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Events TOURING

At the 2009 Billboard Touring Conference—Nov. 4-5 in New York—Ozzy Osbourne will receive the Legend of Live honor during the Billboard Touring Awards. For more information, go to billboardevents.com.

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This summit dedicated to Latin music’s top-selling genre will take place Oct. 7-9 at Los Angeles’ Hyatt Regency Century Plaza and feature Pedro, Jenni, Juan and Lupillo Rivera together on an industry panel. More: billboardevents.com.
Getting In Synch

The Music Industry Should Embrace Advertisers As Partners, Not Customers

BY ANDREW KELLER

Music is a powerful tool. For advertisers and marketers, it’s a main line to emotion, a direct connection to their target audience. But to many in the music business, doing a deal with an advertiser is seen as little more than an opportunity for an easy payday.

I understand that the music business needs to get paid for its product. But I’m concerned that this short-term goal is getting in the way of what could be a fulfilling and lucrative partnership.

Advertising can offer a lot to recording artists, managers, and labels. But I think it starts to go wrong with the simplistic view that: exposure is all that matters. And who can blame them? Artists once had to pay to make videos. Now an iPod commercial will work wonders. And the best part is that the artist gets paid.

As a business proposition and a media distribution device, an album is all opportunity. And while it can be so much more, we are still having trouble with the basics.

Crispin Porter was once in the middle of recording a song with an artist—with the blessing of management—when a label representative showed up and pulled the plug. We were paying a respectable amount, but apparently not enough. The label asked for 12 times more. We had to pass.

One alt-pop artist we worked with never heard about the money he was going to make on a project that would have put him on the screen and his music in spots. Management liked the idea. But the artist’s label came back with more than tripled the number. And

then the label people were surprised when we didn’t call them back.

I once flew across the country to meet the manager for a major-label artist that my client was already paying to be a partner in branding. I was given one hour to speak with the manager about an ad we were hoping to shoot. And this person literally spent the whole meeting on his BlackBerry.

So even when we put money on the table there isn’t always a spirit of partnership. These are a few unfortunate stories. But I have hope for the future. And I’m here to support the artist’s vision.

For starters, I have no interest in asking artists to compromise, to not be themselves. For me that defeats the purpose. And I expect them to hold advertising to the same standard as their art. There’s such an amazing opportunity for a symbiotic relationship. And we’ve had as well.

We worked with Wilco on an ambitious Volkswagen project in which we used eight tracks off the band’s album “Sky Blue Sky” as it launched in 2007. It remained tied with this year’s “Wilco (The Album)” as the band’s highest charting record to date. Of course, it may also have been its best album. But hopefully we helped.

And you may have noticed Darius Rucker at the top of the country charts. Some say it started with a spot we did for Burger King in 2005 that featured Rucker singing a country song about a chicken sandwich. Darius is an incredible talent, and I’m sure that he made his name on his own. But maybe we had a tiny bit to do with some of his success.

The bottom line is I am appreciative of the artists, managers and labels that have been willing to partner with us to do more than a transaction. To do something bigger than just putting a song in a spot. And the opportunities are growing. Marketers are moving away from TV and way beyond their core customers just to survive. They’re looking to build their brand through actions and relationships, not just one transaction.

Collaboration will be the way we all stay in business. So while we can make money together, it may not look the way it used to. It may not be as cut-and-dry as a check and the signing over of rights. It will start with mutual respect for a creative product. It will begin with us working together to make something inspiring and challenging.

So demand that we make great work. Demand that we respect the artists. But recognize that we want to be more than a payday. We want to be your partner.

Andrew Keller is partner/co-executive creative director at Crispin Porter + Bogusky.
Absolutely Fabulous
The Beatles Remasters Beat Hefty Expectations At Retail

Forty-five years after they made their first appearance on "The Ed Sullivan Show," The Beatles launched a new invasion of America last week as the band's remastered catalog rang up stronger-than-expected sales at retail.

Besides an onslaught of TV commercials and media stories — and the Web buzz with discussions on which box set to get and whether the remasters are better than the original albums — the Fab Four captured the first five spots on Billboard's Top Pop Catalog Albums chart and 15 of the chart's top 20 for the week that ended Sept. 13.

"I thought I bought enough Beatles to last me through the end of the year," says Trans World Entertainment VP of music and new media Jef Cuebas. But "the Beatles double our expectations," leaving the chain in reorder mode.

Kerry Fly, who up until this week was VP of purchasing at Eurpac before moving to the Artist 2 Market division within the company, says, "I thought the releases would go well, but once that Beatles hype machine cranked up a week or two before street date," it took sales into another orbit.

The Beatles titles sold more than 626,000 copies combined, according to Nielsen SoundScan, which is well above the 500,000 that EMI projected for first-week sales. While the 626,000 copies underperforms the 1.1 million albums that Michael Jackson sold in the peak sales week after his death, the Beatles' overall sales were cannibalized by the nearly 38,000 boxed sets sold of the stereo and mono versions of the catalog.

Since his death, Jackson's combined albums have sold more than 5 million copies, but his sales have slowed and aren't expected to match the Beatles.

Nevertheless, with that kind of head start, Jackson may well wind up with the most album sales for the year. Although The Beatles had significant distribution — an estimated 400,000 copies initially — to nontraditional accounts like superstores and hardware chains, those merchants don't report to SoundScan. Industry observers predict The Beatles will sell more than 3 million albums by year's end.

"We even win the sales race," says Value Music's Brian Poehner. "The Beatles and Michael Jackson will both be strong through the holidays," Trans World's Cuebas says.

For the week that ended Sept. 13, the Beatles' sales — along with 476,000 copies of Jay Z's No. 1 album "The Blueprint 3" — helped the U.S. industry to come within 2% of the 6.9 million copies sold in the same week last year, according to SoundScan. For the year-to-date, album sales are down 14.2%.

While "A Happy Raga" tops the Pop Catalog Albums chart with nearly 89,000 in sales — followed by 74,000 for "Sgt. Pepper's Lonely Hearts Club Band" and 60,000 for "The White Album" — most of the initial fan excitement centered on the boxed sets, both of which sold out at most retail chains by midday Sept. 9, their first day of availability.

The stereo version of the boxed set sold 26,000 copies, ranking at No. 15 on the Billboard 200, while the mono set sold nearly 12,000 copies, landing at No. 40. Both versions will be repressed, with the stereo replenishment expected to begin later this month and the mono version in October.

On top of all the good news, retailers predict the boxed sets will be a top gift item for the holiday selling season, and they expect the overall catalog to continue selling strongly throughout the year. "The Beatles are a great catalog piece in general, so they also will still be selling come the holidays," says Newbury Comics head of purchasing Carl Mello.

Anticipation was so high for the Beatles releases that most U.S. merchants started selling the individual albums as early as Sept. 7. Two days before the official release, (All merchants interviewed that admitted to jumping street date claimed they were only responding to competitors.)

But even those that started selling early withheld the boxed sets until Sept. 9. "If we had put the boxed sets out on Tuesday, the customers planning to come into the store and buy the Wednesday release would have come into our stores with machine guns," Mello says.

Most chains initially presold the boxed sets but stopped doing so when they realized EMI would have to allocate the sets due to strong demand. Those merchants say they didn't want to overpresell the boxed sets and that they have some sets available in the store for street date.

Beyond the boxed sets, many customers bought more than one Beatles album: "They were buying their favorites, and while a fair amount bought more than one, no one bought them all except for those buying the boxed set," says Value Music's Mello.

One product that didn't take off right away is the "Beatles: Rock Band" videogame, which has so far underperformed expectations. "The game didn't do as well," says an executive at one chain. "A lot of people may be waiting to give that as a holiday gift because it is an expensive item."

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PIERRE COSSETTE
1923-2009

The prolific producer Pierre Cossette, who brought the Grammy Awards to TV and oversaw the broadcast for 35 years, died of congestive heart failure near his summer home in St. Anicet, Quebec. He was 85.

In his 50-year show business career, Cossette was a talented agent and personal manager, ran a record company and produced for TV and Broadway. He famously spent two years convincing the Recording Academy to approve the Grammys in 1971, which until then had been an industry event. For the next 35 years Cossette personally oversaw the production of the show as it grew into a major awards event, finally handing the reins to his son, John, in 2005.

“It is with a heavy heart that we say goodbye to our dear friend and father of the Grammy Awards,” Recording Academy president/CEO Neil Portnow says. “Pierre was a creative visionary and one of the most accomplished, versatile and respected producers because of his passion and dedication that the Grammy Awards came to network television close to 40 years ago.”

In 2000, Cossette's company, 360 Entertainment, launched the Grammy's. Cossette created Dunhill Records, which helped launch the careers of the Mamas & the Papas, Three Dog Night, Steppenwolf, Ann-Margaret and Johnny Rivers. He sold Dunhill to ABC and shifted his energy and renowned work ethic to TV, where he produced “The Andy Williams Show,” “The Glen Campbell Goodtime Hour” and the situation comedy “Down to Earth.”

Born in Quebec, he moved with his family as a child to Southern California. He served in the U.S. Army in World War II with an engineering unit that built prisoner of war camps.

After the war, Cossette attended Pasadena City College and the University of Southern California, where he graduated in 1949 with a degree in journalism. Soon after, he began his career as an agent with MCA, then a top Hollywood talent agency. He left in the ‘60s to form a personal management company and represented stars like Williams, Ann-Margaret, Vic Damone, Dick Shawn, Rowan & Martin and George Hamilton.

In 1989, Cossette gained the rights to the life of Will Rogers from his estate and produced “The Will Rogers Follies” on Broadway, which won six Tony Awards, including best musical. He also produced on Broadway “The Scarlet Pimpernel” and “The Civil War,” both of which earned Tony nominations. In 2001, Cossette produced an all-star salute to then-New York mayor Rudolph Giuliani. A year later, he published his autobiography, “Another Day in ShowBiz: One Producer's Journey.”

Cossette is survived by his second wife, Mary; two sons, John and Andrew; five stepchildren; and eight grandchildren.

The family suggests donations be made in his name to MusiCares. Plans for a memorial service were pending.

LEGAL MATTERS
WHAT THE GOOGLE BOOK SETTLEMENT MEANS FOR LABELS AND PUBLISHERS
by Ben Sheffner

When the average person thinks of copyright, he probably has music on his mind. "Napster" and "Grokker" are now as famous as legal precedents, not just online services. In recent months, however, eyes have turned from music to books, a few of the media sectors that haven't had its business model upended by the Internet—yet. Copyright watchers are now focused on what is known as the "Google book settlement" (GBS), now under review by a federal court in New York. Though the GBS is about books, it will have a direct (though small) effect on songwriters and music publishers, and one day it could have an indirect (though major) impact on the entire music business.

First, some background. In late 2004, Google announced that it would begin making digital copies of millions of books. In the case of books still covered by copyright, Google didn't plan to make whole copies available to the public. Rather, it would display several lines of relevant text in response to searches. And it would do this without permission from, or payment to, authors or book publishers. In Google's view, copying an entire book—even for its own commercial purposes—is a noninfringing fair use, for which copyright owners' permission isn't required, as long as it only displays "snippets" to the public.

Many authors and publishers disagree, arguing that Google's copying of their books, no matter the ultimate purpose, is copyright infringement. So in September 2005, a group of authors and publishers filed a class action copyright lawsuit. In October 2008, Google and the class representatives announced a settlement. In normal litigation, that would be the end of it. But judges must review class actions settlements to determine whether they are "fair, reasonable and adequate." Any member of the settlement class can opt out or file objections—a process that closed last week. The "fairness hearing" itself—before federal judge Denny Chin (who recently sentenced Bernie Madoff to 150 years behind bars)—is set for Oct. 7.

The GBS is mind-numbingly complex, weighing in at 141 pages (without attachments). And it could do much more than settle this private dispute; if approved, it would effect a sea change in basic copyright principles, by giving Google permissions to copy, and sell, entire copies of any out-of-print book, without any specific permission from the author or publisher. That would reverse the fundamental copyright principle that a distributor must seek a copyright owner's permission before making or selling copies. So what does the GBS have to do with music? It directly affects the way music is licensed and sold, and the impact of the GBS on music and lyrics sold in the digital world.

In its purest form, the GBS gives all rights to its owners. Under the deal, Google will pay millions to authors and publishers to settle the lawsuit, and by doing so, it gains the right to display and distribute the books if the rights holder doesn't object. Once it pays those sums, it has the right to display and distribute the books without permission, either to the public or in the form of new products, for example, as audiobooks or e-books. It also guarantees a "reasonable" amount of money to authors and publishers. The settlement includes a "fair use" option that allows the books to appear in booksellers' search results. By entering books into the GBS, the authors and publishers will have the right to license their works to whomever they choose, to a world where companies like Google may use works on terms set in the arcane class action process. That's a world where copyright owners have less negotiating power.

But why would Google do for music—and movies and TV—what it's already doing with books? According to the logic of Google's position on fair use, it would have the right to copy every song ever written or recorded, allowing people to search for lyrics and display a few lines of lyrics or play a "snippet." Search for "on a dark desert highway" and Google would display a few lines of the lyrics to "Hotel California" or play 10 seconds of the song—without payment to the Eagles' label or publisher. Fair use? Copyright owners certainly don't think so. A few years down the road, we may find out if they're right.

Ben Sheffner is a copyright attorney who has represented movie studios, TV networks and record labels. Sheffner currently works as an attorney in the NBC Universal Television Group, which is 20% owned by Viacom, the parent of Universal Music Group. He is the author of the Copyrights & Campaigns blog (copyrightsandcamaigns.blogspot.com).
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Beyond The Horizon

U2's New Tour Brings The Band Into The Round—And Perhaps The Record Books

Hours before U2 takes the stage for the first show of the North American leg of its groundbreaking 360° tour, the massive structure that fans call "the claw" sits on Chicago's Soldier Field looking like a UFO. In the daylight, the crowd's attention focuses on the giant object itself. Once the sun goes down, its stunning cylindrical video screens captivate the audience. When the concert starts, though, four days from Dublin steal the show with an onstage alchemy that's very personal.

Backstage, teams from tour producer Live Nation and U2's Principle Management check and double-check video displays and the myriad other moving parts that make up the year's biggest tour. Live Nation global music chairman Arthur Fogel and Principle Management owner Paul McGuinness (see Q&A, page 12) relax in their respective makeshift offices. Fogel works alone, figures and folds close at hand; this close to showtime, he says, only a major screwup would demand his attention, and there isn't one. McGuinness greets guests and enjoys a coffee.

Both have reasons to be confident. This tour began in Europe—a first for the band—and the 24 stadium shows there sold 1.8 million tickets and grossed $187 million. The tour should rival the Rolling Stones' Bigger Bang tour for the biggest ever. In the United States, it's projected to sell 1.2 million tickets and take in $112 million. And then there's the 2010 leg.

Next year the band will play North America in June and July and Europe in August and September. The first show in 2010 will be May 30 in Mexico City. Fogel exclusively reveals to Billboard new cities on the route include Denver, Seattle, Minneapolis, Miami, Philadelphia and Oakland, Calif.—and the band will return to New York, Chicago and possibly other cities. This is the band's first tour under a new decade-long multi-rights deal with Live Nation that includes touring and merch but not recorded music. Asked if the new promoter/producer dynamic makes a difference, Fogel replies, "Not really. We were pretty much family before that. This is the fourth tour for me that I've handled for them...and each one is better than the last."

While U2 routinely plays stadiums in Europe, this is its first North American stadium tour since PopMart in 1997-98. Despite the expansive production, "this stage absolutely has a way of shrinking these places," Fogel says.

The band had always wanted to play stadiums in the round, but "the engineering problems are enormous and costly," McGuinness says. "It cost an enormous amount of money, and we'd be looking pretty foolish if we were not selling out. But we are selling out and the band are thriving in this playing environment." As with all top touring acts, much is made of U2's ticket prices, but McGuinness says the band hasn't yet recouped its tour startup costs and won't until "some time between now and the end of this leg."

Fogel believes that the group's fans understand they're getting what they pay for with U2, whose tickets top out at $250. "They've always had a fair pricing structure," he says. "If you think about it, the $250s are irrelevant, really—most of those are bought by the industry, VIPs and all of that. For $55 you're right there in front of them, and for $30 you can still come, and with this show you're right in there. It's not like you're stuck way out in the middle of nowhere. It's not really a fair pricing model.

The takeaway from the band's two Chicago dates will be about $13.5 million gross, with about $130,000 tickets sold. "Who would think you could sell 130,000 tickets for two shows, which is the beauty of this," Fogel says. "Really, for every two shows you've done three. That's what this is about."

Just before U2 takes the stage, Bono greets Fogel with a warm embrace. Fogel obviously takes his relationship with the band seriously, just like his working partnership with Madonna, who just completed her own record-setting Live Nation tour.

"I have the great privilege to work with the biggest and best rock band and solo artist in the world," Fogel says. "They have been very supportive of me, they've placed a great deal of faith in me, and in return I never take anything for granted, and I take my responsibilities very seriously."

Escape claws: U2 performs the opening show of its North American tour Sept. 12 at Chicago's Soldier Field.
As U2 wraps the 2009 dates of its groundbreaking 360 world stadium tour, the band is expected to gross about $300 million and sell about 3 million tickets to fewer than 50 shows. Rather than a massive, high-end ticket price, the big numbers are more about a unique staging concept that boosts configurations at stadiums, and fans know that U2 is again pushing the production envelope. The tour is in support of the band's latest album, "No Line on the Horizon," and it isn't scaling the sales heights of previous sets—since its March release, "Line" has sold 961,000 copies, according to Nielsen SoundScan—manager Paul McGuinness credits that to more than overall market conditions than a decline in the act's popularity.

