MÁS APPEAL: NEW NETWORKS BUILD LATIN TV'S NEXT WAVE
CAN LABELS MAKE ONLINE VIDEO PAY?
VERIZON WIRELESS EMBRACES ARTIST APPS

CHART HEAT
Britney Spears
Michael Bublé
Kiss, 'Glee'

CARRIE UNDERWOOD
COUNTRY'S 'IDOL' GETS PERSONAL ON 'PLAY ON'

OCTOBER 24, 2009
www.billboard.com
www.billboard.biz
US $6.99 CAN $8.99 UK £5.50

www.americanradiohistory.com
Just when it can’t...

PHILADELPHIA

5 minute sell-out, 7 months in advance
5 years in a row... 57,890 tickets sold

PHILADELPHIA

Added seats THREE times so 52,343 could attend

DETROIT

Biggest year of 4 straight sell-outs
49,215 in attendance

DALLAS

Torrential rain halts show 2/3 way through,
free fan show the following week attracts 25,026

PITTSBURGH

4 sold-out stadium shows in 5 years

Thank you for being part of our team... It was yet another su
It get ANY bigger...

CHICAGO

JISVILLE

Summer we’ll never forget!

www.americanradiohistory.com
UPFRONT
7 FULLY LOADED CLIP Major labels exert greater control over monetizing music videos.
9 Retail Track
10 Digital Entertainment
12 On The Road
15 Latin
16 Global
18 Q&A: Billy Mann

FEATURES
20 PLAYING BY HEART With new co-writers and confidence from two multiplatinum albums, Carrie Underwood gets personal with "Play On."
24 PRIME TIME FOR LATIN PROGRAMMING A new wave of Spanish-language TV networks wants to steal the remote.

MUSIC
27 TRANSA TLAT NICISM David Bisbal attempts world domination.
30 6 Questions: Jay Farrar, Global Pulse
34 Happening Now

IN EVERY ISSUE
6 Opinion
36 Marketplace
37 Over The Counter
37 Market Watch
38 Charts
53 Executive Turntable, Backbeat, Inside Track

ON THE CHARTS

Online
NEW BILLBOARD.COM Check out new, exclusive content on Billboard.com, including the chance to listen to a preview of two new songs from Carrie Underwood's new album, "Play On" (due Nov. 3)—one per week—before you can hear them anywhere else.

Events
FILM & TV This conference, set for Oct. 29-30 at the Beverly Hilton in Los Angeles, will feature a keynote by Mary J. Blige. For more information, go to filmandtvmusicconference.com.

TOURING At the Billboard Touring Conference—Nov. 4-5 in New York—brings together leaders in media, entertainment and finance. Keynotes include Kara DioGuardi, Steve Tisch, Chase Carey and Jeffrey Berg. Register at mediareadymoneyconference.com.

LATIN GRAMMY NOMINATION BEST ALBUM ROCK  
NOMINACION AL LATIN GRAMMY® COMO MEJOR ALBUM DE ROCK

A CAREER THAT SPANS OVER 41 YEARS  
41 AÑOS DE TRAYECTORIA ARTISTICA

45 RECORDED ALBUMS  
45 ALBUMS GRABADOS

STAR IN LAS VEGAS WALK OF FAME  
ESTRELLA EN EL PASEO DE LA FAMA DE LAS VEGAS, NV

OCTOBER 23 ALEX LORA DAY IN LAS VEGAS, NV  
OCTUBRE 23, DÍA ALEX LORA EN LAS VEGAS NEVADA, NV

50 GOLD, 30 PLATINUM, 1 DIAMOND AWARDS  
50 DISCOS DE ORO, 30 DE PLATINO, 1 DE DIAMANTE

3 GRAMMY NOMINATIONS  
3 NOMINACIONES AL GRAMMY

OVER 8 MILLION ALBUMS SOLD IN MEXICO AND THE U.S.  
MAS DE 8 MILLONES DE ALBUMS VENDIDOS EN MEXICO Y ESTADOS UNIDOS
Rock Of Ages?
How Small Ambitions And Short-Term Thinking Are Hurting Pop Music

By Robert Hilburn

I was surprised by a friend’s reaction when I told him about one of the key points in my new book, “Columbia Records: At the Dawn of Rock & Roll Life: And Other Tales From a Rock-'n'-Roll Life”: The glory days of rock’n’roll are rapidly fading. He looked at me, paused and said, “It sounds like you’ve written the epitaph for rock’n’roll.”

I hope not. But I think about the current state of popular music, however, the more I think of the book, as if not an epitaph, then at least a final warning.

For all the focus on technology and new ways of reaching consumers, the overriding challenge facing the record industry is the need for more visionary artists — the kind who once won the allegiance of fans by giving them comfort and inspiration that they couldn’t consistently find in other parts of pop culture.

At its most powerful, rock’n’roll was never just about a sound, but about an article of faith — the bold idea that we could change the world. That’s why many of the genre’s most enduring anthems addressed that theme, from ‘Blowin’ in the Wind’ to ‘Love Yourself’.

The influence of top-tier acts, from the Beatles to U2, went well beyond the millions of records they sold. They created and then nurtured the idea that rock’n’roll mattered in our lives and in turn fostered such a large appetite for rock around the world that hundreds of other musicians could march under that banner.

Rock bands continue to make music. Record companies still turn out albums. And music fans love their iPods. But something essential is missing. Music is no longer a social part of most young people’s lives — and everyone must share the blame.

Young musicians must take some blame for rock’s decline as a social force because most of them no longer aim to make recordings that will reach a mass audience. Even if they are the deans of Korn-Colin, artists have been increasingly conspicuous of major record labels, and even too much success. They’ve witnessed a pattern of compromise, greed and self-destruction on episodes of ‘Behind the Music’.

We’ve seen many of the most promising new acts, from Arcade Fire to Radiohead, choose to operate outside the major-label structure rather than risk being chewed up by the system or enter the uncertain world of 360 deals.

Major labels have some blame for the industry’s woes because they were slow to respond to challenges posed by the Internet. More than just labels, executive producers are slaves to their short-term bottoms line in a way that makes it almost impossible to create and develop the kind of long-range career development that helped most landmark acts.

“If the new Bruce Springsteen walked into this office tomorrow, I wouldn’t know how to break him in this Internet, American Idol era,” one top record label president told me last December when I was writing the book. There’s only room for about four acts to break in a year, he said, and three of them are going to be from ‘American Idol’.

Ultimately, though, the biggest reason for the industry’s crisis is that so much of today’s young pop audience no longer feels allegiance to the music. The rock’n’roll bond has been broken. It most pop music fans, records are no longer the cornerstones of their lives. They don’t feel the need for rock’n’roll to provide their social network. They can turn to Facebook, Twitter, even videogames.

I’m not a negative person, but I’m very realistic and it doesn’t look right now,” said Jack White when I interviewed him for the book late last year. “I would pick this as the absolute worst time to connect with people through music. Today’s generation takes a lot for granted when it comes to music. It’s like, I’m going to pull them back, and when I come back to rock’n’roll it’s going to be there waiting for me.” They don’t buy the CD, but they’ll download it and give it to friends.

So where do we go from here?

If rock has any chance of reclaiming its position of power, great young bands need to regain the confidence and ambition to reach a wide audience with purposeful music — and hope it’s not too late to recapture their mass audience.

If major labels are going to have any chance of being part of this renaissance, they need to devise new guidelines and practices that enable them to reclaim the trust of musicians. First, they have to hire A&R people who can find young, visionary artists. They need to nurture those artists throughout the whole or part of making an album.

That will require that major labels can be willing to design record contracts that make artists feel like partners rather than ones that place artists in virtual servitude.

That will require that major labels will need to know that this shift will work. Legendary artists like Bob Dylan, Stevie Wonder and Neil Young didn’t just make albums that affected society. They sold millions of records. It’s easy to think of Dylan and Young as cult artists but they have sold millions of albums for the past few decades. More important, their music won the allegiance of generations of young people, who in turn felt so strongly about music that they bought millions of albums by other artists.

How many record company presidents today can point to even one artist on their label who has the bold imagination to bring together a generation of fans?

The answer: I’m afraid, shows how desperate things are…..

Robert Hilburn was the Los Angeles Times’ pop music critic from 1970 to 2006. He is the author of “Coral Flames With John Lennon: And Other Tales From a Rock’n’Roll Life”, published by Roairie and in stores now. His Web site is BobHilburnOnline.com.

Write Us: Share your feedback with Billboard readers around the world. Send correspondence to letters@billboard.com. Include name, title, address and phone number for verification.

Subscribe: Go to billboard.biz/subscribe or call 800-658-7572 (US & Toll Free) or 646-939-7531 (International). Letters should be one page max and may be edited. An internet subscriber that has not paid subscription will be charged for a single issue subscription at www.billboard.com. Billboards do not carry the copyright in written or electronic form.
In just five short years, music videos have gone from a marketing and promotional expense for record labels to the linchpin of their strategy to profit from online advertising.

So far, at least, such efforts have been hampered by a lack of advertising rates (measured by the cost per thousand impressions, or CPM), which according to industry sources generates less than 1% of the labels’ total digital revenue last year.

In a bid to reverse these fortunes, major labels like Universal Music Group, Sony Music Entertainment and Warner Music Group are taking control of the distribution and monetization of their content. Rather than simply license videos to aggregators like YouTube and AOL and let them pitch to advertisers, the labels are embracing a syndication strategy under which they supply the videos and sell advertising around that content.

Universal and Sony are doing so in their Vevo joint venture with YouTube, through which they hope to establish a destination site for all music videos. Warner is establishing branded channels within YouTube and other video aggregators in an effort to drive more traffic to and monetize its artists’ Web sites, and it recently partnered with Outrigger Media to sell these opportunities to brands and ad agencies. They hope to more than double the CPMs gained through the old model, with the aim of raising their current single-digit CPMs to the estimated $30-$40 CPM rate charged by the online video portal Hulu.

"This model flips the economics so we take a bigger share of the total revenue generated," says Michael Nash, Warner executive VP of digital strategy and business development. "It's win-win for us. More money is generated and we take a larger percentage of it."

To do so, the labels will have to do more than sell a few banner or pre-roll video ads. Instead, they'll need to offer advertisers deeper opportunities to integrate their brand with artists and their content. An example of how this may play out is the way Atlantic Records filmed some behind-the-scenes footage of Cobra Starship at the MTV Music Video Awards using the new Nokia Twist phone as part of a multi-tiered digital marketing campaign by Nokia that's still unfolding. Future examples could include product placement in music videos and sponsor skins of artists’ Web sites.

Warner's partner Outrigger Media has studied Warner's structure, label organization and artist roster so it can pitch clients on these kinds of opportunities, according to Outrigger CEO Mike Henry.

"Whether or not a marketer has a music strategy," Henry says, "we can really efficiently go after the group of artists that attract the highest concentration of their target audience, which in media is the name of the game.

Vevo, meanwhile, is building an ads and sales support team in-house with about 30-40 employees. They'll be charged with creating integrated marketing programs, branded content opportunities and metrics reporting for advertisers and brands partnering with the service. In September, Vevo hired Nokia mobile ad sales head and mobile director. Prior to her appointment, Kantrowitz worked for five years at MySpace and played an integral role in overseeing the company's international expansion across 30 territories.

Sources close to the Vevo venture say the team will consist primarily of veteran ad executives with existing client and agency relationships and include former employees of Yahoo!, MSN, MTV, NBC Universal, MySpace, AOL and other major online portals. Kohl, for example, previously led MTV Networks’ online and TV ad programs before joining Nokia.

This strategic shift comes at a time when online video is hitting its stride. Total online video streams and time spent per viewer both surged 25% in the United States during September from a year earlier, spurred by a 12% increase in unique viewers in the same period, according to Nielsen Online.

Although Nielsen doesn’t break out music video views in its report, data compiled by the tracking firm TubeMogul suggests that music video remains among the most valuable online video assets. In a recent examination of all-time views for videos that have landed in YouTube’s top 25 most-viewed clips, TubeMogul found that the four major labels and Disney’s Hollywood Records accounted for 76.5% of all views.

This new approach by the majors has won praise from industry analysts like Gartner’s Mike McGuire, who says the labels need to get more skin in the game if they’re to benefit from new digital revenue streams. Now, he says, it’s about execution.

“You can only whiteboard it and spreadsheet it so many times," McGuire says. "At some point, you have to get something out into the field to see what happens. And that’s what you’re seeing right now.”

Additional reporting by Glenn Peoples.
**Eyeing Opportunities**

Regional Mexican Music Summit Addresses Cost Pressures, Promotion Vehicles

How does one promote and develop talent at a time when no one wants to pay for anything? The struggle among artists, labels, radio stations and tour promoters over their share of a shrinking pool of money was a consistent theme at this year’s Billboard Regional Mexican Music Summit.

The fourth annual conference—held Oct. 8-9 at the Hyatt Regency Century Plaza in Los Angeles—featured a lot of hand-wringing over a depressed economy and the failure of various sectors of Latin music’s highest-selling genre to adjust.

Artist Lupillo Rivera, whose family has spawned a dynasty of recording stars, said during a panel that artists should no longer be expected to perform for free at radio festivals. After the conference, radio program consultant José Santos pointed out that radio still drives music sales and that free shows play an essential role in exposing new and midlevel artists. Established acts can “start cherry-picking festivals based on where they need the most exposure,” Santos told Billboard.

But radio stations are facing their own problems, such as covering the costs of producing festivals in the first place. During the conference’s touring panel, Santos spoke up from the audience, saying, “I had to cancel three events in September because we saw the artists are charging a lot when they’re just starting out. The labels don’t have money either. They won’t do sponsored labels. The artists are asking more money to rent cars . . . . We’ve sought trades with hotels and flights, but the money isn’t there.”

Asked during the touring panel what his biggest mistake was during the prior year, promoter John Fias responded that it was paying as much for talent this year as last. “If we bought cheaper, we could reduce our costs,” Fias said. “Groups have to understand that.”

