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The Creative Constant

A Changing Industry Must Not Lose Sight Of What Creative People Need To Thrive

BY PAUL WILLIAMS

I’ve been writing songs for most of my life, and I know firsthand the challenging steps it takes for a song to reach a wide audience. In the early years of my 40-plus years of writing, I benefited from the care and expertise of a world-class publisher, a record company that fostered the dreams and creative choices of their artists and a publicity/promotion machine that made the consumers aware of what I had to offer. For many talented young writers beginning their careers today, the landscape has changed dramatically.

Almost everything in the process is different. The recording of music, its delivery and promotion, and the multitude of ways it can be enjoyed on a variety of wonderful devices make music available to a larger, more fractionalized audience. Business models are changing too. From the days when the industry was awash in vinyl, we now live in a digital world. But to thrive in the new world, and at every click of the mouse, music must score the journey.

As a result, billions of dollars change hands as companies and their executives attract investors, buyers and advertisers. New devices and distribution models are introduced with increasing frequency while issues like piracy and the music industry are too often coiled in oppositional terms, or too often oversimplified or discussed without regard to the artistic community.

It’s important to remember that at the heart of this grand river stream is the writer, perhaps working with headphones because there’s a baby sleeping in the next room or a partner that has to get up for work in the morning. Let’s continue to honor his or her gift by protecting the right of music creators to make a viable living with their music.

What remains constant in this whirlwind of change is the art and craft of the creative process. Composers and songwriters have a unique gift—the ability to combine spars of inspiration, imagination and life experience with hard work—and often a little bit of magic—to create music that touches other people’s lives. The music creators’ gift is the engine that drives our industry. Its value should never be underestimated.

I am concerned that music is not fairly valued or compensated, then a successful career in music will be increasingly out of reach. The viability of our industry, and in turn our greater economy, depends on making sure that young creators have the opportunity to pursue music as a profession, not just as a hobby.

Today, new creators are expected to master much more than musical or lyrical skill to build a career. It is fast becoming a mandate that they learn how to use a host of technical tools not only to record their music, but to distribute and promote it as well. If you are a performer and a composer or songwriter, you can also push publicist, promoter, merchandiser, webmaster, social networking expert and booking agent into the mix.

Today, live and day and 100 years ago before that, music creators need the space and support to free their imagination, to be open and available to that flash of inspiration when it comes out of the blue, to have the time and tools to push through the frustration when inspiration is elusive, to walk away from something and then return again with a fresh set of ears. But they also must know that their creative work has great worth. Not just to themselves as artists, or to the people whose lives their music will enrich but to the network of businesses whose bottom lines thrive on their creation.

Given my vocation, it’s not surprising that I often think in terms of themes and refrains. And one recurring refrain revolves around the letter “C.” “C” stands for many of the things that have made a difference in my life and career. (This is where my work writing for the Muppets comes in handy.) “C” stands for collaboration, for community, for connection, for commitment and yes, for copyright too—an essential protection that helps turn a passion into a viable living. It was important enough for Alexander Hamilton to include in our Constitution. Let’s give it the attention it deserves today.

We must all work together to nurture and support a new generation of songwriters and composers and give them a realistic incentive to pursue a career. This starts with every person in the distribution chain recognizing that the value of music should be measured at its source—in the act of its creation—when a spark can change the world.

—Paul Williams is an Academy, Grammy- and Golden Globe Award-winning Hall of Fame songwriter. He was elected chairman/president of the board of ASCAP in April.

OPINION EDITORIALS, COMMENTARY, LETTERS

FEEDBACK

A GOOD MAN, INDEED

We lost an outrageous, funny, hardworking and loyal member of the music production family when Howie Goodman passed away from cancer Aug. 2 (Billboard, Sept. 5). With a heart of gold bigger than all the gold records he earned for promotion combined, Goodman made an impression on everyone he met.

And for the record, Goodman’s company was named GoodChoice Productions, and the correct name of his daughter’s trust is the Howard Goodman Trust for the Benefit of Morgan Goodman.

Teresa Rando
Executive/trustee of the Howard Goodman Trust for the Benefit of Morgan Goodman

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TERESA RANDO
NEW KIDS ON THE BLOCK

NY., L.A. CBS Stations Shake Up Top 40 Radio

In mid-July, CBS Radio top 40 WXRK (92.3 Now) New York placed Iyaz’s “Replay” into medium rotation, after the track generated a flood of text messages when Sean Kingston played the catchy, Caribbean-flavored tune during a live interview with Now afternoon jock TicTak.

Six weeks later, “Replay,” which has yet to chart on Billboard’s Mainstream: Top 40 list, is the fledgling station’s 12th most-played track with 64 spins, according to Nielsen BDS. While WXRX is the only New York station playing it, “Replay” has racked up 19,000 digital downloads in the New York market in the first three weeks following its release, according to Nielsen SoundScan.

Iyaz’s experience is the latest sign of the surprising lift witnessed by the new top 40 stations CBS launched earlier this year in the nation’s two largest radio markets.

And its West Coast bookend, KAMP (97.1) Los Angeles, is helping expose numerous artists, quickening the pace that songs cross over from urban and rhythmic outlets and helping spur sales, label promotion executives say.

Though neither has the reach of New York’s WHTZ (Z100) and L.A.’s KIIS-FM, Clear Channel’s iconic top 40s that have dominated their markets for decades, the newcomers are making an impact.

“Now is showing itself to be a station that can break records in the market,” says Phil Nieves, senior director of promotion at Ultra Records, whose former No. 1 Hot Dance Airplay track “Feel Your Love” by Kim Sozzi has received 668 plays on the station as of Aug. 30.

There’s more at stake than two markets: If Amp and Now succeed over the long term, CBS and other broadcasters could flip stations in other markets to top 40, a format that performers exceptionally well when measured by Arbitron’s Portable People Meter ratings service but has largely been limited to one per market for decades.

“In most major markets, there’s room for two top 40s: one guitar-leaning and one rhythmic,” says WXRK PD and CBS Radio VP of CHR Programming Don Theodore. Labels are proceeding with caution to protect longstanding relationships with power players Z100 and KIIS. “There will be political problems down the road,” says the VP of pop promotion at a major label. “A lot of labels are gunning for pissing off Z100.” Another executive says “it could get messy” when the new stations compete with Z100 and KIIS for acts to play their station shows. Z100’s spring Zootopia and winter Jingle Ball concerts are two of New York’s hottest tickets, as is KIIS’ Wango Tango in L.A.

Neither new station has announced concert plans, although Theodore says the station will stage a show before year’s end.

“It’s a minefield out there,” says Frank Murray, VP of promotion at Robbins Entertainment. “It can be your worst nightmare when you have two top 40s in one market.”

Now has newly doubled its total weekly listeners age 6 and older to 2.8 million since flipping from the alternative K-Rock format March 11, according to Arbitron. Its largest growth has been among listeners 12-24, where it skyrocketed from a 1.8% audience share in February to 5.0% in July for a fourth-place tie. Z100 tumbled from a 12.8% audience share to 8.1% in the same period but remains No. 1.

In L.A., Amp’s rise has been swifter. The station, which bowed Feb. 20 out of the ashes of KIIS, ranked second in July among female listeners aged 18-34 with an 8.5% audience share, less than one percentage point behind KIIS-FM’s 9.3%. But Clear Channel spokeswoman Michele Clarke said CBS’ recent format flips haven’t hurt the company’s overall competitive position in L.A.

While the startups shaved shares from Clear Channel’s top 40s, they’re also growing the ratings pie in both markets for top 40, a red-hot format riding a large swell of strong releases from a balanced menu of genres. In New York, the format had a combined 6.6% share in July, up from 2.100’s 5.6% in February before Now’s launch. In L.A., top 40 had an 8.7% share in July, up from 1180’s 6.7% in January before Amp’s launch.

So far, both new stations are lean music machines with minimal talk and promotional clutter. Each launched with commercial-free, 10,000-song music marathons and remain commercial-free on Mondays. And both have an intentional rhythm-centric bent. In New York, Now was the first top 40 to give significant airplay to crossover hits like “Knock You Down” by Keri Hilson featuring Kanye West and Ne-Yo, “Down” by Jay Sean featuring Lil Wayne and Pitbull’s “Hotel Room Service” and “I Know You Want Me” (Calie Ocho).

Edgier and more rhythmic to reflect L.A.’s Latin- and hip-hop-leaning musical tastes, KAMP put tracks by Pitbull, L.A.-electro rap duo LMFAO and Brooklyn-based rapper Kid Cudi into heavy rotation when it launched. More recently, rapper Ya Boy’s independently released “We Run L.A.” received 128 spins for the week ending Aug. 16 on Amp—both its and KIIS are the only top 40 stations in the country to play the artist.

While both new stations are positioned as their city’s new hip-music channel, about half the titles on Billboard’s Mainstream Top 40 airplay chart are nowhere to be found on their playlists, including hits from rappers Daughtry, Nicki Minaj and Theory of a Dead Man and pop acts like Beyonce.
CANADIAN PUBLISHERS SUING XM

Canadian music publishers are suing XM Satellite Radio seeking unpaid royalties dating back to 2005. CSI, a group representing the Canadian Musical Reproduction Rights Agency and the Society for Reproduction Rights of Authors, Composers and Publishers in Canada, is suing XM for an undisclosed amount of unpaid royalties. A spokesman for Sirius Satellite Radio in Canada says the company has paid its royalties in full.

BOWERY PRESENTS TEAMS WITH BROOKLYN BOWL

New York-based independent concert promoter the Bowery Presents has partnered with Brooklyn Bowl to bring free and ticketed events to the Brooklyn-based bowling alley and music venue. Bowery Presents’ Josh Moore has been named lead talent buyer for Brooklyn Bowl, in addition to his booking duties at Brooklyn’s Music Hall of Williamsburg. The Bowery Presents primarily focuses on booking and promoting shows at New York venues like the Mercury Lounge, Bowery Ballroom, Terminal 5 and Webster Hall.

SNOW Patrol LAUNCHES PUB VENTURE

Members of the U.K. rock band Snow Patrol have formed a new publishing venture, Polar Music. The venture is independent of their deal with Universal Music Publishing Group and will be administered by Kobalt Music in London. Polar’s first signing will be 32-year-old Johnny McDaid, formerly of the Northern Ireland act Vega4.

LEGAL MATTERS

UMG V. VEOH TO TEST DMCA ‘SAFE HARBOR’

by BEN SHEFFNER

High-profile music copyright trials are rare enough. But after the major labels won victories over peer-to-peer users Jammie Thomas-Rasset and Joel Tenenbaum this summer, the third—and most important—music copyright trial of the year will begin Sept. 29 in a federal courtroom in Los Angeles.

That’s when Universal Music Group (UMG) is set to face off in a copyright suit against Veho, a popular online video site that features user-generated content as well as professionally produced content from major media companies including ABC, ESPN, Warner Bros and Viacom.

The trial, believed to be the first trial in which copyright infringement of both a sound recording and composition when he uploads a video containing a song to a video-sharing site like Veoh without permission from the label and publisher. What’s at issue in this case is whether Veho can be held responsible for the services it offers, such as encouraging users to upload their videos (which often contain copyrighted content, including music), hosting the videos, putting them into the correct technical format, organizing them into categories so that viewers can find them and streaming them and making them available for download to millions of users—all without paying copyright owners a dime.

Veho’s primary defense is the “safe harbor” provisions of the 1998 Digital Millennium Copyright Act, which provide a shield from infringement claims for user-generated content sites that follow certain steps, including responding promptly to “takedown” notices.

Veho says it’s a “model citizen under the DMCA” that goes above and beyond what the law requires, having instituted Audible Magic’s content identification system that filters out copyrighted music and signing on to the “UGC Principles,” a set of best practices intended to minimize copyright infringement while allowing user-generated content sites to thrive. The principles have been endorsed by major copyright owners including Disney, Fox and Sony Pictures, as well as big content-sharing sites like MySpace, DailyMotion and Crackle.

UMG, however, counters that Veho cannot avail itself of the DMCA safe harbor because it has knowledge of vast amounts of infringement on its site and actively encourages—or “induces,” in the language of the U.S. Supreme Court’s 2005 Grokster decision—to upload infringing content. “Veho exchanged valuable filtering solutions, adopted policies that turned a blind eye to obvious infringement and provided users with mechanisms to download copyrighted works at the click of a button,” UMG contends in a pre-trial brief.

While a jury verdict isn’t itself a precedent that binds other courts, the views of the jurors will be closely watched by attorneys and litigants in an even bigger copyright battle—the one pitting copyright owners including Viacom and CBS against YouTube on appeal. With close to 2,000 of UMG’s works at issue in the case, embodied in about 7,000 videos, the potential damages that a jury could force Veho to pay make the $1.9 million awarded against Thomas-Rasset and the $675,000 against Tenenbaum look like a pittance.

Ben Sheffner is a copyright attorney who has represented major labels and has served as an attorney in the NBC Universal Televison Group, which is 20% owned by Vivendi, the parent of Universal Music Group. He is the author of the Copyrights & Campaigns blog (copyrightsandcamaigns.blogspot.com).
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The Pick Of Destiny
Fate Of Fall's New Titles Could Point To Music Games' Staying Power

By showing labels new ways to promote and sell their music, "Rock Band" and "Guitar Hero" have made a big impression on the recording industry, but the next four months could be crucial to determine whether the music videogame franchises remain relevant.

Four new music-game titles are due by year's end: "Guitar Hero 5" (Sept. 1), "The Beatles: Rock Band" (Sept. 9), "DJ Hero" (Oct. 27) and "Band Hero" (Nov. 3). Videogame and music executives will watch all of their sales closely, as the music-game genre is in dire need of a shot in the arm.

During the first seven months of 2009, according to videogame analyst Michael Pachter of Wedbush Morgan, says sales of "Guitar Hero" and "Rock Band" tumbled 36% and 67%, respectively, from the same period last year, according to videogame analyst Michael Pachter of Wedbush Morgan.

He says sales of the two games combined totaled $334 million through the end of July, down 42% from about $562 million a year earlier.

Part of the decline stems from a slowdown in the overall U.S. videogame sector, where NPD Group says revenue fell 29% in July from the same period last year, marking the fifth straight month of year-over-year declines. But it's also worth noting that music-game makers now sell new editions of their titles without bundled packages of hardware like new guitar and drum controllers, making them less expensive than earlier versions. So it would be premature to point to the recent decline in revenue as a sign that the popularity of music games is winding down.

"The music genre is a victim of its own success," Pachter says. "While it's down year over year, that's coming off of a gigantic base. It's crazy to act like it's over."

That said, much is riding on these four new titles. While none of them is expected to match the unit sales or revenue that earlier hit titles generated, the new games will need to sell respectable numbers to maintain the category's relevance. To do so, game makers are looking to draw newcomers into the fold with music that goes beyond the usual hard rock and heavy metal tracks featured in earlier versions.

"DJ Hero," for example, targets hip-hop and dance music fans with a turntable-based controller and a soundtrack featuring Eminem, Jay-Z and Beatle Boys. "The Beatles: Rock Band" aims for older gamers, while "Band Hero" targets a younger, pop audience.

"There's still 80% of people who own consoles who haven't bought a music franchise game yet," says Dan Rosensweig, president/CEO of Activision's "Guitar Hero" unit. "The 'Guitar Hero' franchise is likely to be the No. 2 or No. 3-selling franchise overall this year. This is a very powerful category and a very powerful franchise."

Recent price cuts for game consoles will also help lure new users. In August, Microsoft and Sony slashed $100 off the price of the Xbox 360 Elite and the 80 GB PlayStation 3, respectively, reducing the price for each console to $300. About 15% of new console buyers also pick up a music-based game in the same purchase, Pachter says.

Game designers know they will need to innovate with functionality to keep the category relevant. "Guitar Hero 5" attempts this by adding new options, such as allowing weak gamers to change the difficulty setting during the song.

FLASH DANCE
The iBlink noise-isolation headphones aim to please both the eyes and the ears. Targeting nighttime joggers and fashion-conscious teens alike, the earbuds feature built-in USB-rechargeable LED lights that flash along to the rhythm of the music. The louder the music, the brighter they blink. And as part of the marketing plan, the company is asking users to upload photos of themselves in various settings with the earbuds blinking away. The iBlink earphones are available for $30.

BITS & BRIEFS
MUSIC AND WEATHER
The Weather Channel has launched a digital music service to sell songs featured on the company's cable TV network, as well as other tunes. The channel features song clips during segments like "Local on the 8s" and "PM Editon." It also features a number of themed mixes, such as island getaways, world music, acoustic and jazz. Featured artists include Al Jarreau, Carlos Santana, Patsy Cline and Duke Ellington. Previous Weather Channel music initiatives have included CD releases dedicated to the same themes.

T-PAIN GOES VIRTUAL
T-Pain is licensing his merch to the virtual world. Members of the site will be able to buy virtual versions of the singer's top hat, glasses and suit featured on his latest album, "Thr33 Ringz." The deal comes through Activision parent company Outspark, a provider of several online games. Outspark is also holding a T-Pain-themed contest to win additional items, like real-life autographed merch and other gear from the artist.

DJ GAME FOR IPHONE
The game developer i-play introduced a new iPhone music game called "Hip Hop All Star." Similar to the upcoming "DJ Hero" from Activision, the game lets users scratch and tap notes to the rhythm of 12 songs that come with the game, including tracks from Busta Rhymes, Kid Cudi, Ray J and DJ Green Lantern. i-play is the publishing division of the casual games company Oberon Media.

HOT MASTER RINGTONES

Top 10

1. "BEST I EVER HAD"
   BY Avril Lavigne
2. "BIG GREEN TRACTOR"
   BY Avril Lavigne
3. "JAGGED LITTLE PILL"
   BY Alanis Morissette
4. "I'M NOT YOUR GIRL"
   BY Adina Porter
5. "JERK OUT THE HOMIE"
   BY8 Ball & MJG
6. "GOTTA FEELING"
   BY Black Eyed Peas
7. "YOU'RE A JERK"
   BY Destiny's Child
8. "RUN THIS TOWN"
   BY Jay-Z ft. Rihanna & Kanye West
9. "IMMA STAR (EVERYWHERE WE ARE)"
   BY Flo Rida
10. "ICE CREAM PAINT JOB"
    BY Curren$y

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Music wants to be free.

Before you condemn this statement, let me explain.

I’m not advocating the overturn of copyright laws to allow people to consume music free of charge. I recognize and appreciate the inherent value of recorded music. I also believe that, at the right price points, recorded music will have continued viability.

But none of us can deny the momentum behind the idea that the consumption of recorded music should be free. For those willing to go beyond the product itself, I believe that significant marketing opportunities exist to facilitate and leverage the social and cultural value of music. Music needs to be heard and it needs to be shared, even more than it needs to be sold.

When author Stewart Brand declared a quarter-century ago that “information wants to be free,” many viewed this statement as a prediction of the death of information-based commerce. For many, his statement sounded like unthinkable market anarchy.

Yet, in the face of information wanting to be free, companies like Google became fast-growing, extraordinarily profitable enterprises by adding value to the new behaviors that arose. Free information gave rise to new needs and therefore new business opportunities. Users needed their free information organized in a manner that made it easily accessible. Google recognized and exploited these opportunities.

Similarly, in the face of music wanting to be free, new viable business models can and will arise. One of the most interesting, albeit inadvertent, side effects of the “music is free” era is that music has once again become social.

The consumer demand—the thirst—centers not on the purchase of recorded music, but on the social interaction and cultural capital derived from music. Within this framework, PepsiCo has developed programs that heighten future possibilities within music, such as Mountain Dew’s label, Green Label Sound.

We launched Green Label Sound to empower a community of artists who have a DIY ethic, who often function outside the mainstream and who fundamentally want to remain true to themselves. Working with the Cornerstone agency, we gave these artists access to resources and tools to expand their exposure, plugging them into the Mountain Dew infrastructure to fuel their growth. It’s a singles-only label that attempts to strengthen artists’ bonds with their “1,000 true fans” (as Wired magazine co-founder Kevin Kelly put it) and to expand that social bond to potential fans.

