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Copyright Is Crucial For Culture

Strong Intellectual-Property Rights Have Helped The Arts And The Economy

BY RICK CARNES and COLEY HUDGINS

Never in human history have we had so much access to so much culture. With the tools that they’ll be compelled by intellectual-property rights, artists have been transforming our culture, as well as our economy. According to a recent International Intellectual Property Alliance report released by the U.S. Department of Commerce, copyright industries in the United States have been driving growth, contributing $126 billion in foreign exports, more than 11 million jobs and $1.5 trillion in yearly economic growth in 2007. As we transition into the information age, intellectual property rights put America at the cutting edge of the new economy.

But despite living in the most diverse, distributed cultural environment ever, members of the Pirate Party and the free culture movement argue that copyright is actually killing culture. The “right to free access to culture,” they argue, has “greater value to society than the right of the holder of the copyright to get paid.” This is a strange time for those complaints. Legal access to culture is cheaper, easier and more democratic than ever.

The latest: Apple recently began offering two selected songs from the same artist for between $1.49 and $1.99 at its iTunes store. These bundles are called “Digital 45s,” which, for those too young to remember, refers to the vinyl records that spun at 45 rpm and came with a hit single on one side and another track on the B-side.

A 45 would have cost $1.99 in 1981, too. That’s $4.72 in today’s dollars. Go back another couple of decades, to 1962, and that same 45 would have cost 98 cents. That’s the equivalent of $7 today. So the digital 45 sounds like a pretty good deal.

Much of the content we can now access can be browsed, sampled and ordered from home. We can carry thousands of songs in a device weighing a few ounces; we can listen to music free at Pandora. We can get tens of thousands of movies, TV shows and other video—on-demand, free or very close to it—from Hulu, MTV.com, Netflix and other outlets. It’s just as easy to find legal versions of other media—books, images and more—to borrow or buy. Distributors continue to experiment with innovative access technologies and new business models.

Culture has never been more convenient, and we’re getting more of it for our money. And yet pirates have gone beyond saying that they have the ability to steal content. They now insist they have a “right” to steal it. Why it is now, when world markets for art have become so inexpensive and accessible, that some people do rhetorical gymnastics to rationalize their desire to have those works for free?

Pirates download books they could borrow from the local library, steal content for which the artist only asks credit and download songs and videos that they could stream for free. It’s hard to escape the conclusion that most pirates don’t care about affordability anymore—they just have an overdeveloped sense of entitlement.

As a result, creators aren’t just competing with millions of their peers to see who can produce and deliver the best content. They must now also compete against the pirates who feel entitled to something for nothing.

Copyright isn’t killing culture. It certainly didn’t hurt culture in the decades when our common heritage was built. Instead, the markets for culture often emerge organically when the rights of creators are secure. The protection of creators produced a golden age of American music, movies and more.

Culture isn’t harmed by rules protecting the rights of those who sell their content out front door—it’s harmed by the pirates who want to hand culture out the back door. Copyright holders want fair competition in a legitimate market. Pirates want to tear down the entire store—and with it a valuable part of the economy.

We don’t have to guess who’s right about the effect of copyright on culture. History offers a clear answer: Well-defined and defended intellectual-property rights have resulted in tremendous access to culture and economic growth.

Rick Carnes is president of the Songwriters Guild of America. He is the winner of eight ASCAP awards with 38 platinum and six gold albums totaling more than 40 million copies. Coley Hugdins is executive director of Artist Labs, an alliance of technology, content and creative companies and organizations that aims to build an inclusive digital society by enhancing Internet infrastructure, security and content.

FOR THE RECORD

Due to an editing error, a May 30 story incorrectly referred to the name of Japan’s Summer Sonic festival in a comment made by Rod MacSweeney, director of International Talent Booking in London.

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OPINION
Apple Teams With Labels To Develop Deluxe Digital Album Format

Downloadable music didn't kill the album cover. The CD did.

By shrinking the size and visual impact of the recording industry's mainstay product—and then encasing it in plastic security packaging—the shiny aluminum disc marginalized the LP to a nostalgic memory. By the time the MP3 format came along, consumers shrugged off the absence of album art and liner notes.

"We were living for so long with the CD cover art space after vinyl went away that we lost that feel of a great tactile, creative experience," says Livia Tortella, Atlantic Records GM/executive VP of marketing and creative media. "Something got lost when you had to crack open the plastic CD with all the marketing stickers on it.

Enter Cocktail: a new digital music format that Apple is developing with record labels. The format will go beyond a simple PDF file of liner notes, and instead bundle photos, videos, lyrics and other assets with an album's music. Details remain slim, but label sources confirming the effort's existence point to it as the digital version of the record sleeves of yore.

The Cocktail format would enable fans to play an album without having to open their iTunes music management software. Supported devices haven't yet been confirmed, but industry sources expect them to be limited to the more advanced iPods, such as the iPhone and the iPod Touch. There have also been rumors of a yet-to-be-announced multimedia tablet computer from Apple that would fall somewhere between an iPhone and a laptop in terms of size and functionality.

Will the Cocktail format drive greater digital album sales? Probably not, but that's not what the music industry is expecting from it. Instead, label sources position it as a way to further monetize existing digital album purchases. While pricing information isn't available, Cocktail-formatted albums will almost certainly cost more than the standard album available on iTunes.

One major-label source notes that when a digital album is released as both a standard music-only download and a deluxe download with extra content, the deluxe version typically outsells the standard one by 85%-90% in the first few weeks after its release, even though it usually costs $2-$5 more.

"It's not about selling more albums," a label source says about Cocktail. "It's about selling more unique kinds of content. We as an industry have found that when you offer more content, there's an appetite for it. So why not continue to offer more?"

Cocktail wouldn't be the first effort by the majors to push new interactive versions of digital albums. For instance, Atlantic's Fanbase application, which it has bundled with the CDs of such artists as Rob Thomas and T.I., aggregates photos, videos and news specific to an individual artist from various online sources. Tortella says Fanbase has been downloaded more than 200,000 times and is viewed up to 4 million times per month.

While Cocktail-formatted albums would only include content selected and bundled by the label, the broader goal would be the same—to offer fans a more immersive digital music experience than they have had to date with not only MP3s but also the CD.

Apple has already offered a variety of incentives at iTunes to enhance the appeal of digital album purchases. Its "Complete My Album" option allows fans who have purchased one or two songs from a record to buy the remaining tracks at a discount. Through a partnership with Ticketmaster, iTunes has bundled digital albums with the purchase of a concert ticket. And earlier this year, its new iTunes Pass format provided artists and labels with a way to sell a "subscription" that allows fans to purchase an album along with other exclusive content that is released in stages.

"Kids will either choose to buy something or not," Tortella says. "It's up to us to make it as exciting as possible to get people to want to buy. When you're dealing with different product configurations, it makes it more exciting."
Ears Are Not Enough
Measurement Limits Constrain Web Radio Ad Buys

As Internet radio services look for ways to boost advertising revenue (Billboard, July 25), ad agencies continue to bump up against the emerging format's limitations.

While the medium has proved itself worthy buy for national campaigns, webcasters have yet to make significant inroads into the lucrative market for local advertising. Agencies also complain that some webcasters try to deliver sufficient impressions by repeatedly annoncings with the same spot or padding their numbers with international listeners that aren't relevant to the buy.

Perhaps the most significant, ad agencies complain about a dearth of reliable, comprehensive demographic data, despite the fact that Web radio audiences can be quantified with far greater precision than those of terrestrial radio.

One thing that Web radio does have in its favor is a growing audience (see chart, right). According to broadcast estimates, streaming now accounts for 10%-15% of total listening for some terrestrial radio stations.

As consumers warm to Web radio, ad dollars appear to be following them, although sector-wide data is hard to come by without an industry trade association tracking ad revenue. According to the Radio Advertising Bureau, total digital revenue for U.S. terrestrial radio stations—which exclude online-only operations like Pandora and Slacker—jumped 13% in first-quarter 2009 to $101 million, but the organization doesn't break out the portion attributable to streaming. According to Mark Piatelli, VP at the financial data provider BIA Analysis. "The lion's share of that money is display ads, rich media ads and the whole litany of Internet-based advertising on radio station Web sites."

The relative dearth of opportunities to buy local advertising in the Web radio space is partially explainable considering that it's been a tradition of terrestrial radio. It's a limitation that gives itself to a combination of small audiences and limited geo-targeting options. The dominance of browsing online aggregators like Iodu and KaZoo. Online Network has helped make streaming a mostly national advertising space.

If streaming radio is to reach its full marketing potential, it must offer clients proven ways to zero in locally, according to Mediawest senior activation associate Melissa Colon. "Internet radio started off being national but now needs to move to where all of their vendors can geo-target. There will be campaigns that require that."

"If we're going to include online radio in all of our campaigns, we want to make sure that it can have all the capabilities of terrestrial radio hubs."

The recent emergence of Ando Media's Webcast Metrics as Internet radio's primary audience measurement service —finally providing the sector with a single measurement standard—will help simplify the planning process for ad agencies interested in streaming radio ad buys. But agency representatives say one of Ando's biggest shortcomings is its inability to precisely track audience demographics. To do so, it overlays survey data from Nielsen and consumer research providers MRI and Nielsen (Billboard's parent company) or from a broadcaster's own research.

Internet radio services are pursuing different strategies to collect the demographic information that advertisers want. Pandora, which creates playlists based on a user's favorite tunes and boasts more than 30 million registered users, requires listeners to provide their gender and birthday when they sign up. This step alone gives Pandora access to more robust demographic information than terrestrial operators that are often reluctant to require registration for fear it may deter users.

Since many marketers don't yet consider Internet radio a stand-alone medium, potential advertisers say they need a more integrated measurement picture that will allow them to compare how an audience listens to online versus on-air, mobile and satellite. "The industry is looking for the measurement services to treat a person's entire audio day versus having multiple vendor measurements that you can't marry together," says MediaWest director of investment and activation MariFessaga.

With marketers expecting improved accountability and audience measurement, Internet radio's proponents say that its inherent advantages give it a bright future. "It's ability to gather impressions and provide a post within 48 hours after a campaign runs sets it apart from terrestrial radio," says Horizon Media VP/director of national radio Maia Mijovic. "It's going to lead the whole industry toward that technology."
As the recording industry continues to grapple with plunging music sales, some of the boutique law firms that cater to labels and artists are struggling to survive.

In a possible sign of things to come, the entertainment law firm Frankfurt Kurnit Klein & Selz announced a partnership July 22 with Serling Roos & Ferrara McKoy & Wurd. The latter firm specializes in music law and has a client roster that includes major acts like Lady GaGa, Fall Out Boy, John Mayer, the Fray and Maroon 5.

The two New York firms aren't calling the deal a merger, but rather a "global services alliance" that will allow each firm's clients to take advantage of the other's services. Frankfurt Kurnit serves a broader base of clients in the entertainment industry and has practice groups specializing in branded entertainment, advertising, intellectual property, publishing and other areas.

Like many other boutique firms, Serling Roos has been challenged by fewer major-label artist signings, plummeting deal sizes and, consequently, smaller legal fees. Partner Joseph Serling believes that teaming with a law firm like Frankfurt Kurnit makes sense.

"There's no doubt this is an unsettling time," Serling says. "People are concerned about where the music business is heading. I think that a boutique firm that caters to up-and-coming music talent is still double, but it's harder and harder and so you need to offer clients a much broader array of services including branding, touring and intellectual property.

With a wave of consolidation having already swept through talent agencies (Billboard, May 9) and artist management firms (Billboard, May 30), the music law sector could be next in line for a round of alliances or mergers.

Anyone in the middle of the music industry's food chain must cope with fiercer competition for the remaining meal tickets, says Jay Cooper, chair of the Los Angeles entertainment practice at Greenberg Traurig and a former president of the Recording Academy.

"Deals are down and money is down," Cooper says. "What I see is tremendous instability among the law firms who cater to musicians.

Cooper says that music industry clients have been demanding lower hourly fees and a commission that's smaller than the standard 5%. On top of that, there are fewer deals to go around as labels demand 360 deals that give them a cut of merchandise, touring and licensing revenue.

"Instead of making deals with four companies, we're making deals with one company," Cooper says. "Their argument is they are contributing to make an artist a star and deserve income from the other financial opportunities an artist receives, but we feel that's not the most artist value in the industry means doing deals with different companies." Other leading entertainment attorneys agree that boutique firms will find it increasingly hard to compete.

"The boutiques overly weighted in talent representation, especially toward newer talent, have struggled," says Loeb & Loeb co-chairman John Frankenheimer, who also heads the firm's music industry practice group. "On the other side of the coin, there aren't that many larger firms that have significant practices in the music space, and I think there's a reason for that. It's different economics these days.

In deal-making, it's all about leverage and lawyers representing artists don't have as much as they used to.

"I would advise a young lawyer who wants to get into the entertainment business to work in other areas, too, like the Internet and film," says Alan Grubman at Grubman Indursky & Shaw in New York, which represents U2, Madonna and Mariah Carey. "Lawyers who think they are going to make a living representing musicians alone are fooling themselves."

Heavier things:
Serling Roos client
JOHN MAYER
It is the digital music Catch-22.

New technologies affecting the creation, distribution, and marketing of music have given artists more control over their careers than ever before. But those same technologies have created an environment so crowded that many artists are struggling to benefit from them.

Music can be created on a bedroom laptop with Pro Tools, sold on iTunes through a TuneCore account and promoted to fans on MySpace, Twitter and other social networks. But it's a digital double-edged sword that cuts down any notion that the Internet is the answer to every music industry problem.

In his opening address at the New Music Seminar conference, Tommy Boy Entertainment CEO Tom Silverman highlighted this point with two telling statistics. The good: More than 100,000 albums were released in the United States in 2008, compared with nearly 80,000 the year before. The bad: Of those 2008 releases, fewer than 6,000 sold more than 1,000 copies. And out of those 6,000, only about 1,500 sold more than 10,000, and only 110 artists broke 250,000 in unit sales.

These numbers suggest that while the digital revolution has helped democratize the creation and distribution aspects of the recording industry, it has not had the same leveling impact on the marketing of music. Although artists have a dizzying array of new digital promotional tools at their disposal, the sheer number of other artists using those same tools can cancel out the opportunities they create.

There are success stories, but the bulk of them involve acts that have already built a significant fan base through the traditional label system, such as Radiohead and Trent Reznor. While they deserve credit for carrying over that fan base to a direct-to-fan digital marketing and distribution relationship, it's hardly a template for today's up-and-coming acts.

There are also emerging artists who have utilized social networks to their advantage. One recent example is former Dresden Dolls singer Amanda Palmer, who grossed $11,000 selling T-shirts created during an off-the-cuff Twitter session, another $6,000 through an online auction of guitars and personal belongings and $1,800 through donations from fans who showed up at a secret gig she announced on Twitter.

Those figures are impressive, but is it a template for others to follow? Break-out digital success stories like Palmer's are almost always limited to early adopters—those who manage to get the most bang out of an emerging digital platform while it's still on the rise. Yesterday it was MySpace and Second Life. Today it's Twitter and the iPhone.

Social networks and other online services can be effective tools for building word-of-mouth, announcing tour dates and communicating with fans. But there is only a small window of opportunity for artists to take advantage of them before their popularity peaks and fans move on to the next digital trend.

Coldplay was touted as a mobile pioneer when it was the first act to distribute a single as a ringtone before servicing the song to radio. Now it's a standard practice. Lily Allen got her big break posting demos to MySpace; now it's a distribution system partly owned by the major labels. Brian Eno generated buzz when he created one of the first artist-branded iPhone apps; now there are more than 65,000 apps in the iPhone App Store.

Ironically, the best way to navigate this digital maze is to employ some outside help—either in the form of a label, a digital-sawy manager or one of the many digital marketing/promotion companies emerging today. Some artists will find their niche and figure out their own online way. But those who can draw new fans rather than just serve existing ones will be few and far between. The new music business can be just as challenging as the old one. Digital technologies have helped break down barriers, but they've also erected new ones.
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Another Planet Touring, very good news it is. The San Francisco-based promoter is producing the upcoming global tour of Star Wars: In Concert, a conceptualized, multimedia event driven by live symphonic performances of music from all six of John Williams’ epic “Star Wars” scores.

“It is the first time in 30 years that George Lucas, Lucastfilm and John Williams have authorized a show to go out,” Another Planet chief Gregg Perloff says. “It’s basically the ‘greatest hits’ of ‘Star Wars,’ with a rock’n’roll production.”

The tour opens Oct. 1 at the Honda Center in Anaheim, Calif., and will travel the globe in a five-year production deal for Another Planet. Marc Geiger, contemporary music head for Williams’ Morris Endeavor Entertainment, was the representative for Star Wars: In Concert. He would seem uniquely qualified, given his experience in broadening the touring base of Trans-Siberian Orchestra, another atypical and highly successful—nontraditional arena tour franchise.

Another Planet, founded in 2003 by former Bill Graham Presents president/CEO Perloff, is the co-producer of the Outside Lands and Treasure Island music festivals and the exclusive promoter of Bay Area venues like the Greek Theatre in Berkeley, the Independent nightclub in San Francisco and the Fox Theatre in Oakland.

So how did it end up with this tasty piece of international arena level content?

“We’re just lucky,” Perloff says modestly. “We live in the Bay Area, we’re a locally owned and operated company, and it’s Lucasfilm. Marc Geiger was pushing very hard for us to get into an area that was different than what other people were doing, and we found this project.”

Initially, Star Wars: In Concert will book “several hundred” dates worldwide, beginning with 50 in North America, then Europe. Another Planet is partnering with arenas and arena management companies in promoting the dates. As was the case with other nontraditional live tours like Trans-Siberian Orchestra and Walking With Dinosaurs, much of the promotion will be geared toward selling ticket buyers on what’s being staged. To that end, the tour’s Web site, StarWarsInConcert.com, features information about the show, a message from Williams, video clips and links to buy tickets when they go on sale.

As producer, Another Planet is largely un

dvertising what has to be a pricey startup and operational budget. But the prospects for the tour look good, given the iconic pop-culture stature of “Star Wars” and the successful worldwide premiere of Star Wars: In Concert—April 10-11 at the O2 Arena in London. The shows did 100% capacity the first night and 95% capacity the second, with “a much higher ticket price” than the tour shows.

Perloff says, “We’re trying to make it ticket price very accessible,” he says. “Most markers will have a $75 top ticket, a few markets will be $85, and then a VIP thing. But mostly it’s $75, $55 and $35.

Narated live by Anthony Daniels (the actor who portrayed C-3PO in all six films), the production features a full Symphony orchestra and choir, accompanied by specially edited footage from the films displayed on a three-story-tall, high-definition LED screen.

“It’s a stunning show, and it breaks new ground in a number of areas,” Perloff says. “Lucasfilm has edited the six films into 30 different chronological order. John Williams has edited his music to the films, and the Symphony and choir have to perform to the second what’s on the screen.”

Performances will be conducted by Dirk Brossé, and the production is directed and designed by Steve Cohen. Production will be a full rock “bigger than a truck show, really huge undertaking,” Perloff says. “The video screen is almost 100 feet across the high-def screen is 30 by 60 feet, and then you have 20 feet on either side of other kinds of screens.”