Addressing the money issue, there were signs that the industry is adapting. Forovisa/Disa president Gustavo Lopez pointed out the opportunities the labels are bringing to artists like Espinoza Paz, a breakout singer/songwriter who placed a song on Universal pop star David Bisbal’s album.

Live Nation is looking to work with newer regional Mexican acts at the club level. VP of digital programming/touring Manuel Moran told those in attendance at the touring panel that Spanish Broadcasting System is selling overnight infomercial spots to artists and labels that consist of a full-length track coupled with an introduction identifying the song’s sponsor. “We will sell infomercials to multinationals and indies,” said SBS director of new business development Manny Moro on the talent development panel. “This will give programmers a chance to see what’s working and what gives them ratings.”

What was clear at the conference was that while radio airplay remains crucial, online promotion has filled an important void in terms of exposing new talent. “Before, regional Mexican acts would go on promotion (tours), from little town to little town and then they would go to the big cities—now, they do that through the Internet,” said Tomas Rubio, programming VP/executive producer of the new satellite channel A Toda Musica TV, during the “It’s All About Image” panel.

Other channels represented on the panel, Bandamax and TeleRitmé, have shown that new acts which online videos with such prizes as a collection of a new music video that they’ll put into rotation.

That was music to the ears of the many people in attendance who were relatively new to the business. Jenni Rivera summed up their views by citing a recent radio festival she attended that had many well-known acts but didn’t draw many people.

“I think we’re tired of hearing the same thing over and over,” she said. “They want something original and different.”

**Branded ‘Beats’**

Jimmy Iovine, Dr. Dre Partner With PC Maker HP

If Interscope Geffen A&M chairman Jimmy Iovine and Dr. Dre are to succeed in developing products with improved digital sound, they won’t be able to do it alone.

That could make their new partnership with computer maker Hewlett-Packard an important step forward. Iovine, Dre and HP executives recently unveiled a new HP notebook. PC called the Envy 15 Beats, which includes software and hardware tweaks that HP claims offer a dramatically better sound quality from digital music.

The computer was developed in conjunction with Beats Electronics, a company Iovine and Dre co-founded in 2006, and has already developed a line of high-end Beats by Dr. Dre headphones in partnership with the audio/video accessory company Monster. In addition to Dre, other artists and producers like Will.i.am, Pharrell, Timbaland and Polow Da Don helped HP engineers fine-tune the project.

The Envy 15 Beats, which also includes music-mixing software and a pair of Beats by Dr. Dre headphones, won’t come cheaply, retailing for $2,299. Despite the relatively steep price, Iovine said during an Oct. 9 press conference that the Envy will appeal to anyone who values great sound.

Digital audio quality “has been degraded so much that it’s at times not even representative of what actually went on in the recording studio,” he said. “With HP, we found a partner willing to take the step to improve the overall sound in the PC. This is for anyone who plays music.”

Iovine and Dre’s partnership with HP comes at a time when fewer consumers seem focused on sound-quality. Even Apple and other consumer-technology companies rarely market their computers and digital media players as sounding better than the competition, choosing instead to tout features that offer improved versatility and convenience.

Carlos Montalvo, VP of product experience at HP, acknowledges that “the MP3 revolution was driven by convenience and portability.” But he adds that there’s a need in the market for products that can deliver better sound quality.

“Jimmy and Dre say, it’s about improving the entire sound chain,” Montalvo says. “The emergence of the PC notebook as the entertainment hub gives HP, artists and the music industry an opportunity to deliver to consumers richer, better-sounding music.”

HP accounted for the largest share of U.S. and worldwide PC shipments during the third quarter, according to the market research firm IDC, giving Beats Electronics a high-profile partner with significant marketing and distribution muscle.

The HP partnership also represents the latest chapter in Beats Electronics’ ambitious efforts to extend artist branding to consumer electronics. Monster’s Beats by Dr. Dre headphone line will launch a new product Oct. 19. Heartbeats by Lady Gaga, in-ear headphones that will retail for $100.

A representative for Beats Electronics declined to discuss the financial terms of the Monster and HP deals. HP’s Montalvo says the PC maker has a “global, multiyear, innovative and marketing partnership” with Beats Electronics, but declined to comment on the structure of the deal.
Across The Sea
Roots Music Exporters Cater To Foreign Demand For Hard-To-Find U.S. Titles

At a time when CD sales continue to plunge, it’s unusual to find someone who’s running to embrace the physical marketplace.

But that’s exactly what former artist manager and music journalist John Lomax III is doing with his company Roots Music Exporters. The Nashville-based wholesaler sifts through U.S. music releases to track down hard-to-find titles, then sells them to wholesalers in Europe, Asia and Australia.

Roots Music Exporters is a modest two-person operation that also helps give a hand to a couple of part-timers, Lomax’s wife and a bookkeeper. But the growing business expects to top $1 million in annual revenue this year for the first time.

Through the first nine months of 2009, Lomax says he shipped about 60,000 album copies to about 35 international wholesalers.

Lomax boasts a strong music pedigree. He’s the grandson and nephew, respectively, of famed musicologists John Lomax and Alan Lomax. He’s also the son of John Lomax Jr., who recorded for Folkways and managed Lightnin’ Hopkins.

John III started Roots Music Exporters during his days as an artist manager for talents like Townes Van Zandt, Steve Earle and Kasey Chambers. At the time, he was trying to widen distribution beyond the United States for another artist he handled, David Schnauffer, a renowned drummer player.

Lomax recalls attending the MIDEM convention in 1980 to move Schnauffer’s album abroad and realizing that there was demand around the world for other U.S. releases. Lomax launched Roots Music Exporters upon his return while continuing to manage artists.

In 2001, the exporting work became a full-time venture.

Business really took off in the middle of this decade when big-name acts like Garth Brooks, the Rolling Stones and Prince started cutting exclusive deals with retailers like Wal-Mart, Best Buy and Target. So far this year, Lomax says he has sold nearly 5,000 Brooks albums, which he still buys from Wal-Mart, even though the artist’s albums can be found at other chains.

Lomax says he hit the jackpot selling Prince’s Target-exclusive set “LotusFLOwZ,” selling 42,000 copies, or 13% of the 315,000 copies counted by Nielsen SoundScan. Lomax’s claim couldn’t be independently confirmed, as Target doesn’t “release information on guest purchases,” a company spokesman says.

“We started buying Prince from Target corporate,” Lomax says. “They would ship it to a Target store on an offer and we would go and pick up. At one point we brought 8,000 at one time. It was pretty interesting when I presented a check for $95,000 to them.”

Then word came down from Target corporate that bulk sales could no longer be made. Lomax says he started buying out Prince inventory at independent stores in the surrounding area and in other states by calling ahead so the stores wouldn’t be caught short when he cleaned them out. After placing the call, he says, he just goes to the customer service desk, where the product is waiting for him.

“I drove down to Atlanta and in two days got about 1,500 [Prince copies] from 16 stores,” he says. "A weekend trip in June." Lomax isn’t the only music merchandise mining exclusive albums at big-box chains. Most independent merchants, and even chain retailers, buy plenty of exclusive product from the big-box retailers. It’s also well known that U.S. wholesalers shop for exclusives at retail so they can ship those titles overseas. But most wholesaler like to keep a low profile to avoid complaints from major labels and artist managers about how the practice hurts their overseas sales and marketing plans.

When an act or its manager cuts deals to give a retailer an exclusive, such agreements typically include terms of trade, like whether it can be sold in bulk to other merchants or wholesalers. But those agreements are hard to police. And the U.S. Copyright Act’s first-sale doctrine allows a copyrighted work to change ownership as long as additional copies aren’t made. That, coupled with the escalating trend of established artists breaking away from labels to cut their own distribution deals, leaves Lomax feeling optimistic that his business will keep growing—this is, as long as music is being sold physically.

Meanwhile, the exclusives keep coming. "Kiss" new album “Sonic Boom” hit Wal-Mart stores Oct. 10, and Lomax says he expects to see strong demand for the title.

For 24/7 retail news and analysis, see billboard.biz/retail.
Can You Hear Me Now?

Verizon Turns To Artist Apps To Recharge Mobile Music Offerings

Record labels disappointed with the low adoption of music services on mobile phones often say wireless operators need to get more aggressive with their music services if the mobile music market is to escape its current rut.

Careful what you ask for.

Verizon Wireless—already one of the more music-focused operators—is turning up the volume by developing and selling its own artist apps, the first of which is coming from Pearl Jam. Oct. 19. Apps from Green Day and Keith Urban will be released in the weeks ahead and will precede the launch of the operator’s new VCast Apps program—Verizon’s answer to the iPhone App Store—which is expected to go live by year’s end.

By itself, offering three artist apps is hardly the kind of strong music statement labels are seeking from wireless operators. But it is certainly a notable escalation of Verizon’s music strategy, one that could generate as much revenue as opportunity between the operator and its music industry partners.

On the positive side, the apps illustrate the potential of Verizon’s new open development program. The operator wants to help jointly create new apps with developers and device manufacturers by providing access to network services like location data, messaging services and billing functions.

The Pearl Jam app, for example, lets users buy and download music directly from within the app rather than forcing them to find it in the VCast Music Store. Selecting “buy” in the app simply directs users to the section of the VCast store for that song, album or artist. The same goes for ringtones or ringback tones.

Access to Verizon’s location data lets artists send news alerts or ticket discounts to fans in a specific city. Soon the ability to buy tickets and even merch will be added to the app.

Artists can also set their own prices for content and give away items like ringtones to fans as gifts or prizes. And Verizon will advertise the launch by sending an alert to any customer who has purchased a ringtone or other content by the participating artists and inviting them to download the new app.

It’s a pretty compelling take on the artist app model. But it’s also potentially disruptive for record labels—by design. Verizon and other wireless operators have so far moved slowly on music services because they don’t like the economics. Labels, they say, want to keep the majority of revenue while leaving the operators to carry all the marketing cost.

“There’s still a reluctance to step away from old business models,” Verizon director of strategic business development and partner management Ed Rut thanks attendees of Billboard’s Mobile Entertainment Live conference recently. “Innovation has to come from both sides, and until that paradigm shifts, we’ll probably be at a stalemate.”

These artist apps are Verizon’s way of breaking that standoff. It’s pitching these apps to artists who are either already out of their label relationships or who will soon be in a way of avoiding those difficult licensing negotiations. And their offer is tempting—distribution over a nationwide wireless network with nearly 90 million subscribers (not to mention potential synergies with its landline Internet service provider and FiOS TV services), tour sponsorship, possible features in TV ads and now collaboration on digital apps for a range of BlackBerry- and Android-powered devices.

“This is a chance for [artists] to distribute their content directly to consumers,” Rut says. “Apps are the new format. They are the way for artists to have a one-to-one conversation with their fans.”

Verizon will work with labels and signed artists who also want to create apps for the Verizon platform, but the best opportunities will go to artists free to work with the operator directly. While that means fewer artists, it gives Verizon access to the exclusive content it hopes will translate into not only better profit margins, but also attract new music-minded customers and keep existing ones.

Whether Verizon or any other mobile company can effectively compete with iTunes isn’t important—it can’t. Nor can it replace the role of a record label, and it’s of no use for traditional necessities like radio promotion, physical distribution and so on.

Still, labels should take heed.

Verizon is signaling it will offer the full power of its nationwide wireless network, retail presence and advertising dollars to artists free to strike content deals outside the confines of a label licensing agreement. How’s that for aggressive?
Mercedes,
you were and will always be the voice of hope, justice, and freedom.

Mercedes Sosa
(1935-2009)

We will miss you,
Your family at Sony Music
Evolve Or Die

Indie Promoter Frank Productions Has Intelligent Designs On Concert Booking

This year’s commemoration of Charles Darwin’s 200th birthday has intensified the discussion of natural selection. But the concert business has always subscribed to an especially harsh form of Darwinism: Adapt or die.

Those who successfully evolve, however, can thrive. Consider Frank Productions, the Madison, Wis.-based independent concert promotion firm founded more than 30 years ago by Herb Frank. At a time when promoter consolidation has made it tougher for independents to compete with giants like Live Nation and AEG Live, Frank Productions has carved out enough of a niche to get its first listing as a finalist (alongside Chicago’s Jam Productions and Austin’s C3 Presents) for the top independent promoter award, U.S. at the Billboard Touring Awards. The awards, which will be handed out at a Nov. 3 reception in New York, are determined based on box-office grosses reported to Billboard Boxscore as opposed to a vote.

Frank Productions partners Larry and Fred Frank successfully grew a small promoter of country music and family entertainment into a healthy midsize company that focuses its efforts on hard rock bands playing markets too small to make much of an impression on corporate radar.

“When my brother and I got heavily involved in the business, we started with mainstream country — Alan Jackson, Brooks & Dunn.” Fred Frank says. “Our roots have always been country, but I have to tell you in the past six or more years we’ve morphed into about 80% rock, mostly active rock. That seems to be our niche.”

That focus has paid off. “Larry and myself decided to do what nobody else was doing: booking the new, up-and-coming rock bands and selling them to the markets where the big guys aren’t going anymore,” Frank says.

“We’re taking these bands into markets that don’t usually get shows, the Mankatos and Topekas of the world. We’re exposing these bands to new audiences and our numbers have been through the roof.”

The company’s success in 2009 was driven largely by the whole tour it promoted for Disturbed, Buckcherry and Avenged Sevenfold, along with their co-production and tour with Mudvayne and Black Label Society. The company also frequently works with Metallica. “We just did three last weekend, all sold out: Tampa [and] Fort Lauderdale [Fla.] and Atlanta, all million-dollar grosses,” Frank says.

Since they run a family-owned company, the Frank brothers can chart their own course.

“That’s one of the luxuries of being a promoter in charge of your own destiny,” Frank says. “We’re able to change quickly and roll with the times.”

Of course, that same independence also means the Franks don’t have the deepest pockets. “We say this to a lot of people: ‘If it’s just about the money, then we’re probably not your guys,’” Frank says. “We all know who’s got the checkbook. But if it’s about building a career and longevity, give us a call, because that’s what we’re all about.”

