dybdahl has issued four al-
bums since 2002, each of which has had strong sales—
cluding two No. 1s—in Nor-
way and charted in Denmark.
Now the PIAS-distributed label has trawled those for “Thomas
Dybdahl,” due Sept. 14 in the United Kingdom.

“We were invited to Thom-
as’ solo acoustic show at [the London club] Dingwalls last September,” says Last Suppa
manager director Jon Sex-
ton, “and feared the worst—
just what the world needs, another singer/songwriter. But to our amazement, with
only an acoustic guitar, har-
monica and the odd electric piano thrown in, he capti-
vated the audience.”

Published by Universal Music Publishing, Dybdahl is signed
to Universal Music in Norway
and Copenhagen Records in
Danmark, but Last Suppa is li-
censing directly from him for the rest of the world. The label’s roster includes another Norwe-
gian band, Aurobute.

Dybdahl is booked in Europe
and Australasia by the Agency
Group, with Paradigm handling U.S. shows. Bopp Montem-
oro and Skandinavian handle Nor-
way and Denmark, respectively. Having played the United King-
dom’s Latitude festival July 16, Dybdahl will tour Norway and Denmark in September before returning for more U.K. dates.

“I’m very happy with the [U.K.]
response so far,” he says. “We’re
practically starting from scratch, but we’re enjoying the gigs as much as any at home.”
—Paul Sexton

>>>TRAVELING

LIGHT

The English singer/songwriter V.V. Brown’s model looks and
limousine image have so far
guaranteed a high U.K. press profile throughout 2009. Now her label faces the challenge of transforming media buzz into sustained record sales.

Brown’s debut studio set,
“Travelling Like the Light,” was released July 13 in the United Kingdom by Island Records and entered the Official Charts Co. albums listing, July 19 at No. 50.

The lead single, “Sing in the
Water,” had already made the
top 40 after receiving airplay on
the national AC-styled net-
work BBC Radio 2. “I think she’s
really starting to get into peo-
ple’s consciousness and peo-
ple are starting to realize that
there’s actually an artist there with some great music,” Island Records GM Jon Turner says.

Turner cites Brown’s live ap-
pearance as a key factor in building a
diverse fan base that “skews
teen to adult.” Booked by the
London-based Helter Skelter,
the EM! Music Publishing artist plays a series of U.K. club and
festival dates this summer, in-
cluding the dual-site V Festi-
val (Aug. 22-23). Brown also
plays Japan’s Summer Sonic festi-
val (Aug. 22-23).

U.S. expansion details are
being finalized for a release through Capitol/EMI. Brown is managed by the

—Richard Smirke

Brown

The world sees plenty of Queen Latifah (real name Dana Owens) these days—at movie theaters, on magazine covers, in CoverGirl ads—but it rarely hears new music from her. Latifah’s last two albums consisted entirely of jazz and soul standards. “Trav’lin Light,” released in 2007, sold 263,000 copies, according to Nielsen SoundScan, while “The Dana Owens Album,” which came out three years prior, sold 730,000.

Recently, Latifah went back to rapping (and yes, singing) on everything from a Lady GaGa remix to a Rhyminfest mixtape. “Persona,” her first album of originals since 1997, is due Aug. 22 on Flavor Unit Entertainment.

1 How does it feel to be rapping again?
It feels good. It’s like riding a bike—once you
know it, you know it. This album is definitely
rooted in hip-hop, but there’s a lot of singing, too. I’ve been singing a lot over the past few
years, so I wanted to bring it all under one roof.
But really, I’ve always sung on my records. I
was always a person who mixed a lot of melody
with rhymes. It’s fun getting my feet wet again.

2 This is your first time working with pro-
ducers Cool & Dre. What made you decide
to record “Persona” with them?
I met them during this pilot that we did with
Eve called “Bridging the Gap” about an artist
to write one of your songs?
Part of my whole intention with this album, and
with edging back into the urban world, is
to give all the females an opportunity to make
records. This girl from Ohio wrote a great song
and we just went and recorded it. She actu-
ally produced it all by herself in her bedroom,
but Cool & Dre helped hook it up for the beat.
It’s a really nice song about friends who let you
down.

4 Is it harder for women to succeed in the
music industry today than it was 10 or 20
years ago?
Never since my start in this business at 17
years old have I seen it so male-
dominated. It’s deplorable, to be
honest. You cannot just have male voices. Not in the world, not in society, not in music.

When there are no female
records being played on the radio, there’s a
voice that’s missing, a story that’s not being
told. Labels don’t sign females to their rosters.
Radio stations play only 15 or 20 records over
and over again. A lot of us are
in the studio now—like, Missy
Elliot, Eve, Shawna—so I

5 Why do you release your albums 
independently?
The last few albums I’ve done have been joint
ventures, so at this point I don’t know how
to be signed to a label. We end up working these
albums and promoting them ourselves. It’s
normal for us.

6 Do you have any sales expectations for
“Persona”?
Not at this point. I realize that I haven’t been
in the game for a while, so I’m going to have to
done everything I can to work it up to a reason-
able number. I just want it to be heard. I want
people to feel it and take it on the road.
**ALBUMS**

### ROCK

**OUR LADY PEACE**

*Burn Burn*

Producer: Raine Maida

Coalition Entertainment

**Release Date:** July 21

Nearly four years have passed since Canadian rock band Our Lady Peace released a studio album and the band cut ties with longtime label Sony and producer Bob Rock. This new-found sense of freedom seems to have carried over to Our Lady Peace’s seventh album, “Burn Burn.” Fingerprint’s of the band’s past are all over it, from the frantic basslines and guitar blasts found on the eccentric “Monkey Brains” to stripped-down rockers “White Flags.” Nothing on the new set is quite as compelling as the 2002 hit, “Somewhere Out There,” but the soaring, piano-driven “Never Get Over You” is proof that singer Raine Maida can still write a killer ballad. And while the first single, “All You Did Was Save My Life,” provides some much-needed bite, “Burn Burn” is ultimately bailiwick-heavy and one-dimensional.—EL

**MAGNOLIA ELECTRIC CO.**

*Josephine*

Producer: Magnolia Electric Co.

