RUNNING ON EMPTY
Artists Protest Use Of Songs In Campaign Ads

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Love For Labels

Where Are The Voices of The Record Companies?

BY SERENA ELTON

At many of the music industry events I attend, I’m the only voice defending record companies. At every conference I’ve attended recently—for NARM—most of the audience believes that recording artists no longer need labels. I’m usually the only one trying to explain that record companies—major or independent, large or small—play a vital role for most acts today.

Much of the bad rap labels get stems from misconceptions about digital music. I’m often the sole voice countering the belief that the first, illegal Napster was so successful because the record companies weren’t ready for digital distribution and chose instead to keep their heads in the sand.

In fact, by 1999, millions of dollars had been spent on archive management systems and metadata preparation at each of the major labels in order to establish a digital distribution infrastructure; efforts to secure permissions from artists and music publishers for digital distribution were well under way. Establishing a legal and operational infrastructure to support the exploitation of digital music took a huge amount of time and effort. An illegal Web site needs less operational infrastructure and no legal preparation. Comparatively, it was easy.

I’m also usually the only one pointing out that the statistics simply don’t support the do-it-yourself model as viable for most artists hoping to make even a modest income from selling recordings. Of the 105,000 new releases that came out in 2008, only 6,000 sold more than 1,000 copies, according to Nielsen SoundScan. MySpace currently has more than 10 million music pages. These figures mean that the vast majority of DIY music isn’t getting much attention—it’s getting lost in the online clutter.

Given the choice, most artists would prefer to focus on their music and leave marketing and promotion to people who know what they’re doing. I recently tried to help a friend who’s releasing his jazz album himself. He had so many questions: “Why can’t I call my label the Blue Note?” “What’s an ISRC?” “What’s a mechanical license?” “How do I write a marketing plan?”

How great would it be to leave these issues to someone who knows how to handle them? And how great would it be, if rather than pay those people, they invested in them?

That’s what record companies do. I’m usually the only one pointing out that the notion of “build it and they will come” doesn’t usually hold true with respect to making music—even if you promote your band with MySpace, Facebook, inmune or whatever new site pops up tomorrow. Getting the attention of potential fans requires effective marketing, and that means combining marketing knowledge with spending real money.

I fear that people are beginning to view me as a nonconformist or a dinosaur. Where is everyone else whose livelihood depends on recorded music? Where are the record-label executives? Where are the members of the Record Academy, who depend on being hired to work on recordings as their primary source of income? Where are all the high-profile recording artists and producers, who wouldn’t be where they are or have what they have if it weren’t for the record companies that fund the creation, distribution and marketing of their recordings? Where are the session musicians and singers who have supplemented their live performance income with session work? Where are the music publishers and non-singer/songwriters who wouldn’t make a fraction of their income if it weren’t for record labels?

If making and selling recordings is no longer a profitable proposition, for lower recordings will be made. And that would shrink the size of the music industry pie for everyone. So where is everyone? Have we thrown in the towel?

Theatrics aside, the recorded-music industry has done a terrible job of managing this public relations crisis. The only voice that most aspiring recording artists or future music business professionals hear is that of the RIAA. And while the RIAA may be qualified to lobby politicians and to use the very limited tools in its arsenal to combat piracy (thanks to the Digital Millennium Copyright Act), it has neither the tools now, nor the credibility to tout the value of record companies.

Those days, those record companies are portrayed, unfairly, as evil, back- ward-looking, grandmother-suing artists’ ogres. There’s much more to the story, and the record companies themselves need to help tell it. They need to have more of a presence at the mainstream music industry conferences and festivals. They need to show the rest of the industry that they still play a valuable role that will be necessary well into the future. And they need to lie there so I won’t feel quite so outnumbered.

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Serena Elton is an assistant professor at the University of Miami’s First School of Music in the Music Business and Entertainment Industry Program. Previously, she was VP of mechanical licensing and repertoire data services for EMI Recorded Music North America. She is also an attorney, licensed in New York and Florida.

FOR THE RECORD

In the 30 Under 30 feature in the Aug. 22 issue, the names of artist BC Jean and songwriter Kashia Briscoe were misspelled. Also, an incorrect age was given for 25-year-old Laura O’Connell of Gupta Media.
MYSPACE ACQUIRES ILIKE
MySpace acquired the social music-discovery service iLike. The deal brings the entire iLike team, including founders Ali and Hadi Partovi, to MySpace, although they will remain based in Seattle. Financial details of the deal weren't disclosed. The deal gives the iLike team a larger user base for its products and gives MySpace the opportunity for innovative development.

CROW SELLS PUB CATALOG
Sheryl Crow sold her music publishing catalog to First State Media Group, a Dublin-based investor in publishing assets. The Wall Street Journal, which first reported the sale, said the deal was valued at about $10 million. Her catalog had been administered by Warner/Chappell Music. First State said it acquired 153 songs released by Crow between 1993 and 2008 and rights to her next two albums.

TRANS WORLD SALES, LOSSES DOWN
Trans World Entertainment reduced its loss to $17.8 million on sales of $165.7 million, for the 13 weeks that ended Aug. 1. That compares with a $19.2 million loss that it posted in the corresponding period of 2008 when sales were $215.2 million. Trans World attributed the 23% decline in sales to a 15% comparable-store decline and store closures. Trans World ended the period with 697 stores in operation compared with the 731 stores it had opened at the end of the corresponding period in 2008.

HERE COMES THE SUN

Retailers Look To EMI Beatles Reissues To Boost Sales

EMI Music's hotly anticipated Sept. 9 release of the remastered Beatles catalog promises to clear away some of the thickening clouds hanging over the gloomy music retail market. But even brick sales of the Fab Four's classics have little hope of slowing the pace of decline in U.S. recorded-music sales.

Pre-orders suggest the Beatles reissues will rack up strong early numbers, even though consumer purchases of "Rubber Soul" and "Abbey Road" will have a hard time matching the extraordinary spike in demand for Michael Jackson's music following the pop star's June 25 death.

The Beatles "will be the biggest physical music event of the year," says Bill Gagnon, VP/GM of North America catalog at EMI Music, referring to the fact that the Fab Four music still isn't available for purchase as legal downloads.

EMI is preparing to ship 4 million copies of the 14 reissues combined worldwide, about half of which will be released stateside, according to industry sources. Despite shortening its initial week of sales by opting for a Wednesday release date, sources expect first-week U.S. sales of the reissues to top 500,000 copies, with first-month sales projected to reach 1.3 million.

That would be an impressive haul, but still far short of Jackson's sales surge, which included U.S. album sales of 3 million during the first four reporting weeks after his death, according to Nielsen SoundScan. To date, Jackson's catalog has tallied posthumous album sales of 4.3 million in the United States, of which 13% were digital, suggesting CD sales of 3.7 million, according to SoundScan data.

Pre-release attention surrounding the Beatles reissues has been boosted by the pending simultaneous release of the "Beatles: Rock Band" videogame. But will the reissues meet the sales expectations of beleaguered retailers? The Beatles catalog is currently logging sales averaging 18,000 copies per week, after posting sales of 1.4 million last year, according to SoundScan.

Traditional retailers will be vying for Beatles sales with nontraditional outlets, some of which have been aggressively marketing pre-orders of the albums.

The cable shopping channel QVC has televised three half-hour Beatles specials highlighting the reissues, which have helped generate pre-orders of 25,000 copies, according to QVC PR manager Denise Kovalovich. Of those sales, the most popular item has been the stereo boxed set, which includes all 12 Beatles albums originally released in the United Kingdom, "Magical Mystery Tour," "Past Masters Vol. 1 and II" and a DVD of mini-documentaries about each album. Sources say the boxed set, which QVC is selling for $240, has accounted for unit sales of 2,500.

Amazon has also been racing to capture pre-orders, with sources estimating it has sold 5,000 copies of the boxed set. Amazon is selling it for $179.99. The set carries a $165 wholesale cost.

Despite the success of Amazon and QVC in snaring boxed set pre-orders, traditional retailers like Best Buy, Target and Wal-Mart are still expected to capture the lion's share of the reissue sales.

Because of the boxed set's elaborate packaging, EMI needed sufficient lead time to manufacture the set, so it collected pre-orders from retailers in early July, manufacturing 33,000 copies of the set to meet those orders.

Amazon and other accounts later increased their orders in response to unexpectedly strong demand, forcing EMI to allocate its limited supply of the set among retailers until it could manufacture more. To meet demand for boxed set pre-orders, Amazon has resorted to polling one-stop in search of supply, sources say. EMI is expected to churn out additional sets by the end of September.

With the Beatles reissues available only on CD, market observers are waiting to see if they can lend any discernable boost to overall physical sales by attracting consumers who no longer buy music at brick-and-mortar stores.

But even the formidable one-two punch of Beatles reissues and posthumous Jackson sales isn't likely to reverse the accelerating slide in U.S. recorded-music sales. Year to date through the week that ended Aug. 16, U.S. sales of albums and track-equivalent albums (where 10 track downloads equal an album) totaled 296.1 million copies, down 8.9% from the same period last year, when sales of albums and TEA tallied 324.4 million, down 4.5%.

Still, retailers are banking on the Beatles to provide some post-stummer and year-end holiday cheer. Aside from rare exceptions, such as the relatively high-selling 2006 reissue album "Love" for the Cirque du Soleil show of the same name and the deluxe DVD release of "Help!" in 2001, "the Beatles always perform," says Newbury Comics head of purchasing Carl Mello. "It always seems that something new happens when something Beatles-related."
LEGAL MATTERS

CAMPAIGNS TEST BOUNDS OF MUSIC COPYRIGHTS

by BEN SHEFFNER

What's a political campaign rally without music? A boring, stilted affair.

What's a campaign rally with music? A moneymaker for copyright and election lawyers.

Believe me, I've been there. When I joined the legal staff of John McCain's 2008 presidential campaign, the last thing I thought I'd be dealing with were interesting music copyright issues. But that's exactly what I encountered, right at the time I was trying to concentrate on my main task of making sure the votes were fairly counted in November. (They were: Barack Obama won fair and square.)

Every few days, it seemed, we would hear of a performer or band complaining that the campaign had improperly used a song and threatening us with a lawsuit. Heart, Van Halen, John Mellencamp—I lost track after a while. Believe, and still do, that the threats were unfounded, but they did raise interesting issues that aren't fully resolved to this day.

Here was a typical scenario: the campaign would play songs before a rally, to warm up the crowd. But a few days later, we'd read an article, or receive a lawyer's letter, where the performer expressed her outrage that the McCain campaign had used "her" song without permission, and would demand that we stop.

One such incident involved Heart, which was less than thrilled when the campaign played its 1977 hit "BarraCuda" to announce the arrival of former Alaska governor and Republican vice presidential candidate Sarah Palin, known since her high school basketball days as "Sarah BarraCuda.

Our position was that we were entirely right under the law. To play music in a public place—whether a restaurant, an ice rink or a political rally—one needs only a license from the publisher. Of course, these licenses aren't negotiated individually. Rather, venues or event organizers obtain blanket licenses, which cover millions of songs, through performance rights organizations. And the McCain campaign had paid good money for our ASCAP and BMI licenses, money that would eventually make its way to the songwriters and composers whose music we played. (Under U.S. law, a license fee isn't owed to the record label for such performances.)

But what about performers who, because they didn't write their songs or generally assigned all rights in their recordings to the label, don't own relevant copyrights? Do they have the right to block public performances of their songs? They argued yes—but not under copyright law. Rather, some claimed that the McCain campaign's use of their songs falsely implied that they had endorsed the candidate, constituting a violation of the federal trademark statute known as the Lanham Act. Or they asserted that the use of their voice violated "their" right of publicity under state laws, just as it would constitute a violation to use their face on a Wheaties box without permission.

Such theories in the case of musical performances are untenable, and, I believe, unfounded. But they did get something of a boost from two recent decisions by federal courts in California, in different contexts.

In the first, Jackson Browne sued McCain, the Ohio Republican Party and the Republican National Committee over a YouTube video made by a Ohio Republican Party staffer that included a portion of Browne's song "Running on Empty." Last February, the court refused to dismiss Browne's claims, citing, among other cases, Bette Midler's 1988 victory over Ford Motor in a case involving a Midler "sound-alike" singer. (The Browne case, in which I participated as one of McCain's attorneys, has since been settled.)

And a separate, ongoing case brought by Don Henley raises similar issues. Henley has sued GOP Senate candidate Chuck DeVore of California over two "parody" videos in which the original lyrics for "The Boys of Summer" and "All She Wants to Do Is Dance" were swapped out for new lyrics that mock DeVore's opponent, Sen. Barbara Boxer, D-Calif. What's most interesting about the suit so far is a U.S. District Court judge's July 8 decision that Henley may pursue his Lanham Act false endorsement claim on "Dance"—even though Henley doesn't own any copyright interest in the song and his voice doesn't appear in the DeVore video.

With the rise of YouTube and other online video platforms, anyone with a video camera and an Internet connection is now a potential media consultant, able to cut and broadcast their own attack ads—many of which will inevitably include music.

Music lawyers, and their counterparts in the 2010 campaigns, should be gearing up for a very busy year.

Ben Sheffner is a copyright attorney who has represented music studios, TV networks and record labels. He is the author of the Copyrights & Campaigns blog (copyrightsandcampaigns.blogspot.com).

941-2009 JIM DICKINSON
Memphis Music Icon Dies At 67

Renowned producer/session musician Jim Dickinson, a key figure in the Memphis music scene for more than four decades, died Aug. 15 in Memphis Extended Care Hospital, where he was recovering from heart surgery. He was 67.

Born in Little Rock, Ark., Dickinson moved with his family to Memphis in 1949. By 1958, he had formed his first band, the Young Rascals, at the University of Tennessee. The band was later rechristened as theiself a valued session musician, finding work as a pianist at Memphis studios like American, Ardent and Sound of Memphis.

By the late '60s, he was playing piano on the Rolling Stones' "Wild Horses" and joined the Dixie Flyers rhythm section, which played with Brook Benton, Albert Collins and James Carr. The Flyers moved to Miami in 1970 to work with Atlantic Records producer Jerry Wexler, and went on to play on recordings by Aretha Franklin, Sam & Dave, Delaney & Bonnie, Jeffery Walker and other artists.

By the mid-'70s, Dickinson began making his mark as a producer, working with the boards for recordings by a wildly diverse range of acts: Big Star; Tav Falco's The Panther Burns; Al Green; and the North Mississippi Allstars. Over the years, Dickinson shared his memories of Dickinson with Billboard: "Jim Dickinson was the keeper of the crazy flame, the king of the Memphis weirdos, the soul of American music."

"From sharecropper songs and juke joints to moonshine and murder ballads, Jim was the last free spirit, the nut job on the outskirts of town telling the secret history of rock 'n' roll."

"Jim Dickinson was a crazy-free genius who knew the difference between good and bad music and he was not afraid to tell you. All good musicians know when the magic is happening. Jim was a trickster who created the magic moment when everybody is swinging, growing, rockin' and rollin' 'til the break of dawn."

"While working on [my 1990 album] 'Otis,' I swear go-karts were used to get everybody on the beat. Jim was always telling stories... that somehow helped you solve that day's problem. The lessons were never direct. Like a hoopie-up Zep master, he tricked you into doing the very thing you said you couldn't. Jim Dickinson created a space for your pay-chore to thrive.

"Good musicians also know the magic happens between the notes—that's where Jim lived. Working with Jim was like joining a cult—a secret society where the eternal essence of rock 'n' roll would be slowly revealed. Jim's bullshit detector was on 11. He understood exactly what makes good roots music and he got that to pour out of you."
The longest running single in billboard hot 100 history.

JASON MRAZ

I'M YOURS

J-
your happy little hippie song just made history!
Congratulations and much love from your Atlantic Family.
TOP OF THE POPS

Hot 100 Records Fall As Multiformat Reach Boosts The Black Eyed Peas, Mraz

Two milestone achievements on this week’s Billboard Hot 100 illustrate the importance of digital track sales and multiformat appeal on chart performance.

The Black Eyed Peas mark a record 20 consecutive weeks at No. 1, as “I Gotta Feeling” (Interscope) spends its eighth week in the top slot, immediately on the heels of a 12-week run at No.1 for its “Boom Boom Pow,” breaking Usher’s previous record of 19 straight weeks at the top of the chart with “Yeah!” and “Burn” in 2004 (billboard.biz, Aug. 19). Meanwhile, Jason Mraz’s “I’m Yours” (Atlantic) marks a record 70th week on the Hot 100, breaking the previous record of 69 weeks on the singles chart that LeAnn Rimes set with “How Do I Live” in 1998.

Digital downloads played a big role in the respective chart longevity of the Peas and Mraz. The Hot 100 ranks the most popular songs in the United States based on Nielsen BDS-monitored radio airplay, digital download and physical single sales and streaming data.

The Peas’ “Boom Boom Pow,” released to digital retailers 20 weeks ago, sold more than 100,000 downloads in each of its first 17 weeks of availability and is the best-selling track downloaded in the United States so far this year, with 3.9 million copies sold, according to Nielsen SoundScan. The song also topped Billboard’s sales-based Hot Digital Songs chart for its first 10 weeks. The follow-up, “I Gotta Feeling,” sold more than 200,000 in each of its first eight weeks on track, ranking up total sales of 2.1 million, according to SoundScan.

Mraz’s “I’m Yours” has spent 58 weeks on the digital songs chart and has steadily generated U.S. digital sales of 4.4 million, making it the third-highest-selling digital song of all time after Flo Rida’s “Low” (5.1 million) and Lady GaGa’s “Just Dance” (4.5 million).

The advent of iTunes and other digital song retailers, SoundScan’s tracking of digital sales since 2003 and the Hot 100’s inclusion of that data beginning in 2005 affected the dynamics of the 51-year-old Hot 100. In the pre-digital era, commercially available physical singles were often deleted from the marketplace after a specific amount of time, limiting how long songs could remain on the chart. (Songs are removed from the Hot 100 after 20 weeks if ranked below No. 50.)

Today, the continued availability of digital tracks long after their release can extend the life span of a Hot 100 hit. Without the consistent availability of their respective digital songs, the Peas’ and Mraz’s record-breaking tenures on the chart may not have been attainable.

The broad-based appeal of the Peas and Mraz singles also helped them generate significant radio airplay, the other leading component of the Hot 100. Both of the Peas tunes are multiple-week-chart-toppers on the all-format Hot 100 Airplay chart, prompting Interscope Geffen A&M president of marketing and sales Steve Berman to observe, “The Black Eyed Peas’ record-breaking feat is a phenomenal achievement that underscores Will.i.am’s ability to craft songs that instantly resonate with music fans.”

Mraz’s “I’m Yours” peaked at No. 6 on the Hot 100 Airplay chart but has spent a whopping 50 weeks on the tally, thanks to multiformat airplay. It is the only track to reach No. 1 on each of the following four radio-based charts: Mainstream Top 40, Adult Contemporary, Adult Top 40 and Triple A. It has also appeared on Latin Pop and Smooth Jazz, and this week it debuts at Rhythmic thanks to its “I’m Yours” sampling in part to a reggae-tinged remix of the song.

“It will not go away,” says Chares Fruge, PD of CBS Radio’s adult top 40 KSCF San Diego. “It baffles me that it still tests the way it does and without any hint of burn. This particular song is an anomaly, like John Mayer’s ‘Daughters’ or Santana’s ‘Smooth,’ and it will be around for a long time.”

Atlantic Records Group chairman/CEO Julie Greenwald says the enduring appeal of “I’m Yours” is a tribute to Mraz’s songwriting gifts and the major’s efforts to work the song at radio. “I’m Yours” is that rare, magical song,” she says, “that has struck a chord with millions of people and will live on for many years to come.”

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Mon Amie(Street)

Dynamic Pricing Download Site Snares RED

Music consumption in the digital world seems to exist between two extremes: one where consumers demand prices, and the other extreme, where consumers pay very little or nothing.

At one end, online retailers like iTunes and Amazon sell tracks at fixed prices, with little variation. That’s fine for serving consumers who know what they want, but it doesn’t encourage them to discover new music.

At the other extreme, services like Spotify and Last.fm allow users to stream tracks for free, which is great for risk-free discovery, but not so great for translating those discoveries into sales.

Somewhere in the middle lies Amie Street, a site where consumers demand prices, track titles, and bands.

The site has been growing steadily since its founding in 2006, striking deals with the Orchard, CD Baby and independent labels along the way.

This week, Amie Street announced one of its biggest partners yet: Sony Music’s RED distribution catalog. RED didn’t confirm the number of labels that the deal covers, but Amie Street says they include ATO (My Morning Jacket, David Gray, Brendan Benson), MRI (The Black Crowes, Less Than Jake, Third Eye Blind, Cooking Vinyl) (The Prodigy) and Glassnote (Phoenix).

“Our deal with RED sends a huge message,” says Joshua Boltuch, who co-founded Amie Street. “More and more people are realizing that the variable pricing model is viable and can drive sales.”

Tracks on Amie Street start between free and 15 cents, depending on the site’s agreement with the artist or label. As demand for the track rises, so does the price, topping out at 99 cents.

RED VP of digital strategy Chris Frankenberg says that almost all its labels were interested in working with the site. “We are very sensitive to the needs of our labels, and we took the time to listen to their thoughts,” he says. “Some labels were apprehensive at first, and we addressed their questions about how the model worked. A small number are sitting out, but a very significant amount of our catalog will go up on the site.”

That catalog includes hot-selling new releases, older titles and albums by emerging artists. “It’s a great place for smaller bands because of Amie Street’s recommendation programs and the fact that they attract an audience that is genuinely interested in exploring music,” Frankenberg says.

Boltuch adds that any losses a label sees on blockbuster albums will be marginal. “If the demand for something is very high, the price will go up very quickly,” he says. “There are also additional marketing opportunities in place for the band—a lot of fans will post on their blogs that they scored a copy of the album for cheap, and that will drive sales and traffic to the site. Even if the price is higher by the time someone else gets here, it will still be lower than other sites.”

Amie Street also offers services other sites don’t, such as its Download for a Difference program, which allows labels and artists to offer special deals that benefit the charity of their choice. “It’s a great program not only from an altruistic standpoint, but a marketing standpoint,” Boltuch says. “Not only is the artist going out and promoting the program to their fans, the charity is also doing outreach and directing traffic to the site.”