Adam Kornfeld, Metallica’s agent at Artist Group International, says of Frank Productions, “It’s about time they were a finalist for top independent promoter. We have worked with them on both big and small shows across the country for many years. Larry, Fred and their staff are great to work with.”

Allen Kovac, president of Buckcherry’s management company 10th Street Entertainment, adds, “Working with Frank Productions is a partnership with a capital ‘P.’ They really understand how integrated marketing and smart tour packaging combined with a reasonable ticket price are what work in this economy. As managers, we are looking for innovative ways to market and present in changing times, and the Franks allow us that flexibility.”

Frank knows that independents have become an endangered species in the last decade. “We look at ourselves as being very fortunate,” he says. “There are not a whole lot of independent promoters left. They’ve either been bought out or squashed out. But we continue to fight for our niche, and we feel like we’re in a pretty good spot right now.”
ONE MILLION TICKETS SOLD OVER THE PAST YEAR! WAY TO GO BRAD!

SOLD OVER THE PAST YEAR WAY TO GO BRAD!

SPECIAL THANKS TO
- BRAD PAISLEY
- THE DRAMA KINGS
- BILL SIMMONS & FITZGERALD-HARTLEY
- ROB BECKHAM & WILLIAM MORRIS ENDEAVOR ENTERTAINMENT
- BRENT LONG
- KEVIN FREEMAN

BOC AND YOUR FRIENDS AT LIVE NATION

www.americanradiohistory.com
<table>
<thead>
<tr>
<th>ARTIST(S)</th>
<th>Attendance</th>
<th>Promoter</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>U2, MUSE</strong></td>
<td>84,754</td>
<td>Live Nation Global Touring</td>
</tr>
<tr>
<td><strong>U2, MUSE</strong></td>
<td>61,419</td>
<td>Live Nation Global Touring</td>
</tr>
<tr>
<td><strong>U2, MUSE</strong></td>
<td>55,027</td>
<td>Live Nation Global Touring</td>
</tr>
<tr>
<td><strong>U2, MUSE</strong></td>
<td>52,435</td>
<td>Live Nation Global Touring</td>
</tr>
<tr>
<td><strong>CHER</strong></td>
<td>15,992</td>
<td>Concerts West/AEG Live</td>
</tr>
<tr>
<td><strong>BUBEN BLADES</strong></td>
<td>25,985</td>
<td>Romeo Productions</td>
</tr>
<tr>
<td><strong>TAYLOR SWIFT, KELLY PICKLER, GLORIANA</strong></td>
<td>28,265</td>
<td>The Messina Group/AEG Live</td>
</tr>
<tr>
<td><strong>TAYLOR SWIFT, KELLY PICKLER, GLORIANA</strong></td>
<td>15,597</td>
<td>The Messina Group/AEG Live</td>
</tr>
<tr>
<td><strong>ARETHA FRANKLIN</strong></td>
<td>16,872</td>
<td>HSG Entertainment, The Bowery Presents</td>
</tr>
<tr>
<td><strong>MILEY CYRUS, METRO STATION</strong></td>
<td>13,800</td>
<td>AEG Live</td>
</tr>
<tr>
<td><strong>BRUCE SPRINGSTEEN &amp; THE E STREET BAND</strong></td>
<td>13,035</td>
<td>AEG Live</td>
</tr>
<tr>
<td><strong>NICKELBACK, HINDER, PAPA ROACH, SAVING ABEL</strong></td>
<td>7,445</td>
<td>Live Nation</td>
</tr>
<tr>
<td><strong>BRITNEY SPEARS, JORDIN SPARKS</strong></td>
<td>12,372</td>
<td>Live Nation</td>
</tr>
<tr>
<td><strong>THE TRAGICALLY HIP</strong></td>
<td>9,666</td>
<td>Live Nation</td>
</tr>
<tr>
<td><strong>RASCAL FLATTS, DARIUS RUCKER</strong></td>
<td>12,226</td>
<td>Live Nation</td>
</tr>
<tr>
<td><strong>KINGS OF LEON, GLASVEGAS</strong></td>
<td>10,621</td>
<td>Live Nation</td>
</tr>
<tr>
<td><strong>TAYLOR SWIFT, KELLY PICKLER, GLORIANA</strong></td>
<td>15,524</td>
<td>The Messina Group/AEG Live</td>
</tr>
<tr>
<td><strong>BRITNEY SPEARS, JORDIN SPARKS</strong></td>
<td>11,347</td>
<td>Concerts West/AEG Live</td>
</tr>
<tr>
<td><strong>JOURNEY, NIGHT RANGER</strong></td>
<td>12,895</td>
<td>Beaver Productions</td>
</tr>
<tr>
<td><strong>MILEY CYRUS, METRO STATION</strong></td>
<td>13,817</td>
<td>AEG Live</td>
</tr>
<tr>
<td><strong>BRITNEY SPEARS</strong></td>
<td>15,695</td>
<td>Concerts West/AEG Live</td>
</tr>
<tr>
<td><strong>MILEY CYRUS, METRO STATION</strong></td>
<td>14,287</td>
<td>Live Nation</td>
</tr>
<tr>
<td><strong>DAVE MATTHEWS BAND, SWITCHFOOT</strong></td>
<td>14,511</td>
<td>Live Nation</td>
</tr>
<tr>
<td><strong>JAY-Z</strong></td>
<td>14,663</td>
<td>Live Nation</td>
</tr>
<tr>
<td><strong>BRAD PAISLEY, DIERKS BENTLEY, JIMMY WAYNE</strong></td>
<td>19,866</td>
<td>Live Nation</td>
</tr>
<tr>
<td><strong>JAMIE FOXX</strong></td>
<td>13,995</td>
<td>Live Nation</td>
</tr>
<tr>
<td><strong>BRAD PAISLEY, DIERKS BENTLEY, JIMMY WAYNE</strong></td>
<td>15,956</td>
<td>Live Nation</td>
</tr>
<tr>
<td><strong>RASCAL FLATTS, DARIUS RUCKER</strong></td>
<td>15,998</td>
<td>Live Nation</td>
</tr>
<tr>
<td><strong>NICKELBACK, HINDER, PAPA ROACH, SAVING ABEL</strong></td>
<td>16,967</td>
<td>Live Nation</td>
</tr>
<tr>
<td><strong>KATHY GRIFFIN</strong></td>
<td>17,778</td>
<td>Live Nation</td>
</tr>
<tr>
<td><strong>PINK, THE TING TINGS</strong></td>
<td>15,672</td>
<td>Concerts West/AEG Live</td>
</tr>
<tr>
<td><strong>BLINK-182, WEEZER, TAKING BACK SUNDAY, CHESTER FRENCH</strong></td>
<td>24,745</td>
<td>Live Nation</td>
</tr>
<tr>
<td><strong>BRITNEY SPEARS, JORDIN SPARKS</strong></td>
<td>11,508</td>
<td>Concerts West/AEG Live</td>
</tr>
<tr>
<td><strong>NICKELBACK, HINDER, PAPA ROACH, SAVING ABEL</strong></td>
<td>26,278</td>
<td>Live Nation</td>
</tr>
</tbody>
</table>

**VENUES THAT ROCK.**

Introducing CDE, a dynamic new entertainment company with a stable of unique and celebrated venues. Featuring exceptional seating for 12,000-50,000, each venue can host concerts, festivals, and electrifying events of all sizes.

www.cdentertainment.com

**Churchill Downs**  
* Louisville, KY  
* Chicago, IL  
* 50,000 seats  
* Great suburban location  
* METRA train stop on-site

**Arlington Park**  
* Chicago, IL  
* World-renowned iconic location
And The Winner Is... 

Univision Makes The 'Idol' Model Work, With A Few Tweaks

Music-themed reality contests like “American Idol” have traditionally been a losing proposition for Spanish-language networks in the United States. Although the format has flourished in countries like Spain and Mexico, in the States home-grown Latin music reality shows have failed to garner substantial interest and ratings. One reason behind the lack of success was the exorbitant costs of synch and mechanical licenses, which sometimes exceeded Latin TV production budgets. But now the Univision network is bucking the trend with its reality show “Viva El Sueño” (Live the Dream), a weekly two-hour live competition on which the up-and-coming acts already have record deals.

The show, which airs Sundays at 8 p.m., was the eighth-most-watched prime-time program among Hispanic viewers for the week ending Oct. 4, according to Nielsen data. This week it was the eighth-most-watched show, with an average of 2.5 million people and 1.5 million households tuning in.

While part of the show’s success can be attributed to Univision’s clout and multimedia promotion—the show is heavily promoted on Univision.com and its judges are all Univision radio personalities—that is just part of the equation. “Viva el Sueño,” produced by a team led by Cisco Suárez (producer for Premios Juventud and the Latin Grammy Awards) is detail-oriented and more focused on talent than on good looks.

Prior to the start of production, the network cleared the use of hundreds of songs, almost all of them hits. Contestants are accompanied by a live band that performs original arrangements they learn and rehearse every week. Prior to the show’s taping, which is done before a live audience, contestans rehearse for two days with guest artists at the Gibson showroom in Miami.

In other words, subpar acts really don’t have a place on this show—the onus to perform well under pressure is too great—and this was a powerful lure for labels to convince signed artists to participate. “Viva el Sueño” kicked off Aug. 30 with 14 artists, and one is eliminated every week by audience vote. Although the bulk of contestants come from Mexico, overall competitors represent the vast array of styles and nationalities necessary to attract the broad U.S. Latin audience.

While those who last longest get the most exposure, even early losers gain, says Paula Kamiński, marketing VP for Sony Latin, which had two artists on the show—Barbara and Zuly. Both were eliminated but stirred a strong reaction online, measured by new fans and comments and visits to blogs. “These kinds of shows are very important windows of opportunity,” Kamiński says. “Particularly the fact that Univision feels it’s important to work with labels in finding new talent, and exposing this new talent is key for any artist development story.”

Warner has four artists on the show—Pedro, Paco de Maria, Diego Dibos and Donatella, who was eliminated last week. All have albums out, but, according to marketing VP Gabriella Martinez, the show allows for the development of a marketing strategy almost in real time. “Their image and style get promoted and known far quicker than it would normally take us,” Martinez says. “Viva el Sueño” is slated to run for six more weeks, during which ratings are expected to rise as the show continues to gain momentum.

The winner will receive $200,000 in cash. But one of the bigger prizes to be gained from this show is that given the proper promotion and exposure, new artists can garner big ratings—as they do in the mainstream—leading to sales and revenue for labels.

---

THE BILLBOARD IQ & A

Jesus Lara has been busy recently, celebrating the third anniversary of MTV’s U.S. Latin channel MTV Tr3s and planning the eighth installment of Los Premios MTV Latin America, the network’s annual awards show for the region. Lara, who is the senior VP of music and talent/artist relations for both channels, helped preside over an ambitious new multi-city format for the show, which saw pretrained ceremonies in Bogota, Colombia; Buenos Aires; and Mexico City brought together in a live broadcast from Los Angeles’ Gibson Amphitheatre Oct. 15.

A multi-city show across Latin America sounds like a logistical challenge. Can it be done live? It certainly adds some more complexity to the whole process. Our first and foremost objective was to come up with a new and innovative format that can really take the format to the people. It’s the first time we did it, so we just needed to make sure that we can design something that was actually executable. We want to keep building a bigger and better show every year, so we’ll see how it goes this year and build on that.

What have you learned about balancing English and Spanish content in the United States? For example, MTV Tr3s and other Latino youth channels have been incorporating telenovelas. The U.S. marketplace continues to be influenced by Latin America and vice versa. It’s a continuous exchange of music culture. [The Venezuelan teen telenovela] “Isa T.K.M.” became a massive success for us at Nickelodeon Latin America. We programmed it on MTV Tr3s because we strongly felt it would find an audience, and it did.

Has increasing MTV Tr3s’ regional Mexican programming led to ratings results? Sure. The U.S. marketplace is a very complex marketplace. When you talk about Latin music, there’s segments of Latin music, and that’s a very important segment. You can’t ignore it. Is the music industry fully aware of how exposure on MTV Tr3s can help move the needle? The majority of them do get it. The Internet has democratized music to such an extent. I do still strongly believe that you have a need for programming—media companies that program music and have an intelligent push. If you just have a plethora of Internet sites out there where people can find music, I’m sure they’ll find great music. But if you don’t have media companies giving the audience intelligent pushes behind particular artists, I think it’s very difficult to break through the clutter.

---

LATIN NOTES

Leila Cobó

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

---

En Español: All the great Latin music coverage you’ve come to expect from Billboard—in Spanish! Visit Billboardenespanol.com.

---

DIGITAL DOWNLOAD THEMED CAFE OPENS

Stars Cafe Digital, a new chain of cafes in Argentina, opened its first location Oct. 2 in a Buenos Aires mall. The cafes feature machines where patrons can legally download music to their phones, MP3 players, CDs or USB drives. The machines offer 1 million tracks from the four major labels at a price that reportedly is an average of 52 cents, though some songs sell for as much as $1.17.

The chain is part of Vi-Da Global, which operates the download site Bajemusica.com. Dell, Heineken, wireless carrier Personal Y and Banco Macro are sponsors.

Ayala Ben-Yehuda

SAGA ISSUES COLLEGE SCHOLARSHIPS

The Spanish collecting society SAGA will issue seven scholarships to study at the Berklee College of Music in Boston, as it prepares to open the first Berklee center outside the United States in Valencia, on Spain’s southeast Mediterranean coast, in 2011. The scholarships are part of a deal signed between Berklee and SAGA in 2008 to build the 27-story Valencia center, whose latest estimated cost exceeds $150 million. Berklee Valencia will offer advanced courses currently unavailable in Spain but taught in Boston.

The application deadline for the scholarships is Nov. 24; they will cover an academic period from September 2010 to July 2011. Three scholarships were awarded last year, and the Spanish students and SAGA members began their courses in September.

Berklee Valencia will be the star project of SAGA’s Arteria program, which envisions the construction of several cultural centers in Europe and Latin America. Some already operate in cities like Buenos Aires and Mexico City. Arteria aims to promote international artistic exchange.