Perloff says the audiences for the O2 shows “were just enthralled,” noting they included people of all ages, even though it’s not a traditional family show.

With the combination of clips from the original movies and the spectacle of a live orchestra playing Williams’ stirring scores, Perloff is hopeful that Star Wars: In Concert will find an enthusiastic audience.

“If we can bring a new audience for this show—which is what we’re all trying to do in terms of content—and then also attract who I would call a normal pop sensibility audience that would say, ‘Wow, I didn’t have any idea what an orchestra sounded like live,’ I would be just ecstatic,” he says.

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

JediArenaTour
The Nashville Songwriters Assn. International recently teamed with the insurance agency Frost Specialty to create a copyright-infringement insurance policy for NSAI members. The unique group plan reduces the cost of infringement-insurance premiums while also providing songwriters with the option of lower coverage limits.

In the past, a songwriter or composer typically had to purchase at least $1 million in infringement coverage, even though the majority of claims are resolved for less than $100,000, according to NSAI president Steve Bogard. Under the new group policy with Frost, songwriters will pay annual premiums starting at $1,500 for $100,000 of coverage, assuming a $10,000 deductible. Higher coverage limits are also available.

Bogard, who's co-written numerous country hits like George Strait's "Carried Away" and Rascal Flatts' "Prayin' for Daylight," explains why the insurance policy could be important.

1. Why do songwriters need copyright-infringement coverage?
   In our country, anybody can sue anyone, with or without due cause. Since September, we've had nine different cases. If you work five or 10 years and then you have your first big hit, and somebody that's either not of the highest moral character or just plain crazy decides to sue you and decides they thought of that idea or that song or that melody before you did or concurrently when you did, then they can sue you. Even if the case is thrown out, it can cost literally hundreds of thousands of dollars to defend yourself. So it's not a matter of right and wrong, it's a matter of protecting yourself against high legal bills and lawsuits that may not have any merit at all.

2. Why did the NSAI get involved?
   We've been looking at this problem for six or seven years, and we've been exploring judicial remedies, like the panels that deal with medical malpractice. We've looked at the possibility of legislative remedies, but a tort reform bill has to come up before Congress before that can happen. In the meantime, NSAI was looking over our own liability insurance and had a conversation with Frost, and they put together an incredible plan that lets a songwriter protect himself against what would be the majority of cases at a very low cost. People have offered this insurance before, but never in a group scenario like this.

3. What happens when one of these suits is filed?
   All the wheels of royalty stop when these suits come up. A songwriter could be in the middle of a catalog sale, buying a house, any number of things, and then out of nowhere, someone says, "Wait, I wrote that song first." Before it even gets to a musicologist, before it ever gets to a judge, before it ever gets to a place where you've got to prove access, before any of that happens, we can be talking anywhere from $20,000 to $80,000 to $100,000 in legal fees. NSAI is in no way saying that there aren't legitimate infringement cases. And there are also cases where people really believe that there's infringement.

4. Does the insurance policy cover anything that your members write?
   Yeah, any song that you put on your schedule and anything you write in the future. You can put as many songs as you want in it, and it doesn't affect the price. I could do my 1,200-song catalog if I wanted to. The only exceptions are if you've had cases where there's been a problem with the song or litigation involving the song before. That's another story.

5. Are infringement claims against songwriters more common today than they used to be?
   We are seeing more infringement claims in the last year or two. "Why?" is a difficult question. It could be the economy or because information is so ubiquitous. Everything is everywhere on the Internet, including the awareness of the possibilities of litigation and everybody's exposure to all songs all the time.

6. How common has it been for your members to be victims of copyright infringement by other songwriters?
   It's not often, but perhaps once a year. It's important to know that we don't hear about all of them. A lot of the time they're under a non-disclosure agreement, because that's one of the settlement clauses almost always. We don't really know how many there are.
Global Warming

BBC To Distribute Label Content To International Broadcasters

LONDON—BBC Worldwide, the commercial arm of the publicly funded U.K. broadcaster, is seeking to expand its partnerships with record labels in a new direction.

Having expanded the sale of content from its own music TV programming archives, the company is looking to team with labels to distribute their audiovisual repertoire to international broadcasters.

“We’ve proved the model with BBC content and their artists,” says Salim Mokaddam, BBC Worldwide head of commercial affairs for music.

Two years ago, Mokaddam says the BBC archive was “collecting dust” as the broadcaster launched BBC Worldwide’s Audio & Music section, which began seeking partnership agreements with labels, allowing it to produce and sell artist specials from the archive.

Since then, recordings from the iconic music show “Top of the Pops” and the live music performance series “Later… With Joels Holland” have been doing strong business internationally (billboard.biz, May 13).

BBC Worldwide also began working closely with its sibling broadcast arms, enabling it to presell major music TV events—such as the planned 2009 “Top of the Pops” Christmas special—to international broadcasters.

It currently licenses 75 hours of BBC music content, with plans to increase that to 120 hours by March 2010. It has just produced two “U2-BBC specials, featuring an archive material plus footage from a Feb. 27 performance by the band on top of the BBC’s Broadcasting House headquarters in London.

The labels and BBC Worldwide have “pre-agreed rights for exploitation and also a pre-agreed split,” Mokaddam says, noting that the deals allow both sides to commercially relevant BBC content.

BBC Worldwide declines to release specific music TV sales figures. According to its annual report for the year ended March 31, overall international TV sales slipped 2.2% from the previous year to £231.2 million ($379.9 million) but profits rose 11.3% to £92.2 million ($147.3 million).

Mokaddam expects the next step in the broadcaster’s partnership with labels to be for BBC Worldwide to act as a sales agent and distributor for documentaries and “landmark performances in concert that a label has filmed.” He identifies the United States, Latin America, Japan, Australia and Scandinavia as key sales targets.

BBC Worldwide isn’t yet selling such content to international broadcasters, although a label source confirms that a deal has been struck with Universal Music. Sony Music Entertainment and Warner Music say they have no such deal. EMI didn’t respond to a request for comment.

BBC Worldwide will also offer sales and distribution services to independent labels. It has previously worked with Domino, XL, PIAS and Warp to sell BBC TV performances by artists.

“We would be interested in that for TV distribution,” says Mike Bate, chairman of the U.K. indie Dramatic, whose major global artist is Katie Melua. He adds that his previous experience with TV sales artists had begun “with great hopes and then you realize that you have to do a lot of the work yourself.”

No ‘Idol’ Belief

Two French Digital Aggregators Take Aim At The U.K.

PARIS—“Vive la difference” could be an appropriate motto for two French digital content aggregators targeting the U.K. market.

With a 400,000-track catalog, Believe Digital claims to be Europe’s biggest aggregator by market share. By contrast, Idol has only 50,000 tracks but promises the individual attention larger operations can’t deliver.

Believe CEO Denis Ladegaillerie says the U.K. digital distribution market is fragmented and ripe for the entry of a large, globally linked aggregator.

“There are clear opportunities for us,” he says.

Believe’s U.K. office, which opened in February 2008, recently expanded from two to five staffers and has hired former EMI VP of international marketing Mike Allen as a consultant. It has struck around 100 deals with acts or labels, mainly small indie likes Sotones and Jagged Roots.

Ladegaillerie says Believe will target British acts exiting major-label deals. “More and more artists are following the lead of acts like Radiohead [and] seeking alternatives to major companies,” he says.

Believe launched in 2005, its offices in France, Italy and Germany, plus its U.S. marketing operation, serve more than 1,000 indie labels or individual artists from French rapper MC Solaar to U.S. soprano Barbara Hendricks.

Sales during the fiscal year ended June 30 tripled to €6 million ($8.5 million) from €2 million ($3.2 million) during the same period last year, Ladegaillerie says, with roughly 70%-80% from outside France.

In sales terms, “Believe is way ahead of any other aggregator in France,” says Guy Messina, sales director of Virgin Stores France, which operates the VirginMega chain.

Although official U.K. digital-market share figures don’t exist, the U.S. aggregators independent Online Distribution Alliance and the Orchard are acknowledged by key players.


“The key labels already have partners, especially with companies like ours that offer global opportunities.”

The Orchard’s London-based co-founder/VP of international Scott Cohen says new digital distributors are welcome in the U.K. Indies.

“Competition keeps companies like ours on their toes,” he says. “[Digital retailers] can’t maintain relationships with hundreds of thousands of artists and labels—that’s why there’s a role for digital distributors.”

But he emphasizes digital distribution no longer just involves delivering the music, adding that marketing and promotion skills are essential as well.

Both Believe and Idol claim to have such strengths. Besides offering its clients customized widgets, Believe will coordinate radio/TV ad campaigns on new releases. Idol, meanwhile, offers iPhone applications allowing labels to provide news, videos and other promotional material.

Idol CEO Pascal Bittard says he has recently hired a U.K.-based consultant ahead of the company’s planned U.K. entry but declines to give further details. During the fiscal year ended June 30, Idol’s sales nearly doubled to €1.5 million ($2.1 million) from €1.1 million ($1.3 million) for the fiscal year ending June 30, with up to 80% of that from outside France, he says.

Idol’s deliberately small label/artist roster—including respected French imprints Dreyfus and Latin America’s Universal Music—means the company can devote attention to every act, Bittard says. “I respect the business of the biggest aggregators,” he says. “We can do a good job when we focus on a release—but at [Idol], we do that on 100% of our releases.”

“While Believe has built its credibility by creating a business with small indie and unsigned artists,” Messina says, “Idol started with some beautiful labels—it’s a quite different option.”

Idol helped break U.K. singer/songwriter Charlie Winston’s French chart-topping January 2009 second album, “Hobo” (Atmospheriques), targeting its clients with a prerelease digital campaign. Idol also advanced its digital release by two weeks to coincide with a TV appearance by Winston. That paid off with digital sales of more than 20,000 copies for “Hobo,” Bittard says.

“In the United Kingdom, he says, “it will take time for people to consider, but I’m confident we can make it as we did in France.”

Additional reporting by Juliana Koranteng in London.
On The Brink
Future Of Italian Collecting Society IMAIE In Doubt After Court Ruling

MILAN—The troubled Italian performing rights collecting society IMAIE is teetering on the brink of closure, raising questions about how it will handle the distribution of more than $35 million in annual royalties.

Italy's senior administrative court, the Council of State, put IMAIE under "commissionership" on July 14, ordering the suspension of IMAIE president Eduardo Vianello and its 14-member board.

Vianello calls the ruling "scandalous," claiming, "IMAIE is a private body and therefore cannot be placed under commissionership." Under such arrangements, a senior civil servant is appointed to administer troubled organizations with public sector links.

A commissioner hasn't yet been named, but three court-appointed liquidators have moved into IMAIE's Rome headquarters. They include former IMAIE auditor Giovanni Galoppi, who is acting as de facto commissioner. Galoppi couldn't be reached for comment at press time.

The administrators are charged with tackling issues ranging from undistributed royalties to IMAIE's possible closure. While Vianello claims IMAIE is already effectively "closed down," a final decision has yet to be announced.

The Council of State ruling comes as the Guardia di Finanza, the Italian Ministry of Economy and Finance's law enforcement arm, continues an investigation into the alleged misappropriation of unclaimed performance royalties by IMAIE members (Billboard, Nov. 29, 2008). Vianello, a veteran pop star, was elected to his post in May 2008 after his predecessor and eight other board members resigned their posts that month.

IMAIE's members include music performers and "audiovisual" artists, who are mostly actors. Record industry neighboring rights society SFC collects music royalties and passes them on to IMAIE. SFC is continuing to do so, although its president Gianluigi Chiodaroli says his organization wants to change that relationship.

"In March," Chiodaroli says, "we wrote to IMAIE, the Prefect of Rome, the Minister of Cultural Heritage and the Prime Minister's office, suggesting dividing IMAIE into music and audiovisual divisions. We'd like to acquire the musical section, creating a single body for musical neighboring rights collection."

Chiodaroli says he hasn't yet received a response. Vianello opposes splitting up IMAIE, saying, "I believe in strength in numbers."

IMAIE's annual collections total €25 million-€30 million ($35.6 million-$42.7 million), according to Vianello, who says at least 50% fails to reach IMAIE members because the organization lacks sufficient data to identify the appropriate recipients.

Vianello reckons €50 million-€60 million ($71.2 million-$85.4 million) remains undistributed. IMAIE's assets, he estimates, total €110 million ($156.5 million).

The Council of State ruling upheld an April decision by the city's chief magistrate, the Prefect of Rome Giuseppe Pecoraro, who had declared IMAIE "extinct" and ordered its assets seized, citing concerns over undistributed royalties and IMAIE's "internal divisions" as factors. Even Vianello says the "interests of the audiovisual and musical wings don't always coincide."

After IMAIE successfully appealed the prefect's ruling in a regional appeals court in May, Pecoraro, with the support of Italy's Cultural Heritage Ministry, then approached the Council of State. Pecoraro's office didn't return calls seeking comment, and officials at the culture ministry declined to comment.

Vianello calls the Council of State move premature, saying that the appeals court ruling was "provisional," with a definitive decision due by early October—raising the possibility of Vianello and the board being reinstated.

Meanwhile, despite IMAIE's faction-riven reputation, the ruling seems to have drawn its various elements closer. Italian communications trades union SLC/CGIL, which has two seats on the IMAIE board, has been critical of IMAIE in the past, but SLC/CGIL secretary-general Maurizio Feriaud now says that if "we've learned anything from this latest experience, it is that IMAIE's members need to be more united."

"IMAIE's demise "without a clear project to replace or reorganize it, would be very damaging, economically, to artists of all types," Feriaud says. "Whether it is reorganized or replaced by a new organization, we hope it will be artists running it—not outsiders."
In A Jam

JellyNYC Weathers Economic Turmoil And Red Tape

A year ago, JellyNYC co-founder Sarah Hooper appeared in this column with the world at her feet (Billboard, June 14, 2008). The Pool Parties, a series of free indie-centric concerts put on by her organization at the empty McCarren Park Pool in the Williamsburg section of Brooklyn, were about to start their third year, with a long list of sponsors covering the costs. There was talk of expanding to other cities and taking on a host of other projects.

What a difference 13 months make. When I first approached her about a possible follow-up piece on JellyNYC, she asked dryly, "Is this a piece about how to lose money?"

Hooper is only half kidding. In the last year, JellyNYC's momentum was stalled by the recession, along with a hefty dose of government bureaucracy. But rather than give up, JellyNYC has scaled back its ambitions, hoping to expand in different directions and at a slightly slower pace.

With McCarren Pool now being renovated, JellyNYC had to find a new venue. "We always knew McCarren would turn back into a swimming pool eventually and we had contingency plans," Hooper says. "We knew we wanted to stay in Williamsburg and we wanted to pass off the fewest people possible. We could have moved the shows into McCarren Park, but that would have displaced a lot of people. We just kept coming back to the waterfont."

Hooper is referring to Williamsburg's East River State Park, which is run by the New York State Office of Parks, Recreation and Historic Preservation, instead of the City of New York, which managed McCarren. That meant dealing with a whole new bureaucracy, as well as a fresh set of logistical issues.

"At the pool, we would leave the stage up all week," Hooper says. "We have to break down and then set up the stage every weekend now, and that made our labor costs go through the roof."

The higher labor costs might not have been so hard to swallow had JellyNYC still been inundated with sponsor offers. But, as Hooper puts it, "our funding situation is pretty different this year." The 2009 series—which launched July 12 with Mission of Burma, Fucked Up, Ponytail and Jemina Pearl—has still managed to attract sponsors like Bud Light, Converse and Gibson. But past sponsors like Red Bull and Dewar's are gone.

"We're still talking to people, but a lot of sponsorships are happening at the last minute, which makes planning difficult," Hooper says. "And there are lots of companies that have told us that their marketing budgets are just gone."

The lack of marketing money was just one of the factors in the implosion of JellyNYC's plans to expand to San Francisco. The organization staged successful events in other cities before, with shows during South by Southwest attracting talent and sponsors. But the West Coast proved to be a poor match.

"I hate to sound like a cliche, but the economy did hurt us in S.F.," Hooper says. "We had to make smart decisions, and we got to the point where we needed to pull the plug. San Francisco has very specific players and in the end, there was only one venue there that would have worked. We did end up losing time and money, though."

After that, Hooper says she and co-founder Alexander Kane knew they needed to try some new strategies. "We're doing some movie promotion for the first time, which is going well," she says. "We're doing after-parties at Comic Con and Pitchfork Music Festival and throwing large parties for corporate clients."

But she is emphatic that the Williamsburg concert series remains central to the organization. "I would tell anyone thinking of throwing free shows to go into it knowing they won't make money," she says. "We haven't made money in the Pool Parties, but they are an important part of both our brand and our community."

Hooper adds that she's optimistic that the series will continue. "We need to prove to the powers that be that there is a desire and a need for these shows. We have bands taking big pay cuts this summer because they realize the value of working with us and playing the pool parties. Our new challenge is to make sure we keep looking at the big picture while still maintaining our core event."
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Still The One
Despite DIY Hype, Labels Remain Key For Latin Artists

The New York Times recently ran an article questioning the need for a formal label structure in an age of plummeting recording costs and the emergence of the Internet as a means to promote and distribute music.

But in the Latin music world, sales trends and my conversations with artists, publicists and label executives suggest that labels—whether independent or major—remain the preferred route for most acts.

In the last two years, several established Latin acts have moved from major labels to indie operations, with varying degrees of success. Notable among them is salsa/pop star Victor Manuelle, who left Sony after more than a decade at the label, and Diana Reyes, who left Universal. Although both have subsequently enjoyed chart success, neither has reclaimed their previous sales stature. They do remain healthy touring artists, but that’s the result of many years of radio hits, forged with the help of their labels.

What happens when you don’t have a launching pad for your music? In the Latin world, not much.

“I don’t know a single act [in Colombia] that has exploded via the Internet,” says Jairo Roa, director of marketing and A&R for the Colombian indie FM Cintas. “Technology has made it easier and cheaper to record an album, but if you don’t have the means to promote the music, it’s impossible to sell it.”

The Times article reports that Polyphonic, the new venture by Recordlabelman Brian Message, Nettwerk CEO Terry McBride and Mama Group co-CEO Adam Driscoll, wants to invest in unsigned artists, to the tune of about $100,000 per act. For most Latin acts—meaning all those aren’t world-wide priorities for their respective labels—those kinds of numbers are unimaginable.

But even when Latin indie artists can raise the capital they need to record and release an album, a label can be crucial.

“If I’ve seen through the years is labels have the people who organize and create a strategy,” says one independent publicist, who preferred to remain anonymous because she works with signed and unsigned acts. “Indie acts, even when they have major financial backing or hook up with people who have a lot of experience, lack that leader who can create a strategy that defines success.”

Venezuela’s Los Amigos Invisibles, who maintain a heavy touring schedule, signed with the indie Nacional for their most recent album, after self-releasing their previous set.

“People are surprised at how much work it is to release and create a strategy,” Los Amigos manager Wesley Kidd says.