In terms of discovery, the site’s recommendation engine allows users to import information from their iTunes libraries, Hype Machine profiles and other sources. “The strength of this recommendation engine was a big selling point for us,” Frankenberg says. “I used it to test it out and wound up finding albums I didn’t even know existed.”

IF RED continues to be impressed by the site, it bodes well for Boltuch’s greater ambitions. “I do want to make deals with other major-owned labels and even majors,” he says. “We’re talking to people and if some of them are starting to get it.”

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Chart champs: THE BLACK EYED PEAS (above) and JASON MRAZ (right)
Specialized Wealth Management for the Music Industry

After 20 years of serving the music industry, our financial advisors know exactly what it takes to get and stay on solid ground. We can help you streamline your cash flow, manage your assets, and most importantly, create a plan designed to provide financial stability on the road ahead. For more information, call Thomas Carroll, Senior Vice President, Sports and Entertainment Specialty Group, SunTrust Investment Services, Inc., at 404.724.3477 or visit suntrust.com/talent.
Second Wind
Ali Dee Finds His Groove As A Producer/Songwriter

It’s the question that every struggling recording artist eventually faces: Should they give up their dream and quit chasing the stars? It took Ali Dee, who has written and produced music for the movies “Speed Racer” and “Alvin & the Chipmunks,” about a decade to reach that crossroads.

In 1990, Dee was a rapper in an act called Next School that released “Settin’ an Example” on Atlantic. Three years later, he was a solo artist rapping his way through his “Bring It On” album on Capitol Records. By 1998, he was back in a band with Mister Jones, which issued “Hail Mary” on A&M. Then he released an RCA single, a cover of “Baby Got Back,” as the Grand Skee in 2001.

During that time he also produced and wrote “Nuthin’ to Lose” for Big Daddy Kane, which appeared on the “Juice” soundtrack, under the auspices of Hank Shocklee’s production team the Bomb Squad. After leaving the Bomb Squad in 1993, he wrote and produced tracks for M.O.P. and Intrigue.

“As a songwriter, artist and a producer, all I worried about is records,” he says. “All I worried about was Nielsen BDS and SoundScan and touring. No one said, ‘There is a whole other world out there called “Hollywood” where you can make money.’”

While signed to Universal Music Publishing Group, his songs got placement in “Pleasantville” and “American Pie,” which he says opened his eyes to a revenue stream that he was never aware of before.

In 2002, he finally decided to quit pursuing a career as a recording artist and has been chas-ing music work in the movie business ever since. The first step was to form his own publishing company, Canvas 1, which is affiliated with BMI and has an administration deal with Kobalt.

At first, things moved slowly. “I contacted all the music supervisors and movie producers I know and then started cold-calling people,” he recalls. “I told them, ‘I am your guy, I can do any genre.’ Everybody was receptive on the surface, but six months later, I had no callbacks.”

Just as Dee began to wonder whether a career as a non-paying songwriter was in the cards, he got a phone call from the music supervisor for “American Pie,” who explained that he needed four songs by the following day. So Dee wrote and demo-ed four tracks to the supervisor’s specifications for a movie that turned out to be “Big Fat Liar,” directed by Shawn Levy. All four of Dee’s songs were placed in the film.

He subsequently had songs placed in “Robots” and “Night at the Museum” that he either wrote or remixed. “Hollywood is a small community and my name began to spread, so I got more work,” Dee says.

His biggest break came in the fall of 2006, when Fox Music senior VP of film music Mike Knobloch told him over lunch that a bunch of songwriter/producers were demoing tracks for a new Chipmunks movie. “I told him, ‘I got to get in on that,’” he says.

Dee landed a gig as executive music producer of the movie, for which he demo-ed approximately 100 songs, including 20 originals, covers of hits like Green Day’s “Boulevard of Broken Dreams” and a cappella versions of classics like “Sixteen Tons” and “Chain Gang”—all sung at half speed so that they could be sped up to Chipmunks pitch. The 2007 movie hit big, became a best-selling DVD and won the American Music Award for best soundtrack.

Dee now owns and operates his own production facility in New York called Deetown Entertainment, which has six recording studios and 11 employees, including songwriters, producers and musicians. “Everybody who works for me is a long-time friend,” he says.

Beyond movies, Deetown is now making its way in the ad agency world, having produced music for Best Buy, AT&T and Sony Ericsson TV commercials. Dee also finds himself lucky in the studio, working with artists for the tween genre. He has produced and co-written music for Miley Cyrus, including the song “Let’s Do This,” which appeared on the soundtrack to “Hannah Montana: The Movie,” produced the Jonas Brothers songs that appeared in “Night in the Museum,” and co-wrote and produced a song for Mitchell Musso called “You Didn’t Have To Walk Away,” which is on his self-titled debut album for Walt Disney Records.

This work has led to Dee producing Noah Cyrus and Frankie Jonas for the title track to the animated film “Pony,” which opened recently in the United States.

His career hasn’t turned out the way he originally planned, but Dee says he is gratified by his recent success. He marvels, “I have platinum records on my wall, too.”
QUESTIONS
with BARRY HOGAN
by COURTNEY HARDING

While big, splashy festivals struggle and fold, All Tomorrow's Parties has continued to build momentum by staying small and focusing on left-of-center artists. Attending the festivals, which have been held in the United Kingdom, Australia and the United States, sometimes requires driving for hours to catch bands in unusual, out-of-the-way locales. Nonetheless, the events continue to sell out.

Barry Hogan founded ATP 10 years ago after growing disillusioned with the London club scene. Hogan, who works hard to ensure disposable pop acts don't make it past the front door, teams with select artists to curate the festivals. The next ATP will take place Sept. 11-13 at Kutsher's Country Club in Monticello, N.Y., and features the Jesus Lizard, Animal Collective and the event's curators, the Flaming Lips.

1 How has the recession affected ATP? Has there been a drop in attendance, given the travel and lodging costs associated with the fests?
We have seen some numbers dropping on a few events, but I think that could also be attributed to competition, especially in the U.K. When ATP started in 2000, there were no alternative festivals. All you had was Reading, Glastonbury and V festival. Now there are hundreds of people copying a lot of what we have been doing for the past 10 years, and the amount of people who think they can be a promoter and start a festival is turning into an epidemic in the U.K. Most of them are clueless, too.

2 What sets the ATP audience apart from other festivals?
We offer an alternative to bigger corporate festivals. ATP's concept of having a curator select the lineup is like a friend you trust with a good record collection making a mixtape. Our crowd is loyal and they prefer an environment where they get to see great bands, with great sound, in a small intimate setting that is free of sponsorship.

3 You recently launched the festival in Australia and are gearing up for a second weekend in New York. What other expansion plans do you have?
We have always wanted to do something in Japan but until we find the right site, we will put that one on ice.

4 Why do you think last year's New York show did well, compared with your previous efforts to expand into the United States?
The fact that we had My Bloody Valentine's first U.S. show in 16 years was a big factor. Also the venue in upstate New York is close to the model we have successfully worked on in the U.K. for the past 10 years. The events in L.A. were good, but to educate people that the event is a weekend getaway didn't seem so easy in L.A., so I figured New York would be a better place to do it.

5 How do you pick venues and locations?
We try to pick places that are unique. Picking a field for 30,000 people isn't exactly creative and Kutshers, the venue we used in New York, was indoors so the weather didn't affect us. The capacity is only 2,800, so it was the complete opposite of most events because it's so small. The fact that you could buy a pass for three days and stay on site in the Catskills in this crazy holiday resort that looked like the hotel in "The Shining" was exciting. You could walk around the site and see people like Kevin Shields drinking with his pals in the bar or you could play cards with Steve Albini in the games room.

6 Besides ATP New York, what other events are you working on?
Starting in December we are celebrating the 10th anniversary of ATP. We are staging two events in the U.K. Weekend one (Dec. 4-6) is curated by My Bloody Valentine and features MBV, Sonic Youth, Sun Ra Arkestra and De La Soul and will be sold out. Weekend two (Dec 11-13) is our 10th birthday and is made up of previous ATP curators like Yeah Yeah Yeahs, Modest Mouse, the Breeders, Tortoise, the Melvins, Dirty Three and ATP recording artists like Fuck Buttons. Deerhoof and some staff favorites to celebrate a festival that everyone expected to fall flat on its face 10 years ago.
The Ties That Bind
Cisco Courts Labels With Social Media, E-Commerce Tools

Record labels that want to get closer to their artists’ fans are getting an assist from technology giant Cisco.

In its most direct effort yet to cater to the specific needs of entertainment industry clients, Cisco is pitching its new Eos software platform to such big-media content creators as record labels and film studios looking to build customized Web sites.

Direct-to-consumer marketing platforms already exist, including ReverbNation, UltraStar, echo and TopSpin. But few can offer a system capable of handling the traffic demands that major media companies face.

Cisco unveiled Eos at the International Consumer Electronics Show in January. Warner Music Group, the first company to announce that it will use the new product, signed up with Cisco for the creation of Eos-powered artist sites for Paramore, Trey Songz, Halestorm and Sean Paul. That relationship was recently expanded with WMG’s commitment to launch 1,200 more sites by the end of the year, including ones for Estelle and Lupe Fiasco.

“What we’re trying to do,” says Dan Scheinman, GM/senior VP of Cisco’s Media Solutions Group, “is to go to places that have a lot of content and need low and loss of Web sites” and let them build many interactive, community-based Web sites.

While social-networking giants like MySpace and Facebook already provide a place for fans of a given artist to gather, the Eos platform allows artists to create their own mini-social networks within their respective Web sites. This allows participating artists to offer a more customized mix of content and communication tools than are available at larger sites.

It also helps labels address one of their most pressing needs: the ability to build direct relationships with consumers and to own the resulting data. Access to user data played a key role in the major labels’ involvement in the MySpace Music joint venture and has been cited as one of the barriers to any Facebook-run music service as well. While an artist-run social network is likely to generate far less traffic than the larger online communities, insight into the “superfan” likely to join is considered valuable information by labels still struggling to understand their customers.

WMG turned to Cisco because “we understand as a music company that we are highly reliant on technology innovation to transform our future business, but we’re not a technology company,” says Michael Nash, Warner executive VP of digital strategy and business development.

The Eos platform gives labels, artists and managers the tools to run the day-to-day operations of their sites themselves. Historically, platform providers worked directly with these artists and managers to implement changes and oversee their Web sites, which took up a lot of time and resources.

Providing multiple ways of monetizing content is one of the key functions of Eos. The software allows labels to place ads on artist sites and enables them to create different tiers of access—one level could be free while a VIP level requires an annual subscription.

WMG plans to aggressively pursue a range of revenue models, Nash says. “We will implement every conceivable business model across the whole spectrum of sites,” he says, adding that each site will be treated differently.

This is particularly useful for labels like WMG that are making expanded rights—or 360 deals—a core element of their strategy. For example, if a WMG imprint has a stake in an artist’s touring and merchandising revenue, it will have both the incentive and the technological ability to incorporate those products and content into their artist sites. Working with a single platform rather than multiple software applications pieced together can help a label manage costs, reduce the time it takes to post new content and maximize revenue.

Perhaps the greatest value of new content management and e-commerce platforms like Eos lies in their ability to provide labels with the tools to build relationships outside of the traditional album release cycle. As retail marketing opportunities decline, labels must find new ways of generating revenue. Innovating the always-on activity of social networks and engaging fans throughout the year will be a key part of these efforts.

“We talk about 360,” Nash says. “But 365 is extremely important as well.”

—Antoniu Bruno

ALL TOGETHER NOW
There are charging stations, and then there’s Parat Solutions’ Parasyanc dock. Whether used for massive iPod song-swapping parties or perhaps for more legitimate uses, the Parasyanc can charge and sync up to 20 iPhones and iPods simultaneously. The dock itself is about 12 inches by 10 inches and connects to a computer with just USB cable. The Parasyanc is compatible with iTunes—just open the program and all 20 devices appear as synaptic options. Users can transfer the same songs to all devices or pick and choose among them.
Parat, which hasn’t released pricing information, recommends that would-be buyers contact the Berwyn, Pa., company to receive a price quote. —Antoniu Bruno

Bits & Briefs

EPIC ARTISTS ON McDONALD’S SITE
Epic Records has agreed to provide music videos for an online branded jukebox initiative called VideoBox. Created by developer RedLever, VideoBox allows advertisers to create custom online music video sites with exclusive content from participating labels. Epic is providing music videos from Prince, RedOne, The Fray, Sarah Monahan, Atoms for Peace, Beck, Stereolab, The White Stripes and The Black Keys.

ILIKE GOES MOBILE
Epic Records is launching its and its artists’ mobile phone services in concert with new retail sales. Epic also has also joined the mobile phone service will also be available via the company’s mobile app.

HOT MASTER RINGTONES (Aug 29, 2009)

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

www.americanradiohistory.com
### NO DOUBT
**SUMMER TOUR 2009**

#### City Attendance

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**742,188 COME OUT TO WELCOME BACK NO DOUBT**

www.americanradiohistory.com
**Fresh Faces**

Emerging Acts Look For Ways To Expand Their Audience

This has been a particularly fertile year for self-starting Latin music acts embracing the opportunities afforded by the Internet and home recording. Here are three that are not only making unique music but also have a plan to get that music to a wider audience.

**JULIANA BARRIOS**

Until recently, Juliana Barrios had a sign on her bathroom mirror that read, “I can do everything alone!” But a promotion of her album “La Vida Se Va” progresseled, Barrios realized she needed some outside help. Barrios—formerly half of the tropical/pop duo Bachá, which was nominated for a Latin Grammy Award in 2005—has been quietly working on her own since Sony Latin signed Bachá last year. The singer/songwriter’s solo debut is worth the wait. Produced by Cuban guitarist Ahmed “King” Barroso, “La Vida” is a lush mix of danceability and nostalgia, peppered with funk and the traditional rhythms of Barrios’ native Colombia.

Barrios released the album in April on her own Manga Biche Records label, with most of the songs published by her Manga Biche publishing company. A graduate of the Berklee College of Music, Barrios financed everything on her own with a day job as a salesperson at a Ralph Lauren store in Miami. “La Vida” is distributed physically through a deal with Miami-based retailer/distributor Reyes Records and online through iTunes, CD Baby and other outlets.

**LATIN NOTAS**

**Leila Cobo**

Barrios just finished shooting a video of the single “Papi” and hired a radio promotion company to work the track at tropical and pop radio and through DJ record pools. She also plans to hire a publicist for TV and press promotion, and she’ll handle her own bookings.

**PATJÉ**

Born in Marseilles, France, to a French father and a Spanish mother, singer/songwriter Patjé performs a contemporary mambo reminiscent of Lou Bega. His music’s happy-go-lucky rhythm and strong bass acccents are a definite departure from what’s typically heard on tropical radio. And it’s finding a spot on the charts: “Gogo,” the first single from Patjé’s album “Pasaporte,” is No. 18 on Billboard’s Tropical Songs chart.

“Pasaporte” will be released Oct. 6 on Patjé’s own label, Patjé SARL, and a national distribution deal is currently being negotiated with an indie distributor. Patjé is handled and promoted by MS Music Promotion, the indie company/label launched by former Univeris Records radio executive Silvestro Perin, who met Patjé through former Univeris marketing VP Lupe de la Cruz. De la Cruz, who knew Patjé through a mutual friend, urged the artist to record predominantly in Spanish (French and English are also in the mix) and to change “Gogo” from a bilingual track to Spanish-only for a better shot at airplay. Patjé will begin a media tour later this month.

**DELEXILIO**

The 3-year-old fusion sextet Delexilio imbues Cuban rhythms and Latin percussion with a bluesy, bilingual mix of rock and funk. The New York-based band was formed by Cuban-American vocalist/guitarist David Sandoval, who previously played in mainstream rock and alternative bands before looking up with a multicultural group of musicians.

Sandoval, who has a day job working in the legal department of a biotech company, paid for the recording of Delexilio’s self-funded debut and released it in May on his own KIZA imprint. The album is available through iTunes, Amazon, CD Baby and other online vendors.

Although Delexilio has a local fan base in New York, it’s seeking broader distribution and a publishing deal with the help of new manager Ricardo Company, who met the band through mutual friends. Company programs AOL’s Latin stations and is a former Latin charts manager for Billboard. In the meantime, Sandoval is looking into a radio promotion plan that will likely target college and alternative radio, as Delexilio’s songs are bilingual.

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**App In Hand**

Joan Sebastian’s new album “Pegadito Al Corazón” (Musart/Balboa) has set a few mobile music milestones.

It’s available for streaming on one of the iPhone apps for a regional Mexican artist. It marks the first time Sebastian’s recordings are available through a mobile platform in Mexico. It represents the debut of music from digital distributor Orchard on the dominant Mexican mobile carrier Telcel.

“Pegadito Al Corazón” came out on iTunes Aug. 18, a week before its physical release. In addition, Sebastian’s Jukebox iPhone app will allow consumers to stream 50 songs from the artist’s catalog, as well as the new album, for $1.99. The app will be rotated with different songs and “Pegadito Al Corazón” will disappear from the app’s playlist after a trial period. The app will also include links to buy the album on iTunes.

AT&T will be the exclusive provider of ringtones and ringbacks from “Pegadito Al Corazón” for two weeks beginning Aug. 14, while Telcel will have exclusive ringtones through its own mobile store for a longer period of time.

AT&T’s Media Mall mobile entertainment content store will include Sebastian as a featured artist and send text messages promoting the album to subscribers who’ve purchased Latin music, according to Balboa Records content manager Federico Baptista.

“We think the radio app will drive track sales,” says Nathan Thompson, mobile marketing manager at the Orchard, which handles indie Musart/Balboa’s digital distribution.

Thompson doesn’t think streaming the album will discourage consumers from buying it: “The risk of cannibalization is low but the upside is great,” he says. “We are not going to try to force them to buy albums if they are not buying albums today.”

“Te Ira Mejor Sin Mi,” the first single from “Pegadito Al Corazón,” is doing well at radio, reaching No. 11 on Billboard’s Aug. 22 Hot Latin Songs chart.

While Thompson says Boost Mobile and other pre-paid mobile services are popular with the regional Mexican audience, multiple apps would have to be created for the variety of handsets available. The iPhone offers “a better platform to develop on,” Thompson says.

Sprint’s mobile music store exclusively debuted Sebastian’s 2007 album “No De Madera” before general release. But most of the unit-based transactions came from ringtone sales, not full tracks.

Baptista says the app “is a bit of an experiment. We like to stay ahead of the game,” adding that other Balboa acts could get their own apps if Sebastian’s is successful in driving sales.

In the meantime, the Orchard is rolling out Musart’s catalog in Mexico through a new deal with Telcel, making songs from Paquita La Del Barrio and Pitbull’s TVT albums available for the first time to mobile users in Mexico.

—Ayala Ben-Yehuda

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**LIBERMAN TO LAUNCH TALENT SHOW**

Liberman Broadcasting will launch a new 13-week talent show in early October on its new Spanish-language network, Estrella TV. “Tengo Talento, Mucho Talento” will feature contestants ranging from singers and dancers to magicians and comedians. Auditions were held recently in Los Angeles, Houston and Dallas. The program will be taped in Los Angeles and the winner will be determined by an audience vote during a live finale.

The winner will receive a cash prize of $100,000 and an opportunity to launch a career, whether as a recording artist or a performer on Estrella TV. Pepe Garza, the influential programmer for Liberman’s regional Mexican stations XE Pipeline and XEKS Riverside, Calif., will be one of show judges.

—Ayala Ben-Yehuda
Brothers Of The Road

Indie Duo Scores Stewart Opening Slot, Then Charts Thanks To On-Site Sales

The benefit of a key supporting slot to an artist's career has been much debated through the year.

In some cases, particularly with superstar tours, an opening act often winds up playing to empty seats while fans buy beer and T-shirts before the main attraction comes on. In fact, some bands, including Coldplay, have eschewed opening-act status completely, opting to tour as headliners only to establish marquee value.

Pappalardo says the opportunity to share the stage with a superstar like Stewart can be an important one for a developing artist. "For a young band who has been slugging it out in clubs, performing in front of that many people on a nightly basis is a tremendous opportunity," he says. "What the band does with that opportunity will determine whether or not they make it to the next level.

Management took care of getting the "Upstage" barcode registered with Nielsen SoundScan, so sales are counted just as any other retail transaction would be, Boulware says. The Kin began touring with Stewart July 24 in Houston and scanned enough sales from the first five shows to crack the Heatseekers Albums chart at No. 37 in the Aug. 15 issue.

"Under the right set of circumstances I'd love to find the right (label) partner for this," Boulware says. "I don't know if this band needs a label in the traditional sense of A&R, but we need a partner to help keep them on the road, help with marketing. Radio is never going to happen for us at this level, because we just don't have the resources to work it, even if it was the right answer, which we're not convinced it is."

The band has scored licensing deals for placements like those on "Army Wives," MTV's "The Hills" and "The Real World" and an NFL pregame Super Bowl promo on NBC.

The deals were struck with "people who really care about these bands and are working to try and help them, even if they have no stake in it," Boulware says. "Through those kinds of things, they generate enough income to keep themselves moving, to hire people to pitch film and television, and keep them out on the road and do the things we need to do. Do I hope someone would feel passionate enough about this band to get involved? Yes. Do I think we can do it on our own? Absolutely."
**Global News Line**

**CHINA TO APPEAL WTO RULING**

China will appeal a World Trade Organization ruling that orders an end to state control of movie, book and music imports, said Ministry of Commerce spokesman Yeo Jian at an Aug. 17 news conference. The WTO’s Aug. 12 ruling followed a complaint brought by the United States, but Yao said China’s import channels for media products “are completely unimpeded.” China must file its appeal within two months or the ruling will go to a vote with WTO member countries. In the ruling, a WTO panel concluded that China violates free-trade commitments it made upon joining the organization in 2001, by forcing imported media products to be routed through Chinese state-owned companies.

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**BRIT AWARDS SET DATE**

The U.K. trade organization BPI says the 2010 BRIT Awards will take place Feb. 16 at London’s O2 arena. It will mark the 30th staging of the awards ceremony. Terrestrial broadcaster ITV will broadcast the BRITs live. The nominations launch event has been confirmed for Jan. 18 at London's IndigO2 venue. It will include live performances and will be broadcast on ITV2.