A few of SAGA’s 95,000 members—mainly from the music publishing sector—have criticized Berklee Valencia and Arteria for advocating real estate development rather than cultural promotion.

---

Howell Llewellyn

www.americanradiohistory.com

www.billboard.biz
TOYO—A ripple of apprehension has spread across Japan’s recording business in the wake of its first digital sales dip.

Japan’s success is offsetting declining physical sales with digital has been the envy of other territories in recent times. Notably, demand for mobile music has been increasing despite a drop-off in other markets—including the United States, where the RIAA reported a 7.3% fall in 2008.

But insiders say the slowing rate at which Japanese consumers replace their mobile phones, combined with piracy and a weak release schedule, has taken its toll. The Recording Industry Ass’n of Japan registered its first quarterly digital sales decline in the April-June period, when values fell 2% year on year to 22.1 billion yen (then the equivalent of $228.2 million). In comparison, second-quar- ter 2008 digital sales had risen 28% year on year to 22.5 billion yen (equivalent $212.8 million at that time).

The RIAJ insists there’s no need to panic. “The market is stable,” GM Shigeto Shoji says, adding that first-quarter digital sales stayed flat at 22.5 billion yen ($227.8 million) and first-half sales only fell 1%. Shoji also notes that small quarterly changes can reflect “a stronger or weaker release schedule.”

Universal Music Japan GM of sales, marketing and digital Naohiro Fukao says the digital drop is significant, but partly attributable to a “weak release schedule.” He notes that the first half of 2008 featured major mobile-sellers from Japanese stars like Thelma Ayama, GReeeN and Hikari Utada, but such huge hits were lacking in 2009.

Sources agree that the cell phone market’s slowing growth has hit mobile music, which dominates Japan’s digital sales (88% of retail value in 2008, according to the RIAJ).

The trade organization Telecommunica- tions Carriers Ass’n of Japan says total mobile subscriptions increased by 355,000 in April (its most recent figures), that figure was 408,000 in April 2008. According to the IFPI, Japan had 110.6 million mobile phone sub- scriptions in 2008.

The slowdown followed an October 2007 gov- ernment recommendation that carriers reduce mobile phone fees. Carriers complied but increased charging for handsets, which had previously been free with subscriptions.

Before the change, “users had replaced their handsets every four to six months,” says Hi- roshi Yamazaki, GM of digital distribution at the market-leading mobile music store Rec Choku. Yamazaki estimates handset replace- ment now happens every 12-18 months.

That, he says, has a “twofold effect” on music sales. “First, more users have phones which aren’t compatible with certain (emerg- ing) mobile music formats, and when a user gets a new phone, they’re more likely to make music purchases.”

The RIAJ figures show master ringtones were hardest hit in the first and second quar- ters. In the first quarter, their retail value fell 26% year on year to 4.4 billion yen ($45.1 million), while an 18% drop to 4.1 billion yen ($44.4 million) occurred in the second quar- ter.

Full-track mobile downloads and online sales fared better, however. In the sec- ond quarter, full-track mobile download sales stayed unchanged at 12 billion yen ($130 million), while online sales rose 8% to 2.4 billion yen ($26 million).

In an attempt to bolster revenue, Yamazaki says Rec Choku is engaging in “one-to-one marketing” to update consumers digitally about artists and releases “that appeal to their personal preferences” through a free membership scheme.

Fukao says Universal will step up digital mar- keting, including dis- tribution of more videoclips and digital booklets with mobile tracks. On the A&R front, he adds, “we’ll cre- ate more [Japanese pop] lyrics and tracks that appeal to women in their 20s who are the main target for mobile distribution.”

Privacy remains problematic, however. The RIAJ claims mobile phone users illegally downloaded 407 million master ringtones and full-length tracks from October 2007 to September 2008, compared with 329 million legal sales.

And Fukao remains realistic about the in- dustry’s challenges. “The more people get used to mobile [formats],” he says, “the easier it becomes to find ways to download tracks illegally.”
Sanity Regained
Management Buyout Aims To Boost CD, DVD Sales

BRISBANE, Australia—Following a management buyout, the Australian retailer Sanity Entertainment is looking to improve consumer interest in physical formats.

A consortium led by the Sydney-based merchant’s CEO Ray Itaoui recently acquired the company from its parent Brett Wundy Retail Capital (BWC) for an undisclosed sum (Billboard, Oct. 29).

The 238-store operation includes the Sanity, Virgin and HMV brands Down Under, and, according to Itaoui, will continue to devote about 49% of its floor space to CDs, with most of the remaining space for stocking DVDS and a small space for other merchandise.

That underlines the fact that, for Itaoui, “the core of what we do at Sanity is physical product.”

“The key focus for us is music and movie specialists,” he adds. “We really want to get back to what we do well.”

Despite Sanity shunting its Loudlit music subscription service Jan. 1, less than five months after launch, Itaoui says digital is “an important part of what we do” and that Sanity is gearing up to deliver digital rights management-free content from its Web site (Sanity.com.au).

Digital sales have taken off in Australia in recent months (Billboard, Oct. 17), with the sector worth $17.1 million Australian ($12.6 million) in the first half of 2009, according to the Australian Recording Industry Association. But CDs still account for 90% of all album sales, with Itaoui claiming Sanity is “seeing growth in physical music product in our like-for-like stores.”

Sanity has another year of the licensing rights to the HMV name Down Under, through an October 2005 deal, the Virgin name is licensed until 2015. Neither BWC nor Itaoui would comment on the deal’s structure, which, although never publicly announced, was completed in early September. Retailers estimate the price was around $50 million Australian ($26.6 million). Itaoui won’t identify his financial backers.

The first Sanity Entertainment store opened in 1992. At its peak at the turn of the decade, it was Australia’s music market leader with 100 stores. However, label/distributor estimates now give it second place with 23%-25% of the market behind JB Hi-Fi.

Labels have welcomed the Sanity developments.

“We feel very positive about the management buyout,” says Universal Music Australia managing director George Asli. “The core focus of the new group is music and movies, which is music to our ears.”

“I respect the ‘make it right’ spirit they are showing,” says EMI Music Australia chairman Mark Pearson. “Ray and his team have proven to be smart operators in looking to broaden their store coverage regionally.”

By LARS BRANDLE

SANITY REGAINED

HOT OCTOBER NIGHTS

Spanish Telecoms, Creative Industries Fight Over Illegal Downloads

MADRID—The Spanish government faces a “hot autumn of confrontation” with the creative industries if it doesn’t get its act together on unauthorized downloading, says Joan Navarro, director of lobbying group the Coalition of Creators & Content Industries.

The coalition’s members include the IFPI affiliate Promusicae, artists’ society SGAE and representatives of the cinema and software sectors.

Navarro’s threat follows first-half Promusicae figures showing music sales fell 35% to €87.7 million ($128 million) this year, compared with €152.6 million ($185 million) in first-half 2008.

Promusicae blames online piracy for stunting digital growth and harming physical sales. From January to June, mobile sales—previously the dominant digital format in Spain—fell 37.4% to €6.4 million ($9.4 million); online digital sales rose 68%, but only totaled €71 million ($10.4 million).

Navarro suggests mobile’s slump partly reflects the novelty of downloading to phones has passed for many young people, but insists piracy is the real problem.

Promusicae claims more than 2 billion tracks were illegally downloaded in 2008. “The situation is desperate,” Promusicae president Antonio Guisasola says, adding, “It is a joke to think that, in the current situation, there could exist a viable digital market [here] similar to that in neighboring countries.”

The coalition wants the government to resolve an impasse with the trade group Redtel, which represents telecoms and Internet service providers including Telefonica, Vodafone and France Telecom/Orange.

Lengthy talks between Redtel and the coalition on tackling unauthorized downloading collapsed in April. “For one year we had been insisting the solution must involve the collaboration of all sides to generate an attractive and legal Internet content offer,” Redtel director-general Malte Arcos says. However, he adds that the coalition was “entrenched in solutions that demand penalizing Internet users.”

So far, the coalition says it has received conflicting responses from the government. In September, Secretary of State for Telecommunications Francisco Ros deferred action until after a May 2010 European telecommunications ministers’ meeting in Madrid.

But shortly after, industry minister Miguel Sebastian wrote to both sides expressing his desire to close a deal before 2009 ends, saying it was “absolutely necessary” that talks resume.

Redtel, however, has refused to return until the government puts proposals on the table. Navarro says Sebastian promised that would happen by the end of October, hence his threat of unspecified “confrontation” if none materialize.

The music industry is hampered by a 2006 recommendation from Spain’s attorney general that peer-to-peer exchanges of copyrighted files be viewed as legal, provided there isn’t a profit motive. That makes it “virtually impossible to take offenders to court,” Guisasola says. “There’s little labels can do.”

A May IFPI report said 81% of Spanish Internet users younger than 24 years old download copyrighted content illegally. However, Arcos suggests that’s largely because fewer legal services operate in Spain than in other established European markets.

Although Apple’s iTunes does operate in Spain, Arcos notes that other key players, including Amazon, have yet to launch. “If Spaniards could gain (easier) access to tracks online,” she says, “it would reduce piracy.”

Nevertheless, the difficulty in competing with unauthorized free music was illustrated in June when sub-branding-based streaming operation Yes.fm withdrew its service after it attracted slightly fewer than 5,000 subscribers in eight months.

Individual labels say they’re stepping up online efforts. EMI Spain director general Simone Bosi says he’s working with existing services to bundle exclusive merchandising, moving or concert tickets with download sales. “We also are looking to establish direct consumer relationships through various online tools,” he says.

Meanwhile, Universal Spain director Fabrice Benoit insists the industry must stand together and “make government understand that while it isn’t checking the problem, Spain’s cultural patrimony is being destroyed.”

Guisasola adds, “If the government doesn’t act as soon as possible, it will go down in history as the government that helped do away with the local record industry.”

By HOWELL LLEWELLYN
Carrie Underwood just spent several hours sitting in Audio Productions — a Music Row radio and TV production facility — doing interviews with radio stations across the country, but she looks fresh and relaxed as she prepares for her final chat of the day. She talks with the engineer about how excited she is to hear Miranda Lambert's "Revolution." And when someone offers to give her a copy, Underwood sweetly protests, "Oh, no, I'm going to buy it."

It's that combination of girl-next-door charm and a killer set of pipes that has made Underwood the most successful artist to come out of "American Idol" in any genre. Since winning the fourth season of the Fox competition, Underwood has released two albums, the 2005 "Some Hearts," which has sold 6.8 million, according to Nielsen SoundScan, and the 2007 "Carnival Ride," which has sold 2.9 million. She's won four Grammy Awards and numerous other accolades including three Country Music Assn. (CMA) female vocalist titles and three Academy of Country Music female vocalist honors. Last spring, she took home the ACM's entertainer of the year award, becoming only the seventh woman in the show's 42-year history to earn that accolade.

With such impressive accomplishments just four years into her career, one might expect Underwood to feel a little pressure before the Nov. 3 release of her new Arista Nashville album, "Play On." Instead, she radiates a quiet confidence.

"I feel like the second album had the most pressure for me," she says, acknowledging that she felt the first one had a shot at succeeding because of her built-in "Idol" audience. Then it exceeded expectations. "It kept going and kept going and kept going and the next thing it was like triple-platinum and quadruple-platinum and five-times-platinum and it was like "Oh, my gosh!"

Looking svelte in a black sweat shirt dress with a red belt, red bracelet and red Marc Jacobs flats, 26-year-old Underwood is the epitome of casual chic — but don't mistake laid-back for unambitious.

"I want to be somebody in the music business, not just somebody that people say, 'Oh, yeah, five years ago she won that. Where did she go?' So making "Carnival Ride" was pretty stressful, but on this one I feel like I'm home," she says. "I'm in the music business. When people mention names like Kenny Chesney and Keith Urban and Brad Paisley, sometimes my name is in there too."

Sony Music Nashville chairman Joe Galante feels Underwood's confidence has translated into a more personal body of work on "Play On."

"It already has scored a victory because it represents growth for her sonically, vocally and from a lyrical standpoint," he says, seated in a conference room at Sony Music Nashville's headquarters. "We had more fun on the last album with some of the things that she was writing. With this, there is a balance between the fun Carrie and also one that is revealing more about herself, her views about life."
UP CLOSE AND PERSONAL

"Play On" features 13 tracks, seven of which were co-written by Underwood. "I'm not an easy person to get to know, and I feel like I keep a lot of myself closed off to the world," she says. "It's really nice to be able to scratch the surface and to be able to open myself up a little more."

In recording "Play On," Underwood once again worked with producer Mark Bright, who produced "Carnival Ride" and seven tracks on "Some Hearts." "Over the summer, we spent more time with arrangements, and Carrie experimented more than ever with vocal textures," Bright says. "What came out on the other side is extraordinary. I think we got it right."

Underwood says she trusts Bright and that making records is a more comfortable process. "I've known him now for five years," she says. "I've worked with him on every album and I trust him and he trusts me. I'm comfortable with him now — whereas in the beginning it was like, "Oh, my gosh, I'm a big-time producer. What if I do bad?" I was really afraid to mess up. Now I'm not afraid to screw up. I can screw up royally when I'm in the studio and it's OK. I trust him.

In the past, Underwood co-wrote with a stable of Music Row tunesmiths including Hillary Lindsey and Luke Laird, who co-wrote "So Small" and "Last Name," and Brett James, who co-wrote "Jesus Take the Wheel" with Lindsey and Gordie Sampson. In writing for "Play On," she expanded her circle to collaborate with "American Idol" judge/BMI 2007 pop songwriter of the year Kara DioGuardi; Mike Elizondo, known for his work with Dr. Dre and Eminem; and Raine Maida, co-founder of the rock band Our Lady Peace, and his wife, Canadian singer Chantal Kreviazuk.

"I listen to all kinds of music, all genres," Underwood says. "Bringing somebody from a different world into my world to see what their influence can do in my writing style — it's a lot of fun."