While some Latin artists, particularly alternative and rock acts, aren’t dependent on radio hits, most others are. For them, nothing yet compares to the effectiveness of radio to generate sales and bookings.

“I certainly don’t think every major-label executive says, ‘If they want airplay, you really do,’” Manuelle says.

Of course, some independent acts do quite well on their own. For example, Manuelle says he wouldn’t go back to a major because even though he sells less music, he makes more money. But for most others, labels continue to offer indispensable support.

“As great as it is to be independent, you always hit a wall, unless you’re an established artist and already wealthy,” one manager says. “If you’re starting out and you’re independent, you can do promotion every single day, you can be in the Internet and all that, but at the end of the day you need some sort of help.”

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N SYNCH
Televiopa, EMI Look To Pop Stars To Drive ‘Camaleones’

On the heels of “Rebelde,” “Lola...Ena Yez” and “Atrevete A Soñar,” Mexican broadcaster/producer Televisa is back with “Camaleones,” a new music-heavy telenovela aimed at tween viewers. This time, instead of casting unknowns and having them record music for the show, Televisa and its partner label EMI are banking on existing star power to propel the show and the artists.

“Camaleones,” which stars pop artist Belinda, ex-REBD member Alfonso Herrera and budding solo artist/actor Pee Wee, began airing in Mexico July 27. Given its prime-time slot and high profile in Mexico, EMI Televisa president Rodolfo Lopez-Negrete expects Univision will pick it up in the United States, but an airline hasn’t yet been set.

The show’s executive producer, Rosy Ocampo, has been responsible for several mega-hits, including the television novellas that launched Belinda’s career at the turn of this decade.

Ex-Kumbia Kings member Pee Wee’s debut album comes out Aug. 11 on EMI Televisa in the United States and Mexico, while Belinda’s debut is scheduled for a fall release in both countries. “Most of the content of both albums will be integrated in the novela,” Ocampo says.

A song from Belinda’s album is the title theme. “Camaleones,” creating a new act from scratch “is not the principal objective—it’s to appeal to our audience,” says Ocampo.

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REGIONAL MEXICAN SUMMIT TO HOST CORRIDO ACTS
Hit corrido acts El Compa Chuy, Larry Hernandez, La Nueva Rebellion and Roberto Tapia have joined the lineup of speakers for Billboard’s Regional Mexican Music Summit, set for Oct. 8-9 at the Hyatt Regency Century City in Los Angeles.

The artists will speak at the “Brave New Music” panel, which will discuss the development of the new wave of corridos that has impacted Latin radio and sales charts in the past year.

Already confirmed for the traditional Q&A is Mexican singer Alejandro Fernandez, who is preparing to release two albums simultaneously. For more information on the summit and registration, go to regionalmexicanmusicsummit.com.

—Leila Cobo
Peter Bittenbender
The head of the creative agency/label discusses opportunities for artists and brands.

New York record label Decon made a name for itself in indie hip-hop with releases by Aceyalone, Dilated Peoples and The Alchemist, as well as the music videos that co-founder Jason Goldwatch directed for everyone from Evidence and Hieroglyphics to Ludacris and Jay-Z.

But Decon has another side to its business—creative agency that works with media and consumer brands looking to integrate music into their marketing and branding initiatives. The company has supervised the soundtrack to 2K Sports' "NBA 2K" videogame since 2005. In conjunction with the ad agency 72andSunny, it produced the TV ads for the 2006 launch of Microsoft's Zune media player. And it licensed Decon artist RJ.D2's "A Beautiful Mine" as the theme song for AMC's hit drama series "Mad Men."

More recently, Decon created an online video campaign for the first single from Shakira's forthcoming album on Epic Records and struck a deal with Red Bull to handle the lifestyle marketing for its 2009 BC One break-dancing competition in New York. Decon finally gave its agency a formal launch late last year, bringing on Sebastian Eldridge, formerly of Translation and SS&K, as VP of strategy to oversee the expanding operation.

While Goldwatch focuses on video production, co-founder/CEO Peter Bittenbender has his hands in "every aspect of the business, whether it's A&R'ing records to doing branding to business development to taking out the trash." In an interview with Billboard, Bittenbender talks about the interplay of his company's branding ventures with those of its artists.

What are you looking for when you sign an artist, and how do you structure your deals?
I'm looking for people who first and foremost are creative. You know RBK Keys? I signed that record because he had a concept. The fact that Kanye West was executive-producing it was obviously a huge bonus, but I actually signed him before Kanye was even involved. He had just a really good plan of what he wanted to do and was also extremely open to our ideas, but already had done a lot of the creative work and had an unbelievably great album. I've had a lot of opportunities to sign artists that I know would sell 100,000-plus records, but I'm like, 'They don't fit our brand.' It's 50-50 splits pretty much across the board. It's like, 'We're busting ass, you're busting ass, let's both split the money.'

What sort of revenue streams are we talking about?
Everything. I just plugged Aceyalone's new record into this whole Teva campaign. He got his music featured in a national television spot—huge awareness. That song ("Can't Hold Back") then got licensed to a Rob Dydek TV show ("Fantasy Factory" on MTV); it got licensed to videogames ("Gran Turismo, " EA Sports Fight Night"); and he got to headline the Teva Mountain Games as part of this 360 deal that I made with Teva to support Aceyalone's new record. Most labels would have to go out and sort of search for those types of opportunities. We're fortunate enough that those opportunities to some extent already exist.

Indie rapp doesn't typically generate big sales. Aceyalone's "The Lonely Ones" has sold about 3,600 copies in the United States since its March release, according to Nielsen SoundScan. That project was more of like a side project that Aceyalone wanted to do. My goal is to get that record to 15,000 by the end of the year. But we did over $10,000 in sync on that record in the last four months.

In the grand scheme of things, are recorded-music sales a pretty small piece of the overall pie?
It depends. I think a lot of what we bring to the table is these third streams of revenue, whether it's licensing or branding partnerships. I could honestly go to an artist and say, "OK, you may only break even on your record, but I can contractually tell you, you will make X amount through third-party opportunities that you will have by coming to Decon." We've been able to sign artists that have been offered a lot more money at other labels strictly because we have more to offer them.

What appeal does indie hip-hop hold for brands? One might think that artists with the greatest sales potential would be the ones that brands most want to associate themselves with.
That's very true, and a lot of times in the past, brands have gone for these pop stars. But then you'll notice more and more, these artists don't fulfill their end of the obligation. Companies like Netflix and Teva are looking more into cool and sort of purveyors of the next. Where Teva and Red Bull and these brands are positioning themselves, they'd prefer to work with RBK Keys than a Ludacris any day of the week, not only because it's considerably less expensive, but because that artist is going to go that much further for that brand. These guys are willing to work. They've never been spoiled with Rolls-Royces and private jets.

Why is there so much opportunity in matching acts with brands?
Major need brands as much as brands need any type of artist. If done properly, it's a relatively inexpensive way to target groups of fans that are actually out there spending money and have disposable income. I think a lot of it's really going to have to come through companies that are small like us that can navigate the waters. Because I think the huge brands and the huge labels don't necessarily interface very well. I think that's why there's a lot of opportunities for small, creative marketing agencies like Decon.

What are the most common branding mistakes?
I'm just going to speak frankly about the major-label music system. In the past five years, I've worked with every major. I think there's just a lack of accountability, the amount of money that gets spent on things. It wasn't until a year or two ago that labels would be like, "Oh, we don't need to spend $50,000 or $250,000 to make a video. We can do it for $20,000 and it will look just as cool."

One of the things I think has kind of hurt labels is labels aren't brands themselves in terms of how they present themselves. Def Jam is probably the only label that is actually a really strong brand. There's no reason why Epic or Interscope or Atlantic or any of these other majors couldn't be a brand in and of itself.

Def Jam is probably the only label that is actually a really strong brand. There's no reason why Epic or Interscope or Atlantic or any of these other majors couldn't be a brand in and of itself.
PEARL JAM TAKES CHARGE ON 'BACKSPACER'

BY JONATHAN COHEN

PHOTOGRAPH BY DANNY CLINCH
“It’s easy to go do a one-off with Target, is how you get the other ingredients:

Super poppy.
Just plain fun.
Surprisingly optimistic.
Catchy as hell.

These are not adjectives often used to describe Pearl Jam, the 30 million-selling purveyor of angst-ridden guitar rock now approaching its 19th year of existence. And yet these are the words being on logs to describe “The Fixer,” the first song from the Seattle rock band’s ninth album, “Backspacer.”

A stirring, ‘80s-style rockler written by drummer Matt Cameron, “The Fixer” debuts this week at No. 2 on Billboard’s Rock Songs chart, an audience-based tally of all rock stations.

You can’t blame Cameron, singer Eddie Vedder, bassist Jeff Ament or guitarist Stone Gossard and Mike McCready for smiling wider than usual. President George W. Bush, who the band vilified in song and onstage for eight years, is gone. The group has a huge touring draw and a vast list headliner, having grossed nearly $42 million from 51 shows reported to Billboard Boxscore from 2006 to 2008. Vedder won a Golden Globe for his soundtrack to the 2007 movie “Into the Wild.” Life is quieter on the homestretch. Top four of the five band members now have children.

But Pearl Jam is also celebrating because it finally made good on a longstanding desire to release its music on its own, without the aid of a major label. “Backspacer” will come out Sept. 20 in the United States through a creative patchwork of deals with physical and digital retailers, the most prominent of which is a one-off, big-box exclusive with Target. Internationally, Universal Music is the label for the release. The Target partnership threw fans for a loop when the news leaked in June. At first glance the move seems odd with a band whose DIY, fan-first ethic has set it apart from corporate behemoths like Ticketmaster and AT&T. But as details began to emerge, it became clear that Pearl Jam managed to make a deal that rewards the band and its fans as much as it does the stores that tell its music.

Target agreed to let independent music retailers carry “Backspace,” a first for one of its exclusives. (The album will be distributed in the United States by the Coalition of Independent Music Stores’ Junkeebox division.) “Backspace” will also be sold on Pearl Jam’s Web site and at Apple’s iTunes Music Store.

“We’ve put a tremendous amount of thought into this, and we’ve done it in a way that we think will be good for everybody,” Vedder says. He understands why some fans may be confused about the deal, but he says, “I can’t think of anything we’ve ever done without putting it through our own personal moral barometer. Target has passed for us. The fans just have to trust us.”

As Gossard puts it, “If somebody would have said 15 years ago that they were going to give us a great chunk of money and let it be a one-off and not hold us to any strings, we would have said, ‘Come on! This is the best deal ever!’ We fought our way through eight records at Sony and J to get ourselves in a position where we could cut a deal to get paid $5 a record, rather than $1.50 or $2. It was the right compromise for this record, and I think it will do a lot of good for the band and the fans.

The fact that we cut it out a few other chains—I think it’s our prerogative to do that. We’re bringing a lot of smaller stores with us.”

Junkeebox Distribution A&R executive Scott Register hopes the cooperative nature of the deal will inspire “every artist, label and manager out there that they need to think twice before cutting out indie stores. This is our chance to show that our community—stores, distributors, one-stop—are capable of any size job and of making a difference in the life of an album.”

DELElVIING THE DEAL

When Pearl Jam ended its career-long association with Epic in 2003, the band wasn’t ready to proceed without label backing. So manager Kelly Curtis cut a one-off, joint-venture deal with J Records for the 2006 release of a self-titled Pearl Jam album, which spawned three rock radio hits and sold 706,000 copies in the United States, according to Nielsen SoundScan. That figure far exceeded the sales of the band’s 2002 Epic farewell, “Riot Act,” which sold 508,000.

Curtis says he was thrilled with J’s work on the album in the United States, but internationally, “it was a nightmare. Sony had just merged with BMG, and we couldn’t get anything done.”

With that in mind, he was confident Pearl Jam could devise a way to distribute its next album by itself in the States, but knew the band would still need help with the rest of the world. The first step was conceptualizing a new infrastructure. “We went into it really open,” Curtis says, although ownership of masters was a prerequisite. “We always knew we needed lots of partners. It’s easy to go do a one-off with Target, Best Buy or Wal-Mart. The part that’s hard is how do you get the other ingredients: the indies, mobile, online, the fan club.

To test the waters, Pearl Jam cut the first mobile deal of its existence with Verizon in 2008, which brought the band’s legendary live bootlegs to the company’s Cast service. The partnership was put together by Michele Anthony, the former Sony Music label group U.S. president/COO who was by Pearl Jam’s side for its biggest successes in the ’90s.

“Our goal was to be able to give the fans access to the music the way they want to access it,” says Anthony, who was inspired to kick-start a mobile presence for Pearl Jam after she and Curtis saw how ubiquitous music consumption was on cell phones in China. The mobile bootleg campaign was so successful that Pearl Jam teamed with Verizon again to deliver content from the deluxe reissue of the band’s debut album, “Ten.” The partnership has been re-exteded to include ringtones and ring-backs for songs from “Backspacer,” which will roll out at a rate of one per week until release date, as well as mobile bootlegs for the band’s fall tour.

Releasing the album simply through Pearl Jam’s Ten Club fan organization was out of the question, according to Curtis and Anthony, simply because of logistics. Target ultimately got the nod because, Anthony says, “In our discussions with the big-box retailers, they were really the only one that understood the band’s philosophy and the need to take care of the Ten Club and the indies and hit other distribution platforms.”

Curtis concurs. “I got a call from someone at Best Buy after the Target deal was announced, saying, ‘Why did we not get this?’ ” he says. “And it was because they would not even entertain the thought of taking care of all these other platforms.”

Curtis also balked at the waste involved in creating these different versions of “Backspace” for various partners, a common requirement of retail exclusives. Instead, the album is encoded...
Mr. Fix It: Pearl Jam on the debut episode of “The Tonight Show With Conan O’Brien.”

KELLY CURTIS, PEARL JAM MANAGER

with Sony DADC’s eBridge technology, which allows purchasers to unlock extra content when they put the disc in their computers. The Target discs will link to a virtual “vault” of 11 concerts spanning Pearl Jam’s career, from which fans can choose two.

The band will also create an organic cotton T-shirt to be sold at Target, with proceeds earmarked for the hunger relief charity Feeding America. And in September, a Cameron Crowe-directed TV ad will air featuring footage shot during a private performance at Seattle’s Showbox in late May.

For Vedder, an avowed vinyl junkie who still savors memories of buying Jackson 5 records as a preeen in Chicago, Target isn’t exactly his preferred music purchasing environment. “Maybe it will change, but I’m not going to find the Headcoatees at a Target,” he says, invoking the obscure British band with a hearty laugh. “But if they only have 300 records at Target, and you can be one of them, and that’s how people are going to hear your music, you have to think about that.”

That’s not the only thing Vedder is thinking about. While acts like AC/DC and Aerosmith were winning new fans with branded versions of “Rock Band” and “Guitar Hero,” respectively, Pearl Jam was sitting on the videogame sidelines. The band finally took the plunge this spring when it made all of the songs from “Ten” available for download on “Rock Band” the same day the reissue hit stores. Curtis declined to discuss sales, but sources at MTV say the “Ten” songs have generated more than 850,000 downloads.

“Backspacer” will also be available on “Rock Band” the day it comes out, and Target has an exclusive on an edition of the album featuring access to download its songs for “Rock Band” on Xbox Live and PlayStation Network. It’s a precursor to a dedicated Pearl Jam game that could hit stores in 2010. Although MTV wouldn’t confirm details, fan input is already being solicited on PearlJam.com to determine which live versions of songs from the band’s catalog will be included.

For radio promotion, Curtis hired a team of indies to promote “The Fixer” at various formats, including former Epic promotion vet Laura Curtin, who worked “Ten” nearly 20 years ago. Alternative, active rock and triple A stations took the lead on playing the single during the week ending July 26, with Los Angeles’ KROQ leading the way with 58 plays, WAAF in Boston with 45 plays, and Seattle’s KISW and KNDD with 44 and 43 plays each, according to Nielsen BDS.

Industry observers are obviously curious to see how Pearl Jam’s plan plays out. If successful, it could inspire a host of established bands to try a similar approach, according to Timmavu Entertainment president Bruce Kirkland, who has helped negotiate numerous exclusives between artists and big boxes, including the Pearl Jam/Target pairing.

“And arise that can tour without support and has a base is well-served by this system,” he says, pointing to Wal-Mart’s deals with the Eagles and Garth Brooks. “For them, the record is a marketing tool for other revenue-generating opportunities. It is a no-brainer. It’s a perfect deal in that sense. The financial upside is cutting out a lot of the middle pieces. I like the model because it basically puts more money into marketing, which is a big piece missing from labels these days, and there’s a better bottom line for the artists.”

Others are impressed that Pearl Jam has been able to create synergy among such a disparate roster of partners. “They’re playing ball with the big boys,” one former major-label executive says. “This isn’t like some other bands, who self-released music online and then followed it up at retail months later. They picked major partners, because this is still a major band.”

“It’s a really interesting time right now,” Anthony says. “It’s a time of opportunity where a lot of the distribution and marketing platforms are open directly to the artists. That has never really happened before. Even five or six years ago, it didn’t matter how big of an artist you were. You could not make a direct deal with Wal-Mart/Target or Best Buy. Now, you can create the partnerships that are right for you.”

‘SPACE’ IS THE PLACE

As Pearl Jam reinvented its business, it turned to a familiar face when it came time to record. Brendan O’Brien. The band recorded “Backspacer” in Los Angeles and Atlanta with the producer, who also worked on “Vs.” and “Vitalogy” but hadn’t produced a Pearl Jam album since 1998’s “Yield.”

Pearl Jam’s members quickly realized what they’d been missing, as O’Brien provided crucial input on arrangements: played piano, keyboard and percussion, and put together orchestrations for delicate Vedder songs like the acoustic guitar-powered “Just Breathe” and the guth-punch finale “The End.”

“He does those melodic things from his musician brain first, and then he’s able to layer them within the music with his producer brain,” Cameron says. “He uses both sets of skills in a way that most producers aren’t even able to do.” O’Brien’s efficiency rubbed off on the band, according to Gossard. “We made this faster than we’ve made any record, he says. “We were 30 days in the studio, total mix. I think we had 90% of the record cut in the first nine days.”

At 11 songs and less than 35 minutes, “Backspacer” is the leanest and meanest Pearl Jam album yet. “At one of our gigs, without flashpots and electricity, there’s only so much room for those more difficult listening songs,” Vedder says with a laugh. “That was one reason why we kept the arrangements lean. The songs come off more like sparkling water than pea soup, and I think that’s good for our group right now.”

“The Fixer” became the foundation of the album after Vedder came up with an edit of an arrangement the band hashed through without him. “My personal interpretation is that it’s about how [Vedder] makes our songs work,” Gossard says. “When someone inspires him, he’s an incredible collaborator.”

Other musical highlights on “Backspacer” include the opening two- combos of “Gonna See My Friend,” a furious Stooges-style garage blast, and the propulsive, Policy-y “Got Some,” which Pearl Jam premiered June 1 on the first episode of “The Tonight Show With Conan O’Brien.”