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**GINTHÖR NAMED SONY AUSTRIA GM**

Philip Ginthör has been appointed GM of Sony Music Entertainment Austria in Vienna, effective Sept. 15. He will report to Edgar Berger, CEO of Sony Music Entertainment GSA (Germany, Switzerland, Austria) in Munich. Ginthör will replace Stefan Klimk, GM of Sony Music in Vienna since 2002. Together with senior VP of domestic GSA Willy Ehmann, Ginthör will be responsible for Sony Music’s local GA repertoire strategy. Ginthör is originally from Columbia Germany and Four Music. Ehmann will take over responsibility for those labels.

**State of Confusion**

**ISPs Hold Key To Taiwan's 'Three Strikes' Law**

TAIPEI, Taiwan—The Taiwanese recording industry remains confident that a new anti-piracy law will have a significant impact on file sharing, despite concerns about how it will be implemented.

Under amendments to the Copyright Act, file sharers who are identified by rights holders as infringing on copyrights will receive automated notice-and-takedown orders from their Internet service provider. After a third warning, an ISP can disconnect an accused infringer. Customers can file counter-notices against any order they feel is wrong.

The law, passed in April, goes into effect Dec. 15. ISPs, rights holders and the Taiwan Intellectual Property Office, a division of the Ministry of Economic Affairs, are determining how the law will work, including how to define infringement and identify infringers.

While drafting intellectual property legislation is usually the responsibility of the IP office, the legislator who first introduced the bill failed to specify the government’s enforcement role, according to TIPO deputy director general Margaret Chen. That means ISPs and rights holders must reach a consensus on how to enforce the law, something that has proved a stumbling block in other countries.

“The task now,” Chen says, “is how we implement it.”

Chen insists the IP office will only grant ISPs “safe harbor” protection from copyright infringement claims if they implement and enforce a graduated response system. But having seen similar efforts stumble in France, New Zealand and the United Kingdom, the IFPI wants the responsibilities of ISPs spelled out as clearly as possible.

“We have seen positive developments in our discussion of voluntary standards of practice with the major ISPs,” says Benjamin Ng, regional counsel for the IFPI in Hong Kong. “But we still urge TIPO to adopt graduated response language into the implementation regulations.”

Most Taiwanese ISPs seem in favor of cooperation. “I can’t tell you what problems we may have with implementation,” says Daphny Lin, a spokesperson for Chunghwa Telecom, which owns HiNet, Taiwan’s largest private ISP. “What I can say is that we will comply with the rules once we know them.”

But there is still confusion over exactly what those rules are, according to Julian Wu, a consultant to the Taiwanese Internet ASSN and director of FarEastTone Telecommunications, parent of seednet, Taiwan’s No. 2 private ISP. “TIPO is (effectively) saying each ISP can find its own way to implement three strikes, but the basic guidelines haven’t been explained,” Wu says. “We have submitted many questions to TIPO, but have got no response.”

Recorded-music sales in Taiwan have fallen sharply in recent years, which labels blame on Internet piracy. Sales of recorded music slumped from $137.3 million in 2004 to $59.1 million in 2006, according to the IFPI. Unlike other Asian markets, Taiwan's legitimate digital business has been slow to take off and was worth just $8.1 million in 2008, little changed from the previous year.

Many executives remain optimistic that the government’s wide commitment to the music business will ensure that the three-strike law will succeed in curtailing piracy. And Chen insists that “the degree of consensus among TIPO, rights holders and ISPs is pretty high.”

But Wu warns that ISPs won’t be pressured into doing the government’s work for it. “ISPs can only consider TIPO’s interests,” she says. “It’s extremely difficult to implement the three-strike law—so all ISPs will take consistent action. No one will implement the law alone.”

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**SPEAKING IN TONGUES**

**Afrikan Artists Find Mainstream Success In South Africa**

JOHANNESBURG—Once maligned as the language of apartheid, Afrikaans is now at the center of a thriving music scene that is speaking to a wider audience in South Africa.

The Afrikaans language, derived primarily from 17th-century Dutch, is spoken by about 60% of South Africa’s white population and 4.5 million of its total population of 49.3 million. While there has long been a niche music scene in the language, Afrikaans acts are increasingly crossing over to the English-speaking mainstream.

While South African albums sales tallies aren’t broken out by language, Lianne May’s country-pop debut, “Vergeet My Nêê” (Mozi Musiek), won the best-selling album honors at the South African Music Awards in May, the first time an Afrikaans-speaking artist had won the award in 2004. In addition, Elizma Theron and Nicholas Louw’s pop debut “Kom Ons Vliê’r Kans” (Select Musiek) won in two new categories for best-selling full-track download and best-selling true tone (transistor).

“I’ve always seen a tremendous opportunity in Afrikaans music,” says EMI South Africa CEO Irving Schlossberg. “At the moment there’s really a wave of new pop and rock acts who are stimulating the market.”

Schlossberg has begun “rebuilding” the label’s Afrikaans roster, signing eight Afrikaans-speaking artists this year—including TV star turned singer Sorina and folk act RKO—to implement established stars like pop singer Steve Hofmeyr. Other major labels are also investing in the sector, recently the preserve of indie labels.

Naomi Le Roux, head of Sony Music South Africa’s Afrikaans division, says Afrikaans artists are increasingly important to the label’s domestic roster, “This market is capable of delivering double- and triple-platinum albums, even in the bad times,” she says, citing Afrikaans pop stars Dozi & Nianell and talent show alumna Andriette Normand and Kobus Muller as acts to watch.

Universal Music South Africa recently signed a deal with Pretoria-based independent label Fantasia Musiek,

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> **By Diane Coetzee**
New Workout Plan
Labels Seek Higher Music Fees From Australian Fitness Clubs

BRISBANE, Australia—The Phonographic Performance Co. of Australia is muscling in on gyms and fitness clubs Down Under in an attempt to boost revenue through higher music fees.

The PPCA, which licenses sound recordings on behalf of record labels and recording artists, is also serving up a new deal to restaurants, but both sectors have pledged to fight the proposed rate hikes.

Gyms pay a music tariff of 96.8 cents Australian (81 cents) for each fitness class. But since December 2005, the PPCA has been seeking a higher rate of either $4.54 Australian ($3.82) per member per month or a fee of 99 cents Australian (83 cents) for each visit that isn’t part of a monthly membership.

When the fitness sector insisted the rates should remain the same, the PPCA sent its proposal to Australia’s Copyright Tribunal in December 2006. The tribunal heard final arguments in July and is expected to make a decision on the rate dispute next year.

“We are proposing a substantial increase in percentage terms,” PPCA CEO Stephen Peach says. “But music has a real value and it helps drive a lot of these businesses. It’s time for a fairer deal.”

The PPCA claims the fitness sector generates annual revenue of $1 billion Australian ($840 million) and is enjoying double-digit growth. However, the fitness sector disputes that figure.

Susan Kingsmill, president emeritus of 900-member trade association Fitness Australia and owner of Hincare Fitness Club in Sydney, says established 1,000-member businesses like hers have experienced a 10% drop-off in attendance and revenue in the past 18 months. She claims the tariff hike will represent 5%-10% of many operators’ gross income. “We won’t roll over and pay it,” she says.

The gym chain Fitness First, which operates 100 facilities in Australia, estimates that annual music fees for an average-size center will rise from $1,500 Australian ($1,200) to more than $80,000 Australian ($67,000). It described the move as “the biggest threat the industry has ever experienced.”

The PPCA itself enjoyed a record year in 2008, when its revenue surged 19% to $20 million Australian ($16.9 million), driven mainly by increases in public performance revenue. During the same period, labels organization the Australian Recording Industry Assn. reported a 12% decline in recorded music sales to $371 million Australian ($312 million).

The tribunal has given no indication how it will rule. But in 2007, it approved the PPCA’s proposal for a dramatically higher music tariff for nightclubs, which pay $1.05 Australian cents (88 cents) per patron, up from the previous rate of 7 cents Australian (6 cents).

While it waits for a decision, the PPCA has opened up another front with the nation’s restaurants. It’s proposing a new tariff based on seating capacity, the average price charged for main meals and other factors, replacing the current rate based on seating capacity alone.

The PPCA wants to introduce the new rates Oct. 1 but John Hart, CEO of trade organization Restaurant and Catering Australia, says they are “unfair and unjustified.”

“It’s a huge hit and has the capacity to wipe out a third of restaurants’ net profit,” Hart says, adding that while his members want rates to remain the same, they are keen to settle the matter without another tribunal.

In the meantime, fitness bosses warn a PPCA victory would be an empty one for artists and labels.

“Because our core business is fitness, not music, the decision would then be, ‘How can we eliminate or reduce the amount of music we use?’” Kingsmill says. “The great tragedy would be that we will not be playing Australian music.”

Music has a real value and it helps drive a lot of these businesses.”
—STEPHEN PEACH, PPCA
MONSTERS 
BALL

Four Indie Rockers Team Up As Monsters Of Folk —A New Supergroup For A New Label

BY MITCHELL PETERS

ON A HAZY mid-August morning at the swanky Viceroy hotel in Santa Monica, Calif., indie rock royalty Conor Oberst, Jim James, M. Ward and Mike Mogis—who have gathered to promote their new band. Monsters of Folk—are nestled on a mustard-colored couch in a quiet room with all-yellow vintage decor that resembles a set from a Stanley Kubrick film. At the moment, however, their concerns are based in hard reality. The band is attempting to understand the purchase options for three new Monsters of Folk songs made available on iTunes in late July to stir buzz for their forthcoming album. “Isn’t it like, if you buy them you get the rest of the record?” asks Oberst, who enjoys a solo career and also leads the band Bright Eyes with producer Mogis. “Do you buy the record and get three songs now? Is that it?” James, the bearded frontman of My Morning Jacket, gestures in agreement. “Oh, that’s different,” says singer/songwriter Ward, admiring the idea, before taking another bite of a blueberry pastry. (Ward splits his time between a solo career and the She & Him collaboration with actress Zooey Deschanel.) Mogis is skeptical. “I don’t think it’s that way,” he says to Oberst. “If you buy those three songs, I think you get a discount when the record comes out.” “Like a coupon in the mail, or something?” Oberst asks with a laugh. After another minute of discussion, the artists agree that it’s best to leave such questions to the business folks. “It’s the 90s, man,” James says with a grim. “It’s a confusing time to be alive and be a musician with all that shit.”

The Monsters of Folk may not be fully aware of the marketing strategy for their self-titled debut—due Sept. 22 in the United States on Shanrri-La Music, the label run by Jeff Ayeroff and funded by Steve Bing. (Rough Trade will release the album in Europe. P-Vine Records in Japan and Spunk Records in Australia.) But the chemistry among the foursome is as obvious during the interview as it is on the new 15-song album, which displays an effortless blend of classic rock, alt-country and folk tunes that flawlessly combine each contributor’s musical style. The grouping not only works on the creative side—it also presents a significant opportunity for marketing the new album with three established fan bases.

Monsters of Folk dates back to June 2003, when Oberst and Mogis caught My Morning Jacket’s performance during Field Day at Giants Stadium in East Rutherford, N.J. “We were blown away and became friends,” Mogis says.

The following evening, James was invited to play a solo acoustic set at a last-minute show with Bright Eyes and Beth Orton at the Bowery Ballroom in New York. “That night we had this idea, like, ‘That was fun, and we should play a few shows like that together,’ ” Mogis says. Ward also came to mind because he opened a 2001 tour for Bright Eyes.

In 2004, the artists joined together for a theater tour during which the road crew dubbed the foursome “Monsters of Folk,” because “we were all such legendary folk players,” James jokes. The name stuck, and the musicians vowed to collaborate when time permitted.
On July 17, the group made the new album’s first single, “Say Please,” available for streaming and as a free download on MonstersOfFolk.com. The song was serviced to radio on that same day and debuts this week at No. 29 on Billboard’s Triple A radio chart.

Shangri-La Music co-president Jeff Ayeroff first heard about the group through veteran art director Gary Burden, who “kept pimping me on this record,” saying, “You’ve got to hear this record, you’ve got to hear this record,” he says. After being captivated with the music, Ayeroff asked the Monsters to consider signing to Shangri-La Music, whose roster also includes Jerry Lee Lewis, the Duke Spirit, Band of Skulls and the Pretenders.

“I hadn’t met any of them prior to it, but I was intrigued by the idea of the record,” he says. “Being old enough to have seen other collaborative records become very interesting, I knew these things can be magical.”

To help promote the new album, Shangri-La Music head of promotion and marketing Michael Plen traveled to about 15 U.S. cities to preview it for radio, film, TV and retail. “When you sat down and got people’s attention away from all the intensity of their daily lives and walked them through the breadth of this record, they were amazed at the caliber of it,” Plen says. “When people heard ‘Say Please,’ the one consistent question I got was, ‘Is this album really that good?’” On this Wilco-meets-Jayhawks cut, Oberst and James swap verses and harmonize on the uplifting chorus, “Hold out your hand, say please.”

Shangri-La Music head of online marketing Cory Llewellyn says the single quickly generated buzz from blogs, but the real action came about a week later when the three new songs were released to iTunes July 27. Mogis had the right idea at the outset. The threesong bundle—“Say Please,” “Dear God (Sincerely M.O.F.)” and “The Sandman, the Brakeman and Me”—is part of iTunes’ Complete My Album initiative, which gives customers who have already purchased songs from an album the opportunity to buy the whole thing without paying full price.

“I got a lot of demanding phone calls,” Llewellyn says, citing interest from companies like MySpace and Yahoo. “Usually it takes having to call and reach out to people, no matter what the record is.”

DIGITAL UNDERGROUND
One of the larger challenges of marketing Monsters of Folk, Llewellyn says, is informing fans that the band includes some of the best-known names in independent rock. So Llewellyn encouraged the artists to reach out to their respective fan bases.

Flatorn Management co-founder Mike Martinovich, who manages My Morning Jacket and James’ solo career, says a Monsters of Folk alert was sent to approximately 40,000 My Morning Jacket fans.

“After that, I noticed a giant spike in Monsters of Folk [Web site] traffic,” Llewellyn says. “These are obviously the early adopters, but it’s when we started promoting it from the individual band sites that we started seeing big traffic.”

Awareness of the project was also heightened in late July, when Ticketmaster sent a concert presale e-mail blast to a database of customers who had previously purchased tickets to concerts by My Morning Jacket, Ward, Bright Eyes and Conor Oberst & the Mystic Valley Band. It provided a password that gave fans first crack at purchasing tickets and included a link to the exclusive iTunes songs. (Each song has sold 4,000 downloads, according to Nielsen SoundScan.)

“That was the first thing we did to let people peek behind the curtain of what this was going to be about and let them know there would be a tour to support it,” he says. “There was a lot of talk about whether there was going to be a tour, so that was a way to hit two birds with one stone.” He says no money changed hands for this promotion.

In early August, the label posted 10-second teaser videoclips with Monsters of Folk music to the band’s Web site and social networks like MySpace and Facebook. The video footage was from Flip-cams that Shangri-La gave to each member of the group. (The “Say Please” teaser features a split-second shot of the quartet posing for a photo shoot; “Dear God” shows Mogis, Ward and Oberst surrounded by stems of roses.)

“People are finding out about [the band] in different ways, so we’re using [those sites] to tease different songs,” Llewellyn says. “We’re going to try and leak more stuff as we get closer to the release date.” The band also plans to release a video for “Say Please,” but a date hasn’t yet been confirmed.

Deals haven’t been locked down for film or TV, Plen says, but he expects they will be by fall. “I’m finding that people in that world very much want to work quite a bit with it,” he says. “There are a number of film and TV shows that have already come forth.”

When people heard “Say Please,” the one consistent question I got was, “Is this album really that good?”

—Michael Plen, Shangri-la Music

Band of brothers (from left): Conor Oberst, Mike Mogis, M. Ward and Jim James
GANG OF FOUR
Since the announcement of the Monsters of Folk album, media outlets have been quick to compare it to the Traveling Wilburys, the late-'80s supergroup of George Harrison, Jeff Lynne, Roy Orbison, Tom Petty and Bob Dylan. Although the Monsters of Folk have already been called a "supergroup," James (who he feels more comfortable with being referred to as a "superior" group. "They were really a supergroup, because every one of them could fill stadiums on their own," James says. "We're all fortunate to have had some success, but we're still thinking of this as a project, as a band." Oberst doesn't seize the opportunity to modify James' statement. "Well, [Oberst] is the only one who can probably fill a stadium at this point," he says, "and we're close behind you, bud." From start to finish, the Monsters of Folk project took almost two years (and then three years before that of talking about it), according to Oberst. "A lot of planning went into it, because we wanted it to be perfect circumstances." The album was recorded in 16 days, with recording time split between studios in Malibu, Calif., and Omaha, Neb., according to Mogis, who played a variety of instruments on the set and also served as its producer. The band says all the songs on the album will be credited to Monsters of Folk, and that each member switched off playing instruments. "Each started with someone's concept and the other three helped fill it out," Oberst says, adding that the group didn't rehearse before entering the studio. "Then we would sit around and help each other finish the lyrics, arrange the songs and maybe someone would suggest to change this chord or make this part longer or shorter." Oberst, James and Ward trade vocals so seamlessly that at times it's difficult to discern who's singing. "That's something we wanted," Mogis says. "There are obviously times when it's distinct who's doing what, vocal-wise, but there are also times when it sounds like a group." James notes that ego never got in the way during the collaborative songwriting process. "It's not like there was a really strong vision that you'd get pissed off about and say, 'Fuck you! The chorus needs to be that long!" he says with a laugh. "Nobody ever got their feelings hurt. It was just a constant exchange of ideas."

Given their individual resumes, the band members' album should succeed at retail, according to some indie music stores. Grimey's co-owner Doyle Davis says that each member is a top seller at his Nashville store; their most recent album releases "all hit No. 1 on our sales chart, and in most cases stayed in the top 10 for weeks, if not months," he says.

Davis predicts the Monsters of Folk album will "sell well out of the box. We'll probably order in the 90-120 (copy) range. We definitely can move over 100 pieces in a week if it's a hot indie-centric title for us." One key driver to that, Davis adds, is whether his store receives a copy of the album to play for customers. "If you make a great record and give me a copy to play in the store, that's the main thing I need to sell some records," he says.

INDIE ICONS
Representatives for Monsters of Folk agree that the band's upcoming tour will help expose the project to a mass audience. The group will embark on a 17-date North American theater tour, beginning Oct. 13 at the Orpheum Theater in Vancouver and wrapping Nov. 9 at the Academy of Music in Philadelphia. From there, the band will head to Europe for eight performances. There's also talk of the group playing dates in Australia and Japan, according to Fat

One Eskimo
Kristian Leontiou is an ambitious man. While most emerging artists would have been content to represent themselves visually with a press photo, Leontiou decided he wanted a cartoon. And he didn't stop with a single image —Leontiou created an entire animated series to accompany the self-titled debut from his band, One eskimo.

Before Leontiou even outlined the animation, he wrote One eskimo's music—catchy, ambient pop. Comparisons to Coldplay have been thrown around, and while One eskimo is fuzzier and slightly more experimental, its soaring melodies are similar to those of the superstar band. This project isn't Leontiou's first foray into music. In 2004, he released a successful solo album that spawned the chart hit "Story of My Life." But he became unhappy with the direction his career was heading and recruited drummer Adam Falkner, guitarist Pete Rinaldi and bassist Jamie Sefton, who flesh out his soundscapes with the kind of musicianship rarely found in this kind of rock.

The songs spawned the cartoons, which feature a plucky Eskimo who gets cast out of his snow globe by evil spirits he has to battle in order to put his world back together. Leontiou conceived them to accompany the band's music, and they're usually projected during the band's live performances. Although the album comes out Sept. 22, Warner Premiere will make the cartoons available on iTunes for 99 cents each starting Aug. 31.

"The animation project was developed for digital platforms," says president Diane Nelson, who says the company has the rights to develop and expand the series. "I see this as a new product category. I think we're going to see the rise of the visual album." The company is planning a viral campaign through a Web site, Oneeskmomusic.com, and a deal with Starbucks, which will place in stores 9,000 "pick of the week" cards that will allow users to download both a song and a video.

In addition to his music, Leontiou says he was inspired by cartoons like Snoopy and the U.K. holiday cartoon "The Snowman," but his animation isn't for kids. "It's not geared at anyone, really," he says. "I think they can cross over and appeal to lots of different audiences." Clearly, they appeal to critics—the cartoon that accompanies the new single "In Your Arms" was honored with a 2008 British Animation Award.

"The audiences have been very receptive so far," Leontiou says. "I think they appreciate the fact that we have such a visual live show, and it's something we're quite proud of."

AMAZING BABY
Part of the Wesleyan-to-Brooklyn indie-rock circuit that includes MGMT, Boy Crisis and Das Racist, Amazing Baby principals Will Roan and Simon O'Connor started a band when their jobs as ringtone designers failed to sate their creative appetites. Now a quintet, the band opened gigs for Cold War Kids and MGMT and found an audience in the United Kingdom on the strength of its debut EP, "The Infinite Fucking Cross." Amazing Baby's neo-psychedelic album, "Rewind," has sold 2,100 copies since it came out June 14, according to Nielsen SoundScan.

BAND OF SKULLS
Although the act's name makes its members seem like devil-horns-throwing metalheads, Band of Skulls sounds as though they might be more inclined to worship Jack White, whose influence can be felt all over their debut album, "Baby darling doll face honey." The band from Southampton, England, recently landed a coveted spot on the "New Moon" soundtrack and was featured as an iTunes Free Single of the Week in April. Its debut album, released March 6, has sold 11,000 copies, according to SoundScan.

THE DUKE SPIRIT
The Duke Spirit could have fallen prey to the curse of early NME hype, but the London-based, female-fronted band has gained considerable momentum. Its second album, "Neptune," is full of noisy alt-rock with well-placed touches of '60s pop, and it has sold 25,000 copies in the United States, according to SoundScan, since its 2008 release. The quartet released a compilation in February that was sold at Target stores in conjunction with an Alexander McQueen fashion collection, which was inspired by singer Liela Moss. The Duke Spirit is currently opening for Incubus.