These new collaborations don't mean that Underwood's about to switch genres — she's still a country girl at heart. "I'm promising right now it would never happen," she says.

Several of the songs on "Play On" are standouts: "Temporary Home" is a poignant ballad in which Underwood, a Christian, speaks of her belief that "life on this Earth is just passing through" and heaven is the final destination; and "Mama's Song" is a loving tribute to her mother. "I really am in a good place in my life and I think that does show," Underwood says.

"What Can I Say" features special guests Sons of Sylvia, a trio consisting of brothers Ashley, Austin and Adam Clark. The group won Fox's "The Next Great American Band" contest and are working on its Universal South Records debut. "The lead singer was actually my first fiddle player. I've known him for five years now," Underwood says of Ashley Clark. "When thinking of duet partners, you think of the common names — but I wanted someone that people would say, 'Who's that?'"

SINGLE-MINDED SUCCESS

Judging by the success of the first single, "Cowboy Casanova," "Play On" looks sure to follow the platinum path of its predecessors. In its first week, "Casanova" sold 110,000 copies, according to Nielsen SoundScan. It's No. 6 on Billboard's Hot Country Songs chart. "An unfinished version leaked," Underwood says of the label rushing the finished version to radio. "It was really frustrating, but then it was exciting too. Radio stations were immediately putting it into heavy rotation and it was like, 'Oh, my gosh, this is good.'"

Galanter says the track seemed like an obvious choice as the first single. "There's a number of great ballads on this album, but we had just come off of 'I Told You So' and 'Just a Dream' and really wanted to say, 'I'm back and this is different.'" he says. "It just gives her a fresh attitude."

Galanter attributes much of Underwood's success to her multigenerational appeal. "Carrie goes from cradle to grave," he says of her fans. "She has positioned herself as somebody that cares about this format deeply. She is a country artist. She's made it very plain."

In the past four years, Underwood has dominated country radio with such No. 1 hits as "Jesus Take the Wheel," "Before He Cheats," "Wasted," "All-American Girl," "So Small" and "Just a Dream." Galanter says with obvious pride of how Underwood has handled success. "I think it all hit her like a ton of bricks in the first couple of years and now this year has been easier," he says. "Carrie has grown up a lot considering she got dropped into this format on her head, not on her feet, and people were standing on the sidelines going, 'You're not really country, you're a TV show star.' I think she's impressed the heck out of people by her reverence for country music.

Underwood's manager Simon Fuller, chief executive of 19 Entertainment and creator of the "Idol" franchise, has high expectations for "Play On." "I think we'll exceed the success of the last album with this album," he says. "It's stronger in depth and there's more variety. The first single is just a complete smash."

'ORGANIZED STALKING'

Part of the effort is to alert Underwood's fans that there's a new album coming involved revamped her Web site, CarrieUnderwoodOfficial.com. "What we're trying to do with the Web site is give fans a place to go where they could participate with what's going on with Carrie, and that's why the site is set up to be more community-based," says Sony Music Nashville VP of digital business Heather McBee. "They can upload photos. They can participate on the message boards and talk about the project."

One thing Underwood doesn't plan to use is Twitter. "It just sounds like organized stalking to me," she says. "I'll be in a restaurant and I'll get home and somebody tweeted and talked about what I ordered and what I was wearing. In some cases that could be dangerous because you don't want everybody to know where you are in every second of every day." (There's someone posing at Underwood on Twitter, in the comments on her Web site and on MySpace, and she warns fans that it isn't her.)

McBee says the label has planned special promotions with iTunes to roll out new music from the album. Starting Oct. 3, a track will be released each week exclusively through the retailer, leading up to a "Complete My Album" promotion when the full album is released Nov. 3. "There have already paid for those first four tracks, so it's about getting them to buy into the album because obviously the album is the experience we want people to have," McBee says.

Paul Barnabee, senior VP of sales and operations at Sony Music Nashville, says retail is eagerly anticipating "Play On." "It's been amazing to see our retail partners embrace this long-awaited release so passionately," he says. Underwood will participate in Wal-Mart's Soundcheck program, and Barnabee anticipates more opportunities since Underwood and labelmate Brad Paisley will co-host the CMA Awards the week before her album is released.
THE ‘IDOL’ ADVANTAGE
Even After Two Albums, Underwood’s Win Still Resonates

Carrie Underwood is the best-selling artist to emerge from “American Idol”—and the experience gives her a distinct advantage over other acts.


Sony Music Nashville chairman Joe Galante says “Idol” provided Underwood with valuable training. “I’m really impressed with what they go through,” he says. “It conditions them to a very pressurized environment. They are constantly working with people on arrangements, learning new things about music, really testing their skills. I remember [TV/video producer] Robert Deaton saying the first time Carrie did the [Country Music Assn.] Music Fest and she was given copy [to read], she showed it to her once and she went out there and nailed it. She was impeccable. We have people who have been in this format forever, and they can’t read a teleprompter.”

Though some alumni tire of talking about their “Idol” backgrounds and try to distance themselves from the show, Underwood says she’ll always be appreciative. “I do credit the show for every single thing that I have,” she says, “and as long as they want me to come back year to year and perform, I am so there.” —DBP

NOT SO SMALL
Underwood’s Post-‘Idol’ Splash Was Bolstered By A Strong Second Album

SOURCE: The Billboard 200 through the Oct. 24 chart. Sales through the week ending Oct. 4.

<table>
<thead>
<tr>
<th>Title</th>
<th>DEBUT</th>
<th>DEBUT DATE</th>
<th>PEAK</th>
<th>PEAK DATE</th>
<th>WEEKS ON CHART</th>
<th>LABEL</th>
</tr>
</thead>
<tbody>
<tr>
<td>“Carnival Ride”</td>
<td>19</td>
<td>11/16/2007</td>
<td>91</td>
<td></td>
<td></td>
<td>Arista Nashville</td>
</tr>
<tr>
<td>“Some Hearts”</td>
<td>18</td>
<td>11/16/2007</td>
<td>2</td>
<td>12/8/2007</td>
<td>1</td>
<td>Arista Nashville</td>
</tr>
<tr>
<td>“Before He Cheats”</td>
<td>59</td>
<td>2/18/2006</td>
<td>1</td>
<td>4/21/2006</td>
<td>6</td>
<td>Arista Nashville</td>
</tr>
</tbody>
</table>

COUNTRY CLUB
Carrie Underwood’s ties to the Nashville songwriting community have served her well on the Hot Country Songs chart.


<table>
<thead>
<tr>
<th>Title</th>
<th>DEBUT</th>
<th>DEBUT DATE</th>
<th>PEAK</th>
<th>PEAK DATE</th>
<th>WEEKS ON CHART</th>
<th>LABEL</th>
</tr>
</thead>
<tbody>
<tr>
<td>“Before He Cheats”</td>
<td>59</td>
<td>2/18/2006</td>
<td>1</td>
<td>4/21/2006</td>
<td>6</td>
<td>Arista Nashville</td>
</tr>
<tr>
<td>“Wasted”</td>
<td>57</td>
<td>12/1/2008</td>
<td>1</td>
<td>1/8/2009</td>
<td>12</td>
<td>Arista Nashville</td>
</tr>
<tr>
<td>“All-American Girl”</td>
<td>58</td>
<td>12/19/2007</td>
<td>1</td>
<td>1/22/2008</td>
<td>15</td>
<td>Arista Nashville</td>
</tr>
<tr>
<td>“Last Name”</td>
<td>46</td>
<td>1/31/2008</td>
<td>1</td>
<td>2/28/2008</td>
<td>6</td>
<td>Arista Nashville</td>
</tr>
<tr>
<td>“Just a Dream”</td>
<td>45</td>
<td>1/31/2008</td>
<td>1</td>
<td>2/28/2008</td>
<td>6</td>
<td>Arista Nashville</td>
</tr>
</tbody>
</table>

Another opportunity that should help drive sales is Underwood’s first TV special, slated to air Dec. 7 on Fox, with guests including Faith, Dolly Parton and David Cook. "It’s a variety special featuring Carrie and that’s something we’ve not done before,” Fuller says. "As Carrie develops more as an artist, we can do things like this. Carrie has potential to be an actress as well, so who knows what is coming in the next few years?"

Though plans are still in the works, Fuller wants to expose Underwood’s music internationally. "We’ve got a shot at actually breaking out of America and having a run at a couple of other countries around the world,” he says, adding that he plans to first focus on Australia, the United Kingdom and Germany. “The world needs to discover Carrie Underwood, so that’s something exciting to come. Carrie always said that she’d love to take country music to the world and that would make her very proud.”

For the immediate future, Underwood is just looking forward to co-hosting the CMA Awards and embarking on her new tour in 2010. "We’ll go into rehearsals early next year, but it’s going to be bigger. It’s going to be awesome. We’re pulling out all the stops," says Underwood, who was the top-ranked female country touring artist of 2008, according to Billboard Boxscore, grossing $27.1 million from 92 shows.

“I don’t need to make any money, let’s just do this,” Underwood jokingly told her handlers about the tour. “Let’s just step it up, I know everybody is going to say, ‘Oh, my gosh. This cost what?’ But, shoot, we can come back next year with an acoustic tour. This year let’s just go for broke.”
NOT FAR FROM where Los Angeles' elite park their private planes, a battle of the bands was raging June 18—albeit in tightly timed TV intervals—underneath the giant dome at Santa Monica Airport's Barker Hangar. Sponsored by Wrigley and taped to air in cities nationwide on the Latino youth-oriented LATV network, the event featured a live audience, a panel of celebrity artist judges and a performance by Mexican chart-topper Camila. In keeping with the motto of Wrigley's 5 Gum—"Stimulate your senses"—there was also an oxygen bar to sample the gum's flavors and a gyroscope ride in which audience members could be strapped in and whirled around astronaut-style in case they got bored. And there was a VIP lounge and a light show that accompanied the entrance of each competing band. The scene—witnessed by this reporter, who was also a judge of the contest—was a far cry from LATV's beginnings as a two-hour programming block on Southern California TV station KJLA. A 2002 Los Angeles Times story described it as having "the look of a television show taken over by a band of Latino college kids with an unruly enthusiasm for music and esoteric tastes," and "the edgy spontaneity of something that seems vaguely underground."

Today, far from being a bilingual "Wayne's World," LATV is available in more than 40 million homes on basic digital cable and broadcast, according to the channel, thanks to a national rollout on local stations' digital channels that began in 2007. LATV isn't the only upstart network targeting a Latino audience to grow its distribution in the last few years. Family-owned and publicly traded broadcast companies alike are carving out their share of Latino viewers with new channels. Many of those prominently feature Latin music as an integral part of their programming. As a host of emerging home-grown networks like LATV, Estrella TV and Mega TV pick up distribution—and as Mexico-based entertainment channels pursue sideshade carriage—they open the field of promotional platforms for Latin artists on a national scale.

The newest Spanish-language TV channels are still just finding national audiences, so their full promotional potential may not be realized for a while. But they're growing with the goal of building multiple platforms around their programming and working with sponsors and distributors on innovative promotions.

The broadcast behemoths Univision and Telemundo still dominate the Spanish-language TV world. But a host of factors has made the national TV landscape for Latin artists decidedly more interesting, including the 2010 Census. The looming survey is projected to show Hispanics, already the nation's fastest-growing and largest minority group, making up more than 16% of the U.S. population (up from 12.3% in the 2000 Census).

In addition, the transition to digital TV signals opens up secondary channels and gives broadcast affiliates entry to cable systems. Competition by cable and satellite companies for the Latino viewer is also driving opportunities, according to industry observers.

"If you look at the population that is not Hispanic, the number of channels they have at their disposal in English is enormous," says Cynthia Hudson-Fernandez, chief creative officer/executive VP for Spanish Broadcasting System (SBS).
and managing director of Mega TV. “There is a real window for providing a different type of programming opportunity to the Hispanic market.”

The growth of opportunities for TV promotion can be a boon to developing acts, with airplay on most Spanish-language radio in the United States difficult for them to obtain. In addition to focusing programs around major stars when they’re releasing new albums, the bilingual youth channels mun2 and MTV Tr3s regularly feature fresh faces (see story, page 26).

While those channels are built specifically around music, others with more general-interest programming also rely on music to drive ratings. Mega says its nightly variety show “Esta Noche Tu Night” came in first among adult Hispanics 25-54 in the Miami market Sept. 21 when it featured tropical star Olga Tañón.

**GROWTH STRATEGY**

SBS, which owns and/or operates 21 radio stations in the United States and Puerto Rico, got into TV with a local Miami station in 2006 and has since gained satellite, broadcast and cable carriage for its Mega TV in about 4 million homes, according to SBS, mostly in Florida and Puerto Rico. But Mega TV is looking west, and it recently picked up carriage on Las Vegas’ Cox Cable and on Palm Springs, Calif.’s HDTV station, KLPS 19.2.

Another Spanish-language radio powerhouse, Los Angeles-based Liberman Broadcasting, has been aggressively building its new Estrella TV network, with its own TV stations and broadcast affiliates. Liberman owns and operates 22 radio stations and seven TV stations in top Hispanic markets, including Los Angeles and New York, and has affiliated with local stations in 18 markets. As of Oct. 1, that included Tribune Broadcasting’s CW channel in New York, WPIX, which carries Estrella TV on its second channel, 11.2. Estrella TV says it’s in 70% of U.S. Hispanic homes.

Liberman has been pursuing Estrella TV distribution in markets where the company has a radio presence, with the goal of filling in as many of the top 50 Hispanic markets as it can. At press time, Estrella TV was in 19 of the top 25 Hispanic markets.

A down economy may not seem like the ideal time to create a new TV network, but advertising on Spanish-language TV was down nearly 13% for the first half of 2009 compared with the same period last year, according to TNS Media Intelligence. But Hudson-Fernandez says he expects Mega TV to break even in its third year of operation. Liberman Broadcasting COO Winter Horton says Estrella TV’s affiliates “were ready to embrace Spanish-language broadcasting. It’s not going to eat into their existing English-language audiences. It’s a totally separate revenue stream.”