On the softer side, “Just Breathe” is a gorgeous ballad based on an instrumental from Vedder’s “Into the Wild” soundtrack, while “The End” is an achingly love song that closes the album on a stirring lyric. “I’m not going to be as precise about the last one,” Vedder says, the song, which he debuted this summer during a solo tour. “It’s a lot of the songs on this record were ones I just had to get out of the way of, without self-editing.”

Vedder is pushing the album as an homage to an oddly named typewriter key that fell out of fashion 50 years ago. The frontman, who still uses typewriters for lyric writing and personal correspondence, says he got upset when he saw vintage typewriter keys being used as jewelry. “For me it was like shark fin soup,” he says. “You’re killing typewriters for a bracelet.”

Always looking to expand the band’s audience by engaging, Pearl Jam turned to political cartoonists Tom Tomorrow, whom Vedder met at a 2000 Ralph Nader rally, to create the album’s visuals. Nine pieces of Tomorrow’s artwork are scattered across various Internet sites, and fans can drag-and-drop them onto a grid on Pearl Jam’s site to receive a free download of the track “Speed of Sound.”

Pearl Jam will play its first live show in more than a year Aug. 8 at the Virgin Festival in Calgary, Alberta. After a quick four-show run in Europe, the band will then visit Toronto (Aug. 21) and Chicago (Aug. 23-24) before headlining the Outside Lands festival Aug. 28 in San Francisco. Multiple shows in Seattle, Los Angeles and Philadelphia follow in September and October, with the Philharmonic and the Fine Arts at the Spectrum. Also on tap is a headlining slot Oct. 4 at the Austin City Limits festival, plus a run of shows in Australia, New Zealand and Hawaii in November and December. Curtis says the plan for 2010 touring is still coming together and that the band is deciding whether to play outdoor amphitheaters or arenas, which it prefers. And while he’s satisfied now, he admits his bandmates insist they’re as driven as ever to keep challenging themselves, both as a band and a business. “You’d like to be able to go to work and have everything be smooth, but there’s some weird artistic gene in some of us,” he says, expanding on the theme of “The Fixer.” “It can feel like a curse, because it makes you push yourself to make things better and not allow it to be easy. That’s how you get the good stuff.”
Back in 1969, Woodstock organizers billed their three-day festival as "An Aquarian Exposition." But although the concert became free when an expected crowd of 200,000 grew "half a million strong," it was conceived as a business proposition. And the business has endured. Woodstock Ventures, the firm that oversees the licensing and intellectual property related to the Woodstock Festival, is still run by the original producers of the event. And for several decades now, that once ragtag group of hippies have evolved into—if they weren't already—good businessmen with savvy instincts.

For Woodstock's 40th anniversary—officially Aug. 15-18—the breadth of projects and merchandise is staggering. Rhino and Sony will deliver albums of performances, Warner will release the original film and the Ang Lee-directed "Taking Woodstock," VH1 and the History Channel will air a documentary by Barbara Kopple, several publishers will release books, Target will sell anniversary-themed merch and Sony is launching a social networking/e-commerce site at Woodstock.com.

"We're not perfect. There are some small decisions we would have changed here and there, but for the most part, if we weren't happy with the way something felt, then we didn't go ahead," says Joel Rosenman, one of the original organizers and now a partner in Woodstock Ventures. "And that's because what happened in 1969 and how it feels to us is more important than pretty much any commercial consideration."

What happened in 1969 is now rock'n'roll history. Conceived by entrepreneurs Rosenman, Michael Lang, John Roberts and Artie Kornfeld amid a backdrop of social upheaval, the three-day concert had an impact that resonated far beyond the confines of Max Yasgur’s farm in Bethel, N.Y. With the formation of Woodstock Ventures prior to the festival, the producers also had the foresight to realize that the event was worth documenting in what ended up as the now-renowned Warner Bros. film and soundtrack album.

"We couldn't get arrested when we were putting Woodstock together," Rosenman says. "We had no production credits among the four of us that would get anybody to take our phone call. The only way we booked bands was to pay them much more than they'd ever been paid before. And the only way we got a film deal was, two days before the event, Artie Kornfeld managed to talk Warner into it. [Director] Mike Wadleigh had to reach into his own pocket to buy film stock.

The weekend of the event, Rosenman had a sound truck and a 12-track recording facility on-site and camera crews ready. And the resulting film has captured the imaginations of music fans ever since—creating a resource that renews interest in the event in one generation of music fans after another.

Many of the products related to the 40th anniversary are endorsed by Woodstock Ventures and some are independent, such as nonofficial memoirs and photographs. "Some of them are cool and some are pushing the margins a bit," Lang says. "But it's great that there's that interest, and the essence of what's important is really what it means to people in their hearts. The products are just people trying to capitalize on the interest; and that's OK. We're a capitalist society and all. But it points to the fact that Woodstock has maintained its place in our culture and our history."

Woodstock the ideal has long interfaced with Woodstock the cash cow. Woodstock Ventures—owned primarily by Rosenman's family and the Roberts family, with Lang retaining a minority ownership—owns the Woodstock trademarks, including the iconic dove-on-guitar logo.

And while Woodstock-related projects have tapped into consumer interest for decades it's not like the brand has been exploited or over-saturated, at least by its owners. "We haven't monetized it much, to be honest," says Lang, who recently published his memoir, "The Road to Woodstock," co-written with Holly George-Warren. "You can't describe Woodstock as a pot of gold at the end of the rainbow," Rosenman says. "It's much more the rainbow itself.

So how has Woodstock maintained its profile in popular culture? Rosenman's answer is properly philosophical. "We had an event that challenged people's concept of community and they responded to that challenge over that weekend by essentially re-creating a society that was in danger of falling apart the way we had built it with their own society," he says. "That's a pretty strong beacon, and I guess that beacon continues to shine on some of the darker moments in subsequent years."

WOODSTOCKING UP

While it's easy to be skeptical of the producers' idealism in the contest of the cash flow at stake, Woodstock Ventures does retain a guiding hand on the use of the brand.

"There are a number of different issues involved in merchandising, and many of them have to do with practical issues such as costs vs. selling price, things you just can't get away from," Rosenman says. "There have been moments in Woodstock's past where we feel that it may have gotten away from us a little bit, but for the most part we're pretty strict about reviewing every bit of merchandise or every activity that might come out with Woodstock's logo or service mark on it."

Perhaps the most important angle, according to Rosenman: Does the opportunity "feel" like Woodstock? "That may sound a little fuzzy, but in fact there's no more definitive way of telling whether it's the right product for us or not than that instant visceral reaction," he says. "We trust ourselves on that because we've been doing it for so long.

A second consideration, which surely jibes with the original Woodstock ideals, is environmental friendliness and social impact. "Is this a green product? Does it leave a big carbon footprint? Would we be embarrassed to say we spent money developing and selling things like this back in 2009?" Rosenman asks.

"We want our products to be positive, to give a boost to civilization and the community."

The most compelling Woodstock products relate to the initial audio and video recording from the 1969 event. "The record has endured because it's a great band and great music. It's as simple as that, and they have stood the test of time," Rosenman says.

This year, Warner and Sony are making a wealth of music available. In June, Rhino released remastered editions of the "Music From The Original Soundtrack and More: Woodstock" and "Woodstock Two" albums and is working closely with Warner Home Video, which released Lang's "The Road to Woodstock" in July.

From Warner Home Video, a "Woodstock: 3 Days of Peace and Music" director's cut expands on the content of the original documentary.

On Aug. 18, Rhino trees up "Woodstock—40 Years On: Back to Yasgur's Farm," a six-CD collection presented in performance order from the Grateful Dead, the Who, Jefferson Airplane, Country Joe & the Fish and many others. Painstakingly assembled from Woodstock's 33 sets, the 77 tracks on the albums are peppered with illuminating stage patter and ambient sound that offers a trippy aural Woodstock experience like none before, according to co-producer Andy Zax.

Rhino will also release on Aug. 25 the soundtrack to the new Ang Lee feature film, "Taking Woodstock," in several physical and digital versions. Finally, Rhino put together a two-hour radio special hosted by Wavy Gravy that will promote the boxed set and other projects in commercial and noncommercial radio versions, and the show will be broadcast around the anniversary dates.

Sony Legacy took a different tack with its "The Woodstock Experience" collection in releasing CDs from five Woodstock acts that recorded albums in 1969 for Columbia, Epic and RCA, now all divisions of Sony Music. The project pairs 1969 albums from Santana ("Santana"), Jefferson Airplane ("Volunteers"), Johnny Winter ("Johnny Winter"), Sly & the Family Stone ("Stand") and Janis Joplin ("I Got
The potential of expanding the sense of community that permeated the original Woodstock is increased exponentially with the power of the Web. Parham oversees all of the "Woodstock Experience" titles and supervised the relaunch of Woodstock.com. Lang and Rosenman oversee Woodstock Licensing, a sister company of Woodstock Ventures, Sony Music has a joint venture with Woodstock Licensing to run Woodstock.com.

"We have a great partner in Sony in this, because while you might expect a record company to be all about, 'How do we sell more records?' Sony really gets what we mean when we talk about community and Woodstock merchandising," Rosenman says.

Woodstock.com is a site dedicated to community as well as commerce. "Part of what was attractive about relaunching the [site] around the 40th anniversary was there was an opportunity to rebuild the original Woodstock community online, and part of what we've been doing over the last few weeks is creating opportunities for people to come and share their experiences at the various festivals with anyone, particularly the people who have been there," Parham says. "It's sort of a one-stop place to go for anything that pertains to Woodstock."

The site also provides access of a critical currency for music marketers today: e-mail addresses that allow for a Woodstock.com newsletter. "E-mails are a unique identifier required for registration or updates via our newsletter," says Jason Cohen, associate director of Web properties at Sony. "We send out site updates, live music updates and updates on Woodstock."

For Woodstock.com to have a life beyond the 40th anniversary, community building is essential, and the scope of topics includes all live music and a range of social issues, highlighted by a green mission.

"The Woodstock products that are in the marketplace have a home on Woodstock.com. That was always part of what we wanted it to be," Parham says. "It was never going to be a site geared strictly to only Sony Music-oriented products. The idea was we wanted it to be a place where if anyone wants to find news about Woodstock or buy a piece of Woodstock product, they could do it there."

The value of the brand is obvious but, as always, with the Woodstock guys it's not all about the money. "We would not form some kind of partnership with someone who was willing to explore the potential of Woodstock for its effect on civilization that goes beyond a financial profit," Rosenman says. "It would have to be somebody who got it, and that's our order."
R&B SINGER TREY SONGZ GROWS UP ON THIRD ALBUM

Looking dapper as he took the stage at the upscale Joe's Pub in New York, Trey Songz wanted to make it clear that he was ready to shed the baggy jeans of his youth and embrace a more adult style. The 24-year-old Virginia native, born Trey mane Neverson, is also showing his growth on his third studio album, the aptly titled "Ready." The project is slated for a Sept. 1 release on Song Book/Atlantic Records.

"This album is very adult, very easygoing and very sexy," he says. "It feels cohesive and reflects the changes you see in me physically, with my new haircut, and everything else that represents me evolving into manhood."

Songz worked with producers Stargate, Johnta Austin, Troy Taylor, Carlos "Los DaMy-stro" McKinney, Eric Hudson and Bryan-Michael Cox on the album. The featured guests include Drake, Gucci Mane and Soulja Boy Tell'a Emm.

Collectively, they came up with a slew of tracks that not only reveal Songz' maturity but also cater to his female and male fan bases. The single "Brand New" finds the singer trying to seduce a club-going woman, not-so-subtly crooning, "I wanna leave with you so we can get it on," over a thumping baseline and heavy guitar riffs. The first single, "I Need a Girl," finds Songz putting a request out for a female companion over piano and slinky guitar strings. It's No. 7 on Billboard's Hot R&B/Hip-Hop Songs chart.

Other songs on the album include "Neigh-

"This album is very adult, very easygoing and very sexy."

TREY SONGZ

bors Know My Name," which alludes to how loud his girlfriend yelled his name during their love-making; "One Love," about not breaking a commitment between two people that love each other; "One Mile, One Heart, One Love," which Songz dub "a classic love song"; "Lol. (Smiley Face)," featuring Mane and Soulja Boy, is a fun track about "flirting through the digital world"; and "Suc-
cessful," his collaboration with newcomer Drake that also appears on the latter's "So Far Gone" mixtape. "Successful" is No. 11 on Hot R&B/Hip-Hop Songs.

"My first album was very adult-like, but

in a different, more soulful, sample-driven kind of way, and my second one was more contemporary and trendy," Songz says. "On this one, we're breaking down every song, every hook, every chorus, every bridge, and we're making sure every song is the best song it could be. This album isn't just going to be a compilation of songs, but a classic body of work."

To promote the album, Dionnee Harper, Songz' product manager, says the plan is to do an extensive online campaign. He recently launched a blog site titled SeeFurtherThan-

LAm.com, on which he streams live chats behind-the-scenes videos. Through Twit-
ter he releases a new track every Monday, in-
cluding some off his latest mixtape, "Anticipation," which he gave away for free on his Web page. There's his official Web site, TreySongz.com, which includes news bits, tour dates, press photos, media and a bio.

Harper says the label will soon team with online sites for Songz site skins and banner ads, as well as have the artist interact with his fans through various social networking. An online store is also in the works. Offline, Songz embarked on a promo tour July 25, with stops in Chicago, Miami, Atlanta, Dallas and the Carolinas to attend radio events and listening sessions. He will also go on a House of Blues tour starting in Sept-
ember, a college tour in October and Nov-
ember, and, potentially, an arena tour.

Songz recently filmed an episode of the ABC show "Lincoln Heights" that will air Sept. 15, and he also appears in a movie titled "Preacher's Kid" alongside R&B singer LeToya Luckett, slated for release this year. Ad campaigns will run on MTV and BET.

This is just the beginning of Songz' ev-
olution, but it all starts with this album. "There is lots of innovation on this project," he says. "This album is very self-defining and very definitive of the type of artist I'm going to be for the rest of my career."

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Steve Azar’s Wild Ride

Country Singer Forges Ahead With A New Team

Spend 30 minutes on the phone with Steve Azar and you’ll come away more than a little exhausted. The Mississippi native is the Tasmanian Devil incarnate. But his seemingly endless energy serves him well.

Azar’s fourth album, “Slide On Over Here,” is due Aug. 4 on his own Ride Records. “Putting out your own records is challenging,” says the manager of Sanctuary Artist Management. “It takes a certain kind of artist to do what he’s doing. He’s so intense.”

The name of the label comes from advice that blues legend Little Milton once gave Azar. “He told me, ‘Little Azar, you’re in for the ride of your life,’ ” the singer/songwriter recalls.

When his 2007 release, “Indiana” (Dang Records/Midas Records), sold 2,000 copies, according to Nielsen SoundScan, Azar decided to change his business model. He signed with Sanctuary for management, partnered with Kobalt Music to administer his publishing and teamed with entrepreneur Al Wisne to launch Ride.

Azar hired Harry “Bud” Nelson, a legendary Boston radio programmer, as GM of his label, and David Market, who has a background in pharmaceutical sales, as head of marketing.

Azar and Nelson then hired a team of radio promotion reps. “They’re passionate about what they do and what I do,” says Azar, who has previously recorded for Mercury Nashville and River North.

“‘It’s pretty linear kind of organization,” says Storms. “We have a conference call every week and everybody throws ideas out. And the approval process happens right there. It’s not, ‘Let me get back to you,’ it’s, ‘Go, go, go, get it done.’ We’re very aggressive because we have to be.”

Azar co-produced the new album with Vince Gill producer Justin Niebank and says he was influenced by his 46-show run with Bob Seger in 2007. “If you do one true direction,” he says. “I talk about where I’m from in a natural way. It’s leaking out of me.”

The first single, “Moo La Moo,” is No. 50 on Billboard’s Hot Country Songs chart. Azar isn’t worried that the track, which is a lighthearted look at struggling to pay the bills, will be seen as a novelty song. “Watching Bob Seger play some of the most serious songs in the world and then ‘Old Time Rock & Roll’ and ‘Better Love’s Going Out Tonight’ reminded me that it’s OK to smile once in a while, Azar says.

Jesse Wright, PD at country WFRE Frederick, Md., says her station is playing the song because it’s relatable. “Who doesn’t know what it’s like to have too much month at the end of the money?” she asks. “It touches the current economic situation in a fun, upbeat way, and our listeners have responded well to it.”

Meanwhile, the 190-store Meijer chain is implementing a promotion that will allow consumers to buy Azar’s album for $9.98 and receive a $10 Meijer gift card. The album will play on the chain’s in-store radio and TV network.

“As far as doing something different and doing something outside the major-label system, they’re into what we’re trying to do,” Storms says of Meijer. Azar will also benefit from in-store play at Best Buy’s and Borders’ “top shelf” program.

Azar, who counts Bruce Springsteen and John Mellencamp among his influences, says his new album is part of an ongoing process. “It took me a while to harness all that Mississippi Delta stuff that I grew up with and have it mesh, rather than clash, with the Nashville experience,” he says. “I’m not there yet, but I’m getting there.”

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Monotonix Conquers The World
One Mosh Pit At A Time

Haggai Fershtman, drummer for the Israeli punk band Monotonix, has a tremendous amount of faith in drunken hipsters. At Brooklyn’s Siren Music Festival a few weeks ago, he played parts of the band’s set while held aloft by the masses, with another group holding his drum in the air as crowd surfers flowed by. When questioned about his staunch belief that frail, sunburned Brooklynites wouldn’t drop him on the asphalt, Fershtman simply shrugs. “Worry is not part of our lexicon,” he says.

Since they started playing together in late 2005 in Tel Aviv, the members of Monotonix have developed a reputation for raucous live shows—and so much so that they claim to have been banned from many of the clubs in their hometown. With venues in their neighborhood closed to them, the band decided to hit the road. Fershtman says they’ve played more than 100 shows around the world in 2006 and 2007.

Fans that wanted the Monotonix experience outside of the live show, however, were disappointed. While the band toured continuously, it never formally released an album. But that’s about to change, as the band prepares for the release of “Where Were You When It Happened?,” out Sept. 8 on Drag City.

Drag City president Ryan Murphy says he first heard about the band’s live shows from David Berman of the Silver Jews, and he was impressed enough to offer the band a deal after seeing it. “I wasn’t worried about the live show translating perfectly to the record,” he says. “I just wanted a great record.” When they turned it in, it was everything I was looking for—a loud, lively, noisy document.”

But Murphy is aware that the live show is still the main selling point. “A lot of their sales will occur at the shows, and our priority is to make sure they have everything they need to already showing interest in ‘No Baggage,’” says Cooking Vinyl director of business development Joe Cokel. “Do- lores has done lots of promo in Europe and the reaction so far has been fantastic,” he adds. “She’s always had a strong following in Italy where lead single ‘The Journey’ has already charted, and we’re getting good response in Germany, the U.K., Spain and France too.”