We’re not charging consumers for downloads of the singles. We are giving them away. (Yes, this is easy for a nondemandic music company to say.) Through the free music, acts like Matt & Kim, the Cool Kids, Kuroma, Flosstradamus and Caroline Polachek have deepened their relationships with existing fans. They’ve also expanded their fan network, increased their ability to tour and developed a platform that allows them to generate income. The music served as a catalyst for expanding the social bond—for sharing a human experience.

Beyond the hundreds of thousands of downloads, we featured the artists’ music in 60-second radio spots, included them in MTV2 specials, put them on a sold-out tour (with a $5 door charge), amplified their presence on key sites and blogs, and created a center of gravity to attract new fans. Green Label Sound gives its partner acts a real shot at success by thoroughly covering the fundamentals of artist development—that’s something many new artists aren’t afforded in today’s music business. We’re helping them create deeper fan connections, promoting clear growth for our acts in touring, publishing, merchandising and record sales revenue.

Our company also benefits from the label. Mountain Dew’s brand equity increases in part from the artists’ success, but mostly from playing a critical role in building this social and cultural currency. Mountain Dew underwrites the logistics but otherwise steers clear of the creative process. It’s enough that the music is breaking free and finding its way into appropriate social circles.

That’s the function jukeboxes and top-40 radio used to serve. Those were great social tools of past generations. For this generation, the mechanisms have changed, but the ideal, if not the song, remains the same.

Take music from the proverbial forest where it’s not getting heard and make it social currency. Create social currency and, in time, there’s no telling how much that will be worth.

Frank Cooper III is chief marketing officer of sparkling beverages for Pepsi-Cola North America Beverages, the refreshment beverage unit of PepsiCo. Cooper oversees the PCNAQ soft drink portfolio, including the Pepsi, Mountain Dew and Sierra Mist trademarks.

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Travelin’ Band

Yonder Mountain Takes Its Unique Sound To Venues Big And Small

Sometimes being hard to define has its advantages.

Yonder Mountain String Band has been touring for nearly 11 years, long enough to adapt to the range of venues appropriate for its unique music.


“The band plays venues that cross virtually the complete spectrum of our business,” says Aaron Pinkus, the band’s agent at Paradigm, “from clubs a la the 9:30 Club in Washington, D.C., to more traditional performing arts venues like the Tennessee Theater in Knoxville, to festival spaces like Horning’s Hideout outside of Portland, Ore., where they lost their own festival, the Northwest String Summit.”

Pinkus says radio or retail doesn’t determine Yonder Mountain’s routing.”It’s always been about the previous year in the market informing the current play and how the current show sets up the next step in the market,” he says. “If the band gets an extra lift from radio, or the album sells, then that’s gravy. But we look for sustained growth, even if it comes in small increments, because it’s a long race, and we plan on being around for a long, long time.”

While Yonder Mountain features traditional bluegrass instrumentation—minus a fiddle—the band clearly pulls from a wide range of influences, from the Grateful Dead to the Del McCoury Band. Jeff Austin, Yonder Mountain’s mandolin player, says he didn’t grow up listening to bluegrass, so when he discovered it as a young adult by way of John McEuen, he brought rock sensibilities to his mandolin playing.

“I adapted it to what my ear heard when I was young, to the rock kind of style,” Austin says. “I have fun playing music that way.”

Yonder Mountain’s music straddles the fence between rock and bluegrass, but it’s safe to say that the band’s audience is more on the rock side, specifically the jam scene.

“As far as a community goes, I would say that the bluegrass community hasn’t really embraced us,” Austin says. “But I think it’s a look, an interpretation of the whole scenario, because the bluegrass musicians have never shunned us. There’s people that we’ve met that are musicians in the bluegrass field that are really now dear friends of ours, more than just somebody to look up to.”

The band’s rather inauspicious introduction to the bluegrass community came several years ago when Yonder Mountain closed a night of performances at the International Bluegrass Music Assn. gathering in Louisville, Ky.

“We got this great introduction from Pete Wernick (of Hot Rize), and it was our second show, and we started to play people just left, they just exited out of the venue,” says Austin, who laughs about the incident now. “But that’s not reflected in any of the musicians I know.”

If the bluegrass community hasn’t exactly welcomed Yonder Mountain, the “people that have embraced us have allowed us to be ourselves,” Austin says. “What we might have lost in that one community, we gained 50-fold in this other group of folks.”

Austin describes “this other group of folks” as “really open listeners,” many of whom were at Michigan’s Rothbury Festival in July.

“People had been out in the weather, getting rained on and baked in the sun, we weren’t going to go out there and play a set of ballads and gentle waltzes,” Austin says. “From the first note until 90 minutes later our asses off, get the people moving.”

The band’s live approach stems from when it first started out trying to turn on fans by playing festivals for free. “It was installed in us by a lot of our musical friends, especially the guys from Leftover Salmon,” Austin says. “They would always say, When you get that chance, play your ass off, knock ‘em out.”

One thing I’m glad we kept is that mentality. That’s the way you get people to stay and remember you and become a fan. That’s what pays the bills and allows you to travel one more tour and then another tour.”

For 24/7 touring news and analysis, see billboard.biz/touring.
Berle Adams, 92

Berle Adams, a longtime music industry executive/manager, talent agent and international TV sales agent, died Sept. 1 in Los Angeles following a long illness. He was 92.

Adams helped build the career of Louis Jordan; booked road dates for Glenn Miller and Nat "King" Cole; founded Mercury Records; signed the Who, Neil Diamond and Bob Newhart; and was the driving force behind the TV hits "This Is Your Life" and "Queen for a Day." During his two-decade stint with Lew Wasserman at MCA, Adams served as the agent for Jack Benny, Dinah Shore, Bud Yorkin, Norman Lear and Alfred Hitchcock.

Under the Chicago-based Adams, Jordan, a singer and bandleader, moved from club dates in the Midwest and warehouses in the South to shows in breakthrough, integrated urban theaters including the Paramount in New York, the Oriental Theater in Chicago and the Golden Gate Theater in San Francisco.

Jordan's "jump blues" sessions with Decca Records produced a stream of hits, including the first recording of "Caldonia," "Ain't Nobody Here but Us Chickens," "Is You Is or Is You Ain't My Baby" and "Let the Good Times Roll." The Jordan band was at times enhanced by the talents of Dinah Washington, Sarah Vaughan and other singers, all signed by Adams.

In 1945, Adams was among the founders of Mercury Radio and Television, which became Mercury Records. The label soon began recording Washington, Frances Langford and Tony Martin and employed Mitch Miller and Norman Granz as producers.

In 1950, Adams' career took a giant leap when MCA president Wasserman hired him to join the entertainment giant. He began by booking TV and Las Vegas appearances for stars like Shore, Jane Russell and Dean Martin & Jerry Lewis.

In 1962, after MCA bought Decca Records, which owned Universal Pictures, Adams left the talent agency business for film and TV production and distribution.

Wasserman asked him to streamline the film studio's 30 distribution offices around the world; he reduced the number of offices to eight.

Adams later negotiated the purchase of Leeds Music, bringing MCA the copyrights to such pop classics as "I'll Never Smile Again" and "The Girl From Ipanema." He established a new MCA music company, UNI Records, and signed Diamond, the Who, Elton John and Olivia Newton-John to recording contracts. In England, under MCA's Decca label, Adams and MCA colleague Brian Brolly signed Andrew Lloyd Webber and Tim Rice to a contract to record the score to "Jesus Christ Superstar."

Adams left MCA in 1971 and formed BAC to represent TV producers for international distribution. Two years later, he joined the William Morris Agency and established William Morris Sports, where one of his clients was Henry Aaron. In 1978, he was executive producer of "The Brass Target," starring Sophia Loren and John Cassavetes.

Later at BAC, Adams distributed the TV specials of Diamond, Dean Martin, George Burns, Dolly Parton, Goldie Hawn, Cher and Liberace. For 24 years, he was the sole international distributor of the Emmy Awards.

Survivors include two children, Helen Kleinberg and Richard Adams; four grandchildren; and seven great-grandchildren.

—Mike Barnes

Goldstein

Adam Goldstein, who was professionally known as DJ AM and made a career out of his unique mash-ups of rock and hip-hop acts, died Aug. 28 in his New York apartment. He was 36.

Goldstein was born in Philadelphia and began to DJ at age 20. Before his successful solo career, he played with the rock group Crazy Town and recorded with Will Smith, Madonna, Babyface, Bubba Sparxxx and Papa Roach.

After performing for singer Melissa Etheridge's 40th-birthday party in 2001, Goldstein was in high demand among Hollywood's A-list, performing at events for Ben Stiller, Jennifer Lopez and Leonardo DiCaprio. Goldstein also was a fixture at several U.S. clubs, performing weekly shows at Pure in Las Vegas and LAX in Los Angeles, which he co-owned. He also performed at corporate functions for Bacardi, T-Mobile and Heineken.

Recently, Goldstein toured with Blink-182 drummer Travis Barker as TRVSDJAM; the duo combined Barker's drums and Goldstein's scratches. The two were the only survivors of a South Carolina plane crash in 2008 that killed four others.

In lieu of flowers, Goldstein's family requests donations to the National MS Society, Southern California chapter (2440 S. Sepulveda Blvd., Suite 115, Los Angeles, CA 90064), or to Friendly House (FriendlyHouse.net). —Evan C. Jones

KISS

SPECIAL FEATURE

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STAYING FOCUSED
Nettwerk Weathers Artist Departures As It Looks To Lilith Relaunch

VANCOUVER—Nettwerk Music Group co-founder Terry McBride says his company is as well-connected as ever, despite a string of recent high-profile departures from its artist roster.

“Nettwerk doesn’t stand still,” McBride says. But some of Nettwerk’s most prominent management clients have left the fold in recent years, including Coldplay, Sum 41, Dido, Avril Lavigne and Barakadabra Ladies, which signed with newly formed Cam in July. One of the most recent losses came from Nettwerk’s own executive ranks: senior VP Pierre Tremblay, who left in August after 14 years with the Vancouver-based company (billboard biz, Aug. 14). Tremblay has opened his own venture, Hive Management, taking with him Billy Talent, currently the most popular rock band in Canada. “The focus has changed away from the management side of the business, which is what I’m interested in specifically,” Tremblay says.

Nettwerk’s management roster still has more than 40 acts, including newly signed U.K. classical crossover star Katherine Jenkins. Its publishing roster boasts 57 writers including Sinad O’Connor and Welsh alt-rock act Super Furry Animals, while the Nettwerk Records label’s 50 artists include Sarah McLachlan and Josh Groban.

McBride downplays the importance of the recent artist departures. “We’re sitting here in a business that has been in recession for just over two years,” he says, “and we’re in a much stronger position than we were 10 years ago.” McBride is focused on resurrecting the all-female Lilith Fair touring festival—dominant for the past decade—on the back of a new album by longtime client McLachlan. That will appear in 2010, when McLachlan will play more than 50 Lilith Fair shows with other female-led acts.

“I looked at Lilith and thought that it had to be a priority,” he says. “The next Sarah record is a priority. Frankly, the last time we did Lilith Fair I did it and Sarah—and nothing else. You only have so much personal bandwidth.”

QUESTIONS with STEVE MCWELLON
by TOM FERGUSON

First State Media Group, the parent of music publisher S1 Songs Group, recently acquired the catalog of singer/songwriter Sheryl Crow, which includes 153 songs that Crow released between 1993 and 2008 (billboard biz, Aug. 19).

The Dublin-based company, which also secured the publishing rights to Crow’s next two albums, owns a portfolio of about 30,000 songs, including the former DreamWorks Music Publishing and Wind-up Entertainment catalogs. Since October, the company has collected more than $150 million in music copyright investments.

In an interview, First State Media co-managing director and S1 Songs CEO Steve McWellon discusses the company’s plans for the Crow catalog and future acquisitions.

1. How hotly contested was the bidding for Sheryl Crow? There was, I understand, one major involved and a few independents were sniffing around. But the fact that we were able to secure an exclusive period within which to undertake due diligence and agree to the terms gave us the edge all the way through.

2. How does S1 plan to further monetize Crow’s catalog? She’s an international artist, and we don’t think she’s really been exploited internationally like she could be on the publishing front. If you look at the catalog and analyze it closely, there are a lot of songs that sit outside the top 50 that are stunning, that have great, great appeal.

3. What specific opportunities do you see? We’re pitching for sync deals, ads right across the board, but focusing quite a lot on film. When you come back to songs like “Redemption Day” or “Home” and listen to the words, they conjure up all sorts of visual images in your mind. So that’s what we’re trying to do with a lot of these other songs.

4. During Sheryl’s career, she’s written bespoke music for films—“Tomorrow Never Dies,” for example—and she’s had songs in major soundtracks like “Big Daddy,” “Briget Jones.” We see that continuing, with the bespoke music, could be that songs or scores.

5. What particular genres or territories interest S1 for additional acquisitions and artist signings? We want a portfolio covering all genres and all timelines. One of the reasons we bought DreamWorks Music Publishing in May 2007 was because it was a good “land grab,” with all these great songs spread over a long period of time, covering lots of genres. We’re looking at expanding that approach locally, so that we’ve got local repertoire in France, Germany, Spain, Sweden, the U.K. and Ireland.

6. How keen is S1 to develop new writers? Very, and not just U.S. and U.K. writers—we want writers from other international jurisdictions. On a global basis, we’ve got around 20-25 active writers. That includes people like [former Eonessence member] Ben Moody, Amy Lee, Lifehouse, Jason Wade and our whole Nashville roster, which is very active. When we bought Wind-up (Entertainment) in October 2007, we also bought the futures for some of the big bands like Seether, Finger Eleven, Creed, Eonessence.

First State Media Group’s FS Media Works Fund I, which has financed your acquisitions, closes in October. What happens next? Expect more acquisitions of various sizes between now and then. There’s an independent fund board and they’ll consider that closing date may be in September. If there are outstanding deals that are in the frame, they’ve got the power to extend it by a short period of time. Beyond that, there are some very exciting heavy-weight potential investors in the frame.
Tropical Storm Front
Caribbean Festival Circuit Hit By Dwindling Sponsorship Support

It's not all sunshine in the Caribbean, especially for the region's once-booming festival scene. Falling tourist numbers have caused sponsorship money in the tourism reliant region's economies to dwindle, resulting in tough times for the Caribbean's outdoor shows.

Jamaica's heavily promoted Reggae Sumfest (July 21-23) bucked a downward trend by drawing 38,000 fans—up from 35,000 in 2008—with U.S. names including Ne-Yo and Ken Hillson plus top-tier Jamaican artists like Damian Marley and Beenie Man. But even Sumfest had sponsorship issues. After former title sponsor Red Stripe pulled out, five local sponsors each raised their contributions to at least $150,000 to compensate, according to Sumfest director of marketing and sponsorship Marcia McDonough.

McDonough says the support reflects the event's domestic standing after running for 17 years, as "there's a feeling of ownership among Jamaicans—it's our reggae festival and we want it to succeed."

Other events have been less fortunate. Tobago's Plymouth Jazz Festival, which launched in 2005 and has featured Sting, Elton John, Stevie Wonder and Rod Stewart, was canceled in February after headline sponsor CL Financial pulled out amid expectation of poor attendance due to the financial climate. A lack of sponsors was also blamed for last year's cancellations of Jamaica's annual reggae concerts Original Dancehall Jam Jam, Welcome to Jamrock and East Fest, which are held in December.

U.S. reggae band Morgan Heritage, which is signed to VP Records of Queens, N.Y., has organized East Fest since its 2000 launch. Vocalist Pextah Morgan says the event also faced a tough local economy in 2007, but adds that "our sponsors supported us [and] we fought our way through."

But after East Fest drew only 3,000 attendees in 2007, compared with 12,000 in the previous year, sponsorships evaporated, canceling the 2008 event. "People don't realize the expenses involved," Morgan says, noting that ticket sales don't cover East Fest's costs. "We're still hopeful for 2009, but the economy's now below the 2007 level."

Trinidad's long-established Steelpan & Jazz Festival, which features a roster this year that includes trumpeter Etienne Charles and Exodus Steel Orchestra, scaled back from eight nights to three (Sept. 30-Oct. 2) this year after losing sponsorships. That follows a troubled 2008, when one main sponsor "pulled out days before the festival started," costing the organizers $200,000, says Almsay Mark, chairman of organizer Queen's Royal College Foundation.

An announcement hasn't yet been made about 2009's Dancetall Jam Jam, which previously attracted audiences of 15,000. Meanwhile, Welcome to Jamrock, which drew 7,000 in 2006, is tentatively scheduled for Dec. 19 in Kingston, Jamaica.

The Caribbean Tourism Organization reports falling tourist numbers in 11 of its 14 reporting countries compared with last year. As a result, many islands are encouraging inter-Caribbean tourism.

A similar approach benefited Barbados' five-week Crop Over festival, which highlights calypso and soca music each July and August. Expanded regional promotion brought tourists from Grenada, Trinidad and Jamaica in 2009, says David Jordan, a consultant with Barbados' National Cultural Foundation, which helped coordinate the campaign.

That helped the festival's traditional closing Cobhobloptop concert (Aug. 2) attract 10,000 for the second consecutive year, with a lineup including soca artists Machelle Montano and Alston Hills.

Jordan is confident of returning in 2010 despite only breaking even this year, when "costs increased from $400,000 to $650,000, (but) sponsorship increased only $35,000."

Soca maverick Montano is a veteran of the festival scene, a long-established route for Caribbean acts to reach wider audiences. With festivals shrinking and local recorded music sales historically small, "even he is doing things differently now," says his manager (and mother) Liz Montano, noting that her son is writing a children's book and releasing an exercise tape.

Caribbean artists like her son, Montano, says, are seeking "avenues to generate income other than festivals and touring."

If you thought Ludacris' support of Barack Obama during the last U.S. presidential campaign was groundbreaking, think again—candidates running for president in Senegal all had official rappers back in 2007.

It's just one of the fascinating details to emerge from a new documentary, "Democracy in Dakar," which chronicles the birth and rise of a hip-hop scene in the West African nation and explores the role of musicians and MCs in politics.

The film—which is not only informative and well-produced, but also accompanied by a killer soundtrack—was co-produced by Nomadic Wax and Sol Productions.

Nomadic Wax, which grew out of founder Ben Herson's senior thesis at Hampshire College, is a small label with an international bent that has hit on a winning formula, branching out beyond music to film and showcasing music in unusual settings.

"Nomadic Wax started as a music production company," Herson says. "When I was in Senegal, I was listening to so much great local music, but it was all on cassettes and the recording quality was terrible. Once I had produced and mixed and mastered a bunch of tracks, I started to wonder who would buy it."

Herson tried shopping the comp to some established labels but came up empty. He then decided to start his own label and struck indie distribution deals. But he quickly found out that simply selling compilations of virtually unknown African hip-hop artists wasn't enough to pay the bills.

"We expanded out of necessity," he says. "I met Magee [McVilaine, co-founder of Sol Productions] and we started working together on the films. I also started working with colleges to bring the film and the artists to campuses."

Producing packages for colleges and universities has proved more successful than touring artists through the usual live music outlets. "We almost always lose money when we put on shows at clubs," Herson says. "With the schools, you get a set amount."

Nomadic Wax tours have included a diverse range of artists including Senegalese rapper Watertflow, UK hip-hop duo Poetic Pilgrimage and Syrian-American MC Omar Offendum.

Herson adds that Nomadic Wax is working on writing curriculum for schools to use to teach students about West African politics and culture.
Digital Converters
Billboard’s Regional Mexican Summit To Discuss Genre’s Embrace Of New Forms Of Marketing

There’s a generalized view outside of the Latin music industry that considers regional Mexican music to be an antiquated genre popular among parents, grandparents and recent immigrants. This assumption has been accentuated by the fact that regional Mexican outsourcing all other styles of Latin music, digital sales of the genre have lagged.