Though sometimes outspoken about industry issues—his 2008 MIDEM keynote excoriating the industry for its lackluster response to digital distribution still resonates—McGuinness is anything but riled as he sits in an office backstage at Chicago's Soldier Field just before U2 went onstage. "What do I possibly have to be pissed off about?" he wonders. Both pragmatist and gambler, McGuinness guides the career of what has become arguably the biggest band in the world, and it has been a banner year for the group he has represented since the start of its career.

More than that, and similar to the band he represents, McGuinness continually focuses on breaking new ground, and he's constantly looking for new ideas. The 360 tour is U2's first under a new 10-year Live Nation multimillion dollar deal—and while he doesn't claim to have all the answers, McGuinness is open to new horizons, as evidenced by "the claw," the massive staging concept that makes U2's 360 tour truly an all-encompassing experience.

How did the European leg feel to you on this run of the 360 tour? Incredible. We played to staggering numbers. We've broken records in every building we play because the effect of this production economically is to increase the capacity by about 20% routinely. For instance, in Berlin at Olympic Stadium, we held the record already jointly with the Rolling Stones at 70,000. This time I think we put in 90,000. Every building we play we will break whatever record there is there.

So you feel good about the live part of U2's business? Absolutely, because in a way there's a memory in the audience. They've always known that when you come to a U2 show—even when we were doing theaters—we would do as much production as we could afford. Once we got into arenas we loved it—we always played in the round in the arenas—so this seems natural to be in the round in the stadiums.

The engineering problems are enormous and costly. We had to find a way for it to be aesthetic and figure out a way of doing video. That cylindrical screen we have—that didn't exist, we had to get somebody to invent that. We had to design this four-legged thing [the claw]—and build three of them.

How long will it take to get into the black? When do we hit the break-even point? We haven't hit it yet. We will sometime between now and the end of this leg.

So next year is gravy? Not exactly gravy, because whether we're playing or not, the overhead is about $750,000 daily. That's just to have the crew on payroll, to rent the trucks, all that. There's about 200 trucks. Each stage is 17 trucks, so you're up to nearly 120 there. And then the universal production is another 50 odd trucks, and there are merchandise trucks and catering trucks.

Why do that when you can go out and set up a stage and still play stadiums and be in the black before you reach these shores? Well, we have been trying to find a way of doing 360 for years. This was not something we decided to do recently—we just couldn't find a way of doing it. The engineering to build a temporary structure capable of bearing the weight that this carries, hundreds of tons, nobody had come up with a way of doing that. [Set designer] Willie Williams and [architect] Mark Fisher had been teasing at it for years.

The other thing that has come such a long way is the LED technology—those little guys—we started the use of them for the industry with the PopMart tour [in 1997], and they weren't completely reliable in those days. We had a lot of technical trouble with that. The kind of modern production style really can be traced back to ZooTV [in 1992], which was a groundbreaking production. Building this cylindrical screen was only made possible by the trellis on which it's mounted, which was invented by this guy named Chuck Hoberman.

The coming together of those LED skills, the engineering skills, the imagination of the band, Mark Fisher, years of talking about this and seeing occasionally somebody performing in the round in a structure that would take a week or two to build and a week to dismantle. You couldn't truck it, you certainly couldn't take it up and down in a couple of days. This had to be transportable—and it is, and it's a beautiful, beautiful thing.

The fans seem to get it that you're bringing them something they've never seen before. Each one of these shows there are 10,000 $30 tickets—so even though the gross is expanded by the increase in the capacity, we see what's happening in the marketplace, people don't have much money. And so worldwide we came to the decision to have really low-priced tickets. We have some expensive tickets, but our expensive tickets are $250; they're not as expensive as the Rolling Stones' or Madonna's most expensive tickets. I think it's a very fair pricing. The scaling of this tour has worked everywhere we've played.

Any comment on the state of the music industry right now? I don't have a recipe for the solution to the woes of the record companies and the recorded side of the music business. It's very, very important, it must be supported. And there's an awful lot of people and an awful lot of industries and individuals—the telcos, the [Internet service providers], the device manufacturers—that have enjoyed an absolute bonanza since music went online. And I just think they should feel more responsible out of a sense of fairness to the community of creative people who make that music, which is now in so many cases completely free. Times change, mechanisms for distributing music change. I would like to see a greater recognition of the obligations of the tech side of the business have to the writers and musicians.

I've nothing against big companies. Big companies are there to be infiltrated, they want to be infiltrated, they want you to come in and tell them how to do it, what to do. I've never found a big corporation hostile to anything we wanted to do. Similarly with Live Nation—our relationship is very close indeed. This is our fourth tour with Arthur [Fogel, global music chairman for Live Nation]. The first tour we produced and he promoted. The second one he produced and promoted, because that was better. And as [Live Nation] developed their plan to take Live Nation out of Clear Channel I was absolutely behind that, and I'm totally behind the plan to merge Ticketmaster and Live Nation. I think it's very good for the industry.

I would like to see a greater recognition of the obligations the tech side of the business have to writers and musicians.
The emergence of new promotional vehicles for music has been a double-edged sword. There have never been more ways to get the word out about an artist, providing numerous—and in many cases, inexpensive—ways to attract fans' attention. But it can also make the job of promoting an artist seem overwhelming. Marketing music is no longer limited to courting a few big names at radio stations and newspapers. Now it requires contacting videogame music supervisors, bloggers and Twitterers. And making sure acts don't get lost in the static presents a daunting challenge.

Billboard turned to 25 experts in music publicity, promotion and marketing and asked them to rank the best ways to promote music across different media and genres. The result is our second annual Maximum Exposure list of the 100 best ways to generate sales and buzz. We also conducted a separate survey of Latin music experts and took a look across the pond at the United Kingdom, Japan and even China to see what works in those markets.

Artists who prosper after NPR exposure may not get the same benefit out of “Grand Theft Auto,” and every act obviously needs its own angle. So don’t consider this list a one-size-fits-all strategy. Instead, consider it a field guide to an increasingly complicated media and entertainment landscape.
SUBMARINES

SYNCH PLACEMENT IN A TV AD FOR APPLE

Spots Still Deliver Boost, But To Fewer Songs BY ANTONY BRUNO

Submarines singer Blake Hazard got some of the best news of her life last year when she learned that Apple was going to use a version of the group's song "You, Me and the Bourgeoisie" in a series of iPhone ads. An instrumental cut of the track was used as background music for a variety of spots throughout the course of a year, starting in July 2008. But it wasn't until Apple featured the track name, artist name, lyrics and album art to demonstrate Shazam's song identification app for the iPhone in a Nov. 8 commercial that it had a noticeable effect on song sales. U.S. downloads of the track jumped 210% in the ad's debut week to more than 1,000 copies, according to Nielsen SoundScan, surging to 5,000 the following week and topping 6,000 the week after that. During the first eight weeks after the ad started airing, sales of "You, Me and the Bourgeoisie" totaled 30,000, and the track continued to generate weekly sales in excess of 1,000 for another six weeks. Since then, digital track sales have cooled down to their previous levels, but Hazard says she's noticed a significant increase in attendance at the group's shows. "The reaction was really great," she says. "It was almost unthinkable to have that kind of exposure on television. That was incredible for us." It's a familiar story, one experienced time and again by acts ranging from Mary J. Blige to Coldplay. It's the reason why scoring a song placement in an Apple ad remains at the top of Billboard's Maximum Exposure list, after topping the list last year (Billboard, Sept. 27, 2008).

But the past year has demonstrated that the recording industry can't always count on Apple to air a steady stream of ads to showcase music. So far this year, Apple has relied on only four songs for its TV ads in the United States, down from seven songs licensed last year and the eight licensed in 2007. And none of the ads featured artist performances the way previous commercials presented Feist and U2.

The famed "Apple bump" played out differently for each act featured in an ad this year. Franz Ferdinand's "No You Girls" enjoyed by far the biggest boost when it set an upbeat tone for an ad that began airing Feb. 17 to promote the games available for the iPhone. Sales of the digital track surged from slightly more than 1,000 copies the week prior to the ad to more than 10,000 in sales the week the ad debuted and about 20,000 the following week, before dropping to 16,000 and 5,000 in the next two weeks, respectively, according to SoundScan.

Jack Johnson's "If I Had Eyes"—and an image of the cover of his 2008 album "Sleep Through the Static"—appeared briefly in an ad showcasing the iPhone's new Internet browser function. Digital track downloads of the song totaled about 1,000 in the week before the ad appeared June 29, tripled in the week the spot debuted and sold more than 2,000 copies in each of the following two weeks.

Matt Costa's "Mr. Pityful" appeared in several ads for the iPhone but only as an instrumental snippet, leaving it unclear that it was part of an actual song. As a result, the sales boost that "Mr. Pityful" received was more muted but still noticeable. Sales of the digital track, which were negligible before the first ad appeared June 29, surged by 383% in the week the spot debuted. Sales barely topped 1,000 copies that week, according to SoundScan, but have remained higher than their pre-ad levels.
This year's fourth Apple synch—Miss Li's "Bourgeois Shangri-La"—appeared in an ad for the new iPod Nano Sept. 14. Apple posted the ad on its Web site a few days before it aired, causing sales of the track to shoot up from virtually zero the previous week, although they remained far short of 1,000. Apple representatives declined to comment.

If the number of songs featured in Apple ads remains slim, artists and labels lucky enough to have their music included have to be even smarter about what they do with those opportunities when they arise.

According to Julie Hurwitz, senior director of advertising and branding for the Submarines' label, Nettwerk, the ad featuring "You, Me and the Bourgeoisie" was just the starting point for promoting the group, not the end goal.

"Once that placement happens, it's our job to get every other department in gear to promote the song or the band within their outlets, using the Apple placement as leverage," she says. "If the label has its shit together, it's just the beginning, because you can get the radio team onboard, the bookers onboard, the press people onboard, and everybody can work as a whole team to add an extra push to the band based on a really important ad placement."

For example, with the Submarines, Nettwerk was able get the band extra press in nonmusic outlets using the strength of the Apple placement as a hook.

"When they first started, it seemed to be that only a particular kind of music fan was paying attention," Hurwitz says of the Apple spots. "Whereas now it seems much more widely known that Apple ads place really great music. People are just more comfortable with how to find music that are on TV commercials."

While the Submarines also had songs placed on the soundtrack to "Nick & Norah's Infinite Playlist," "No / Tuck," "Grey's Anatomy" and "Gossip Girl," Hurwitz and Hazard credit the lion's share of their success to the iPhone ad. As such, the Submarines and other acts featured in Apple's ads are more than happy to push back against the "sellout" tag applied occasionally to acts in their position.

"A lot of people who accuse bands of licensing their music for ads as selling out are the same people who are downloading music for free and making it so it's impossible to make a living otherwise," Hazard says, noting that "You, Me and the Bourgeoisie" has a strong anti-materialism message.

"There's still the ability to make a living playing music now. It's still probably as difficult as it ever was, but it's shifted to this licensing model. Without having that, I don't know that any indie band like ours would be able to keep on keeping on."
POWER PANEL
We surveyed the following 25 industry experts on the best ways to maximize exposure to generate buzz and drive sales.

MARIE ALLEN
PRESIDENT, MAC PRESENTS
macpresents.com

LISA ELLIS
FOUNDER / OPERATING PARTNER, FIREMAN CAPITAL PARTNERS
firemancapital.com

CAMILLE HACKNEY
VP OF BRAND PARTNERSHIPS AND COMMERICAL LICENSING, ATLANTIC RECORDS
atlanticrecords.com

STEVE MARTIN
PRESIDENT, NASTY LITTLE MAN
nastylittleman.com

TRACY NGUYEN
FOUNDER/CEO, IPH + MKG partnery
iphmkg.com

Justin Shukat
PARTNER, PRIMARY
wave music publishing
primarywave.com

Joe Bellioti
VP OF ENTERTAINMENT STRATEGIES, BRAND ASSET GROUP
brandassetgroup.com

Ricardo Stumpf
VP OF CREATIVE SERVICES, UNIVERSAL MUSIC PUBLISHING GROUP
universalmusicgroup.com

Jon Cohen
CO-CEO, CORNERSTONE
cornerstonepromotions.com

Richard Wood
OWNER, HEADQUARTERS MEDIA
richardwoodtv.com

Robert Magrini
INDEPENDENT PUBLISHER
Robert Magrini handles marketing for the Phase One Communication label; represents Bun B and other artists.

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2 PERFORMANCE OF THE OPRAH WINFREY SHOW: Queen of radio & promotion

Oprah Winfrey has influenced presidential elections and convinced Americans to read "Anna Karenina," so it's no surprise that her word is gold when it comes to music. While her producers say they accept unsolicited demos, most of the performers on her show are superstars, and top-tier acts can see real benefits from appearing on the show. A re-airing of Celine Dion's guest turn in late June, in which she performed "My Love," spurred a 80% jump in sales of her album, the same name, from less than 2,000 to 5,300-plus, according to Nielsen SoundScan.

Dale Stein, the Performer's VP of Sales, says the performance's consistency ranks in the top three in terms of U.S. market share.

3 SONG THAT RUNS DURING A MAJOR SPECIAL EVENT (SUPER BOWL, OLYMPICS)

Mass media maintains mass appeal

Trumpping annual big-ticket TV events like the Super Bowl and the Academy Awards, this year was the history-making Jan. 20 inauguration of President Barack Obama. About 37.8 million U.S. TV viewers watched Obama take the oath of office, according to Nielsen Media Research. The main event and the related programming not only attracted an unprecedented amount of musical star power but also reaped impressive sales gains for the participating acts.

The standout performer sales-wise was Beyoncé, who scored the first single with Etta James’ "At Last" at the Washington Convention Center’s Neighborhood Inaugural Ball. Beyoncé’s rendition of the song had been released in December as part of the "Garlic Records" soundtrack. After her performance, which was broadcast on ABC, sales of the digital track skyrocketed to peak at 31,000, from about 2,000 the week before.

Other artists also benefited from the inaugural festivities. HBO staged the We Are One concert Jan. 18 at the Lincoln Memorial. All songs performed during the concert (which netted 4.1 million subscribing viewers) that were available as digital tracks saw immediate sales boosts. Bruce Springsteen’s "The Rising" increased 88% from the prior week. Also racking up sales were Woody Guthrie’s version of "This Land Is Your Land," a 28% surge after Springsteen and Pete Seeger performed the song, Garth Brooks’ "We Shall Be Free" (up 114%), U2’s "City of Blinding Lights" (up 116%) and "(Prize) In the Name of Love" (up 75%), John Mellencamp’s "Pink Houses" (up 28%) and James Taylor’s "Shower the People" (up 63%).

5 SYNCH PLACEMENT IN ABC’S GREY’S ANATOMY

Writers name every episode after song

When a song is used in "Grey’s Anatomy," it “goes under multiple story lines and scenes,” music supervisor Alex Patsavas says. “I think that helps its power, because the song isn’t just on a car radio for 15 seconds. It’s part of the fabric of the scene, and that’s why I believe the audience takes note.”

The show’s loyal viewers have certainly taken note of emerging acts during its five seasons, helping catapult the mainstream careers of Ingrid Michaelson, Snow Patrol and the Fray. This past season, "Grey’s Anatomy" became a major turning point in the career of singer/songwriter Gerg Laswell, who licensed three songs for the show and wrote “Off! Off!” for the climactic closing scene of the May 14 season-finale five. His previous tracks used on the show had gone from essentially zero sales the week before airing to selling 2,000 downloads the following week, according to Nielsen SoundScan. When “Off! Off!” debuted the week ending May 17, it sold 10,000.

“I’ve watched the room size on tour double, especially after that season finale,” Laswell says. “It’s equivalent to radio these days — radio is going through a difficult time and it isn’t doing for artists what it used to do. TV shows like ‘Grey’s’ are kind of taking that role and breaking artists.”

Disease-covered Puget Sound: The cast of ‘Grey’s Anatomy’

Even though iTunes offers plenty of free content, its Free Single of the Week program remains the crème de la crème of its giveaways.

But a great pitch only helps so much. Acts chosen as the free single are almost exclusively discovered by Apple staffers who play music for each other and recommend their favorite unknowns to the iTunes store music editors. Apple then asks either the act or its label for permission to use a song. It’s generally considered wise to agree.

London-based Bower Rebellion was struggling to release its second album, “Union,” in January by itself after its original label Poptones went under. The group released the album exclusively through iTunes Jan. 13 without radio play and press attention and few gigs. Instead, it scored a spot for “Eva” as the Free Single of the Week on the same day as the album’s release, thanks to a member of the iTunes music unit who discovered the band on MySpace. The exposure drove the album to No. 4 on the iTunes U.K. top albums chart and No. 2 on its alternative chart after just five days. “Evacuate” eventually sold around 2,000 digital downloads, and the album broke the Billboard 200 for one week at No. 82 for the week ending Jan. 31. In all, it’s moved 12,000 digital copies. Last year: 4
September 26, 2009

MAXIMUM EXPOSURE

SONG COVERED ON FOX’S AMERICAN IDOL

10 SONGS FOR FIRST WEEK OF AMERICAN IDOL – ARLINGTON, VA


The latest in a series of songs featured on Fox’s hit show American Idol, "American Boy" is the featured song for the first week of the show. The song, performed by the 80s rock band, has been a hit on the charts and is sure to please fans of the show.

901,000 COPS - THE FUTURISTIC APARTMENT TO TOUR

On Wednesday, May 27, 2009, the futuristic apartment was the setting for "Cops," a new TV show that takes a look at the lives of police officers. The show was released on DVD and Blu-ray on May 27, 2009, and has been well-received by critics and fans alike.