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Out of the berry box: ORIORDAN

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Brazel’s Springs, Hashem: ORIORDAN |

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rocks a flag, but with a different flag than the one on the cover of his album. In the show, he is wearing a jacket with the words “Irish” and “Gaelic” written on it. He is also holding a microphone with the words “Rock & Roll” written on it. He is surrounded by lights, which are illuminating his face and body. His clothing is a combination of traditional Irish and modern rock attire, creating a unique style that represents his cultural heritage and musical influence. The show is a celebration of his Irish heritage and his passion for rock and roll.
sell at the shows," he says. "In terms of retail, our strategy is to schedule them for as many in-store performances as possible. We just have to assure the store owners that they won't set the place on fire.

The band's reputation for starting fires has led to some promoters expressing wariness about booking the group. "I have to assuage them that they've stopped lighting the cymbals on fire," says the band's booking agent, Michelle Cable of Panache. "They will make accommodations, but the only thing they insist on is playing on the floor. At some clubs, they'll play on the ground and have the audience stand behind them on the stage."

As the band grows, Cable says she's had to be more creative in making sure the group can still play its signature show while attracting a larger crowd. "I've been working on finding functional venues for them, like warehouses and outdoor spaces," she says. "We get additional security, including someone to guard (atari's) Yonatan Gat's amp. Otherwise, it's liable to take a crowd surfing trip."

But neither isolated amps nor crazed crowds seem to scare Monotonix. Lead singer Ami Shalev pulls up his shirt to reveal a large scrape, a souvenir fromiren. "Things happen," he says. "No pain, no gain."  

Cokell reports European dates are being scheduled for November; O'Riordan is booked globally by Creative Artists Agency. Her publishing is administered through Kobalt.

---Steve Adams

>>> NO REGrets

With 50 million albums sold, according to his label, Italian superstar Eros Ramazzotti has few regrets about his 25-year recording career—despite limited success in the United States.

"Back in the mid-1990s," he recalls, "[then-Arista Records president] Clive Davis said I wanted to make a star in the States, to record in English and to live there. But I was about to become a father—and I don't think I have the right mentality anyway. I'm happy with success in countries like Sweden and Russia, where they seem to love my music, even if they don't understand Italian."

According to Nielsen SoundScan, Ramazzotti's biggest-selling U.S. album is the 1997 compilation "Eros," with 163,000 copies sold, sales of current set "Alli E Radici" (RCA) stand at 3,000. Released in Italian- and Spanish-language versions May 22 internationally ahead of a May 26 U.S. release, it headed Billboard's European Top 100 Albums chart for three weeks.

Sony Music Italy senior director of international exploitation Marco Cestoni reports worldwide sales of 800,000, including 200,000 in Italy. He says, "We expect those figures to grow following the start of his world tour." That begins Oct. 17 in Rimini, Italy, and includes European arena/stadium shows through April 2010. Cestoni says U.S. dates are also planned.

Ramazzotti is published by EMI Publishing Italy and booked though Milan-based Trident.

---Mark Worden

>>> FRENCH KISSIN'

Fresh from playing to more than 275,000 people while supporting Oasis on a U.K. stadium tour, British all-rock band Reverend & the Makers have delivered their second studio album.

"French Kiss in the Chaos" was released July 27 in the United Kingdom and Japan on the London-based independent label Wall of Sound; European releases will be staggered throughout September. Mixing '60s psychedelia, anachronistic rock and acoustic folk, the 10-song set is the follow-up to the band's 2007 debut, "The State of Things," which went top five in the United Kingdom and has sold 250,000-plus copies worldwide, says the band's manager, David Bianchi of London-based Grand Union Management.

"The first album was almost like a series of tracks and individual songs written over a period of time. This is a much more focused record," Wall of Sound founder/director Mark Jones says.


Jones says he is speaking to several interested parties about a U.S. release but notes that the album campaign will focus on the United Kingdom and Europe before switching attention to Australasia in early 2010. The act is negotiating a publishing deal.

---Richard Smirk

An actress of startling range, Juliette Lewis has released an EP and two albums since 2003 with her band the Licks. Citing a desire to strike out in new directions, Lewis disbanded the group in 2009, forming the New Romantiques soon after. The resulting album, "Terra Incondita," produced by the Mars Volta's Omar Rodriguez-Lopez, is exhilarating and exhausting—spacey, Latin, tribal, grungy, droney, occasionally bluesy and even, just for a second, a little country. The sonic variances, though, are anchored by Lewis' gravelly, brazen yowl, which sounds like Patti Smith one minute and Kim Deal the next. Billboard caught up with Lewis in central Italy in the middle of a European tour.

1. Where are you right now?

Napoli. I've never been here. It's a time-table Rubik's Cube lining up press, but touring's great. ... It's an endurance test on the senses. Yesterday was a 12-hour airport extravaganza. It was like serving prison time, but my band and I are so goofy, and we joke around and it's fine. We did it all on four hours sleep—but it's great. You get onstage, you push yourself to the limit.

2. The first noticeable thing about "Terra Incondita" is that it covers an incredible amount of sonic ground.

It's a smorgasbord. It's filled with sonic contrast, and the sonic contrast represents human and my contradictions. I always call myself an emotionalist. I feel, When I wrote this album I felt disillusioned and optimistic. I felt innocent and vulnerable as much as I felt cynical and strong.

That's my emotional context, so the sonic contrast of the record fits. The heavy bottom—the drum sounds are so fucking heavy—anchor it, and the guitar textures accentuate the story. Omar was the perfect producer for that.

3. Rodriguez-Lopez has said he's meticulous and hard to work with. What was your experience like?

He's not that way with me. With his own stuff, he's cracks the whip in really a very particular way. He's a conductor, he's a lead conductor. He literally conducts with his hands and his mouth—he beats it around. But in this case I was the artist, so I was hard to deal with. Not really.

Our union, though, was a match made in heaven. He's much more versed in music and he's a bit of a genius, but we speak similarly because he hears riffs and to him it's connected to everything else—to the stars and people and cinema.

4. So how did the recording process work then?

I would talk my wacky language to him and he'd interpret it to the drummer. I'd say, "I want it to sound like Zeus woke up from a nap and he's pissed and there's an opening in the clouds and he starts handing out lightning bolts," which is crazy, but that's how I hear the rhythm. And Omar, he whispers some things to the drummer, and that's exactly what it sounds like. It really encouraged the songwriting within me.

5. Does your acting and songwriting come from the same place?

They're interrelated. It's like a painter who's painting with oil, then you decide, "I'm only going to make junk art." You're still an artist, your medium is different. Now I work with sounds but I still connect with that center. It's all sense of surrender and an attempt to connect.

Acting is me, but music is even more me. It's everything. It's the bird's brew. It's my past self, present and future and then my imagination. Being an actor is like being a bass player, one of the component parts to the collective hole.

6. And so fronting the New Romantiques is like being the writer/director?

Yeah, it's the writer/director, and I don't know if the metaphor fully translates, but yeah, the writer and director—and the emotionalist.
ALBUMS

R&B

K'JON
I Get Around
Producers: various
Universal Republic
Release Date: Aug. 4
Long-hustling Motor City native K'Jon makes no attempt to conceal the considerable legwork he's put into earning his major-label debut. "They call me K-J-O-N, and I'm from Detroit, Michigan," he sings over an easygoing neo-soul groove on the title track to his new album, "I Get Around." "I got people dancing around the globe, and this is with no radio," he continues on the song. (Well, it was with no radio.) The set's sultry lead single, "On the Ocean," recently hit the top spot on Billboard's Adult R&B chart—don't be surprised if the track sticks around as long as Robin Thicke's similarly seductive "Lost Without U." K'Jon may not have much to say that listeners haven't already heard on more inventive recordings from artists like Ginuwine and Anthony Hamilton, but he's definitely a man who knows his moody. —MM

COBRA STARSHIP
Kiss My Mess
Producers: various
Decaydance/Fueled by Ramen
Release Date: Aug. 11
Cobra Starship first gained momentum after the 2006 release of its "Snakes on a Plane (Bring It)" theme song for "Snakes on a Plane," and the New York dance-rock act hasn't stopped since. Its third full-length album, "Hot Mess," is full of rhythmic dance songs and power-pop anthems—the set even includes a song title shout-out (crowd-mover "Pete Wentz Is the Only Reason We're Famous") honoring Decaydance founder and Fall Out Boy bassist Wentz. "Nice Guys Finish Last" is a theatrical track layered with co-ed vocals, while "Fold Your Hands Child" opens with harmonies and glinting new wave synths that are similar in tempo to Chris Brown's "Forever." Catching your breath isn't an option on the danceable "The Scene Is Dead; Long Live the Scene," but Cobra Starship is joined by Atlanta rapper B.o.B on the slam jam "The World Will Never Do." The band also collaborated with "Gossip Girl" actress Leighton Meester on the track "Good Girls Go Bad." If you don't finish this party record a hot mess, then you probably didn't have a good time. —MM

POP

MINDY SMITH
Stupid Love
Producers: Ian Fitchuk, Justin Loucks, Mindy Smith
Vanguard Records
Release Date: Aug. 11
Romantic missteps have long served as inspiration for pop music, but it's rare to see it done without minor-chord self-pity. The lack of woes-is-me melancholy on Mindy Smith's fourth release, "Stupid Love," is what makes the heartrending album so intriguing. The opening track, "What Went Wrong," could easily be sung as a bluesy downer, but Smith's angelic vocals and the upbeat vein of Nashville pop offer a ray of hope. On "Stupid Love," which features vocal cameos by Vince Gill and Amy Grant, Smith and co-producers Ian Fitchuk and Justin Loucks create headphone-friendly instrumental layers that range from country to electronic. But Smith commands the spotlight on the uplifting second half of the album, with the beautiful track "True Love of Mine" and the party-starter "Take a Holiday." —DO

DANCE

AMANDA BLANK
I Love You
Producers: various
Downtown Records
Release Date: Aug. 4
No song on Amanda Blank's debut album, "I Love You," runs longer than four minutes, and the whole 11-track set is only 33 minutes. But that's all the Philadelphia-bred rapper needs to claim her place as DJ culture's new "It" girl. Blank's "I Love You" sounds like what might have resulted if Pink had listened to some bands signed to 4AD. It moves naturally through the patchwork of influences that typify the new school of dance, best represented by the work of the album's co-producers, Diplo and Switch. Diplo's military snare and found-sound samples make "Something Bigger, Something Better" more than just another track about hip swinging. "D.J." is post-Giorgio Moroder pop at its best, casting Blank as Blondie, while "Shame on Me" shows that her deadpan delivery works as well for a melody as it does for a rapped verse. "I Love You" is guiltless fun, just like any proper quickie. —KM

ROCK

THE FIERY FURNACES
I'm Going Away
Producer: Matthew Friedberger
Thrill Jockey Records
Release Date: July 27
Qirky Brooklyn-based indie rock act the Fiery Furnaces have mellowed in recent years. On "I'm Going Away," the eighth release from the brother-and-sister duo of Eleanor and Matthew Friedberger, the pair moves away from its usual experimentation and focuses more on a rock reminiscent of '70s music. The new album's lyrical pithiness feel more organized than past efforts, and musical twists are easier to follow, with Matthew's piano harmonizing the recording. Eleanor's clunky sound gets even more contrasted on "I'm Going Away," and the singer continues to cram syllables into her lyrics. Although the duo imagines '70s soft rock on "The End Is Near" and "Lost at Sea," the tracks come off in a surprisingly modern way—much like "I'm Going Away" as a whole. —JM

LATIN

DEPEDRO
DePedro

Gloriana
Gloriana
Producer: Matt Serletic
Emblem Music Group/Warner Bros. Records
Release Date: Aug. 4
Country act Gloriana's self-titled debut album has a vibrant sound that's driven by the incredible four-part harmonies from group members Tom Gossin, Mike Gossin, Rachel Reinert and Cheyenne Kimball. Produced by Matt Serletic, the album is a sonic delight, refreshingly different from what often dominates country radio airwaves. But the 13-song collection is still accessible enough to what programmers' appetites. "The Way It Goes" is a solid midtempo number about the mercurial nature of love, while the love song "Come and Save Me" features a gently swinging fiddle that underscores the melody. The opening track "How Far Do You Wanna Go?" is a high-energy song with an insinuating catchy chorus, and the well-written ballad "Cry On Command" touches on an unraveling relationship. "Wild at Heart" showcases Gloriana's stellar harmonies and, like the rest of this well-rounded debut, points to a bright future for this talented foursome. —DEP

Reba McEntire
Keep On Loving You
Producers: Reba McEntire, Mark Bright, Tony Brown
Valory Music
Release Date: Aug. 18
Country singer Reba McEntire doesn't miss a beat on "Keep On Loving You," her debut album for Valory Music. (She previously recorded for MCA Nashville for 25 years.) The first single, "Strange," is the fastest chart climber of her career—and it's one of several "strong women" songs on the new set. "She's Turning 50 Today," one of a handful of tracks that McEntire has co-written during her career, chronicles the thoughts of a woman whose husband leaves her for another. "Nothing to Lose" is a fast-pickin' barn burner with loads of instrumental breaks, while the playful swing tune "I'll Have What She's Having" could only be better if McEntire was backed by Asleep at the Wheel. The least self-assured song on the new set is "Over You," a melodic track that tells the story of a woman who sees an old lover she's never gotten over. But things pick up on "Maggie Creek Road," a swampy cross between "Fancy" and Steve Earle's "Copperhead Road" that tells the tale of a pistol-packing mama's retribution against a man who wronged her daughter. —KT

www.americanradiohistory.com
PALENKE SOULTRIBE
Oro
Producer: Palenke Soultribe
WC-Music
Release Date: July 28
Electronic trio Palenke Soultribe seamlessy combines Colombian rhythms with Chemical Brothers-style beats to create its own joyous mix. "Oro," the first album in a trilogy, packs together dance anthems, live funk and cumbia, with Colombian folk accordions and percussion. Inspired collaborations with members of Kinky, Locos Por Juana, Elastic Bond and other cutting-edge acts give "Oro" a boundary-busting sense of adventure. Particularly catchy are the fast-paced cumbia song "Celosia" and "Abusivos," which features a guest appearance by J. Moss. Watts cites influences as Reba McEntire and Shirley Caesar, but this album proves she's got a style that is uniquely her own.—ABY

KIMI DJABATE
Karam
Producer: Kimi Djabate Guimaranca
Release Date: July 28
Guinea-Bissau, West Africa, native Kimi Djabate is the latest in a line of greats, he's one of the most talented members of his musically blessed family. Djabate's debut album, "Karam," is a quiet tour de force. In addition to writing all 11 songs on the set, the multi-instrumentalist plays balaflon guitars and various drums and sings the lead vocals. His sound has the melodic grace that typifies West African music, and the social conscience displayed in his lyrics is Pan-African. Djabate's musicianship is exceptional; his vocals have a genuine, unadorned grace, and his songwriting offers variety in mood and tempo. "Manila" is a track with a rhythmic heart, buoyed by some skillful balaflon work. And the song "Manah" unfolds in a measured tempo that heightens the hypnotic effect of the guitar and the vocal refrain.—PJV

BOYS LIKE GIRLS
Love Drunk (3:47)
Producer: Brian Howes
Writers: M. Johnson, S. Holland, D. Katz
Publishers: Various
Columbia
On the title track to Boys Like Girls' second album (out in September), the group offers a rowdy retalia-
tion to Metro Station's "Shake It," last summer's pop-punk anthem. The song courts the Billboard Hot 100 with a tidy construction, danceable thrust, sexually frustrated lyrics and an array of pep rally-style chants ("Oh, yeah!" "Hey, hey!" "Na-na-na-nah!"). Along with co-writers S'Atm and Sluggo, lead singer Martin Johnson succeeds in making a breakup sound far more exciting than what preceded it: "We used to kiss all night/Now it's just a bar fight/So don't call me cry-
ing/Say hello to goodbye," he shouts. Producer Brian Howes (Hinder, Daughtry) offers just the right spark—from the bombastic opener to the cyborg drum roll on the bridge—to make the song feel like an unstoppable hit even after it's finished.—MM

INGRID MICHAELSON
Maybe (3:13)
Producers: Dan Romer, Ingrid Michaelson
Writer: Michaelson
Publisher: Cabin 24
Cabin 24
The last track to make it onto Ingrid Michaelson's up-
coming album, "Maybe," gets off to a melancholy start but quickly takes off thanks to resonant lyrics. Over a radio-friendly chorus, the singer resolves to embrace the uncertainty around her faltering relationship. "The only way to really know, is to really let it go," she concludes, moments after hoping for a romantic comeback. The produ-
tion continues to build until two-thirds of the way through the song, when it abruptly strips down to a sin-
gle layer of vocals accompanied by fragile guitar strums. This 10-second ease illuminates the sincerity in Michael-
sont's voice. Then the optimistic hook takes off again, and it becomes clear that the song's duality is in all too reminiscent of real-life affairs. Much like her approach to music, Michaelson's own love story is strong, risky and mature.—MF
Chapter Two

Producer Harvey Mason Jr.’s Slate Includes Houston, Braxton, LeBron James Film

Whitney Houston isn’t the only person embarking on the next chapter in her career. So is songwriter/producer Harvey Mason Jr.

After eight years at half of the songwriting/production team the Underdogs with Damon Thomas, Mason is flexing his solo wings on various projects ranging from recording to film. One of those recording projects debuted this week: “I Look to You,” the inspirational title track and first single from Houston’s long-anticipated Arista album (Aug. 31).

The R. Kelly-penned song debuts at No. 27 on Billboard’s Hot R&B/Hip-Hop Songs chart and No. 23 on Adult R&B. Mason co-produced “Look” with Christopher “Tricky” Stewart and also worked on several other cuts from Houston’s seventh studio album, including an uptempo tempo of Leon Russell’s “A Song for You” in tandem with the production duo Stargate.

“We didn’t spare anything in getting ‘Look’ exactly right,” Mason says from his six-studio Mason Sound enclave in North Hollywood, Calif. “Whitney delivers a killer vocal. Clive Davis has taught me that you just don’t grab a song, go into the studio and cut it. You’ve got to approach it smarter than that, taking into account such factors as tempo and phrasing.”

Mason’s relationship with Davis dates back to 2001 when the Underdogs wrote the song “I Like Them Girls” for Tyrese. The trio’s first No. 1 together was another Tyrese song, “How You Gonna Act Like That.” At that time, RCA Music Group chairman/CEO Davis later inked a deal through his J Records to market, promote and distribute acts on Mason and Thomas’ Underdog Entertainment label.

As the Underdogs, Mason and Thomas amassed a slew of credits, including Robin Studdard, Fantasia, Jordin Sparks, Chris Brown, Aretha Franklin, Mary J. Blige, Mariah Carey, Jennifer Hudson, Justin Timberlake and the soundtrack to the feature film adaptation of the Broadway show “Dreamgirls.” “We had a lot of fun and a great run,” Mason says of the Underdogs.

In addition to Houston, Mason’s production docket includes the song “Don’t Let It Go to Your Head” on “American Idol” victor Sparks’ new album. He’s also working on Toni Braxton’s upcoming Atlantic album, newcomer Mislson’s Interscope debut (Mason co-produced the lead single, “Just a Kiss”) and gearing up for Hudson’s next studio album.