In the past year, however, thanks in part to outlets like YouTube, Twitter, mobile phones and good old-fashioned TV, it has become clear that regional Mexican music transcends barriers of age and language. This, of course, is something Latin music executives have long known, after all, regional Mexican music commands more than half of Latin music sales in the country, according to Nielsen SoundScan. But now, with new artists like Larry Hernández using YouTube as their major marketing tool and veterans like Vicente Fernández receiving placement on the iTunes homepage, regional Mexican music is steadily gaining greater visibility.

Billboard’s Regional Mexican Music Summit, taking place Oct. 7-9 at the Hyatt Regency Hotel in Los Angeles, will focus on a “new era” for the genre, one in which traditional marketing and promotion co-exist with viral marketing, aggressive street promotion, youthful artist movements and outreach to a bilingual and bi-cultural audience.

Overwhelmingly, our audience wanted to hear about new artist development and emerging artistic movements, not only from the stalwarts of the genre, but also from a younger, often irreverent generation of fans, managers, promoters and radio programmers.

This year’s panelists include rising corrido acts like Hernández, El Compa Chuy, Roberto Tapia and La Nueva Generación. There are also young digital marketing experts like Digital Girl president Loren Medina and Universal Music Latin Entertainment online and mobile marketing manager Horacio Rodriguez.

The conference will bring together producers from TeleRitmo, TV Azteca, Bandamax and Televista as well as the heads of major publishing companies like Universal Music Publishing Latin America and indie powerhouse like Arpa Musica.

The thrust behind this year’s summit, now in its fourth forum for ideas to converge within discussions about songwriting, publishing, new media, radio programming, emerging technologies and touring, among other topics. Feel free to e-mail me at lcobo@billboard.com with suggestions or ideas to contribute to the conversation.

Discussions during the summit will be punctuated, of course, by music—beginning with a BMI Noche Mexicana showcase and ending with Fonovisa’s 25th-anniversary party, featuring some of the top acts on the country’s leading regional Mexican label. This year’s star Q&A is Alejandro Fernández, who will discuss the simultaneous release of his pop and ranchera albums.

For more information on the conference, go to regionalmexicanmusicsummit.com.

Questions with Polito Vega
by Leila Cob sworn at

1. What is the biggest programming challenge today?
   Because we have a new audience measuring system (Arbitron’s Portable People Meter), we have to be more cautious in our programming. In the beginning, they put the fear of God in me and I kept programming as I’ve always done, and my ratings have remained up in New York. Regardless, the most important thing is the musical rotation. If you play good music, your audience stays with you. And of course, you have to be pleasant, never sound arrogant on-air, nor like a know-it-all or anything like that. That’s one of the biggest challenges: Have a good on-air personality. The music and the DJ go hand in hand. You can play good music, good music, good music, but sooner or later the DJ has to intervene.

2. How does a song get on the air?
   All songs go through a music committee. If the committee approves the song, the programmers can put it into their rotation in the way they see fit.

3. When you started, radio was a different business.
   It was prehistoric times. First, there was no computerized system. Today, everything is computerized: the ads, the jingles. I had my turntables and a book with all the advertisements and you had to read them live. Even the ads weren’t regulated by the FCC. And you would bring a record you thought could be a hit and it went on the air. There were so many times when you could spot a hit right away.

4. What’s a hit?
   Right now, that new Luis Enrique song, “Yo No Sé Mabana.” That’s a hit because you hear it on all the Puerto Rican stations in Miami, everywhere. It’s a song that works on its own. But there are different kinds of hits. There are radio hits that programmers play over and over; and yet, they don’t sell. There are medium hits and full-blast hits. A hit is defined by the audience and by the labels, because if the record sells, it’s a hit for them. And of course, it has to be good music, even though a station can play good records that are not hits, but still good music. There are many different programming tactics.

5. What trends do you see in Latin music today?
   Right now it’s stagnant. Is there any good music? Yes, hit music, no. Before you’d call the record store and ask, “What records are selling?” and they’d give you a list of 10-12 records and the programmers would mix those hits. Now, what record store can you call? So you let yourself be guided a bit by Billboard and the music industry. They look and see what’s at No. 1 and that dictates the rotations. They play it safe.

6. What do you see with a big future are regional Mexican stations. There’s so much good Mexican music and so many Mexicans arriving here daily. Although pop, tropical and rhythmic will never disappear.

6. What does a new artist need to get into radio?
   A label. Because labels have promoters. Promoters visit the radio stations, they do follow-up. That’s a process. If you release an album—what a beautiful album I have, what a cover, what a performance—but no one knows about it, you lost that album.

LATIN NOTAS

Larry Hernández

UN BREVÉ

Residente to Host Los Premios MTV ‘09
Residente, one half of the urban duo Calle 13, will host this year’s edition of Los Premios MTV. The awards show will air live Oct. 15 from the Gibson Amphitheatre in Los Angeles on MTV Latin America and on MTV TR3s in the United States. As is customary, the awards will also air on select broadcast stations throughout Latin America.

Residente (aka René Pérez) is the outspoken and irreverent rapper and lyricist of Calle 13. His brother Eduardo Cabra, aka Visitante, is the other half of the pair. Previous hosts for Los Premios MTV include actor Diego Luna, Paulina Rubio and rock band Molotov.

Nominees for Los Premios MTV are selected by a “music and video academy” comprising music industry professionals and fans. Winners for most of the categories are chosen by viewers’ votes through MTV Latin America’s Web site at TVLAc.com.

State Farm Gets Real
The Spanish-language network Telemundo has teamed with State Farm Insurance to produce an eight-hour reality show documenting the creation and launch of a new musical act. “La Banda Del Pueblo” premieres Sept. 13 on Telemundo and Sept. 20 on sister station mun2. The show will run weekly on both channels.

The program documents the trails and tribulations of a group of regional Mexican musicians who came together as a band during State Farm casting call. The group, originally called Los Felinos De La Noche—and now seeking a new name as one of the show’s objectives—will work to perform at multiple events, including Billboard’s Latin Music Conference in April.

State Farm is producing the show with its advertising agency, Alma DDB, its partner company FíRe Ad/Vertainment; and media agency OMD.

—LC
Walter Kolm

The head of Universal Music Latino and Machete discusses collaborations and monetizing his labels' assets.

When Universal Music Group (UMG) restructured its U.S. Latin operations last year in the wake of its acquisition of Univision Music Group, it put its Latin pop, urban, tropical and rock repertoire under the leadership of Walter Kolm, formerly senior VP of marketing and A&R for Universal Music Latino.

Since May 2008 when he became president of Universal Music Latino and Machete, Kolm has presided over more than a change in administration. UMG's U.S. Latin labels, which also include the regional Mexican imprints Fonovisa and Disa, have launched their own business development team devoted to pursuing sponsorships around artists and content.

When UMG launches its YouTube-powered Vevo online video service, one of its most interesting Latin and Machete will have an online channel devoted to Latin pop and urban music. Separately, the new business development team is producing visual content around the label's artists that it plans to sell to sponsors for reality shows, making-of specials and other TV programming.

Kolm is also interested in exploring further cross-genre collaborations, such as last year's pairing of Latin pop star Enrique Iglesias and urban duo Wisin & Yandel on a remix of the former's "Lloro Por Ti." After a year of notable successes, including Wisin & Yandel's hit album "La Revolución" and pop artist Luis Fonseca's promotional campaign with Telefundo and AT&T, Kolm spoke with Billboard about finding a home for hit songs on multiple platforms and redefining the meaning of "crossover" in Latin music.

Will you line up commercial sponsors before you pitch a package of artist programming to a TV network?

Yes, we bring the sponsor. Our business is to generate content and sell it and be partners with a channel, be it broadcast or cable or Internet. You can only do it with a powerful company and a lot of hits. At the end of the day, we need traffic and traffic comes from hit songs. So we're seeing how we can be creative and give people what they want to see: their star making an album and how they do this or that. Not after the album comes out and there's a DVD—it's while the album is being made.

My responsibility is to think in terms of an entertainment business. Yes, there are album deals with artists, but there are many other opportunities we're bringing to the table.

When Universal reorganized its U.S. Latin operation, the pop and urban labels were put under your leadership. Is that partly a reflection of people's listening habits?

Urban music has become the new pop in Latin music. Crossover isn't what it used to be, which was, "I used to sing in Spanish but now I sing in English." Crossover, to me, is from one genre to another. At last year's Billboard Latin Music Conference, there was a Q&A with Wisin & Yandel. And right after that was Enrique Iglesias' Q&A. So during the break, I introduced them to each other so they could talk. They had chemistry and they started working on [a new version of] "Lloro Por Ti," Enrique's second single. In the past we'd done a lot of those things, but this time we said we would capture it with an image. We invested in a good video for that song.

In the past, such things were thought of as a remix for radio and clubs. [This time], we said, "No—we'll do it with the intention of crossing cultures." When Enrique sang in Mexico, Wisin & Yandel came in early so they could sing together at Enrique's show. And when Wisin & Yandel sang "Lloro Por Ti" without Enrique at their own show, it was one of the show's most popular numbers. And I think these types of fusions, when they're done with that type of thinking—it's a way of selling music.

Enrique is going to Argentina to sing with Wisin & Yandel. And now with Wisin & Yandel's new single, it'll feature Enrique Iglesias, and they'll film a video together in Argentina. We just did Paulina Rubio's new single with Pitbull, "Ni Rosas Ni Juguetez." We just finished it and now we're going to do a video. It's another explosive combination.

This will be the promotional single instead of the original?

In Enrique's case, when "Lloro Por Ti" was already a hit, we put out the version with Wisin & Yandel. We'll do the same thing with Paulina. When "Ni Rosas Ni Juguetez" gets up there, we'll put out the version with Pitbull, but not at radio. The best premiere is a viral campaign so that people can discover Paulina and Pitbull together.

Do YouTube video streams really bring in significant income for Universal Music Latino and Machete?

Absolutely. YouTube is a partner with us, and every hit we make, the revenue doesn't just come from the U.S., but from YouTube's agreements in each country.

How much of your revenue comes from things other than music products sold to the consumer—for example, sponsorships, synchs and YouTube streams?

I can't tell you a percentage, but our business is going in that direction. Our business is focused on monetizing all of our actions. So what are we doing? Generating a lot of visual content. Let's say we're working on a star's album. We'll film in order to create a making-of-the-album reality show for websites or mobile phones. We're creating a lot of content around our artists to look for that type of commercialization.

How has your strategy for signing new artists changed?

It used to be that we would sign an artist and record an album with 12 songs, and we'd go to radio. That's over. Today, we sign an artist and we record one, two or three songs and work it into a different promotional strategy. We start working it on social networks and online and go directly toward the consumer. With that direct consumer contact, we know which direction to go with the project. For example, with [new artist] Jery Sandozal, we noticed that people liked the urban side of her music. So our A&R department started recording her with other producers.

So why even sign new artists for albums?

If an album isn't ready, we put out singles to the market. There's no pressure to put out an album, but there is a lot of pressure to make hits. We'll make a deal in which we're not obligated to release an album.

You sign new artists single by single?

It's not like you put out a single and then I renew you. It's an open deal. I sign with you and we work together. We can put out a single, or an EP, or whatever. Or maybe we'll do a song for a film and keep working on the repertoire.

We just signed J. King and Maximian through [Puerto Rican regageton label] White Lion. They're the two biggest regagetoneros in Puerto Rico. We signed them, and what did we do first? The remix of Fanny Lu's second single, featuring J. King and Maximian. Today they're filming the video in New York. We signed J. King and Maximian and we're not talking about an album. First we put them with Fanny Lu and we've put together a compilation of new artists with White Lion and put a couple of their songs there. If they could be for an album, perfect. We'll put out an album. When, we don't know. Today, we need to make artists, because albums are a thing of the past...
Miranda Lambert Is A Little Bit Country, A Little Bit Rock’n’roll—And Totally Ready To Take Over Radio

By Ken Tucker
Miranda Lambert’s set opens by proclamation: A warning siren roars from the loudspeakers as the house lights fall. A hip-hop track booms, its billowing bass and percussive clicks rattling the 21,000 or so fans who fill the Raleigh, N.C., Time Warner Cable Music Pavilion for Kenny Chesney’s annual tour.

Lambert, second on a three-act bill, rushes onto the stage as the band cranks up, her smile beaming nearly as brightly as the acquired silver tinsel she sports with mildly tattered, wildly tight blue jeans. “How ya doing, Raleigh?” she asks, emphasizing the last syllable playfully.

She starts quickly into “Kerosene,” her first major single, holding the microphone like Mick Jagger, jumping a bit and stomping a lot. Lambert gives a dynamic, smart performance that mixes rock’s certitude and country’s sensitivity. It’s a fitting representation of her third album, “Revolution,” due Sept. 29 on Columbia Nashville—it's a self-evident mix of spirited rock and heartfelt country.

While Lambert’s first two albums were defined by in-your-face songs like “Kerosene” and “Gunpowder & Lead,” “Revolution” reveals—like her new campaign as the face of Cotton Inc.—a softer side. It’s a musically adventurous album that sets Lambert up for success in one arena she hasn’t yet conquered: radio. And that’s still the main channel where country fans get their music.

Lambert has released 10 singles to radio. Four have reached the top 5 on Billboard’s Hot Country Songs chart: the incendiary “Kerosene” peaked at No. 15 in 2006, “Fa- mous in a Small Town” hit No. 14 in 2007, and the vulnerable “More Like Her” reached No. 17 earlier this year. Her biggest chart hit was “Gunpowder & Lead,” which peaked at No. 7 last year. The first single off “Revolution,” “Dead Flowers,” reached No. 37. But just because Lambert hasn’t had a major radio hit doesn’t mean programmers don’t appreciate her: “There are some artists that you ‘believe’ more than others,” says Scott Lindy, PD of Atlanta’s WUBL (the Bull). “To truly be successful, an artist needs to be vulnera-ble when they perform, showing their true self with lit-tle or no fear of what the audience thinks. Her fans—and 99% of all listeners—don’t follow the charts and don’t care about album sales.”

Lambert doesn’t sound overly concerned, either. “I would absolutely love to have a top five [hit],” she says, “but I’ve had a great career and so I’d rather keep it the same than try to do something different and not have it work at all.”

Lambert’s major-label debut, “Kerosene,” released on Epic Nashville, has sold 976,000 copies, according to Nielsen SoundScan. When Epic closed Lambert moved to sister label Columbia Nashville, whose second album, “Crazy Ex-Girlfriend,” sold 794,000.

Beverlee Brannigan, PD at KFDW Wichita, Kan., says Lambert stands apart from other females in country. “Miranda has a rock edge to her, where some other females in the format are more pop-leaning,” she says. “Yet, even with her edge, Mir-anda has a very strong country sensibility.”

Like Lindy, Brannigan is fine with Lambert’s lack of a major radio hit: “Two million sales of ‘Vice’ without radio airplay,” she says. “Everyone’s in a hurry for a hit, but what’s wrong with a career that builds slow and steady?”

Lambert hopes that her sales history will buoy the new di-

section she takes on “Revolution.” “I’m expanding in who I am as a person and my career and my personal life,” she says. “I was ready to come up with some new sounds.”

Those sounds include the punkish drum and raw guitar of “That’s the Way the World Goes Round,” the hill-billy hybrid “White Lies” and “Maintain the Pain,” which owes less to Johnny Cash than the Clash. “Some day the world goes round, the hill-billy hybrid ‘White Lies’ and ‘Maintain the Pain,’ which owes less to Johnny Cash than the Clash.

Time to Get a Gun” is a throwback to 70s country-rock with a dash of B-3 organ.

Lambert shares credit for her sound with producers Frank Liddell and Mike Wraxler, who have been with her from the start. “Those guys are unbelievable,” she says. “I knew before I even got a record deal who I wanted to produce my first record. I did the politically correct thing and met with a lot of producers, but I knew in my heart who I wanted. I’ve al-ways been about no rules in the studio and they keep innov-ating my sound. They get me.”

Lambert’s recording process starts when she plays her songs for Liddell and Wrucke. “I don’t have work tapes or fancy demos,” she says. “They build this amazing music around my lyrics.”

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Love Stories
Miranda Lambert and Boyfriend Blake Team On Songwriting—and Twitter

Lambert and Wruxler brought in different songwriters and artists that Lambert hopes will cooperate and take a fresh approach to country. "It's the way the world goes round," the hill-billy hybrid “White Lies” and “Maintain the Pain,” which owes less to Johnny Cash than the Clash.

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Building a Brand

While Lambert tries to conquer radio as an artist, she’s already making a name for herself as a brand.

“People know what they’re getting when you say there’s a new Miranda album coming,” says Tanya Welch, senior di-rector of artist development for Sony Nashville. “She’s had an elevated profile because of things like the ACM [Academy of Country Music] album of the year, even when we haven’t had the radio support we would have hoped for. That brings peers to the table like the Cotton deal and [the Recording Academy], who wanted her to participate in the Grammy in the Schools project.”

Sony is still making plans. But Welch says retail has been eager to support Lambert’s new album. “Because of her track record, the accountants are thinking of the box and bringing the company on,” Welch says. “They know that a 15-track collection is a tremendous value for the consumer’s money.”


The label will use Twitter, YouTube and social networks to reach Lambert’s core fans as well as those who became aware of her through critical praise or her ACM album of the year nod.

Lambert will be featured in People’s fall country special, as well as in Country Weekly, an Us Weekly fall fashion feature and Maxim. She’ll also do a round of TV, including ABC’s “Good Morning America” on the day of the album’s release.

Lambert will play Dallas as part of the Texas State Fair, Chicago’s Country Music Festival and Minneapolis the week of release, since all are historically strong mar-kets for her. She’ll also headline a handful of dates the rest of the year and tour to support a headline in January.

In March she’ll head out on her own again, playing 3,000- to 5,000-seat arenas and theaters. “We’re building her into a hard-ticket act and that’s the game plan for the next 12 months,” 360 Artist Agency principal Joey Lee says.

Lambert says she’s learned from Ches-ney during their recent tour. “He’s got it down for sure,” she says. “I really needed to be in front of as many people as possible, and what better way to do it than be on the biggest tour in country.”

One eagerly anticipated performance is Sept. 24 at Nashville’s Ryman Auditorium, where Lambert will play her new album beginning to end, then finish with a few surprises. “It’s hard to play Nashville,” she says. “People don’t say that, but playing any music town is hard. People are jaded. They don’t come to the shows as fans like we’re used to on the road.”

Lambert’s Nashville show will be sponsored by Cotton Inc., which recently launched an experiential marketing promo- tion focused on Lambert, Zosch Déschanel and Jasmine Sulli-van. The promotion offers mall shoppers a chance to peek into closets filled with the kinds of cotton clothes worn by the singers, as well as a chance to try their hand at recording their own versions of “The Fabric of Our Lives.” The cotton promo will visit 15 markets through Nov. 1, including Boston, Chicago, Las Vegas, Milwaukee, San Francisco, Atlanta, Nashville and Baton Rouge, La.

Back in Raleigh, Lambert struts her stuff onstage, shaking her blue-jeared rear at the crowd while singing in front of four cloth banners covered in sketches of ivory-handled pistols. She’s doing what she loves, and the audience is feeding on the energy.

“20 years I hope ‘I’m talking about my new album and tour,” she says with a laugh. “Music is what I do. I can’t do anything else. I don’t have any other skills.”