—By Cortney Harding and Jillian Mapes

**GANG OF FOUR**

**CONOR OBERST & THE MYSTIC VALLEY BAND**

**BRIGHT EYES**

**CONOR OBERST**

**SHE & HIM**

**YIM YAMES**

**MY MORNING JACKET**

**AMAZING BABY**

**ONE ESKIMO**

**BAND OF SKULLS**

**THE DUKE SPIRIT**

**DEPTHS CHARGE**

**INDIE ICONS**

**TREE FOLK**
The Billboard

Q&A with Jeff Ayeroff

The Co-CEO Of Shangri-La Music Talks About His Label’s Approach, The Importance Of Artists’ Images And Why ‘Musicians Need A Home’ BY ROBERT LEVINE

ALTHOUGH PLENTY OF entrepreneurs are entering the music business, few are starting labels. And most who do lack either money or experienced executives. Shangri-La Music has both—to say the least. Funding for the independent label comes from Steve Bing—he of the airplane former President Bill Clinton used to take American journalists Laura Ling and Euna Lee home from North Korea—a real estate developer and movie producer who financed “Beowulf” and “Shine a Light,” among other films. The executive team is headed by co-CEOs Jeff Ayeroff and Jon Rubin (who also co-founded Rock the Vote). Ayeroff also helped found Virgin Records America, was once co-president of Sony’s the Work Group and most recently served as vice chairman of Warner Bros. Records. Although Ayeroff disdains the term “360 deal,” the label signs artists to deals that allow it to make money on more than recordings. Shangri-La takes an approach to artist development that involves a staff of experienced executives using both old-fashioned promotion and marketing tools and new media. The artist roster is impressive as well, featuring veteran acts and newcomers alike—some of whom were sought by several labels. The label will help put out Willie Nelson’s new “American Classic” album in a partnership with Blue Note, and it released the last Pretenders project, “Break Up the Concrete.” It signed the Monsters of Folk (see story, page 18), an indie supergroup made up of Conor Oberst, Jim James, M. Ward and Mike Mogis. And it has several promising new acts, including One eskimO, the Duke Spirit, Band of Skulls and Amazing Baby (see story, page 20). “I’m one of the guys who has been around a long time—I was one of the kids and now I’m one of the old men,” Ayeroff jokes. “But I still love the fact that somebody can walk in and just amaze you.”

Tell me about Shangri-La Music. The idea was to start a label—a small label—in a way that we can participate in other things besides recorded music. But to use the model of a label in terms of the way we promote artists.

You have funding from Steve Bing, as well as a staff that includes some very respected executives. But is it an odd time to be starting a label? Yes and no. Yes in the sense that it’s very hard to make money on recorded music. No in the sense that other parts of the business are thriving and there’s still a need for the services a label can provide.

We know how to talk to artists. Musicians need a home, and Shangri-La is a pretty good home. We thought it was an appropriate name. Where else would somebody want to be than a place called Shangri-La? Steve owned the name (from his film production company), and so it was perfect.

I know you hate the term “360 deal.” But are your contracts with artists like that? Honestly, they all differ. And what’s right for a veteran artist like Chrissie Hynde might not be right for a group like Monsters of Folk or a newer act like Amazing Baby. So every deal is different. With some artists we have everything. With some artists we have everything except publishing. With some artists we have music and merchandise.

You were consulting for a while after you left Warner Bros. How did you get involved with Shangri-La? I met Steve when we worked on the Jerry Lee Lewis album [“Last Man Standing—The Duets”]. He remembers seeing Jerry Lee a long time ago and it really affected him. It’s a passion project. I had that same connection to Roy Orbison, who I got to work with long ago, so we bonded over that. So that’s a passion of ours.

But the business isn’t all about that. We’re obviously passionate about music. But the aim here is to make money as well as release great records, in the tradition of the great labels. I was lucky enough to work for some of those labels at a time when they combined those things: A&M in the ’70s, Warner Bros. in the ’80s, Virgin in the ’90s.

At A&M and Warner Bros., you made videos that went a long way toward establishing the visual identities of some of the artists you worked with. Is that still important? Yeah. The community is much more sophisticated than it was when I first started doing it. Then it was, “Whoa, I’m a musician, I don’t make films.” But people like Madonna learned very quickly what she wanted. Today when somebody walks in they usually have much more visual language.

You’ve also done some cool vinyl packages. How important is that? I believe that artists care about that—and if the artist feels taken care of, it’s a place that other people want to come to. They go, “Oh, I’d be comfortable there—they understand what it’s like to be an artist.” There’s a bit of good parenting that needs to be done with an artist.

Chrissie came in and played [the recent Pretenders album] “Break Up the Concrete.” We hadn’t seen each other in a long time and we had this whole discussion about what she was looking for visually and I found this 1930s photograph of a guy with a jackhammer. An old friend of mine had just walked in with a wedding invitation he had printed on seed paper [which contains actual seeds]. Chrissie loved it. This is just me being able to say to them, “I get what you’re doing.”

It’s funny to hear you talk like this. Most new companies are all about online distribution.

But understand that all of this extrapolates out to the Internet. We just did this Flip cam-based 30-second video piece for Monsters of Folk. And there’s a video being done that the band aren’t in, an animated video.

You have access to a different amount of funding than most indie labels. How big do you want to be compared to a major? We’re a manageable size right now. If we sign five more acts, we wouldn’t be a manageable size.

I know you have distribution through Warner Music Group. Are you also interested in some kind of upstream deal? We’re interested in something that would work for us. So far we haven’t needed one, but we have been talking to a bunch of people about the idea of an upstream deal. We’ll see...
MOTION CAPTURE

Billboard and PDN have once again come together to present the Year in Music Moment photo contest winners, who capture the power of pop songs in a single frame.

PROFESSIONAL

Best Breaking A Band Photo, Professional:
Pier Nicola D'Amico
Subject: Paste cover shoot
This image was taken using video projections from my other project: Klip.tv, which is a collaboration with Ricardo Rivera. I love the interplay between mediums like video and photography; it's fertile ground for experimentation and inspiration. For Janelle Monáe, her uplifting spirit dictated this palette, while her smile and her positive energy all made the aesthetic decision easy.

Best Live Music Photo, Professional: Leah Nash
Subject: As part of PICA’s Time Based Art Festival, Antony Hegarty of Antony & the Johnsons performs with the Oregon Symphony. Went to an amazing show, used a long lens, held my breath and waited...

Best Series Photo, Professional: John Londono
Subject: International bands passing through Montreal
I've been working on a series of portraits of bands passing through Montreal for shows or festivals. I choose a band a month and manage to get a quick shoot near the venue. This series includes the Kills, Justice, Scout Niblett, Yelle, the Plasticines, Japanther, Glass Candy, the Dandy Warhols and many other bands.

HOW WE PICKED THE WINNERS

The winners of Billboard and PDN’s Year in Music Moment photography contest were chosen by a panel of four judges. Professional photos were judged by Roadrunner Records president Jonas Naschin, Epic Records senior VP of marketing Lee Stimmel, Billboard editorial director William Werde and Billboard photo editor Amelia Halverson. Amateur photo winners were chosen by rock photography icon Mick Rock, Paper magazine associate editor Alexis Swerdloff, PDN contest manager John Gimenez and PDN photo editor Amber Terranova. For more information, go to billboardphotocontest.com.

www.americanradiohistory.com
AMATEUR

Best Live Music Photo, Amateur: Jennifer R. Lee
Subject: The Polyphonic Spree at the 2008 Norman Music Festival; Norman, Okla.
For this image I was using my Canon EOS Digital Rebel XT with a 28-80mm Canon film lens. The settings were F/5.6 at 1/60 sec.

Best Breaking A Band Photo, Amateur: Josh Denmark
Subject: St. Louis Arch
This was the first time I met the guys from There for Tomorrow. We walked down to the Missouri River to take a ride up the St. Louis Arch. I interviewed them on the way up the Arch and waited until the light was perfect to take this shot.

Best Crowd Photo, Amateur: Kari Jokinen
Subject: Sauna Open Air Metal Festival; Tampere, Finland
I spotted these two young guys banging their heads in the first row at a Children of Bodom gig. I saw my moment and took the shot.

Best Spontaneous Moment Photo, Amateur: Abram Deyo
Subject: Shanghai concert
A fan gives Regurgitator lead singer Quan Yeomans a hand during a performance in Shanghai.

Best Series Photo, Amateur: Stefan Peterson
Subject: Hellacopters farewell, Stockholm
The Hellacopters know how to go out with a bang—these were shot during the course of their farewell gig, with the final image captured at 3 a.m. outside the club.
'BURNING' DOWN THE HOUSE

Everyone Likes 'Beautiful Girls.' But 'Hip-Pop' Singer Sean Kingston Wants To Be An Album Artist

By Gail Mitchell
Photograph by Meeno

Flashback to summer 2007: A young Miami newcomer by the name of Sean Kingston surfaced with the inescapable love anthem "Beautiful Girls." Reigning at No. 1 on the Billboard Hot 100 for four weeks, "Beautiful Girls" paved the way for a second Hot 100 top 10, "Take You There" (No. 7); a gold-certified album ("Sean Kingston"); and an avalanche of digital song sales. Fast forward to summer 2009: Now the 19-year-old singer and Sony/ATV songwriter is poised to repeat history as he prepares for the Sept. 22 release of his second set, "Tomorrow" (Beluga Heights/Epic). Kingston's total of 8.1 million digital sales includes "Beautiful Girls" (1.9 million), "Take You There" (1.7 million), "Me Love" (960,000), his featured role on Natasha Bedingfield's "Love Like This" (1.4 million) and "Fire Burning" (1.6 million). That last song, the club-banging first single from "Tomorrow," peaked at No. 5 on the Hot 100. But the second single, "Face Drop," is picking up the chart baton. In order to get new fans engaged with Kingston's music and build awareness for his pending album, Epic kicked off its marketing strategy in June, when the singer performed "Fire" on the Fox show "So You Think You Can Dance." He performed the song again Aug. 10 on the Teen Choice Awards telecast on the same channel. That appearance also introduced Kingston's animated alter ego, lil Sean, whose visage appears on the cover of the new CD and plays an important part in Epic's interactive 3-D campaign (see story, page 26). To further build anticipation for "Tomorrow," Epic is making seven of the set's 14 tracks available pre-release on iTunes' Countdown program. Launching July 28 with "My Girlfriend," the weekly countdown now includes four more songs available for purchase: "Fire >>>
'Sean Kingston wants to be known for making albums. I don't want to be known as a guy with a couple of hits.'
Weren't you nervous about following up such a successful first album? I was more amped and excited. My success with the first album just flew past my eyes — it came so fast. I was like, “Man, I really have to come back with something that’s crazy.” Then I started hearing people saying things like, “It’s been two years: can he come back?” But people didn’t understand. My first album was so big worldwide that I was touring everywhere over the last two years: Malaysia, Thailand, Dubai, Lebanon, Africa, South Africa, France, Germany, Japan. As soon as I returned and got settled, it was time to drop a new album. And it’s the perfect time now.

Why is that? Because it’s a clear lane. “Fire Burning” brought me right back on the radio like I never really went away. I recently did four shows on the East Coast and people knew every single word to “Fire Burning.” It’s having a huge impact. And that’s great because people are talking about Sean Kingston again.

You’ve said “Tomorrow” reflects your growth as an artist. How does “Face Drop” fit into that? Like “Fire,” it fits into the album’s overall uptempo vibe. But “Face Drop” is one of the most personal songs on the album. Growing up as a chubby kid, I’ve seen how girls tend to look at chubby guys. They’re quick to judge them by their outer selves: “He’s not my type, he’s overweight.” They don’t give us a shot. But at the end of the day, you don’t know if I’m not your type because you didn’t give yourself a chance to know me. So “Face Drop” is for the overweight guys who have been shot down and counted out. I’ve been in that situation, and I’ve always wanted to write a song about that.

So maybe you’re the new Heavy D—the “Overweight Lover” for the 21st century? I’m not mad at that! [laughs] Heavy D is Jamaican, and I’m Jamaican. He’s a great performer and that’s what I’m working toward onstage. Plus he’s a friend.

Have you ever encountered image issues in the industry? No, I haven’t. That’s why I respect Epic to the fullest. There’s never been a situation where someone has said, “You have to lose 25 pounds before doing this video.” At the end of the day, people like Sean Kingston for being Sean. I want people to say, “OK, if he can do it, I can do it too.” I don’t want people thinking this industry is just full of skinny people, that you have to have a six pack.

How do you go about writing songs? I’m going to keep it real. [laughs] I have a T-Mobile Sidekick that I don’t even use as a cell phone anymore—it’s all about writing songs with it. On the road, I write everywhere. I go, I write songs on my Sidekick. It’s so dope—it has a recorder and notepad where I can lay down my ideas and melodies. I can write a whole song, but I’m also big on doing hooks. That’s one of the most important parts of a song.

What inspired you to co-write and record with Good Charlotte? As a songwriter, you need to listen to all types of music to get ideas. On my iPod right now, you can hear Daughtry, Miley Cyrus, All-American Rejects, Green Day, Wyclef Jean, Jay-Z, Nas and Good Charlotte.

For instance, I’m a huge fan of the Lady GaGa sound, so I looked up RedOne. He brings this whole electronic spin and dance vibe. I go to the clubs in Miami and I see what’s working there. In the case of Good Charlotte, not only does the group write all its own music but when you listen to its songs, they have catchy melodies and good beats. I’m a huge melody person. [Madden twins] Benji and Joel just have this thing about them; they’re so versatile. So I thought it would be fun to work with them.

I flew out to Los Angeles and we knocked out five tracks. But “Should Let U Go,” merging reggae and rock, stood out the most. I think people will go crazy when they hear it. It fits in with my own distinctive style of music, which I call “hip-pop.” I blend reggae with rap, R&B, pop, rock, electro, doo-wop, everything.

How will “Tomorrow” take your career to the next level? People are coming with good music now and making albums. Jay-Z makes albums. Beyoncé makes albums. And that’s what Sean Kingston wants to be known for: making albums. I don’t only want to be known as a guy with a couple of hit songs on the radio and no one buys his albums. It has to be about the album; that’s when you become an artist like Jay-Z. “Tomorrow” shows I can make a solid album. People can listen to it from top to bottom.

You come from a family with a rich musical legacy. What have you learned from them? My grandfather taught me that you have to be different. You have to be yourself. I learned that lesson early: original always works. Buju has taught me many things about songwriting and melodies. When I go back to Jamaica, he wants to go into the studio. And he’s not about to just want to record and see where it goes. But I definitely want to do something with my uncle. I think it could be huge.

The Technology of ‘Tomorrow’

Virtual Karaoke Lets Fans Duett With Kingston

Most music videos might not have the promotional impact they used to. But what about videos that star fans, allowing them to sing with an artist and seem to pop out of the screen? The CD booklet that comes with Sean Kingston’s “Tomorrow” contains a special image that fans can hold up to their computers’ webcams to launch an “augmented reality” karaoke session on Kingston’s Web site. That lets fans use their computer’s video camera to record themselves singing along with a label, and then e-mail the mix to Kingston. The video clip for “Telephone” (Aug. 10) features a tag about the one-to-one marketing that we as labels tend to lose,” Stimmel says. “If I get a 10-year-old kid to get engaged with Sean Kingston by building a video and showing it to his buddies, I just turned on four more guys and girls to him. That has a little to do with entertainment going forward.

The application also ties into the broader marketing campaign behind the album, which will come with a 3-D poster and a pair of 3-D glasses to read it. Those same glasses can also be used to view 3-D graphics on Kingston’s Web site. The Lil Sean animated character, who will be featured on the cover of the CD, also recently appeared at the Teen Choice Awards and will be the focus of a future video.

“We felt that we had to give the consumer a reason to buy and experience the full album instead of just songs,” Stimmel says. “Let’s engage kids in the experience of the album as opposed to the hits we know so well.”

The video application, created by Australian technology and design company Bossanova, is expected to go live by the end of the month. The bundle needed to launch it can be printed out from Kingston’s Web site and will also be available in the bonus PDF booklet available to those who buy the digital album from iTunes.

—Antony Bruno
Billboard's Mobile Entertainment Live!, presented by Logic Wireless, will explore how today's advanced devices and applications have revolutionized the music industry and will examine how artists, promoters and managers are using mobile to promote and profit in new ways.

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- EL COMPA CHUY, Artist, Sony Music Latin
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- GABRIEL FLORES, Songwriter
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- JULIE GARZA, Program Director, WMYM LA LEY 96.9 FM
- PEPE GARCIA, Program Director, KEBE La Que Buena
- MAURICIO ALATORRE, Producer/Engineer
- FRIAS ENTERTAINMENT, AGENCY
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SMOKEY ROBINSON IS A firm believer in the old saying that time flies when you're having fun—so much so that the Motown legend used the adage as the title of his upcoming album. The project, which the singer/songwriter will release Aug. 25, features 10 new original compositions (plus his version of Norah Jones' "Don't Know Why") and will be released on his own label, ROBSO Records, distributed by the Alternative Distribution Alliance. But as he looks ahead, Robinson finds it hard to believe that he—and Motown Records—are celebrating 50 years in music.

Motown founder Berry Gordy and the singer "laugh about this all time," Robinson says during a phone interview from Las Vegas. "Never in a million years did we think we'd be celebrating a 50th anniversary. I remember Berry's pep speech to us on the first day Motown got started. It feels like that speech happened two weeks ago."

What happened during those ensuing 50 years is now the stuff of legend. Motown not only became an enduring cornerstone in black and pop music history, it also nurtured one of the industry's most revered singer/songwriter/producers: William "Smoky" Robinson.

With his mesmerizing green eyes and sweet tenor/falsetto, Robinson kept female fans swooning as the lead singer of the Miracles. In his role as Motown VP (1960-1988), he brought such talent to the roster as Diana Ross & The Supremes and Stevie Wonder and helped create the iconic Motown sound.

But Robinson's greatest talent may be his natural gift for spinning imaginative metaphors and stirring melodies into timeless stories that are influencing yet another generation of singer/songwriters. As no less a wordsmith than Bob Dylan succinctly stated years back, Robinson is "America's greatest living poet."

"He's one of the best who ever wrote and he's still doing it," says Lamont Dozier, a member of the prolific Motown writing team Holland-Dozier-Holland.

"I would advise anyone taking up songwriting today to make themselves aware of his repertoire. It's not the same old 'I love you, baby blue.' His lyrics are poignant. If you aren't aware of Smokey and his work, you're not really writing songs."

Born William Robinson Jr. on Feb. 19, 1940, the Detroit native—nicknamed "Smokey Joe" by an uncle—formed his first group as a young teen at Northern High School in 1954. Known as the Five Chimes, the group originally comprised Robinson and friends Warren "Pete" Moore, Clarence "Humble" Dawson, James "Rat" Grice and Donald Wicker. The Chimes eventually evolved into the Matadors with Ronnie White, Sonny Rogers and Roger's cousin Bobby Rogers joining Robinson and Moore. When Sonny Rogers left to join the Army, he was replaced by his sister Claudette, a member of the Matadors' female counterpart act, the Matadores. (Robinson and Claudette, the inspiration for many of his love songs, married in 1959 and had two kids, Berry and Tamla, before divorcing 27 years later.)

It was this incarnation of the group that auditioned for singer Jackie Wilson's manager in the summer of 1957. Singing Robinson-penned compositions, the Matadors were dismissed as...
an imitation of then-hot R&B group the Platters. However, luck stepped in as the Matadors headed for the door. The group was stopped by Wilson songwriter Berry Gordy (“Reet Petite”), who wanted in as the group’s lead singer. The Matadors under his wing, managing the act and teaching Robinson the art of songwriting, Gordy produced several singles for the group—rechristened the Miracles—between 1958 and 1959 and leased the act to various R&B labels. The Miracles tasted their first success in 1958 with “Got a Job” (on the End label), an answer song to the Silhouettes’ hit “Get a Job.”

After discovering that leasing wasn’t providing a stronger return on his investment, Gordy was encouraged by Robinson to start his own label. In 1966, the Miracles “Shop Around” was released on Gordy’s fledgling Tamla label. The Gordy and Robinson-penned song not only became the group’s first national R&B/pop hit, it became Motown’s first million-selling single and cemented the foundation for the label’s powerhouse evolution and Robinson’s own metamorphosis into an intuitive and skillful hitmaking songwriter, producer and label executive.

“At both a songwriter and a label executive,” Gordy recalls, “Smokey attracted Little Stevie Wonder, Diana Ross & the Supremes and others to the label. He instilled loyalty and camaraderie among the employees; he wrote the company song. He was the soul of Motown.”

Robinson and the Miracles went on to record 27 R&B/pop hits between 1960 and 1971, most of which flowed from Robinson’s fertile imagination. The list includes such classics as “You’ve Really Got a Hold on Me” (the Miracles’ second No. 1 R&B hit), “Going to a Go-Go” and “I Second That Emotion” alongside ballad standard-bearers like “Ooo Baby Baby,” “The Tracks of My Tears” and the group’s first No. 1 R&B and No. 1 pop hit, “The Tears of a Clown.”

But Robinson didn’t stop there. He also wrote and produced memorable hits for other Motown acts. Among them: Mary Wells (“My Guy,” “Two Lovers”), the Temptations (“My Girl,” “Get Ready”), Marvin Gaye (“I’ll Be Doggone,” “Ain’t That Peculiar”), the Marvelettes (“Don’t Mess With Bill”) and the Four Tops (“Still Waters [Love]”). Along the way, he collaborated on songs with fellow members of the Miracles, longtime Miracles guitarist Mary Wilson and Al Cleveland.

While writing on his own and with collaborators, Robinson mastered Gordy’s early lessons, sharpening his storytelling through colorful imagery drawn from the clever use of paradox and metaphors—both simple and complex. “I was riding with Smokey to Washington, D.C.,” the Miracles’ Bobby Rogers recalls, “and he asked me what was the first thing I looked for in a woman. And I said, ‘First, I look at the purse. [A 1965 top 20 R&B hit for the Contours].’ Smokey just had that gift of putting words together.”

Going into the studio to record, Robinson always knew just what he wanted. “He had a style that was different from the rest of the producers there,” says Jack Ashford, the percussionist for the label’s house band the Funk Brothers. “There was no fishing around. He knew coming in exactly what he wanted from beginning to end.”

Occasionally, the Miracles recorded songs by other Motown writers, including Holland-Dozier-Holland (“Mickey’s Monkey”) and Ashford & Simpson (“Who’s Gonna Take the Blame”).

“We were a little awestruck because we were admirers of his talent,” Ashford & Simpson’s Valerie Simpson says. “So we tried to give him a song that would tell a good story. Smokey is a great storyteller with a special sweetness to his tone.”

“Most people who are poets are not songwriters and most people who are songwriters are not poets,” Eddie Holland says. “Smokey is a combination of both. He has an amazing ability to write appealing and accessible songs; the rhyme schemes make the songs beautiful. I’m still trying to write like Smokey.”