Secretly Canadian

**Release Date:** July 21

Given Magnolia Electric Co.’s reputation as a songwriting powerhouse, it’s somewhat surprising that the band has only released two albums and one EP to date. That said, the group’s recent EP, “Josephine,” is full of songs that would have fit comfortably on either of their previous albums. From the balmy, “Stripped,” to the more upbeat, “Mary Jane,” the EP is well-tuned and offers more evidence that Magnolia Electric Co. is a force to be reckoned with.—JSL

**JAZZ**

**JOHN PATITUCCI**

*Remembrance*

Producer: John Patitucci

Concord Jazz

**Release Date:** Aug. 4

John Patitucci is one of jazz’s most interesting musicians. With a career spanning four albums of his own, he has established himself as a composer and arranger with a unique and identifiable sound. His latest album, “Remembrance,” is a collection of songs that showcase his versatility as a musician. From the bouncy “Burn Ball” to the somber “Miles,” the album is a testament to Patitucci’s musical talent.—JSL

**YACHT**

*See Mystery Lights*

Producer: YACHT

DFA Records

**Release Date:** July 28

Everything about the Portland, Ore.-based electronic duo YACHT is unconventional, from the band’s obsession with triangles to its oddly alluring homemade music videos. YACHT’s eccentricities are on full display on “See Mystery Lights,” the follow-up to the band’s understated 2007 debut. Its first release on DFA finds YACHT masterminds Jona Bechtolt and Claire L. Evans giddily tweaking the standards of electro-pop, adding R&B flavor to “I’m in Love With a Ripper” and groovy gospel to “Ring the Bell.” Like DFA labelmates LCD Sound System and the Juan Maclean, YACHT also strives to create more memorable choruses, which is best displayed on the bouncy “Psychic City” and the shimmering “Voodoo City.” The pair’s cryptic lyrics can get lost in the shuffle at times, but Bechtolt and Evans offer enough interesting musical ideas to keep the listener engaged. “See Mystery Lights” is a refreshing exploration of electronic music that allows its freak flag to fly.—JSL

**GEORGE STRAIT**

*Twang*

Producers: George Strait, Tony Brown

MCA Nashville

**Release Date:** Aug. 11

George Strait put out his first album, “Strait Country,” in 1981. After 28 years, you’d think it would be tough coming up with new twists to captivate audiences. But apparently not for King George, whose latest album, “Twang,” is among the finest collections of songs he’s released. Recorded at Jimmy Buffett’s Shrimp Boats Studios in Key West, Fla., the new set has a few surprises, including a track recorded entirely in Spanish. Vicente Fernández’s mariachi hit “El Rey” includes horns, which is a first on a Strait record for co-producer Tony Brown, who has worked with the country artist since 1992. Other rare moments on “Twang” include three songs co-written by Strait, who hasn’t released a song he’s penned since his debut. The first single, “Living for the Night,” was co-written by Strait; his son, Bubba; and longtime contributor Dean Dillon. Strait and his son also collaborated on “Out of Sight Out of Mind.” The song “Arkansas Dave”—written solely by Bubba—has a “Tennessee Flat Top Box” groove that would make Johnny Cash proud.—KT

**JORDIN SPARKS**

*Battleground*

Producers: various

19 Recordings/Urban Records

**Release Date:** July 21

On her 2007 self-titled debut, former “American Idol” winner Jordin Sparks compared love to permanent body art and her entire supply of oxygen. Lyrical themes get a bit muckier on her appropriately titled sophomore effort, “Battleground.” “You better go and get your armor,” Sparks sings on the title track of the new 12-song set, which similarly dark sentiments prevail throughout. “No Parade” is a radio-friendly ballad written and produced by Scott Cutler, Anne Preven and Dapo Torimiro. On the track, Sparks doesn’t lament an actual breakup, just that it’s so uninteresting. She triumphantly purges those feelings on the rock-influenced “Let It Rain,” which carries a religious subtext, as does “Faith,” one of four tracks that Sparks co-wrote. “Battleground” takes an upbeat turn on “S.O.S. (Let the Music Play),” with its dance-worthy chorus provided by ’80s freestyle queen Shannon. Meanwhile, Dr. Luke and T-Pain lend their touch to “Watch You Go,” on which Sparks proves she can straddle pop and R&B, while also evolving the synergy between joy and pain.—MH
act's vocal skills. With "The Real Thing," pureNRG delivers another polished pop album that should appeal to mainstream and Christian audiences. —DEP

BEYOND THE PALE
Postcards
Producer: Beyond the Pale
Release Date: Aug. 11
Perhaps the most captivating aspect of Toronto-based Beyond the Pale’s new album, “Postcards,” is the group’s ability to blend Jewish klezmer music with a variety of Eastern European folk music. For the 16-song set, Beyond the Pale co-founder/mandolin player Eric Stein teamed with clarinetist Martin van de Ven and Serbian musicians Aleksandar Gajic (violin), Milos Popovic (accordion) and Bogdan Djuric (percussion). Gajic’s “Back to the Beginning,” which was written during a touring raid in Belgrade, Serbia, is progressive and Balkan. “Meditation” has a dark, bittersweet quality that’s well-known to Serbian brass bands, but the song is an arrangement of a Habsic nign (wordless melody). Stein’s original “Split Decision” may owe as much to David Grisman as Eastern Europe. And “Magura” features a loping bassline over a blend of mandolin and fiddle—a sound reminiscent of Texas swing, polka and klezmer.—PPV

LATIN
SHAILA DURCAL
Corazón Ranchero
Producer: Manuel Cañares
EMI Televisa Music
Release Date: July 14
Pop-maniac artist Shaila Durcal will forever be associated with her late mother, the legendary singer Pocito Durcal. Rather than resist comparisons, the younger Duralc has crafted “Corazón Ranchero,” a beautifully produced album of cover songs made famous by such singer-songwriters as Marco Antonio Solís and Vincente Fernández. On “Corazón Ranchero,” Durcal selected tracks that weren’t made famous by her mother, and if her goal was to forge her own artistic identity, then it’s evident she can do that. A bonus pop version of Solís’ “Tu Circo,” pairs Durcal’s smooth vocals with a pop-country backdrop. It’s a song that would surely impress Shania Twain — ABY

CRITICS’ CHOICE ★★ ★★★
A new release, regardless of chart potential, highly recommended for musical merit.
All albums commercially available in the United States are eligible. Send album review copies to Michael Roberts at Billboard, 505 S.W. 8th St., Miami, FL 33130. Include a song list, track times and liner notes. Deadline for reviews is the 5th each month. Contact: 1-305-371-7338 or davity@usa.net. DSC

VITAL RE ISSUES
BEASTIES III COMMUNICATION
Producers: Beasties Boys, Mario Caldararo Jr.
Grand Royal/Capitol Records
Release Date: July 14
Originally released in 1994, the Beasties’ fourth studio album, “III Communication,” served as a musical tastes ranging from hip-hop and punk to psychedelic jamming. All those elements coalesced perfectly on the album’s hit single, “Sabotage.” A masterpiece in terms of the round robin rhyming, a signature style of the New York group, the Beasties Boys have yet to top the impossibly funny highlights of the disc, including “Sure Shot,” “Root Down” and “Get It Together” (featuring rapper Q-Tip). Digitally remastered to provide a warmer and fresher sound, it’s on these tracks where everything—lyrics, samples and production—locks seamlessly, giving rise to the group’s most mature and satisfying album. A bonus disc contains mostly odds and sods, some a remix of “Root Down” and live versions of “Heart Attack Man” and “The Maestro,” on which the listener can hear the Beasties’ adrenaline pulsing through the veins.—WO

LEGEND & CREDITS
EDITED BY MITCHELL PETERS (ALBUMS) AND MONICA HERRERA (SINGLES)
CONTRIBUTORS: Ayala Ben-Yehuda, Ginger Clements, Monica Herrera, Jessica Lettkemann, Jason S. Liptszcht, Evan Lucy, Michael Menachem, Fred Mills, Wes Orshoski, Dan Quillcette, Deborah Evans Price, Ken Tucker, Philip Van Vleck
PICK ★★★★★: A new release predicted to hit the top half of the chart in the corresponding format.