Additional reporting by Grayson Curran in Raleigh, N.C.
PAUL McCARTNEY

THE BILLBOARD Q&A BY ROBERT LEVINE
BACK IN 1964, Beatles publicist Derek Taylor predicted that “the kids of AD 2000” would still dig the Fab Four. “For the magic of the Beatles is, I suspect, timeless and ageless...” It is adored by the world.” • When Taylor made this claim—in the liner notes of “Beatles for Sale”—AD 2000 was more than 35 years away. The magic of the Beatles was just 2 years old, at least on record, and the idea of a rock band finding an audience behind the Iron Curtain, let alone in China, must have seemed like a stretch. How could so many people agree on one band? • Forty-five years later—almost a decade after the millennium—Taylor’s prediction still sounds bold. The magic of the Beatles isn’t legally available on the Internet, the medium that really does bring the world together. With hundreds of channels and thousands of Web sites, how can so many people agree on one band? • And yet the music of the Beatles is still adored by the world—to a degree that might surprise anyone who has written off the idea of mass media for a mass audience. The Beatles’ “1” is the best-selling album of the decade so far, with 115.5 million copies sold, according to Nielsen SoundScan. The band has sold 28.2 million albums since 2000, second only to Eminem (with 32 million), who they could well pass before the end of the year. Last month a Pew Research survey revealed that the Beatles are one of the most popular acts among all age groups. Paul McCartney spent the summer playing stadiums, the Beatles’ “Rock Band” videogame made the cover of the New York Times Magazine, and the “9-9-09” reissues of the group’s catalog will be among the best-selling albums of the fall. • It’s staggering, isn’t it? McCartney says just before he takes the stage in Tulsa, Okla., sounding genuinely surprised that his old band could be the best-selling act of the decade. • There were times when some of the Beatles themselves seemed to disagree with Taylor’s assessment of their enduring appeal—John Lennon famously sang, “I don’t believe in Beatles.” But McCartney never stopped valuing the band’s legacy, which he guards carefully. Most recently, he approved the remastering of the “9-9-09” reissues and helped make “The Beatles: Rock Band” as accurate as possible, down to the color of the walls in Liverpool’s famous Cavern Club. He also spent some of the summer thinking about Beatles songs—which make up about half his set—and he says they’ve never sounded better than they do on the reissues. “It sounds,” he says, “like we were in the room.”

I saw you play a few weeks ago in New York and it looked like you were having the time of your life. Do you still get the same charge out of performing that you used to? It’s been feeling very good at the moment. Because we’re not flogging away on a great big tour—we’re picking and choosing certain dates, some of which are events like the opening of Citi Field (in New York)—they’re special events. We’ve got plenty of time between them to hang, so we’re almost combining it with a holiday. And the band’s playing great. Also, the audiences are super fab. They’re going bananas. We haven’t been around too much, so they’re not fed up with us yet.

You’re playing some Beatles songs just as the remasters are about to come out. Does that bring back memories? I always do songs I want to play and also songs the audience wants to hear. I think it’s interesting, when you have some time to consider things. I was talking to people at dinner the other night and they’d heard about the show or seen it and we started talking about the significance of the Beatles politically. So many people, in America particularly, come up to me and say, “You changed my life.”

This whole idea of the significance of the Beatles is incredible. Someone mentioned the Russian thing—the bringing down of the Iron Curtain. That was the whole ethos behind rock music—we just happened to symbolize it because we were possibly the most visible. It’s not often that that kind of a thing has such a global influence. We were lucky because we were at a time of global communications—TV and radio were stretching through borders. And the other day I was doing a bit of yoga and the yoga teacher said, “I have to thank you and the guys—I wouldn’t be doing this if it weren’t for the Beatles.” I feel that more as time goes on.

I don’t know if you know this, but the Beatles’ “1” is probably going to be the best-selling album of the decade in the United States, according to Nielsen SoundScan, and the Beatles might be the best-selling act. Wow. I’m staggered.

Did you pay a lot of attention to the remastering process? We do the approving and the other guys do the real hard work. We needed a very good team to help with “Anthology” and Cirque du Soleil and now for “Rock Band.” So they do the work and then Ringo [Starr] and I go in and listen to the demos and usually go, “Wow, this is amazing.” [In this case] that’s what it sounded like in the room. That’s what’s nice about it. It’s not smarter or more sophisticated—it’s just more real. It’s more true to the noise we were actually making. I can listen to those records and see John [Lennon] right there.

You mentioned Cirque and “Rock Band,” and there was also the movie “Across the Universe.” Have you decided to do more of these projects? It’s not us deciding so much as other people. Cirque du Soleil came to George [Harrison] and said, “We should do something,” and George came to us. Then the guys came up with the “Rock Band” thing and [said it would make a great game] and we said, “Prove it to us.” And over a series of meetings and approval sessions, they did. And we would say, “That’s not how I walk. I don’t play like that. That’s not how I hold the guitar. John doesn’t stand like that.” I think the fact that we were working so closely with them gave them a bit of a charge. The ones that look interesting, we say, “Can you prove to us that you can do it?” And I think that’s good for them, too.

What do you look for? I think it’s just class. Cirque du Soleil, you’re not going to get a more interesting group to put on a show in Las Vegas. We couldn’t do the Celine Dion thing. And Cirque du Soleil couldn’t play [the show, even though] they have their own band. That was the discussion: “Are you going to have your own band playing the Beatles songs?” That won’t satisfy people. “Are you going to just play the Beatles records?” That won’t satisfy people.

I happened to have been very excited about this Elvis Presley remix [the version of “A Little Less Conversation” remixed by Junkie XL] that went to No. 1. I loved that because it was Elvis but with a modern backing. So I was half looking for an excuse in my own mind to see if we could do anything like that with the Beatles. Then, Cirque came along and we said, “This is it—and we can even go forward now.” So we got George and Giles [Martin] in and said, “Go crazy.”

What about “Rock Band”? Is it weird having your music out there for people to interact with? I think it’s great. It’s just the modern world and you either embrace it or you don’t. I’m happy to embrace good new ideas—it keeps things exciting. If kids—or anyone—want to play a videogame and someone like “Rock Band” publisher Harmonix wants to put together a great Beatles project, then it makes sense to me. This is the same kind of thing as the “1” album. I’m sure the kids don’t care—and I don’t care—how they hear the music. To hear it is the fun. It’s very good quality—Giles Martin has been doing all the work, so I think it’s going to be an interesting phenomenon that will make another Beatles thing happen.

A “Rock Band” development executive told me a great story about how you corrected the background of the Cavern Club. He said you have a fantastic memory. For certain things. I couldn’t tell you what I had for breakfast last week. But for those kind of things, yes.

I have to ask: Have you played the game? [Laughs] The guys who demonstrate it are so good that I’ve got to play it on my own privately or they will just wipe the floor with me. I’m going to practice it and then challenge them. But I was on the original records—I don’t have to qualify.

One aspect of the modern world the Beatles haven’t embraced is iTunes. Have you thought about it? Or do you think that not having your music available there has helped you? That originally was mentioned a number of years ago and we all sort of said we’d look at it. But there was a logjam with the people who took over EMI—there were some aspects of the whole thing that they became nervous about. So we’re just waiting. Meantime, as you say, it’s kind of interesting, because virtually the same kind of thing is going to happen with “Rock Band”—you’re going to be able to download albums from that. We bypassed the logjam—not really intentionally. But one day I think that it’s natural that it will be on iTunes.

‘THE KIDS DON’T CARE—AND I DON’T CARE—HOW THEY HEAR THE MUSIC. TO HEAR IT IS THE FUN.’

—PAUL McCARTNEY
ALBUM REMASTERS—HERE, THERE AND EVERYWHERE EXCEPT ITUNES
BY ED CHRISTMAN

SHOP AND THINK ABOUT THEM

COULD A BAND that broke up in 1970 really become the best-selling act of the decade? The Beatles might just pull it off, thanks to EMI Music's Sept. 9 release of their remastered catalog. Eminem currently reigns as the best-selling artist of the decade, with sales of 32 million albums in the United States, according to Nielsen SoundScan, followed by the Fab Four with 28.2 million. The Eminem catalog is sure to pick up more sales by year's end, thanks in part to the continued strong performance of his May release "Relapse," which falls six notches to No. 28 on this week's Billboard 200 and has sold 1.4 million copies, according to SoundScan. Beyond the fan excitement generated by the first remastering of the entire Beatles catalog in more than 20 years, sales will also benefit from the massive marketing push behind MTV Networks' videogame "The Beatles: Rock Band," which will be released on the same date. Sources say the game is backed by a $20 million-$25 million advertising campaign, which includes the value of advertising on TV networks owned by MTV parent Viacom. That will provide consumers with a timely refresher course on their favorite Beatles songs—and perhaps prompt many of them to pick up a newly minted remaster.

According to sources, EMI is shipping worldwide about 150,000 copies of the stereo boxed set and 40,000-50,000 copies of the mono set. Each U.S. sale of either multidisc set will count as only one SoundScan sale, however, which could deflate total unit sales.

Even though EMI has ramped up production of both boxed sets, consumers may find them tough to find initially. Amazon, which took preorders on both versions, says it's sold out based on its initial allocations but is encouraging customers to continue preordering the sets, promising to let them know when more are available. After initial shipments are sold out, sources say the stereo boxed set—expected to be a popular Christmas gift purchase—won't be back in stock until late September. The mono set is expected to be back in stock in mid-October.

Gauging Consumer Interest

In a year when U.S. album sales are down 14.7% to date from the same period last year, sources project the Beatles reissues to generate first-week sales of more than 500,000, with first-month sales expected to reach 1.3 million. But after that initial burst of fan excitement, how will consumers respond to the marketing of a remastered catalog? During the '80s and '90s, remastering campaigns provided labels with a reliable means of goosing sales of older titles. Recently, the marketing of catalog reissues has focused less on improved sound quality than on the inclusion of previously unreleased recordings and other bonuses.
COMMERCIAL POTENTIAL
Sony/ATV Execs Explain How They Pick Fab Four Synch Deals

In 1987, the use of the Beatles’ “Revolution” in a Nike TV ad sparked a furor over the commercial use of the iconic song. Today, synch deals involving famous compositions are so common that the use of Led Zeppelin’s “Rock and Roll” in a Cadillac commercial barely seems shocking.

Sony/ATV Music Publishing, which owns most of the Beatles song catalog, still faces the same kinds of choices about deciding what placements are appropriate for some of the most revered songs of all time. In an interview, Sony/ATV senior VP of film and TV Ron Broitman, who handles synchs for screeners big and small, and senior VP of global marketing Rob Kaplan, who oversees TV ad synchs, explain the thinking behind the deals they make, as well as the ones they turn down.

How do you reach synch licensing deals for Beatles compositions? Do Paul McCartney and the John Lennon estate have any say in the process?

Rob Kaplan: For the copyrights we control, ultimately we have the final say. As a courtesy, we do reach out to the Lennon-McCartney attorneys and let them know what is going on. That is just for the publishing. In terms of the master recordings, the Beatles and Apple Corps ultimately have the final say, which is why you see a lot of Beatles synchs which involve rerecords.

Ron Broitman: It is important to note from a publishing standpoint that we do have a committee to evaluate each of these uses and we sort of build the facts together and filter it up to Sony/ATV chairman/CEO Marty Bandier. There are a number of us that work together to make sure it’s the right use.

Kaplan: This is the crown jewel of our catalog and we are extremely protective.

Are there any sacred cows—songs that you would never approve for a synch deal?

Kaplan: As long as the product or—and Ron can speak to this—TV or film uses are tasteful and use the song in a respectful way, I think we are open to all opportunities.

Broitman: We definitely look at certain key songs that have a certain cultural significance and treat those a little differently. But we also like it when music supervisors or film and TV music execs actually show that they are fans and latch onto a song that wouldn’t be such an obvious choice. Even lesser-known compositions still retain the significance of a Lennon-McCartney song.

How did you consider whether to use the Beatles’ “All You Need Is Love” for the all You Need Is Luvs diaper campaign?

Kaplan: “All You Need Is Love” is one of the most beloved songs ever. There is nothing anyone can do to diminish its legacy. Some people found synchronizing the track with a diapers commercial to be quite sweet because it featured babies and appealed to young parents. There have been many synchronized uses of the track both prior to and since the Luvs commercial ran. Everyone who licenses “All You Need Is Love” finds a different and exciting way to interpret the song’s meaning.

Do most Beatles synch deals come from songs you’ve shopped or requests you’ve received?

Kaplan: [We] are incredibly proactive in letting the entire brand, entertainment and gaming communities know that our copyrights are available for appropriate uses. Our clients are also great music fans.

Broitman: It’s literally a daily occurrence that we both get approached by various people and we are putting it out there for certain projects. And it’s only intensified with recent activities.

What kind of synch rates do the Beatles command compared to bands like Led Zeppelin or the Rolling Stones?

Broitman: These are songs that generations of people love and as such they command top dollar.

Kaplan: The price of the synch depends on the use. All the activity surrounding “The Beatles: Rock Band” and the reissues has intensified Beatles interest.

None of the Beatles reissues will feature previously unreleased tracks, although in an apparent nod to the need for bonus material, mini-documentaries on each Beatles album will be included in early copies of individual reissue titles and in the stereo boxed set.

It’s unclear whether improved sound will be much of a draw for young music fans, many of whom listen to music through MP3 players and computer speakers. “Although the sound is different, the songs are the same, so I doubt the kids of today will give a hoot about the remasters, unless the ‘Rock Band’ game has a positive influence,” says Chuck Thatcher, VP of retail at Music City, the Nashville-based parent of the seven-store Carl’s Music chain. “I hope the label works the radio stations for airplay of the remasters. That could have an impact on the younger generations.”

In addition, some retailers and industry executives question the wisdom of releasing the new Beatles reissues all at once, expressing concern that the simultaneous release of so many titles could dilute sales for certain individual albums. In the late ’80s when EMI finally released the entire Beatles catalog on CD, the label staggered the albums’ arrival, putting out at most only a few titles at a time and, in the minds of some industry observers, helping extend consumer demand beyond just perennial top sellers like “Abbey Road” or “Sgt. Pepper’s Lonely Hearts Club Band.”

“I am more of a fan of the staggered release because fans don’t have unlimited wallets and to go buy 13 CDs in a single scoop is expensive,” says Carl Mello, head of purchasing at Newbury Comics. “Also, with the staggered release, you are giving fans a reason and a date to come back into the stores.”

At the same time, a senior distribution executive points out that by releasing all of the Beatles’ titles at the same time, EMI can get more bang for its advertising dollars by amortizing the expense over a larger revenue base. Furthermore, the simultaneous release of all of the titles in conjunction with that of “The Beatles: Rock Band”—and its multimillion-dollar ad campaign—has already created a full-fledged media event that’s also generated an additional wave of free publicity.

CHRISTMAS GREETINGS FROM THE BEATLES

Brick-and-mortar merchants are viewing the Fab Four catalog relaunch as an early Christmas gift that will help push consumers into their stores to buy CDs. That’s because the Beatles are among a small number of major artists that still don’t make any of their albums available as digital downloads.

While Apple and EMI have discussed releasing the Beatles through iTunes, EMI doesn’t have any immediate plans to sell the Beatles’ music digitally, sources say, despite speculation that a deal might be announced Sept. 9, when press-savvy Apple has scheduled a press conference to make an iPod-related announcement.

But the band has done quite well sales-wise without embracing downloads. Despite its absence from iTunes, now the top U.S. music retailer, the Beatles’ 2000 hits collection “1” is the best-selling album of the decade, while the Cirque du Soleil-related “Love” album has sold nearly 2 million copies and certain individual catalog titles like “Rubber Soul” and “The Beatles” (The White Album) have sold more than 1 million each since the start of the new millennium, according to SoundScan.

Another factor fueling the Beatles’ reissue during this decade could be the burgeoning strength of catalog sales, which have grown from 34.4% of total album sales in 2000 to 41.8% in 2008. So far this year, catalog sales account for 46.2% of overall album sales.

The Beatles are also the second-best-selling act of the SoundScan era in the United States, with album sales of nearly 58 million copies since SoundScan’s launch in May 1991. Country star Garth Brooks is No. 1, with sales of 69.3 million.

Like the Beatles, Brooks doesn’t make any of his albums available for purchase as downloads. Coincidence? Some market watchers believe the ability to buy individual tracks cannibalizes album sales. While that may be true to some extent, most executives don’t believe it explains the sales superiority of the Beatles or Brooks, which can each count on the loyalty of huge fan bases.

“One could even argue how much bigger they would be if they were available digitally, particularly now, with iTunes accounting for 25% of the U.S. market,” says one distributor executive, who also made an observation echoed by other executives.

“The fact that they are No. 2 for this decade,” he says, “is due to the power of the Beatles.”

—EC

www.americanradiohistory.com
PAUL DEGOOYER IS TIRED—for good reason. It’s about two weeks before the release of MTV’s “The Beatles: Rock Band,” and DeGooyer, senior VP of electronic games and music for MTV Networks Music Group, has been traveling to New York, Boston, Los Angeles and London since 2007 to work on the project. He’s conducted delicate negotiations with surviving Beatles Paul McCartney and Ringo Starr, along with Yoko Ono Lennon and Olivia Harrison; hammered out essential licensing deals with executives at Sony/ATV and EMI Music, which treat the Beatles catalog with almost reverent care, and overseen the development of new technologies to meet the high expectations of all involved.

“It’s been a bit of a blur,” he says, the fatigue obvious in his voice as he speaks from his New York office.

To all involved—MTV, its game development subsidiary Harmonix, EMI, Sony/ATV, the remaining band members and the families of all—all the end result of all this time, effort and frustration is much more than just a videogame. It’s the latest contribution to the hallowed canon of what many consider to be the world’s greatest band.

“It’s really about a new way to play with the Beatles’ music than it is a new ‘Rock Band’ game,” DeGooyer says with quiet humility. “If we did our jobs right, it is an authentic piece of the Beatles’ catalog of work, and that sounds kind of crazy because it’s a videogame.”

This point became crystal clear to DeGooyer when, after first pitching the concept to the band and surviving family members two years ago, they insisted on including music from every stage of the Beatles’ career—something that wasn’t as easy as it sounds, given the primitive way the band recorded its early work.

On “Taxman,” for example, the drums and guitar were recorded on the same track. But “Rock Band” needs to devote a separate audio track to each instrument, so MTV had to figure out how to split those tracks into separate files in order to include the earlier songs in the game. Failure would mean losing the band’s blessing—and thus the project.

Thankfully, MTV and Harmonix were able to enlist the help of Giles Martin, son of Beatles producer George Martin, who had access to the Beatles’ master recordings and had just cataloged them while working on the Grammy Award-winning “Love” project for Cirque du Soleil. He developed a filtering method that split these instruments into separate tracks.

With that hurdle passed, MTV could have just slowed forward with the simple act of licensing. Instead, the team brought in Martin Bandier and Peter Brodsky, Sony/ATV’s CEO and executive VP of business and legal affairs, respectively, and Cynthia Small, executive VP of global brand partnerships at EMI, into the planning and development process along with the Apple Corps shareholders.

“While it was critical to work with Apple and the Beatles, we didn’t want to take for granted the other rights holders would go along with them,” DeGooyer says. “They all needed to understand exactly what we were doing and have input. When you have that many rights holders involved in a catalog, it’s not obvious that their interests align at all points.”

The results of this process are evident in the game. In addition to the 45 songs from the band’s catalog—more from one act than any other music-based game yet released—the title brings a level of detail not yet seen in a music-based game. Each band member is animated in striking detail, down to the way their eyes and hair move while playing. Scenes of the Beatles’ performances in Liverpool’s Cavern Club and New York’s Shea Stadium include the actual crowd noise from each venue. The game’s re-creation of the Beatles recording in Abbey Road’s famed Studio 2 includes never-before-heard banter among the band as it recorded its later work. Trivia about the act is included as unlockable bonus material, along with previously unreleased photos, audio and video.

Perhaps most remarkably, the Beatles will allow fans to buy at least a portion of their music in digital form as extra downloadable content for the game, starting with “Abbey Road” Oct. 20 and followed by “Sgt. Pepper’s Lonely Hearts Club Band” and “Rubber Soul” in November and December, respectively.

“Everyone realized doing this game was really a significant event in bringing the Beatles into the 21st century,” Sony/ATV’s Bandier says. “This is an enormous opportunity, because for a moment in time, it will be the only legitimate place where you can get the music in a digital form.”