RPM - THE FIRST SINGLE FOR "AMERICAN IDOL"

American Idol is a popular singing competition show that has been on the air since 2002. The show has launched many successful careers, including that of Adam Lambert, who won the show in 2009.

TRAVIS TRIGG - "AMERICAN IDOL" Connects To The Venue

Travis Tritt is a country music artist who has been performing for over 20 years. He is known for his powerful vocals and his connection to the venue.

9,000 AVERAGE ATTENDANCE AT "AMERICAN IDOL" SHOWS

The average attendance at American Idol shows is 9,000 people. This is a testament to the show’s popularity and its ability to bring in large crowds.

8 CHARTING ON BILLBOARD TOP 100 SONGS

American Idol has produced 8 songs that have charted on the Billboard Top 100. This is a testament to the show’s success and its ability to produce hit songs.

"AMERICAN IDOL" SONGS FOR "AMERICAN IDOL"

- "American Boy" - 80s Rock Band
- "Cops" - Futuristic Apartment
- "TRAVIS TRIGG" - Country Music Artist
- "9,000 AVERAGE ATTENDANCE" - American Idol Shows
- "8 CHARTING ON BILLBOARD TOP 100 SONGS" - American Idol

These are just a few of the many songs featured on American Idol. The show has a loyal fan base and is sure to continue to produce hit songs in the future.

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In the week that ended May 2, Carolina Liars’ “Coming to Terms” hit the Billboard 200 for the first time, after sales jumped 45% from the previous week thanks to placements in the circular.

The site still includes the Gossip’s “The Way I Have To Love Him,” which debuted the week after he won the Billboard.biz AVERAGE VIEWERSHIP OF ABOUT 6.3 MILLION chart and the song’s performance with Taylor Swift.

Executive producer Lorne Michaels and producers Marci Klein and Brian Siedlecki book talent to appear on the show. Artists don’t have to be huge like the series’ fave musician/host Justin Timberlake, and newcomers Adele and Phoenix saw sales jumps after they appeared on the program.

‘SATURDAY NIGHT LIVE’ PERFORMANCE
30 Rock flagship stays relevant

BILLBOARD AND BILLBOARD.COM

Our Very Own Heat Seekers

We prefer to make the charts rather than take a place on them. So we left Billboard and its burgeoning brood of online extensions off our Maximum Exposure list. If we were inclined to promote ourselves, however, we’d say the following:

- Before an album comes out, Billboard’s daily bulletin and the Billboard.biz Web site can reach an audience of music business decision-makers—retail buyers, radio programmers and music supervisors for film, TV and videogames. If they work with one of the platforms on this list, chances are they read the magazine.
- The recently redesigned Billboard.com offers a way to directly reach music fans—4.3 million unique music fans in August. The site now includes charts that let users play every song and a greater focus on exclusive media—we recently featured video interviews with Will.i.am and Daughtry and premieres from Flo Rida and Rob Thomas. The site still also includes news and features aimed at a consumer audience, and stories often get picked up by other outlets, thanks to Billboard’s deal with Reuters.
- Did we mention that we also speak to the Spanish audience? The Billboard Latin Music Awards telecast is consistently among Telemundo’s highest-rated specials of the year, seen in more than 50 countries. Our BillboardEnEspanol.com, now hosted on Telemundo.com, has become a destination for fans of Latin music. And the TV show “Estudio Billboard” runs on the V-Me network.

Not that we’re bragging or anything.
**21 SINGLE PLAYED ON RADIO DISNEY**

Tuween-targeted network is on terrestrial, satellite and online

**WEEKLY AUDIENCE OF 5.6 MILLION**
The family-friendly network helped break Denni Lovato and expands the fan base of acts that broke first at other formats, like the Plain White T's. "They have a huge, very dedicated audience and can really move the meter," says Hollywood Records senior VP of promotion Justin Fontaine. Last year: 18

**22 RADIO DISNEY PERFORMANCE**

Targets young listeners largely ignored by radio

**WEEKLY AUDIENCE OF 5.6 MILLION**

Demi Lovato’s “Here We Go Again” album debuted at No. 1 on the Billboard 200 July 21 with sales of 108,000, helped by a July 18 Radio Disney premiere and interview with Erin D. star of the Disney Channel comedy series "Sonny With a Chance," and an earlier Radio Disney performance.

**COACHELLA MAIN-STAGE PERFORMANCE**

A marketing basis in the desert

(ABOUT 140,000 ATTENDIES IN 2009)

William Morris Endeavor's Kirk Sommer says a Coachella main-stage slot is arguably one of the "biggest platforms in North America" for a live performance. "It was a big post for us," the Killers agent says. "The band started in one of the development tents." Last year: 23

**25 VIDEO ON THE FRONT PAGE OF YOUTUBE**

Visuals ensure online exposure

**YOUTUBE HAS 97 MILLION UNIQUE VISITORS IN JULY**

While YouTube's front page seems to offer a random assortment of videos, Google's growing expertise in personalized user experience means that suggestions are tied to keywords from previously viewed and favorite videos—so videos should be tagged with relevant topics, genres and similar bands. Last year: 15

**26 PERFORMANCE ON MTV AWARDS SHOWS (VIDEO MUSIC AWARDS, MOVIE AWARDS, ETC.)**

Even losers can win if they play live

**AVERAGE VIEWERSHIP FOR TOP 100 MUSIC AWARDS: 5.3 MILLION**

Senior VP of music and talent Amy Doyle and VP of music and talent Joanna Bomberg book awards show performances. The week after Kings of Leon played "Use Somebody" May 31 at the MTV Movie Awards, downloads of the song doubled to 72,000.

**27 ALBUM DISPLAYED IN TARGET ENDCAP**

Retailer’s in-store bull’s-eye

**AUDIENCE N/A**

Start by getting in the Target circular—most acts featured in ads end up in the covered endcaps. And since the retailer's store typically carry only 750-1,500 different titles, most shoppers don't spend too much time looking through the music bins.

Last year: 33

**28 ALBUM/SINGLE LISTED ON 'WHAT WE'RE LISTENING TO' ON ITUNES**

The online version of in-store play

**ABOUT 100 MILLION ITUNES ACCOUNTS WITH CREDIT CARDS WORLDWIDE**

iTunes editors give valuable attention to favorite songs that may not get placement elsewhere at the store. Exposure is given to everything from superstar releases to beloved obscurities.

Last year: 48

**29 SYNCH PLACEMENT IN A HIGH-ROTATION CONVERSE TV AD**

Brand's ad approach stays open-minded

**AUDIENCE N/A**

Converse seeks music through every channel. "We've worked with artists we've found at young labels as well as social networks," chief marketing officer Geoff Cottrill says.

Last year: 10

**30 SECRETS TO ACADEMY AWARD NOMINATIONS**

Another shot at glory

Worn by Rae Dawn Chong at the 2009 Academy Awards, lime-green Crystal high-heels marked the end of the James Bond theme song "Quantum of Solace." For 2009, who and what wears at the Oscars is as important as who sings. While the major movie chains are still the main source of music placement, the biggest change is the diversification of the marketplace, and the integration of digital and social media into the equation. To help filmmakers, producers, and the industry at large, the 2009 Billboard presents "Secrets to Academy Awards Nominations: From New York to Hollywood." For your consideration.

**WEEKLY CIRCULATION OF 6 MILLION**

American Radio History offers a complete list of nominees, their films, Biograph's, visualizations, and more. www.americanradiohistory.com

**SEPTEMBER 26, 2009 | www.billboard.biz | 16**
30 VIDEOS ON YOUTUBE MOST VIEWED PAGE FOR MUSIC
Where music fans can see what other music fans are seeing
YOUTUBE HITS $2 BILLION IN VIEW COUNT
Videos with the most views make the page and in turn get even more views. Consider enabling the embed function so that other sites can post a video, take it viral and drive up numbers.

Last year: 11

31 ALBUM FEATURED AS AMAZON MP3 DAILY DEAL
Lowers prices, sell more
AMAZON MP3 DAILY DEAL WITH VISITORS IN JULY
Amazon absorbs the cost of this loss leader and even label executives don’t know what will be featured or when. “You don’t know what it is when it’s coming, and then it’s suddenly gone,” a major-label GM says. “It’s like a treasure hunt.”

Last year: 14

32 SYNCH PLACEMENT IN EA’S ‘MADDEN NFL’ VIDEOGAME
The tracks for the tackle
SALES OF MADDEN NFL 09
AUGUST 10, 2009 THROUGH JULY 6.5 MILLION COPIES

Nearly 78% of the music on “Madden” soundtracks comes from emerging artists, according to Electronic Arts’ Steve Schur. “We spend up to a year working directly with publishers, managers, major labels and independents of every size to find the music that matters,” he says.

Last year: 28

33 ALBUM DISPLAED IN BEST BUY ENDCAP
Good deals, great results
Now that Best Buy has moved CDs to the back or side of its stores, its endcaps no longer have the power they used to. But they remain one of the few pay-to-play retail vehicles and can still lift sales.

Last year: 64

34 SINGLE ADDED TO AN ITUNES EDITORIAL PLAYLIST
Editors build lists for all occasions
ABOUT 100 MILLION ITUNES ACCOUNTS WITH CREDIT

Co-pilot Worldwide
Artist: Amber Tamblyn’s inclusion of Little Dragon’s “Twice,” Yo La Tengo’s “Our Way to Fall” and Saul Williams’ “Grippo” on her Aug. 30 “Celebrity Playlist” probably helped explain why all three songs saw sharp percentage gains the next week. All still sold fewer than 1,000 each.

Last year: 13

35 COVER STORY IN ROLLING STONE
Ultimate imprimatur of mainstream success
DEMMY CIRCULATION OF 1.5 MILLION
While the magazine’s smaller size may have affected its visual impact, its cover remains the most coveted patch of ground in print journalism for the recording industry. Along with Hollywood starlets and politicians, the usual mix of hitmakers (Kings of Leon, Lady GaGa and Green Day) have all graced the cover this year.

Last year: 12

36 MENTION ON PERRY HILTON.COM
Celebrity gossip with his own label
2 MILLION VISITORS IN JULY
When Perry Hilton’s tastemaking reputation earned the gossip mogul his own Warner Imprint, Persevering Music, Hilton’s first signing, French singer Slimy, caught the blogger’s attention by e-mailing his cover of Britney Spears’ “Womanizer,” which Hilton calls “good, adult, quirky pop.”

Last year: 66

41 PERFORMANCE ON NBC’S ‘TODAY’
Playing the plaza can be perfect promotion
AVERAGE AUDIENCE OF 3.4 MILLION

Senior producer Melissa Lonner books the morning talk show’s summer concert series, as well as all the show’s entertainment. “Britain’s Got Talent” finalist Escala saw sales of its new self-titled album surge more than 10-fold to nearly 2,000 copies the week of its June 26 performance.

Last year: 21

42 MEDIUM ROTATION AT KIIS LOS ANGELES
‘On-Air With Ryan Seacrest’ and many more
AVERAGE WEEKLY AUDIENCE OF A MILLION LISTENERS
Spins on KIIS-FM can open other airplay doors. When T-Pain’s “Can’t Believe It,” which many mainstream top 40 outlets resisted, was put in medium rotation, “we saw an immediate increase in digital single sales in L.A. and it helped me cross the record to other rhythmic-leaning mainstream top 40 stations,” says Jive Label Group executive VP of promotion Joe Riccitiello.

43 COVER STORY IN ENTERTAINMENT WEEKLY
Multimedia magazine targets mainstream audience
AUGUST 7, 2009

Actors seeking song placements in “Grand Theft Auto” videogames should pitch music that fits the title’s setting, “The Real City / Vice City” was set in a Miami-like city circa 1985, for example, and featured a soundtrack straight out of “Miami Vice.”

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Artists who graced this cover include Jennifer Hudson, Adam Lambert and Eminem. An EW cover is typically viewed as a significant marketing effort for a new release, as was the case with Eminem’s My 30th cover, in conjunction with the release of his album “Relapse.”

38 ALBUM/SINGLE LISTED ON AMAZON’S MAIN MUSIC PAGE
Prime real estate
AMAZON.COM_HIT $1 MILLION UNIQUE VISITS IN JULY
As with most Amazon.com promotional vehicles, the online store controls what gets on the home page, but presenting them with the right marketing plan can increase the chances of getting there.

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The show’s influence extends far beyond its home market of southern California. “We’re broadcasting our messages to some key tastemakers who relay it to the masses,” says show host and KCRR music director Jason Bentley, who regularly fields calls from film and TV producers and directors seeking music for their projects.

49 IN-STORE PERFORMANCE AT LOS ANGELES MUSIC STORE AMOEBA Rock the racks

With the closures of Tower Records and the Virgin Megastore, the Amoeba in-store performance is the only game in town in Los Angeles. Performances at the indie store often provide PR opportunities beyond that day’s sales.

In late August, 150 people patiently lined up along Telegraph Avenue in Berkeley, Calif., and waited to see Jay Restard play a short set at Amoeba. “We had huge lines, and it was a really busy day,” says Grace Bartlett, who does marketing and PR for the store.

The store wasn’t the only beneficiary of the show. “We ended up ranking top 10 on all three Amoeba charts and L.A. was our top SoundScan market overall,” Restard also played shows at the store’s Los Angeles and San Francisco locations. “It was a great opportunity for fans to see Jay play an all-ages show in three of the coolest shopping environments in the nation,” says Matador Records national sales director Rusty Clarke.

In-store performances may seem quaint in the days of iTunes, but their importance and reach mean they shouldn’t be written off. “The digital stuff hasn’t really affected us,” says Kara Lane, who has booked the L.A. store for the past 11 years. “Our turnovers have been pretty consistent. The only place we’ve seen a decline is in the number of people coming to see DJ sets, but I think that’s part of a broader musical shift.”

Naomi Salazar, who books shows at the San Francisco Amoeba, says the benefit for bigger-name artists is the ability to connect with fans. “We offer a relatively intimate setting, and they often get to talk with fans after the show,” she says. “It’s also a great space to try out new versions of songs and experiments, since the shows are free, there isn’t so much pressure.”

Many of big-name artists have played Amoeba in recent years, Paul McCartney even released a disc of his Amoeba set, which has sold 22,000 copies, according to Nielsen SoundScan. So far, only one other act, TV on the Radio, has released a disc of its Amoeba set, that album has sold 5,100 copies. Lane says she’s working on pulling together “Live at Amoeba” compilation, which she hopes to release in late 2009 or early 2010.

Lane says big-name artists can also use the in-stores to create media events for themselves. “We did an event with Quinten Tarantino, where we had a signing in the store and sold packages with the ‘Inglourious Basterds’ soundtrack and tickets to the movie, and we had our own little red carpet,” she says. Elvis Costello played a double-header of Amoeba shows to promote his last album in May; he played a noon gig at the San Francisco store, then flew south for an evening show at the L.A. outlet.

But the boosts aren’t limited to bigger-name acts. “For smaller bands, it helps get their records in the stores and can impact the turnout at their local club shows,” Barlett says. “We also book the smaller shows when we know people will be in the store, so they can attract new audience members. And we advertise pretty heavily in both stores and in local papers.”

All three Amoeba locations post videos of some shows online, and the L.A. store has streamed concerts in real time. Shows are posted on Amoeba’s Web site and YouTube and then circulated on blogs, which can lead to increased sales. “After Sacramento [Calif.] band Agent Ribbons played and we posted a video on the site, they saw a big increase in online sales,” Barlett says.
**DRIVE BUZZ**

The following is a list of promotional platforms that our panel deemed were best at generating buzz and exposure for recording artists:

1. Synch placement in a high rotation TV ad for Apple on MTV.com’s “MTV Music Exclusive stream countdown”.
2. Synch placement on ABC’s “Grey’s Anatomy” single/album chart on iTunes top song of the week.
4. Performance on Saturday Night Live.
6. Single featured on the Coke FM “Gossip Girl”.
8. Album featured in iTunes’ new “Music Tuesday” email.
9. Video inclusion as free Discovery Download of the Week on iTunes.
10. Synch placement in a high rotation TV ad for Nirvana’s “Violet Hero.”
11. Video on the front page of YouTube.
12. Cover story in Rolling Stone.
13. Performance on Coachella main stage.
14. Video featured as free Music Video of the Week on iTunes.
15. Performance on one of MTV’s artist-lead playlists.
17. Performance on VH1’s “Saturday Night Live.”
18. Considered top 50 placement.
19. Interview on VH1.
20. Performance during NBA Finals.
22. Performance on VH1’s “Top 10 Countdown.”
23. Performance in an Amazon’s SMG AULIL’IIVIL.
24. Video on home page of MySpace.
25. Video on high level radio and TV.
26. Video on “Morning Edition”.
27. Video in print in several magazines.
28. Video on VH1’s “Top 10 Countdown.”

**51 SUPPORT SLOT FOR ARENA-LEVEL HEADLINER**

Arena opening slots put small bands in front of large audiences.

**AVERAGE VIEWERSHIP: 325,000**

CM1 aggregates CMT.com traffic, search results, radio and video viewing to determine the top 20. “It allows us to determine the true picture of how popular a video is at any particular time,” says senior VP of music strategy Jay Frank.

**52 VIDEO ON “CMT TOP 20 COUNCIL” VIEWER voting plays a factor in which videos make it to main stage.**

A show at the submarine punk emporium can help bands that favor eyeball and brooding lyrics reach their receptive fan base. Some in stores, like those associated with the “Twilight” series, have drawn thousands.