**WHAT HAVE YOU DONE FOR ME LATELY?**

In the case of Mega TV and Estrella TV, they can leverage existing radio assets to promote their TV shows and use their radio programming clout to book artists on them. Other channels can feature artists and brands as part of a sponsor promotion or help the cable operator market itself through an artist sweepstakes.

In July, SBS unveiled Debú Digital, a multimedia promotional push in which Tañón debuted her new single on SBS radio stations, SBS’ online portal Lamusica.com and Mega TV’s “Lamusica.com Live” the same day. Tañón also held a press conference for international media that streamed live on the site.

According to SBS, the webcast drew more than 2,300 simultaneous viewers and 13,000 plus in the month since it aired, as well as more than 300 concurrent chat-room users. That was enough to play on planning a minimum of six Debú Digital promotions per year, Hudson-Fernandez says, and shop the concept to sponsors. The first try with Tañón “showed what we are capable of doing as far as providing that type of experience,” Hudson-Fernandez says. “Because we’re not saddled with a big bureaucracy, we’re able to work that way.”

Mega TV also has the ability to create original programming around artists, as it did with pop star Chayanne when it cast him as the lead in its “Gabriel” series last year. SBS premiered Chayanne’s theme song for the show on its radio stations and offered it as a free download on its website.

Estrella TV also has access to major artists through Liberman Broadcasting’s influential radio programmers, who are heavily involved in looking artists on the channel. Pepe Garza, PD at Los Angeles’ KBUE (La Que Buena), is known for breaking regional Mexican artists, including Jenni Rivera; his goal is to use Estrella TV as a way to create and monetize its own stable of stars, similar to the model Televsia has used to create pop acts like RBD.

Garza is a judge on “Tengo Talento, Mucho Talento,” Estrella TV’s new talent competition in which the winner gets $100,000 and help in landing a recording or management deal. The idea, Garza says, is to feature the winner or other new acts as on-air personalities and at Liberman’s events. Garza eventually wants the broadcaster to own master recordings of artists that come up through its star system and sell them online.

“I don’t know how long it’ll take but it’ll happen,” Garza says. “We want to create stars ... we’re an engine for the music industry because we’re looking for new artists.”

Last year, Liberman aired KBUE’s annual star-studded regional Mexican awards show live on its stations for the first time; this year, the live broadcast will be expanded to the slew of new Estrella TV affiliates.

Horton says that as the network expands east, “we’ll continue with the regional acts but you’ll see more pop acts.”

**BORDER CROSSINGS**

As Interest In Spanish-Language Programming Grows, Mexican Entertainment Channels Stake Their Claim In The U.S.

In addition to the fledgling U.S.-based networks, established Mexican channels with strong musical content have been steadily signing carriage deals north of the border. Grupo Multimedios, a media conglomerate with radio, TV, print and live venue properties in Mexico, launched its TeleRitmo regional Mexican music video channel and general-entertainment Multimedios TV on U.S. cable systems a year ago, beginning in Texas. The channels have spread to the San Francisco Bay area, the Pacific Northwest and Chicago and can now be seen in about 1 million homes, according to their U.S. distribution rep.

Mauricio Alatortez Gonzalez, production and programming director for TeleRitmo and Multimedios TV, says U.S. audiences influence what artists get featured. “Artists like Selena, Intocable and Pesado are obviously big in our programming,” says Alatortez, referring to the Texas-based musical icons. Alatortez also wants to break acts that come through Multimedios’ two Monterrey, Mexico, performance venues, La Fe Hall and El Volcan. “It’s a complete system of promotion,” he says.

Multimedios TV and TeleRitmo were part of Comcast’s launch of 13 new Spanish-language channels in the San Francisco Bay Area in August, as was TuTV, a joint venture between the Mexican broadcasting giant Telesisa and U.S.-based Uni- vision. TuTV’s viewership is still small, with about 2 million total homes, according to TuTV, which Comcast picked up for national distribution.

TuTV includes Latin music-based Ritmo Latino and the pop-cul- ture-heavy Telehit, but its most popular offering in the United States is Bandamax, which focuses on regional Mexican music. “It cuts across a lot of demos,” TuTV president Chris Fager says.

Being carried in a market provides TuTV the opportu- nity to promote itself locally around concerts, of- fering ticket sweepstakes through direct mail and print ads in local Spanish-language newspapers. A four-week promo- tion of an Alejandro Fernandez concert at Los Angeles’ Gibson Amphitheatre last year was accompanied by an on-site booth invit- ing concertgoers to sign up for Time Warner Cable’s new Spanish-language package. Live Nation VP of special markets Emily Simonitsh says it’s hard to track whether a ticket sale came from a promotion by a niche channel. But “it does help,” she says, adding that it’s become more common for those outlets “to take part in a show and offer their viewers some of the same opportunities we give to radio stations.”

Family-run, Mexico-based regional Mexican video channel Video Rola, which entered the U.S. market in 2001, regularly broadcasts events and artist interviews from the States back to Mexico and Central America. The channel held a sweepstakes in April to promote Time Warner Cable’s video-on-demand service in Southern California, in which the channel gave away a dinner date with Fonovisa star Fidel Rueda. The give- away was advertised through direct mail, TV and radio spots, and automated calls to customers. Video Rola’s next promotion with the cable company likely will involve artists signing autographs before a Chivas USA soccer match at Los Angeles’ Home Depot Center.

“There is no talent fee associated with it,” says Time Warner Cable of Southern Californi- a Hispanic marketing director Marilyn Garcia, “but it’s a mutually beneficial marketing campaign for the cable operator, the network and the talent.”

---

**TV time: OLGA TAÑON (above left) makes an appearance on Mega TV’s ‘LaMusica.com Live’; right; Estrella TV personality JENNI RIVERA (third from left) and MEGA TV’s COO WIN- TERT HORTON (second from left) talk about the network’s July 22 telecast of Premios de la Raza.**

**Fonovisa artist FIDEL RUEDA (left) shows down with winners of a sweepstakes from Video Rola and Time Warner Cable.**

---

**OCTOBER 24, 2009 | www.billboard.biz | 25**
Estrella TV goes to 8.7 million Hispanic homes in 24 markets, including 19 of the top 25 Hispanic markets, according to the network. Parent company Liberman Broadcasting’s influential radio programmer Pepe Garza books higher-profile musical guests on the company’s TV shows “Estudio 2” and “A Que No Buedes.” Carol F. and Vanessa Diaz in programming at vdliaz@bimedia.com.

LATV

The entertainment channel is incorporating more film, series and talk shows in its lineup, though it frequently hosts in-studio musical performances. Music videos make up 15%-20% of programming, with a focus on pop and rock and some English-language and developing acts, says executive director of programming and production Eduardo Marrón. The Los Angeles-based talent coordinator is Enrique Piñerua (epinerua@latvm.com). LATV also co-produces some of its shows with Mexico City-based Multivisión.

MEGA TV

Given Mega TV’s strong tie-in with parent company Spanish Broadcasting System’s radio properties, key contacts for participation in the Debut Digital program are executive VP of programming Polito Vega and assistant VP of programming Marilyn Santiago. René Solorio, editorial director for SBS’ Internet portal LaMusica.com, and SBS marketing and communications director Isabel Bucaram-Montana also are gatekeepers. Start with Bucaram-Montana on montana@sbscorporate.com.

BANDAMAX

The regional Mexican music and lifestyle channel’s executive producer Victor Manuel Moreno Valdez says he follows what’s hot on the radio charts. But new acts can get in through “Con Alma Gruppera,” in which developing artists’ videos face off weekly. (Televisa charges an entry fee—about $1,000—to get into the competition, Moreno says.) Contact Gina Pedroza in the new business department at gpedroza@televiva.com.mx.

READY FOR YOUR CLOSEUP?

Latin Acts Have More TV Opportunities Than Ever—But Sometimes It’s About Who You Know As Much As What You Know

BY AYALA BEN-YEHUDA

ESTRELLA TV

TELERITMO/MULTIMEDIOS TV

TELERITMO’s regional Mexican videos reflect the channel’s home in the northern Mexican hub of Monterrey, says Mauricio Alatorre Gonzalez, director of production and programming. The channel programs a blend of Tex-Mex, banda, norteño, tierra caliente and other subgenres. Multimedios TV’s programming includes music and variety shows as well as “Grupperismo,” a regional Mexican performance-based show. The channels work closely with Multimedios’ live venues on talent booking. Contact Alatorre at mauricio.alatorre@multimedios.com.

KSAT

ABC’s San Antonio affiliate, whose signal also reaches Texas’ Corpus Christi and Laredo, began airing back-to-back Latin music shows on Saturday nights—“Tejano y Más” and “Zonido”—about a year-and-a-half ago. The latter covers a mix of local Latin and non-Latin artists as well as internationally known Latin acts. Both shows are in English. For “A market like San Antonio, which is 60% Latino and English-dominant, it’s working really well,” producer Christian Sotrandt says. “We compete in this market against the ‘CSI’ shows and ‘Saturday Night Live.’ We don’t win every week but we take turns.” Sotrandt can be reached at christian@sbsglobal.net.

VIDEO ROLA

The regional Mexican music video pioneer entered the U.S. market in 2001. Heavy on video blocks, the channel says it’s in 2.7 million homes. The programming contact is Samuel Yahi at sammy@videorola.com.

A TODA MUSICA TV

The new Los Angeles-based channel devoted to regional Mexican music videos and concerts launched on DirecTV Mas in August. Its founders are Latin music industry veterans Martin Fabian and Guillermo Santiso. Contact Tomas Rubio, VP of programming and executive producer, at trubio@sbsglobal.net.

Bilingual entertainment channels mun2 and MTV Tr3s are further along in their distribution and marketing goals than some of their Spanish-language counterparts, having grown with the support of media conglomerates NBC Universal and MTV Networks. Si TV, another Latin entertainment channel, broadcasts mainly in English, but mun2 and MTV Tr3s are bilingual in their programming and advertising. With their focus on youth, they compete with everything from Univision’s cable channel Telefutura to Comedy Central or the CW. MTV Tr3s and mun2 have been key in creating awareness of acts like Calle 13 that appeal to young people yet don’t fit neatly into a radio format; more conventional Latin artists have also taken advantage of the generous screen time to create a base of awareness around a new release. Direct-to-networks “can provide a good filter to see if something can stick,” says mun2 programming VP Flavio Morales. In the early days, labels “treated [us] as them doing us a favor. Now they see us as a strategic partner.”

MUN2

Telemedio’s bilingual youth-targeted entertainment channel is distributed on cable and satellite in 32.4 million homes, according to Nielsen. Mun2 had the biggest percentage gain in households carrying the channel year over year between April 2008 and April 2009 among all cable networks, according to SNL Kagan. Morales says the channel’s video mix is about 60%-40% Spanish/English, with 15% of the videos fitting into the regional Mexican genre. To compete with what’s on English- and Spanish-language TV, prime time on mun2 tends to consist of English-language wrestling, Spanish-language telenovelas and videos, with fewer of the channel’s bilingual productions on that during. For telemedio, contact Sara Kantathavorn, director of talent and artist relations, at sara.kantathavorn@nbculati.com. To pitch videos, contact manager of music scheduling Roberto Isaac at roberito.isaac@nbculati.com.

MTV TR3S

MTV’s U.S. Latin channel is on broadcast, satellite and cable in nearly 38 million homes, according to Nielsen. Jesus Lara, senior VP of music and talent/artist relations at MTV Tr3s and MTV VH1 Latin America, uses MTV’s pan-regional reach to “see what’s bubbling under in other countries in Latin America before other media outlets do. Sometimes we can take a risk on a certain thing that we think is working in Mexico or in Colombia.” MTV Tr3s promotes developing acts on its “Des cubre y Download” program, which offers free downloads, wallpapers and on-air promos. “It’s not a requirement that they be signed, as long as they have a plan in place” for U.S. marketing and promotion, Lara says. Initial contact for bookings and video servicing is music and talent manager Henry Quintero, at henry.quintero@mtvstaff.com.
David Bisbal Attempts World Domination

Spanish singer David Bisbal has the boisterous exuberance of a puppy and his trademark curls literally bounce with enthusiasm as he bounds into his label’s offices to discuss his new album.

“Did you hear? What did you think?” he asks, not anxiously but excitedly, willing you to have loved every second of an album that mixes romantic ballads with up-tempo, danceable pop and, always, the authentic Spanish rhythms and inflections that are his trademark.

Slated for release Oct. 20 on Universal Music Latino, Bisbal’s fourth studio set, “Sin Mirar Atrás,” will be released in Spain, Latin America and the United States simultaneously, in keeping with Universal’s plan to continue developing Bisbal as an international star beyond Latin music. The album will then be released in Europe and other territories next spring.

Not content with merely having a trans-Atlantic debut, Bisbal will hold release events in three countries—his native Spain, the United States and Mexico—within 24 hours, holding an initial press conference in Madrid, then traveling to Cancun with media and fans onboard a private plane and finally traveling the following morning to Miami, where he’ll host another press conference and give an acoustic performance.

The intensity of the promotion is typical for Bisbal, whose work ethic, dynamic stage presence and entrenched star appeal in his native Spain and, increasingly, overseas, have made him a priority for Universal. Beyond being his label, the company’s artist development arm, Global Talent Services (GTS), has signed him as the first artist it’s managing in full, including touring.

Jesús López, Chairman of Universal Music Latin America/Iberian Peninsula, who oversees all of Universal’s Latin operations worldwide, says Bisbal’s deal “is a new approach to the business and one with which we’ll test the market.”

Bisbal came to Universal from Vale Music, the indie that signed him when he was a finalist in the 2000 inaugural version of “Operación Triunfo,” the Spanish music reality show that launched Bisbal as a superstar in Spain. Vale had a licensing deal with Universal, which distributed the product in Spain and released Bisbal overseas, including the United States and Latin America. When Universal purchased Vale in 2006, Bisbal became a full-hedged Universal signing.

The relationship is now expanding, with Universal overseeing and handling all aspects of Bisbal’s career worldwide.