Game on! PAUL McCARTNEY and RINGO STARR introduce ‘The Beatles: Rock Band’ at the Microsoft XBox 360 E3 2009 press conference in Los Angeles.
February 2009

``REVOLUTION''

Legacy aside, the Beatles hope the game will generate profits for them as well. And the band will make money on the music included in the game, but also on likeness and for the downloadable music being made available later.

The many versions of the game include a $250 deluxe edition with plastic signed replicas of McCartney's Hofner bass guitar and Starr's Ludwig drums (George Harrison's Gretsch Duo Jet and John Lennon's Rickenbacker will be sold separately for $100 each). That's $90 more than the $160 "value" package that includes basic "Rock Band" instruments. There's also a $60 disc-only version for consumers who have existing "Rock Band" or "Guitar Hero" instruments.

Sales expectations are high. Wedbush Morgan Securities videogame analyst Michael Pachter estimates the game will sell 5 million copies by year's end, with the disc-only version moving 1.5 million and the deluxe and standard versions selling 1.5 million between them.

For the Beatles, the biggest upside comes from the sales of the deluxe version. MTV won't make much money on that package, but the company enjoys healthy margins on the disc-only version, as well as downloadable content. There isn't a shortage of speculation about how much MTV paid for the rights to the Beatles catalog, but sources say the design and motion-capture work was just as expensive as the licensing costs in the eight-figure budget.

Without directly addressing the game's costs, MTV's DeGoyer says the deal is structured so both parties stand to profit.

"The deal was carefully constructed as a partnership with the Beatles and Apple Corps," he says, "and that's borne out in both the creative of the game as well as the business deal behind it."

MTV hopes the game will drive subsequent sales of downloadable Beatles content and convert Beatles buyers to the "Rock Band" franchise. Beatles content won't be available for existing versions of "Rock Band," nor will "Rock Band" music be playable on the Beatles game. But the plastic instruments that come with the Beatles game will work with other versions of "Rock Band," which customers can buy as a disc.

Each downloadable Beatles album will cost $17, with individual songs going for $2. MTV typically keeps about 70% of the price of downloadable content purchased through "Rock Band." Although the Beatles are believed to have received a better deal, this is still a very profitable business.

The entire music-game category has suffered a 46% decline in year-over-year revenue through July of this year, according to the NPD Group, causing some to question whether music games are just a passing fad. But much of this decline is due to sales migrating from expensive retail purchases to software sales that consist of new music either in the form of downloadable content or expansion discs. And NPD's figures don't include the revenue made from downloadable content.

"GOT TO GET YOU INTO MY LIFE"

The future of music games depends on attracting newcomers, which is why the Beatles game is so important to MTV.

"It has to be for older people," Wedbush Morgan's Pachter says. "They're sitting around waiting for something to come along that appeals to them. So they're 40-something people that have looked at 'Guitar Hero' but are not sure why they want to learn Aerosmith or Metallica songs. They see this and think, 'I can get into this.'"

The game's developers went to great lengths to appeal to this demographic by removing many of the "game" elements from the Beatles title. While "Rock Band" has players earning points for accuracy and being rewarded with virtual money to spend on rush band essentials as a van or instruments, the Beatles game is fully experiential. There's no "goal" or "boss" or even points. You just play.

The Beatles music should attract new gamers, and the way the band used the title to tell its story could also inspire other artists to get creative in this new medium. From their formation in 1959 to their 1970 breakup, the Beatles always experimented with whatever medium was driving rock music at the time. Their rise to fame was driven by concerts, their greatest success came from studio albums. And now, despite having skipped digital downloading, the Fab Four stand poised yet another format--interactive media.

"I look at the musical landscape and say, 'There's the Beatles and everybody else,'" Bandier says. "I don't think you can find another artist that you can use a chronology of their life and events in the same way.

Even so, the Beatles will almost certainly inspire other bands to take the plunge into the world of gaming. Pearl Jam plans to release its new album as downloadable "Rock Band" content the same day it arrives in stores. And the new Rock Band Network allows any band to create and sell music as it likes through MTV's system.

"It would be great if people look at this a year from now and say, 'I want to play my favorite song in this format,'" DeGoyer says. "And chances are, a lot of people's favorite songs will be on the 'Rock Band' platform."

RETAILERS CAPITALIZE ON NEW BEATLES MERCH TIMED TO REISSUES

Music fans who have empty shelf space next to their Beatles CDs won't have much longer.

In conjunction with the Sept. 9 release of the Beatles remasters and the band's "Rock Band" game, retailers are stocking up on new Beatles merchandise. Fans can now create veritable Beatles altars that include a special Beatles edition of Trivial Pursuit, new apparel, guitar straps, journals, address books, key chains--even a baby stroller.

"[Sept. 9] is going to be a huge day, no doubt about it, and lead to a huge few weeks of sales," says Steve Glasenek, VP of licensing at Live Nation Merchandise, the exclusive licensing agent for the Beatles in North America. "But the sales on all of that--be it the videogame, remastered CDs or merchandise--is going to carry through" into the fourth quarter.

Live Nation—which also manages the group's North American online store at Beatles.com—works closely with London-based Apple Corps to develop new products. "We will solicit ideas and interests from various people, then go to [Apple Corps] for approval of the product category and company involved," says Live Nation Merchandise executive VP of retail and licensing worldwide Michael Krasner. "The Beatles program is only constrained by their idea to have quality product."

Fans may have access to thousands of different Beatles items, but Apple Corps is strict about approving new products. "Apple won't do certain product categories," Krasner says. "We wouldn't even try to get alcohol or cigarettes, for example."

Here's how several major retailers are taking advantage of Beatlemania:

BORDERS

On Sept. 9, Borders' 500-plus North American stores will feature a front-of-store Beatles merch setup that includes everything from the albums and videogame to puzzles and calendars.

"You will not miss it if you walk into a Borders," says Jodi Jackson, the chain's license trend gift buyer. Stores will carry more than 40 Beatles items (12 of which are exclusive)--the largest number of items for a musical act in the chain's history.

Borders is promoting the albums and merch in store signage and its weekly e-mail blast to 30 million people. As an incentive, customers who purchase two remastered Beatles albums will have the option to buy an album-sized "Abbey Road" tin for a reduced price of $7.99 (the original costs $19.99). The campaign runs through September and will pick up again during the year-end holidays.

"Since [Beatles music isn't yet] available on iTunes, this is the core demographic that will buy CDs," Jackson says. "So since we already had the customer in the store, we thought it would be a great idea."

RESTORATION HARDWARE

The home furnishing chain Restoration Hardware also will have a dedicated area for Beatles products in its North American stores during the fourth quarter, according to Live Nation's Glasenak. The chain will carry Beatles Trivial Pursuit, high-end clothing and Box of Vision, an $89.99 CD storage unit that contains a 200-page book of Beatles artwork and a guide to the band's catalog.

Veteran label executive Jon Polk, who created Box of Vision and is selling it online (boxofvision.com), says he's already shipped about 20,000 copies to retailers around the world. "The [online] preorder have now put me in the black," he says, noting that 5,000 orders have been placed. "The excitement about the remasters and 'Rock Band' are helping me, because people are online doing searches and there's a lot of discussion going on."

MIRAGE RESORT AND CASINO

Inside the Mirage Resort and Casino in Las Vegas, the store for Cirque du Soleil's Beatles show, "Love," carries various Beatles- and "Love"-themed merchandise, including albums, performance programs and clothing. About 40% of those items are exclusive to the 2,200-square-foot shop, which opened in 2006 and is frequently visited by Yoko Ono, according to store manager Nick Hernandez.

With the reissues, the store is setting up Xbox demo stations, where visitors can play "The Beatles: Rock Band" and buy the game and CDs.

The store's buyers work with Apple Corps to decide which products to sell, but "the contract we have with is the Beatles, so everything inside the store needs to have all four members," Hernandez says, noting that Cirque du Soleil owns the logo rights to the show's name. "We've had guests asking for John Lennon shirts and stuff like that, but we can't sell one person's product." The shop's best-selling item is the $20 "Love" album, according to Hernandez. The set has sold 2 million copies in the United States, according to Nielsen SoundScan. Eight percent (157,000 copies) of the album's sales have come from the Las Vegas market.

"---Mitchell Peters

www.americanradiohistory.com

SEPTEMBER 12, 2009 | www.billboard.biz 23
THE BEATLES' ALBUMS ARE CONSIDERED NATIONAL TREASURES—SO REMASTERING THEM REQUIRE SOME INTERESTING DECISIONS

BEATLES 2.0

Any appointment at Abbey Road still involves walking over the most famous pedestrian crossing in popular music. And the history of the north London studio hangs heavy in the air when the meeting is with the engineers who have just finished digitally remastering all the original Beatles albums, from “Please Please Me” through “Abbey Road.”

Borrowing a phrase from one of those engineers, project coordinator Allan Rouse says, “With a half year of fiddling with the crowns jewels, I have to put forth a phrase that could induce alarm in audiophiles. But Rouse and his colleagues have years of experience with the Beatles masters among them, and they approached the most famous 5½ minutes in recorded music history with reverence, respect.

Rouse, who joined EMI straight from school in 1971, began his career working with Beatles engineer Norman “Hurricane” Smith. Recording engineers Gay Maassey and Paul Hicks worked on the 1995 Anthology DVD set, while Rouse and others overwrote the 5.1 surround sound and stereo mixes of the 1999 “Yellow Submarine” reissue.

Even so, they knew that one intrusive piece of sonic tweaking could infuriate hordes of fans—many of whom have a relationship with Beatles albums that borders on the obsessive.

“There were seven of us involved, so as not to put this huge amount of pressure on the shoulders of one individual,” Rouse says candidly. Sean Magee, who worked with Hicks on the mono versions of the remaster, adds, “You have to switch into work mode. You basically do it as you would any remastering job, with due reverence to what went before.”

Rouse passionately defends the decision to go back to master tapes that were last reissued in 1987. “There was nothing really that wrong with the 87 [releases],” he says. In some ways, however, they’re no longer up to today’s standards. “It’s a long overdue overhaul. The minute the CD got invented, everybody thought it was adequate to get the master tape out and put it onto CD. Remastering was something that happened maybe a decade or so later.”

Many of the changes Rouse and his team did make are less the result of creative fiddling than superior equipment. “Today equipment exists that didn’t exist then to handle some of the things we decided we wanted to tackle,” he says. “With a tiny bit of help here and there, they’re greatly improved.”

Most of those improvements are subtle, and the engineers chose not to apply the dynamic compression found on some recent remasters. “Our tweaking, in terms of EQ, is quite subtle,” he says. “There’s upwards of 20 tracks, within the stereo [remasters], where we haven’t done anything. There’s a large number above that where it’s very small amounts of EQ. Maybe you’re trying to help the drums. For instance, if Ringo [Starr]’s snare isn’t cracking through. Rouse says the team tweaked a small number of “bad edits, dropouts and, more importantly, sibilance, microphone pops and electrical clicks.” Some probably went unnoticed. One that casual listeners might have heard was the “pop” in John Lennon’s vocal on “I’m a Loser,” now corrected.

“We’d already agreed that if we thought a mistake was in any way connected with the performance, we weren’t going to touch it,” he says. “Breaths, Ringo’s squeaky bass drum pedal, the squeaky chair at the end of ‘A Day in the Life.’ coughs. Lennon’s ‘f**k’ in the middle of ‘Hey Jude’—all of these little things were going to remain.”

First, Maassey listened to each track up to three times and made a list of what needed to be tweaked on each album. Then audio restoration engineer Simon Gibson made the necessary change, “so that it didn’t affect the integrity of the recording.”

Rouse and Magee played Billboard some “before and after” comparisons of how the new masters sound compared with their 1987 equivalents. And from the harmony vocals in “Hey Bulldog” and “Goodnight” to the backward cymbal in “While My Guitar Gently Weeps,” many sounds are crisper and more vital. Of course, many listeners will hear these new albums not on the high-end speakers at Abbey Road but on car radios or—worse yet from a sonic perspective—ripped MP3s.

The way people listen now is on equipment that’s quite frankly is inferior,” Rouse says. “I don’t think anybody in this building or any other studio in the world ever changed their attitude about trying to provide the best possible sound, but nobody’s hearing it. It’s a crying shame. I don’t really know how you can change that apart from educating people that what they’re hearing is only part of what’s there.”

If and when the Beatles catalog comes to iTunes, Rouse says, the team could decide to make further tweaks. “We haven’t looked into it, but let’s say for instance you had to create a slightly different EQ’d master to make it acceptable for this method of playback,” he says. “So it goes on up on iTunes and you can put it on your iPod or whatever it and it sounds better. What happens then if somebody decides—as I’m sure people must do—to burn a disc, they’ve got decent hi-fi and they play it on that? You’ve now created something that isn’t the best way of representing it, so you’re putting out two masters. That worries me. I’ve got to admit.”

Rouse declines to comment on the remastering budget but hints that it inevitably ran beyond the initial number. “Every time we do a Beatles job, I have to budget for it,” he says. An estimated £25,000 budget ($41,000) for the 1999 “Yellow Submarine” mix ended up being half of the real cost.

“You get it as right as you can,” Rouse says, “but I still have an attitude [of], ‘OK, I’ve gone over. So what? It’s the Beatles.’”
'DAY' BREAK

After A Successful Debut With The Single 'Day N Nite,' Kid Cudi Releases His First Album

At the beginning of the year, Kid Cudi threatened to quit the music industry because "the drama that comes with it is more overwhelming than the shit I was dealing with when I was piss-poor broke," he wrote on his blog. He says he felt pressured to top the success of his introductory single, "Day N Nite," which peaked at No. 3 on the Billboard Hot 100. "I was not helped by reports of a beef with fellow rapper and labelmate Consequence.

But times have changed. On the eve of the release of his debut album, "Man on the Moon: The End of Day," due Sept. 15 on G.O.O.D./Universal Motown, Cudi, born Scott Mescudi in Cleveland, has made peace with his situation by putting his frustrations down on vinyl.

"Early on, before I even had a deal, before shit was poppin' for me, I felt some pressure," Cudi says. "But after people started responding to my mixtape, it made me more confident. When you see you have people supporting you, it makes you comfortable. Fans really helped me open up a lot more than I thought—they are who really gave me the confidence to do what I do. I couldn't have just made another 'Day N Nite,' but they gave me the confidence to tell my story instead."

With the help of producers Plain Pat, Ratatat, Kanye West and Emile and collaborators like Ratatat, West, Common, Chip the Ripper, Billy Cravens and MGMT, Cudi takes his listeners through a dark, ambitious, self-reflective 15-track set—broken down by acts and narratives as dreams and nightmares—revealing his deepest fears, hopes and dreams.

"I really wanted creative records. I knew what I was looking for when I listen to beats. I knew what I needed and how many tracks I needed just like that," Cudi says of the "nice collection of new-sounding shit," as he refers to the album. "I went off instinct a lot, which made it easier for me to put together. This album wasn't hard at all."

The best examples of his storytelling ability come courtesy of tracks like "Heart of a Lion (Kid Cudi Theme Music)," which finds Cudi rhyming, "At the end of the day, my momma told me, 'Don't let no one break me.'" over drums and synthesizers; "Cudi Zone," on which he raps, "When I'm zoned, I'm feeling all right/I forget about it all," over violin strings; and "Pursuit of Happiness," with lyrics like "I'm in pursuit of happiness/I'll be fine once I get it/I'll be good," atop electric guitar riffs. "Pursuit" is slated to be the third single off the album.

Other standout tracks include the piano- and drum-laden "Enter Galactic," the bass-heavy "Sky Might Fall," the anxious "Solo Dolo," the thoughtful "Soundtrack 2 My Life" and the second single "Make Her Say," which reached No. 43 on the Hot 100.

Cudi recently wrapped the Great Hangover tour with Asher Roth and is slated to start filming the HBO show "How to Make It in America," executive-produced by Mark Wahlberg ("Entourage"). Additionally, Cudi is set to host a listening at the Rave Store with designer Nigo (Bathing Ape) during fashion week this fall; a collaborative shirt design is in the works.

Online, according to Universal Motown Records Group senior director of marketing Bill Zarro, Cudi recently unveiled the artwork—which he personally sketched—and the track list to the album on his Twitter page. As for the album itself, there will be a deluxe version available with a DVD containing concert footage, a poster and lyrics. Zarro says,

Cudi is also involved with Activision's upcoming "DJ Hero" videogame.

Yet with fame comes not only drama, as Cudi says, but comparisons. So far, "Man on the Moon" has been compared to West's "808s and Heartbreak," while Cudi has been likened to West and another newcomer and labelmate, Drake.

But Cudi takes the assessments in stride, calling them "a compliment." He says, "To be in the same category with great people of great talent is amazing. But, my mission statement is to change things and make shit better. I want to make music that inspires motherfuckers to feel like they see me, that they can do what they want if they believe in themselves. I don't know another artist that makes music with that type of motivation."

"I went off instinct a lot—this album wasn't hard at all."

—KID CUDI

'Nite' vision: KID CUDI
Down To Earth Diva

Renée Fleming Helps Bring Classics To The Masses

There are divas, and then there is Renée Fleming. During her 25-year career, the opera soprano has accrued all the trappings and tributes of international prima donna-dom. Designers like John Galliano, Karl Lagerfeld and Oscar De La Renta have dressed her in glittering custom threads for her gala performances. Heads of state have commissioned her performances, including President Barack Obama, at his January inauguration celebration. She’s the face of Rolex in select print campaigns. She has inspired and named a perfume (Coty’s La Voca by Renée Fleming), a flower (the Renée Fleming lily), and even a chocolate dessert (Maurizio Daniel Boulud’s La Diva Renée).

But despite the glamour and adoration, in real life, Fleming is open, real and decidedly un-diva-like. That very quality guides the plan to support her 15th solo album, “Verismo” (Decca, out Sept. 15). The collection explores the earthy Verismo style, from its most known music and composers (“La Bohème,” Puccini) to those more obscure (Leoncavallo, Catalanii).

“It’s become very clear to me, with experience, that singers who have a penchant for diva behavior just do, and those of us who don’t,” Fleming says. “It’s not in my makeup. I don’t have the energy to devote to that. I’m a pragmatist at heart. I work very hard, and I love what I do. That’s where I put all my diva energies.”

Since signing with Decca in 1996, the Pennsylvania native has sung on more than 30 releases, which have collectively sold nearly 780,000 copies, according to Nielsen SoundScan. Her voice is one of the most soulful in opera history and was famously described by conductor Georg Solti as “double cream.” Its richness and humanity has allowed her to explore other genres—like jazz and folk on 2005’s “Haunted Heart” and the American theater songbook on 2003’s “Under the Stars” (with baritone Bryan Terfel)—without sounding like an out-of-touch opera singer. Her elegantly gritty take on Joni Mitchell’s “River” helped win her younger admirers, including “Harry Potter” actor Daniel Radcliffe. (“My daughters think he’s a wonderful fan to have,” she says.)

Decca has high hopes for “Verismo.” “It’s purely classical material, but popular and easily accessible,” says Decca U.S. product manager Joseph Oerke. “And Renée is that rare classical artist that can and has been showcased to a larger group, through TV appearances and press. That’s part of the goal with any release, but especially with something like this with her.”

The marketing plan—which, unlike a pop release, stretches as long as 12 months from release day—consists of in-store revenue at all of Fleming’s recital dates through December and January, and as many direct audience touch points as possible, including in-store and post-show receptions and signings. “She’s superb at interacting with fans, she’s so gracious, and we definitely utilize that,” Oerke says. “It’s the best advertising for her own self.”

iTunes users will get an exclusive bonus track, and Amazon will run a “listening party” promotion, giving away a prerelease album track to “let people test out the repertoire before committing to buy it,” Oerke says. At press time, “Verismo” is No. 5 on the Amazon classical chart from pre-orders alone.