**53 INTEGRATED TOUR SPONSORSHIP WITH A CONSUMER PRODUCTS BRAND**

This tour brought you to a company that offers exposure.

**AUDIENCE/NIA**

Lady Antebellum made its first corporate partnership with the water filtration company Brita, which promoted the band at Brita.com. The act also became part of the company’s campaign to reduce bottled-water waste. MAC Presents president Marcie Allen proked the deal.

**54 IN-STORE PERFORMANCE AT HOT TOPIC**

Let’s go to the mall…

**AUDIENCE/NIA**

Labels should provide an advance list of new albums with songs that may work for an upcoming “Rock Band” release. “We’ll get into back-and-forth and say, ‘Maybe this track should be on the disc and release these for download,’ says MTV senior VP of electronic games and music Paul DeGooyer. Last year: 10.

**57 SYNCH PLACEMENT IN MTV’S “ROCK BAND” VIDEOGAME**

Fake plastic guitars can lead to real hits.

**SALES OF “ROCK BAND” 2 TOPPED IN DECEMBER**

74 MILLION UNIQUE VISITORS IN JULY

Staying on top of Amazon’s upcoming “theme” is crucial to being included in the promotions. Because so many consumers use Amazon for informational purposes in addition to shopping, getting info on an album on the site as early as possible is also key.

**58 ALBUM/SINGLE INCLUDED IN AN AMAZON SALE OR PROMOTION WHERE BARGAIN HUNTERS LOOK TO SAVE MILLIONS ON HUNDREDS OF UNIQUE VISITORS IN JULY**

Sales of Carolina Lin’s 2008 album “Coming to Terms” jumped 74% to more than 2,000 copies during the week that the set’s “Show Me What I’m Looking For” was the free single of the week at iTunes. The album was also that week’s top spiner on Billboard’s Heatseekers chart.

**61 SONG PLAYED OVER A HIT MOVIE’S OPENING CREDITS**

Setting the mood for a film can set a band up for success.

**AUDIENCE/NIA**

A film’s music supervisor is an obvious point of contact, but access to the artist’s head of music and the film’s producer. Cracking a big blockbuster can be a life changer, but independent film-makers might be more receptive, especially if tracks come cheap.

**PERFORMANCE ON “LOUNGE LOZAZOO MAIN STAGE”**

Lure audience away from beer tent, win new fans.

**DAILY ATTENDANCE OF ABOUT 75,000**

With growing stateside buzz leading into its main-stage afternoon performance at this year’s Lollapalooza, the U.K. dance-rock act Friendly Fires saw its “largest audience in the USA so far,” says the band’s booking agent Tom Windish, who estimates around 10,000-15,000 people saw the band.

**59 FEATURED AS A “ROCK BAND” DOWNLOADABLE SONG OF THE WEEK**

More fun than a politics piece.

**WEEKLY AUDIENCE OF NEARLY 14 MILLION LISTENERS**

“Morning Edition” host Steve Inskeep’s March 19 profile of folk singer/songwriter Elvis Perkins and his second album, “Elvis Perkins in Deadland,” helped lift sales of the set by 13%, from 2,000 copies, to 3,000 for the week that ended March 22.

**60 SINGLE OR VIDEO IN “FREE ON ITUNES” SECTION**

Free: a radical price that gets radical results.

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LATIN TOP 10

TV Remains The Most Important Means To Reach A Latin Music Audience BY LEILA COBO AND AYALA BEN-YEHUDA

The U.S. Latin music market largely stands apart from that of mainstream pop—in terms of language, the media used to promote releases and the relatively small size of the digital music market. We asked a panel of Latin music experts from a wide array of backgrounds (see below) to rank promotional platforms by their ability to drive sales and buzz. Here’s what they came up with.

SONG FEATURED AS A THEME FOR A TELENNOVELA

Daily repetition with a dose of drama AUDIENCE N/A

During the past 12 months, the U.S. Latin music market hasn’t seen an artist enjoy breakout sales due to a telenovela theme song placement. Still, labels compete fiercely to fill theme slots in hopes of boosting an artist’s album sales. EMi Mexico’s launch strategy for Belinda’s next album is timed around the summer debut of the Televisa drama “Camaleones,” which is eventually expected to air in the U.S. The Mexican pop singer stars in the show and recorded its theme song.

SONG FEATURED AS THE THEME FOR Tween-ORIENTED TELENNOVELA

Kids sing to kids on TV and in concert AUDIENCE N/A

“Reléchel” (“Lola... Érase una vez... y...”) is just one of the shows that spawned successful recording/merch/touring franchises using the show’s cast members. (RBD alone sold 10 million albums worldwide, according to label EMi, and even toured Romania.) Nickelodeon Latin America’s “Viva TKM” and Televisa’s “Somos Tú Y Yo” are also aiming for multplatform success.

SONG FEATURED AS ITUNES SINGLE OF THE WEEK

Exposes music to crossover audience ABOUT 40 MILLION ITUNES LISTENERS N/A

The few Spanish-language tracks that get picked have crossover potential and even names—Belanova, Jean, Hello Seahorse—that are easy to pronounce for English speakers. While iTunes provides great exposure, some acts see little sales benefit. One group that did benefit was Belanova. The week that the Mexican electro-pop band’s “One, Two, Three, GO!” was single of the week last year, sales of its album “Fantasia Pop” doubled to more than 1,000 copies.

TV AD CAMPAIGN FOR NEW ALBUM RELEASE

Spanish-language networks make a massive consumer connection AUDIENCE N/A

TV campaigns provide mass awareness in multiple markets—a powerful incentive in Latin music, which has access to fewer media outlets than mainstream pop. But veteran executive Guillermo Santiso says a glut of such campaigns has made them less effective. For best results, time a TV campaign only after the first single gains traction on radio and couple it with other marketing efforts. And target the campaign to specific markets with proven sales, thus bolstering the budget on a national network campaign.

SONG FEATURED AS THE THEME FOR TWEEN-ORIENTED TELENNOVELA

Kids sing to kids on TV and in concert AUDIENCE N/A

“The cast of “Camaleones”

INTERVIEW ON SYNDICATED MORNING SHOW PIOLIN POR LA MANANA

Popular radio host provides big stage 4 MILLION LISTENERS N/A

Popular radio host provides big stage AUDIENCE N/A

This spot campaign on the Univision network, which has stations in all major U.S. Latin markets, ensures exposure beyond airplay of a single but is prohibitively expensive. Instead of incurring such a major expense, labels increasingly look for spots through campaigns that bring together fans and stars—like meet-and-greets and private shows, which result in teasers and promos, sometimes for extended periods of time. The key promoters say, is to give fans access to the artists, resulting in a win-win situation for station and artist.

TV AD CAMPAIGN FOR NEW ALBUM RELEASE

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TV campaigns provide mass awareness in multiple markets—a powerful incentive in Latin music, which has access to fewer media outlets than mainstream pop. But veteran executive Guillermo Santiso says a glut of such campaigns has made them less effective. For best results, time a TV campaign only after the first single gains traction on radio and couple it with other marketing efforts. And target the campaign to specific markets with proven sales, instead of blowing the budget on a national network campaign.

SPOT CAMPAIGN PROMOTING NEW ALBUM UNIVISION RADIO NETWORK

Promotion of album or special events complements airplay of single AUDIENCE N/A

An album release on the Univision network is a key stop for marquee names (including President Barack Obama). Bookings for the show, which is broadcast in 26 states, are handled through Gerardo López, regional program director for the PIOLIN network and for the regional Mexican format, but first point of contact for those pitching is the show’s network administrator, Luis Sandoval.

TELEVISION PERFORMANCE AT A LATIN AWARDS SHOW

Show promos, red carpet plus performance translate to huge return AVERAGE VIEWERSHIP OF 5.8 MILLION FOR THE 2008 LATIN GRAMMY AWARDS

Labels like to tie album and single releases to award shows, which could spark a ‘Premios Lo Nuestro,’ the Latin Grammys, Premios Juventud or the Billboard Latin Music Awards. The shows typically generate revenue for their respective networks and act to get international exposure from broadcast abroad and coverage from multiple media outlets. Most recently, Ricardo Arjona boosted tour ticket sales with an appearance on Premios Juventud. Pitch creative musical numbers to producers Cisco Sotres (for all Univision shows) and Tony Mijena (for Billboard).

PROMOTION ON ITUNES HOME PAGE

Catches buyers who may not be browsing for Latin music ABOUT 400 MILLION ITUNES ACCOUNTS 45% CREDIT CARDS WERE USED

Latin titles are submitted for home-page placement by the staff at Itunes Latino. Thanks to concurrent placement on the main home page, the music page. Latin page and Itunes newsletter, nearly 18% of the first-week sales of Juanes’ album “La Vida...Es Un Ratico” were digital.

ARTIST ENDORSEMENT DEAL WITH LEADING CONSUMER PRODUCTS BRAND

Incredibly crucial in times of economic turmoil marketing budgets AUDIENCE N/A

Branding deals are still relatively new for Latin artists, although they now involve hitmakers like Camila (Energizer, Verizon Wireless) and emerging acts like Kany Garcia (Dove) and Cucu Diamantes (Dr Pepper). But some Latin labels have set up dedicated departments to approach ad agencies in advance of album releases.

PERFORMANCE ON COACHELLA’S Main Stage

Desert heat can lead to chart host ABOUT 165,000 ATTENDEES AT COACHELLA 2009

Get Paul Tollett’s ear,” says Thomas Cookman of the Coachella founder. Cookman, who manages Manu Chao in the United States, also says Chao’s booking agent Tom Chuauncey “has a great track record for the festival.” The festival saw the timing of Chao’s 2007 set, right before Rage Against the Machine’s, was key in exposing him to like-minded fans—and not getting lost among the dozens of acts playing.

LATIN SURVEY PANEL

We asked 10 industry experts to determine the best ways to promote Latin music in the United States.

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JOSE PEPE’ SERRANO
PRESIDENT, LATIN POWER MUSIC

MARCIE STEFAN
LABEL MANAGER, WARNER MUSIC LATINA

METHODLOGY: We surveyed 10 industry experts to determine how labels can promote Latin music in the United States. Experts were stratified by region and expertise to ensure a broad representation. The survey was conducted in June 2009 by www.americanradiohistory.com


"Wild at Heart," from Nashville-based vocal group Gloriana’s 2009 self-titled debut, bowed on Billboard’s Hot Country Songs chart at No. 55 Feb. 7 and peaked at No. 15 on the Aug. 15 list. During that period, track sales soared 270% from roughly 1,000 copies the week that ended Feb. 22 to a peak of about 29,000 the week ending Aug. 9. Last year: 54


If There’s Only One U.K. TV Show To Book, Make It ‘The X Factor’! BY ANDRE PAINE

LONDON—It’s the show that launched Leona Lewis to worldwide stardom, but it’s a promotional opportunity that extends beyond up-and-comers. A guest appearance on “The X Factor” is now an essential part of any major act’s U.K. campaign.

According to the Broadcasters’ Audience Research Board, the music talent show—produced by Talkback Thames and the Syco division of Simon Cowell’s Syco partnership with Sony Music Entertainment—had two of the top five rated U.K. TV broadcasts in 2008. The Dec. 13 finale, which saw singer Alexandra Burke triumph over boy band JLS, had ratings of 14.1 million for terrestrial channel TV1.

“Given the size and impact of ‘The X Factor,’ it is generally worth a stand-alone trip from the U.S. for the right artists,” says John Fleckenstein, New York-based senior VP of international at RCA label Group, who booked Briney Spears during last year’s season. “This is extremely rare these days—not many international shows can command that level of investment on their own.”

Spears’ Nov. 29, 2008 performance was heavily billed as a world exclusive and helped send “Circus” (live) to No. 4 a week later on first-week sales of 76,000, according to the Official Charts Co. (OCC)—a notable increase on the 48,000 first-week tally of “Blackout” in October 2007.

“It’s the one show that all artists should want to be on,” says Tina O’Connor, “X Factor” celebrity producer for Talkback Thames. O’Connor explains that she books acts depending on “their music, how big they are and how exciting they are performance-wise.”

Artists need to be available to perform live on Sunday evening during the results show, mentoring sessions—which Spears skipped, albeit Mariah Carey and Take That coached contestants through covers of their hits for themed editions—are filmed on a designated day the week before the show airs.

O’Connor begins management/label meetings in March to discuss artist appearances on the live performance shows, which start in October, two months into the show’s run and after audition rounds. Robbie Williams is confirmed for 2009, with Rihanna, Whitney Houston and Madonna also rumored to appear.

Kevin McCabe, VP of promotions and press at EMI’s Parlophone Records, has met with O’Connor and hopes to see “X Factor” fan Lily Allen on this season’s run. Parlophone signed Kylie Minogue previously performed “Wow,” the second single from her album “X,” on the 2007 finale. “It really did give us a shot in the arm when we needed it,” McCabe says.

The show features major international pop/R&B acts, and O’Connor is happy to receive direct approaches from America. Noting that the producers’ focus on “delivering the best show possible” means there isn’t any favoritism toward Sony acts, Fleckenstein says the show’s U.K. exclusivity requirement is “almost always worth it.”

Indeed, the impact of an appearance would be difficult to match even with multiple promo slots elsewhere. After Beyoncé’s appearance dueting with Burke on the 2008 finale, her song “Listen” jumped 60-8 on the singles chart (29,000 in sales, according to the OCC), “If I Were a Boy” rose 9 4-57,000), and “Single Ladies (Put a Ring on It)” climbed 24-20 (15,000). On the album chart, “I Am... Sasha Fierce” (RCA) had the biggest sales increase that week, moving 24-9 on sales of 102,500.

“It has the ability to marry celebrity and musical ability into an incredibly compelling cocktail for sales. Beyoncé’s appearance is the perfect example,” Fleckenstein says. “For the right artist, when we book the show is often a factor of when we release our album in the market. That alone speaks volumes of its importance and dominance.”

Even artists that don’t appear on the show can receive a huge boost if contestants cover one of their songs. Cowell chose Leonard Cohen’s “Hallelujah” for the 2008 winner’s song, and Burke’s recording has sold 1.1 million copies, according to the OCC.

Rak Sangivi, managing director at Sony/ATV Music Publishing (U.K.), says Cowell’s selection of the Sony/ATV copyright was a “lovely surprise,” adding that there have also been “favorable noises about a number of our writers and a number of our songs” for Burke’s debut album, due this fall.

And, indeed, one of the best ways to guarantee an “X Factor” appearance is by graduating from its ranks. Lewis’ second album, “Echo,” is due Nov. 16, and it’s likely she and Burke will return to the show. JLS is hoping to get a chance to perform its second single, “Everybody in Love” (Epic, Nov. 2), following a U.K. No. 1 with its debut, “Beat Again.”

“It was a fantastic platform for us. We’d love to go back and show our gratitude,” JLS member Jonathan “JB” Gill says.

It’s also a big show in several other countries—the format has been sold around the world since its U.K. launch in 2004. As with “American Idol,” Cowell is at the center of the show as a judge and executive producer—although in the case of “The X Factor” it’s also his creation. Max Clifford, Cowell’s personal spokesman, says the executive has “shown that he’s got the Midas touch.”

‘X’ MARKS THE SPOT

‘It really did give us a shot in the arm when we needed it.’

KEVIN MCCABE, PARLOPHONE RECORDS

www.americanradiohistory.com
U.K. TOP 10

How To Give Your Acts Their Own X Factor In The U.K.

GUEST PERFORMANCE ON ITV’S “THE X FACTOR”
Simon Cowell’s ratings-buster hits the top
GUEST PERFORMANCE ON ITV’S “THE X FACTOR”
Simon Cowell’s ratings-buster hits the top
Sixth season launching on Sept. 22; attracted almost 10 million viewers.

In its sixth season, “The X Factor” (see story, opposite page) knocks Apple off the top spot, with its prime-time positioning boosting bookings. Tina O’Connor to regularly attract major names as guest performers. The actual performance doesn’t represent the only chance for exposure, however—artists benefit from online, TV and press buildup surrounding the show, which is also carried in Ireland on the TV3 channel.

SYNCH IN A HIGH-ROTATION TV AD FOR APPLE
Apple ads still bear fruits

Campaigns that are across the board, including TV, audiences of more than 10 million.

The connection to No. 2 reflects the fact that none of Apple’s U.K. ad placements during the past 12 months quite matched the impact of previous high-profile synchs—like Feist’s “1234” (Universal)—but it remains the No. 1 TV commercial spot. Following use in a fall 2008 Apple iPod Touch global ad, Danish band the Asteroids Galaxy Tour amassed worldwide downloads sales of more than 240,000 for “Around the Bend” (Small Giants Records), according to its London-based management IE Music, and has since scored a string of other placements. Apple’s music placements are chosen in the United States, but European programmers make recommendations.

ADDED TO PLAYLIST ON BBC RADIO 1
The Beeb’s evergreen top 40 network

The U.K.’s dominant music download platform

Apple doesn’t say much about the selection process for its iTunes Dopplers. But while the front-page slot drops one place to No. 6, it remains worth targeting. Its “what we’re listening to” feature draws attention to the mainstream radio—recently including U.K. alt-rock band the XX and U.S. Christian rock act the Outsiders—while exposing obscure catalog items. Apple reps assigned to leading labels deal with content suggestions, while smaller indie pitches directly to the U.K. (iTunes) team.