Robinson retired from the Miracles in 1972 to concentrate on his executive duties at Motown and spend more time with his family. But a year later, he found himself back in the limelight as a solo artist with the No. 7 R&B hit “Baby Come Close.” Robinson scored his first solo No. 1 R&B single in 1975 with “Baby That’s Backatcha” from his third solo album, “Quiet Storm.”

Thanks to the smooth romantic soul that Robinson invoked on the album (including the follow-up single, “The Agony and the Ecstasy”), its title was adopted as the moniker for the popular urban radio format. (As part of Motown’s 50th-anniversary promotion, “Quiet Storm” was re-released on vinyl in May.) Since then Robinson has loged additional success through such songs as “Just to See Her,” “One Heartbeat,” “Everything You Touch” and the biggest hit of his solo career thus far, 1981’s “Being With You.”

Robinson’s “50th Anniversary Collection,” issued in November 2006, became his most successful compilation of the past decade, according to Universal Music, now the parent company of Motown. Through the years, the Grammy Award-winning Robinson has amassed a host of additional accolades including a 1987 induction into the Rock and Roll Hall of Fame, stars on the Hollywood Walk of Fame (as both a solo artist and a founding member of the Miracles), the Grammys

continued on >>p32

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EMI MUSIC PUBLISHING WHERE SONGS LIVE
SMOKEY ROBINSON TALKS TO BILLBOARD ABOUT SONGWRITING, SPIRITUALITY AND GOING INDEPENDENT

BY GAIL MITCHELL


On the eve of the release of Robinson's new studio album, "Time Flies When You're Having Fun," Billboard talks to the man behind the beloved tunes.

What's the origin of the nickname "Smokey"?
My favorite uncle, who was also my godfather, gave it to me when I was 1 year old. I used to love cowboys; that was my thing—especially the ones who sang. And he would always take me to see cowboy movies. His cowboy name for me was "Smokey Joe." Whenever anybody asked me what my name was, I'd tell them "Smokey Joe." The Joe dropped off when I became 12.

When did you first know you wanted to be a singer/songwriter?
I have felt like that since I was 4 years old. At times it seemed like it was going to be my absolutely impossible dream given where I grew up in Detroit. But it was always my dream. Nobody in my family was a professional musically. My mother sang in church and played the piano; my dad sang in the shower [laughs]. However, I listened to everything that was being played at home: from gospel to gut-bucket blues to jazz and classical. My two older sisters listened to bebop: Charlie Parker, Miles Davis and Dizzy Gillespie. I formed my first group [when I was 14]. We went from being the Five Chimes to the Matadors and changed members until we got to be the Miracles.

How did the group come up with the Miracles name?
It was after we recorded our first record, before Motown was established. The Matadors was a masculine name; we needed a name that would fit four guys and a girl. So we put a bunch of names in a hat and Miracles—the name I put in there—is the one we drew out.

Why did the Miracles click with fans?
It was the combination of the harmonies and the songs. We had a different sound from the other groups who were out then. We had a girl in the group and the harmonies were voiced high. It was that high-sounding harmonic sound that made us different.

You've said in previous interviews that Motown founder Berry Gordy was your mentor. What did he teach you about music?
When I met Berry, I had a loose-leaf notebook of about 100 songs. Buck then, I had five songs in one song because the first verse had nothing to do with the second verse, and the second verse had nothing to do with the bridge. It was just a bunch of ideas all rhymed up because I always rhymed things. Berry made me understand a song is like a short story, film or book with a beginning, middle and end—that all ties together. And even if you don't give it a definite ending, you have to give people enough material to create their own ending.

What key elements comprise a timeless song?
First, a strong melody. Then it needs a good hook that's easy to remember. People usually remember the hook first before they know what the rest of the song is about. And third, the writer's lyrical content must have a lasting message, no matter what the song is about.

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SMOKEY ROBINSON

BILLBOARD STAR HONOREE
Do you ever get tired of singing or writing love songs? No, because love is such an important aspect of life. Love can be happy, sad, cruel, hateful, everlasting. Love is the most powerful emotion that we as human beings have.

Besides Berry, you also wrote songs with your long-time guitarist, Marv Tarpin. Who else were important collaborators?

[Marv] is one of the most prolific music people I've ever known. Some things just click and we did.

Holland-Dozier-Holland, Ashford & Simpson and Norman Whitfield?

Motown was a very democratic place. It wasn't like Berry ran it like a dictator with an iron hand. He was a songwriter and producer himself and still did a lot of that in the early days. And some of his songs got shot down, like everyone else's during our Monday morning meetings when we picked songs and records. All the artists were open to all the writers and producers. If you went to an artist with a song and he or she wanted to record it, no one said, 'No, you can't record that song.'

But Motown was a fantastic place to grow up in. When you hear people talk about the Motown family, it's not a myth. It's true. That's how it is today for those of us who are still here. Everybody was a part of the family: the artists, writers, producers, musicians, the sales staff. It wasn't like we had this artist clique where we didn't hang out with anyone else.

We are family: SMOKY ROBINSON confers with ESTHER GORDY, the sister of Motown's founder, at the Detroit label's office in 1967.

Did you realize at the time what a major role Motown was playing in breaking down racial barriers?

We knew we wanted to make great music. Not only black music but quality music for everyone. I only wish that we'd have known we were making history while we were making history. If we'd have known, I would have saved everything. Back then, there were certain areas in Detroit where, if you were black, you better be working for somebody and you better be able to prove it. When we started to have hit records, we used to get letters from the white kids in those areas saying, 'We love your music. But our parents don't know we have it. If they did, they'd make us throw it away.' Then about a year or so later, we began getting letters from the parents saying, 'We found out our kids listen to your music and they turned us onto it. We love it and we're so glad you're making this music.'

We broke down a lot of walls. In the South, we'd find segregated audiences, whites on one side and blacks on the other. We'd go back a year or so after, and the kids would be dancing together, hanging out and talking. Even overseas... the Cold War was going on in Russia but the Russians loved our music. We'd go there and get a warm welcome.

Why did you decide to go solo?

I had no intention of going solo. Ever. When I retired from the Miracles, I was already a VP at Motown. I figured that would be the rest of my life, going to the office every day and making official decisions. At that point, my kids were born after my ex-wife Claudette had suffered several miscarriages, and I just wanted to spend more time with my family. The Miracles had done everything a group could do three or four times over by then and I wasn't contributing as much anymore. My plan was to retire from the group and probably write and produce records for other artists. But I would never

continued on >>p30
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from p36 again be onstage as a singer. I did that for a while and went stir crazy until Berry came by my office and said, "You know what I want you to do? Get a band together and get out of here, because you are miserable."

You later overcame a personal battle with drugs. I speak at schools, churches, gang meetings, rehab facilities, telling people that drugs don't discriminate. I was 19 years old and my life was going exactly as I would have it go. I couldn't have written it any better. But drugs don't care who you are, what you're doing, where you are or where you're going. When you open yourself up to them, you are vulnerable. And I was, You think drugs won't get the best of you, that you will never become an addict. Ninety-nine percent of the people who start doing drugs do so with their friends. It's a social thing and you call yourself having fun. Then you look up and fun has wiped it out like it did me. I did it for two years. I was a walking corpse, totally out of it.

Drugs are also a spiritual condition. If you don't get your spiritual self together, you'll never conquer them. I went to church and was prayed for. I gave it to God. I went to church one night a drug addict and when I came out of that church, I was free. That was May 1986. I haven't even thought about drugs since then other than that I'm at war with them.

You've spent the majority of your career on a major label and now you're taking the independent route. What's your take on today's music industry?

Several major labels talked to me about "Time Flies" while I was recording it. But my first thought before they talked to me was that I wanted to do it myself. It's different nowadays because major labels are middlemen. It's going to be hard for major labels to survive given the way music is being downloaded and sold now, especially because major labels have many people to support. I'm not just talking about artists.

When I went to meetings at these labels, I'd count 40 people before I got to the boardroom. I decided I've got just as good a chance of doing it myself as going the major-label route.

This is a 180-degree turn from where I started. It's a whole other ballgame, there are so many things involved now in getting a record out to the public. It's been a real education for me, I can tell you that (laughs). However, I do like being on my own. Creatively, I'm freer than I've ever been.

If you could, what one thing would you change about the industry?

I would change the fact that people are able to get your music whenever they want, free of charge. After you've labored over it and took the time to create it, that's unfair.

Whose songwriting skills do you admire among the newer artists?

There are so many talented young people out there making great music: Alicia Keys, Mariah Carey, Justin Timberlake, Beyoncé, Maxwell and John Legend. It kills me when I hear people say music is not going anywhere nowadays. I'm sure there were some people saying the same thing when we started Motown: "What is this stuff? What are they doing?" Sure, there's some negative music out there. But there's no need to focus on that and say it's all negative.
SMOKEY ROBINSON

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SMOKEY'S HOTTEST

BILLBOARD ASKED SMOKEY ROBINSON'S FRIENDS, FANS AND COLLEAGUES TO EXPLAIN WHICH OF THE LEGEND'S SONGS IS THEIR FAVORITE AND WHY.

"I'll Try Something New" is my favorite because it was at a time in Smokey's career when I knew I had a genius on my hands." — BERRY GORDY, MOTOWN RECORDS FOUNDER

"You've Really Got a Hold on Me" is one I often find myself singing. When I first heard him in the studio producing it, I couldn't make heads or tails of it. When the record came out, I thought, "This is unbelievable." That was a big lesson to me. He had heard all of that song in his head. Then there's 'Two Lovers' sung by Mary Wells. I thought the song was so odd. Nobody back then talked about having two lovers. But at the end the song says, 'Both of them are you.' That was the greatest." — EDDIE HOLLAND of Holland-Dozier-Holland

"Oo Baby Baby" because it's the perfect song to make love to." — CHARLIE WILSON, SINGER AND FORMER MEMBER OF THE GAP BAND

"Tears of a Clown" is one of my favorites. There are so many songs he's written that I've listened to and studied because as a lyricist you can't beat him. His lyrics are impeccable." — LAMONT DOZIER of Holland-Dozier-Holland

"My favorite is one of the fast songs, 'Going to a Go-Go.' Anything was fair game subject-wise, and Smokey just had that gift of being able to put words together. And Marv [Tarplin] is on there with his 12-string guitar—no one had that before." — BOBBY ROGERS, THE MIRACLES, CO-WRITER OF "GOING TO A GO-GO"

"I play 'Ooo Baby Baby' every night on my gigs; it was one of the first songs I played vibes on at Motown. It's just a simple song and Smokey sang the heck out of it. He put his heart and soul in it, trying to send a message. And it worked." — Jack Ashford, percussionist for Motown house band the Funk Brothers

"I was fishing for shad on the Potomac River when all of a sudden I heard the intro to 'My Girl' on the radio. I was a radio DJ then, but I had never heard that song before. I actually stopped fishing and went back to shore. I put all the fishing gear in my car and headed straight to Waxie Maxie's so I could get a copy of that song. It so completely wrapped up everything about me and my girl. It had that Motown polish, but there was a subtle gospel feel going through it as well—especially the guitar line. That song was pure poetry." — AL BELL, FORMER HEAD OF MOTOWN RECORDS GROUP

"I can remember being 12 years old and buying the 45 single 'Tears of a Clown.' It holds a place of significance in my memory." — Fred Croshal, founder/CEO of Croshal Entertainment Group

"The Agony and the Ecstasy" is played every night somewhere in America during a 'Quiet Storm' radio program. It's impossible not to play this song. The melody is so strong that he could do two verses before he even got to the chorus." — BIG JON PLATT, EMI PRESIDENT OF WEST COAST CREATIVE/HEAD OF URBAN

"Smokey's songs remain influential because they belong to the future but have a musical memory longer than last week. My favorite: 'No More Tearstained Make-Up,' was recorded by Martha & the Vandellas and the Marvelettes, my favorite version. The song picks up the theme of hiding a broken heart behind a mask, as in the more famous 'Tears of a Clown.' It's a fantastic lyric married to remarkable music." — Elci Costello

Compiled by Deborah Galante-Block and Gail Mitchell.
Sheffield Steel

Arctic Monkeys Ready To Show Their Mettle

New York's heat and humidity are going through the roof as singer/guitarist Alex Turner and drummer Matt Helders hunker down to face the media in an Italian eatery at the heart of the meatpacking district, but that's not about to stop them from ordering hot tea. No wonder: Arctic Monkeys' label boss calls them "the coolest band in the world."

Once upon a time, such inquisitions made the band deeply uncomfortable, but today Turner in particular seems relaxed—perhaps because he recently relocated to the city, while Helders, bassist Nick O'Malley and guitarist Jamie Cook still live in Sheffield, England.

The American influence looms large over the band's imminent third album, "Humbug" (Domino), which will be released Aug. 24 in the United Kingdom and a day later in the United States, was conceived in the Mojave Desert, Los Angeles and New York and precision-tuned for the road. Produced by Queens of the Stone Age frontman Josh Homme and longtime collaborator James Ford, it doesn't quite follow through on early reports that the band had "gone metal," but it's notably more robust.

"When we were first thinking about the album, we were gravitating more toward the rock side rather than the melodic pop side," Turner says. "But as we started working it out, we thought, 'This should be a little more diverse... let's have a little bit of both.'"

Nonetheless, some of the typically British indieisms—the frantic guitars and Turner's kitchen sink lyrics—have been tempered in favor of a more universally appealing, darker rock sound. And, while the brilliant lines of the foot-stomping "Pretty Visitors," heartfelt crooner "Secret Door," and sinister lead single "Crying Lightning" make an instant impression, the album is notably light on the pop anthems that made the band such a phenomenon in the United Kingdom. There, 2006 debut "Whatever People Say I Am That's What I'm Not" had sold 1.1 million copies, according to the Official Charts Co., while its 2007 follow-up, "Favourite Worst Nightmare," sold 708,000.

The U.K. release of "Humbug" is tied to the band's Aug. 28-29 headline slots at the Reading and Leeds Festivals, giving fans an opportunity to hear the songs before they receive their first live airing on home soil. In the United States, the band has slots at Lollapalooza and All Points West already behind them, with another string of dates kicking off Sept. 14 in San Diego.

"The thing that's sealed the deal for them in the U.S. is their blistering live show," says Peter Berard, Brooklyn-based Domino U.S. director of marketing. "They went from playing [New York's] Mercury Lounge to Webster Hall inside a year—that's something very special."

American record sales, however, have struggled to match that momentum. "Whatever" has sold 368,000 U.S. copies, according to Nielsen SoundScan, while "Favourite Worst Nightmare" has sold 179,000.

"You could argue that we haven't spent a great deal of time here in terms of what you need to do to break through," Turner says with a shrug. "I don't know if it's something to do with the sound or the words don't translate, but there's been enough people buying the records to warrant us coming."

However, Berard has high hopes for the band's new sound, which he says "will play into the American audience better than 'Favourite Worst Nightmare.'" He cites the band's first Rolling Stone feature, good early reactions at modern rock and triple A radio and its Aug. 4 "Late Night With Jimmy Fallon" slot as evidence that the U.S. media tide is turning.

"We're in a very fresh place all of a sudden," he adds. "We want to get the initial fans back and then go wider and see where we can take it."

"Nightmare" was released with marketing and sales support from Warner Bros., but "Humbug" will be handled by Domino alone.

"We had a very good experience with Warner," says London-based Domino founder Laurence Bell. "The American marketplace has changed enormously in the last two years though, and we feel very well-equipped to take this album to the American marketplace ourselves."

And with buzz around the record boosted by the band's July 30 transmission of a live performance featuring several new songs on its official Web site, Bell's confidence is sky high.

"This record will establish them as one of the key modern rock bands of our time," he says. "At the end of the campaign they will be the coolest band in the world."
‘Falling’ Up

Colbie Caillat Pays Some Dues For ‘Breakthrough’

At first glance, Colbie Caillat seems like just another blonde-haired, green-eyed, endlessly happy Southern Californian girl. A sunny veneer coasts her songs like “Bubbly,” her breakout single, and “Falling for You,” which debuted at No. 12 on the Billboard Hot 100 and is the lead single on “Breakthrough,” Caillat’s second album (due Aug. 25 on Universal Republic).

In between the hits, though, Caillat says life hasn’t been all rosy. The 24-year-old pop singer/songwriter says she was caught off guard by the fast-track success of her 2007 album, “Coco,” which has sold 2 million copies, according to Nielsen SoundScan. She felt drained from nonstop traveling and cynical after an interview mentioned the term in her U.K. rider, upsetting her label. “I was like, ‘What am I allowed to say?’” she recalls. “I’m not a party girl or anything. Ever since then, I just kind of closed in.”

So much so, that when it was time to start writing new material, the hits didn’t keep on coming so easily. By last fall, Caillat had laid down a few tracks with her father, Ken Caillat, a veteran producer for Fleetwood Mac. But Universal Republic wasn’t thrilled with the outcome and wanted outside producers to rework the tracks.

“I didn’t agree with the label,” she says. “But I did think it was important to try another producer and see how different the songs could sound.”

Caillat went into the studio in November with songwriter/producer Rick Nowels, who co-wrote and co-produced “Falling for You” and two more songs on the album (and another two on the 18-track deluxe version). In early 2009, she finished the remaining tracks with help from Kara DioGuardi, John Shanks and Greg Wells, among others.

The “Breakthrough” seldom reflects Caillat’s past. “Coco” struggles; many of its tracks echo the cheerfulness of “Falling for You.” But there are some surprises; tunes as on “Fearless,” the album’s potential third single that features a piano breakdown not unlike the one in “Benny and the Jets.” Caillat sings from the perspective of her real-life ex-boyfriend, delivering lines like “Go on and break my heart.”

As Caillat regains her stride, Universal Republic has noticed her increased eagerness to promote “Breakthrough.” “She’s now very proactive as opposed to reactive,” says Kim Garner, the label’s senior VP of marketing and artist development. “Her live show is better, and she’s feeling really positive.” Caillat is now filming behind-the-scenes videos leading up to her album release, something the label says wouldn’t have been possible for “Coco.” “The content wasn’t compelling,” Garner says.

Additional marketing plans include a tie-in with the teen-friendly Archie Comics, which has written Caillat into a special edition issue hitting stands Sept. 2, and Rhapsody, which will stream the album a week in advance. Caillat will also perform on “The Tonight Show With Conan O’Brien” and “Today” during the week of the album’s release.

Caillat showed off her new comfort level in the lighthearted music video for “Falling for You.” In the Malloy Brothers-directed clip, the singer mingles with unlikely love interest Bobby Moynihan of “Saturday Night Live.” “My label and management were like, ‘Dude, you need to show your funny side.’” Caillat says with a laugh. “I’m trying to allow myself to do that because people enjoy it more.”

GLOBAL ARTIST

Calvin Harris

Scottish dance star Calvin Harris was thrilled when he was allowed to provide the music for a Coca-Cola ad campaign. Thrilled, that is, until he was told the song had to be called “Yeah Yeah Yeah La La La.”

“I went, ‘Fucking hell. I would never write a song called that,’” Harris says with a laugh. “Then I kind of thought it up and realized that’s basically the name of a Prince song or a George Clinton or Bootsy Collins song. So I wrote a song that sounded a bit like all of them and they liked it, thank God.”

Now “Yeah Yeah Yeah La La La” sits at the heart of Coca-Cola’s £50 million ($85 million) European summer advertising push, with the minute-long ad—featuring furry critters singing the song in return for shots of Coke—broadcast in more than 20 markets across Europe.

“There’s no better way to get my music out to such a massive global audience,” Harris says. In the United Kingdom, Harris played London’s Somerset House July 20 as part of the Coke-sponsored Summer Series concerts, while a “Coke Creatures” Web site features downloadable ringtones and links to the artist’s site.

“It’s been a huge success,” says Mike Smith, managing director at Harris’ U.K. label Columbia. “The reactions we had were amazing.”

Smith says the synch was the perfect setup for the Aug. 17 U.K. release of Harris’ second album, “Ready for the Weekend,” which features an expanded version of the track. The album will be released stateside Sept. 22 on the independent dance imprint Ultra, although it may eventually graduate to a U.S. Sony label if it proves successful.

U.K. anticipation for “Ready for the Weekend” is further boosted by the presence of Harris’ back-to-back No. 1 singles, “Dance Wiv Me”—a collaboration with British urban stars Dizzee Rascal and Chrome—and “I’m Not Alone.” The latter track also went top 10 in Belgium, Denmark and Ireland.

Mixing catchy melodic vocal hooks with upbeat dance instrumentals, “Weekend” was preceded by the U.K. release (Aug. 9) of its infectious title track as a single, which debuted at No. 3 on the Official Charts Co. singles chart the following week, while Smith cites “Flashback” as a “killer” future single.

Harris’ 2007 debut, “I Created Disco,” has sold 143,000 copies in the United Kingdom, according to the OCC, and a further 150,000 internationally, according to Columbia. It sold 13,000 copies in the United States on Almost Gold, according to Nielsen SoundScan. Smith is targeting platinum sales (300,000 copies) for “Weekend,” with Harris’ two No. 1s selling more than 865,000 copies between them, according to the OCC.

In the United States, Ultra plans to break Harris on modern rock and dance radio stations, according to label president Patrick Moxey, who says, “It’s a blessing to have an electronic artist who has very strong singles.”

A U.K. theater tour is scheduled for the fall, while Harris begins a U.S. tour Sept. 10 in New York. Despite his burgeoning career as an artist, Harris also works as a producer—he has credits on Kylie Minogue’s “X” (Parlophone/EMI) and is set to work with Katy Perry this year.

“I spent many years of my life not doing very much,” says Harris, who adds that he endured 10 years of rejection before finally scoring a deal.

“So it’s nice to now have things to do and have fun doing them.”
JOHN FOGERTY

Rock Legend Saddles Up For Country-Tinged 'Rides'

Attempting to sum up John Fogerty's musical career in a few lines feels incomplete at best, cheap at worst. As the frontman for Creedence Clearwater Revival, he brought bluesy swamp rock to the hippie masses; as a solo artist, he's done everything from sharp political tracks to perhaps the greatest baseball tune ever. Fogerty also holds the distinct honor of being one of the few musicians to be sued for sounding too much like himself.