Fleming will open the New York Philharmonic season Sept. 16, star in “Der Rosenkavalier” at the Metropolitan Opera in October and embark on a five-city recital tour in December. She’s also collecting material for a future release: “A roots kind of disc of Appalachian folk songs. My grandfather was a fiddler.” Your typical diva? Not quite.
with Japan and Australia also on the horizon. The band's songs are published through Sony Music Publishing in Japan and Cooking Vinyl Music for the rest of the world.

—Steve Adams

**>> BEST IN CLASS**

The name's a lot to live up to, but London-based trio the Very Best might well justify its hype.

The group—Malawian-born singer Esau Mwamwanya and production team Radioclit—made a splash with the 2008 mixtape “Esau Mwamwanya and Radioclit Are the Very Best,” which its manager, Steve Webster, says has been downloaded 250,000 times. Featuring collaborations with M.I.A. and Santigold, the mix was recorded after the act had finished its album “Warm Heart of Africa,” which then sat on the shelf for almost two years.

“Warm Heart of Africa” is finally appearing Aug. 31 on the U.K. indie label Moshi Moshi, rolling out internationally before its Oct. 6 U.S. release on Green Owl Records.

Moshi Mosh co-founder Stephen Bass says the title track, on which Vampire Weekend’s Ezra Koenig guests, has already been added to the playlist at digital station BBC 6 Music. On both sides of the Atlantic, he adds, “We’re targeting tastemakers and sending out plenty of remixes to various blogs and radio. We’re lucky to be starting off with a base of awareness because of the success of the mixtape.”

Bass says the group will play fall U.S. shows after European summer festival dates. The Very Best is currently without a publisher, and it’s booked by the Windish Agency (United States) and Decked Out (international).

—Courtney Harding

**>> DAY TRIPPER**

Sarah Blasko’s distinctive voice in her role as one of Australia’s premier talents, but her voice doesn’t carry onto Australia’s radio airwaves. With the exception of state-funded youth stations RNZ and ABC, rarely play the singer, who’s about to hit the road again.

Blasko’s live performances—and critical acclaim—have captured a sizable audience down Under. Her current album, “As Day Follows Night” (Dew Process/Universal Music Australia), hit the Australian Recording Industry Ass’n chart at No. 5 following its July 10 release, eclipsing the peaks of her two previous platinum-certified (70,000 copies) albums.

“To have platinum records [without] significant airplay is something she should be very proud of,” Dew Process founder Paul Piticco says. “Her sound’s very unique, and she has a very strong sense of what’s right and wrong for her.”

A European release date for the album is being finalized, Blasko’s manager Edrei Cullen says. Having performed at the Splendour in the Grass Festival (July 25-26) in Australia’s Byron Bay, Blasko plays a handful of European shows in August and early September before heading home for dates through October and November.

Blasko is published by Sony/ATV and booked by Harvest Promotions (United States), Mobile Industries (Australia) and Pitch & Smith (Europe).

—Lars Brandle

4 Why did you launch Selectone Records in 2003?

It was something that my wife, Caryn, and I talked about doing a long time. It was in the works when I left Capitol Records. I think the timing was right. The first album was “Steel Another Day” and then the Christmas album and then I did an album called “This Real Life.” And then I did the Cheet theme.

5 The album came out in limited release in June and will be widely released Oct. 6. Why two street dates?

I wanted the timing between Cheet’s birthday and the time of his death. He was born on June 20 [1924] and then he died on June 30 [2001]. I really wanted the wide release to be then, but it was just not going to be ready. We are giving part of the money from the limited release, which has a different cover, to Cheet’s music foundation.

6 In addition to the original songs you wrote, you recorded a “Producer’s Medley” encompassing hits that Atkins produced for Skeeter Davis, Perry Como, Jim Reeves and the Everly Brothers. Why?

He never recorded that medley ever. He did it on a TV show a couple of times. When we did our symphony dates, we would do it and he would say, “Every now and then we get lucky with the right song with the right artist, and I am going to play you some of the hits”—and then he would make a joke, saying, “I do not have a medley of my hits because I don’t have that many.” I had to do that medley because I love it. It illustrates what a brilliant man he was as a record producer.

With Japan and Australia also on the horizon. The band’s songs are published through Sony Music Publishing in Japan and Cooking Vinyl Music for the rest of the world.

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I wanted the timing between Cheet’s birthday and the time of his death. He was born on June 20 [1924] and then he died on June 30 [2001]. I really wanted the wide release to be then, but it was just not going to be ready. We are giving part of the money from the limited release, which has a different cover, to Cheet’s music foundation.

6 In addition to the original songs you wrote, you recorded a “Producer’s Medley” encompassing hits that Atkins produced for Skeeter Davis, Perry Como, Jim Reeves and the Everly Brothers. Why?

He never recorded that medley ever. He did it on a TV show a couple of times. When we did our symphony dates, we would do it and he would say, “Every now and then we get lucky with the right song with the right artist, and I am going to play you some of the hits”—and then he would make a joke, saying, “I do not have a medley of my hits because I don’t have that many.” I had to do that medley because I love it. It illustrates what a brilliant man he was as a record producer.
ALBUMS

AMERICANA

RICKY SKAGGS
Solo (Songs My Dad Loved)
Producer: Ricky Skaggs
Skaggs Family Records
Release Date: Sept. 15
Fifteen years removed from the global success of Dire Straits, Mark Knopfler is ever the quiet craftsman, sculpting one modest gem after another beyond the spotlight (at least in the United States). It’s a shame that his solo music is largely ignored outside the States, because his albums are cohesive and complete in concept and they boast a aural bونanza of sound. “Get Lucky” is a tribute to the experiences and personalities of Knopfler’s youth. The album takes sonic sojourns to the likes of Scotland (“Border River”) and the Wild West (“Cleaning My Gun”), and the songs all seem to look, with such prayer-like moments as the lovely “Memorablance Day.” Listening to “Get Lucky” feels like a journey, where great care has been taken to ensure that you’ll come back a little better —WO

BOYS LIKE GIRLS
Love Drunk
Producers: various
Columbia Records
Release Date: Sept. 8
Boys Like Girls’ 2006 self-titled debut had three hit singles, and subsequent touring scored the band more frequent flier miles in a 36-month span than most people accrue in a lifetime. If the new album “Love Drunk” is any indication, the group can plan on logging even more in the future. While the band’s debut was one-dimensional, Boys Like Girls bolster “Love Drunk” with new sounds and style shifts. The band’s glam influences shine on “Real Thing” and “Heart, Heart, Heartbreak” — synthesis-laden rocker that recall Bon Jovi’s glory days. The ballads “Someone Like You” and “Go” show marked growth for the group, while the heart-on-its sleeve “Two Is Better Than One” is a sure-fire hit. Those who weren’t fans of Boys Like Girls’ previous work may want to turn off the radio, because some of these songs will be heard for many years to come. —EL

THE BLACK CROWES
Before the Frost... Until the Freeze
Producer: Paul Stacey
Silver Arrow Records
Release Date: Sept. 1
It took the Black Crowes seven years to release last year’s “Warpaint,” but now that the Robinson brothers are back in the studio album business, they’re making up for lost time. Fans who buy “Before the Frost... Until the Freeze” will receive a digital password entitling them to a free download of the companion album. —MH

JAZZ

BRUCE HORNSBY & THE NOISEMAKERS
Levitate
Producer: Zeuss, Elvis Baskette
Everbird Blackstones/Verhet/LG
Release Date: Sept. 15
Back on an indie label after a brief stint with Atlantic for its 2007 album “Threads of Life,” Massachusetts-based Shadows Fall caters to its core on the new “Retribution,” which packs plenty of the pummeling post-thrash jams the group has been kicking out for the better part of this decade. That’s not to suggest that frontman Brian Fair and his bandmates didn’t pick up a thing or two during their major-label days — tracks like “The Taste of Fear” and “Still I Rise” reflect a newfound economy of purpose, while “Picture Perfect” and “Dead and Gone” both make room amid the aggression for pretty acoustic interludes. Still, with its speedy tempos, gargoled vocals and high-octane guitar roar, “Retribution” should convince doubters that Shadows Fall didn’t relinquish its roots in its bid for the big time. —MW

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NELLY FURTADO
Mi Plan
Producers: various
Universal Music Latino
Release Date: Sept. 15
There is nothing contrived about Nelly Furtado’s Spanish-language debut, “Mi Plan.” With simple, straightforward songs that appeal to melodic sensibilities rather than rhymic contraptions, the set is a mix of vulnerability and earnestness. On the album, Furtado teams up with several Latin artists, including Alejandro Fernandez, Juan Luis Guerra, Juliette Venegas, La Mala Rodriguez and Concha Buika, and classical crossover singer Josh Groban. The upbeat “Al Aire Libre” lends itself to dance clubs, but it doesn’t set the tone for the album, which balances intimacy with commercial appeal. Even when Furtado dwells on the obvious — like the cumbia beat of “Vacación” or the balan improvisation of “Bajo Otra Luz” — she does it with an appealing freshness that defies the formulaic. Standouts include “Como Lluisia” (featuring Guerra), with a chorus that switches from major to minor for a haunting feel. But the biggest departure is “Silencio” (featuring Groban), with Furtado adapting to his dramatic, classical sound while still retaining her earthy vocals and organic cadence. —LC

SCARLETT JOHANSSON & PETE YORN
Break Up
Producer: Sunny Levine
Atco/Rhino Records
Release Date: Sept. 15
Actress Scarlett Johansson follows up her 2008 collection of Tom Waits covers, “Anywhere I Lay My Head,” with another fascinating project centered on quirky yet classic music. The songs on “Break Up” (a duets album with singer/songwriter Pete Yorn that was inspired by Serge Gainsbourg’s ’60s recordings with Brigitte Bardot) feel like relics from a long-lost AM radio station that has the urgency of modern pop. The set is less than 30 minutes of subtly crafted tunes about a disintegrating relationship, including the hand-clap-driven “Blackie’s Dead” and a stirring reworking of Chris Bell’s “I Am the Cosmos.” While Johansson is still a raw talent, she sounds comfortable exploring Yorn’s songwriting and providing the backbone for his lilting vocals. Meanwhile, Sunny Levine’s production keeps the album ticking, with clean acoustic riffs and piano keys only enhancing both vocal performances. “Break Up” could have been a messy misfire, but Johansson and Yorn have sculpted a short, sweet winner. — JL

MARK KNOPFLER
Get Lucky

www.americanradiohistory.com
The reviews of "Singles" section from The Billboard magazine. The reviews are for various musical releases, including albums, singles, and performances by artists like Whitney Houston, Bruce Hornsby, and Karen O. The article also includes a review of a book by Karen Chesney titled "I'm Alive" and an article on the career of Drake featuring Kanye West, Lil Wayne, and Eminem. The website mentioned in the text is www.americanradiohistory.com. The article also discusses the career of J. Lee Lewis, who is described as a "Mean Old Man." The reviews are written by various reviewers, including Jody Ray Publishing and other music industry professionals. The magazine also includes a section titled "Legend & Credits."
Whoa! Teen Spirit

Forever The Sickest Kids Nets Hasbro's Nerf Fall Campaign

In a new national TV spot for Hasbro's Nerf products, a group of teenage boys toss foam footballs, form teams for a dart gun war and leap in slow motion over a shower of foam pellets. The sound track to this intense re-creation is "Whoa Oh!" (Me vs. Everyone), the carefree anthem from the Dallas pop punk band Forever the Sickest Kids.

The act, which also appears in the spot performing the track, is hoping to use the ad to expand its audience. "Hasbro was looking for a certain type of band that could have fun and be crazy, and they felt the song was a good fit for their fall campaign," Kids lead vocalist Todd Burns says.

The result of a pitch to Hasbro by Universal Motown's strategic marketing department, the Kids' appearance in the ad signals a savvy understanding of the group's fan base. "Forever the Sickest Kids' demographics is ages 13-24, and when you look at Nerf, that fits really well," says label product manager Lisa Linder, who also cites positive fan reaction to the ad on Twitter. Burns adds, "Hasbro was trying to reach an older audience, we were trying to reach a younger audience, and we met in the middle."

Since coming together at the end of 2006, the six-piece band has showcased its blend of pop melodies and heavy guitars through constant touring, including appearances on the Vans Warped tour. Before being heard in the Nerf ad, "Whoa Oh!" was the first single off "Underdog Alma Mater," the Kids' 2008 debut on Universal Motown that peaked at No. 45 on the Billboard 200. Following the album's release, the Kids have searched for unique opportunities to appeal to fans. The band re-recorded "Whoa Oh!" with pop singer Selena Gomez contributing vocals and in June gave an impromptu acoustic performance in New York's Times Square. On July 7, "Underdog" was rereleased with 18 new audio tracks and a behind-the-scenes DVD that, according to Cook, "gives fans a better chance to get to know us.

The reissue posted a 275% sales increase the week of July 12, selling slightly more than 2,000 copies, according to Nielsen SoundScan. But it hasn't re-entered the Billboard 200.

The upcoming release of three "mini-albums," however, may be the band's most ambitious promotional strategy yet. The "Weekend" albums, titled "Friday," "Saturday" and "Sunday," will be issued every five to six months, with "Friday" set for a Nov. 17 release.

Guitarist Marc Stewart thinks the format of the mini-albums, which will each feature eight songs, will connect with the group's target demo. "Most fans have short attention spans; an album of 12 songs won't last two years anymore," he says. "We'll see how this goes. But I think the release format is really going to appeal to our fans."

Leading up to the "Friday" release, the band will be heard on the soundtrack to the Christina Milian film "Bring It On: Fight to the Finish." The act also plans to actively support the mini-albums on MySpace and Twitter. In conjunction with that, Cook, Stewart and fellow members Caleb Turman (guitar), Austin Bello (bass), Kent Garrison (keyboards) and Kyle Burns (drums) will embark on their first headlining tour in North America from Oct. 25 to Dec. 5. In comparison to this summer's Warped tour, Linder says the upcoming Taco Bell-sponsored trek will "not have as much outdoor craziness, but the band is excited to have so much more content to play."

In the wake of their Nerf ad success, the Kids hope to maintain a relationship with Hasbro as well as explore different advertising opportunities. Fortifying the band's connection with its teenage fan base, Cook says, will be the key in any future brand partnerships. "Our fan base is younger, and we want to do stuff that appeals directly to them, from our songwriting to our merchandising," he says. "We just want everything we do to be relatable as possible."

'RUN'-AWAY SUCCESS

Rihanna returns to Billboard's Mainstream Top 40 radio airplay chart—along with Jay-Z and Kanye West—as "Run This Town" debuts at No. 38. The singer has dominated the chart since her arrival four years ago. "Run This Town" is her 16th entry dating back to her first, "Pon De Replay," which entered the June 25, 2005, chart. In that span, Rihanna claims the crown as the most female artist with the most chart entries; Beyoncé is second with nine. Among all artists in that four-year stretch, Rihanna outruns the competition with four No. 1s (tied with Justin Timberlake) and 11 top 10s. This week marks Rihanna's first showing on the chart since her guest feature on T.I.'s "Live Your Life," last ranked in the March 28 issue. That week completed an astounding run for Rihanna: Dating back to her first chart week in 2005, the singer appeared on the list with at least one title in 194 out of 197 weeks. --Gary Trust

A WINNING STREAK

Ever since scoring her first Mainstream Top 40 radio hit with "Pon De Replay" in 2005, Def Jam artist Rihanna hasn't looked back. The adjacent graph chronicles the 16 chart entries that make up the singer's winning streak.
FINDING ‘LOVE’ ON THE RADIO

Several weeks ago as Michael Franti was notching his first Billboard Hot 100 single in a two-decade-plus career, he found himself in surgery with a ruptured appendix.

“The doctor is saying, ‘It’s a lot more serious than we expected but we’ll do our best to get all the infection.’ ” Franti recalls from the New York set of Jimmy Fallon’s late-night TV show. “And I’m thinking, ‘Great, I have a hit song after all these years and I’ll never hear it on the radio.’ ”

Thankfully, Franti survived. And he’s not only hearing his feel-good anthem “Say Hey (I Love You)” on the radio; he’s watching it climb several charts. This week the single moves 43-25 on the Hot 100, 16-14 on Adult Top 40 and 29-22 on Mainstream Top 40. Registering 54,000 downloads this week for a Nielsen SoundScan total of 417,000, the single jumps 28-17 on Hot Digital Songs. Its video numbers 1.3 million views on YouTube.

“Say Hey”—a mix of dancehall reggae, folk and New Orleans zydeco—appears on Michael Franti & Spearhead’s current Anti-album, “All Rebel Rockers” (2008). In August, Universal Republic Records entered an agreement to promote and distribute the project after the song began taking off at triple A radio in the spring. “[Anti-owner] Brett Gurewitz and his staff did a superior job in getting the song launched,” Universal Republic president/CEO Monte Lipman says. “This strategic alliance just adds more people and resources to the mix. Michael is an exceptional artist and this song is my favorite kind of record: one you can’t categorize other than using the word ‘hit.’ ”

The single’s success is a huge surprise for musician/activist Franti and Spearhead after 15 years of pioneering social humanitarianism through an intriguing fusion of genres, including hip-hop, funk, soul, reggae and folk.

This time, though, Franti wanted to do something different.

“I’ve made political music my whole life,” he says. “But at the end of this project, I thought we needed a fun, singalong song given the serious things happening in the world. And while I can’t wipe the smile off my face about the song’s success, it’s just another reminder for me to just make music for the love of it.”

—Gail Mitchell

LE GRAND DEBUT

There’s another name to watch in the burgeoning hip-hop-infused dance movement. Dutch DJ/producer Fedde Le Grand will release his debut album, “Output” (Ultra Records), Sept. 29. His set follows two one-off singles that took Le Grand up the charts and onto tastemaker radar.

Last year’s “Let Me Think About It” topped Billboard’s Dance Airplay chart for six weeks. In the meantime, Madonna mashed up Le Grand’s 2007 club favorite, “Put Your Hands Up for Detroit,” with her own “Music” for use on her Sticky & Sweet tour. Together, “Let” and “Put” have sold more than 281,000 digital downloads, according to Nielsen SoundScan.

“What’s cool about Fedde is he doesn’t have a typical dance sound. It’s somewhere between Timbaland and dance,” Ultra president Patrick Moshey says. “He has a love for hip-hop, so those things merging together give him a sound that’s bigger than just the dance format.”


Even the cuts that track back to dance succeed as something else. With a vocal that doesn’t start until halfway through, “5 Minutes to Explain” could be pure underground club fodder. But thanks to its heady energy and male/female sing-off (brother and sister team Andy and Dorothy Sherman), mash-up DJs are already pairing it with hip-hop and top 40 tracks.

Le Grand will tour U.S. nightclubs throughout the fall and winter as a DJ. There aren’t any current plans for a live show.

“I grew up having been fed so many different musical tastes and applied an open mind to all the [“Output”] tracks,” Le Grand says. “There is something for everyone. It certainly doesn’t deserve a dance-only label.”

—Kerri Mason
Nothing But Beauty Records is now looking for sponsors & distribution deal for its artist A.W. Irving’s debut album “SEXSOLISIOUS” & featuring old school pioneer Kurtis Blow & any other new artist male & female or groups who are looking for record deal.

Please contact: thev@victorthegreat.com

Nothing But Beauty also donates to the animal society & the homeless. You can go to amazon.com or cdbaby.net or itunes click in “Sexsolious” for request www.myspace.com/starbuilders

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Caillat’s On Top, Cyrus’s Early, And Houston’s Next

With Colbie Caillat’s No. 1 debut on the Billboard 200 with “Breakthrough,” Universal Music Group Distribution notes a sixth consecutive debut at No. 1 on the chart. It’s the first time a distributor has achieved the feat in the chart’s 53-year history.

The last time we came close to six in a row was when UMG snared five back-to-back toppers in the summer of 2006 with AFI, Busta Rhymes, Nelly Furtado, India.Arie and Johnny Cash.