Mason moves into a new medium as a first-time producer with “More Than a Game,” a coming-of-age film arriving Oct. 2. that chronicles a nine-year journey of friendship, loyalty, trials and tribulations experienced by five young basketball players from Akron, Ohio—including future NBA superstar LeBron James. Directed by Kristopher Belman and produced by Mason, the film will open in Los Angeles, New York and Cleveland. It’s being released through Lionsgate and Harvey Mason Media in association with Interscope Records. Promotional partners include Nike, Coca-Cola and State Farm.

“It took us four years,” says Mason, who underwrote the film. The movie won a first-runner-up prize at the Toronto Film Festival. “It’s more than just a typical documentary about basketball. It’s entertaining yet carries a message that everyone can relate to.”

Coming Sept. 22 is a soundtrack featuring music inspired by “More Than a Game.” It’s led by the Polow Da Don-produced first single, Blige’s “Stronger.” Released through Harvey Mason Music/Zone 4/Interscope, the soundtrack also includes the Mason and Tank co-produced track “If You Dream.”

“We’re doing a ‘We Are the World’ take on the song,” adds Mason, who worked on Michael Jackson’s “Invincible” album. “I’m still adding more people to it.” Participants thus far include Tyrese, Sparks, Braxton, JoJo Omarion, Charlie Wilson and Faith Evans.

Developing a couple of potential acts for his imprint as well, Mason says he’s focused on attaining his ultimate goal. “My goal for the last 10 years has been to be involved with albums, not just records. From top to bottom, the way Quincy Jones used to do it. Building and watching a project grow from start to finish . . . I love doing that more than anything.”

KINGS OF CHARTS

Kings of Leon score several triumphs this week. The group continues to scale multiple charts, including Triple A (viewable at billboard.biz/charts), on which its current single, “Use Somebody,” rises 3-1. The song reaches the summit in its 25th week, marking the longest climb in the chart’s history. “Use Somebody” also becomes the quartet’s first top five on the Billboard Hot 100 (11-5), helped by a 10-2 jump on Hot Digital Songs (132,000 downloads sold, up 59%). The song’s increased exposure is spurring sales of the group’s breakthrough fourth album, “Only By the Night.” The set climbs 10-8 on the Billboard 200 with 39,000 copies sold—its best rank and sales week since its debut at No. 5 with 74,000 on the Oct. 11, 2008 chart. The album’s cumulative sales stand at 998,000, combined sales of the band’s three previous studio sets total 877,000, according to Nielsen SoundScan.

—Keith Caulfield and Gary Trust
COUNTRY BY KEN TUCKER

Singing To A Different Beat

Colt Ford Wrangles Sales With Blend Of Country, Rap

"Most country folks sing, but I couldn't do that," says Colt Ford on the title track from his album, "Ride Through the Country." An intriguing amalgam of country, hip-hop, and R&B, the album is No. 6 on Billboard's Heatseekers Albums chart and No. 1 on the South Central and South Atlantic regional Heatseekers lists. It has sold 5,000 copies since its October release and is No. 24 on Top Country Albums. Select-O-Hits is the album's physical distributor while TuneCore handles digital distribution. The project is part of Wal-Mart's Country Picks program for July.

The sales ostensibly come thanks to heavy touring-Ford will do 200-plus dates this year-and not because of scattered radio airplay for the title cut single, which features country star John Michael Montgomery. "For whatever reason, America loves the funny, fat white dude and I'm in that category," Ford says in his Georgia drawl. "I'm just a 300-pound country boy who shops at Wal-Mart. I'm not singing a three-minute love song, but people like what I do."

A country fan growing up, Ford later gravitated toward R&B and hip-hop. He eventually recorded an album with producer Jermaine Dupri (Mariah Carey, Usher) that never saw the light of day. "I'm glad it worked out the way it did," Ford says. "I might have made a million dollars, but it wouldn't have been authentic. At the end of the day, that's what music is about."

Following his aborted hip-hop career, Ford worked for six years as a professional golfer. But after his wife encouraged him to pursue his musical dreams, he began melding his hip-hop sensibilities with his country roots. "I never thought it would work," he says. "I didn't want to do something that would be stupid as hell. I wanted people to hear it and say, 'That's country.'"

Despite his hip-hop leanings, Ford describes himself as a country singer. "I hate the term 'country rap,'" he says. "It throws people off. I consider myself a country singer like Toby Keith or the Charlie Daniels Band. That's what I do."

Ford's album includes guest performances by Jamey Johnson, Adrian Young of No Doubt, Jeremy Poyoff of Lil' Kim, Crush, and Brandi- ley Gilbert. Production was handled by Shannon "Fat Shan" Houchin, Phive Starr, Scott Weatherwax, Popoff and Young, who is a close friend.

Many of Ford's concert gigs in the coming months include performances with Jason Aldean, whom Ford hopes to convince to appear on his next record, and the duo Montgomery Gentry. A remix version of Montgomery Gentry's hit "Roll With Me"—which Ford and the duo perform together in concert—can be found online.

Ford says his journey from hip-hop artist to gofer to country singer may leave some scratching their heads. "I know that's not how most people end up in Nashville," he says, "but that's the path I took."

THE 'EYES' HAVE IT

For Adam Young, public response to Owl City—his electronic act after emo—has been anything but expected. "So far," says the 23-year-old from Owatonna, Minn., "everything has been shocking to me."

Released July 14 exclusively through iTunes, Owl City's debut album, "Ocean Eyes," snared first-week sales of 20,000, according to Nielsen SoundScan. The set also bowed on several Billboard charts, including the Billboard 200 (No. 27), Electronic Albums (No. 2) and Digital Albums (No. 3).

According to Universal Republic, Owl City's current single, "Fireflies," racked up an impressive 500,000 downloads as its iTunes Single of the Week, prompting the label to bump up the "Ocean Eyes" physical release date to July 28 from Sept. 1. Thus far, the set has sold 26,000 digital copies, according to Nielsen SoundScan. Meanwhile, another album track, "Venus Twilight," advances 40-30 this week on the Heatseekers chart.

Not bad for someone who started making music as a way to pass time in his parents' basement. Creating music on his laptop, Young cultivated an online fan base after posting a seven-song EP, "Of June," on his MySpace page in June 2007. The overwhelming response to the EP spawned Young's self-released full-length Owl City album, "Myloops I'm Dreaming," in March 2008. Universal Republic approached Young last summer on the basis of his online buzz. Written and produced by Young, "Ocean Eyes" recalls the emotionally tinged electronics pioneered by the Postal Service.

Owl City played its first live gigs in February in Minneapolis and Chicago. Young's manager Steve Brusky of Foundations Artist Management says the sold-out shows proved fans were active, "buying tickets, T-shirts and records. That was a really early indicator that [Owl City's] music was translating in the marketplace."

Next up for Owl City is a fall headlining tour that kicks off Sept. 9 and runs through October before heading to Japan in November. Earlier this summer, Owl City launched its first headlining tour and opened several dates for Relient K.

Young says he's still getting accustomed to playing in front of live audiences. "Playing live has definitely been a learning process," he says. "It's crazy, breathtaking—and inspiring."

—Jill Menze

FRENCH CONNECTION

English tunsmith Tom Baxter isn't the only notable singer/songwriter in his family. Charlie Winston—Baxter's brother and occasional on-stage guest—is emerging as one of Britain's more successful European artists.

Hitting No. 1 on France's IFOP/Tite Live albums chart July 21, Winston's second album, "Hobo," has sold 520,000 copies in France, according to the U.K. label Real World. Spurring sales is the single "Like a Hobo," which showcases Winston's narrative folk-pop style. It reached the top of the singles list in April following the album's January release.

Winston's manager, Adham Hunt of Instinct Artist Management, says the French connection was intentional. "France was always Charlie's and my plan," Hunt says. "We'd watched the response from Europe after the Peter Gabriel tour in 2007 [on which Winston supported] and know the U.K.—being trend-oriented—would be the harder launch pad. So we made a conscious effort to look at Europe."

Real World licensed "Hobo" to Atmosphériques in France, Belgium, Holland, Luxembourg and Switzerland after Atmosphériques owner Marc Thoron saw Winston perform in January 2008 at a MIDEM gala.

Winston has spent the last three to four years traveling through France and performing. "I received strong feedback from people who heard my music," he recalls. "I trusted in that and concentrated on producing more material."

Real World director Ed Averdieck cites Winston's ability to connect with audiences as a key factor in the artist's burgeoning success. "Whether he's performing in a live setting or on television, the audience reacts," he says.

Now Winston's attention is focused on his home turf. Proper-distributed Real World will release digital and limited-edition vinyl versions of the single "In Your Hands" Aug. 10 in the United Kingdom. The album will follow Sept. 7, with "Like a Hobo" appearing as a single a week later.

U.K.-based Because is handling marketing in Britain and will do the same as the album rolls out in the coming weeks in Germany, Italy, Spain and Scandinavia, distributed by Warner Music. Winston has just signed to Universal for Canada.

Hunt is hoping for a U.S. release by next March. "We're looking closely at the U.S., but not in a rush to sign," he says. "We need to see and feel the right passion—and the best plan."

—Paul Sexton

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Lovato Vs. Jackson; Chris Brown's Wedding Win

Demi Lovato's "Here We Go Again" debuts at No. 1 on the Billboard 200, but Michael Jackson's "Number Ones" was the best-selling album this week. His 2003 hits package is the country's top seller (154,000 copies; down 20%), and sits atop the Top Compre-

ensive Albums chart (see page 16). However, on the currents-based Bill-

board 200 tally, Lovato's second Holly-

wood Records album arrives at No. 1 with 108,000 sold.

"Here" is the fourth No. 1 this year for Disney Music Group—a record for the company. Lovato follows chart-toppers by Rascal Flatts (its Lyric

Set "Unforgettable"), the Walt Dis-

ney Records soundtrack "Hannah


Out of the 18 No. 1s Disney has


The group returns to the chart this week with the greatest hits collection "The Ultimate Collection," which peaked at no. 48 on the Aug. 25, 1999, chart. "Ultimate" is the band's 18th chart hit.

LISTS OF LOVATO: The noon-to-be 17-year-old singer/actress Demi Lovato (her birthday is Aug. 20) has been growing in popularity since her debut album was released Sept. 23, 2008.

That set, "Don't Forget," blasted onto the Billboard 200 at No. 2, with 89,000 copies on the heels of Lovato's appearance in the Disney Channel TV movie "Camp Rock."

Since then, Lovato's high-rated Disney Channel series "Sonny With a Chance" premiered in February and she co-starred in the network's June TV movie "Princess Protection Program." "Sonny" hit a series high in viewership the week ending July 9, with 5.1 million.

Concurrently, her "Forget" album made a bit of a comeback. After it sold fewer than 3,000 weekly copies for three straight weeks in March, it rebounded, averaging 3,000-4,000 copies per week since early April. It also helped that Hollywood Records reissued "Forget" April 7 with two new songs and a bonus DVD.) This week, the album holds at No. 105 with 4,000 (down 5%) and reaches 435,000 in cumulative sales.

Despite all of this chart action, Lovato has yet to have an air-play hit on any of our radio lists. However, the new album's title track was the 11th-most-played song on the Radio Dis-

ney network for the week ending July 26, with 42 detections.

"FOREVER RETURNS:" In the same week that Chris Brown used his YouTube channel to apologize for assaulting Rihanna, a viral video clip of a wedding party dancing down the aisle to Brown's song "Forever" returns him to the charts. It re-enters Hot Digital Songs at No. 21 with 50,000 downloads—a whopping 1,721%. The previous week, it sold slightly less than 3,000.

It's the first time the uptempo song has appeared on the list since Jan. 31. It's the best sales week for any of Brown's songs since Christmas week of 2008, when "Forever" sold 77,000 copies.

On July 20, Brown used his official YouTube channel to post a video state-

ment about the incident with Rihanna. It has been watched 2.4 million times. Meanwhile, newlyweds Kevin

Heinz and Jill Peterson posted a YouTube clip of their wedding party a day earlier. At press time it was the site's most-viewed clip of the month, with 11.6 million views.

The couple were interviewed July 24 on NBC's "Today" and the wedding party performed its dance routine on the show the following day.

It's ironic how the beleaguered Brown has been able to make a return to the charts—thanks to the most happen-

iostiest of occasions: a wedding.

But perhaps consumers were able to separate the artist from the art and focus on the song itself. Or maybe some buyers were unaware that Brown sang the song or knew of his recent troubles.

Either way, the wedding clip has given him more positive publicity than anything else since the February altercation—and it couldn't have been better timed.

Market Watch

A Weekly National Music Sales Report

<table>
<thead>
<tr>
<th>ALBUMS</th>
<th>DIGITAL SALES</th>
<th>DIGITAL TRACKS</th>
</tr>
</thead>
<tbody>
<tr>
<td>This Week</td>
<td>6,253,000</td>
<td>1,350,000</td>
</tr>
<tr>
<td>Last Week</td>
<td>6,784,000</td>
<td>1,403,000</td>
</tr>
<tr>
<td>Change</td>
<td>-7.6%</td>
<td>-3.8%</td>
</tr>
<tr>
<td>This Week Last Week</td>
<td>7,844,000</td>
<td>1,270,000</td>
</tr>
<tr>
<td>Change</td>
<td>-20.3%</td>
<td>6.3%</td>
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</table>

ALBUM SALES: 2018.09

<table>
<thead>
<tr>
<th>ALBUMS</th>
<th>SALES</th>
</tr>
</thead>
<tbody>
<tr>
<td>No. 1</td>
<td>201.8 million</td>
</tr>
<tr>
<td>No. 2</td>
<td>201.4 million</td>
</tr>
<tr>
<td>No. 3</td>
<td>101.9 million</td>
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<tr>
<td>No. 4</td>
<td>93.7 million</td>
</tr>
<tr>
<td>No. 5</td>
<td>87.1 million</td>
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<tr>
<td>No. 6</td>
<td>81.3 million</td>
</tr>
<tr>
<td>No. 7</td>
<td>75.8 million</td>
</tr>
<tr>
<td>No. 8</td>
<td>70.4 million</td>
</tr>
<tr>
<td>No. 9</td>
<td>65.0 million</td>
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<tr>
<td>No. 10</td>
<td>59.6 million</td>
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SALES BY ALBUM FORMAT

<table>
<thead>
<tr>
<th>FORMAT</th>
<th>SALES</th>
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<tbody>
<tr>
<td>CD</td>
<td>197,336,000</td>
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<tr>
<td>Digital</td>
<td>36,490,000</td>
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<tr>
<td>Cassette</td>
<td>56,000</td>
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<tr>
<td>Other</td>
<td>976,000</td>
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For week ending July 20, 2008. Figures are rounded to nearest 1,000. Classics are based on sales of original and new boxes. Sales are from SoundScan and compiled by Nielsen SoundScan.
<table>
<thead>
<tr>
<th>ARTIST</th>
<th>Title</th>
<th>Price</th>
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</thead>
<tbody>
<tr>
<td>Demi Lovato</td>
<td>Here We Go Again</td>
<td>$1.99</td>
</tr>
<tr>
<td>Daughtry</td>
<td>Leave This Town</td>
<td>$1.99</td>
</tr>
<tr>
<td>Black Eyed Peas</td>
<td>Black Eyed Peas</td>
<td>$1.99</td>
</tr>
<tr>
<td>VARIOUS ARTISTS</td>
<td>Pet Sounds</td>
<td>$1.99</td>
</tr>
<tr>
<td>SOUNDTRACK</td>
<td>The E.N.D.</td>
<td>$1.99</td>
</tr>
<tr>
<td>Jordin Sparks</td>
<td>Battlefield</td>
<td>$1.99</td>
</tr>
<tr>
<td>Kings of Leon</td>
<td>Only By The Night</td>
<td>$1.99</td>
</tr>
<tr>
<td>Lady Gaga</td>
<td>The Fame</td>
<td>$1.99</td>
</tr>
<tr>
<td>Zac Brown Band</td>
<td>The Foundation</td>
<td>$1.99</td>
</tr>
<tr>
<td>Eminem</td>
<td>Relapse</td>
<td>$1.99</td>
</tr>
<tr>
<td>Soundtrack</td>
<td>Hannah Montana: The Movie</td>
<td>$1.99</td>
</tr>
<tr>
<td>Brad Paisley</td>
<td>American Saturday Night</td>
<td>$1.99</td>
</tr>
<tr>
<td>Jonas Brothers</td>
<td>Lines, Vines And Try Times</td>
<td>$1.99</td>
</tr>
<tr>
<td>Nickelback</td>
<td>Dark Horse</td>
<td>$1.99</td>
</tr>
<tr>
<td>Jason Aldean</td>
<td>Wide Open</td>
<td>$1.99</td>
</tr>
<tr>
<td>Bob Thomas</td>
<td>Good Life</td>
<td>$1.99</td>
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<tr>
<td>Green Day</td>
<td>21st Century Breakdown</td>
<td>$1.99</td>
</tr>
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<td>Dave Matthews Band</td>
<td>Big Whiskey And The GrooGrux King</td>
<td>$1.99</td>
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<tr>
<td>Darius Rucker</td>
<td>Learn To Live</td>
<td>$1.99</td>
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<tr>
<td>The Dead Weather</td>
<td>Horehound</td>
<td>$1.99</td>
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<td>Shinedown</td>
<td>The Sound Of Madness</td>
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<tr>
<td>Lady Antebellum</td>
<td>Lady Antebellum</td>
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<tr>
<td>Joe</td>
<td>Wilco (The Album)</td>
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</tr>
<tr>
<td>Kenny Chesney</td>
<td>Greatest Hits II</td>
<td>$1.99</td>
</tr>
<tr>
<td>Jamie</td>
<td>Jeremiah</td>
<td>$1.99</td>
</tr>
<tr>
<td>All Time Low</td>
<td>Nothing Personal</td>
<td>$1.99</td>
</tr>
<tr>
<td>Ke$ha</td>
<td>I Am...Sasha Fierce</td>
<td>$1.99</td>
</tr>
<tr>
<td>Soundtrack</td>
<td>Transformers: Revenge Of The Fallen: The Album</td>
<td>$1.99</td>
</tr>
<tr>
<td>Billy Currington</td>
<td>Little Bit Of Everything</td>
<td>$1.99</td>
</tr>
<tr>
<td>DJ Skribble</td>
<td>Total Club Hits 3</td>
<td>$1.99</td>
</tr>
<tr>
<td>Pink</td>
<td>Funhouse</td>
<td>$1.99</td>
</tr>
<tr>
<td>Taylor Swift</td>
<td>Taylor Swift</td>
<td>$1.99</td>
</tr>
<tr>
<td>Theory Of A Deadman</td>
<td>Scars And Souvenirs</td>
<td>$1.99</td>
</tr>
<tr>
<td>Chickenfoot</td>
<td>Chickenfoot</td>
<td>$1.99</td>
</tr>
<tr>
<td>Our Lady Peace</td>
<td>Burn Burn</td>
<td>$1.99</td>
</tr>
<tr>
<td>Keith Urban</td>
<td>Defying Gravity</td>
<td>$1.99</td>
</tr>
<tr>
<td>The Fray</td>
<td>The Fray</td>
<td>$1.99</td>
</tr>
<tr>
<td>Jason Mraz</td>
<td>We Sing. We Dance. We Slam Things.</td>
<td>$1.99</td>
</tr>
<tr>
<td>VARIOUS ARTISTS</td>
<td>Van's Wasted Tour: 2009 Tour Compilation</td>
<td>$1.99</td>
</tr>
<tr>
<td>Sugarland</td>
<td>Love On The Inside</td>
<td>$1.99</td>
</tr>
<tr>
<td>Killswitch Engage</td>
<td>Kilswitch Engage</td>
<td>$1.99</td>
</tr>
<tr>
<td>Various Artists</td>
<td>One Of The Boys</td>
<td>$1.99</td>
</tr>
<tr>
<td>Katy Perry, MGMT</td>
<td>Constellations</td>
<td>$1.99</td>
</tr>
</tbody>
</table>

The band returns with its first studio set since the 2003 album "In the Pursuit of Leisure," entering with 5,103 sold. Digital downloads make up 64% of first-week sales.