While Bisbal’s stance on sharing management duties with his label may sound like anathema to some acts, it’s a situation that, while still rare, is gaining ground in the Latin realm. Sony Latin, for example, handles several of its acts through Day 1/Westwood Entertainment, its artist development arm.

In GTS’ case, the company was created to provide management and development support for select acts, particularly those with pan-regional scope. Earlier this year, GTS extended its relationship with Bisbal, taking over all management and touring functions.

Bisbal’s touring power and potential—he plays an average of 100 shows per year across three continents—was a factor in GTS’ decision to sign him. Indeed, the launch of “Sin Mirar Atrás” has been set up with major live promotional performances in Spain (where he sang for an estimated half million people during a performance lobbying for the Olympics), the United States and Mexico, which will help set up his tour in 2010.

In addition, Bisbal has already been promoted in non-Spanish-speaking markets, including Germany, Switzerland and Austria. Last year, he paired with Rihanna for a video and a bilingual version of her song “Hate That I Love You,” which was released as a standalone single. This time, “Sin Mirar Atrás” includes a bilingual track, “Sufritas,” with British newcomer Pixie Lott.

“There is a lot of interest in Europe for Latin music,” says Bisbal, who’s acutely aware of the downturn in music sales. “There’s a growing number of stations and channels, and that’s a wonderful thing.”

While “Sufritas” may further open the door for Bisbal in non-Latin markets, in the United States and Latin America Universal is working the single “Eslavo de Tus Besos,” which is No. 2 on Billboard’s Hot Latin Songs chart.

The track launched with a massive four-week national promotion with the Univision Radio network that included a live show in Los Angeles for Univision listeners and ads that aired on radio and TV stations in 16 markets. In addition, says Universal Music Latino GM Luis Estrada, Bisbal will be the image of a Univision TV spot campaign promoting its radio stations in key markets—Los Angeles, Miami and Puerto Rico. The spots will kick off the week of the album’s release and run three to four times per day for one to three months.

“It’s the first time a David Bisbal album is treated with the same importance in the U.S. as in Spain,” says Universal Music Latino president Walter Kohn. “He is definitely an international act with potential in multiple countries.”
OUT OF THE VALLEY

Welsh Sensation Katherine Jenkins Eyes Global Success

In the United Kingdom, if a sentence contains the words “classical music” along with “first” or “biggest,” chances are it’ll have Katherine Jenkins’ name in it, too. The Welsh soprano was working as a teacher when she signed her first deal with Universal Classics in 2002, but she has since rewritten the rule book on classical crossover with a string of achievements, including becoming the first female artist to win two consecutive Classical Brit Awards (for albums in 2005 and 2006). Now, after career album sales of more than 2.3 million copies in the United Kingdom, according to the Official Charts Co., Jenkins has her eye on international success with the release of her seventh album, “Believe.” Oct. 26. In an effort to grow on the world stage, she has secured new management and signed a new, multirights deal with Warner Music Entertainment. The WME contract covers three albums plus a special, as-yet-unnamed multimedia project and encompasses recorded music, video, TV material (including Jenkins’ TV hosting work), merchandise, brand sponsorship, advertising and special live performances. Regular touring isn’t part of the deal. WME president Conrad Withey calls the agreement the label’s “biggest-ever U.K. classical deal.”

Jenkins says she signed with WME because “they can take me to the next level and really make me a global artist.” In August, she also split with manager Brian Lane—managing director of London-based Banada Management, who brokered the WME deal—in favor of a worldwide deal with Terry McBride’s Vancouver-based Nettwerk Management. She declines to comment on the split, but Nettwerk’s international profile is likely to assist her bid for global domination. So far, her main international success has come in Australasia, where her third album, “Living Dream,” went top 20 in Australia and New Zealand, but Warner plans a global push for “Believe,” with releases scheduled for Australia in December, France in January and the United States in the spring.

“Katherine is an important prospect for us internationally, and that’s why we’ve decided to have different territories Freedom with release dates,” says Matthews/Leonard-Piversi, senior VP of international marketing at Warner Music International. “Katherine is the best person to sell Katherine.”

Musically, her new album marks a move to a poppier sound. Produced by David Foster (Michael Bublé, Josh Groban), it features a cover of Sarah McLachlan’s “Angel,” and a dazzling, operatic version of Enescu’s “Bring Me to Life,” as well as her traditional arias “My Heart Will Go On” and “Titanic’s” “My Heart Will Go On (Heartbeats),” says Reprise Records. Music producer and signee Darpaul Quintanil, COO of Warner Bros. Records. “It’s not done much here and we hope to raise her profile by getting her known on TV first.”

The introduction process will be gradual, Jenkins will start her U.S. campaign with an appearance on Andrea Bocelli’s PBS Christmas special. She also duets with Bocelli on the album track “I Believe.”

WME and Nettwerk plan to boost Jenkins’ merch sales and expand her branding business; she’s already a “brand ambassador” for the accessories firm Montblanc. Her new official Web site (www.katherinejenkins.com) has launched a Diamond Club section, where fans can pay $20 ($12) for six months’ access to exclusive content and special offers.

“At the moment her demographic is really 45 upwards,” says London-based Nettwerk artist manager Tara Joseph. “We want to go 9-90.”

Jenkins says she’s ready to make the final step on her journey from Welsh teacher to worldwide superstar.

“I have made what I hope is a global album but one which I feel is own every part of it,” she says. “I am definitely ready for the next phase.”

—Hazel Davis

PITCH PERFECT

Opera Star Cecilia Bartoli Explores The Music Of The Castrati

Singer Maria Malibran and featured eight world-premiere recordings. Bartoli’s latest research project/release, out Oct. 27, is “Sacrificium” (Decca), a deep dive into the cruel world of the castrati—18th-century male singers castrated as boys to maintain the high tones of their voices.

“I have always sung a lot of music which Mozart wrote for the castrati,” Bartoli says. “But when I devoted a project (‘Opera Proibita’) to my home-town, Rome, I for the first time read more about the strange and sad facts that lie beneath the castrati phenomenon. I noticed that many people know music that was written for castratos, but do not know about the tragedy behind it. I think it is most important to talk about this, because it deepens our understanding for this music and it helps me as an interpreter.”

In addition to the music, the two-CD set includes deluxe packaging: a hardback book that comes standard (there won’t be a jewel case release) and a thick 152-page booklet that includes a libretto and the “Castrato Compendium,” an A-Z guide to the era assembled by Bartoli that also features an essay she wrote.

It’s a heavy undertaking for an artist and a label, but Decca is steadfast in its support. “Cecilia Bartoli is not a typical classical artist, nor does she create typical classical releases,” marketing manager Joseph Oerke says. “With her, more than any other artist, the customer gets not only the music but also a completely researched project and supplemental materials. Though we recognize that this is trying the values of the industry, such is the name Bartoli has built for herself, the quality of her work and Decca’s unwavering confidence in her that we believe this packaging to be not only deluxe but essential to the project.”

—Jenifer Winiarski Salet

Reporting by Silvio Pietrolunga, David J. Prince, Paul Sexton and Reuters
Dear Kenny,

When you walked out onstage eight years ago as a hard-ticket-selling headliner, who knew you’d end up being the only guy who’s sold over a million tickets each of the past 8 years?

You’ve played 40 major stadiums over the past 5 years – 12 of them this year alone!

You’ve never been afraid of big dreams...
~ 8 Entertainer of the Year Awards
~ 19 #1 hits
~ 25 million plus records sold
~ Over 11 million live music fans rocked since 2002!

Thanks for letting me be part of your dream... When you love the fans and work hard, you’ve shown me anything’s possible.

Here’s to the next wave!

[Signature]
Best-known for leading the alt-country rock bands Uncle Tupelo and Son Volt, Jay Farrar teamed with Death Cab for Cutie's Ben Gibbard for his latest project, an album with lyrics based on the prose from Jack Kerouac's 1962 novel "Big Sur" that's due Oct. 20 from F-Stop/Atlantic Records. The partnership began when the two artists were asked to contribute a few songs to the soundtrack to the upcoming documentary "One Fast Move or I'm Gone: Kerouac's Big Sur," about the time the writer spent in the Northern California town.

1. You had never met Ben Gibbard before working on the film. Why did the partnership click, and how did it turn into a full album?

Ben and I met the night before we started recording, and throughout the process I think it became apparent that we had a shared sensibility. Under the circumstances things could have easily not gone well, because we were basically getting to know each other in the studio as we were working, and sometimes there were cameras rolling in the studio as well, but it all turned out in the end. I think that both of us having gone through that experience resulted in a bond that you can't create any other way.

2. How has Kerouac's work and the themes in his writing influenced you throughout your career?

I've always been a follower of Kerouac's work. I got started when I was a teenager reading "On the Road," and I think that book goes voice and meaning to a wanderlust that exists in all of us. The quest for self discovery is encapsulated in that book very well. "Big Sur" is almost kind of the bookend to that, even though it was written during a period in Jack's life where he's kind of looking back and taking stock. Probably the biggest influence from Kerouac that I've picked up over the years is his method of writing, the idea of getting all your first thoughts out there, more of a stream-of-consciousness style of writing, not worrying about structure or form.

3. What was the songwriting process like using Kerouac's words as your lyrics? Was it easier or in some ways harder to adapt than if you were putting your own ideas to music?

It was much easier for two reasons. The first being there was a familiarity with Kerouac's work just from having read so many of his books over the years. Also there was this kid being lost in a candy store element to the project when I first started getting into the writing. Secondly, because I was using Jack's lyrics, words and lines from the text of "Big Sur," I think it took away a degree of self-consciousness that's sometimes there when I'm writing my own stuff.

4. How important is it that people read the book and/or watch the film in order to get the most out of the music?

The fact that Atlantic is putting out an edition of the book along with the DVD and the record itself is great. It is a very complementary experience.

5. What are your touring plans to support the album, and will shows include elements other than music, such as readings or film clips?

Ben and I talked about that, but I think because we're first and foremost musicians I think we're kind of falling back on the idea of just making it a rock show. The plan is to do a handful of shows near the end of this month concurrent with the release of the package.

6. What can you say about the repurposed Woody Guthrie project you're working on?

It actually won't be a continuation of "Mermaid Avenue" as has been reported. It's something that I started working on with [Woody's daughter] Nora Guthrie that's still in the works, and if everything goes well, it could be ready for release sometime next year.

---

GLOBAL PULSE
EDITED BY TOM FERGUSON

TRUE FAITH
Currently appearing on cinema screens alongside Johnny Depp and the late Heath Ledger in Terry Gilliam's critically acclaimed "The Imaginarium of Doctor Parnassus"—which opens statewide Dec. 25—London-born actress/singer Paloma Faith is also proving a hit in the music business.

Faith's debut album, "Do You Want the Truth or Something Beautiful" (Epic/Sony), entered the United Kingdom's Official Charts Co. Oct. 10 at No. 14. Marrying upbeat R&B arrangements with jazzy soulful vocals—often compared to Amy Winehouse—the 10-track album was preceded by the U.K. top 20 singles "Stone Cold Sober" and "New York."

"There's lots of great songs on this album and lots of great opportunities," says Epic Records U.K. managing director Nick Raphael, who identifies women aged 16-40 as Faith's target demographic. "She spent two years writing this record and I think that shows. As we go forward, people will see the depth of the album."

Cosmetics firm Rimmel also used "Stone Cold Sober" in a global (except for North America) TV ad campaign this summer. The 24-year-old artist is published by Sally Isaacs/Universal Music Publishing.

"Do You Want the Truth" will have a staggered European release throughout the fall backed by a U.K. and European tour, booked by London-based Creative Artists Agency, beginning Nov. 17. A third U.K. single is planned for early next year, coinciding with a second European tour. There aren't any U.S. plans at present.

—Richard Sinirke

FLAMING JUNE
Damien Leith took a novel approach when writing his third studio album, "Remember June"—the Australian chart-topping Australian Recording Industry Assn. (ARIA) Award winner penned a parallel book of the same name.

"There are themes around the book which I couldn't disconnect," Leith says. "I'd finish writing a chapter in the book, then write a song."

Three years ago, the Irish-born singer/songwriter became the oldest winner (at the age of 30) of "Australian Idol." Four ARIA platinum (70,000 shipments) albums followed, but he says "Remember June," with themes tracing the highs and lows of life, is the "only one that really feels like a 'me' record."

"Remember June" arrived Oct. 9 at retail, supported by shows at Sydney's State Theatre (Oct. 16) and Melbourne's Thornbury Theatre (Oct. 17). The lead single, "To Get to You," issued Sept. 25, has already been used in a national promo campaign for home-grown TV series "Mercy."

Next on the agenda is breaking Leith overseas. "The intent with this record is certainly to get a release in the Irish market and bleed it into the English market," Leith's manager David Champion says. Leith is published by Universal Music Publishing Australia and booked by the Harbour Agency. Harper Collins is expected to publish "Remember June" early 2010.

—Lars Brandle

MILKING IT
Belgian dance duo Milk Inc.'s Oct. 9 collection of a sellout six-show run at Antwerp's 16,800-capacity Sportpaleis venue has confirmed its status as a major home-grown act.

Now the duo of Rej Penninx and Linda Mertens is eyeing other markets, with fall releases scheduled for Spain and France for their current album "Blackout" (ARS/Universal Music) and its title track.

The act launched in 1996 as a studio-only project of producers Penkten, Filip Van dueren and Ivo Donckers and scored its first major domestic hit single with the 1998 banger "In My Eyes." A string of hit singles and albums followed, with the act's popularity undiminished by several lineup changes.

Milk Inc. switched labels from Antler Subway to ARS/Universal for its previous album, "Forever" (2008), which the act's manager says sold 75,000 domestic copies. The act has a worldwide licensing deal with Universal Music; publishing is copyright controlled.

Before the release of "Blackout," the duo empha-
sized its crossover appeal by headlining Belgium's Rock Werchter festival (July 5). "Milk Inc has a very strong live reputation with the pop audience," says the act's manager/booking agent Michel Lenaerts. "[But] their appearance at Rock Werchter was the cherry on the cake."