While this is interesting to note, it also makes one wonder just how mighty of an achievement it is. With the rapid turnover at the top of the chart—where an album is king for a week and then swiftly becomes old news—the Billboard 200 is only going to churn through titles increasingly faster as the months march on. We’re waiting for a post-Thanksgiving week later this year where the entire top 10 will house new entries.

**BREAK ON THROUGH:** Singer/songwriter Colbie Caillat finds her way to her first No. 1 on the Billboard 200 with her second album, “Breakthrough,” selling a bigger-than-expected 106,000 copies. The “Bubbly” singer may not have the visibility level of, say, Lady GaGa, but her guitar-strumming pop certainly has won her a following.

Caillat’s first week was bolstered by a deluxe version of the album carried in the iTunes store that had seven bonus tracks in addition to the album’s 12 songs. In turn, downloads from all digital retailers made up 40% of the set’s first week. (But iTunes had the bulk of that share.)

“Breakthrough” also starts at No. 1 on Top Digital Albums (see page 36), where the set is one of a record nine debuts in the top 10 of the 4-year-old chart. The list most recently hosted eight arrivals in the top 10 on the June 6 tally.

While Caillat’s entrance at No. 1 on the Billboard 200 was expected, Miley Cyrus’ entry at No. 3 was not.

The entertainer’s Wal-Mart exclusive EP “The Time of Our Lives” had its release moved up three days to Aug. 28 from its original Monday street date. Thus, it enters the Billboard 200 with 62,000 sold based on just three days of sales. That’s a pretty impressive number, considering the last-minute change wasn’t publicized.

However, it doesn’t take a rocket scientist to figure out that even without announcing a shift in release date, just the mere presence of a new Cyrus album in Wal-Mart—prominently placed next to her new budget-friendly tween clothing line—will generate healthy sales. And with back-to-school shopping in full effect, one can only picture the scene during the weekend in Wal-Marts across America where little girls convinced their parents to buy them not only a new Cyrus T-shirt but her new EP too.

Cyrus’ debut was also aided by her Aug. 28 chat and performance on NBC’s “Today,” where she promoted her clothing line, the EP and the “Hannah Montana” TV show.

**HOUSTON LAUNCH:** How will Miley Cyrus’ EP fair this week? For its first full week of sales, industry prognosticators suggest it could sell between 200,000 and 140,000, which should keep it near the top of the Billboard 200 next week.

However, Cyrus will likely take a back seat to Whitney Houston, with her much heralded comeback album “I Look To You.” Sources suggest the set could sell in the range of 250,000-270,000 in its first week. If it hits a number that big, it will give the singer her best opening sales week since Nielsen SoundScan began tracking data in 1991.

**FOR THE RECORD:** The Billboard Hot 100’s Between the Bullets column (page 38) should have stated that Interscope Records extends its chart record of consecutive weeks at No. 1 to 23 this issue. The label spent a week at the top with Lady GaGa’s “Poker Face” in the week prior to the start of the Black Eyed Peas’ current run. The Hot 100 page went to print before this correction could be rectified.
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<th>ARTIST</th>
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<td>COLE BICKERTON</td>
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<td>MILEY CYRUS</td>
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<td>JASON ALDEAN</td>
<td>Only By The Night</td>
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<td>GEORGE STRAIT</td>
<td>Keep On Loving You</td>
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<td>THE BLACK EYED PEAS</td>
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<td>TAYLOR SWIFT</td>
<td>Fearless</td>
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<td>VARIOUS ARTISTS</td>
<td>NOW That's What I Call Country Vol. 2</td>
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<td>BAMBOO</td>
<td>Hannah Montana: The Movie</td>
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<td>JASON ALDEAN</td>
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<td>DALE GAGE</td>
<td>Leave This Town</td>
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<td>Dark Horse</td>
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<td>DARIUS RUCKER</td>
<td>Learn To Live</td>
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<td>DEMI LOVATO</td>
<td>Here We Go Again</td>
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<td>FABULOUS</td>
<td>Lewis' Way (Soundtrack)</td>
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<td>KID 'N PLAY</td>
<td>Kick It Up</td>
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<td>SOUNDTRACK</td>
<td>Wizards Of Waverly Place</td>
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<td>JUSTIN MOORE</td>
<td>Young And Easy</td>
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<td>KEITH URBAN</td>
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<td>THIRD EYE BLIND</td>
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<td>WILLIE NELSON</td>
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**Newly Reaching the Top 50 of Artists**

<table>
<thead>
<tr>
<th>ARTIST</th>
<th>Title</th>
<th>Notes</th>
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<tbody>
<tr>
<td>KENNY CHESSNY</td>
<td>Greatest Hits II</td>
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<td>SEAN PAUL</td>
<td>Imperial Blaze</td>
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**Notes:**
- **SALES DATA**
- **SALES RANKING**
- **SALES CHART**
- **DATE**
- **WEEK OF**

**Additional Information:**
- The weekly charting period is for the week ending September 12, 2009.
- The table includes artist rankings, titles, and notes.
- The chart is derived from the Billboard 200, a weekly music chart that ranks the best-selling albums in the United States.

**Data for this week:**
- **Billboard 200**
- **Artist Index**
- **Official Sales Countdown**
- **SoundScan Data**
- **Charts Legend**

**Website:**
- [Go to www.billboard.biz for complete chart data](http://www.billboard.biz)
SALES DATA

WILLIE NELSON

119
115
114
112
110
114
113
112
111
109
108
106
105
103
101
99
97
95
93
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87
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17
15
13
11
9
7
5
3
1

For week of September 12, 2009  
For chart reprints call 646-654-4633

www.americanradiohistory.com
## Billboard Top Pop Catalog

<table>
<thead>
<tr>
<th>ARTIST</th>
<th>Title</th>
<th>Label</th>
</tr>
</thead>
<tbody>
<tr>
<td>Michael Jackson</td>
<td>5555</td>
<td>RCA</td>
</tr>
<tr>
<td>Beyoncé</td>
<td>1234</td>
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<tr>
<td>Adele</td>
<td>2345</td>
<td>Epic</td>
</tr>
<tr>
<td>Justin Bieber</td>
<td>5678</td>
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</tr>
<tr>
<td>Taylor Swift</td>
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<td>Big Machine</td>
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## Billboard Top Digital

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<tr>
<th>ARTIST</th>
<th>Title</th>
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<tbody>
<tr>
<td>Colbie Caillat</td>
<td>Breakthrough</td>
<td>Epic</td>
</tr>
<tr>
<td>Lady Gaga</td>
<td>Monsters</td>
<td>Sony</td>
</tr>
<tr>
<td>Taylor Swift</td>
<td>Speaker Box</td>
<td>Big Machine</td>
</tr>
<tr>
<td>Adele</td>
<td>Set Fire To The Rain</td>
<td>Columbia</td>
</tr>
<tr>
<td>Bruno Mars</td>
<td>Grenade</td>
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## Billboard Top Internet

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<tbody>
<tr>
<td>Will I Am</td>
<td>Chicken Fingers</td>
<td>Volcano Dance</td>
</tr>
<tr>
<td>Katy Perry</td>
<td>Wide Awake</td>
<td>Capitol</td>
</tr>
<tr>
<td>Britney Spears</td>
<td>Fragile</td>
<td>RCA</td>
</tr>
<tr>
<td>Justin Bieber</td>
<td>Baby</td>
<td>Island Records</td>
</tr>
<tr>
<td>Lady Gaga</td>
<td>Judas</td>
<td>KonLive/CTC</td>
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## Billboard Top Online

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<thead>
<tr>
<th>ARTIST</th>
<th>Title</th>
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<tbody>
<tr>
<td>Britney Spears</td>
<td>Baby</td>
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<tr>
<td>Adele</td>
<td>Set Fire To The Rain</td>
<td>Columbia</td>
</tr>
<tr>
<td>Taylor Swift</td>
<td>Speak Now</td>
<td>Big Machine</td>
</tr>
<tr>
<td>Justin Bieber</td>
<td>Baby</td>
<td>Island Records</td>
</tr>
<tr>
<td>Katy Perry</td>
<td>Wide Awake</td>
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## Billboard Top Rock Albums

<table>
<thead>
<tr>
<th>ARTIST</th>
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<tbody>
<tr>
<td>Eminem</td>
<td>Revival</td>
<td>Slaughterhouse/Aftermath Entertainment/Interscope</td>
</tr>
<tr>
<td>Black Sabbath</td>
<td>The End</td>
<td>Universal</td>
</tr>
<tr>
<td>Metallica</td>
<td>Death Magnetic</td>
<td>Warner Bros.</td>
</tr>
<tr>
<td>Forty Eight</td>
<td>Forty Eight</td>
<td>Epic</td>
</tr>
<tr>
<td>Bob Seger &amp; The Silver Bullet Band</td>
<td>Night Moves</td>
<td>Capitol</td>
</tr>
</tbody>
</table>

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MMP is benefits from a promotion at the Family Christian retail chain as its album "All That Is Within Me" debuts at No. 10 on Top Pop Catalog. The set was offered for $5, spurred by a sudden rise on the chart, as it went from selling less than 1,000 copies last week to slightly more than 6,000 this week. It's the group's fourth top 10 on Pop Catalog—four more than it has had on the Billboard 200.
### Mainstream Top 40

<table>
<thead>
<tr>
<th>Title</th>
<th>Artist</th>
<th>Label</th>
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<tbody>
<tr>
<td><em>Mainstream Top 40</em></td>
<td></td>
<td></td>
</tr>
<tr>
<td>1. <strong>Gotta Feelin'</strong></td>
<td>Daughtry</td>
<td>EPIC Records</td>
</tr>
<tr>
<td>2. <strong>You Belong with Me</strong></td>
<td>Nelly</td>
<td>Atlantic Records</td>
</tr>
<tr>
<td>3. <strong>Rock Your Body</strong></td>
<td>Timbaland &amp; Keri</td>
<td>Interscope</td>
</tr>
<tr>
<td>4. <strong>Clap Your Hands</strong></td>
<td>Justin Bieber</td>
<td>Interscope</td>
</tr>
<tr>
<td>5. <strong>Rocky</strong></td>
<td>Black Eyed Pees</td>
<td>Capitol</td>
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### Adult Contemporary

<table>
<thead>
<tr>
<th>Title</th>
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<tr>
<td><em>Adult Contemporary</em></td>
<td></td>
<td></td>
</tr>
<tr>
<td>1. <strong>The Climb</strong></td>
<td>Daughtry</td>
<td>Capitol</td>
</tr>
<tr>
<td>2. <strong>You Found Me</strong></td>
<td>James Blunt</td>
<td>Interscope</td>
</tr>
<tr>
<td>3. <strong>Perfect</strong></td>
<td>Kate Voegele</td>
<td>DGC Records</td>
</tr>
<tr>
<td>4. <strong>Tell Him</strong></td>
<td>Taylor Swift</td>
<td>RCA Records</td>
</tr>
<tr>
<td>5. <strong>Give It Away</strong></td>
<td>Black Eyed Pees</td>
<td>Capitol</td>
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</table>

### Rock Songs

<table>
<thead>
<tr>
<th>Title</th>
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<th>Label</th>
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<tr>
<td><em>Rock Songs</em></td>
<td></td>
<td></td>
</tr>
<tr>
<td>1. <strong>固定 New Divide</strong></td>
<td>Simple Plan</td>
<td>Interscope</td>
</tr>
<tr>
<td>2. <strong>The Fixer</strong></td>
<td>Checking the Brain</td>
<td>Interscope</td>
</tr>
<tr>
<td>3. <strong>Raindrops</strong></td>
<td>Panic! at the Disco</td>
<td>Interscope</td>
</tr>
<tr>
<td>4. <strong>Sound of Madness</strong></td>
<td>Carpe Diem</td>
<td>Interscope</td>
</tr>
<tr>
<td>5. <strong>LoveGame</strong></td>
<td>The Black Eyed Pees</td>
<td>Capitol</td>
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### Alternative

<table>
<thead>
<tr>
<th>Title</th>
<th>Artist</th>
<th>Label</th>
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<tbody>
<tr>
<td><em>Alternative</em></td>
<td></td>
<td></td>
</tr>
<tr>
<td>1. <strong>Breathe (Reprise)</strong></td>
<td>Snow Patrol</td>
<td>Interscope</td>
</tr>
<tr>
<td>2. <strong>Care</strong></td>
<td>Jack Johnson</td>
<td>Brushfire Records</td>
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<tr>
<td>3. <strong>Even So</strong></td>
<td>Jason Mraz</td>
<td>Interscope</td>
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<tr>
<td>4. <strong>Let's Get Away</strong></td>
<td>Elbow</td>
<td>Interscope</td>
</tr>
<tr>
<td>5. <strong>Bittersweet</strong></td>
<td>The Band of Horses</td>
<td>Interscope</td>
</tr>
</tbody>
</table>

Two weeks after Jordin Sparks passed Daughtry for the second-most total hours on the "American Idol" top 40 chart, the latter set even the score. Daughtry, who broke 2006 "Heart" by Inez & Charlie, to fourth place by two weeks, is now No. 10, "Rock Your Body." The song ascends with more top 10s in 2006, where Kelly Clarkson, with three. All three acts dot the chart: Sparks bids at No. 7, and Clarkson kicks 31-32.

- **Daughtry**
  - Black Eyed Pees fell past their first top 10, and "Gotta Feelin'" peaked at No. 12. The group's five Top 10 entries going to "Where Is The Love? / Born To Be Free" rose to the highest (No. 7). As a solo artist, band members have three top 10s. Daughtry, who recorded one trip to the top 10. "Big Girls Don't Cry" helped her seven-weeks beginning two years ago this month.

David Gray's Fourth No. 1 on Triple A. "Fallen" completes his first set of back-to-back chart toppers. "You're the World To Me" peaked for eight weeks in 2007-08. Among solo artists, only Sheryl Crow (weaver), Jack Johnson (singer) and John Mayer (fis) have more no. 1s.
### HOT COUNTRY SONGS

<table>
<thead>
<tr>
<th>Title</th>
<th>Artist</th>
<th>Week Ending</th>
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</thead>
<tbody>
<tr>
<td><strong>1</strong></td>
<td><strong>BONEFIRE</strong></td>
<td><strong>2009-09-12</strong></td>
</tr>
<tr>
<td><strong>2</strong></td>
<td><strong>WILLIE NELSON</strong></td>
<td><strong>2009-09-12</strong></td>
</tr>
<tr>
<td><strong>3</strong></td>
<td><strong>BAMM BAMM</strong></td>
<td><strong>2009-09-12</strong></td>
</tr>
<tr>
<td><strong>4</strong></td>
<td><strong>NATALIE CAMPBELL</strong></td>
<td><strong>2009-09-12</strong></td>
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<tr>
<td><strong>5</strong></td>
<td><strong>SHAWN MCRAE</strong></td>
<td><strong>2009-09-12</strong></td>
</tr>
<tr>
<td><strong>6</strong></td>
<td><strong>THE BAND PUMPIN'</strong></td>
<td><strong>2009-09-12</strong></td>
</tr>
<tr>
<td><strong>7</strong></td>
<td><strong>JIMMY PAGE &amp; THE ABIGAIL</strong></td>
<td><strong>2009-09-12</strong></td>
</tr>
<tr>
<td><strong>8</strong></td>
<td><strong>LINDSAY WEAVER</strong></td>
<td><strong>2009-09-12</strong></td>
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<tr>
<td><strong>9</strong></td>
<td><strong>MATT MULLIN</strong></td>
<td><strong>2009-09-12</strong></td>
</tr>
<tr>
<td><strong>10</strong></td>
<td><strong>MONTGOMERY GENTRY</strong></td>
<td><strong>2009-09-12</strong></td>
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### TOP COUNTRY ALBUMS

<table>
<thead>
<tr>
<th>Title</th>
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<th>Week Ending</th>
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<td><strong>REBA</strong></td>
<td><strong>2009-09-12</strong></td>
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<tr>
<td><strong>2</strong></td>
<td><strong>JUNIORS</strong></td>
<td><strong>2009-09-12</strong></td>
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<tr>
<td><strong>3</strong></td>
<td><strong>TAYLOR SWIFT</strong></td>
<td><strong>2009-09-12</strong></td>
</tr>
<tr>
<td><strong>4</strong></td>
<td><strong>VARIOUS ARTISTS</strong></td>
<td><strong>2009-09-12</strong></td>
</tr>
<tr>
<td><strong>5</strong></td>
<td><strong>GARTH BROOKS</strong></td>
<td><strong>2009-09-12</strong></td>
</tr>
<tr>
<td><strong>6</strong></td>
<td><strong>DARYL RUCKER</strong></td>
<td><strong>2009-09-12</strong></td>
</tr>
<tr>
<td><strong>7</strong></td>
<td><strong>DAN AND SHAY</strong></td>
<td><strong>2009-09-12</strong></td>
</tr>
<tr>
<td><strong>8</strong></td>
<td><strong>LADY ANTEBELLUM</strong></td>
<td><strong>2009-09-12</strong></td>
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<tr>
<td><strong>9</strong></td>
<td><strong>JUSTIN MOORE</strong></td>
<td><strong>2009-09-12</strong></td>
</tr>
<tr>
<td><strong>10</strong></td>
<td><strong>SUGARLAND</strong></td>
<td><strong>2009-09-12</strong></td>
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### TOP BLUEGRASS ALBUMS

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<th>Title</th>
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<td><strong>1</strong></td>
<td><strong>REBA</strong></td>
<td><strong>2009-09-12</strong></td>
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<tr>
<td><strong>2</strong></td>
<td><strong>JUNIORS</strong></td>
<td><strong>2009-09-12</strong></td>
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<tr>
<td><strong>3</strong></td>
<td><strong>TAYLOR SWIFT</strong></td>
<td><strong>2009-09-12</strong></td>
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<tr>
<td><strong>4</strong></td>
<td><strong>VARIOUS ARTISTS</strong></td>
<td><strong>2009-09-12</strong></td>
</tr>
<tr>
<td><strong>5</strong></td>
<td><strong>GARTH BROOKS</strong></td>
<td><strong>2009-09-12</strong></td>
</tr>
<tr>
<td><strong>6</strong></td>
<td><strong>DARYL RUCKER</strong></td>
<td><strong>2009-09-12</strong></td>
</tr>
<tr>
<td><strong>7</strong></td>
<td><strong>DAN AND SHAY</strong></td>
<td><strong>2009-09-12</strong></td>
</tr>
<tr>
<td><strong>8</strong></td>
<td><strong>LADY ANTEBELLUM</strong></td>
<td><strong>2009-09-12</strong></td>
</tr>
<tr>
<td><strong>9</strong></td>
<td><strong>JUSTIN MOORE</strong></td>
<td><strong>2009-09-12</strong></td>
</tr>
<tr>
<td><strong>10</strong></td>
<td><strong>SUGARLAND</strong></td>
<td><strong>2009-09-12</strong></td>
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### BETWEEN THE BULLETS

ROCKIES SHINE IN '09

Opening with 13,000 copies sold on Top Country Albums, the rockie 'n' Love and Thief's "World Wide Open" is the third top 10 start by a new act in 2009, following top 10 bows by Gloriana and Justin Moore. Gloriana's self-titled debut popped on at No. 2 (44,000 copies, Aug. 22), and 'Justin Moore' bowed at No. 3 (34,000, Aug. 29). Moore also spent three weeks on the chart's lower end with an iTunes-exclusive EP in June and July. By this time last year, five new acts had opened inside the top 10.

In its 27th chart week, Love and Thief's lead single, "Runaway," is No. 18 on Hot Country Songs. — Wade Jenson
LEADING LADIES CHARGE CHART

For the first time in more than a year, female solo artists earn consecutive No. 1 debuts on Top R&B/Hip-Hop Albums. LeToya’s Hot Shot Debut with “Lady Love” follows Ledisi, who opened at No. 1 with “Turn Me Loose” last issue.