When Fogerty released the first Blue Ridge Rangers album in 1972, it was seen as a declaration of his independence from Creedence and the start of his solo career. Since then, he's recorded seven solo albums, but has never revisited the country and blues covers-driven project until recently. Fogerty spoke with Billboard about choosing the tracks for "The Blue Ridge Rangers Rides Again" (due Sept. 1 on Fortunate Son/Verve/Forecast), Woodstock and the importance of a great live tune.

Why did you decide to revive the Blue Ridge Rangers project now?
My wife, Julie, suggested it. I was right in the middle of working on a DVD of a show at [London's] Albert Hall, and out of the blue she suggested the Blue Ridge Rangers. I was sort of surprised, but in a sense she was enabling that project. I was never really sure how she even regarded that record; she's probably not the country fan that I am. But that's what got the ball rolling. I guess you might say since she's going to give me a couple of hours off to play with my hobby, I guess I'm going to jump at the chance.

After your 2007 release "Revival," which was a loud album, did you have a desire to do something quieter?
I don't really think in those terms. I'm caught up being a musician and a songwriter, and when you're in the middle of the stream it's kind of hard to know anything except what's immediately around you. It's simply that I regard Blue Ridge Rangers music—that style—in a very special way, and I don't think I was particularly trying to be quieter or anything like that. I just know that the music I love certainly comes out in Blue Ridge Rangers mode.

How did you decide what songs to put on the album?
I've been carrying around a lot of songs for many, many years. I always had the idea, "Well, if someday I ever do that Blue Ridge Rangers album again, this would be a good song." There was never an official list, although every four or five years I'd actually sit down and write out a list of 20 songs or something. At this thing got more real it became more official. [My wife] had a couple of other suggestions, like the John Denver song "Back Home Again"—now that was also something on my list but I was very scared of ever trying to do that song. Because John Denver is such a wonderful vocalist, and the fact that he's so great and I don't sound like John Denver. The most horrible thing you can do in life is when you love something so much you make a really bad rendition of it. You want to be that thing but you are not. I really have to give Julie my respect for insisting that I could do it even when I didn't feel like I could. I love the way guitars sound in that key and I love the whole arrangement. Everything was going to be cool except I was totally worrying about my voice—and it turned out I didn't have to sound like John Denver. I'd figured out another way that still sounded OK.

Looking back on the 40th anniversary of Woodstock, how has it affected your life and career?
Woodstock at the time was certainly a water-mark—I don't know if it was a high-water mark. There was a very strong ethic to my generation—it was political, it was economical. It wasn't just the fact that you happened to be at a circus that was thrown for three days in New York. I felt that all of that generation more or less was tuned in to the same radio wave. But as things went along in our country—let's say the invention of the yuppie, the rise of Ronald Reagan and so-called Reagan Democrats and the whole idea that greed is good and all that stuff—I began to wonder what happened to that—where are all those people that were at Woodstock? For me that is the missing ingredient, and in some ways I feel like an old dinosaur. If anything, that got turned into a tie-dye business long ago.

What are your plans for the rest of the year and 2010? To perform this music in front of as many people as possible. I mean, this is live music—it was intended to be played live. These are all songs that are good live songs—that was the first requisite. I think people need to hear a live band and me performing this stuff.

DANCE

Marié Digby Sells Guitars, Buys Synthesizers

Although she first found fame with an acoustic cover of Rihannas's "Umbrella" that's been viewed more than 13 million times on YouTube, Marie Digby says she wanted to head in a different direction on her second album. "I was beginning to see myself boxed into this singer/songwriter, chick-with-guitar type of thing," she says. On "Breathe Underwater," due Sept. 8 from Hollywood Records, Digby teams with a handful of songwriters and producers—including Oak, the Movement, Brian Kennedy and Ezekiel Lewis—for a slicker, more dance-oriented set longer on keyboards and drum machines than on fольky coffee shop strums.

"It was important to me that the lyrics remain full of good stories about my personal experiences," says Digby, whose 2008 Hollywood debut, "Unfold," sold 64,000 copies, according to Nielsen SoundScan. (Her cover of "Umbrella" has sold 119,000 downloads.) "But in terms of the sonic landscape, I felt it needed beats and rhythms. I wanted to push myself to see if I could do it, and I thought it made sense to take the risk now rather than later."

Hollywood A&R VP Allison Hamamura says that a part of her was scared when Digby told her about her plans. "Lots of people want her just to sit at the piano and be pretty," Hamamura says. But "it's not in Marie's DNA to make the same record twice."

Despite the change in sound, Hollywood senior VP of marketing Ken Bunt says the label plans to market "Breathe Underwater" using the same tools as before, concentrating primarily on Digby's online community and music placements. Indeed, Bunt says, the singer first revealed her evolving style to her fan base by posting a cover of the Game's "My Life" on YouTube late last year.

The new album's lead single, "Avalanche," has already appeared on MTV's "The Hills," while the title track popped up on that show's New York-based spinoff, "The City." According to Bunt, "Breathe Underwater" will appear again on ABC Family's "Greek" the Monday before release; additionally, that network's "Lincoln Heights" will feature a performance by Digby as part of a 10-week promo run. "We want to see if we can license every song like we did on 'Unfold,'" he says. As for a much-discussed Wall Street Journal story that revealed that Digby was signed to Hollywood at the time of her "Umbrella" video, Bunt says it hadn't had an impact on the label's marketing plans. "If anything, it kind of strengthened our use of YouTube," he says.

DANCE EVOLUTION

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COLLECTIVE SOUL
Collective Soul (Rabbit)
Producer: Ed Roland
Loud and Proud/Rootrunner Records
Release Date: Aug. 25
For a band that had its commercial heyday in the mid-'90s, Collective Soul has maintained a steady touring schedule and respectable sales, despite label and personnel changes. On its eighth studio album (and first for Loud and Proud/Rootrunner Records release), "Collective Soul (Rabbit)," the act seems rejuvenated—the set is a mostly uptempo album brimming with guitar hooks. The opening track, "Welcome All Again," has a techno-industrial flair that makes it ripe for licensing. "Dig," a shout-along arena-jam, and "Understanding" alternates between a midtempo and harmony-rich surf punk. The album turns decidedly poppy with the first single, "Standing Down," making catchy use of bass and bongos. Meanwhile, "Lighten Up" and "Love" are tinged with new wave, "Collective Soul (Rabbit)" closes with "Hymn for My Father," a full-bodied ballad with singer/guitarist Ed Roland on solo piano that is an upbeat but heartfelt ending to an otherwise jubilant effort. —EN

COUNTRY
LOVE AND THEFT
World Wide Open
Producers: Jeff Coplan, Robert Ellis Orrall
Carolwood Records
Release Date: Aug. 25
Love and Theft's familiar sound is probably lost on the younger demographic the trio tends to attract, but that may play in the band's favor when it comes to appeasing to country fans. The group's harmonies, which are always at the forefront, are reminiscent of the Eagles and Restless Heart—acts that the country core is quite familiar with. The vocal trading among Love and Theft members Brian Banda, Eric Gunderson and Stephen Barker Liles is icing on the cake. Album highlights include the frantically first single, "Runaway," an '80s pop-leaning song that serves as a fine introduction, and "Dancing in Circles," a gorgeous walz with an appealing Golden Rule message. "Me Without You," with its sparse instrumentation on the verses and strong harmonies on the chorus, reinforces the Eagles connection. Country music traditionalists may not find much to like, but Rascal Flatts and Taylor Swift have proved that fiddle and steel guitar aren't required for country success...—AL

QUEEN LATIFAH
Persona
Producers: Various
Flavor Unit Records
Release Date: Aug. 25
Queen Latifah's new studio set, "Persona," represents a turn away from her '90s work. But it's not one to the extent that it's been billed as. About half of the album finds the successful singer/actor making the kind of pop-inflected R&B once heard from En Vogue or SWV. (One track, "With You," even treads into disco, complete with an Auto-Tuned "Believe"-style vocal from Latifah.) Cool & Dre handled the bulk of the album's production, setting the star's vocals against head-nodding beats that come reasonably close to more youthful urban-radio fare. "Hard to Love Ya," with a rather humdrum cameo from rapper Busta Rhymes, summons a bit of Rihanna's authoritatively sassy, and the Neptunes appear on the reggae-grounded "I Be Wannah." But the highlight is "Fast Car," where Latifah and Missy Elliott channel the goofy exuberance of OutKast's "Hey Ya!"...—MWR

THE USED
Artwork
Producers: Matt Squire
Reprise Records
Release Date: Aug. 31
On the Used's fourth full-length album, "Artwork," the rock band is distancing itself from musical descriptions like "emo" and "screamo." Singer Bert McCracken, who mixes impassioned shrieking with earnest lyrics, rejects these genres and instead offers "gross pop" as another suggestion. Energized by its new direction, the Used puts boundaries with the frenetic lead single "Blood on My Hands," whose video features McCracken as a gleeful, blood-soaked vigilante. But the song doesn't so much shun the genre as celebrate it, amplifying hooks and melodic elements. McCracken's vocals are especially on point on the opening track from "Artwork"—McCracken dials down the screaming and blood lust on the polished, piano-driven "Kissing You Goodbye." This track may not represent the evolution the Used has imagined for itself, but it suggests depth beyond the labels the group hopes to leave behind...—AC

ROCK
JET
Shaka Rock
Producers: Chris "Frenchie" Smith, Jet
RealHorrorshow Records/Five Seven Music
Release Date: Aug. 25
From the opening sirens and rumbling drums of the first track, "K.I.A. (Killed in Action)," Jet's third full-length album, "Shaka Rock," is a guitar-rock scorch. The set finds the band continuing to riff on the blistering messiness of classic rock while packing each track with solid hooks. The first single, "She's a Genius," recalls the radio-ready snarl of Jet's 2003 breakthrough hit "Are You Gonna Be My Girl," while "Walk" begins as a lilting piano ballad before transforming into a bluesy stomp. The Australian rockers have always benefited from technical proficiency, and from the tight guitar solos to the tenacity of frontman Nic Cester's vocals, "Shaka Rock" sounds impeccable. But the album lacks the exhilaration of a true ballad, with the closer "She Holds a Grudge" falling to match the underpowered power of past tracks "Look What You're Done" and "Shine On." "Shaka Rock" may not expand Jet's range, but its high-energy guitar-as-suites should impress modern rock audiences...—AJ

JOHN FOGERTY
The Blue Ridge Rangers Rides Again
Producer: John Fogerty
Fortunate Son/Verve Forecast
Release Date: Sept. 1
Creative plural notwithstanding, John Fogerty was the Blue Ridge Rangers on his 1973 solo debut, adopting the fictitious band moniker as a means of swinging back at writer's block and Creedence Clearwater Revival's starvout—but not so much on the sequel, "The Blue Ridge Rangers Rides Again." For this warm set of 11 country-time covers (including a track from his 1986 album, "Eye of the Zombie"), Fogerty turns to his speed-dial list of superstars. He recruits Bruce Springsteen for a gallop through the Everly Brothers' "When Will I Be Loved?" and the Eagles' Don Henley and Timothy B. Schmit for Ricky Nelson's age-appropriate "Garden Party." Elsewhere, Fogerty is accompanied by folks like Buddy Miller and Kenny Aaronoff. Not surprisingly, Fogerty settles into his country surroundings with a self-assured grace, especially on John Prine's melancholy "Paradise," Jerry Gillespie's "Heaven's Just a Sin Away" and even on John Denver's "Back Home Again."...—JV

POD
INGRID MICHAELSON
Everybody
Producers: Ingrid Michaelson, Dan Romer
Cabin 24 Records
Release Date: Aug. 25
New York singer/songwriter Ingrid Michaelson yearns for clarity as she tiptoes through the progression of a dying love on her newest album, "Everybody," which balances melodious pop with dreamy instrumental layers and universal themes. The songs travel the emotional piñata to Michaelson's ultimate conclusion on the track "Maybe," where she acknowledges the future's uncertainty but also discovers the prospect of revived love. Smoothing string instruments are found on the track "Men of Snow," symphonic vocals complement piano on the vulnerable "The Chain," and piano and electric guitar flickers drive the catchy tune "Locked Up." A mixture of optimism and realism is present throughout "Everybody," and Michaelson's insights occasionally sing with honesty...—MF

FELIX DA HOUSECAT
He Was King
Producer: Felix Da Housecat/Nettwerk
Release Date: Aug. 25
The album runs purposefully cold—"Kickdrum" only makes sense on the dancefloor, with its wicked wall of sound that might get played at an alien rave. "We" floats across the '80s like the Orb meets M83, while "Do Not Try This at Home" (a ditty about suicide that could read as coy Swedish pop, with a little Creole zing and twist of trance) is Stallings at the peak of his powers. Masterfully bleak and hyper-stylized, "He Was King" is music for the robot age...—KM

ELECTRONIC
FELIX DA HOUSECAT
He Was King
Producer: Felix Da Housecat/Nettwerk
Release Date: Aug. 25
On his new album, Melbourne native Michael "Felix Da Housecat" De Laatether sets himself apart from his contemporaries by crafting a sound that is both accessible and innovative. His music is a fusion of various genres, including house, techno, and pop, resulting in a unique and layered sound that is both dancefloor-ready and radio-friendly. The album features guest appearances from a range of international artists, and the production quality is top-notch. Overall, "He Was King" is a must-listen for fans of electronic music and those who appreciate a fresh take on the genre. —AM

www.americanradiohistory.com
JAZZ

GRETCHEN PARIATO

In a Dream

Producer: Michele Locatelli
Obi/Sound

Release Date: Aug. 25

Gretchen Parlato won the prestigious 2004 Thelonious Monk International Jazz Vocals Competition, released her highly promising self-titled debut the following year and since then has sung in supporting roles on several significant jazz releases.

With her second release, "In a Dream," Parlato's time has arrived. So far the set is the most alluring jazz vocal album of 2009. With an impressive band that includes longtime cohort Lionel Loueke on guitar and wordless vocal, Parlato sings with quiet, relentless and often unpredictable rhythmic grace. She's playfully razor-cut on Stevie Wonder's "I Can't Help It," a samba-esque duet with Loueke, joyfully spindled during a cappella take on the Brazilian tune "Doralice" and dreamily sensuous whispering over a clipping drum beat on "Within Me."—DO

ROBERT GLASPER

Double Booked

Producer: Robert Glasper
Blue Note Records

Release Date: Aug. 25

Is it bop or hip-hop? Although it doesn't answer that question, Robert Glasper's third album for Blue Note Records, "Double Booked," sheds light on different sides of his prodigious talent. The title of the new set refers to Glasper's double duties as leader of his own jazz trio and studio/sideman for acts like Maxwell, the Roots and Mos Def.

The album is evenly split between trio jazz and Glasper's more electronic leanings. With the trio, he reworks Thelonious Monk's gem "Think of One," and Herbie Hancock's expansive "Butterfly," sounds as fresh as it ever was. In the album's closing tracks — "All Matter" and "Open Mind" — feature Billal on vocals. The genre-bending on "Double Booked" doesn't feel out of place for Glasper, who seems equally at ease with both sides of his nature. Let's hope he never settles on one style or the other. Call it "hip-hop."—LR

CHRISTIAN MARK SCHULTZ

Come Alive

Producers: various
Words Records

Release Date: Aug. 25

Contemporary Christian singer/songwriter Mark Schultz has a gift for taking life experiences — some joyous, others tragic — and distilling them into compelling songs. Those talents are displayed on the artist's new album, "Come Alive." The song "What It Means to Be Loved" tells the story of parents who learn that their unborn daughter may not live long and their reaction to the news. "I want to give her the world." I want to hold her heart," says Schultz. As long as I can and live even one moment until that day comes. I want to show her what it means to be loved." Even while acknowledging life's trials, the collection has a hopeful tone, especially on anthems like "Live Like You're Loved" and "All Has Been Forgiven." The lovely track "Good of Glory" is a powerful worship song, while "Love Has Come" is a vibrant number, buoyed by an amazing choir that showcases Schultz's passionate vocals and exuberant spirit.—DEP

LEGENDS & CREDITS

EDITED BY MITCHELL PETERS (ALBUMS) AND MONICA HERRERA (SINGLES)

CONTRIBUTORS: Ayala Ben-Nehuda, Alexandre Cahill, Melissa Fried, Jason Lipshutz, Kevin Mason, Michael Mennichr, Eve Nappi, Dan Ouellette, Deborah Evans Price, Leland Rucker, Ken Tucker, Jeff Viabel, Chris Williams, Mike Wood

CRITICS’ CHOICE: * A new release, regardless of chart potential, highly recommended for musical merit.

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

All albums commercially available in the United States are eligible. Send album review copies to Mitchell Peters at Billboard, 5055 Vine Blvd., Seventh Floor, Los Angeles, CA 90036, and singles review copies to Monica Herrera at Billboard, 770 Broadway, Seventh Floor, New York, NY 10003, or to the writers in the appropriate bureaus.

THE BILLBOARD REVSIEWS

SINGLES

MICHAEL FRANTI & SPEARHEAD

Say Hey (I Love You) (3:40)

Producers: Sly & Robbie, Michael Franti

Writers: M. Franti, C. Young

Publishers: various

Analyzer

After two-plus decades in the industry and 15 years performing with this band Spearhead, Michael Franti is breaking the Billboard Hot 100 for the first time with one of the most-requested songs at radio. "Say Hey (I Love You)" from the album "All Rebel Rockers," released almost a year ago, has a feel-good, hand-clapping rhythm and a positive message of life's journey. The legendary Jamaican production team Sly & Robbie infused the song with elements of reggae and funk as well as a touch of hip-hop. Everything is in place for a hit, from the singalong melody to the lively piano and group-vocal outbursts. Having pioneered social humanitarians in his own brand of music, Franti and his band are finally getting their due and have a good time while they're at it.—MM

MILEY CYRUS

Party in the U.S.A. (3:22)

Producer: Dr. Luke

Writers: S. Gottwald, C. Kelly, J. Cornish

Publishers: various

Hollywood Records

The heated online debate about Miley Cyrus' Teen Choice Awards performance of "Party in the U.S.A." highlights one of her most entertaining songs yet. The loose, reggae-powered pop tune—appearing on an Aug. 31 mini-album exclusive to Wal-Mart—is Cyrus' take on growing up in the Hollywood spotlight: "It's definitely not a Nashville party." Cause all I see are stilletto's! I guess I never got the memo," Lukas "Dr. Luke" Gottwald and Claude Kelly ("Kelly Clarkson's 'My Life Would Suck Without You') share writing credits with online singing sensation Jessica Cornish, and producer Gottwald injects the song with an energy recalling Robyn and early Gwen Stefani.

After successfully tackling dance and country formats and delivering one of the year's strongest ballads ("The Climb"), Cyrus continues to show off her impressive range.—MM

MUSE

Uprising (5:02)

Producer: Muse

Writer: Matthew Bellamy

Publisher: Warner/Chappell

Warner Bros.

The first song Muse leaked from its upcoming album "Resistance" was the Queen-emulating "United States of Eurasia," but it's now clear that "Uprising" will be the lead single. The song's persistent bass and driving snare, synched to cries of "Oi!" give it a collective stadium-chant vibe. That said, it's hard to imagine a song less likely to be sung at an actual protest. The hook is part Billy Idol's "White Wedding," part Blondie's "Call Me," while the chorus—"They will not force us/They will stop degrading us/They will not control us/We will be victorious"—is a nearly note-for-note quote of ABBA's "Lay All Your Love on Me." The track's dense energy likely to make it a dancefloor event, but intended or not, there's a bit too much parody to take this "Uprising" completely seriously.—EN

DANCE

MADONNA

Celebration (3:10)

Producers: Madonna, Paul Oakenfold

Writers: various

Publishers: various

Warner Bros.

Madonna's latest single won't start any new trends, but it does return the singer to her dancefloor roots. "Come on the party...cause everybody wants to party with you," she sings on "Celebration," the title track and one of two new songs on her best-of set that's due Sept. 29. A notable assist comes courtesy of trance DJ-producer Paul Oakenfold, who co-wrote and co-produced the buoyant dance stomper. He supplies a surging beat that could have easily been lifted from the star's "Confessions on a Dance Floor" period ("Hung Up," "Sorry") but can be traced even further back to her 1992 hit "Deep and Deeper." The melody, meanwhile, recalls her last single "4 Minutes" in its urgency. Consider "Celebration" a score for Madonna's retro-futuristic fan base and a nice bookend to her collection of chart glories.—CW
Regrets, I've Had A Few
Lady Antebellum's Breakup
Anthem Scales The Charts

Lady Antebellum, one of country music's biggest new-artist success stories of the last two years, is on a roll. "Need You Now," the first single from the trio's forthcoming second album, is the Hot Shot Debut at No. 50 on Billboard's Hot Country Songs.

The track speaks to anyone who has broken up with someone and regretted it in the early morning hours, with lyrics like, "It's a quarter after one. I'm a little drunk and I need you now." Members Hillary Scott, Charles Kelley and Dave Haywood co-wrote the song with Josh Kear.

Lady A's 2007 debut single, "Love Don't Live Here," reached No. 3 on Hot Country Songs and then scored its first No. 1 with its third single, "I Run To You," on the July 25 chart. (Its second single, "Lookin' for a Good Time," reached No. 11 on Hot Country Songs in 2008.)

The trio's self-titled debut has sold 751,000 copies, according to Nielsen SoundScan, and the group won the Country Music Assn.'s and the Academy of Country Music's top new artist awards in 2008.

Country KSOP Salt Lake City music director Debby Turpin says she's been impressed with the trio since she first met the band, and the new track is no exception. "From the moment I heard the twists and turns of the melody, I couldn't wait to hear it again — and again and again," Hilton says. "There is hit quality all over this song." KSOP played the new single 26 times during the week that ended Aug. 16, according to Nielsen BDS, the most of any U.S. radio station.

The station's listeners agree, according to Turpin. "After just a few days on the air, it is our second-most-requested song. Forget what I think about it — the listeners love it."

Kelley says the group, which is co-producing its second album with veteran Music Row producer Paul Worley, is spending more time on arrangements than it did on its first album. "Hopefully people can hear that on 'Need You Now,'" he says. "We're trying to get a little more creative on intros and outros. We've been able to take our time with this one. We've tried to analyze the songs from a lot of different directions. "We've been dying to get back in the studio," Kelley adds. "It's a different kind of artistic creativity, it's constructing something as opposed to entertaining."

The group toured with Kenny Chesney and Keith Urban this summer and also headlined some of its own fair and festival dates. "It's been awesome," Kelley says. "We're finally seeing that there's an awareness of who we are and our music. We look out in the crowd and we're seeing more and more people singing our songs.