PEARL JAM
The Fixer (2:57)
Producer: Brendan O’Brien
Writer: E. Vedder
Publishers: various
Monkeywrench
The last time Pearl Jam checked in with the lead single from a new album, Eddie Vedder was snarling that a “war has taken over” atop an assault of guitars on “Worldwide Suicide.” Three years on, the veteran Seattle band returns with “The Fixer” (from its Sept.-ember album “Backspacer”), a song shot through with optimism at a level not seen since Pearl Jam’s 1998 “Yield.” A sonic heir to that album’s midtempo road ode “Hicc,” the similarly sub-three-minute track is punctuated with bright “yeah yeah yeahs” and downrigh tytes lines like, “I want to try to love again.” But with Vedder mixed down among Stone Gossard and Mike McCready’s warm guitars and the throat-pinning moments of his delivery somewhat muted, there’s a sense of reserve that makes “The Fixer” a tease for hearing PJ in its uninhibited natural setting. — JL

SINGLES
HIP-HOP
KID CUDI FEATURING KANYE WEST AND COMMON
Make Her Say (3:58)
Producer: Kanye West
Publishers: various
Dream On/O.O.O.O.
Universal Motown
What started as a brazen remix of one of the biggest pop hits of the year is now Kid Cudi’s official second single. The rising rapper riffs on Lady GaGa’s acoustic piano version of “Poker Face”—his interpretation was originally titled “Poke Her Face”—along with featured artists Common and Kanye West, and sets a casual tone on the three rappers’ sexual conquests to a backdrop of beats that are raw and in the spirit of hip-hop’s heyday. Cudi is never too aggressive in his delivery but his rhymes arrive in rapid succession, a refreshing change from the stop-start flow heard on his breakthrough song, “Day ‘N’ Nite.” But it is West (who doubles as the song’s producer) who owns the most memorable line: “Getting brain in the library cause I love knowledge / When you use your medulla oblongata”—MM

R&B
JAY SEAN FEATURING LIL WAYNE
Down (3:35)
Producers: J. Remy, Bobby Bass
Writer: various
Publishers: various
Cash Money/Universal Republic
Jay Sean brings his internationally successful blend of pop and soul to this debut single from his first U.S. album set for an Oct. 13 release. The Londoner’s melodic vocals, which helped his 2004 album go five times platinum in India, resonate with impressive tonal clarity. “Baby, are you down, down, down, down?/I wonder on the chorus, the last word cascading into Auto-Tune bliss. Cash Money labelmate Lil Wayne lends his cracking voice and metaphoric prowess to the song’s closing verse, chiseling up playfully, timely lines like, “Don’t you ever leave the side of me? Definitely, not probably/And honestly, I’m down like the economy.” Thanks to a trumpeting, synthy-laden beat and memorable hook, “Down” is gaining ground on the Billboard Hot 100. and Jay Sean likewise seems poised to break stateside.—GC

COUNTRY
JASON MICHAEL CARROLL
Hurry Homo (4:02)
Producer: Don Gehman
Writer: Z. Williams
Publishers: Year of the Dog Music, Words & Music (ASCAP)
Arista Nashville
The second single from Jason Michael Carroll’s second Arista album, “Growing Up Is Getting Old,” is a poignant ballad written by Zane Williams about a divided family. The lyrics are sung from the perspective of a father who leaves an outgoing message on his answering machine, urging his runaway daughter to come home. It’s a well-written tune, and although the subject matter is heartwrenching, Carroll’s vocal performance isn’t maudlin. Instead, he offers a subtle, thoughtful delivery that brings out each nuance of emotion in the lyric. At the risk of giving away the ending, it’s a resolution likely to make the listener smile through tears. Carroll’s voice has a warm, lived-in timbre that works especially well on this compelling ballad and should help draw further attention to his impressive new album. —DEP

JUStIN BIEBER
One Time (3:34)
Producers: J.B. & Carron, C. “Tricky” Stewart
Writer: various
Publishers: various
Island/IDJMG
With other R&B/pop sensations all grown up or laying low, now is the perfect time for 15-year-old Justin Bieber to step into the spotlight. The Canadian YouTube phenomenon makes his first move with “One Time,” a hall-of-fame pop song that also taps into a prevalent teen hip-hop aesthetic. Producers J.B. & Carron and Christopher “Tricky” Stewart give Bieber’s vocals plenty of room to shine, especially when the young singer confidently breaks into the chorus, connecting overtly with his fans: “Your world is my world/And my fight is your fight.” Bieber’s tenor brings to mind Chris Brown’s vocal debut on “Run It” in 2005, when he, too, was 15 and on the cusp of stardom. Already an online sensation, Bieber will most certainly only grow from here, as first-time listeners rush to discover the boy behind the voice.—MM

www.americanradiohistory.com
Singer/songwriter Darryl Worley has placed 16 tunes on Billboard's Hot Country Songs chart. Now he's back with No. 17.

His latest, "Sounds Like Life to Me," is his highest-charting single since 2006's "I Just Came Back From a War." Holding court at No. 17 on the chart, "Sounds Like Life to Me" is the second single from Worley's new album, "Sounds Like Life" (Stroudavarious Records).

"I can't believe I took for granted that I had my songs playing on the radio," Worley says. "You can't do that. It's a big deal.

"Sounds Like Life" is the singer's first album for Stroudavarious, founded last year by award-winning Nashville producer James Stroud. The signing reunites Worley with Stroud, the former DreamWorks Nashville principal who discovered and co-produced the singer during Worley's DreamWorks tenure. Before signing with Stroudavarious, Worley recorded for the now-defunct 903 Music, an independent label established by fellow country star Neal McCoy.

Using his own money, Worley recorded "Sounds Like Life" with his road band—the Krew—rather than Nashville studio musicians. "It was challenging in some ways," he recalls. "But we got a lot of different grooves than if we'd just had Nashville's A studio players on it.

The "Sounds" single was written by Worley with frequent collaborator Wynn Varble and Phil O'Donnell. Perhaps the most interesting cut on the new album is "Don't Get Down." It's a swampy number that includes guest vocals by Jamey Johnson, John Anderson, John Cowan, Whispermint Bill Anderson, Mel Tillis, Steve Wariner, of Smash Mouth and Ira Dean.

Worley, who co-wrote eight of the album's 11 cuts, says he "didn't really want to go back into a major-label situation. I felt I'd be better-served at a privately owned company that would give me the opportunity to do what I do. We took the record to [Stroudavarious] and said, 'If you like it, you like it, and if you don't, you don't.' And they loved it."

"Sounds Like Life," Worley's sixth album, has sold 9,000 copies since its June 9 release, according to Nielsen SoundScan. His best-selling album is 2003's "Have You Forgotten?" which has sold 761,000. During his 10-year career, Worley has sold 1.5 million albums.