The chart this week includes six debuts from female solo artists:

1. LeToya
2. Ledisi
3. Keyshia Cole
4. Michelle Williams
5. Chante Moore
6. Mary Mary

In all, there are seven debuts in the top 10 for the second time this year and the most since the Dec. 29, 2007, chart.

—Raphael George
### HOT DANCE CLUB SONGS

<table>
<thead>
<tr>
<th>Title</th>
<th>Artist</th>
<th>Label</th>
<th>Week of</th>
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<tbody>
<tr>
<td>SWEET DREAMS</td>
<td>BADSTICKS</td>
<td>EMI</td>
<td>11-15</td>
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<tr>
<td>GROOVE IS IN THE HEART</td>
<td>GEORGE MICHAEL</td>
<td>SONY</td>
<td>11-15</td>
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<tr>
<td>CELEBRATION</td>
<td>JAY-Z</td>
<td>WARNER BROS.</td>
<td>11-15</td>
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<tr>
<td>SHOES</td>
<td>ADIDAS</td>
<td>UNIVERSAL</td>
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<td>ROSE OF JERICHO</td>
<td>EMMANUEL</td>
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<tr>
<td>DON'T LET THE RHYTHM GO BABY GO</td>
<td>KAROLINE</td>
<td>PACHANGA</td>
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<tr>
<td>MIKE SNOW</td>
<td>SHE WOLF</td>
<td>MCA</td>
<td>11-15</td>
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<td>EVERYBODY SHAKE IT</td>
<td>JAY-Z</td>
<td>UNIVERSAL</td>
<td>11-15</td>
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<td>WOULD YOU BE THE ONE</td>
<td>MARVIN GAYE</td>
<td>MOTOWN</td>
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<td>KEEP IT GOIN LOUDER</td>
<td>ARISTA BATTLE</td>
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<td>CRAZY POSSIBLE</td>
<td>T.I.</td>
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<td>WAKING UP IN VEGAS (PICTURE)</td>
<td>MEAN GIRLS</td>
<td>SONY</td>
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<tr>
<td>FIRE BURNING</td>
<td>DJ KISS</td>
<td>ZYX</td>
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<tr>
<td>I GOTTA FEELING (THE SEX BLUES)</td>
<td>LORDE</td>
<td>SONY</td>
<td>11-15</td>
</tr>
<tr>
<td>MONEY'S TOO TIGHT TO MENTION 2009</td>
<td>DAVE GUTTA</td>
<td>AMONG THE DEAD</td>
<td>11-15</td>
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<tr>
<td>YOU WANNA HURT ME SO BAD</td>
<td>MIGHTY MI</td>
<td>ELLIOTT YAMAMOTO</td>
<td>11-15</td>
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<tr>
<td>ATTENTION WHORE (OMORI &amp; WELLER MASTERS)</td>
<td>WANTED</td>
<td>RUMPUS</td>
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<td>RELEASE ME</td>
<td>GABRIEL AND ROSE</td>
<td>Parts Of The World</td>
<td>11-15</td>
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<td>RIGHT HERE</td>
<td>DAVEY BEEZ</td>
<td>REAL</td>
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### HOT DANCE AIRPLAY

<table>
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<td>LET ME FEEL THE GOING</td>
<td>IJOGEN HEAP</td>
<td>LIONHEART</td>
<td>11-15</td>
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<td>WHEN LOVE TAKES OVER</td>
<td>DAVID GUETTA</td>
<td>SONY</td>
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<td>EVACUATE THE DANCEFLOOR</td>
<td>DARE BARTON</td>
<td>ULTRA</td>
<td>11-15</td>
</tr>
<tr>
<td>IT IS DM</td>
<td>TONY KOUNGBOWA</td>
<td>SHAKE IT</td>
<td>11-15</td>
</tr>
<tr>
<td>THE SOUNDS OF MISSING YOU</td>
<td>MYRA</td>
<td>SONY</td>
<td>11-15</td>
</tr>
<tr>
<td>ANOTHER DAY</td>
<td>TOTO</td>
<td>SONY</td>
<td>11-15</td>
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<tr>
<td>I REMEMBER</td>
<td>MIKE SNOW</td>
<td>SONY</td>
<td>11-15</td>
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<td>EM Gos</td>
<td>11-15</td>
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<td>RUSH</td>
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<td>THE SPOOKS</td>
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<td>DJ KISS</td>
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<td>DJ SKRIBBLE</td>
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<td>SOUNDTRACK</td>
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<td>IT IS DM</td>
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<td>GUARDIAN DEITY</td>
<td>IT IS DM</td>
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<td>11-15</td>
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<tr>
<td>OAKENFOLD</td>
<td>IT IS DM</td>
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<td>11-15</td>
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<tr>
<td>OWL CITY</td>
<td>IT IS DM</td>
<td>SHAKE IT</td>
<td>11-15</td>
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<tr>
<td>DISCOVERY</td>
<td>IT IS DM</td>
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<td>11-15</td>
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<tr>
<td>DISCOVERY</td>
<td>IT IS DM</td>
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### SMOOTH JAZZ SONGS

<table>
<thead>
<tr>
<th>Title</th>
<th>Artist</th>
<th>Label</th>
<th>Week of</th>
</tr>
</thead>
<tbody>
<tr>
<td>SWEET DREAMS</td>
<td>BADSTICKS</td>
<td>EMI</td>
<td>11-15</td>
</tr>
<tr>
<td>GROOVE IS IN THE HEART</td>
<td>GEORGE MICHAEL</td>
<td>SONY</td>
<td>11-15</td>
</tr>
<tr>
<td>CELEBRATION</td>
<td>JAY-Z</td>
<td>WARNER BROS.</td>
<td>11-15</td>
</tr>
<tr>
<td>SHOES</td>
<td>ADIDAS</td>
<td>UNIVERSAL</td>
<td>11-15</td>
</tr>
<tr>
<td>ROSE OF JERICHO</td>
<td>EMMANUEL</td>
<td>ULTIMATE</td>
<td>11-15</td>
</tr>
<tr>
<td>DON'T LET THE RHYTHM GO BABY GO</td>
<td>KAROLINE</td>
<td>PACHANGA</td>
<td>11-15</td>
</tr>
<tr>
<td>MIKE SNOW</td>
<td>SHE WOLF</td>
<td>MCA</td>
<td>11-15</td>
</tr>
<tr>
<td>EVERYBODY SHAKE IT</td>
<td>JAY-Z</td>
<td>UNIVERSAL</td>
<td>11-15</td>
</tr>
<tr>
<td>WOULD YOU BE THE ONE</td>
<td>MARVIN GAYE</td>
<td>MOTOWN</td>
<td>11-15</td>
</tr>
<tr>
<td>KEEP IT GOIN LOUDER</td>
<td>ARISTA BATTLE</td>
<td>ARISTA</td>
<td>11-15</td>
</tr>
<tr>
<td>CRAZY POSSIBLE</td>
<td>T.I.</td>
<td>WARNER BROS.</td>
<td>11-15</td>
</tr>
<tr>
<td>WAKING UP IN VEGAS (PICTURE)</td>
<td>MEAN GIRLS</td>
<td>SONY</td>
<td>11-15</td>
</tr>
<tr>
<td>FIRE BURNING</td>
<td>DJ KISS</td>
<td>ZYX</td>
<td>11-15</td>
</tr>
<tr>
<td>I GOTTA FEELING (THE SEX BLUES)</td>
<td>LORDE</td>
<td>SONY</td>
<td>11-15</td>
</tr>
<tr>
<td>MONEY'S TOO TIGHT TO MENTION 2009</td>
<td>DAVE GUTTA</td>
<td>AMONG THE DEAD</td>
<td>11-15</td>
</tr>
<tr>
<td>YOU WANNA HURT ME SO BAD</td>
<td>MIGHTY MI</td>
<td>ELLIOTT YAMAMOTO</td>
<td>11-15</td>
</tr>
<tr>
<td>ATTENTION WHORE (OMORI &amp; WELLER MASTERS)</td>
<td>WANTED</td>
<td>RUMPUS</td>
<td>11-15</td>
</tr>
<tr>
<td>RELEASE ME</td>
<td>GABRIEL AND ROSE</td>
<td>Parts Of The World</td>
<td>11-15</td>
</tr>
<tr>
<td>RIGHT HERE</td>
<td>DAVEY BEEZ</td>
<td>REAL</td>
<td>11-15</td>
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Data for week of SEPTEMBER 12, 2009 | For chart reprints call 646.654.4633

Go to www.billboard.biz for complete chart data
### HOT LATIN SONGS

<table>
<thead>
<tr>
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<th>TITLE</th>
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<tbody>
<tr>
<td>1</td>
<td>MANOS AL AIRE</td>
<td>JENNI RIVERA (ENRIQUE IGLESIAS)</td>
<td>15</td>
</tr>
<tr>
<td>2</td>
<td>LO INTENTAMOS</td>
<td>ESPANA AZUL</td>
<td>15</td>
</tr>
<tr>
<td>3</td>
<td>AMOR</td>
<td>VICENTE FERNANDEZ</td>
<td>15</td>
</tr>
<tr>
<td>4</td>
<td>TE IRA MEJOR SIN MI</td>
<td>JENA SEBASTIAN (JUAN FELIPE)</td>
<td>15</td>
</tr>
<tr>
<td>5</td>
<td>CAUSA Y EFECTO</td>
<td>PAULINA RUBIO (MARCELA LIZARRA)</td>
<td>15</td>
</tr>
<tr>
<td>6</td>
<td>LO MUY TARDE</td>
<td>YA ES MUY TARDE</td>
<td>15</td>
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### TOP LATIN ALBUMS

<table>
<thead>
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<tbody>
<tr>
<td>1</td>
<td>AVENTURA DEPACHA</td>
<td>JOAN SEBASTIAN</td>
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<tr>
<td>2</td>
<td>CONJUNTO ATARDECER CONTIGO HACIA EL TIEMPO</td>
<td>CONJUNTO ATARDECER</td>
<td>15</td>
</tr>
<tr>
<td>3</td>
<td>EL TRONO DE MEXICO</td>
<td>ESPINOSA PAZ</td>
<td>15</td>
</tr>
<tr>
<td>4</td>
<td>ESTOY</td>
<td>LARRY HERNANDEZ</td>
<td>15</td>
</tr>
<tr>
<td>5</td>
<td>LO PIGEÓN DE CABOCA</td>
<td>ESPINOSA PAZ</td>
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### REGIONAL MEXICAN ALBUMS

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<tr>
<td>1</td>
<td>JOAN SEBASTIAN</td>
<td>JOAN SEBASTIAN</td>
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<tr>
<td>2</td>
<td>CONJUNTO ATARDECER</td>
<td>CONJUNTO ATARDECER</td>
<td>15</td>
</tr>
<tr>
<td>3</td>
<td>EL TRONO DE MEXICO</td>
<td>ESPINOSA PAZ</td>
<td>15</td>
</tr>
<tr>
<td>4</td>
<td>ESPINOSA PAZ</td>
<td>ESPINOSA PAZ</td>
<td>15</td>
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### LATIN DOP ALBUMS

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<thead>
<tr>
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<th>WEEKS CHARTED</th>
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</thead>
<tbody>
<tr>
<td>1</td>
<td>PESADILLA</td>
<td>JONIE ARROYO (EMI TELEVISA)</td>
<td>15</td>
</tr>
<tr>
<td>2</td>
<td>PESADILLA</td>
<td>JONIE ARROYO (EMI TELEVISA)</td>
<td>15</td>
</tr>
<tr>
<td>3</td>
<td>PESADILLA</td>
<td>JONIE ARROYO (EMI TELEVISA)</td>
<td>15</td>
</tr>
<tr>
<td>4</td>
<td>PESADILLA</td>
<td>JONIE ARROYO (EMI TELEVISA)</td>
<td>15</td>
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### LATIN RHYTHM ALBUMS

<table>
<thead>
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<th>WEEKS CHARTED</th>
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</thead>
<tbody>
<tr>
<td>1</td>
<td>SUPER BAMBINO</td>
<td>LUIS ENRIQUE</td>
<td>15</td>
</tr>
<tr>
<td>2</td>
<td>YOLO</td>
<td>HECTOR ACOSTA</td>
<td>15</td>
</tr>
<tr>
<td>3</td>
<td>TAMBIEN</td>
<td>OMEGA</td>
<td>15</td>
</tr>
<tr>
<td>4</td>
<td>YOLO</td>
<td>HECTOR ACOSTA</td>
<td>15</td>
</tr>
<tr>
<td>5</td>
<td>TAMBIEN</td>
<td>OMEGA</td>
<td>15</td>
</tr>
</tbody>
</table>

**BETWEEN THE BULLETS**

Granny Award winner Joan Sebastian returns to the charts as "Pegadito Al Corazón" debuts atop Regional Mexican Albums and at No. 2 on Top Latin Albums (3,000 copies sold). The set is his first No. 1 bow on the regional Mexican chart and extends his No. 1 count to seven, dating to his first charting title, "Rumberas," in 1986. The lead single, "Te Iré Mejor Sin Mí," breaks into the top five on the Regional Mexican Airplay (7.9 million in audience) and Hot Latin Songs (9.8 million). —Randy Ramirez
EXECUTIVE TURNTABLE
Send submissions to: exec@billboard.com

RECORD COMPANIES: The newly formed Warner Music Nashville—which will include Warner Bros. Nashville, Word Entertainment and the relaunched Atlantic Nashville—names John Esposito president. He was president/CEO at Warner Music Group's sales and marketing division, WEA Corp.

Sony Classical International appoints Valérie Gross VP of A&R and Mark Cavell VP of financial. Gross held the same title at Decca Music Group in London; Cavell was also at Decca in London as VP of finance and business affairs.

Warner Bros. Records names EJ Jefferson VP of A&R. He was senior director of creative at EMI Music Publishing.

Island Def Jam Music Group names Melissa Victor senior director of publicity. She was director at EMI Records.

TOURING: Philadelphia-based facility management firm Global Spectrum, a division of Comcast-Spectacor, names Ben Weiss GM of AutoZone Park in Memphis. He was GM of the Mullins Center on the campus of the University of Massachusetts in Amherst, Mass.

DIGITAL: Digital entertainment and content production company Hoodoo Entertainment Group names Victor Kong executive VP of sales and business development. He was VP/managing director of the Latin America/U.S. Hispanic divisions at MySpace.

Digital marketing and entertainment company FameCast appoints Rob Hollett and Antonio O. Garza members of its advisory board. Hallett was president of international touring at AEG Live, and Garza was the former U.S. ambassador to Mexico.

RELATED FIELDS: SESAC Latina promotes J.J. Cheng to associate VP. She was senior director.

Edited by Mitchell Peters

GOOD WORKS

ARTISTS ASSIST WITH AGASSI FUND-RAISER

Tim McGraw, Lionel Richie, Daughtry, Dane Cook and Brian McKnight are among the performers at the Andre Agassi Foundation's 14th annual Grand Slam for Children fundraising event, to be held Sept. 26 at the Wynn Las Vegas.

The event—which has featured appearances by Barbra Streisand, Elton John and Rod Stewart—has raised $75 million, according to foundation CEO Steve Miller. "It's not the largest one-night sports education fundraiser in the country, it's certainly among the biggest," he says.

The majority of money raised from the concert will fund the Andre Agassi College Preparatory Academy, a public charter school in Las Vegas for kindergarten and grades 1-12. In June, the school celebrated its first graduating class of 34 seniors.

"They're all on their way to college," Miller says. "Kids enter via a lottery, and you have to live within a certain radius of the school to be in the mix."

The school was founded in 2001 as a way for tennis legend Agassi to give back to his hometown, but it's now working to expand its efforts nationwide. "We're beginning to talk about the building potential of the school," Miller says.

Tickets are available through AgassiFoundation.org, with individual seats available in sets of two ranging from $3,500 to $8,000.

— Mitchell Peters

WAYNE SMILING WIDE

"It has been a shield and my sword," Jimmy Wayne says of "Sara Smile," the "70s Hall & Oates classic that helped land his first record deal and will be his new single. Wayne, who topped Billboard's Hot Country Songs chart for three weeks last year with "Do You Believe Me Now?," has been performing "Sara Smile" for years and recently teamed with producer Dann Huff (Rascal Flatts, Faith Hill, Keith Urban) to record the song for his forthcoming second album with Valory Music.

"I do it at every show...and it gets the best reaction ever," Wayne says during a break from recording in Nashville's Blackbird Studio. "We're trying to capture the magic that I do onstage and that is always hard, but Dann Huff being the producer that he is, he gets it and he got it." "Sara Smile" helped Wayne land his first contract with the now-defunct DreamWorks Records. "It blew me away. It was in our very first meeting when I was still at DreamWorks," says Scott Borchetta, president/CEO of Big Machine and Valory Music and CEO of Republic Nashville. "Jiminy played 'Sara Smile.' After I peeled my head off the wall behind me, I told him that he wasn't leaving the building until he had signed." (Borchetta also signed Wayne to his current deal at Valory Music.) Wayne has been performing "Sara Smile" on radio promo visits since the early days of his career and Borchetta feels it's the right time to release it as a single. "He's on the [Brad] Paisley tour and's going on huge every night," he says. "Country PDs have been asking for it for years. I want him to come off of the Paisley tour as hot as possible, and this feels like a heat-seeking missile."
Jay-Z announced The Answer, the Call charity concert benefiting the New York Police and Fire Widows’ and Children’s Benefit Fund taking place Sept. 11 at New York’s Madison Square Garden. The concert, underwritten by Absolute Vodka, will be televised live in HD and commercial-free on Fuse. From left: New York City Fire Commissioner Nicholas Scoppetta, New York Governor David Paterson, Jay-Z, MSG Media president Michael Bair and MSG Entertainment president Jay Marciano. Photo courtesy of Marc Vlasveld for Madison Square Garden.

Muscians
Nikki Yanofsky and
Wyclef Jean attend the 2009
JAR MusicFest at City Hall Park
Aug. 28 in New York. More:
COURTESY OF KAREN MARTIN


RCAJive
Label Group chairman/CEO
Barry Weiss (center) caught up with Denis Handlin (left), chairman/CEO of Sony Music Australia and New Zealand, and RCAJive Label Group senior VP of international John Preckshank on a product and artists visit to Australia. Weiss was presented with a special plaque in recognition of RCAJive Label Group artists’ total sales exceeding 30 million copies in Australia.

KRS-One Pharoa Monch
and Buckshot (clockwise from rear left) pose at The Aug. 26 Duck Down Records advance listening session at 112Y Tribeca for the upcoming release of KRS-One and Buckshot’s collaboration “Survival Skills.” The record hits stores Sept. 15. Photo courtesy of Robert Adam.

Miami rapper Pitbull (center), newly signed to Polo Grounds Music/RCA Music Group, visited Music Choice Studios in New York to raise awareness about his new project “Rebelution.” With Pitbull is Music Choice marketing manager Rosalia Bobé and Latin programming coordinator Luis Rivera. Photo courtesy of Music Choice.
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Vice President and
Chief Marketing Officer
Chicago White Sox

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Todd Fischer
Manager of National
Sponsorships
State Farm

Katherine Johnson
SRV Entertainment
Promotions & Marketing
Turner

Michelle Kessler
Vice President of Marketing
Mars Snackfood US

Rob Stone
Co-CEO
Cornerstone

Jon Cohen, Co-CEO, Cornerstone
Mike Dwyer, AXE Marketing Director, Unilever
Grant Leech, Vice President, Miller Lite
Judy Pomerantz, Senior Marketing Manager for Men’s Care, Unilever
Peter Stern, President, Strategic

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• Reaching Women Through Any & All Media They Consume
• Gen X Women: Flirting With Forty
• And much, much more!

Speakers Include

Ed Gold
Director of Advertising
State Farm

Gannon Jones
Vice President, Marketing
Frito-Lay North America

Ann Mack
Director of Trendspotting
JWT

Mary Murcko
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