That stands in stark contrast to shows the trio did in 2008. Kelley says, "For the most part, the majority of the audience had no clue who we were last year. It's pretty wild to see it move in baby steps, a little bit at a time. Hopefully it's just the beginning."
Head Of The Class
Honor Society Gets By With Help From Its Friends

Honor Society has been releasing infectious pop-rock tunes since 2005, but the band's goal of releasing an album always remained out of reach. "At the time, we were a struggling band, so an EP was all we could afford," frontman Michael Bruno says. The band released two EPs, including 2007's "A Tale of Risky Business," which drummer Alex Noyes decided to send to some friends—who also happened to be friends with the Jonas Brothers.

Two years later, Honor Society is playing stadiums, opening for the Jonases and Jordin Sparks. "Fashionably Late," the outfit's cheekily titled debut, is set for release Sept. 15 on a yet-to-be-named joint-venture label between Hollywood Records and Jonas Brothers. The album, co-written by Honor Society and Jon Fields and executive-produced by Jonas Brothers, is set to bring the band's multi-layered hooks and earnest lyrics to a wider platform.

The Jonas Brothers have acted as mentors, helping Honor Society's members hone their craft, giving them advice on their live show and co-producing a few tracks on "Late." "Jonas Brothers took a chance on this band because they believe in them," says Phil McIntyre, co-manager of Honor Society and Jonas Brothers. "The relationship and support will be there for a long time."

Even without the Jonas Brothers' assistance, Honor Society's tireless promotion has quickly raised its profile. The band's deal with Verizon led to in-store signings, and it performed on various local news stations throughout 2009. Constant activity on social networks has resulted in 3 million MySpace plays.

Honor Society has also given free acoustic shows across the country to build its fan base, frequently announcing them the day of the performance on Twitter. The band also gave acoustic performances of "Where Are You Now," the lead single on the soundtrack to the Summit Entertainment film "Bandslam," in various movie theaters at premieres for the film.

"We love popping up, doing acoustic performances and then tweeting about them," bassist Andrew Lee says. "We've always wanted to be available to our fans and have utilized resources like MySpace and Twitter to make that happen."

Leading up to the release of "Late," Honor Society will be on the road as part of the Jonas Brothers tour while building its fan base. While Bruno loves the intimacy of club shows, he says the arena trek has been an incredible experience. "You dream of playing arenas when running around as a kid playing air guitar," he says.

GLORY DAYS
Propelled by the multiweek No. 1 single "Revelation Song," Phillips, Craig & Dean debuted atop Billboard's Top Christian Albums chart with their 10th release, "Fearless." The INO Records set sold 10,000 copies during its first week, according to Nielsen SoundScan, and debuted at No. 46 on the Billboard 200—pretty solid for three full-time pastors who've spent the last 18 years juggling music and ministry.

Randy Phillips, Dan Dean and Shawn Craig were church workers moonlighting as songwriters when they landed a record deal in 1991. Since then, PC&D have continued to work full-time at churches in Austin, St. Louis and Dallas, respectively, as well as record and tour together.

"It's not only surprising but so humbling," Phillips says of the trio's hot streak. "We don't really fit a mold, yet radio has embraced us through the years with 19 No. 1 songs. It's really all about finding great songs and great producers who will bring that song to life with our harmonies." Phillips credits producer Bernie Hermis for the new sound on "Fearless." "Sonically it's very aggressive and that's due in large part to Bernie, who not only musically made it edgy, compelling and fresh, but he vocally took us apart and put it back together. I don't know if I've ever worked that hard for a producer. He made me growing like a tomato. He'd say, 'More texture, more texture.' On one song, 'Counting on God,' he made me take a magazine, roll it up and sing through a magazine into a mic. I just thought this young man had lost his mind," Phillips says with a laugh.

INO Records president Jeff Moseley credits "Revelation Song" with spurring album sales. "The song was birthed out of the Gateway Church in Dallas and has been connecting with churches in a major way for a long time," he says of the song, which was written by Texas teacher/songwriter Jennie Riddle. "Our challenge—or Bernie Hermis' challenge—was to get the song in a structure that would enable radio to play it. Undoubtedly having a No.1 song that has this kind of acceptance and exposure has greatly impacted the first week of sales. We think this song will impact sales of this record for a long time."

The label bought ads on Facebook and Google and used them to promote the release. There were also successful album release concerts during the week of release. Shows in Dallas and Orlando, Fla., sold out, and hundreds of fans were turned away.

Moseley says the members' church jobs keep PC&D relevant. "With all three guys pastoring churches, they know up close and personal what people in their churches are experiencing," he says. "It's very challenging, that's the most relevant artists working today. Every day of the week, they're in touch with the births, deaths, joys and disappointments of people. This puts them in a different place than simply trying to create a hit."

—Deborah Evans Price

LITTLE ARTIST, BIG TRACKS
Pee Wee Salinas gained fame as part of his former Latin boy band the Kumba Kings and Kumbia All Stars, but the singer/actor is now firing on all cylinders to promote his solo debut.

"Yo Soy" on EMI Televisa was released Aug. 11 and this week enters Billboard's Top Latin Albums chart at No. 4, after Salinas made in-store appearances at major retailers as well as meet-and-greets in partnership with Verizon Wireless.

The U.S.-bom, bilingual Salinas is starring in a prime-time Televisa telenovela in Mexico, "Camaleones," after winning turns on two Televisa celebrity talent competitions. "Camaleones" will make heavy use of songs from "Yo Soy," produced by RBD hitmaker Carlos Lara, Luny, Noriega and Mike Santander.

State-side, the first single, "Cumbaya," is No. 19 on the Hot Latin Songs chart, with spins on pop, rhythmic and regional Mexican stations. Salinas' former band were known for blending urban sounds with regional Mexican rhythms, particularly the cumbia.

"I wanted to give people something different from me. 'Cumbaya' is electronic, Colombian. It has Brazilian percussion. It has a little bit of everything," Salinas says.

The rest of the album's songs are similarly eclectic, combining a pop sweetness with electronic touches, a little brass and accordion, and danceable uptempo rhythms.

The artist recently wrapped in-store shows at Best Buy, Wal-Mart and Verizon Wireless locations. The Verizon stops were part of a My Fabulous 15 contest that hosted quincenera expos and meet-and-greets with Salinas, and teens could enter to win a quincenera party for 20 guests with a performance by the artist.

Meanwhile, Salinas is shuttling back and forth between the United States and Mexico to promote "Yo Soy" and tape the telenovela, which co-stars labelmate Belinda and former RBD member Alfonso Herrera. Though Salinas hosted the MTV TRL show "Bust a Ritmo," the novel is his first scripted drama gig.

"I did a lot of touring when I was younger over there," he says of Mexico. "Now that I'm a solo artist, you have to start from zero."

—Ayala Ben-Yehuda

www.americanradiohistory.com
It’s Never Too Early To Start Thinking Grammy

And the Grammy race is on!

Despite the fact that it’s only the middle of August, Grammy season is in full swing.

Because the Grammy Awards broadcast has been moved up earlier than usual—to Jan. 31, 2010—the eligibility year for consideration has been shortened by a month.

All albums released between Oct. 1, 2008, and Aug. 31, 2009, are eligible for the Grammy Awards that will be presented next January. This is a change from the normal period of Oct. 1 of the previous year through Sept. 30 of the current year.

Complicating matters, most albums that were scheduled for a Sept. 1 release have been shifted to Aug. 31. The industry followed Whitney Houston’s move, when her album “I Look to You” was rescheduled from a Tuesday, Sept. 1 release to an off-cycle Monday, Aug. 31 street date. Though it was never stated that it had anything to do with Grammy consideration, one would have to imagine that ensuring the album’s eligibility for the awards was probably important to the powers that be.

Houston is a six-time Grammy winner; she won her last award for best female R&B vocal performance for “It’s Not Right, But It’s Okay” from her 1999 set “My Love Is Your Love.” That effort generated two other nominations.

What other albums slated for an Aug. 31 release seem positioned to reap some Grammy consideration?


The action begins in earnest Aug. 25, when a bevy of albums that are likely candidates for Grammy consideration will be released. Those include Imogen Heap’s “Ellipse,” Queen Latifah’s “Persons,” Colbie Caillat’s “Breakthrough” and David Guetta’s “One Love.”

An interesting twist to the Grammy process relates to those albums that are released on vinyl before their physical and digital versions.

On Aug. 25, Harry Connick Jr.’s “Your Songs” will be released on vinyl, well before the CD is released Sept. 22. And Pete Yorn’s collaboration set with singer/actress Scarlett Johansson, “Break Up,” will also be available Aug. 25 on vinyl, three weeks before the CD hits stores Sept. 15.

You have to think that, especially in three-time Grammy winner Connick’s case, the cutoff date played a role in the release dates.

An artist can drop a vinyl album in the nick of time for Grammy consideration and have little to worry about in terms of cannibalizing CD or digital album sales or disrupting a promotional plan. (Grammy rules stipulate that an album has to be commercially available within the eligibility period, so a vinyl release qualifies.)

There’s another album to look out for on Aug. 25: seven-time Grammy winner Willie Nelson’s new jazzy standards collection, “American Classic.” His solo debut album for Blue Note harks back to his 1978 “Stardust” album—a self-styled offering—which won Nelson his third Grammy for his rendition of “Georgia on My Mind.”

To make the new album even more appealing to Grammy voters: “American Classic” also features collaborations with Diana Krall and Norah Jones, neither of whom are strangers to Grammy Awards. Combined, the two artists have taken home 11 trophies.

Could Nelson make a Santana-like comeback in terms of sales and accolades with “American Classic”? I wouldn’t bet against Nelson. The standards idea first used on “Stardust” worked just fine—it’s his best-selling album in the United States, according to the RIAA, certified five-times platinum. And he’s been nominated twice before with Jones in the best country collaboration with vocals category.

Will “American Classic” be a contender for album of the year? We’ll find out Dec. 4, when the nominations for the 52nd annual Grammys are announced.

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Markets Watch

**Weekly Album Sales (Million Units)**

<table>
<thead>
<tr>
<th>Week</th>
<th>ALBUMS</th>
<th>DIGITAL ALBUMS</th>
<th>DIGITAL TRACKS</th>
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</thead>
<tbody>
<tr>
<td>This Week</td>
<td>5,885,012</td>
<td>125,700,000</td>
<td>20,364,000</td>
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<tr>
<td>Last Week</td>
<td>6,048,000</td>
<td>126,000,000</td>
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<tr>
<td>Change</td>
<td>-2.6%</td>
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<td>The Week Last Year</td>
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<tr>
<td>Change</td>
<td>-19.9%</td>
<td>+10.5%</td>
<td>+6.6%</td>
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Digital album sales are also counted within album sales.

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**Year-To-Date**

**Album Sales**

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<thead>
<tr>
<th>OVERALL UNIT SALES</th>
<th>Album</th>
<th>256,724,000</th>
<th>295,654,000</th>
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<td>984,766,000</td>
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<td>Albums VS/CA</td>
<td>324,799,700</td>
<td>296,053,800</td>
<td>-8.9%</td>
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*Note: Some rock albums sold 10 copies during the eligibility period, so a vinyl release qualifies.*

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**Digital Tracks Sales**

<table>
<thead>
<tr>
<th>Year</th>
<th>680.6 million</th>
</tr>
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<tbody>
<tr>
<td>2008</td>
<td>764.0 million</td>
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**Sales by Album Format**

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<thead>
<tr>
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<th>2009</th>
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<tbody>
<tr>
<td>CD</td>
<td>215,662,000</td>
<td>171,005,000</td>
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<tr>
<td>Digital</td>
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<tr>
<td>Cassette</td>
<td>61,000</td>
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<tr>
<td>Other</td>
<td>1,087,000</td>
<td>1,565,000</td>
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**Year-To-Date Album Sales By Store Type**

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<tr>
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<th>2009</th>
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<tr>
<td>Indies</td>
<td>80</td>
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<tr>
<td>Non-traditional</td>
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<tr>
<td>Mass Merchant</td>
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<tr>
<td>Chain</td>
<td>20</td>
<td>18.5</td>
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**Harold Goddard**

*Chief of Features*

*For week ending Aug. 16, 2009. Figures areorchestrated by Nielsen SoundScan, an industry leader in music sales measurement, and are based on retail sales and service points in the United States. Nielsen SoundScan is a division of Nielsen Media Research.*

**Go to www.billboard.biz for complete chart data.**
# Billboard Chart Data

## Top 200 Artist Index

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<td>Hot August Night/NYC</td>
</tr>
<tr>
<td>THE BLACK EYED PEAS</td>
<td>The E.N.D.</td>
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<tr>
<td>COBRA STARSHIP</td>
<td>Only By The Night</td>
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<tr>
<td>VARIOUS ARTISTS</td>
<td>Never Let Me Go (50 Cent)</td>
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<td>MAXWELL</td>
<td>BLACKSummer Night</td>
</tr>
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<td>DAUGHTERY</td>
<td>Leave The Town</td>
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<td>TAYLOR SWIFT</td>
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<td>JUSTIN MOORE</td>
<td>Justin Moore</td>
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<tr>
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<td>FABULOUS</td>
<td>Loso's Way (Soundtrack)</td>
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<tr>
<td>JASON ALDEAN</td>
<td>Wide Open</td>
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<td>DENI LOVATO</td>
<td>Here We Go Again</td>
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<td>EMINEM</td>
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<tr>
<td>GLORIANA</td>
<td>Gloriana</td>
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<td>KIDZ BOP KIDS</td>
<td>Go West (KIDZ BOP 16)</td>
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<tr>
<td>DARUIS RUCKER</td>
<td>Learn To Live</td>
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<td>JESSIE JAMES</td>
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<tr>
<td>NICKELBACK</td>
<td>Dark Horse</td>
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<td>SLAUGHTERHOUSE</td>
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<td>JONAS BROTHERS</td>
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<td>SOUNDTRACK</td>
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<td>GREEN DAY</td>
<td>21st Century Breakdown</td>
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<tr>
<td>SHINE BYNORTH</td>
<td>The Sound Of Madness</td>
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<td>SUGARLAND</td>
<td>Love On The Inside</td>
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<tr>
<td>BRAD PAISLEY</td>
<td>American Saturday Night</td>
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<tr>
<td>3ON</td>
<td>I Get Around</td>
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<tr>
<td>AVIATOR</td>
<td>Optus Collection</td>
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<td>RASCAL FLATTS</td>
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<td>KENNY CHESNEY</td>
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<td>THE FRAY</td>
<td>The Fray</td>
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</table>

## Sales Data

**Artists**

- NEIL DIAMOND
- THE BLACK EYED PEAS
- COBRA STARSHIP
- VARIOUS ARTISTS
- MAXWELL
- DAUGHTERY
- TAYLOR SWIFT
- JUSTIN MOORE
- SUGARLAND
- ZAC BROWN BAND
- FABULOUS
- LADY GAGA
- JASON ALDEAN
- DENI LOVATO
- EMINEM
- GLORIANA
- KIDZ BOP KIDS
- DARUIS RUCKER
- JESSIE JAMES
- NICKELBACK
- SLAUGHTERHOUSE
- JONAS BROTHERS
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- SHINE ByNORTH
- SUGARLAND
- BRAD PAISLEY
- 3ON
- AVIATOR
- LADY ANTEBELLUM
- RASCAL FLATTS
- KENNY CHESNEY
- THE FRAY

**Titles**

- Hot August Night/NYC
- The E.N.D.
- Only By The Night
- Never Let Me Go (50 Cent)
- BLACKSummer Night
- Leave The Town
- Fearless
- Justin Moore
- LIVE On The Inside
- Georgia On My Mind (3.12)
- Loso's Way (Soundtrack)
- The Fame
- Wide Open
- Here We Go Again
- Relapse
- Gloriana
- Go West (KIDZ BOP 16)
- Learn To Live
- Jessie James
- Dark Horse
- Slaughterhouse
- Lines, Vines And Trying Times
- Wizards Of Waverly Place
- 21st Century Breakdown
- The Sound Of Madness
- Love On The Inside
- American Saturday Night
- I Get Around
- Antebellum
- Unleapable
- Greatest Hits II
- The Fray

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- NEIL DIAMOND
- THE BLACK EYED PEAS
- COBRA STARSHIP
- VARIOUS ARTISTS
- MAXWELL
- DAUGHTERY
- TAYLOR SWIFT
- JUSTIN MOORE
- SUGARLAND
- ZAC BROWN BAND
- FABULOUS
- LADY GAGA
- JASON ALDEAN
- DENI LOVATO
- EMINEM
- GLORIANA
- KIDZ BOP KIDS
- DARUIS RUCKER
- JESSIE JAMES
- NICKELBACK
- SLAUGHTERHOUSE
- JONAS BROTHERS
- SOUNDTRACK
- GREEN DAY
- SHINE ByNORTH
- SUGARLAND
- BRAD PAISLEY
- 3ON
- AVIATOR
- LADY ANTEBELLUM
- RASCAL FLATTS
- KENNY CHESNEY
- THE FRAY

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- Hot August Night/NYC
- The E.N.D.
- Only By The Night
- Never Let Me Go (50 Cent)
- BLACKSummer Night
- Leave The Town
- Fearless
- Justin Moore
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- I Get Around
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- Unleapable
- Greatest Hits II
- The Fray
Like George Strait at No. 11, this album also saw an increase (up 50%), thanks to a Best Buy sale at $17.99.

The shaper drew attention for composing much of his album s iPhone apps. In turn, the set received prominent placement last week at the stores, where his album's exclusivity available digitally (3,500 units).

The "Harmon Mammal" co-star's set picked up gain (up 11%), thanks to sales generated from in-store appearances and track gained from where his album's availability in a special "Harmon" War-Mart display.

After spending seven weeks on the Hot-Sellers Albums chart, the country trio's EP debut on the big tally, selling slightly more than 2,000 copies (up 14%).

The singer returned to this album (7,000 sold), bolstered by a million and a half display at the stores. 

The album was released in November, and the set saw a significant increase in sales (up 14%), due to a Best Buy sale at $17.99.
**HOT 100 AIRPLAY**

**SOUVENIRS**

**ARTIST (LABEL / PROMOTION LABEL)**

| TITLE | ARTIST (LABEL / PROMOTION LABEL) | WEEKS | Max | Week | Airplay
<table>
<thead>
<tr>
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<tbody>
<tr>
<td>&quot;I Gotta Feeling&quot;</td>
<td>JAY-Z (RCA)</td>
<td>26</td>
<td>25</td>
<td>24</td>
<td>22</td>
</tr>
<tr>
<td>&quot;Get Well Soon&quot;</td>
<td>The Black Eyed Peas (A&amp;M)</td>
<td>24</td>
<td>23</td>
<td>22</td>
<td>21</td>
</tr>
<tr>
<td>&quot;Live it Up&quot;</td>
<td>Yellowcard (Collective Soul)</td>
<td>22</td>
<td>21</td>
<td>20</td>
<td>19</td>
</tr>
<tr>
<td>&quot;Wanted&quot;</td>
<td>Frank Turner (Joey Symbol)</td>
<td>20</td>
<td>19</td>
<td>18</td>
<td>17</td>
</tr>
<tr>
<td>&quot;Love Drunk&quot;</td>
<td>The Killers (Casablanca)</td>
<td>18</td>
<td>17</td>
<td>16</td>
<td>15</td>
</tr>
<tr>
<td>&quot;She Wolf&quot;</td>
<td>Beck (Interscope)</td>
<td>16</td>
<td>15</td>
<td>14</td>
<td>13</td>
</tr>
<tr>
<td>&quot;Send It On&quot;</td>
<td>Jimmy Cliff (Interscope)</td>
<td>14</td>
<td>13</td>
<td>12</td>
<td>11</td>
</tr>
<tr>
<td>&quot;Boom Boom Boom&quot;</td>
<td>The Killers (Capitol)</td>
<td>12</td>
<td>11</td>
<td>10</td>
<td>9</td>
</tr>
<tr>
<td>&quot;Beautiful&quot;</td>
<td>Bebe Rexha (Capitol)</td>
<td>10</td>
<td>9</td>
<td>8</td>
<td>7</td>
</tr>
<tr>
<td>&quot;I Write Sins Not Tragedies&quot;</td>
<td>My Chemical Romance (Reprise)</td>
<td>9</td>
<td>8</td>
<td>7</td>
<td>6</td>
</tr>
<tr>
<td>&quot;Every Little Thing&quot;</td>
<td>The Black Eyed Peas (A&amp;M)</td>
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<td>2</td>
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**HOT DIGITAL SONGS**

**SOUVENIRS**

**ARTIST (LABEL / PROMOTION LABEL)**

| TITLE | ARTIST (LABEL / PROMOTION LABEL) | WEEKS | Max | Week | Digital
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<td>The Black Eyed Peas (A&amp;M)</td>
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<td>4</td>
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</tbody>
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**SONG CHARTS**

See legends on left-hand page for the Billboard Hot 100 and Hot R&B/Hip-Hop Songs.