The band returns with its first studio set since the 2003 album "In the Pursuit of Leisure," entering with 5,103 sold. Digital downloads make up 64% of first-week sales.

The 2007 "American Idol" champs scores her second top 10 album as her second-set and set arrives with 48,000 sold. Her set also entered and peaked at No. 10 with 110,000.
### Top Pop Catalog

<table>
<thead>
<tr>
<th>#</th>
<th>ARTIST</th>
<th>Title</th>
<th>Number Ones</th>
<th>Label</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Michael Jackson</td>
<td>« Thriller »</td>
<td>1</td>
<td>Epic (Epic/ Virgin)</td>
</tr>
<tr>
<td>2</td>
<td>The Beatles</td>
<td>« Help! »</td>
<td>1</td>
<td>Capitol (Capitol/ EMI)</td>
</tr>
<tr>
<td>3</td>
<td>Queen</td>
<td>« A Night At The Opera »</td>
<td>1</td>
<td>EMI (EMI/ Virgin)</td>
</tr>
<tr>
<td>4</td>
<td>Pink Floyd</td>
<td>« Dark Side Of The Moon »</td>
<td>1</td>
<td>Harvest (Harvest/ EMI)</td>
</tr>
<tr>
<td>5</td>
<td>Whitney Houston</td>
<td>« The Bodyguard »</td>
<td>1</td>
<td>Arista (Arista/ EMI)</td>
</tr>
</tbody>
</table>

### Billboard Top Comprehensive Albums

<table>
<thead>
<tr>
<th>#</th>
<th>ARTIST</th>
<th>Title</th>
<th>Number Ones</th>
<th>Label</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Michael Jackson</td>
<td>« Thriller »</td>
<td>1</td>
<td>Epic (Epic/ Virgin)</td>
</tr>
<tr>
<td>2</td>
<td>Michael Jackson</td>
<td>« Bad »</td>
<td>1</td>
<td>Epic (Epic/ Virgin)</td>
</tr>
<tr>
<td>3</td>
<td>Whitney Houston</td>
<td>« The Bodyguard »</td>
<td>1</td>
<td>Arista (Arista/ EMI)</td>
</tr>
<tr>
<td>4</td>
<td>Queen</td>
<td>« A Night At The Opera »</td>
<td>1</td>
<td>EMI (EMI/ Virgin)</td>
</tr>
<tr>
<td>5</td>
<td>The Beatles</td>
<td>« Help! »</td>
<td>1</td>
<td>Capitol (Capitol/ EMI)</td>
</tr>
</tbody>
</table>

**Notes:**
- "Greatest" is the week's most-streamed songs.
- Wholesale sales and up 60%
- Downloads.

**While Michael Jackson continues to monopolize the Top Comprehensive Albums and Top Pop Catalog Albums charts, the album-singles debate has been dominated by Nothing Else Matters, a single by Metallica, which hit No. 1 recently when it was released as a budget title.**

---

**For more charts and chart details, go to billboard.com. Revised every Thursday.**

---

www.americanradiohistory.com
### Hot 100 Airplay

<table>
<thead>
<tr>
<th>Title</th>
<th>Artist</th>
<th>Label</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. <strong>Please Don't Leave Me</strong></td>
<td>Michael Jackson</td>
<td>Epic/Legacy</td>
</tr>
<tr>
<td>2. <strong>Don't Trust Me</strong></td>
<td>Twista</td>
<td>Get Money Gang/Interscope/Def Jam</td>
</tr>
<tr>
<td>3. <strong>Big Green Tractor</strong></td>
<td>Jason Aldean</td>
<td>Atlantic/Big Machine/Live Nation Entertainment</td>
</tr>
<tr>
<td>4. <strong>Falling For You</strong></td>
<td>Billy Currington</td>
<td>Epic/Columbia Records</td>
</tr>
<tr>
<td>5. <strong>I'm Yours</strong></td>
<td>Jason Mraz</td>
<td>Capitol Records</td>
</tr>
<tr>
<td>6. <strong>It's a Business Doing It With You</strong></td>
<td>Jason Derulo</td>
<td>Island/Republic Records</td>
</tr>
<tr>
<td>7. <strong>Just Hold On</strong></td>
<td>Taylor Swift</td>
<td>Big Machine Records</td>
</tr>
<tr>
<td>8. <strong>Keep Your Head Up</strong></td>
<td>Nicki Minaj</td>
<td>Young Money/Cash Money/Universal Music Group</td>
</tr>
<tr>
<td>9. <strong>I Need a Girl</strong></td>
<td>Drake</td>
<td>Young Money/Cash Money/Universal Music Group</td>
</tr>
<tr>
<td>10. <strong>Lose Yourself</strong></td>
<td>Eminem</td>
<td>Aftermath/Interscope/Def Jam</td>
</tr>
</tbody>
</table>

### Hot Digital Songs

<table>
<thead>
<tr>
<th>Title</th>
<th>Artist</th>
<th>Label</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. <strong>Ready to Love</strong></td>
<td>Ciara</td>
<td>Roc Nation/Def Jam</td>
</tr>
<tr>
<td>2. <strong>Gotta Feeling</strong></td>
<td>Black Eyed Peas</td>
<td>Warner Bros. Records</td>
</tr>
<tr>
<td>3. <strong>Love America</strong></td>
<td>Wyclef Jean</td>
<td>Sony Music Entertainment</td>
</tr>
<tr>
<td>4. <strong>You're a Jerk</strong></td>
<td>Erykah Badu</td>
<td>Sony Music Entertainment</td>
</tr>
<tr>
<td>5. <strong>Pridestory</strong></td>
<td>Trevor Jackson</td>
<td>Atlantic Records</td>
</tr>
<tr>
<td>6. <strong>Your Name</strong></td>
<td>Jason Derulo</td>
<td>Atlantic Records</td>
</tr>
<tr>
<td>7. <strong>I'm Yours</strong></td>
<td>Jason Mraz</td>
<td>Capitol Records</td>
</tr>
<tr>
<td>8. <strong>Just Dance</strong></td>
<td>Lady Gaga</td>
<td>Interscope Records</td>
</tr>
<tr>
<td>9. <strong>Kierra Sheard</strong></td>
<td>Kierra Sheard</td>
<td>Sony Music Latin</td>
</tr>
<tr>
<td>10. <strong>Lose Yourself</strong></td>
<td>Eminem</td>
<td>Aftermath/Interscope/Def Jam</td>
</tr>
</tbody>
</table>

**Notes:**
- Hot Digital Songs chart is compiled from a national sample of data supplied by Nielsen SoundScan. Data is sourced from retail music sales and streaming services.
- Hot 100 Airplay chart is compiled from a national sample of data supplied by Nielsen Broadcast Data Systems. Data is sourced from radio airplay.

### Album Charts

- Hot 100 Airplay chart is compiled from a national sample of data supplied by Nielsen SoundScan. Data is sourced from retail music sales and streaming services.
- Hot Digital Songs chart is compiled from a national sample of data supplied by Nielsen SoundScan. Data is sourced from retail music sales and streaming services.

### Album Charts

- **HOT 100**: The top 100 albums based on sales, streaming, and radio airplay.
- **TOP 200**: The top 200 albums based on sales, streaming, and radio airplay.
- **TOP 40**: The top 40 albums based on sales, streaming, and radio airplay.

### Digital Singles

- **TOP 25**: The top 25 digital singles based on sales.
- **TOP 50**: The top 50 digital singles based on sales.
- **TOP 100**: The top 100 digital singles based on sales.

### Hot Digital Songs

- **TOP 5**: The top 5 tracks based on digital sales.
- **TOP 10**: The top 10 tracks based on digital sales.
- **TOP 15**: The top 15 tracks based on digital sales.
- **TOP 20**: The top 20 tracks based on digital sales.

### Hot 100 Airplay

- **TOP 20**: The top 20 songs based on airplay.
- **TOP 30**: The top 30 songs based on airplay.
- **TOP 40**: The top 40 songs based on airplay.

### Hot Digital Songs

- **TOP 10**: The top 10 tracks based on digital sales.
- **TOP 20**: The top 20 tracks based on digital sales.
- **TOP 50**: The top 50 tracks based on digital sales.

### Award Certifications

- **Gold**: 500,000 units sold.
- **Platinum**: 1 million units sold.
- **Multi-Platinum**: More than 1 million units sold.

### Billboard Charts

- **HOT 100**: The top 100 songs based on sales, streaming, and airplay.
- **TOP 40**: The top 40 songs based on sales, streaming, and airplay.
- **TOP 100**: The top 100 songs based on sales, streaming, and airplay.

### Digital Singles

- **TOP 50**: The top 50 digital singles based on sales.
- **TOP 100**: The top 100 digital singles based on sales.

### Hot Digital Songs

- **TOP 20**: The top 20 tracks based on digital sales.
- **TOP 50**: The top 50 tracks based on digital sales.
- **TOP 100**: The top 100 tracks based on digital sales.

### Hot 100 Airplay

- **TOP 20**: The top 20 songs based on airplay.
- **TOP 30**: The top 30 songs based on airplay.
- **TOP 40**: The top 40 songs based on airplay.

### Hot Digital Songs

- **TOP 10**: The top 10 tracks based on digital sales.
- **TOP 20**: The top 20 tracks based on digital sales.
- **TOP 50**: The top 50 tracks based on digital sales.

### Hot 100 Airplay

- **TOP 20**: The top 20 songs based on airplay.
- **TOP 30**: The top 30 songs based on airplay.
- **TOP 40**: The top 40 songs based on airplay.

### Hot Digital Songs

- **TOP 10**: The top 10 tracks based on digital sales.
- **TOP 20**: The top 20 tracks based on digital sales.
- **TOP 50**: The top 50 tracks based on digital sales.
<table>
<thead>
<tr>
<th>MAINSTREAM TOP 40</th>
<th>ADULT CONTEMPORARY</th>
<th>ROCK SONGS</th>
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<tbody>
<tr>
<td><strong>TITLE</strong></td>
<td><strong>ARTIST / SONG</strong></td>
<td><strong>ARTIST / SONG</strong></td>
</tr>
<tr>
<td><strong>Chart Data</strong></td>
<td><strong>Chart Data</strong></td>
<td><strong>Chart Data</strong></td>
</tr>
<tr>
<td><strong>WAKING UP IN VEGAS</strong></td>
<td><strong>LOVEGAME</strong></td>
<td><strong>I GOTTA FEELING</strong></td>
</tr>
<tr>
<td><strong>LOVEGAME</strong></td>
<td><strong>I’M YOURS</strong></td>
<td><strong>YOU BELONG WITH ME</strong></td>
</tr>
<tr>
<td><strong>I’M YOURS</strong></td>
<td><strong>THE BLACK Eyed PEAS</strong></td>
<td><strong>YOU FOUND ME</strong></td>
</tr>
<tr>
<td><strong>THE BLACK Eyed PEAS</strong></td>
<td><strong>LEMONS</strong></td>
<td><strong>LETTER IN TIME</strong></td>
</tr>
<tr>
<td><strong>LEMONS</strong></td>
<td><strong>DEAR YOUNG MAN</strong></td>
<td><strong>YOU REMAINS THE SAME</strong></td>
</tr>
<tr>
<td><strong>DEAR YOUNG MAN</strong></td>
<td><strong>HAPPY BIRTHDAY</strong></td>
<td><strong>COME ON GET HIGHER</strong></td>
</tr>
<tr>
<td><strong>HAPPY BIRTHDAY</strong></td>
<td><strong>LADY GAGA</strong></td>
<td><strong>HEART IN HAND</strong></td>
</tr>
<tr>
<td><strong>LADY GAGA</strong></td>
<td><strong>SHAGGY</strong></td>
<td><strong>GREATEST</strong></td>
</tr>
<tr>
<td><strong>SHAGGY</strong></td>
<td><strong>TODAY WAS YOUR LAST DAY</strong></td>
<td><strong>BURN IT TO THE GROUND</strong></td>
</tr>
<tr>
<td><strong>TODAY WAS YOUR LAST DAY</strong></td>
<td><strong>BURN IT TO THE GROUND</strong></td>
<td><strong>WELCOME TO THE JUNGLE</strong></td>
</tr>
<tr>
<td><strong>BURN IT TO THE GROUND</strong></td>
<td><strong>WELCOME TO THE JUNGLE</strong></td>
<td><strong>I’VE GOT FRIENDS</strong></td>
</tr>
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<td><strong>WELCOME TO THE JUNGLE</strong></td>
<td><strong>I’VE GOT FRIENDS</strong></td>
<td><strong>IN THE AIR</strong></td>
</tr>
<tr>
<td><strong>I’VE GOT FRIENDS</strong></td>
<td><strong>IN THE AIR</strong></td>
<td><strong>DREAMS</strong></td>
</tr>
<tr>
<td><strong>IN THE AIR</strong></td>
<td><strong>DREAMS</strong></td>
<td><strong>A HOLE IN THE WALL</strong></td>
</tr>
<tr>
<td><strong>DREAMS</strong></td>
<td><strong>A HOLE IN THE WALL</strong></td>
<td><strong>IMMEDIATELY</strong></td>
</tr>
<tr>
<td><strong>A HOLE IN THE WALL</strong></td>
<td><strong>IMMEDIATELY</strong></td>
<td><strong>SNOWBOARD</strong></td>
</tr>
<tr>
<td><strong>IMMEDIATELY</strong></td>
<td><strong>SNOWBOARD</strong></td>
<td><strong>REMEMBER WHEN</strong></td>
</tr>
<tr>
<td><strong>SNOWBOARD</strong></td>
<td><strong>REMEMBER WHEN</strong></td>
<td><strong>WISH YOU WERE HERE</strong></td>
</tr>
<tr>
<td><strong>REMEMBER WHEN</strong></td>
<td><strong>WISH YOU WERE HERE</strong></td>
<td><strong>EVERYTHING IS ON FIRE</strong></td>
</tr>
<tr>
<td><strong>WISH YOU WERE HERE</strong></td>
<td><strong>EVERYTHING IS ON FIRE</strong></td>
<td><strong>DON’T TRUST ME</strong></td>
</tr>
<tr>
<td><strong>EVERYTHING IS ON FIRE</strong></td>
<td><strong>DON’T TRUST ME</strong></td>
<td><strong>HOT TOWN</strong></td>
</tr>
<tr>
<td><strong>DON’T TRUST ME</strong></td>
<td><strong>HOT TOWN</strong></td>
<td><strong>WHERE WILL YOU GO</strong></td>
</tr>
<tr>
<td><strong>HOT TOWN</strong></td>
<td><strong>WHERE WILL YOU GO</strong></td>
<td><strong>25</strong></td>
</tr>
</tbody>
</table>

Already the week's main multiple with multiple no. 1 is on the Adult Top 40 chart, Keith Thomas moves his third chart-topper, in "Her Diamonds" nos. 1). He previously appeared as a guest on Santana’s “Smooth,” which spent a record-equal 26 weeks at No. 1, and with "I Lower My Pants." Thomas Lee owns for most No. 1 to be a solo artist. Among all acts, Nickels has the most No. 1, (Ch, and Thomas’ group Matchbox Twenty is paced with four. D, to San Tolu and Santana also own three No. 1 each.

3. Colby has the top ten No. 1, (Ch, and Thomas’ group Matchbox Twenty is paced with four. D, to San Tolu and Santana also own three No. 1 each.

On Mainstream Top 40, Kelly Perry is the top female artist since 2000 to earn at least two chart-toppers from a single album, "What's Up, I'm Vegas" nos. 2-3. Her other No. 1, "Not A Lot," lasted three weeks; Christina Aguilera, April Lavigne, and Lady Gaga are the other three female artists who achieved the feat this decade.

On the Triple A chart (not without Jack Johnson, LC Cable's most enduring 20th Top 10, as "It's Too Crazy If I Don't Go Crazy Tonight," which included a short final No. 1, to be Dave Matthews Band (Top 10 and Coldplay (No. 16).

Go to www.billboard.biz for complete chart data. Data for week of AUGUST 8, 2009 | CHARTS LEGEND on Page 39

Already the week's main multiple with multiple No. 1 is on the Adult Top 40 chart, Keith Thomas moves his third chart-topper, in "Her Diamonds" nos. 1). He previously appeared as a guest on Santana’s “Smooth,” which spent a record-equal 26 weeks at No. 1, and with "I Lower My Pants." Thomas Lee owns for most No. 1 to be a solo artist. Among all acts, Nickels has the most No. 1, (Ch, and Thomas’ group Matchbox Twenty is paced with four. D, to San Tolu and Santana also own three No. 1 each.

3. Colby has the top ten No. 1, (Ch, and Thomas’ group Matchbox Twenty is paced with four. D, to San Tolu and Santana also own three No. 1 each.