Country stations WPCV Lakeland, Fla., and WQDR Raleigh, N.C., are among the outlets playing the new single. "We like story songs and "Sounds Like Life to Me" recounts real-life situations and everyday challenges that folks are facing," WPCV PD Mike James says. Describing Worley as "a good fit for the country lifestyle group with his unique and distinctive voice," James notes his station still plays the singer's three Billboard No. 1s: "I Miss My Friends," "Ain't Beautiful Life" and "Have You Forgotten?"

WQDR PD Lisa McKay says the current single carries "a nice tough-love message. [Worley] picks songs that resonate with the everyday man." In addition to expanding his radio success, Worley is concentrating on further growing his brand. His plans include the Worley Bird Cafe: Featuring a live performance space, the eatery will be among the venues housed in the Country Crossing entertainment complex scheduled to open outside Dothan, Ala., later this year. Stroud is also involved in the project, as are various Worley's Stroudavarious labelmates, including John Anderson and Lorrie Morgan.

Developer Ronnie Gilley and his partners "have some incredible aspirations and I think they're going to be able to pull it off," Worley says of the complex. "You don't have to sell 10 million records to be successful. But at the same time if we synergize and use the money that's being generated, we'll be able to brand me better and get my [visibility] up where we want to be. In a tough economy, that's a positive thing."
Natural Chemistry

'80s Alt-Rock Trio Dinosaur Jr. Claims Career Peak With Indie Album

The veteran alt-rock band Dinosaur Jr. made a splash on the Billboard 200 last month with its first release on Jagajaguwar, "Farm." At No. 29, the album's debut marks the peak position in the band's 25-year career and signals the beginning of a fruitful relationship with the indie label.

Instead of using tools like Twitter to market "Farm," Jagajaguwar focused on press. "We wanted to present the album as a classic," Jagajaguwar partner Chris Swanson says. "For us, the goal was to do smaller-market touring until the album came out, and then hit the larger markets while trying to get the album in stores.

To accomplish this, Jagajaguwar packaged a bonus disc of new material and covers with the first 20,000 copies of "Farm," which helped retail stores stock the album. Dinosaur Jr. also played a run of U.S. dates this spring and performed the album's opening number, "Pieces," on Late Night With Jimmy Fallon" June 25, two days after the album's release. It has since sold 27,000, according to Nielsen SoundScan.

With its fuzzed-out guitar riffs and melodic choruses, "Farm" has earned critical acclaim and strong word-of-mouth calling it a return to the trio's glory days. The group's comeback, however, didn't come easy. After releasing three guitar-heavy albums on SST Records and amassing a dedicated following in the late '80s, tension between guitarist J. Mascis and bassist Lou Barlow eventually led to the latter's 1989 departure.

Dinosaur Jr. soldiered on, signing to Sire Records in 1990. Mascis and drummer Murph, along with a revolving door of collaborators, released two albums on Sire before Murph also left the band. Mascis released two solo albums before reuniting the band in 1997. After slowly reconvening, and then having their first three albums reissued on Merge in 2005, Mascis, Barlow and Murph reunited for a handful of shows in 2006. Dinosaur Jr. released "Beyond"—the first album featuring the band's original lineup since 1988's "Bug"—in 2007 on Fat Possum Records.

The album's rich textures surprised rock fans who had written off the band. But Mascis had never lost sight of the trio's natural chemistry. "It was easier writing songs with all of the members in mind," he says. "We could just stay with what we know and make the sound we've always made.

For "Farm," the band hole up in East Hampton, Mass., last winter and recorded for four months. During that period, the trio was contacted by Jagajaguwar, whose roster (Bon Iver, Ladyhawk) compelled the band to sign a multi-album deal in February.

The act will begin a European tour Aug. 19 before returning stateside for a fall trek in October. While Dinosaur Jr. plans to keep recording with Jagajaguwar, the band is focused on making the most of its road shows.

"We'll have some other things in the works, but we're not looking too far ahead," Mascis says. "We're just gearing up to survive this tour."

THE YEAR OF BAUTE

With his blond, almost Scandinavian good looks, Venezuelan Carlos Baute doesn't fit the typical Latin American pop idol mold. But he has connected with Spanish fans who are setting download sales records for his latest single, "Colgar Do En Tus Manos" (Warner Music Spain).

Baute's sultry duet with Spanish star Marta Sánchez is certified eight times platinum (320,000 copies) in Spain—unprecedented sales for the download era, according to Warner. The tune, featured on Baute's album of string-drenched love songs, "De Mi Puño Y Letra," has spent 25 nonconsecutive weeks at No. 1 on the PopMusicales/Media Control singles chart. In addition to his album being certified platinum (80,000 copies), Baute hosts the TV dating show "Elige a Mi " and is the face of department store El Corte Inglés' summer sales ad campaign.

"I guess it's been my year," says the singer, who relocated to Madrid from Caracas nine years ago. "But it's not just the TV show. The single had been No. 1 for 13 weeks when the show started, and the album has been on the charts for a while. It's just all come together. When one door opens, others open—proposals have been flooding in."

Baute has improved the show's ratings, boosting the Cuatro TV channel's share for the 5 p.m.-6 p.m. time slot from 8% to 10% since the show started in March, according to the channel. But the singer says he was "scared" about hosting.

"As I'm a musician, why would I want to be No. 1 on TV if I'm No. 1 in the record charts?" he asks.

Warner international exploitation manager Adriana Gonzalez says there was a concern about "image saturation." But she adds, "This really is the year of Baute. Somehow it feels normal for him to appear everywhere."

Warner wants to expand Baute's international presence. The album has already gone gold (50,000 copies) in Venezuela and has also been released in Colombia and Chile. It will arrive in Mexico Aug. 25 and be out in the United States through Warner Music Latina in September. Baute is then slated to make a U.S. promo trip in October during breaks in his 50-plus-date Spanish tour, which began in June and ends in October.

"It's a blessing but also a reality check," says Baute (born Braelon McMullen), one-half of Mullage. "We have a lot of work to put in now that things have taken off."

He and musical partner Boi (Marquez Hutchinson) are both 24 years old and grew up in Atlanta. However, the two didn't meet until 2004 when they enlisted in the U.S. Navy and were stationed in Virginia. Although they wrote material together while in the military, it wasn't until they returned to Atlanta in 2008 that they officially formed Mullage (the melding of "music" and "collage").

By last December, they were signed to From the Ground Up. By April, they were performing "Trick" in front of Jive executives.

According to Jive VP of A&R Jeff Fenster, Mullage's ability to write its own material was a big draw. "When we come across guys like these who make the musical process more self-contained, it's that much better," he says.

The act's album release date hasn't yet been set. However, Boi and B Town have already hit the studio with hometown producers like Raw Smoove, DJ Toomp and Yung C. Mullage says its biggest musical influences are Outkast and the Dream. "They slow-roast their music and pay attention to every detail, that's what we do," Boi says. And the duo insists it's ready to live up to the self-made comparison. "We come from a military background where you have a mission on a daily basis," B Town says. "We're prepared for this."

—Monica Herrera
For ad placement in print and online call Jeff Serrette 800-223-7524/jserrette@billboard.com
In the four weeks that ended July 19, Michael Jackson claimed 11% of all albums sold in the United States.