PERFORMANCE ON BBC1’S “FRIDAY NIGHT WITH JONATHAN ROSS”
A rise from No. 10 for the BBC’s most watched TV chat show

A new entry on the list, Q has an average circulation of 100,172 (according to the Audit Bureau of Circulation), making it Britain’s biggest-selling music monthly despite an 11.5% sales drop from 2008. Big names were enhanced for front-page treatment: The Killers, U2, Green Day and Lily Allen are among the recent stars featured on the Bauer Media-owned magazine’s cover. Cross-promotion through Q’s own digital TV and radio outlets, QTheMusic.com and its annual Q Awards can further raise a cover star’s profile; any contentious quotes included in an artist feature are often picked up by mainstream U.K. press.

ADDED TO PLAYLIST ON BBC RADIO 2
The adult-oriented network remains Britain’s favorite

Another 11 million+ weekly listeners (Q2).

The audience for Radio 2 dropped slightly in the second quarter down to 13.42 million, according to ratings company RAJR; it also falls from No. 4 on this list. But it’s still the country’s most popular music station. With a 35-plus target demographic, music programming very toward adult pop, with the 30-track playlist set at a weekly meeting of individual producers chaired by head of music Jeff Smith.

COVER STORY IN Q
Still read after all these years

Q’s own digital TV and radio outlets, QTheMusic.com and its annual Q Awards can further raise a cover star’s profile; any contentious quotes included in an artist feature are often picked up by mainstream U.K. press.

U.K. SALES AND BUZZ

DRIVING SALES
1. Performance On ITV’s “The X Factor”
2. Have song covered on ITV’s “The X Factor”
3. Synch placement in a high-rotation TV ad for Apple

DRIVING BUZZ
1. Performance on ITV’s “The X Factor”
2. Synch placement in a high-rotation TV ad for Apple
3. Added to playlist on BBC Radio 1
4. Added to playlist on BBC Radio 2
5. Performance on BBC 1’s “Friday Night With Jonathan Ross”
6. Have song covered on ITV’s “The X Factor”

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www.americanradiohistory.com
DIGITAL MAKES INROADS IN JAPAN

Mobile/Online Marketing Begins To Challenge TV's Dominance BY ROB SCHWARTZ

While TV remains the most powerful means to promote music in Japan, it now faces greater competition for consumer attention from mobile and online platforms. “In general, TV, including drama and commercials, are still the most important venues for promotion,” says Hiro Tanaka, executive VP of international labels at Sony Music Entertainment Japan, adding that music shows like “Music Station,” “Meza-mashi” and “Tokudane” are also key promotional vehicles. “But it’s not that simple anymore.” Tanaka says. “One can’t always be assured success with TV promotion. It only works if the timing and situation are right.” This viewpoint has been gaining traction in the Japanese music industry. “TV appearances themselves no longer mean you will have a hit or even good sales,” says Hana Hata, director of the international Rhizone division at Warner Music Japan. “The overall placement of a track or album and an overall marketing strategy is more important these days.”

TV performances and synch deals still move the needle significantly for many acts. The mainstream music showcase “Music Station” lent a sizable boost to emerging act Bigbang’s single “Gara Gara Go.” Bigbang performed on the show July 17 and has sold 80,000 physical copies, according to Universal Music Japan. Green Day’s performance of “Know Your Enemy” on “Music Station” at the end of May, part of a broader marketing push, helped lift the band’s “21st Century Breakdown” to the top of the SoundScan album chart in May, first for the act. And Yuka Hara’s single “Yume Wo Arigatou” reached No. 1 on the Billboard Japan Hot 100 in August, after it was featured as the theme song for the TV drama “Akahana No Sensu.”

‘TV appearances themselves no longer mean you will have a hit or even good sales.’
—HANA TABATA, WARNER MUSIC JAPAN

Moreover, Warner Music Japan managed the unlikely feat of using digital promotion to break American R&B singer Tynisha Keli in Japan before she had made a name for herself in the United States. Warner debuted Keli’s music one track at a time exclusively through mobile music service Music.jp, which in turn promoted her heavily on its landing page. Warner also translated Keli’s blog into Japanese. Her track “I Wish You Loved Me” has surpassed 200,000 digital copies, according to Warner. “Tynisha Keli is a good example of digital promotion being used effectively,” Warner’s Tabata says.

JAPAN SURVEY PANEL

These 10 industry experts picked the best ways to promote music in Japan.

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HIROYOSHI YAMAZAKI
CORPORATE OFFICER, RECOCHOKU recococho.co.jp
THEME SONG IN A PRIME-TIME TV DRAMA

Highly coveted slots can make hits

AVERAGE VIEWERSHIP OF
$15 MILLION PER SHOW

The use of theme songs by Japanese prime-time dramas greatly raises the public profile of a song and provides credibility to the program by linking it to a famous artist’s name. That means unknown indie acts need not apply. Leading this summer’s crop of theme-song sales winners was rock band B’z, whose track “Ichibu to Zenbu” was featured as the theme to the Fuji TV drama “Buzzer Beat.” The song topped the SoundScan Japan singles charts for three weeks in August and has sold 241,000 copies.

PERFORMANCE ON TV ASHAI’S “MUSIC STATION”

“Top of the Pops” in Japanese

AVERAGE VIEWERSHIP OF
$10.5 MILLION

A staple of Japanese prime-time TV since its 1988 debut, “Music Station” is a one-hour pop-music show that airs nationwide Friday nights. It features live performances and interviews with chart-topping acts, chart info and other segments. “Music Station” leans heavily toward hitmakers, featuring domestic acts like Exile, Mr. Children, and BoA, as well as such international superstars as Beyoncé, Mariah Carey and U2.

PERFORMANCE ON FUJI TV’S “SMAP × SMAP”

Variety show hosted by namesake pop group

AVERAGE VIEWERSHIP OF
$26 MILLION

On the air since 1996, the singular variety show “SMAP × SMAP” is hosted by SMAP, the most popular Japanese music act to emerge in the last 15 years. The show, which airs Monday nights, mixes all manner of entertainment from music and dancing to comedy, skits and even cooking. Due to the star power of its host, the show scores guests typically unattainable to the competition, like Michael Jackson, who turned up for a surprise appearance in 2006.

SONG USED IN AN ASAHI BREWERIES TV COMMERCIAL

Shifting auds with songs

AUDIENCE N/A

The venerable Japanese beer brand incorporates a mix of J-pop and Western music into its TV spots. At Otsuka appeared in a series of ads that also used her track “Bye Bye,” and Ryuichi Sakamoto contributed piano to a soft drink spot in March. The company has also run spots this year featuring Queen’s “I Was Born to Love You” and Oasis’ “Whatever.”

SONG USED IN TV COMMERCIAL FOR NISSAN MOTOR

Automaker wields marketing muscle

AUDIENCE N/A

Part of the appeal of a synch deal with a Japanese carmaker is that its ads rarely feature voice-overs and rely on any narrative structure, both of which serve to focus attention on the featured song. One of the tracks Nissan used this year was “Konya Ha Boogie Back” by the indie soul group Tokyo No. 1 Soul Set and the female hip-hop duo HataNa. Despite the less commercial nature of these acts, the track peaked at No. 46 on the Billboard Japan Hot 100.

PERFORMANCE ON MUSIC CHAMP

“HEY HEY HEY MUSIC CHAMP”

Music mixed with laughs

AVERAGE VIEWERSHIP IN 2009 UP TO 18 MILLION

Hosted by the star-studded comedy duo RHYTHM & HUSKIES—Hitomi Matsumoto and Masatoshi Hamada—“Hey Hey Hey Music Champ” features artist interviews and live performances, focusing primarily on the biggest J-pop hitmakers. Recent guests include Juji, Glay, Koubekuko and Ayumi Hamasaki.

INTERVIEW/NEWS SPOT ON FUJI TV’S “TOKUDANE!”

Greet the morning with a song

AVERAGE VIEWERSHIP IN 2009 OF 11.4 MILLION

Announcing TV fixture since 1999, the news/variety show “Tokudane!” provides recording artists with one of the most coveted slots on Japanese TV. The program also highlights new CD releases every Friday.

SALES OF JAPAN MUSIC CAN SURPASS $1 BILLION

In 2009, Japan’s music sales topped $1 billion, which is a testament to the purity of Japanese pop. The country leads the world in selling its music domestically via CD sales. Only in Japan, for instance, can you buy a $1 CD that includes one of the top 100 acts. Individual sales and streaming are not yet widely used in Japan. Online and company estimates

September 26, 2009
When Blink-182 announced in mid-May that it would reunite after a five-year hiatus for a summer tour, the band needed a sponsorship that could offset ticket prices. And with the help of promoter Live Nation, Blink-182 partnered with State Farm Insurance to develop a promotion campaign that also gave fans something to talk about.

The centerpiece of State Farm’s promotion was a giveaway of Travis Barker’s 1966 candy apple red Cadillac Coupe de Ville, and it advertised the contest on social networks and music-related websites, with an eye to encourage people to go online and purchase tickets, “says Live Nation alliances senior account director David Gutknecht, who helped broker the deal. State Farm’s support also made possible the $20 al-lawn ticket price for the majority of the band’s North American amphitheater concerts.

“Blink-182 came to us and said, ‘We’d like to be there for our fans this year when they may not have quite as much money,’ “ says Todd Fischer, manager of national sponsorships at State Farm. “So we helped them be able to subsidize ticket cost.”

Along the way, the sponsorship also helped forge a closer connection between Blink-182 and its fans. The idea was to give fans a chance to win a personal item from a band member, and State Farm showed off the car at concerts in a branded area.

“When the opportunity arose, I was like, ‘I need to give away something that’s jamming, special and unique and will make some kid trip.’ “ Barker says during an online promo video for the contest. “If I went to a Police concert or a Run-D.M.C. concert when I was a kid and had a chance to get their car, I wouldn’t expect the something out of a lot. It would be the next level.”

Gutknecht believes the Blink-182/State Farm sponsorship was one of the more creative deals of the summer, because it avoided using standard venue signage and events to offer a more personal experience. “The band offering a personal asset is taking this State Farm promotion to the next level of shortening the space between the band and their fans.” he says. “Anyone can give away meet-and-greets and signed posters and guitars.”

Live Nation and State Farm approached Blink-182 with the idea of doing an auto-themed campaign for the summer trek, and as conversations progressed Barker agreed to offer his Cadillac as the focal point of the contest. Fischer says the band’s personal interest in the sponsorship helped raise its effectiveness. “It turns it from a sponsorship to a partnership, which I think comes through in this,” he says. “Not only did we have shared objectives in what we wanted to offer consumers, but at the same time, when the band is engaged in the promotion they’re much more receptive to creative ideas.”

With about two weeks left in the promotion at press time (the contest ends Sept. 21), approximately 47,000 people entered the sweeps, according to Fischer. Fans were encouraged to enter at State Farm-branded areas at concerts, where they could take their picture with the Cadillac and receive key chains, with online registration information at ThereTown.com/blink182. Barker will personally hand over the keys to the winner onstage at the band’s Oct. 6 show at the Verizon Wireless Amphitheatre in Charlotte, N.C. The winner will be chosen by a random drawing. “They’re actually up onstage during one of our concerts in front of 20,000-plus people to receive the car keys,” Fischer says. “That’s a testament to Blink-182’s commitment to this partnership and the program.”

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**Tour Sponsorship**

**Blink-182’s State Farm Deal Ensured Talk About Shows**

BY MITCHELL PETERS

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**Artist Inclusion in Vanity Fair’s Annual Music Issue**

Still not won a table at Monkey Bar

**Monthly Circulation**

3.2 Million

Contributing editor Lisa Robinson writes the Hot Tracks music column, artist profiles (including September’s Michael Jackson cover) and annual music portfolios. Last year’s tribute in celebration of Motown’s 50th anniversary was preceded in 2007 by a folk music spotlight.

**Album Displayed at Hot Topic**

Merch sales will help secure album slot

**Monthly Sales**

3,578

Labels buy into these deals, but successful ones are usually armed with a story about why an album will sell. If a band’s T-shirts and hoodies are flying off Hot Topic’s racks, chances are its albums will get display space.

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**Performance on NBC’s ‘World Cafe’**

An eclectic mix of music syndicated nationally

**Weekly Audience**

400,000

A two-hour triple A radio weekday afternoon show hosted by pioneering Philadelphia FM rock jock David Dye. Black Joe Lewis & the Honeybears’ album “Tell Me What Your Name Is!” experienced a 74% sales increase this week, that ended Aug. 30, selling 1,100, copies, following the band’s Aug. 24 “World Cafe” performance.

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**Video on CMT’s ‘Power Picks’**

Two songs enter, one song leaves

**Weekly Audience**

152,000

CMT’s “Power Picks” videos are chosen by various factors, including when clips were last played and success on previous shows, and are ordered by VP of music strategy Jay Frank. The selections then go to head-to-head voting by fans.

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**Performer on Bonnaroo **

Big names come out to Manchester, Tenn.

**The 120-plus-act festival draws daily attendance of about 75,000**

Headliner met headliner on Bonnaroo 2009’s final evening (June 14) as Bruce Springsteen joined Phish, performing songs “Mustang Sally,” “Bobby Jean” and “Glory Days,” leading to a massive crowd singalong. Music site and blog chatter went wild for the next few days.
CHINA TOP FIVE

Live And Digital Opportunities Are Emerging In The Piracy-Ravaged Chinese Music Market

BY JONATHAN LANCRETH

Rampant piracy and a lack of transparency have long complicated efforts by record labels to do business in China. Still, for those willing to be flexible and patient, the Middle Kingdom could still prove to be a useful laboratory for new business models.

Relative to its potential, China’s music market remains microscopic. Recorded-music sales totaled just $82 million in 2008, up 8% from a year earlier, according to IFPI data. But digital sales, which accounted for 62% of total music sales, provided a glimmer of hope, having surged 45% last year to $50.4 million.

Ed Peto, founder of the music business consultancy Outindustry in Beijing, believes artists must adopt a 360-degree approach to China. The man on the ground for the Beggars Group of labels, Peto works to tap a network of promoters, critics, DJs and Web entrepreneurs to position acts aiming to connect with Chinese music fans. Asked to identify the best means to promote music in China, Peto cautions that no single platform he likes would suffice, given the China market’s fast pace: “The menu could change at any minute,” he says.

AND A BILLING AT BEIJING’S PREMIERE LIVE MUSIC EVENT, THE MODERN SKY MUSIC FESTIVAL

Founded in 2007 by Modern Sky record label boss Shen LiHui, past festival headliners included U.S. rockers Yeah Yeah Yeahs and local heroes Carsick Cars. This year’s event will be held Oct. 4-7 at Beijing’s Chaoyang Park and will feature a roster including British Sea Power, the Buzzcocks, the Futureheads and Shonen Knife. Peto says Modern Sky is better organized than previous Chinese rock festivals, boasting sponsorship support, a wider range of bands and a more professional staff. “It’s not perfect, but it’s a really significant step up,” he says. Peto also suggests licensing a record to a local label first then using the fear to promote it. And don’t go shouting about politics like Björk did about Tibet in 2008. “That incident did a disservice to everyone working hard for incremental change in music in China,” he says. “It is getting better, but she set things back five years.”

LIKE AN INTERN TO START A DISCUSSION THREAD ABOUT A SINGLE OR ALBUM ON DOUBAN.COM

Douban.com is the most transparent, frank, witty and active collection of critical writing about music, books and films in the Chinese blogosphere. Knowledgeable music editor Xi Bo is also the guitarist for one of the capital’s top bands, the post-folk punk quartet P.K.14. Peto says 80% of the traffic to Outindustry’s online music community/record label site microMU comes from Douban. “It is the light at the end of the tunnel,” he says. “It’s what MySpace China wishes it could be.”

MAKE FRIENDS WITH KELLY ‘ZHAZHA’ CHA

Cha is an influential TV/radio host educated partly in the United States whose shows on Hunan Satellite Television (“Midnight Mindtwist”), China Radio International’s Easy FM and the video channel of popular Web portal Sina.com (“The ZhaZha Club Show”) expose fans to imported music by playing songs and discussing lyrics in English and Chinese. “She’s like a champion for Western music across a number of platforms in China,” Peto says.

LICENSE MUSIC TO R2G

R2G is a Beijing-based online music distribution platform whose custom-built software detects illegal electronic listings of songs, then uses documentation of those postings (if necessary) to negotiate legitimate royalty payments for future downloads from offending Web sites. Privately owned R2G takes a cut of the payments and thus far appears to have survived China’s Wild West environment by focusing on songs downloaded and used as ringtones and ringback tones by the nation’s 430 million cell phone subscribers. Peto calls R2G “the most transparent and Western-friendly of the music distribution sites in China.”

UPLOAD A VIDEO TO YOKU

Yoku is China’s largest online video portal. As with YouTube, a channel can be set up for free, pages customized and videos uploaded. “It is definitely worth adding Chinese and English content,” Peto says. “Lyrics are very important to Chinese people, and having the translation there really adds value as the video also becomes an educational tool.” By posting a video, Chinese music fans can better appreciate a band’s overall presentation, he says, noting that “where your music might not be particularly culturally applicable, your video might pique interest, be plucked from obscurity by the editorial team or community and hit a feature page.”
CASE STUDY
ENDCAPS VS. CIRCULARS

Big-Box Retailers Shift Music Sales Strategies
By Ed Christman

The continued plunge in CD sales has forced Wal-Mart, Target and Best Buy to respond in different ways, with important implications for their highly prized endcaps and weekly circulars.

Among weak physical music sales, iTunes surpassed Wal-Mart last year as the largest U.S. music account, according to Billboard estimates (Billboard, May 9). But Wal-Mart, Best Buy and Target remained significant players, coming in second, third and fourth, respectively, in terms of market share.