On Mainstream Top 40, Kelly Perry is the top female artist since 2000 to earn at least two chart-toppers from a single album, "What's Up, I'm Vegas" nos. 2-3. Her other No. 1, "Not A Lot," lasted three weeks; Christina Aguilera, April Lavigne, and Lady Gaga are the other three female artists who achieved the feat this decade.
### HOT COUNTRY SONGS

<table>
<thead>
<tr>
<th>Position</th>
<th>Title</th>
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<td>All for Love</td>
<td>Darius Rucker</td>
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<td>You Belong With Me</td>
<td>Lady Antebellum</td>
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<td>Randy Houser</td>
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<td>19</td>
<td>GETTIN' YOU HOME (THE BLACK DRESS SONG)</td>
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<td>20</td>
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### TOP COUNTRY ALBUMS

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<tr>
<td>Zac Brown Band</td>
<td>The Foundation</td>
<td>Reprise</td>
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<td>Alan Jackson</td>
<td>Little Bit of Everything</td>
<td>Capitol</td>
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<td>Keith Urban</td>
<td>Defying Gravity</td>
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<td>Sugarland</td>
<td>Love On the Inside</td>
<td>Republic</td>
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<td>Jamey Johnson</td>
<td>That Lonesome Song</td>
<td>Zane Music</td>
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<td>Kellie Pickler</td>
<td>Kellie Pickler</td>
<td>Gomer Records</td>
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<tr>
<td>Alan Jackson</td>
<td>Good Time</td>
<td>Capitol</td>
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<td>Carrie Underwood</td>
<td>Carnival Ride</td>
<td>Mercury</td>
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<td>George Strait</td>
<td>Troubadour</td>
<td>MCA</td>
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<td>Eric Church</td>
<td>Greatest Hits Volume 1</td>
<td>Mercury</td>
<td>2008-09-02</td>
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<td>Tim McGraw</td>
<td>Anything Goes</td>
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<td>Tim McGraw</td>
<td>Feel That Fire</td>
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<td>Keith Urban</td>
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### TOP BLUEGRASS ALBUMS

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<tr>
<td>Tanya Tucker</td>
<td>My Turn</td>
<td>Rounder</td>
<td>2008-09-02</td>
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<tr>
<td>Eli Young Band</td>
<td>Jet Black &amp; Jealous</td>
<td>Sugar Hill</td>
<td>2008-09-02</td>
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<td>Dierks Bentley</td>
<td>Easy Does It</td>
<td>Universal South</td>
<td>2008-09-02</td>
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<td>Jason Aldean</td>
<td>Off the Highway Hook (EP)</td>
<td>Capitol</td>
<td>2008-09-02</td>
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<td>Montgomery Gentry</td>
<td>Back When I Knew It</td>
<td>Lyric Street</td>
<td>2008-09-02</td>
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<td>Steve Galloway</td>
<td>Townes</td>
<td>Red River Records</td>
<td>2008-09-02</td>
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<td>Jason and Michael Carroll</td>
<td>Up and Down</td>
<td>Reel Music</td>
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<td>Tracy Lawrence</td>
<td>Greatest Hits 3</td>
<td>Last Records</td>
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<td>Darryl Worley</td>
<td>X: Ten</td>
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<tr>
<td>Craig Morgan</td>
<td>Greatest Hits</td>
<td>Republic</td>
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### BETWEEN THE BULLETS

Peter Buffett's fifth album, "Best," features cover versions of songs that were popular on the Billboard charts in the 1990s and 2000s. Buffett was inspired by the success of Buffett's "Best" album, which was released in 1996 and featured cover versions of popular songs from the 1980s. The new album includes songs like "My Heart Will Go On" (Celine Dion), "I Will Survive" (Glenda), and "My Heart Will Go On" (Celine Dion). The album also features a duet with Buffett's daughter, Delta, on "The Power of Love" (Alien - James Last).
**TOP R&B/HIP-HOP ALBUMS**

<table>
<thead>
<tr>
<th>#</th>
<th>Artist/Label</th>
<th>Title</th>
<th>Peak Position</th>
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<tbody>
<tr>
<td>1</td>
<td>D.O.A. (Death of Auto-Tune)</td>
<td>The Cartel</td>
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<td>2</td>
<td>Drake</td>
<td>Nothing Was the Same</td>
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<td>3</td>
<td>J. Cole</td>
<td>Born Sinner</td>
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<td>4</td>
<td>Schoolboy Q</td>
<td>O.L.O (Oxymoron Live Or Die)</td>
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<td>5</td>
<td>T.I.</td>
<td>Paperwork</td>
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**MAINSTREAM R&B/HIP-HOP**

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<tr>
<td>1</td>
<td>Neo</td>
<td>Every Girl</td>
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<td>2</td>
<td>R. Kelly</td>
<td>Break Up</td>
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<td>Erykah Badu</td>
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<td>4</td>
<td>Ne-Yo</td>
<td>Knock You Down</td>
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<td>K. Nipsey</td>
<td>Get Money</td>
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<td>6</td>
<td>J. Cole</td>
<td>Middle Child</td>
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<td>7</td>
<td>The Black Eyed Peas</td>
<td>My Body</td>
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<td>8</td>
<td>Usher</td>
<td>Yearning</td>
<td>8</td>
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<td>9</td>
<td>Aloe Blacc</td>
<td>The Man</td>
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<td>Miguel</td>
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**RHYTHMIC**

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<tr>
<td>1</td>
<td>Ne-Yo</td>
<td>I Need a Girl</td>
<td>1</td>
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<tr>
<td>2</td>
<td>Jennifer Hudson</td>
<td>Baby</td>
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<tr>
<td>3</td>
<td>Solange Knowles</td>
<td>Hit #1</td>
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<td>4</td>
<td>Sean Kingston</td>
<td>Fireburn</td>
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<td>5</td>
<td>The Black Eyed Peas</td>
<td>Express Yourself</td>
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**ADULT R&B**

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<tr>
<td>1</td>
<td>Ne-Yo</td>
<td>Love Me Back</td>
<td>1</td>
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<tr>
<td>2</td>
<td>The Black Eyed Peas</td>
<td>The Time</td>
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<tr>
<td>3</td>
<td>Usher</td>
<td>You Got It</td>
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<td>Ne-Yo</td>
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<td>5</td>
<td>Ne-Yo</td>
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**BETWEEN THE BULLETS: SAADIQ FINDS HIS 'WAY UP CHART'**

Raphael Saadiq's "Way Up Chart" continues its run on Top R&B/Hip-Hop Albums as it earns the Greatest Gainer trophy in its 45th chart week (34-12). Up 89% on this chart and re-entering at No. 101 with a gain of 73% on the Billboard 200, sales were boosted by a $9.99 price tag at Best Buy. The retailer also offered a separate $15 deal for both the album and Saadiq's "Live From the Artist's Den" DVD. The DVD bows on No. 10 on Top Music Video, viewable at billboard.com/biz/charts.

After debuting at No. 8 on Top R&B/Hip-Hop Albums in October, "Way" has earned either Greatest Gainer or Pace-setter honors four times and has spent more weeks on the chart than Saadiq's last three albums combined. It has sold 215,000 copies, according to Nielsen SoundScan.

-Raphael George

Maxwelllands his fourth No. 1 on Adult R&B with separate singles. On the former, "Pretty Wings" his 15-8 for his best chart position since 2001. On the latter, "But I Love You" is 10-3 in its sixth week on the chart.

-Go to www.billboard.biz for complete chart data
### HOT DANCE CLUB SONGS

<table>
<thead>
<tr>
<th>No.</th>
<th>Chart Position</th>
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<tr>
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<td>1</td>
<td>Give Me Everything</td>
<td>Sean Combs, Kelis</td>
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<td>Numb</td>
<td>Linkin Park</td>
<td>Warner Bros.</td>
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<td>Hot For You</td>
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<td>The Show Must Go On</td>
<td>The Police</td>
<td>Be Woolf</td>
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<td>Elephant</td>
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### HOT DANCE AIRPLAY

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<td>Steady as She Goes</td>
<td>Kelly Clarkson</td>
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<td>2</td>
<td>When Love Takes Over</td>
<td>Usher</td>
<td>Virgin</td>
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<td>Let's Get It Started</td>
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<td>Interscope</td>
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<td>Beautiful U R</td>
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### TOP TRADITIONAL JAZZ ALBUMS

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<td>The Four Seasons In One Day</td>
<td>Harry Connick Jr.</td>
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<td>The Merry Widow</td>
<td>Richard Rodgers</td>
<td>Decca</td>
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<td>3</td>
<td>The Essential Cab Calloway</td>
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### TOP CONTEMPORARY JAZZ ALBUMS

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<td>1</td>
<td>The Very Best of Howard Hewett</td>
<td>Howard Hewett</td>
<td>Sony</td>
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<tr>
<td>2</td>
<td>The Very Best of Barbara Streisand</td>
<td>Barbara Streisand</td>
<td>Columbia</td>
</tr>
<tr>
<td>3</td>
<td>The Very Best of Barbra Streisand</td>
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### TOP WORLD ALBUMS

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<td>The Very Best of Paul Simon</td>
<td>Paul Simon</td>
<td>Sony</td>
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<tr>
<td>2</td>
<td>The Very Best of Bob Marley and the Wailers</td>
<td>Bob Marley and the Wailers</td>
<td>Island</td>
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<tr>
<td>3</td>
<td>The Very Best of Stevie Wonder</td>
<td>Stevie Wonder</td>
<td>Motown</td>
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For full chart data, visit www.billboard.com.
### HOT LATIN SONGS

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<td>&quot;Ya Es Muy Tarde&quot;</td>
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<td>&quot;Abusadora&quot;</td>
<td>Jephtah</td>
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<td>3</td>
<td>&quot;Luis Enrique&quot;</td>
<td>Jephtah</td>
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<td>4</td>
<td>&quot;Un Amor&quot;</td>
<td>Jephtah</td>
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<td>5</td>
<td>&quot;Latina&quot;</td>
<td>Jephtah</td>
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### TOP LATIN ALBUMS

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<td>&quot;La Voz de un Hombre&quot;</td>
<td>Alejandro Fernandez</td>
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<td>2</td>
<td>&quot;El Chavo del Ocho&quot;</td>
<td>Alejandro Fernandez</td>
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### REGIONAL MEXICAN AIRPLAY

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<td>&quot;No Me Dejes de Amar&quot;</td>
<td>Jephtah</td>
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<tr>
<td>2</td>
<td>&quot;La Voz de un Hombre&quot;</td>
<td>Alejandro Fernandez</td>
</tr>
<tr>
<td>3</td>
<td>&quot;El Chavo del Ocho&quot;</td>
<td>Alejandro Fernandez</td>
</tr>
<tr>
<td>4</td>
<td>&quot;La Voz de un Hombre&quot;</td>
<td>Alejandro Fernandez</td>
</tr>
<tr>
<td>5</td>
<td>&quot;El Chavo del Ocho&quot;</td>
<td>Alejandro Fernandez</td>
</tr>
</tbody>
</table>

### LATIN POP AIRPLAY

<table>
<thead>
<tr>
<th>No.</th>
<th>Title</th>
<th>Artist</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>&quot;Abusadora&quot;</td>
<td>Jephtah</td>
</tr>
<tr>
<td>2</td>
<td>&quot;Luis Enrique&quot;</td>
<td>Jephtah</td>
</tr>
<tr>
<td>3</td>
<td>&quot;Un Amor&quot;</td>
<td>Jephtah</td>
</tr>
<tr>
<td>4</td>
<td>&quot;Latina&quot;</td>
<td>Jephtah</td>
</tr>
<tr>
<td>5</td>
<td>&quot;Un Amor&quot;</td>
<td>Jephtah</td>
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### TROPICAL AIRPLAY

<table>
<thead>
<tr>
<th>No.</th>
<th>Title</th>
<th>Artist</th>
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<tbody>
<tr>
<td>1</td>
<td>&quot;Yo No Me Manana&quot;</td>
<td>Jephtah</td>
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<tr>
<td>2</td>
<td>&quot;La Voz de un Hombre&quot;</td>
<td>Alejandro Fernandez</td>
</tr>
<tr>
<td>3</td>
<td>&quot;El Chavo del Ocho&quot;</td>
<td>Alejandro Fernandez</td>
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### LATIN RHYTHM AIRPLAY

<table>
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<td>1</td>
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</tr>
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</tr>
<tr>
<td>5</td>
<td>&quot;Un Amor&quot;</td>
<td>Jephtah</td>
</tr>
</tbody>
</table>

### BETWEEN THE BULLETS

Luis Enrique led the inaugural Tropical Airplay chart (Oct. 8, 1994) with "Quienes Tres Tiempo," and topped his second No. 1, "Yo No Me Manana," a month later. With third chart-topper "Yo No Me Manana," returning to the summit for a ninth week (2-1), the artist with the chart’s longest span between No. 1 is marked with a total of 12 weeks spent at the summit (three and six weeks, respectively). "Yo No Me Manana," collected an audience of 3 million (up 11%).

—Raul Ramirez
### Japan Albums Chart

<table>
<thead>
<tr>
<th>Position</th>
<th>Album Title</th>
<th>Artist(s)</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>OASIS</td>
<td>Oasis</td>
</tr>
<tr>
<td>2</td>
<td>THE BEATLES</td>
<td>The Beatles</td>
</tr>
<tr>
<td>3</td>
<td>LED Zeppelin</td>
<td>Led Zeppelin</td>
</tr>
<tr>
<td>4</td>
<td>BEATLES</td>
<td>The Beatles</td>
</tr>
<tr>
<td>5</td>
<td>BEATLES</td>
<td>The Beatles</td>
</tr>
<tr>
<td>6</td>
<td>BEATLES</td>
<td>The Beatles</td>
</tr>
<tr>
<td>7</td>
<td>DIRE Straits</td>
<td>Dire Straits</td>
</tr>
<tr>
<td>8</td>
<td>PINK FLOYD</td>
<td>Pink Floyd</td>
</tr>
<tr>
<td>9</td>
<td>BEATLES</td>
<td>The Beatles</td>
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<tr>
<td>10</td>
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<td>The Beatles</td>
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### United Kingdom Albums Chart

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<tr>
<th>Position</th>
<th>Album Title</th>
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</thead>
<tbody>
<tr>
<td>1</td>
<td>Nevermind</td>
<td>Nirvana</td>
</tr>
<tr>
<td>2</td>
<td>The Black Album</td>
<td>U2</td>
</tr>
<tr>
<td>3</td>
<td>The Smiths</td>
<td>Morrissey</td>
</tr>
<tr>
<td>4</td>
<td>OK Computer</td>
<td>Radiohead</td>
</tr>
<tr>
<td>5</td>
<td>Music for Lights</td>
<td>The Smiths</td>
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### Germany Albums Chart

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<tr>
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<th>Album Title</th>
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</tr>
</thead>
<tbody>
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<td>10</td>
<td>The Black Album</td>
<td>U2</td>
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### European Hot 100 Chart

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<th>Position</th>
<th>Album Title</th>
<th>Artist(s)</th>
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</thead>
<tbody>
<tr>
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<tr>
<td>10</td>
<td>The Black Album</td>
<td>U2</td>
</tr>
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</table>

### Euro Digital Songs Spotlight

<table>
<thead>
<tr>
<th>Position</th>
<th>Song Title</th>
<th>Artist(s)</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Bohemian Rhapsody</td>
<td>Queen</td>
</tr>
<tr>
<td>2</td>
<td>The Shadow of Your Love</td>
<td>Whitney Houston</td>
</tr>
<tr>
<td>3</td>
<td>Like a Virgin</td>
<td>Sarah Jessica Talkington</td>
</tr>
<tr>
<td>4</td>
<td>barley is in your ear</td>
<td>America</td>
</tr>
<tr>
<td>5</td>
<td>Heart Oprah</td>
<td>Miley Cyrus</td>
</tr>
</tbody>
</table>

Koji Kikuta achieves his sixth top 10 set on the Japan Albums chart with "Double Ended Sound (10th Edition)".
PROJECT AHIMSA ALBUM RELEASE TO BENEFIT YOUTH MUSIC PROGRAMS

The nonprofit group Project Ahimsa was founded as a non-violent response to hate crimes against Sikhs and South Asian communities in the United States after the Sept. 11, 2001, terrorist attacks. With the goal of empowering youth through music, the organization began holding benefit concerts to help fund youth-focused music education programs in underdeveloped communities around the world.

"We called [the fund-raiser events] 'Ahimsas,' which means 'nonviolence to all living things' in Sanskrit," Project Ahimsa co-founder Vijay Chhatha says. "Our feeling is that music is the universal language that connects us all."

Since 2001, Project Ahimsa has distributed nearly 80 grants ranging from $1,000 to $1,500 to music education programs in 14 countries. The funds are primarily given to "communities that were suffering from communal violence, high levels of dropout rates or gang violence," Chhatha says. The ultimate goal, he adds, is to hand out musical instruments to kids who wouldn't typically possess such things.

Last year the nonprofit asked music teachers and students around the world to contribute tracks to the album "Global Lingo," which Project Ahimsa will self-release Aug. 11. The set also features music by such acts as Michael Franti & Spearhead, J-Boogie, Miguel Migs and Junior Reid.

"Global Lingo" will be available for $9.99 on iTunes and GlobalLingoMusic.com, according to Chhatha. Proceeds from the album will be reinvested in music programs, he says, which can apply for a grant through ProjectAhimsa.org. — Mitchell Peters

INSIDE TRACK

SHELTON'S 'FIRE' KEEPS ON BURNING

Blake Shelton is still promoting his album "Startin' Fires," which is barely 8 months old and two singles deep. But the country singer has also been in the studio with producer Scott Hendricks, working on what will become his sixth studio album, set for release in 2010.

"That's normally how I make records, over the course of a year-and-a-half or so," says Shelton, who also co-wrote some songs for girlfriend Miranda Lambert's new album, "Revolution," which is due Sept. 29. "I'll go in when I can and record songs that I'm excited about right then, and then when it's time to have a new album we're almost ready every time, which takes a lot of pressure off me."

Shelton says he's cut five songs so far, and "every damn one of them" is worth talking about. "They're all hits to me," he says, "but you never know. It's really a work in progress." Shelton is happy to be working again with Hendricks, who was a new face on his production team for "Startin' Fires."

"I've gotten to know him over the last couple of years, and we're both from Oklahoma," Shelton says. "We've got a lot in common. Our personalities really match up well. And he's a guy who knows every trick in the book to make a great-sounding record. He'll listen to my ideas and put them on a record and has the ability to make them work."

Backbeat
The Grammy Foundation selected 63 high school students from across the United States to participate in the fifth annual Grammy Camp that took place July 11-19 at the University of Southern California. The students worked with Grammy Award winners and nominees and industry specialists affiliated with the Recording Academy during the residential summer music camp. Recording Academy president Neil Portnow (third from left) hangs with Fred Motorola Co. Fund scholarship recipients Noah Corwick, Endea Owens and Richard Tardy (from left) among courtesy of THE RECORDING ACADEMY and JESSE GRAVES/WIREIMAGE.COM.

THE NEW MUSIC SEMINAR

The New Music Seminar, a one-day educational and networking event for artists, managers, music labels and others in the music business, took place July 21 at New York University. The seminar was led by co-founder Tom Silverman and former NMS colleague Dave Lory. Featured keynote speaker Courtney Holt, president of MySpace Music, and included panelists and music industry leaders like Nettwerk Music Group CEO Terry McBride, T/Curve Records founder/CEO Steve Greenberg, MTV host Sway Calloway, recording artist Mickey Factz, producer Sam Hollander, Paradigm Agency president Marty Diamond, Pandora founder/CEO Tim Westergren, OverStage.com director of community Kristin Bredimus and ToyTek president Ian Rogers. Photos courtesy of Jen Kafer

ABOVE LEFT: From left: WiredSat CEO Mark Gluhaim, New Music Seminar co-founder and Tommy Boy Records founder/owner Tom Silverman, Tippin president Ian Rogers, Crystal Hth/Management partner Mathew Drouin, TurnCoCo co-founder Peter Wells, and MySpace "music prez" Courtney Holt


Nickelback was presented with a plaque to celebrate the 2 million copies sold of it's album "Dark Horse" following the band's July 21 show at the PNC Bank Arts Center in Holmdel, N.J. Pictured with Nickelback's Daniel Adair and Chad Kroeger: Roadrunner VP of A&R Ian Burman, Roadrunner president Jonas Nachsin and Nickelback's Ryan Peake.
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- NEXT SINGLE "EVERYWHERE I GO" LAUNCHES IN AUGUST

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