His solo catalog sold 3 million copies in that period, while the overall total was 27.2 million.

Even more astounding is that Jackson sold more albums in the last four weeks than he did in any single year since Nielsen SoundScan began tracking data in 1991. (So far in 2009, his total album sales are 3.3 million.)

His previous best sales year was 1991, when his catalog sold 3 million copies. Jackson's then-new "Dangerous" album accounted for nearly 1.8 million of that total.

Jackson's yearly album sales passed the 2 million mark again in 1992, 1993, 1995 and 2001. "Dangerous" continued to sell strongly in 1992 and 1993, moving 3.6 million out of its 4.8 million total. "History: Past, Present and Future, Book I" was released in 1995 and sold 1.9 million copies out of its 2.5 million yearly total. In 2001 he released his final studio album, "Invincible," and sold 1.1 million copies that year—more than half of his total album sales for the year (2.4 million).

MILLION ONES: Michael Jackson's best-of collection "Number Ones" joins an elite club. Its 2009 sales surpass 1 million copies this week (1.1 million), making it only the sixth album to sell 1 million copies this year. (A year ago, only five albums had hit the million mark.)

"Ones" is now the fourth-best-selling album of 2009, behind Taylor Swift's "Fearless" (1.4 million), the Hannah Montana: The Movie soundtrack (1.27 million) and Eminem's "Relapse" (1.27 million). But it gets better.

Jackson has three out of the top 20 best-selling albums of the year. In addition to "Ones," there's "Thriller" (No. 13 with 722,000) and "The Essential Michael Jackson" (No. 20 with 569,000).

All told, Jackson's solo catalog accounts for 1.7% of all albums sold in the United States so far this year (195.5 million).

As expected, Jackson's album sales took a tumble in the week that ended July 19. He sold 674,000 copies—down from 1.1 million the previous week.

ROCK THIS 'TOWN: The reign of Michael Jackson's "Number Ones" as the top-selling album in the United States is over—at least for the moment.

For the past three weeks, "Ones" had been No. 1 on the Top Comprehensive Albums chart, which combines catalog and current titles. This week, Daughtry reigns atop that list and the current-based Billboard 200 as its "Leave This Town" debut with 269,000 sold. "Ones" drops to No. 2 on the Comprehensive chart (viewable at billboard.biz/charts) with 192,000 (down 45%).

"Town" is Daughtry's second No. 1 on the Billboard 200. Its self-titled debut arrived at No. 2 with 104,000 upon its release in November 2006. It went to No. 1 in its ninth week on the list, an incredible feat considering the vast majority of No. 1 albums get to No. 1 by debuting there.

That goes to show how well "Daughtry" was able to sustain its sales momentum after its release. And, after it hit No. 1, it stepped aside for five weeks and then returned to the top for its second and final week at No. 1.

CUTTING Edge: Chris Daughtry was the fourth-place finisher on the 2006 edition of "American Idol." "Town" marks the seventh Billboard 200 No. 1 from an "Idol" contestant.

Kelly Clarkson has had two No. 1s, while Ruben Studdard, Clay Aiken and Carrie Underwood have each one.

ACW: Hollywood Records artist Demi Lovato looks likely to start in the top slot on next week's Billboard 200 with her second album, "Here We Go Again." Industry prognosticators think the set may shift 100,000-120,000 in its first week. The singer/actress' debut effort, "Don't Forget," bowed at No. 2 less than a year ago with 89,000 sold.

If Daughtry's "Leave This Town" drops a conservative 60%-65% in its second week, it could sell between 95,000 and 110,000 copies.

On the Top Comprehensive Albums chart, there's a chance Michael Jackson's "Number Ones" may trump Lovato and Daughtry and return to No. 1, despite a decline in sales.

For the week ending July 19, 2009, figures are rounded. Sales data for the top 10 are exact. Catalog sales data compiled from Nielsen SoundScan. The following charts are copyright © 2009 of Nielsen Business Media, Inc. All rights reserved. No portion of this publication may be reproduced in any form without the publisher's written permission.

Market Watch
Weekly National Music Sales Report

CHART BEAT
Weekly Unit Sales

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<tr>
<th>Title</th>
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Sales by Album Format

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<td>Other</td>
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For more information, visit www.billboard.com/chartbeat.
No text content is present in the image provided.
SALES DATA

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<th>DISTRIBUTOR (LABEL)</th>
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<td>Universal</td>
<td>Michael Buble Meets Madison Square Garden</td>
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<td>DREAM THEATER</td>
<td>Roadrunner</td>
<td>Black Clouds &amp; Silver Linings</td>
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<td>GEORGE STRONZ</td>
<td>ICM City</td>
<td>Troublesome</td>
<td>103</td>
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<tr>
<td>TERA ROACH</td>
<td>EMI CMG</td>
<td>Don’t Forget</td>
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<tr>
<td>NOSHEENA</td>
<td>United</td>
<td>Greatest Hits Volume 1</td>
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<td>KEISHA COLE</td>
<td>Music / Jive</td>
<td>A Different Me</td>
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<td>DANE COOK</td>
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<td>TANIA AMOS</td>
<td>Island</td>
<td>Abnormally Attracted To Sin</td>
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<td>THE DREAM</td>
<td>Island</td>
<td>Love Is My Money</td>
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<td>Sony</td>
<td>The Introduction Of Marcus Cooper</td>
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<td>SON VOLT</td>
<td>ICM City</td>
<td>American Central Dust</td>
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<td>THE LONELY ISLAND</td>
<td>Island</td>
<td>Now That’s What I Call The 80s Vol. 2</td>
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<td>TENTH AVENUE NORTH</td>
<td>Word</td>
<td>Incredibly</td>
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<td>Atlantic</td>
<td>Paper Trail</td>
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<td>Sony</td>
<td>Kidz Bop Greatest Hits</td>
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<td>Capitol</td>
<td>Let it Roll Songs By George Harrison</td>
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<td>DIANA KRL</td>
<td>Virgin</td>
<td>Quiet Nights</td>
<td>117</td>
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<td>GRIZZLY BEAR</td>
<td>Virgin</td>
<td>Vekatematon</td>
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<td>True Blood: Music From The HBO Original Series 198</td>
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<td>PAT VOLT</td>
<td>Island</td>
<td>The Ascent Of Human Beings</td>
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<td>Uncle Charlie</td>
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<td>SOUNDTRACK</td>
<td>BMG</td>
<td>Mamma Mia</td>
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<td>MOBY</td>
<td>BMG</td>
<td>Wait For Me</td>
<td>124</td>
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<tr>
<td>RISE AGAINST</td>
<td>Atlantic</td>
<td>Appeal To Reason</td>
<td>125</td>
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<td>METHOD MAN &amp; REDMAN</td>
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<td>Blackout 2</td>
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<td>The Airborne Toxic Event</td>
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<td>VARIOUS ARTISTS</td>
<td>Virgin</td>
<td>Kidz Bop Kids Presents: 3,000 Songs and A 9-06 on Top Compilation Albums.</td>
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<tr>
<td>MICHAEL JACKSON</td>
<td>Epic</td>
<td>Gold</td>
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<td>KANYE WEST</td>
<td>Geffen</td>
<td>80s &amp; Heartbreak</td>
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<td>SUICIDE SILENCE</td>
<td>Relapse</td>
<td>No Time To Bled</td>
<td>131</td>
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<tr>
<td>RANDY HOUSER</td>
<td>Universal</td>
<td>Back On My B.S</td>
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<td>SAVING ABEL</td>
<td>RS Imports</td>
<td>Anything Goes</td>
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<tr>
<td>VARIOUS ARTISTS</td>
<td>Virgin</td>
<td>When The World Comes Down</td>
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<tr>
<td>JADA</td>
<td>BMG</td>
<td>The Last Kiss</td>
<td>135</td>
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</tbody>
</table>

On the R&R/ Hip-Hop Albums chart, this set zooms 6-2, becoming its 14th top 10 album and first 2003's "Number Ones" peaked at No. 6.