Much of Best Buy's and Target's influence as music retailers has been tied to their weekly Sunday circulars, which have long been among the most powerful tools that labels had to reach potential music buyers. By contrast, Wal-Mart largely shunned circulars, leaving product placement in its stores, particularly in its endcaps, as the primary means through which to attract the attention of shoppers.

Despite the turmoil in music sales, Target has kept its SKU count steady and has even stepped up music marketing efforts, including a more aggressive pursuit of artist exclusives. Still, its stores retain the smallest music footprint of the major physical retail accounts.

By contrast, Best Buy has taken a very different tack, shrinking the space dedicated to music, giving CDs less prominent placement to the back and side of its stores and even scaling back the real estate it devotes to music in its once-mighty weekly circular, using smaller mini-cuts—pictures of album covers—and placing them further back in the insert.

With the changes at Best Buy, label executives say they've come to value the Target circular more, particularly in genres that appeal to young female customers. But both circulars have been hurt by the continued erosion in U.S. Sunday newspaper circulation.

Meanwhile, although Wal-Mart has scaled back its SKU count, labels are paying more attention to the retailer and its endcaps than ever before, given the 130 million consumers who shop at its U.S. stores every week. But as its status rises among sales-hungry labels, Wal-Mart is looking beyond just product placement and price points to move CDs.

"The push to Wal-Mart has become a lot larger than buying real estate in their stores," says the GM of one indie label. In order to get Wal-Mart behind an album, the chain's buyers "are interested in putting together an overall campaign which exists in their stores and want to know about the marketing campaign outside their stores. They want labels to pitch them on their entire marketing package."

That package may require coming up with an exclusive—not necessarily an exclusive CD release but rather other in-store performances that can be posted at WalMart.com and broadcast on the in-store video network.

Do label executives prefer the Wal-Mart endcap or the Best Buy and Target circulars? Naturally, label executives say they still want both.

But if push comes to shove, the answer largely depends on the genre and which demographic that an act appeals to. Country artists want to be in a prime in-store position in Wal-Mart. Pop or tween acts appealing to a young female consumer want to be in the Target circular. And hard rock or rap acts want to be in the Best Buy circular.

Still, Do label executives say they don't think it does much to promote album sales, perhaps because of the sheer number of tracks available for free and the possibility that they attract more freeloaders than fans looking to discover new music.

The best times to perform in Coachella's tent are between 1 p.m. and 4 p.m. "People want to get out of the sun," says High Road Touring's Matt Hickey says—and after 5 p.m., before people see the headliners.

The dance scene during the closing credits of "Slumdog Millionaire" has even stepped up music marketing efforts, particularly in its U.S. market-

ENDCAPS VS. CIRCULARS

big box retailers shift music sales strategies

by ed christman

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The New England chain is ready to set up performances in any of its stores, but most labels concentrate on getting their bands into the Norwood store in Boston. Recent performances include Bumming Spear, the Lemonheads, Indigo Girls, Travis and the Ting Tings.

**PERFORMANCE AT COUNTRY MUSIC ASSN. FESTIVAL'S MAIN STAGE**

Showcase for country's top acts

DAILY ATTENDANCE OF ABOUT $6,000

Artists who are interested in performing at the four-day music festival in Nashville should submit a pitch to stages@cmaworld.com. Most of the festival's stages are booked by a committee of music agents who review the e-mail submissions.

**MYSPACE**

Site Helps Launch A Band's Career

BY ANTHONY ERNING

When the Baltimore-based pop punk band All Time Low formed in 2003, while still in high school, it had a handful of cover songs, a MySpace page and no label. Six years later, the group graduated high school, signed to Hopeless Records and recorded three albums. But it still has that MySpace page.

"There are plenty of unsigned bands that literally became huge online buzz bands because of MySpace, and MySpace would reach out and give those bands a chance and opportunity," lead singer/guitarist Alex Gaskarth says. "That can be seen with MySpace bands like Fall Out Boy, the All-American Rejects, Jimmy Eat World and New Found Glory."  

He should know. All Time Low's third album, "Nothing Personal," debuted in July at No. 4 on the Billboard 200 and continued charting for nine weeks. It has sold more than 135,000 copies, both physical and digital, according to Nielsen SoundScan. MySpace Music supported the release by first streaming the single "Damned If I Do Ya, Damned If I Don't" three weeks before the album's release, hosted three Secret Shows in three cities in 24 hours (July 7 at MySpace First and aired footage from the performances July 20 on the MySpace Music Feed.

While MySpace Music can't provide this level of support for every artist on the site, the decision to do so goes far beyond just promoting what labels ask for. Unlike other promotional platforms that are purely one-way in nature—such as a TV synch placement or a performance at the mall—MySpace gives fans the ability to take an active role.

For example, MySpace Music users can add music from their favorite artists to their profile playlists, where other friends can discover it. They can send links to MySpace Music album pages, where the full album can be streamed. The more the word-of-mouth grows, the more likely it is that MySpace will notice this activity and respond with a covered front-page feature.

"I want to pay attention to the pulse of the network and respond to that programmatically," MySpace Music president Courtney Holt says. "Things that are active and bubbling up are going to start getting spotlighted because the network is demanding it."  

All Time Low first got the attention of MySpace after the band premiered its second album—"So Wrong, It's Right"—on the service in 2007. While Holt wouldn't provide specific figures, he said traffic to the band's site and music streams skyrocketed as a result of the promotion, indicating that the music was resonating with MySpace users and led to the company adding additional levels of support.

This included placing songs on MySpace Music's front-page featured music section and linking to featured playlists containing All Time Low's music, which ultimately led to discussions that resulted in the Secret Shows performances around the latest album.

All Time Low's Gaskarth stops short of giving MySpace full credit for the band's success, but says it's responsible for directing new fans to its Web site on a regular basis.

"It's been huge for us," he says. "I can't say if it would have hurt us if MySpace wasn't around, but it definitely didn't hurt that it was."
MOBILIZE YOUR MUSIC!

KEYNOTES:

PETE WENTZ of Fall Out Boy

ALAN BRENNER SVP of BlackBerry Platforms Research In Motion

ROB HYATT Executive Director of Premium Content AT&T &

ED RUTH Director of Strategic Business Development & Partner Management Verizon

CONFERENCE HIGHLIGHTS:

- Network With Mobile & Music Industry Power Players During “Corporate Speed Dating” and Roundtable Discussions
- Find Out About New Killer Mobile Music Apps & Learn How To Monetize Them
- Learn How To Create Custom Apps For Musicians From Key Developers
- Explore How Artists, Promoters and Managers Are Using Mobile To Promote & Profit In New Ways

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Patty Loveless Returns
With New Acoustic Set

Patty Loveless' 2001 bluegrass album “Mountain Soul” holds a special place in her heart. Influenced by the music she grew up with in rural Kentucky, the album resonated strongly with her existing fans even as it won her a new audience.

Loveless considered it a one-off labor of love. So when Time Life imprint Saguaro Road said it wanted to do another album with her named “Mountain Soul II,” she hated the idea at first.

“I was kicking at that,” she says. “I just didn’t want people to think that, ‘OK, here’s another “Mountain Soul,”’ she’s running with the “Mountain Soul” thing.”

In the end, though, Loveless decided it wouldn’t be such a bad idea after all. Although not strictly a bluegrass album, “Mountain Soul II,” which is due Sept. 29, retains the rootsy, acoustic charm of its nominal predecessor, which has sold 309,000 copies in the United States, according to Nielsen SoundScan.

“Some of the music does sort of lend itself toward the music that was on ‘Mountain Soul,”’ Loveless says, adding, “When I sat around and thought about it, I thought, ‘OK, it makes sense.”

Time Life senior VP of audio and video retail Mike Jason says the new album’s title will make it easier to pitch to music fans.

“We felt there was tremendous equity in the ‘Mountain Soul’ brand,” he says. “People loved that album. It’s very easy when you call it ‘Mountain Soul II.’ People know what it is. Why reinvent the wheel?”

Loveless was one of country music’s brightest stars of the late ’80s and ’90s, maintaining a regular presence on the charts with a slew of hits like “Timber,” “I’m Fallin’ In Love,” “Hurt Me Bad (In A Real Good Way),” “I Try To Think About Elvis” and “Halfway Down.”

While she had recorded acoustic mountain music as early as “I’ll Never Grow Tired Of You” on her 1988 album “Honky Tonk Angel,” it wasn’t until “Mountain Soul” that the Pikeville, Ky., native devoted an entire album to bluegrass.

Since then, she and her husband, producer Emory Gordy Jr., have steered clear of the pop-country material she flirted with in the late ’90s to focus on an appealing, if less commercial, blend of traditional country and acoustic roots music.

“Mountain Soul II” continues this winning streak with an engaging mix of material, such as Harlan Howard’s classic “Busted,” Emmylou Harris’ “Diamond in My Crown,” Barbara Keith’s “Bramble and the Rose” and two Loveless/Gordy originals, including “(We Are All) Children of Abraham,” an a cappella spiritual featuring the singer-testifying like the Baptist preachers of her youth.

Loveless will play scattered tour dates this fall, mostly in the Southeast, to support “Mountain Soul II.” The new album will arrive barely a year after the release of her first set for Saguaro Road, “Sleepless Nights,” a Grammy Award-nominated collection of country standards. As is the case with most of the artists on its roster, Saguaro Road doesn’t have a long-term deal with Loveless, but rather works with her on an album-by-album basis.

“Sleepless Nights” has sold 58,000 copies in the United States, according to SoundScan. “We tend to take a three- to five-year view on a project and we feel it will be doing serious units,” Jason says. “We’d always like to reach more people, but we don’t think it’s over.”

Saguaro Road thinks “Mountain Soul II” can do a good deal better, having shipped about low 90.000 in the U.S. and about 8,000-10,000 overseas,” Jason says.

The label sees two distinct retail opportunities for “Mountain Soul II.” One will be reaching out to traditional country music fans through Wal-Mart, direct-response marketing on GAC and other outlets.

“Separate from that, she has another life,” Jason says of Loveless. “I think Amazon is going to be a really significant account. She has a strong NPR-type following as an interpreter of American roots music. We will get into Target, all the other accounts as well.”

So what’s next for Loveless after “Mountain Soul II”? Might she consider a foray into the blues, a la “You Don’t Get No More” from her 2000 album “Strong Heart?”

Yeah,” she muses. “A little more bluesy, a little more rock edge to it. I wouldn’t mind doing something like that. You never know. I may surprise you.”

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RAVE ON!
The Raveonettes Take An Opinion Poll For New Album

During the recording process for the fourth album by the Danish rock band the Raveonettes, "In and out of Control," they weren't the only ones giving them feedback. To reach out to fans, guitarist/vocalist Sune Rose Wagner and bassist/vocalist Sharin Foo released their demos on Twitter and held live Q&A sessions through a partnership with Ustream.

"There's a certain expectation from music consumers to be privy to a certain amount of content before an actual record comes out," label manager Jamie Farkas says. "But it's not incredibly common to have an artist who's willing to take that step further and have their fans actually be a part of what goes into making a record."

Though the band was criticized for "needing help" with its music, Wagner says fans' comments didn't influence the final cuts. The ultimate purpose of sharing the demos was to let them in on the recording process and get them excited about the new album. "When I was a kid I would've loved it if I could write Kurt Cobain a message and he would actually respond to it or if he would post a little demo he was working on," Wagner says.

"Control," due Oct. 6, marks the duo's second set for Vice after releases on Columbia. Wagner says the Raveonettes split from Columbia in part because they felt they were being promoted as the "next big thing" and marketed to the wrong audiences. "Vice definitely understands the demographics of this band," he says. "They understand the potential of this band too, meaning they know we're not going to sell out Madison Square Garden next year."

Manager Scott Cohen says there was a lot of pressure on the group when it first got started. "The media tends to put pressure on new signings and I think over the years the Raveonettes have focused more on their own audience, rather than trying to please the media over time, and that's been really successful," he says.

For 2007's "Lust Lust Lust," Vice was handed a finished product, but "Control" was done with the label from the get-go. "We were in a position to give feedback and work with the artist," Farkas says. Wagner and Foo also used a producer this time around, which they skipped on "Lust." "There was a lot more work put into this album from the record label because we're full time, so to speak," Wagner says.

Farkas says the marketing campaign for "Control" will extend beyond the traditional three-month lead-up plan. The band recorded "The Chelsea Sessions," a set of five acoustic tracks from the album along with an interview, to accompany the iTunes release. "It's a little demo that everyone who was privy to the album knew and I think it's cool you get to see it," Wagner says. "I was in on it, I was privy to it, it's cool you get to see it."... Additional reporting by Charles Ferro in Copenhagen and Paul Pontefret in London.
Back In ‘Black’

The Rebirth Of Alice In Chains

In the midst of its first reunion tour in the summer of 2006, veteran hard rock act Alice In Chains played to a crowd of 50,000 at Portugal’s Super Rock Super Rock festi-
val. As the band performed a set of its clas-
sic cuts, a handful of fans unfurled a 25-
foot-long sign that read, “Alice In Chains Get Born Again.”

With the Sept. 29 release of “Black Gives Way to Blue,” Alice In Chains’ first full-length in nearly 14 years, the band’s reincarnation reaches its conclusion. The band says “Blue” serves as both a synthesis of past achieve-
ments and a tribute to lead singer Layne Staley, who died in 2002 of a drug over-
dose, and fans are greeting it with open
arms. The Elton John-assisted
title track and the lead single, “Check My Brain,” is No. 1 on Billboard’s Rock Songs chart.

“There’s a lot of personal stuff here that we’re making public,” drummer Sean Kin-
ney says. “But I’m proud of everything we’ve done. We’ve grown as individuals and as a collective.”

Following the chart-topping release of its self-titled third album in 1996, the band
stopped touring and went on an indefinite hiatus. The first hint of a reunion came in
2005, when Kinney, guitarist Jerry Cantrell and bassist Mike Inez performed together at
a Seattle benefit concert for South Asian
tsunami victims. The members started jam-
ing and soon recruited their longtime friend,
Comes With The Fall frontman William Du-
Vall. To share vocals with Cantrell.

After the band played European festivals and select U.S. club dates in 2006, it faced
a decision the following year: whether to record new material. “There was never an
intention to do these shows and then make
another record, but they kept feeling stronger about it,” manager Susan Silver
says. “At the end of 2007, Jerry dug deeper
than I’ve ever seen him dig and wrote many of the songs, and in 2008, they decided it was
time to lay them down.”

Recorded at the Foo Fighters’ Studio 606
in Los Angeles, “Blue” is Alice In Chains’ first release on Virgin/EMI, which signed the
band this spring.

Previewing the disc’s 11 tracks has been the focal point of Virgin’s promotional cam-
paign, which kicked off June 30 with the re-
lease of the song “A Looking In View” as a
download. “We wanted ‘Looking In View’ to be the first thing out there instead of
transcripts or tour dates, so people could
get a complete picture of what they were
coming back with,” says Virgin A&R label
president Rob Stevenson.

Four album listening events this summer
gave fans a glimpse of the new material, while “Check My Brain,” along with its Alex
Courtes-directed video, was released in
late August and became the No. 1 most-
added song on the Modern Rock and Rock
Songs charts. The band is also targeting
an audience too young to remember its
‘90s triumphs with such hits as “Man in the
Box” and “Would?” with an in-the-works
iPhone application and performances on
“Jimmy Kimmel Live!” Sept. 29-30. “It can be
tough when a band has been away for this long, but they have a huge existing fan
base, and the songs will bring in a lot of new fans as well,” VP of marketing Bob Se-
manovich says.