**CHART RANKINGS**

For chart reprints call 646-654-4633

Go to www.billboard.com for complete chart data
### Mainstream Top 40

<table>
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<th>Title</th>
<th>Artist</th>
<th>Label</th>
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<tbody>
<tr>
<td>1</td>
<td>I'm Yours</td>
<td>Jarrod� (EP)</td>
</tr>
<tr>
<td>2</td>
<td>The Climb</td>
<td>Kelly Clarkson (VSTR)</td>
</tr>
<tr>
<td>3</td>
<td>No Surprise</td>
<td>The All-American Rejects (DGC/REP)</td>
</tr>
<tr>
<td>4</td>
<td>Please Don't Leave</td>
<td>Katie Perry (THS)</td>
</tr>
<tr>
<td>5</td>
<td>I'm Not In It</td>
<td>Young Money (YMN)</td>
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### Adult Contemporary

<table>
<thead>
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<th>Title</th>
<th>Artist</th>
<th>Label</th>
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<tbody>
<tr>
<td>1</td>
<td>Your Love</td>
<td>Matchbook (515)</td>
</tr>
<tr>
<td>2</td>
<td>What A Feeling</td>
<td>Big Country (REPRISE)</td>
</tr>
<tr>
<td>3</td>
<td>You Belong With Me</td>
<td>Taylor Swift (RCA)</td>
</tr>
<tr>
<td>4</td>
<td>No Surprise</td>
<td>The All-American Rejects (DGC/REP)</td>
</tr>
<tr>
<td>5</td>
<td>Please Don't Leave</td>
<td>Katie Perry (THS)</td>
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### Adult Top 40

<table>
<thead>
<tr>
<th>Title</th>
<th>Artist</th>
<th>Label</th>
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</thead>
<tbody>
<tr>
<td>1</td>
<td>Good Time</td>
<td>Robin Thicke (BAD)</td>
</tr>
<tr>
<td>2</td>
<td>Can't Smile</td>
<td>Mike Hadreas (JAR)</td>
</tr>
<tr>
<td>3</td>
<td>What About Now</td>
<td>Nicki Minaj (CAP)</td>
</tr>
<tr>
<td>4</td>
<td>Countries</td>
<td>Lady Antebellum (CAP/FER)</td>
</tr>
<tr>
<td>5</td>
<td>I Love Me</td>
<td>Demi Lovato (RCA/REPRISE)</td>
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</table>

### Rock Songs

<table>
<thead>
<tr>
<th>Title</th>
<th>Artist</th>
<th>Label</th>
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</thead>
<tbody>
<tr>
<td>1</td>
<td>The Fix</td>
<td>Mat Kearney (ARTIST IMPRINT(ARTIST IMPRINT)</td>
</tr>
<tr>
<td>2</td>
<td>Sound Of Madness</td>
<td>Linkin Park (MIR)</td>
</tr>
<tr>
<td>3</td>
<td>Panic Switch</td>
<td>Daughtry (LAF)</td>
</tr>
<tr>
<td>4</td>
<td>Ain't No Rest For The Wicked</td>
<td>Linkin Park (MIR)</td>
</tr>
<tr>
<td>5</td>
<td>Ain't No Rest For The Wicked</td>
<td>Linkin Park (MIR)</td>
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</tbody>
</table>

### Alternative

<table>
<thead>
<tr>
<th>Title</th>
<th>Artist</th>
<th>Label</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Somewhere Only We Know</td>
<td>The Animals (REPRISE)</td>
</tr>
<tr>
<td>2</td>
<td>Ain't No Rest For The Wicked</td>
<td>Linkin Park (MIR)</td>
</tr>
<tr>
<td>3</td>
<td>Ain't No Rest For The Wicked</td>
<td>Linkin Park (MIR)</td>
</tr>
<tr>
<td>4</td>
<td>Ain't No Rest For The Wicked</td>
<td>Linkin Park (MIR)</td>
</tr>
<tr>
<td>5</td>
<td>Ain't No Rest For The Wicked</td>
<td>Linkin Park (MIR)</td>
</tr>
</tbody>
</table>

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**The Eagles** have been charting on Adult Contemporary since June 12, 1972, but this week the Rock and Roll Hall Of Famers achieved a career first. The band has charted five hits from one album, as "I Don't Want To Hear Anyone" bows at No. 3. (View the list in full on billboard.biz/net.)

The song is the band's 23rd AC entry and the 15th from "Long Road Out Of Eden" to scale the surveys. "No Cryin' Days," first available as a live version, reached No. 5 in 2001 before a studio recording was released on "Eden" in 2002. "No Way" accompanied the album's arrival and peaked at No. 64 on the Hot 100 in January 2008.

**Staying Away** (which reached No. 12 peak, July 2008) and "What Do I Do With My Heart" (No. 15, December 2007) followed.

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Data for week of August 29, 2009 | CHARTS LEGEND on Page 55

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www.americanradiohistory.com
After a one-week dip to No. 2, Maxwell's "BLACKsummers'night" returns to No. 1 on the Top R&B/Hip-Hop Albums chart for a fourth week. It's the first chart-topper to drop out of the top spot and then return to No. 1 since Jamie Foxx's "Unpredictable" did so on the March 14 chart, after a two-week absence from the top. All told, Maxwell's four weeks at No. 1 are the most by any album since Keshia Cole's "A Different Me" amass six non-consecutive weeks at No. 1 in January and February.

Meanwhile, the rap act Slaughterhouse arrives at No. 4 with its self-titled album. On the Billboard 200, the set enters at No. 25 with 18,000 copies sold. The quartet consists of Joe Budden, Royce Da 5'9", Joell Ortiz and Crooked I. — Keith Caulfield
HOT DANCE CLUB SONGS

<table>
<thead>
<tr>
<th>Title</th>
<th>Artist</th>
<th>Label</th>
</tr>
</thead>
<tbody>
<tr>
<td>1.</td>
<td>Crazy Pose (Live)</td>
<td>Ministry Shoes</td>
</tr>
<tr>
<td>2.</td>
<td>Closer</td>
<td>Ministry Shoes</td>
</tr>
<tr>
<td>3.</td>
<td>1000</td>
<td>Ministry Shoes</td>
</tr>
<tr>
<td>4.</td>
<td>A Million Reasons</td>
<td>Ministry Shoes</td>
</tr>
<tr>
<td>5.</td>
<td>You &amp; Me</td>
<td>Ministry Shoes</td>
</tr>
<tr>
<td>6.</td>
<td>Crazy Pose</td>
<td>Ministry Shoes</td>
</tr>
<tr>
<td>7.</td>
<td>Hell No</td>
<td>Ministry Shoes</td>
</tr>
<tr>
<td>8.</td>
<td>What You Need</td>
<td>Ministry Shoes</td>
</tr>
<tr>
<td>9.</td>
<td>Do You Want To</td>
<td>Ministry Shoes</td>
</tr>
<tr>
<td>10.</td>
<td>Get On Your Feet</td>
<td>Ministry Shoes</td>
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TOP TRADITIONAL JAZZ ALBUMS

<table>
<thead>
<tr>
<th>Title</th>
<th>Artist</th>
<th>Label</th>
</tr>
</thead>
<tbody>
<tr>
<td>1.</td>
<td>Frank Sinatra</td>
<td>Capitol Records</td>
</tr>
<tr>
<td>2.</td>
<td>Duke Ellington</td>
<td>Capitol Records</td>
</tr>
<tr>
<td>3.</td>
<td>Billie Holiday</td>
<td>Capitol Records</td>
</tr>
<tr>
<td>4.</td>
<td>Sarah Vaughan</td>
<td>Capitol Records</td>
</tr>
<tr>
<td>5.</td>
<td>Ella Fitzgerald</td>
<td>Capitol Records</td>
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</table>

TOP TRADITIONAL CLASSICAL ALBUMS

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<thead>
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<th>Artist</th>
<th>Label</th>
</tr>
</thead>
<tbody>
<tr>
<td>1.</td>
<td>Kurt Elling</td>
<td>Sony Classical</td>
</tr>
<tr>
<td>2.</td>
<td>David Garrett</td>
<td>Sony Classical</td>
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TOP CONTEMPORARY CROSSTOSS

<table>
<thead>
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<th>Title</th>
<th>Artist</th>
<th>Label</th>
</tr>
</thead>
<tbody>
<tr>
<td>1.</td>
<td>Boney James</td>
<td>Concord</td>
</tr>
<tr>
<td>2.</td>
<td>Rick Braun</td>
<td>Concord</td>
</tr>
<tr>
<td>3.</td>
<td>Neal E. Boyd</td>
<td>Concord</td>
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TOP WORLD ALBUMS

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<th>Artist</th>
<th>Label</th>
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<tbody>
<tr>
<td>1.</td>
<td>Various Artists</td>
<td>Sony Classical</td>
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<td>Various Artists</td>
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Data for week of AUGUST 29, 2009 | For chart reprints call 646.654.4633 | 61

Go to www.billboard.biz for complete chart data
### Hot Latin Songs

<table>
<thead>
<tr>
<th>Title</th>
<th>Artist</th>
<th>Top 10 Position</th>
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<tbody>
<tr>
<td>&quot;Loba&quot;</td>
<td>&quot;La Barca&quot;</td>
<td>1</td>
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<tr>
<td>&quot;Siempre&quot;</td>
<td>&quot;El Almendros&quot;</td>
<td>2</td>
</tr>
<tr>
<td>&quot;España&quot;</td>
<td>&quot;La Comida&quot;</td>
<td>3</td>
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<tr>
<td>&quot;Amor&quot;</td>
<td>&quot;El Amor&quot;</td>
<td>4</td>
</tr>
<tr>
<td>&quot;Despeñad en el Puente&quot;</td>
<td>&quot;El Puente&quot;</td>
<td>5</td>
</tr>
<tr>
<td>&quot;Olé&quot;</td>
<td>&quot;Olé&quot;</td>
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<tr>
<td>&quot;Lo Siento&quot;</td>
<td>&quot;La Silla&quot;</td>
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<tr>
<td>&quot;Requiem&quot;</td>
<td>&quot;La Requiem&quot;</td>
<td>8</td>
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<tr>
<td>&quot;Yo No Me Daré&quot;</td>
<td>&quot;Yo No Me Daré&quot;</td>
<td>9</td>
</tr>
<tr>
<td>&quot;Que Vuelva&quot;</td>
<td>&quot;Que Vuelva&quot;</td>
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### Top Latin Artists

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<td>&quot;Olé&quot;</td>
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<td>&quot;La Silla&quot;</td>
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<td>&quot;REQUIEM&quot;</td>
<td>&quot;La Requiem&quot;</td>
</tr>
<tr>
<td>&quot;YO NO ME DARÉ&quot;</td>
<td>&quot;Yo No Me Daré&quot;</td>
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<tr>
<td>&quot;QUE VUELVA&quot;</td>
<td>&quot;Que Vuelva&quot;</td>
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### Regional Mexican Albums

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<td>&quot;Esperanza&quot;</td>
<td>&quot;La Silla&quot;</td>
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<td>&quot;Empezar Desde Cero&quot;</td>
<td>&quot;Yo No Me Daré&quot;</td>
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<tr>
<td>&quot;Nos Queremos&quot;</td>
<td>&quot;Que Vuelva&quot;</td>
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<tr>
<td>&quot;Soy&quot;</td>
<td>&quot;Olé&quot;</td>
</tr>
<tr>
<td>&quot;Quédate&quot;</td>
<td>&quot;La Silla&quot;</td>
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### Tropical Albums

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### Latin Rhythm Albums

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<tr>
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<td>&quot;Empezar Desde Cero&quot;</td>
<td>&quot;Yo No Me Daré&quot;</td>
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<td>&quot;Nos Queremos&quot;</td>
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### Latin Pop Albums

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### Between the Bullets

"Tales from the Top"

Former Kumbia Kings member Pee Wee debuts at No. 1 on Top Latin Pop Albums (2,000 copies sold). His first instrumental debut at the top of the chart, introduced by the band. The quintet continued its top-five chart run with "Seducir," while the debut single "Amor" from the album "En Directo" spent 14 straight weeks at the top in 2006.

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*Note: The chart is a representation of the weekly selling charts in Latin America as of August 29, 2009. The data is compiled by Billboard and brings together the best-selling Latin music artists, albums, and songs from the region.*

Data for week of AUGUST 29, 2009 | CHARTS LEGEND on Page 55

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*American Radio History*
<table>
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<td>MANOS AL AIRE</td>
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TURN: Month originality and to bara World Music "does the form of childhood blindness nonprofit group healthy at Famous Music's rector of digital marketing and consumer brands.

PUBLISHING: BMI promotes Jeremy Smith to senior director of financial and operational analysis for licensing. He was director of research and analysis for licensing.

TOURING: Washington Sports & Entertainment promotes Sheila Francis to director of event and corporate communications. She was director of event and venue relations.

MOBILE: Sony Ericsson names Bert Nordberg chief executive of its U.S. technology division. He was executive VP and head of the company's Silicon Valley business.

RELATED FIELDS: MTV Networks Latin America taps Christian Prada to lead its newly opened offices in Bogota, Colombia, as country manager.

AECG, a division of Opus 1 Music Library, appoints Shauna Krikorian head of film licensing and Stacey Pahl head of TV licensing. Krikorian was director of licensing for film at 615 Music, and Pahl was VP of film/TV music at Famous Music Publishing. —Edited by Mitchell Peters

PUTUMAYO KIDS PROMOTES HEALTHY LIVING
Putumayo Kids, a division of Putumayo World Music, is using one of its latest albums, "Picnic Playground," to promote healthy living for children. The album, released July 26, is a collection of food-themed songs from international musicians. A portion of the album's proceeds will be donated to the nonprofit group Vitamin Angels, which focuses on promoting healthy lifestyles in children around the world. Putumayo Kids director Mona Kayhan says, "In fact, all Putumayo Kids albums donate some profits to a charity "that relates to the theme or region of the world from the album we're focusing on," Kayhan says. Putumayo World Music "does it for the adult albums as well, but we make sure to do it for every kids' release that we have, because we feel it's important." She says Putumayo World Music has contributed more than $1 million to nonprofit organizations worldwide.

"Picnic Playground" also promotes a healthy lifestyle in its liner notes, which provide recipes from child nutritionist Barbara Stoger. "We asked her to give us fruit and vegetable recipes that families like to make together," Kayhan says.

Putumayo Kids is sponsoring a recipe contest at Putumayo.com, where entrants submit their favorite recipe to make as a family. Winning submissions will be based on originality and healthiness.

The top three winners of the contest will receive a collection of Putumayo Kids albums and possibly have their recipe posted on the label's Web site, Kayhan says. The label also sponsored a U.S. tour of zoos and children's museums this month to promote "Picnic Playground." —Mitchell Peters

M83

Brian McKnight presented Matt Cusson with the Maxell Song of the Year prize as part of the 10th annual Jim Lavrakas Songwriting Contest. Cusson's song's touring with McKnight was a surprise when McKnight made the announcement on stage at Horton Haysmoyer Symphony Center in Dallas and gave Cusson the top prize, a $20,000 check courtesy of Maxell. From left: Jim Lavrakas Songwriting Contest executive director Brian Rothschild, Cusson, M83 president Matsu Kamemoto, and McKnight.

MFT417


Photo: Courtesy of Rebecca Taylor for MADISON SQUARE GARDEN

August 28, 2009 | www.billboard.com | 65

www.americanradiohistory.com
INSIDE TRACK

MUDD CLUB

The gang's back together on Puddle of Mudd's next album, which guitarist Paul Phillips says is a good thing. "This is the most collaborative record we've done," says Phillips, who left the band in 2005 and rejoined in February. "[Frontman] Wes [Scantlin] is always going to be the main songwriter, but this one has the most co-writes with me and with Doug [Adirio] and the most input from everybody. It was a great experience."

Puddle of Mudd recorded the as-yet-untitled album, which is due in October or November, with previous producers Brian Howes and John Kurzweg, as well as Brian Virtue (30 Seconds to Mars, Chevelle). Phillips says the sound is "more Puddle of Mudd" than 2007's "Famous," likening it to 2000's triple-platinum "Come Clean."

"It's definitely more on the rock tip," Phillips says. "There's a bunch of rockers kind of more in that punk, angsty vein—[like] 'Pitchin' a Fit'; songs that are just good, fun songs.

"But it's also got the more heartfelt, slower type of songs in the 'Blurry' vein. There's a song called 'Keep It Together' which I feel is maybe the closest thing to 'Blurry' that we've done. It's a beautiful song."

Puddle of Mudd plans to launch a headline tour to promote the album, possibly in October.

BMI CONDUCTING FOR THE FILM COMPOSER WORKSHOP

BMI celebrated the art of conducting musical scores Aug. 17 with its 12th annual Conducting for the Film Composer Workshop, taught by BMI Classic Composition Award winner, conductor and composer Lucas Richman. Kicking off July 21 and concluding Aug. 1, the six-session course developed the conducting skills of eight handpicked BMI composers during classes at the Musicians Union in Los Angeles. Photos courtesy of BMI.

TOP LEFT: BMI's 2009 program book for the BMI Film Composers Workshop.

TOP CENTER: BMI hosted a champagne toast for BMI songwriters Gloria Espana, Toby Sandoval, Edgar Cortazar, Jose Alfredo Rios and Adrian Pieragostino, who have penned many current and recent top 10 hits on Billboard's Latin charts. Held Aug. 12 at BMI's Los Angeles offices, the reception included BMI staff, top Latin publishers, composers and media. BMI assistant VP of Latin music Delia Oruela presented an award to each songwriter. From left: Pieragostino (co-composer of "Suerte" for Daryen De La Sierra), Rios, aka "El Romancer," (who penned "El Katch" for El Compa Chuy), Oruela, Billboard Latin correspondent Ayala Ben-Pincha, Cortazar (co-composer of "Suerte"), España (Composer of "El Cupable Soy Yo" for Christian Castro) and Sandoval (composer of "Quien Es Listado" for Sergio Vega). Photo courtesy of Mark Inverarity.

TOP RIGHT: BMI hosted a champagne toast for BMI songwriters Gloria Espana, Toby Sandoval, Edgar Cortazar, Jose Alfredo Rios and Adrian Pieragostino, who have penned many current and recent top 10 hits on Billboard's Latin charts. Held Aug. 12 at BMI's Los Angeles offices, the reception included BMI staff, top Latin publishers, composers and media. BMI assistant VP of Latin music Delia Oruela presented an award to each songwriter. From left: Pieragostino (co-composer of "Suerte" for Daryen De La Sierra), Rios, aka "El Romancer," (who penned "El Katch" for El Compa Chuy), Oruela, Billboard Latin correspondent Ayala Ben-Pincha, Cortazar (co-composer of "Suerte"), España (Composer of "El Cupable Soy Yo" for Christian Castro) and Sandoval (composer of "Quien Es Listado" for Sergio Vega). Photo courtesy of Mark Inverarity.

BOTTOM LEFT: From left: Marcus Richman and workshop leaders Marco D'Ambrosio, Phillip White, Vivek Maddala, David Buckley, Anton Sanko, Izler, Rob Simonson and Tim Jones.

BOTTOM RIGHT: BMI hosted a champagne toast for BMI songwriters Gloria Espana, Toby Sandoval, Edgar Cortazar, Jose Alfredo Rios and Adrian Pieragostino, who have penned many current and recent top 10 hits on Billboard's Latin charts. Held Aug. 12 at BMI's Los Angeles offices, the reception included BMI staff, top Latin publishers, composers and media. BMI assistant VP of Latin music Delia Oruela presented an award to each songwriter. From left: Pieragostino (co-composer of "Suerte" for Daryen De La Sierra), Rios, aka "El Romancer," (who penned "El Katch" for El Compa Chuy), Oruela, Billboard Latin correspondent Ayala Ben-Pincha, Cortazar (co-composer of "Suerte"), España (Composer of "El Cupable Soy Yo" for Christian Castro) and Sandoval (composer of "Quien Es Listado" for Sergio Vega). Photo courtesy of Mark Inverarity.
ANNOUNCING THE
BDSCertified Spin Awards July 2009 Recipients:

♦ 800,000 SPINS
I’ll Be/ Edwin McCain /Atlantic

♦ 600,000 SPINS
Love Song/ Sara Bareilles /Epic
Behind These Hazel Eyes/ Kelly Clarkson /RCA/RMG

♦ 500,000 SPINS
All Summer Long/ Kid Rock /Top Dog/Atlantic
Makes Me Wonder/ Maroon 5 /A&M/Octone/Interscope
Get Busy/ Sean Paul /Atlantic

♦ 400,000 SPINS
These Days/ Rascal Flatts /Lyric Street

♦ 300,000 SPINS
Boom Boom Pow/ Black Eyed Peas /will.i.am/Interscope
Right Round/ Flo Rida /Poe Boy/Atlantic
Whatever It Takes/ Lifehouse /Geffen/Interscope
Your Man/ Josh Turner /MCA Nashville
Better Life/ Keith Urban /Capitol Nashville
There Goes My Life/ Kenny Chesney /BNA

♦ 200,000 SPINS
Knock You Down/ Keri Hilson Feat. Kanye West & Ne-Yo /Mosley/Zone 4/Interscope
The Climb/ Miley Cyrus /V Walt Disney/Hollywood
I Know You Want Me (Calle Ocho)/ Pitbull /Ultra
Turnin Me On/ Keri Hilson Feat. Lil Wayne /Mosley/Zone 4/Interscope
Get Money/ Lil Wayne Feat. T-Pain /Cash Money/Universal Motown
I Luv Your Girl/ The-Dream /Radio Killa/Def Jam/IDJMG
I Still Miss You/ Keith Anderson /Columbia
Little Bit of Life/ Craig Morgan /Broken Bow
Upside Down/ Jack Johnson /Brushfire/Universal Republic
Duality/ Slipknot /Roadrunner/RRP

♦ 100,000 SPINS
I Gotta Feeling/ Black Eyed Peas /will.i.am/Interscope
Fire Burning/ Sean Kingston /Beluga Heights/Epic
Best I Ever Had/ Drake /Young Money/Cash Money/Universal Motown
Sugar/ Flo Rida Feat. Wynter /Poe Boy/Atlantic
I Do Not Hook Up/ Kelly Clarkson /19/RCA/RMG
You Believe in Me/ Taylor Swift /Big Machine
Please Don’t Leave Me/ Pink /LaFace/JLG
Te Presumo/ Banda El Recodo /Fonovisa
People Are Crazy/ Billy Currington /Mercury
Use Somebody/ Kings Of Leon /RCA/RMG
Love Game/ Lady GaGa /Streamline/KonLive/Cherrytree/Interscope
There Will Be A Day/ Jeremy Camp /BEC/Tooth & Nail
Waking Up in Vegas/ Katy Perry /Capitol

♦ 50,000 SPINS
Wild at Heart/ Gloria /Emblem/Reprise/WARN Bros./WRN
New Divide/ Linkin Park /Machine Shop/WARN Bros.
Battlefield/ Jordin Sparks /19/Jive/JLG
No Surprise/ Daughtry /19/RCA/RMG
Her Diamonds/ Rob Thomas /Emblem/Atlantic
Summer Nights/ Rascal Flatts /Lyric Street
You’re a Jerk/ New Boy /Asylum/WARN Bros.
Barefoot and Crazy/ Jack Ingram /Big Machine
Closer to Love/ Mat Kearney /Aware/Columbia
Ya Es Mucho Tarde/ La Arrolladora Banda El Limon /Disa
Last Chance/ Ginuwine /Notifi/Asylum/WARN Bros.
Wetter (Calling You Daddy)/ Twista /Get Money Gang/Capitol
In The Hands of God/ Newsboys /Inpop
Always Strapped/ Birdman Feat. Lil Wayne /Cash Money/Universal Motown
6 CITIES...
5 STADIUMS...
1 ARENA...

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