The Josh Sosnan-enhanced recording takes its first chart increase (up 72%) after a direct-to-consumer piece was fulfilled last week. The special edition includes a DVD and sheet music.

Write sales from the band's 'tour in the Mid-Atlantic and Northeast push the album up with a 62% overall gain, plus with Nisachea centrizes through Sept.

www.americanradiohistory.com

Go to www.billboard.biz for complete chart data
### Top Albums

<table>
<thead>
<tr>
<th>Artist/Month</th>
<th>Title</th>
<th>Weeks on Chart</th>
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<tr>
<td>Michael Jackson</td>
<td>Thriller</td>
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<tr>
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<td>Victory</td>
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</tr>
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<td>The Rolling Stones</td>
<td>Brown Sugar</td>
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### Top Internet

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<td>Brown Sugar</td>
<td>5</td>
</tr>
</tbody>
</table>

Celtic Thunder debuts at No. 10 in Top Internet.
HOT 100 AIRPLAY

1. "Love Story" (Taylor Swift) 2. "Halo" (Beyoncé) 3. "The Climb" (Katy Perry) 4. "I'm Yours" (Guster) 5. "People Are Crazy" (Jared & The Mill)

HOT DIGITAL SONGS

1. "Love Story" (Taylor Swift) 2. "Halo" (Beyoncé) 3. "The Climb" (Katy Perry) 4. "I'm Yours" (Guster) 5. "People Are Crazy" (Jared & The Mill)

ALBUM CHARTS

Sales data compiled from a comprehensive pool of U.S. music merchants by Nielsen SoundScan. Sales data for R&B/hip-hop charts is compiled by Nielsen SoundScan from a national subset of core stores that specialize in those genres.

SONG CHARTS

See legends on inspection chart pages for the Billboard Hot 100 and Hot R&B/Hip-Hop Songs.

RECENT RULES

December 7, 2008:

1. No songs are removed from the Billboard Hot 100 and Hot Airplay charts simultaneously after 20 weeks on the Billboard Hot 100. New songs may be added to the Hot R&B/Hip-Hop Songs after 20 weeks if ranking below No. 50. Songs are removed from Hot Country Songs if ranking below No. 10 in detections or audience, provided that they are not still heard through audience detection points to at least 50 detections, and they rank below No. 10 and post a third consecutive week of audience airplay with no audience detections of 10 or more. Songs are removed from Mainstream Top 40, R&B Songs, Mainstream R&B/Hip-Hop Songs, and Latin Songs charts after 20 weeks if ranking below No. 20. Descending singles are removed from Adult Contemporary and Adult Top 40 after 20 weeks if ranking below No. 10, after 26 weeks if ranking below No. 15, or after 52 weeks if ranking below No. 5. Descending songs are removed from the Adult R&B, Christian Songs, Hot Dance/Club Songs, Christian Choral, Hot Gospel Songs, Hot Dance/Airplay and Smooth Jazz charts after 20 weeks and if ranking below No. 15.

CONGRATULATIONS


HOT DANCE CLUB SONGS

Compiled from a selection of reports from club DJs. Titles are presented club play increase over the previous week.

AWARD CERT. LEVELS

ALBUM CHARTS

- RIAA certification for net shipment of 50,000 albums (Gold).
- RIAA certification for net shipment of 1 million units (Platinum).
- RIAA certification for net shipment of 10 million units (Diamond).
- Certification for 200,000 units (Platinum).
- Certification for 1,000,000 units (Platinum).
- Certification for 400,000 units (Platinum).

SINGLES CHARTS

- RIAA certification for 100,000 downloads (Gold).
- RIAA certification for 1 million downloads (Diamond).
- Certified Gold symbol indicates sales累积 of 200,000 downloads.
- RIAA certification for net shipment of 500,000 singles (Gold).
- RIAA certification for net shipment of 1 million singles (Platinum).

MUSIC VIDEO SALES CHARTS

- RIAA gold certification for net shipment of 25,000 videos for music videos.
- RIAA gold certification for net shipment of 50,000 videos for music videos.
- RIAA gold certification for net shipment of 1 million videos for music videos.

DVD SALES/VIDE奧 SELL-OUT DISCOUNTED

- RIAA gold certification for net shipment of 50,000 units or $1 million in sales at suggested retail price.
- RIAA gold certification for net shipment of 100,000 units or $2 million in sales at suggested retail price.
- RIAA gold certification for net shipment of 1 million units or $10 million in sales at suggested retail price.
- RIAA gold certification for net shipment of 5 million units or $50 million in sales at suggested retail price.
- RIAA gold certification for net shipment of 10 million units or $100 million in sales at suggested retail price.
- RIAA gold certification for net shipment of 50 million units or $500 million in sales at suggested retail price.
- RIAA gold certification for net shipment of 100 million units or $1 billion in sales at suggested retail price.
**Mainstream Top 40**

<table>
<thead>
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<th>Title</th>
<th>Artist/Support/Promotion Label</th>
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<tbody>
<tr>
<td><strong>1</strong> <strong>1</strong> LOVEGAME</td>
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<tr>
<td><strong>2</strong> <strong>13</strong> WALKING UP IN VEGAS</td>
<td>KATY PUMPKIN (CAPITOL)</td>
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<tr>
<td><strong>3</strong> <strong>10</strong> DON'T TRUST ME</td>
<td>BOB SINDEL/TOMMY PASTER (WARNER)</td>
</tr>
<tr>
<td><strong>4</strong> <strong>10</strong> I KNOW YOU WANT ME (CALLA OCHO)</td>
<td>BOB SINDEL/TOMMY PASTER (WARNER)</td>
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<tr>
<td><strong>5</strong> <strong>10</strong> PLEA DON'T LEAVE ME</td>
<td>SEAN KINGSTON (DELIGHT ENTERTAINMENT)</td>
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<tr>
<td><strong>6</strong> <strong>10</strong> FIRE BURNING</td>
<td>RICKY MARTIN (REPRISE)</td>
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<tr>
<td><strong>7</strong> <strong>10</strong> BOOM BOOM POW</td>
<td>JAY-Z &amp; ALICIA KEYS (RCA BMG)</td>
</tr>
<tr>
<td><strong>8</strong> <strong>10</strong> SECOND CHANCE</td>
<td>SHAKESPEARE (SP)</td>
</tr>
<tr>
<td><strong>9</strong> <strong>10</strong> KNOCK YOU DOWN</td>
<td>LADY GAGA &amp; RICK ROSS (Interscope)</td>
</tr>
<tr>
<td><strong>10</strong> <strong>10</strong> WHISKEY HANGOVER</td>
<td>LADY GAGA &amp; RICK ROSS (Interscope)</td>
</tr>
</tbody>
</table>