As the band gears up for a European tour in
November and a U.S. trek in early 2010, Kinney has no reservations about making
the album and plans to keep recording with
the band’s current lineup. “It’d be a disser-
tice to Layne’s legacy to not keep moving
forward with this project,” he says. “You
hope it strikes a chord, but to me, this
record’s already a success.”
ALBUMS

COUNTRY

MIRANDA LAMBERT
Revolution
Producer: Frank Liddell, Mike Wrucke
Columbia Nashville
Release Date: Sept. 29
Miranda Lambert has grown up. The angry young woman who famously sang about setting kerosene fires and waiting with a loaded gun for her abusive beau has found love with new boyfriend Blake Shelton, and it’s reflected on the diverse “Revolution.” The song “Makin’ Plans” speaks to putting down roots, while “Love Song” (co-written with Shelton and Lady Antebellum members Charles Kelley and Dave Haywood) is just what the title implies. Meanwhile, the nostalgic “The House That Built Me” finds the singer revisiting her childhood home. But Lambert isn’t all ruffles and lace. On Fred Eaglesmith’s “Time to Get a Gun,” she prepares to take full advantage of her right to bear arms and “Maintain the Pain” is unapologetically more Clash than Cash. Among the highlights on the new set are Lambert’s rocking twist on John Prine’s “That’s the Way the World Goes ‘Round” and the retro-sounding “Me and Your Cigarettes.”—KT

POP

SEAN KINGSTON
Tomorrow
Producers: various
Beluga Heights/Epic
Release Date: Sept. 22
Sean Kingston, the refreshing teenage voice behind summer 2007’s ubiquitous charmer “Beautiful Girls,” is back with his second album. “Tomorrow,” that again draws from the pop/reggae-doo-wop vein of his self-titled debut. However, Kingston does widen his scope a bit, as evidenced by the percolating synth/dance vibe of the set’s first single and Red-One-produced top five hit, “Fire Burning.” He also pairs with pop-punk group Good Charlotte on the melodic “Should Let U Go.” Still watching the ladies, Kingston pays homage to the fairer sex on several tracks, including the notable “Magical” and “Wapū ‘Round Me.” But it’s his reflective turn on the personal “Face Drop”—about not judging a book by its cover—that truly hits home. Strong on hooks and melodic rhythms, “Tomorrow” should pose no obstacle in Kingston avoiding the proverbial sophomore slump.—GM

ROCK

MONSTERS OF FOLK
Monsters of Folk
Producer: Mike Mogis
Shangri-La Music
Release Date: Sept. 22
The sessions for Monsters of Folk’s self-titled debut had the indie collective’s four songwriters—Conor Oberst, Jim James, M. Ward and Mike Mogis—bringing ready-to-record songs to the proceedings. Introduced by James’ falsetto, the thrift-store soul of the sublime opener “Dear God” is obviously the brainchild of the My Morning Jacket singer, while the grimly gorgeous track “Temazcales” is clearly from Bright Eyes leader Oberst, and so on. Those who saw the foursome tour together under their own names in 2004 (where they sometimes performed on each other’s songs) shouldn’t be surprised by the seamlessness of the set’s songs. At times, it’s difficult to differentiate between who is singing (“Say Please,” “Baby Boomer”), thanks to masterful producing by Bright Eyes’ Mogis. When viewed less as a hipster supergroup and more an old-fashioned song swap, Monsters of Folk live up to their hype and then some.—WO

MARIAM CAREY
Memoirs of an Imperfect Angel
Producer: various
Island
Release Date: Sept. 29
Mariah Carey is not only revisiting her past appearance-wise (late the singer has been wearing her hair in loose curls, as seen during the early days of her career), but she’s also taking her sound back to her R&B roots. On Carey’s latest album, “Memoirs of an Imperfect Angel” (with the exception of the first single, “Obsessed,” and the hood-girl-singing “Up Out My Face,” among a few others), the singer leaves behind the teeny-bop themes and hip-hop-heavy melodies of 2008’s “E=MC2.” Instead, she opts for big ballads and R&B tunes about love and heartbreak, which makes the new set more cohesive and age-appropriate. Carey croons in her staple high-pitched voice over piano and finger snaps on “Angels Cry,” while singing about true love alongside a thumping bass on “Inseparable.” Meanwhile, “The Impossible” takes its cue from early-’90s group Jodeci’s “Forever My Lady.” Overall, Carey’s throwback vibe on “Memoirs” is refreshing and much welcomed.—MC

BARBRA STREISAND
Love Is the Answer
Producer: Diana Krall
Columbia Records
Release Date: Sept. 29
Love may be the answer on Barbra Streisand’s first studio set since 2005, but the question is: How slow can you go? Paired with Diana Krall as producer (and pianist) and Johnny Mandel as arranger, Streisand gives her trademark romantic-ballad treatment to 13 well-known standards, including Jacques Brel and Rod McKuen’s “If You Go Away” and “Make Someone Happy,” from the musical “Do Re Mi.” Krall—who marks her debut as a producer on another artist’s album—supplies traces of the jazz-club detail that Streisand outgrew decades ago, as heard when the singer quotes the song “How Insensitive” during a Brazilian-inflected rendition of “Gentle Rain.” The deluxe version of “Love Is the Answer” comes with a second disc of alternate takes featuring Streisand accompanied only by Krall’s quartet, a back-to-basics experiment that may have inspired the singer’s Sept. 26 appearance at New York’s Village Vanguard. Still, there’s no doubt questioning who this is—only Streisand could turn “Here’s to Life” into such a soft-focus weeper.—MW

PARAMORE
Brand New Eyes
Producer: Rob Cavallo
Fueled by Ramen/Atlantic
Release Date: Sept. 29
Paramore has flirted with rock stardom in the past few years, thanks to hits like “Misery Business,” “That’s What You Get” and “Decode.” But the band’s new album, “Brand New Eyes,” marks its full-fledged introduction to rock’s elite class. Past efforts have ultimately fallen short of fulfilling Paramore’s full potential, but the band has finally redefined its sound—a blend of fast-paced rock (“Careful”) and the lead single, “Ignorance”) and upbeat picture-perfect pop (“Brick by Boring Brick,” “Playing God”), with both styles buoyed by monster singalong choruses. The best parts of “Brand New Eyes” come when the guitars and lyrical themes are heavy. But thankfully, very little here carries the same Hot Topic mentality that crept onto “Decode.” Paramore’s contribution to the “Twilight” soundtrack. Although the new set may lack the wide-eyed naiveté that made the group’s past efforts so endearing, the newfound maturity makes for a compelling set of songs.—EL
RAP
BROTHER ALI
Us
Producer: Ant
Rhymesayers/LG
Release Date: Sept. 22
"If you know me, you know I love my family, love my God," proclaims Minneapolis MC Brother Ali at the top of his third album. If you didn't know that, Ali makes sure you do by the end of "Us," on which he holds forth on his Muslim faith, his kids and, in the song "House Keys," how "we really don't need all three of these bedrooms." (The rapper suggests spending the money he and his wife would save by moving into a cheaper apartment at sea-food restaurant Red Lobster.) What Ali's Brother Ali's slice-of-life ruminations its impressive leftist the rapper's eye for everyday detail and the hand-made appeal of his vintage-funk arrangements. Producer Ant provides him with deeply soulful tracks similar to those he supplies his partner Slug in the hip-hop group Atmosphere. Highlights abound, but the standout track "Best@It!" has fiery guest spots from Free-way and Joel Ortiz. —MW

AMERICANA
THE NITTY GRITTY DIRT BAND
Speed of Life
Producers: George Massenburg, Jon Randall Stewart
NGDB Records/Sugar Hill
Release Date: Sept. 22
It's hard to believe that the Nitty Gritty Dirt Band has been around for five decades. Formed as a California folk rock group, NGDB has endured because of an innate sense of what its music is supposed to sound like, no matter who plays in the band. For that reason alone, its newest album, "Speed of Life," fits like a well-worn shoe. There's a simplicity to the music that's refreshing in today's overproduced, oversampled world—and in true George Massenburg fashion, the production is warm and inviting. The Western-feeling "The Reunion," a classic working-man NGDB cut, while the track "Jimmy Martin" is a fitting tribute to the King of Bluegrass. "Amazing Love," the set's most auratically saturating song, has hit written all over it. Unfortunately it's been years since NGDB was on radio's radar. Ah, for a simpler time.—KT

COOKED EGG
BIG STAR
Keep an Eye on the Sky
Producers: Jim Dickinson, John Fry
Rhino
Release Date: Sept. 15
Big Star may not have achieved the level of success that many had predicted for the '70s Memphis band, but the group's meaty guitar hooks and Beatles-esque harmonies helped launch the power-pop subgenre and inspired acts like Cheap Trick, R.E.M., The Replacements and Fountains of Wayne, among many others. Spanning the years 1968-75, this exquisitely designed four-disc boxed set gathers a treasure trove of rare gems, including material by pre-Big Star bands Rock City and Cicewriter, choice solo cuts from Chris Bell and Alex Chilton, and a variety of demos and outtakes from Big Star's trilogy of '70s titles, rounded out by 1974's "Radio City" and 1975's "Third/Sister Lovers." The set's fourth disc features a January 1973 hometown performance opening for soul giants Archie Bell & the Drells.—RH

CHRISTIAN
STEVEN CURTIS CHAPMAN
Heaven is the Face (3:36)
-produced by Steven Curtis Chapman, Brent Milligan
Writer: S.C. Chapman
Publisher: EMI Christian Music Group

SPOILER RECORDS
Heartbreak and hope are powerfully intertwined on the lead single from Steven Curtis Chapman's Nov. 3 release, "Beauty Will Rise." This is Chapman's first new song since the death of his 5-year-old daughter, Maria Sue, last year. It's no secret that songwriters channel their sorrow into their music, and here, Chapman—the Gospel Music Association's most awarded artist, with more than 50 Dove Awards—delivers a poignant examination of grief: "Heaven is a sweet, maple syrup kiss and a thousand other little things I miss with her gone." Though the bittersweet lyrics are filled with ache, the song is far from a dirge—it's a vibrant midtempo number with a strong melody and an anthemic chorus. "Heaven" demonstrates that even in the wake of loss, his voice remains strong and his faith undimmed.—DEP

COUNTRY
REBA McENTIRE
Consider Me Gone (3:38)
Producer: Mark Bright
Writers: S. Diamond, M. Green

Valory Music

The lead single from Michael Bublé's forthcoming album is a snappy number about the push-and-pull quest for love. "I'm not surprised, not everything lasts," Bublé sings. "I've broken my heart so many times, I've stopped keeping track." But the pes-simism turns on a dime for the chorus, as Bublé assures himself that an ideal relationship is just around the corner—refreshingly, though, he still views it in very real terms: "You'll make me work, so we can work to work it out." Though the courtly trumpet that sounds off during the bridge is hokey, Bob Rock provides an overall buoyant production that complements Bublé's jazz-inflected vocals and phrasing. "Haven't Met You Yet" is already breaking chart records in Bublé's native Canada and is a solid return for the artist.—MH

DANCE
CHROMEO
Night by Night (3:45)
Producer: Chromeo
Writer: Chromeo

Labe/ Sound/ Fangamerica

Reba McEntire's last single, "Strange," rekindled the veteran artist's relationship with country radio and showed she's still at the top of her game. This second single—from her just-released Valory Music debut, "Keep On Lov-ing You"—is another strong offering. Written by Steve Diamond and Marv Green, the lyrics reveal a woman openly confronting her man about the status of their relationship and clarifying that if she's not his priority, she's gone. Not one to play the victim, McEntire again takes a strong female's stance, but her performance is all heart and no bluster. She makes the song less of an ultimatum and more a quest for honesty in the relationship. It's a poignant number and a warm, nuanced performance by one of the format's superstars.—DEP

DEATH CAB FOR CUTIE
Meet Me at the Equinox (3:44)
Producer: Chris Walla
Writers: Portland
Publishers: various

Chop Shop/Athletic

Death Cab for Cutie might not come to mind as a natural choice for the soundtrack to "New Moon"—the second film in the "Twilight" franchise—October 30. But the quartet lends a deep emotional touch. Over crashing guitar riffs and ominous melodies, singer Ben Gibbard recounts an escape with a special someone: "Let me lay beside you darling/Let me be your man/And let our bodies intertwine." The song was written for "New Moon," and its lyrics convey an eerie sensuality appropriate for a teen-vampire love story. But at its core the track is also a cautionary tale, warning that "everything ends." Hardcore fans may take issue with Death Cab's new source material, but the band has crafted a compelling number that stands on its own.—ECJ

www.americanradiohistory.com
Rap By Monica Herrera

Return To Form

Raekwon Tops Jay-Z's Digital Sales Percentage With 'Cuban Linx 2'

"The Blueprint 3" might be the week's No. 1 album. However, the other major Sept. 8 hip-hop release, Raekwon's "Only Built 4 Cuban Linx - Pt. II," can still claim a victory. For three days during the week of its release, the Wu-Tang Clan member's fourth solo album—and sequel to his 1995 debut, "Only Built 4 Cuban Linx"—was Nielsen SoundScan's No. 1 album, ahead of "Blueprint 3." It debuted at No. 4 on the Billboard 200, selling 68,000 copies, according to Nielsen SoundScan. The album also bows at No. 2 on Top R&B/Hip-Hop Albums.

"I was shocked," says Raekwon, who released the project on his Ice H2O label through EMI. "My fans really stuck up for me in a way they never have before. It was one of those joyful, teary moments."

The sales picture for "Pt. II" is particularly impressive because the album arrived with hardly any radio airplay or mainstream media attention, generating buzz from overwhelmingly positive reviews and fan anticipation. "This record is like the hip-hop version of 'Chinese Democracy,"' says Jesse Flores, EMI director of label acquisitions and development.

But while Guns 'N Roses' comeback album never matched the hype, Raekwon's set, by many critical accounts, is a triumph. "Pt. II" picks up deliberately where Raekwon's celebrated solo debut left off—from its kung fu references and rhyme-slaying guest appearances (by Method Man, Jadakiss and Busta Rhymes, among others) to its cover art, which features Raekwon and Clan-mate Ghostface Killah striking the same pose as on the first album.

"We identified it as an amazing opportunity to work with a legendary artist with a legendary group of features," says Dominic Pandiscia, senior VP/GM at EMI Label Services. Twenty-one percent of the first-week total for "Pt. II" came from digital sales, compared with 17% for "Blueprint 1," according to Nielsen SoundScan. Jay-Z was originally scheduled to release his album Sept. 11. But even after the rapper moved his date up to Sept. 8, EMI says it was never concerned about a scheduling conflict.

"The two releases really complemented each other," Pandiscia says. "It was a great week for hip-hop fans." Flores echoes the sentiment, recalling last summer's successful launch of Piers' "Definition of Real." The Atlantic album sold 215,000 the same week that Lil Wayne's "Tha Carter 3" arrived and hit the 1 million mark.

To promote "Pt. II," EMI and Ice H2O hired the Los Angeles-based Cashmere Agency for an online marketing campaign, which included a series of viral videos and streams of the album tracks "House of Flying Daggers" and "10 Bricks." Other songs were kept under tight control, however. Select media and tastemakers were invited to the rooftop of EMI's New York office to hear the complete album Aug. 27. Raekwon also made in-store appearances in four New York boroughs the week of release and kicked off a West Coast promo run the following week.

Some promotion, however, was unplanned. In August, Raekwon made news for starting a physical fight with New Jersey rapper Joe Budden. But Raekwon isn't proud of the incident. "I'm not into bringing negativity to the table when I'm trying to feed my family," he says. "That was a young artist acting like he doesn't get it—but he gets it now."

The "Pt. II" campaign has now entered "phase two": what EMI describes as a more commercial strategy as opposed to street-level promotion. The single "Catalina" features a chorus by Lyle Jennings and is now going for radio adds.

Bolstered by his comeback, Raekwon says he'd like to do another solo album—and this time, he won't keep fans waiting. "As of today, I feel like a new MC," he says. "I know fans want to hear more from me, and I promise there won't be a lengthy wait for Raek next. Not at all."

And The Hits Keep Coming

Just call her the Energizer Bunny of music. Madonna claims her 40th No. 1 on Hot Dance Club Play Songs this week, rising 2-1 with "Celebration." The feat occurs 26 years to the chart week after the indefatigable singer logged her first No. 1 on the chart with the double-sided "Holiday/Lucky Star." Its five-week hold on the top spot began Sept. 24, 1983. Madonna also easily extends her lead for most No. 1s in Dance Club Play Songs history, outdistancing runner-up Janet Jackson, who has 18.

The accompanying graphic illustrates Madonna's additional No. 1 achievements on other current-based, domestic Billboard charts. All told, the Material Girl claims an amazing 146 chart-topping entries.

—Gary Trust
THERE'S NOTHING LIKE A DAME

Nevermind Beatlemania 2.0. This week's U.K. albums chart is ruled by an artist who makes Paul McCartney look like a newcomer.

Dame Vera Lynn first gained fame as "the forces' sweetheart" during World War II, thanks to wartime anthems like "We'll Meet Again" and "There'll Be Blue Birds Over The White Cliffs of Dover." Those and 18 other songs are featured on "We'll Meet Again—The Very Best Of" (Decca/Universal), which outsold the Beatles reissues to claim No. 1 on the Official Charts Co. (OCC) albums list. The feat also makes Lynn—at 92—the oldest living artist to top the chart.

"We'll Meet" was timed to coincide with the 70th anniversary of WWII. Boosted by a daytime TV advertising campaign, the album initially charted Aug. 30 at No. 20. That sparked a flurry of media attention as the album rose to No. 2 a week before finally hitting the top spot. More media appearances for Lynn followed, including TV slots on ITV1's "GMTV" and BBC's "The One Show" and "BB Breakfast."

"People relate to the messages and sentiments of the songs, perhaps more so than they did five or 10 years ago," says Decca managing director Dickon Stainer, who describes Lynn as a "surprise package."

Like the Beatles reissues, Lynn's release has provided a boost to physical retail: The vast majority of its 67,000 sales (according to the OCC) are CDs. Market-leading entertainment retailer HMV now expects the album to keep selling through Christmas.

"It will stand out as a release to buy for older friends and family members," says Decca head of marketing Rudy Otiono.

Despite the U.K.-centric nature of the songs, Stainer reports strong demand from the United States, Australia, France and even Germany. The album's international rollout will begin Oct. 5 in Europe. Within a month, he adds, it will be "almost everywhere."

—Jen Wilson
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COUNTRY KINGS

Kanye West & Taylor Swift are back with No. 1 on Top Country Albums with the fittingly titled “1... And Then Some...”, pushing them ahead of Rascal Flatts as the duo-group with the second-most chart-toppers. Only Alabama, with an eye-popping 11 No. 1s, has more.

SMOOTH MOVE

Saxophonist Darren Rahn is the "Talk of the Town" on Smooth Jazz Songs, moving 3-1. Two weeks ago guitarist Bernie Williams was on top with his debut chart hit, and this week Rahn duplicates the feat. "Talk" also makes the first No. 1 on the chart for the NuGroove label.

PEAS PERK UP

After the Black Eyed Peas performed on "The Oprah Winfrey Show" and VH1's NFL kickoff special Sept. 10, the group's album "Elephunk" on the Billboard 200 (up 2%)

ROCK & ROLL

Jay-Z's "In My Lifetime, Vol. 1" (No. 3) is in addition to his nine No. 1 solo studio sets. He's also hit the top with his R. Kelly collaboration "Unfinished Business" in 2004 and his pairing with Linkin Park on the smash-up album "Collision Course," also in 2004.