**Adult Contemporary**

<table>
<thead>
<tr>
<th>Title</th>
<th>Artist/Support/Promotion Label</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>1</strong> <strong>1</strong> LOVE STORY</td>
<td>THOMAS VON DACH (UNIVERSAL MOTOWN)</td>
</tr>
<tr>
<td><strong>2</strong> <strong>16</strong> THE CLIMB</td>
<td>DAVE MATTHEWS (RCA/RMG)</td>
</tr>
<tr>
<td><strong>3</strong> <strong>16</strong> WHAT ABOUT BONG (DNA)</td>
<td>SNOOP DOGGY DOG (RCA BMG)</td>
</tr>
<tr>
<td><strong>4</strong> <strong>16</strong> YOU FOUND ME</td>
<td>MIKE MAWSON (UNIVERSAL MOTOWN)</td>
</tr>
<tr>
<td><strong>5</strong> <strong>16</strong> CLASSIC STORY</td>
<td>WAYNE KNIGHT (UNIVERSAL MOTOWN)</td>
</tr>
<tr>
<td><strong>6</strong> <strong>16</strong> TOMORROW</td>
<td>ALISON KRAUSS &amp; RYAN MCFARLAND (RCA/RMG)</td>
</tr>
<tr>
<td><strong>7</strong> <strong>16</strong> LIGHT ON</td>
<td>BLACK CROWES (RED)</td>
</tr>
<tr>
<td><strong>8</strong> <strong>16</strong> GET MY NAME FROM MY BADGERS</td>
<td>BILLIE EILISH (GOLDEN ELEPHANT)</td>
</tr>
<tr>
<td><strong>9</strong> <strong>16</strong> NO BOUNDARIES</td>
<td>RICKY MARTIN (REPRISE)</td>
</tr>
<tr>
<td><strong>10</strong> <strong>16</strong> THE GAINER</td>
<td>COLBY ROSS (BMG)</td>
</tr>
</tbody>
</table>

**Rock Songs**

<table>
<thead>
<tr>
<th>Title</th>
<th>Artist/Support/Promotion Label</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>1</strong> <strong>1</strong> NEW DIVIDE</td>
<td>KINGS OF LEON (BMG)</td>
</tr>
<tr>
<td><strong>2</strong> <strong>15</strong> SOMEBODY</td>
<td>DAVID GUETTA &amp; SIA (CAPITOL)</td>
</tr>
<tr>
<td><strong>3</strong> <strong>15</strong> PANIC RUSH</td>
<td>CHAD WALKER (REPRISE)</td>
</tr>
<tr>
<td><strong>4</strong> <strong>15</strong> DON'T WANNA CRY</td>
<td>LINKIN PARK (DGC)</td>
</tr>
<tr>
<td><strong>5</strong> <strong>15</strong> NO PROMISE CROSSES</td>
<td>GREEN DAY (RCA/RMG)</td>
</tr>
<tr>
<td><strong>6</strong> <strong>15</strong> GOODBYES SUGABABES (REPRISE)</td>
<td></td>
</tr>
<tr>
<td><strong>7</strong> <strong>15</strong> COUP A LADY (DOMINO/EPIC)</td>
<td></td>
</tr>
<tr>
<td><strong>8</strong> <strong>15</strong>-trade-1901 (COLUMBIA)</td>
<td></td>
</tr>
<tr>
<td><strong>9</strong> <strong>15</strong> PRAY FOR ME</td>
<td>DAVID GUETTA (CAPITOL)</td>
</tr>
<tr>
<td><strong>10</strong> <strong>15</strong> CAROLINA LIAR</td>
<td>PAPA ROACH (REPRISE)</td>
</tr>
</tbody>
</table>

**Alternative**

<table>
<thead>
<tr>
<th>Title</th>
<th>Artist/Support/Promotion Label</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>1</strong> <strong>1</strong> CANT STOP WHAT YA WANTS</td>
<td>THE KISS (INFERNO)</td>
</tr>
<tr>
<td><strong>2</strong> <strong>15</strong> GET THEM (BLINDSIGHT)</td>
<td>LISA LI (UNIVERSAL MOTOWN)</td>
</tr>
<tr>
<td><strong>3</strong> <strong>15</strong> COMPLICATED SHADOWS (2009)</td>
<td></td>
</tr>
</tbody>
</table>
### HOT COUNTRY SONGS

#### Title
1. **People Are Crazy**
2. **Alright**
3. **You Belong With Me**
4. **Whatever It Is**
5. **Sideways**
6. **Summer Nights**
7. **Boots On**
8. **Loving For The Night**
9. **Big Green Tractor**
10. **Best Days Of Your Life**
11. **Welcome To The Future**
12. **Runaway**
13. **Gettin' You Home (The Black Dress Song)**
14. **Tough Times**
15. **Love You Like This**
16. **Young****
17. **Make You Feel**
18. **Outside My Window**

#### Artist
- **Billy Currington**
- **Darrell Rucker**
- **Lady Antebellum**
- **Zac Brown Band**
- **Dierks Bentley**
- **George Strait**
- **George Jones**
- **Dierks Bentley**
- **Eric Church**
- **Kenny Chesney**
- **Toby Keith**
- **Kellie Pickler**
- **George Strait**
- **Luke Bryan**
- **Bucky Covington**
- **Kenny Chesney**
- **Reba McEntire**

### TOP COUNTRY ALBUMS

#### Title
1. **Fearless**
2. **Wide Open**
3. **The Foundation**
4. **Wide Open**
5. **The Foundation**
6. **Brothers**
7. **The Chicken**
8. **Hard Times**
9. **Rolling Stone Magazine**
10. **My Turn**

#### Artist
- **Taylor Swift**
- **Lady Antebellum**
- **Lady Antebellum**
- **Lady Antebellum**
- **Lady Antebellum**
- **Carrie Underwood**
- **George Strait**
- **George Strait**
- **George Strait**
- **George Strait**
- **George Strait**

### TOP BLUEGRASS ALBUMS

#### Title
1. **Destination Love**
2. **Ultimate Bluegrass**
3. **Tennessee Pusher**
4. **Brothers From Different Mothers**
5. **Best Of Bluegrass**
6. **Doc Watson**

#### Artist
- **Montgomery Gentry**
- **Steve Ivey**
- **Steve Ivey**
- **Steve Ivey**
- **Steve Ivey**
- **Steve Ivey**

### BETWEEN THE BULLETS

**The Devil Makes Three**

Data for week of AUGUST 1, 2009 | For chart reprints call 646.654.4633

Go to www.billboard.biz for complete chart data
Joe collects his seventh consecutive top five debut on Top R&B/Hip-Hop Albums and second straight No. 1 on Top Independent Albums with his eighth studio release, "Signature." With Maxwell holding steady at No. 1 on the former chart, Joe nets the Hot Shot Debut at No. 2 less than a year after his last album, "Joe. Thomas, New Man," launched at No. 3 in October. That set reigned for one week on Top Independent Albums. "Signature" enters at No. 8 for his fourth top 10 on the Billboard 200 with 45,000 copies sold.

Chico Delgado, Joe's kudos label at No. 8. His first entry in six years as "Addiction" bows at No. 11 on Top R&B/Hip-Hop Albums. He last charted in 2003 with "Free," spending five weeks on the list after bowing at No. 83. "Oh No." the new album's first single, lifts 76-61 on Top R&B/Hip-Hop Songs and re-enters the Adult R&B chart at No. 24.

---

**Top R&B/Hip-Hop Albums**

**Mainstream R&B/Hip-Hop**

**Rhythmic**

**Adult R&B**

---

**Top R&B/Hip-Hop Albums**

**Mainstream R&B/Hip-Hop**

**Rhythmic**

**Adult R&B**

---

**Hot Rap Songs**

---

**Between the Bullets**

**Kudos for Kedar**

**Joe**

---

Charley Wilson claims back-to-back top 10s, and it's his fifth at No. 5 with "Can't Live Without You" reins B-5. The singer's previous topping, "There Goes My Baby," currently No. 2, soared to No. 1 in March and spent nine consecutive weeks atop the chart.

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**American Radio History**

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

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**Data for week of AUGUST 1, 2009 | CHARTS LEGEND on Page 39**

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**www.americanradiohistory.com**
<table>
<thead>
<tr>
<th>Country</th>
<th>Chart</th>
<th>Song</th>
<th>Artist(s)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Japan</td>
<td>Japan Hot 100</td>
<td>1</td>
<td>I Got You (You're the Top)</td>
</tr>
<tr>
<td>United Kingdom</td>
<td>Singles</td>
<td>1</td>
<td>Like a Rock</td>
</tr>
<tr>
<td>Germany</td>
<td>Singles</td>
<td>1</td>
<td>I Gotta Feeling</td>
</tr>
<tr>
<td>France</td>
<td>Singles</td>
<td>1</td>
<td>I Wanna Dance with Somebody</td>
</tr>
<tr>
<td>Canada</td>
<td>Canadian Hot 100</td>
<td>1</td>
<td>It's All Right</td>
</tr>
<tr>
<td>Australia</td>
<td>Singles</td>
<td>1</td>
<td>Rolling in the Deep</td>
</tr>
<tr>
<td>Italy</td>
<td>Digital Songs</td>
<td>1</td>
<td>I'm Yours</td>
</tr>
<tr>
<td>Spain</td>
<td>Premiumpremio</td>
<td>1</td>
<td>Make Yourself</td>
</tr>
<tr>
<td>Portugal</td>
<td>Albums</td>
<td>1</td>
<td>Forque / Cornelia Street</td>
</tr>
<tr>
<td>Netherlands</td>
<td>Singles</td>
<td>1</td>
<td>Know You Want Me (Call Me Ocho)</td>
</tr>
<tr>
<td>Austria</td>
<td>Singles</td>
<td>1</td>
<td>Beautiful Girl</td>
</tr>
<tr>
<td>Norway</td>
<td>Singles</td>
<td>1</td>
<td>Black &amp; Blue</td>
</tr>
<tr>
<td>Denmark</td>
<td>Singles</td>
<td>1</td>
<td>Teenagedream</td>
</tr>
</tbody>
</table>

Data for week of AUGUST 1, 2009 | For chart reprints call 646.654.4633

Go to www.billboard.biz for complete chart data | 47
ELTON JOHN HIV/AIDS BENEFIT SET FOR NOV. 16

The organizers of Elton John's annual An Enduring Vision benefit hope to raise at least $2 million for AIDS/HIV prevention and awareness, according to Elton John AIDS Foundation executive director Scott Campbell.

The eighth annual event will be held Nov. 16 at Cipriani Wall Street in New York. CNN anchor Anderson Cooper will host the benefit, which will honor former President Bill Clinton; philanthropists Evelyn Lauder, Leonard Lauder and Lily Safra; and actress Sharon Stone. The presenting sponsor is American Airlines. Organizers have not yet announced this year's musical guest, but Campbell says John will briefly perform.

Campbell, who expects up to 800 attendees, says the benefit typically raises between $2 million and $3 million. "Last year we raised about $2.1 million," he says. "We anticipate the same range this year. Things are going well right now, so we hope to get to that point."

The money raised will go toward the Elton John AIDS Foundation's grant-making initiatives for HIV prevention programs in the United States, the Caribbean and Latin America. Last year the organization distributed nearly $6.6 million in grants, according to Campbell. "We really want to reach out and get everyone's support that we can, because it's a challenging year," he says. "We're doing well but we need everyone's help to make sure we can continue to support our programs on a level that we have in the past.

Individual tickets to the benefit cost $2,500, and tables are $25,000. Tickets are on sale through EJAF.org. — Mitchell Peters
FLEET FOXES BEGIN ANEW

There's a bit of déjà vu surrounding Fleet Foxes' next album.

As with its lauded 2008 debut, Robin Pecknold and company have come up with a dozen new songs—"A whole record in demo form, the basic outline of an album," Pecknold says—that the Seattle group has decided to ditch. Now, he says, Fleet Foxes are back to the drawing board, "but in a good way," with "two songs we're thinking of for the next album."

"The other ones were like a more subtle evolution," Pecknold says. "The new ones are more of an evolution. We're not thinking of them as the last one like, a big stylistic change but more of a songwriting perspective change, a bit more direct and more fleshed out." Fleet Foxes are performing three new songs live these days—"Bedouin Dress," "Blue-Spotted Tail" and "Silver City"—and Pecknold hopes to be back in the studio before the end of the year for a 2010 release.

"What I want to do is spend a long time writing and doing fleshed-out demos and then record in a shorter period of time, so it has a unified sound," he says. "Once we get the whole record planned out, then we'll book the studio time and pick a producer and everything and hopefully make something very quickly."
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- Engage in intimate conversations with music superstars on how technology is expanding their fan base and changing their promotional strategies
- Find out about the hottest mobile entertainment applications during technology demonstrations and Ask An Expert sessions with key developers
- Network with C-level executives during a Corporate Speed Dating session and lively roundtable discussions

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- Kevin Arnold, CEO, IODA
- Andrew Fisher, CEO, Shazam
- Ashley Jex, Director of New Media, Bill Silva Ent.
- Robb McDaniels, CEO, INgrooves
- Tim O'Brien, Head of Business Development, Tapulous
- Dorrian Porter, CEO, Mozes
- Jonathan Zweig, CEO, EpicTilt

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CONFIRMED KEYNOTES:
- Dr. Paul E. Jacobs, Chairman and CEO, Qualcomm Incorporated
- Dr. Irwin Mark Jacobs

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