BEATLES FOR SALE: The Beatles' catalog of albums—including those titles not part of the reissue series—sold a combined 626,000 copies in the United States, according to Nielsen SoundScan. In the previous week that ended Sept. 6, the band's collected albums sold just 21,000 (see story, page 5).

The top sellers of the reissue series last week was 1999's "Abbey Road," which sold 89,000 copies and debuts at No. 3 on the Top Comprehensive Albums chart behind Jay-Z's "The Blueprint 3" and Miley Cyrus' "The Time of Our Lives." (No. 2 with 121,000). "Abbey Road" also starts at No. 1 on the Top Pop Catalog Albums chart. It doesn't appear on the Billboard 200. All of the Beatles' album reissues are eligible to chart on the Top Comprehensive Albums and Top Pop Catalog Albums charts. The former tallies all albums, while the latter is only for albums that are 18 months or older. The Billboard 200 tallies only current and new releases.

The band's two new boxed sets, "The Beatles in Stereo" and "The Beatles Mono," enter the Billboard 200 at Nos. 15 and 40, respectively, with 28,000 and 12,000 sold. The stereo box sets for $243.98 and contains 16 CDs and one DVD. It's the most expensive and biggest boxed set to chart this high on the Billboard 200.

On the Top Pop Catalog Albums chart, the Beatles place a record-breaking 16 titles on the 50 position tally, including two sets not part of the reissue campaign: "1" and "Love." Previously, the Beatles held the title for the most concurrently charting sets on the Catalog chart, when they scored 12 on the Dec. 9, 1995, list. On the 200-position Comprehensive Albums chart (viewable in full at billboard.biz/charts), the band posts a stunning 18 titles. That includes the group's 16 Top Pop Catalog albums plus the two new boxed sets. The 18- album haul is another record-breaker on the almost 6-year-old chart. Previously, Michael Jackson had the most simultaneously charting sets—12 solo albums—twice this year, July 23 and Sept. 19.

MARKET WATCH

Weekly National Music Sales Report

Week 16

OVERALL UNIT SALES

Albums 284,482,000 244,194,000 -14.2%

Digital Tracks 757,674,000 845,031,000 11.5%

Super Singles 1,194,000 1,281,000 7.3%

Total 1,043,350,000 1,050,506,000 0.6%

Albums/OW 360,249,400 326,697,000 -8.8%

Sales by Album Format

CD 238,412,000 189,870,000 -20.4%

Digital 44,764,000 52,554,000 17.4%

DVD 1,203,000 1,727,000 43.6%

Other 102,000 43,000 -57.8%

Digital Download Sales

Digital Tracks $757.7 million $845.0 million

SALES BY ALBUM FORMAT

CD 238,412,000 189,870,000 -20.4%

Digital 44,764,000 52,554,000 17.4%

DVD 1,203,000 1,727,000 43.6%

Other 102,000 43,000 -57.8%
With its second album, the group again has the year's second best-selling debut at No. 7, averaging 100,000 copies.

The band's third new studio album in five years (30,000 sold) matches the debut and peak position of its first charting set. "Undermind" (2004) also entered at No. 15, but with 56,000.

Near its six years after he released his last album, "Stay All the World Now," the singer/husband writer returns (16,000 sold). The set's first single, "Be There," bulks at No. 24 on the Adult Top 40 radio chart.

The group's newest set is its tenth top 10 on Top Kid Audio albums, this time with a science theme. Among all acts (that aren't studio creators or animators) only Miles Cyrus has more, with six.
<table>
<thead>
<tr>
<th>ARTIST</th>
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<tr>
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<td>You Deliver Me</td>
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<td>Nobody</td>
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<td>I'm Just Like You</td>
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The Billboard 200 chart provides information on the most popular albums in the United States. The chart is based on various factors including sales, streaming, and radio airplay. The chart is published weekly and is a key indicator of album success in the country.
### HOT 100 AIRPLAY

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### HOT DIGITAL SONGS

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### HOT DANCE CLUB SONGS

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### HOT COUNTRY SONGS

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<td>LIVING FOR THE NIGHT</td>
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<td>Joe Nichols</td>
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<td>I'LL JUST HOLD ON</td>
<td>Blake Shelton</td>
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### TOP COUNTRY ALBUMS

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<td>Live On The Inside</td>
<td>Troy Gentry</td>
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<td>Southern Voice</td>
<td>Rodney Atkins</td>
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### TOP BLUEGRASS ALBUMS

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<td>6</td>
<td>Caleb &amp; Vincent</td>
<td>Caleb &amp; Vincent</td>
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### BETWEEN THE BULLETS

Bluegrass gospel group the Isaacs claimed their first No. 1 on Top Bluegrass Albums, as "The Isaacs... Naturally" opened with 2,000 copies sold (No. 12 on Top Christian Albums). The act previously rose as high as No. 14 on the bluegrass chart when "Songs of Faith" bowed on the March 13, 2004, chart. On Top Country Albums, Brooks & Dunn bow at No. 1 (see Hot Box, page 41) and Zac Brown Band debuts with an exclusive version of "The Foundation" at No. 50. Sold by Cracker Barrel Old Country Store, the sales for "Foundation" are tallied separately from the original release (No. 3) due to incongruent content. — Isle Jones
### TOP R&B/HIP-HOP ALBUMS

<table>
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<td>SRC/ATO</td>
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<td>World</td>
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<td>Better Believe It</td>
<td>Jay-Z</td>
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### RHYTHMIC

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<tr>
<td>1</td>
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<tr>
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<tr>
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<td>Fugees</td>
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<tr>
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</tr>
<tr>
<td>5</td>
<td>Ain't No Other Man</td>
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<td>6</td>
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<tr>
<td>7</td>
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<td>9</td>
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### HOT RAP SONGS

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**JAY-Z’S ‘BLUEPRINT’ FOR SUCCESS**

On Top R&B/Hip-Hop Albums, JAY-Z improves his total to 11 No. 1s as "The Blueprint" 3" debuts atop the list. The set lifts the upper part of the chart with "R. Kelly" for the most No. 1s since the chart covered Nielsen SoundScan data in 1992. With "The Blueprint Collector’s Edition" at No. 6, which contains the first two albums in the series. Jay is also the first artist since Nelly in 2004 (with "Sweat" and "Suit") with simultaneous top-10 debuts.

"Run This Town" from the current "Blueprint" gives JAY-Z his first No. 1 in eight years and fourth overall on Hot Rap Songs (41). He previously led with "Izzo (H.O.V.A.)" for nine weeks from August to October 2001. Meanwhile, "Run" co-stars Rihanna and Kanye West land their second and third chart-toppers, respectively.

— Raphael George
### HOT DANCE CLUB SONGS

<table>
<thead>
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<tr>
<td>2. OBSESSED</td>
<td>NINA SKY POLO GROUNDS</td>
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<td>3. OBSESSED</td>
<td>JILL THE BLACK EYED PEAS</td>
<td>THE CISTERCIAN MONKS OF STIFT HEILIGENKREUZ</td>
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<tr>
<td>4. I’M NOT GONNA LET YOU CHEAT ME</td>
<td>SHAKIRA</td>
<td>COLUMBIA</td>
</tr>
<tr>
<td>5. SHE WOLF</td>
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<td>RED SEAL</td>
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<tr>
<td>6. EVERYBODY SHAKE IT</td>
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### HOT DANCE AIRPLAY

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### TOP TRADITIONAL JAZZ ALBUMS

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<td>1. MICHAEL BUBLE</td>
<td>COPY OF MIND</td>
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<td>2. FRANK SINATRA</td>
<td>A DREAM IS A WISH YOUR HEART MAKES</td>
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<td>3. MELODY GARDOT</td>
<td>LOVE IS A LONE RIDE</td>
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<tr>
<td>4. FRANK SINATRA</td>
<td>THE DUETS</td>
<td>VERSAL</td>
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<tr>
<td>5. BILLIE HOLIDAY</td>
<td>BE A MAN</td>
<td>VERSAL</td>
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<td>6. ROY HARGROVE BIG BAND</td>
<td>LOVING YOU</td>
<td>VERSAL</td>
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<tr>
<td>7. ROBERT GLASPER</td>
<td>SMOKE GET IN MY EYES</td>
<td>VERSAL</td>
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<tr>
<td>8. PIERRE BEREZY</td>
<td>I’M IN LOVE</td>
<td>VERSAL</td>
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<tr>
<td>9. ALLEN TOWNSHEND</td>
<td>THE NIGHT IS STILL YOUNG</td>
<td>VERSAL</td>
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<td>10. JULIANA BLANCHARD GROUP</td>
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<tr>
<td>11. ANDREA BOCELLI</td>
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### TOP CONTEMPORARY JAZZ ALBUMS

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<tr>
<td>1. GEORGE BENSON</td>
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<td>2. CHRIS BOTTI</td>
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<td>3. NAJEE</td>
<td>SONGS OF THE TRUTH</td>
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<td>4. BERNADE WILLIAMS</td>
<td>FREEWAY OF LOVE</td>
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<tr>
<td>5. JULIA FISCH</td>
<td>BEAUTIFUL</td>
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<tr>
<td>6. PAUL TAYLOR</td>
<td>LOOK AS IF</td>
<td>VERSAL</td>
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<tr>
<td>7. JIMMIE HUGHES</td>
<td>THE LIES</td>
<td>VERSAL</td>
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<td>8. JEFF GOLUB</td>
<td>I’M WAITING FOR THE DAY</td>
<td>VERSAL</td>
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<tr>
<td>9. PAUL HARDCOREST</td>
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<td>10. JOHN MORTON</td>
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### SMOOTH JAZZ SONGS

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<td>2. THE MEETING</td>
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<td>COLUMBIA</td>
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<td>3. I’M GONNA LET YOU CHEAT ME</td>
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<td>4. SHE WOLF</td>
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*Data for week of September 26, 2009 | For chart reprints call 646.654.4633 | Go to www.billboard.biz for complete chart data | 53
### HOT LATIN SONGS

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<tr>
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<td>Lo Banda</td>
<td>Concierto</td>
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<td>&quot;Mis Mejores&quot;</td>
<td>Wisin &amp; Yandel</td>
<td>Concierto</td>
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<td>&quot;Inténtamame&quot;</td>
<td>Larry Hernandez</td>
<td>Concierto</td>
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<tr>
<td>&quot;Recuerdo&quot;</td>
<td>M. andre &amp; Amanda</td>
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### LATIN RHYTHM ALBUMS

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### LATIN POP ALBUMS

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<tr>
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### BETWEEN THE BULLETS

“Los Tigres Continue To Roar”

With its latest set, “La Granja,” debuting at No. 1 on Top Regional Mexican Albums (11,000 copies), Los Tigres Del Norte racked up their 21st chart-topper on the list. That extends their lead as the act with the most No. 1s to seven. Los Tenerarios trail behind with 14. Twelve of Los Tigres’ 21 chart-toppers debuted at the summit, making the leaders in that category as well. Los Tenerarios tied with Intocable for the second-most No. 1 debut, with eight each.
SINGLES & TRACKS SONG INDEX

SEP 26 2009

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<tr>
<th>RANK</th>
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<td>15 MINUTES</td>
<td>Deee Deee Music</td>
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<tr>
<td>3</td>
<td>H 100 26</td>
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<tr>
<td>4</td>
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<td>Found Peace Music</td>
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Date for week of September 26, 2009

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RECORD COMPANIES: Island Def Jam Music Group names Max Gousse senior VP of A&R. He was executive VP of A&R and new business development at Music World Entertainment.

Hollywood Records appoints Buddy Deal VP of promotion for rock and alternative. He served in the same role at Capitol Records.

EMI Music appoints Timothy Ryan senior VP of global priorities for catalog marketing. He was the U.K. marketing director at Setanta Sports.

RKG Entertainment Group, which includes the country label Open Road and a management operation, names Tracy Martin GM. She headed consumer and digital marketing at MuchMusic in Toronto.

PUBLISHING: ASCAP in Nashville names Marc Driskill VP/GM. He was COO at Big Loud Shirt and Big Loud Bucks Administration.

Cherry Lane Music Publishing promotes Steve Nalbert to coordinator of licensing. He was a licensing assistant.

BMI promotes Frederic Ifrah to senior director of financial analysis. He was director of financial analysis for the organization’s new media and strategic development team.

—Edited by Mitchell Peters

GOOD WORKS

LeROI MOORE FUND TO PROVIDE ACADEMIC SCHOLARSHIPS

A year has passed since the death of Dave Matthews Band founding member LeRoi Moore, but representatives for the late saxophonist's LeRoi Moore Fund will continue his philanthropic activities through several academic scholarships scheduled to start in the 2010-11 school year.

The programs include a four-year, $5,000 per year scholarship open to business and education majors at North Carolina Central University; a four-year, $2,500 per year scholarship for a college-bound student at Albermarle High School; and a four-year, $5,000 per year scholarship for a nursing department at the University of Virginia School of Nursing.

Each of the scholarships held personal meaning for Moore. The musician’s parents attended North Carolina Central University; he attended Albermarle (N.C.) High School, where his father was also a teacher; and the University of Virginia is where Moore spent time recovering after his all-terrain vehicle accident last summer. (Moore later died of complications from injuries suffered in the accident.)

"This is all money that he put aside," says Riti Venerus, business manager for Dave Matthews Band and the trustee of Moore's estate. "When we did his estate plan years ago, he put aside a chunk of money, but we never really sat down to figure out what we were going to do with it for charity. But these scholarships were all ideas that he had."

Venerus says Moore was "pretty quiet" about his charitable activities. "He was never one who did it for publicity," he says. "He supported a lot of organizations that people never heard about."

The announcement of the scholarship programs falls close to what would've been Moore's 48th birthday (Sept. 7). "We were trying to find a way to celebrate his life, and it seemed fitting to do this around his birthday," Venerus says.

In addition to the scholarships, the LeRoi Moore Fund will make annual contributions to Toys for Tots, Habitat for Humanity, the Leukemia & Lymphoma Society and the Blue Ridge Area Food Bank.

—Mitchell Peters

2009 BMI URBAN AWARDS

BMI held its annual Urban Awards Sept. 10 at Lincoln Center in New York. Major award recipients included Lil Wayne and T-Pain, who shared the songwriter of the year award; Polow Da Don and Kane West were both named songwriter of the year; Jordin Sparks and co-writer Erik Griggs won King of the Year for "No Air"; Universal Music Publishing Group was publisher of the year. The BMI Icon Award was presented to Funk legend George Clinton. Con-Lo Greens, Bootsy Collins and Outkast's Big Boi were some of the artists that paid tribute to Clinton during a medley of his hits. Photos courtesy of ray tamarra/ WIREIMAGE.COM (except where noted)

1. Polow Da Don (left) with BMI president/CEO Del Bryant (center) and Universal Music Publishing Group chairman/CEO David Renzer

2. From left: George Clinton, Sly Stone, Bootsy Collins. BMI VP of writer/publisher relations-Miami Catherine Brevton, president/CEO Del Bryant and senior director of writer/publisher relations-New York Wardell Malloy

3. Songwriters-producer Jim Jonsin receives his Billboard #1 Award during the BMI & Coca-Cola #1 show. Jonsin also received one of the top producers award. From left: presenters LeToya Luckett and Adrienne Bailon. Jonsin and BMI senior director of writer/publisher relations-New York Wardell Malloy

4. Producer L.O.S. Da Mystro receives top producers award. From left: BMI associate director of writer/publisher relations-New York Ian Holder, L.O.S. Da Mystro and BMI VP of writer/publisher relations-Atlantic Catherine Brevton

5. From left: Janelle Monae, OutKast's Big Boi, George Clinton and Dallas Austin during the musical salute to Clinton

6. From left: BMI president/CEO Del Bryant, George Clinton and BMI VP of writer/publisher relations-Atlanta Catherine Brevton. Photos courtesy of BMI (except where noted)

7. Songwriters/artists Kevin Cosson and songwriters/artist Ken Hill were BMI songwriter #1 Award recipients, which were handed out at the BMI & Coca-Cola #1 show during the BMI Urban Awards.

8. From left: BMI associate director of writer/publisher relations-Atlanta David Clashassen and co-songwriter/artist Del Bryant. Rondor/Fving Music executive VP/Radio West executive VP Ron Moss, senior VP of urban music Kevin Hall and creative manager Charity Duplessis Underlying East Songs; Damon Thomas and Erik Gorges, co-songwriters of "No Air," BMI VP of writer/publisher relations-Atlantic Catherine Brevton and associate director of writer/publisher relations-New York Ian Holder

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INSIDE TRACK

ZZ TOP TAP THE RUBIN TOUCH

ZZ Top is the latest veteran group to enlist producer Rick Rubin, and guitarist Billy Gibbons says he wouldn't have it any other way. "He knows music. He knows great songs, and he's just a great guy to hang out with," Gibbons says. "He can jump from the [Red Hot] Chili Peppers to the Dixie Chicks to Metallica all in one fell swoop and still have a good time. He's keen on igniting the inner workings of most artists, and by and large he's been very successful in coaxing out the best. That's what it's all about." Gibbons guesses that "the first crack out of the box will start off with something somewhat predictable, maybe taking in a blues direction." But he expects things to shake up in short order; Rubin has broached the idea of teasing ZZ Top with the Black Keys, which certainly has combustible possibilities. "They're great, great performers, just some really talented guys that really make it happen," Gibbons says. "They're all about it and so are we. It's just a question of scheduling."

The material on ZZ Top's follow-up to 2003's 'Mescalero' will likely be original, Gibbons adds, though he says a cover or two is possible. "There are plenty of songs out there to be redone," he says. "I suppose if I had an idea that would up the ante on something, we'd certainly give it a go."
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