—Marc Maes
Out of the many classics in this genre, how did you pick which songs to sing?
It was like the “Great American Songbook” albums. We argued, shouted, pushed, fought and then came up with a good compromise. We tried to stay away from the ones that are really often on the radio, like “(Sittin’ On) The Dock of the Bay” and “When a Man Loves a Woman” and “I Heard It Through the Grapevine.” I think we’ve come up with a good collection.

Did you choose any tracks based on what kind of vocal spin you could put on them?
As a vocalist, you never know what you’re going to sing until you put the headphones on and the microphone is in front of you. I even surprised myself sometimes. On “Rainy Night in Georgia,” I changed the melody a little bit but I didn’t lose sight of the original. It’s never preplanned—I guess that’s why it’s called “soul singing.”

And you obviously have a personal connection to many of these songs.
I think “Just My Imagination” has a connection with me because it was the same year as “Maggie May” was a hit—1971—so that one hits home.

It’s great that Al Schmitt was involved. It makes it all come full circle.
I’ve met Al before—he did some of the “American Songbook.” But when I sit next to him at a desk, I feel like putting my arms around him because that’s as near as I’ll get to Sam Cooke. I never, obviously, met Sam Cooke, and I never saw him live. I saw Otis Redding once. I’ve seen James Brown, and I’ve seen Jackie Wilson. It was fabulous seeing Otis perform—I had tears in my eyes. It’s funny in those days, because it was called the Soul Revue and they would come over in the late ’60s and Otis would come on and sing 15-20 minutes maximum, and then Carla Thomas for 20 minutes max, and then Wilson Pickett would only do 20 minutes.

How important was it for you to change the arrangements of these songs?
On some of them, I said we have to change it, or we wouldn’t do it at all, but some of the songs won’t be changed. On “(Your Love Keeps Lifting Me) Higher and Higher,” that’s set in stone. You can’t do that another way. Or “What Becomes of the Broken Hearted?” It won’t work. For lack of a better word, they won’t bend.

These songs were recorded in an era when today’s technology wasn’t available. Did that have any impact on your interpretation of them?
We were trying to get the same drum sounds, but we didn’t want to go back and sound the same because then there wouldn’t be much point to it. I think the record sounds very crisp.

What I will tell you, though, is that lots of the vocals were done in my house in England, in the bar, and my house here, in the library, and in a hotel room in Florida. That’s the great thing about now. You can record anywhere you want. It’s just fabulous. It’s so comfortable. If you feel like singing now, you go sing. It’s the way to do it, because Alastair, my little son, will just wander in the studio, even though we’ve got [signs that say], “Keep out, Dad’s recording”—he doesn’t know, he just wanders in. The other kids wander in, my wife wanders in, and I’m singing away. It’s just wonderful.

You were a mentor on “American Idol” a few years back. Do you have plans to do more TV appearances to promote this album?
I’ll be doing “Dancing With the Stars” and its equivalent, “Strictly Come Dancing” in the United Kingdom. They reach a huge audience. The music business is dead when it comes to selling records; you’ve got to do everything you can possibly do to make people aware that you’ve got an album out.

You’re known so much as a live performer. Are you looking forward to performing these songs in concert?
We actually have a band rehearsal at my house tomorrow. I’m really looking forward to it. It’s up in the air right now, but we’ll be touring next year for sure.

Will you incorporate some of your other music into the show, or will it be all soul, all the time?
Oh, I’ll always have to do “Maggie May” and “Some Guys Have All the Luck” and “Tonight’s the Night” and “Hot Legs.” But I’ll present this as its own little segment somewhere in the show. A soul revue, or something.

Talk a bit about your most recent tour.
We did a mini-tour of the U.S. of places I haven’t been in three or four years: Dallas and Houston and Denver. I made a point of thanking everybody every night, because there’s a recession on and the dollar is hard to come by. You look at the amount of dollars you got, and you think, “New ironing board? Or tickets to the Rod Stewart concert?”

Have you ever had any issues with stage fright?
I did one show with the Jeff Beck Group—the first show I ever did in America, in 1969 at the Fillmore East—when I hid behind the amps and sung because I was so scared. And Jeff said, “The singer’s going to come out in a minute...and stand here.” And I did, and all was forgiven.

I have a routine of warming up my voice. I wouldn’t be able to sing the way I sing unless I warmed up. It’s like running. A recurring dream for me is being placed in Madison Square Garden, and someone says, “Rod! Did you do your warm-up?” And no—and then not being able to sing.

Which do you prefer: touring or recording?
Give me touring any day. The spontaneity of it all, the element of risk every night, you never know what’s going to happen. Keeps you lively, keeps you young.
ALBUMS

RAP
DEL THE FUNKY HOMOSAPIEN & TAME ONE
Parallel Uni-Verses
Producer: Parallel Thought
Gold Dust
Release Date: Oct. 13
There aren't any chart-topping guests on the new release from Oakland, Calif., hip-hop pioneer Del the Funky Homosapien and New Jersey underground stalwart Tame One. “Parallel Uni-Verses” is a true East Coast/West Coast duet team-up, every track a shared effort of like minds and tight handoffs. The song “Gaining Ground” revisits Del’s past with futuristic ambient grooves, while “Teddy” is a hot metallic mix of crackly funk horns and space-age effects. Some may hear tracks like “The Franchise” as sour grapes for other rappers current commercial success, but the duo backs up its devotion to classic sounds with rich layers of funk, soul, jazz, blues and rock sampling that honor the genre-bending experimentation prevalent in ‘80s and early-’90s hip-hop. It’s a blending that the pair calls out in the song “Flashback.”

POP
BACKSTREET BOYS
This Is Us
Jive Records
Producers: various
Release Date: Oct. 6
Years removed from their teen-pop prominence, Backstreet Boys continue to produce pleasurable hooks and hummable vocal harmonies on “This Is Us,” the group’s seventh studio album and second as a foursome. Working with longtime producer Max Martin as well as in-demand dance maestro Red-One, Backstreet Boys offer standard bubble-gum fare while also taking a few intriguing forays into throbbing electronica. While “She’s a Dream” and “Bigger” are expertly produced love songs, tracks like “Bye Bye Love” combine slick R&B and vibrant beats into commanding dance music. In any style, A.J., Nick, Brian and Howie can still slay high notes and whisper come-ons with equal aplomb. Although the lyrics never reach too far, the foursome simmers because the album’s production keeps up with the singers’ harmonizing. “This Is Us” may be a steppingstone in ushering Backstreet Boys away from their days on pop radio and firmly through the club door.—JL

GOSPEL
BEBE & CECE WINANS
Still
B&C Records/Malaco Music Group
Producers: various
Release Date: Oct. 6
Reuniting after 15 years, BeBe & CeCe Winans offer definitive proof that things do indeed get better with time. On “Still” (the first release under their own label), the gospel duo settles right back into the inspirational groove that powered its earlier R&B crossover hits, including “Lost Without You” and “Addictive Love.” The pair’s smooth yet arresting blend of R&B, pop, soul and jazz carries a contemporary vibe that subtly underscores faith-based lyrics about strength, hope and love that are the Winans’ stock in trade, as are their pristine vocals. The album’s title track doubles as a reinterpretation, cleverly weaving the titles of the duo’s hits into the lyrics. They also get down to business on standout songs like “Close to You,” the joyful “Reason to Dance” and the reflective “Never Thought.” After all this time, BeBe & CeCe Winans haven’t lost their touch.—GM

BRIAN McKNIGHT
Evolution of a Man
Producer: Brian McKnight
E1 Music
Release Date: Oct. 27
Since his last album, the 2006 “Ten,” Brian McKnight has been busy moonlighting as a morning show personality (on smooth jazz KTWV Los Angeles) as well as host of a self-titled syndicated urban radio program and a new late-night TV talk show (“The Brian McKnight Show”). The singer/songwriter returns to his original bread-and-butter gig for his 11th album, “Evolution of a Man,” and his E1 Music debut. Now an elder statesman in the R&B and pop arena, McKnight offers another mood-setting mix of midtempo cuts and ballads. In addition to the lead single, “What I’ve Been Waiting For,” McKnight more than holds his own on the midtempo numbers “When U RoviNMyEM” and “AlwaysBeMyBaby,” whose catchy hooks and lush harmonies linger long after the last notes have sounded. But ballads remain his strong suit, especially the moving “Another You.” It’s signature McKnight: just him on the keyboards singing passionate, heartfelt lyrics. One quibble: two distracting interstitials at the beginning and midway through the set. While not groundbreaking, “Evolution of a Man” shows McKnight still has a way with the ladies.—GM

TIÉSTO
Kaleidoscope
Producers: various
Release Date: Oct. 6
Only Timbaland could corral the guest list more impressive (or more eclectic) than the one on Dutch producer/DJ Tiësto’s new studio album, “Kaleidoscope.” Atop Tiësto’s whirling keyboards and pulsating beats, the new set features vocals from Nelly Furtado, Tegan & Sara, Bloc Party frontman Kele Okerere, Calvin Harris and Sigur Rós’ Jonsi Birgisson, among others. Unlike Timbo, Tiësto isn’t much of a songsmith—a lot of this is longer on groove than on tune, and it all news pretty closely to one sonic template. The listener can’t always tell why one track called for the folk-soul stylings of Priscilla Ahn (“I Am Strong”), for example, as opposed to Okerere’s post-punk yelp (“It’s Not the Things You Say”). Still, there’s no denying the big-room throb of cuts like Furtado’s “Who Wants to Be Alone” and “Knock You Out,” with Metrice singer Emily Haines. And given the generally faceless nature of most trance albums, “Kaleidoscope” represents a virtual avalanche of personality.—MW

THE SWELL SEASON
Strict Joy
Producers: Glen Hansard, Peter Katsis
Anti
Release Date: Oct. 27
The Swell Season’s Glen Hansard and Marketa Irglová gained notoriety two years ago after starring in and releasing the soundtrack to the Academy Award-winning film “Once.” With the arrival of its second album, “Strict Joy,” the duo proves itself as much a real-life band as believable characters onscreen. The lyrics continue to center on relationships, providing a raw and emotionally charged narrative to songs that are sonically more integrated and refined than “Once.” The first album’s inspired “Low Rising” layers swaying bass, punchy horns and Hansard’s soulful vocals, while “The Rain” should sound familiar to fans of “Once,” drawing on more restrained versions of cinematic and Hansard’s fast-paced guitar strumming. The duo works better together than apart on the album, best exemplified by the ‘60s folk harmonies of Hansard and Irglová on “Love That Conquers” and the uplifting “Feeling the Pull.” “Strict Joy” maintains the relatability and sincerity that made the soundtrack to “Once” so compelling.—KS

LYLE LOVETT
Natural Forces
Producers: Lyle Lovett, Billy Williams
Curb/Lost Highway
Release Date: Oct. 20
Lyle Lovett’s 12th album, “Natural Forces,” should be hailed as an antidote to the absurd commercialism that permeates much of American popular music. That’s not to say his previous albums were lacking in this—for each stands as a testament to Lovett’s peerless ability to seek out and illuminate the often hidden irony of the human condition. Considering that Lovett penned four of the songs on the new album (with the balance authored by such poets as Townes Van Zandt, David Ball, Don Sanders and Eric Taylor), one might expect a somewhat disjointed listening experience. But that’s hardly the case, as Lovett deftly accomplishes the opposite and triumphs in taking the listener on a cohesive journey. “Wooing Crane” is a clever wordplay devoted to the sometimes futile search for life’s meaning, while “Loretta” is a man’s wry concoction of a not-so-perfect imaginary lover. And the title track is a multi-act drama that zips zags between meandering individualism and social justice. From the blue double-entendre of the song “Farmer Brown/Chicken Reel” to the cautionary “It’s Rock and Roll,” “Natural Forces” satisfies from start to finish.—WJ
Latin
VICO C
Babilla
Producer: Vico C
EMI
Television
Release Date: Oct. 6
Four years after his last studio album, one of Latin urban music’s truly original artists shines once again. Former drug addict and born-again Christian Vico C has little use for the monotonal sexual content most associated with the reggaeton of his native Puerto Rico. While some of the rhythms on “Babilla” approach the genre, the intricate production and evocative lyrics tell more finely nuanced street stories. “Agua” is an emotionally raw memory of arrest and jail time, the anemic “Poivorá” recounts violence wrought by the drug trade, the club track “Angela” is about a single mother, and “Prueba de Farmacia” is a bluesy rock duet with Gustavo Laureano. Whether it’s his confident, nimble delivery or clever layering of piano and organ over drum machines, Vico C shows that the devil—or the angel—is in the details.—ABY

Rock
The Raveonettes
In and Out of Control
Producer: Thomas Troelsen, Sune Rose Wagner
Vice Music
Release Date: Oct. 6
The girl-group sound has always been about just that—the sound and its evolution, rather than a strictly disjoint concept (think Blondie and Holly & the Italians in the ‘70s and ‘80s, Transvision Vamp and the Primitives in the ‘90s and Yeah Yeah Yeahs and the Raveonettes today). “In and Out of Control,” the newest album from the Danish duo the Raveonettes, may be the purest distillation in decades, thanks to a wall of sound production sculpted in echo that borders on the tactile. Raveonettes singer Shannon Fio provides sassy yet vulnerable come-ons, while guitarist Sune Rose Wagner lends unfurling twangy peaks of psychedelic guitar. From the minor chords on the Yardbirds-styled “Heart of Stone” to the noisy, Jesus and Mary Chain-meets-Pink Floyd “Break Up Girls,” “In and Out of Control” is non-stop exhilaration.—PM

Vital重新
Chris Bell
I Am the Cosmos (Deluxe Edition)
Producer: Chris Bell
Rhino Handmade
Release Date: Sept. 28
“Children of the millions/Worship Alex Chilton,” so goes the Replacements song, but only thousands know about Chris Bell, his bandmate in Big Star’s first incarnation. Bell helped shape Big Star’s take on British Invasion rock, then left after its first album to tackle personal demons and record as a solo artist. (He died in a car accident in 1978.) During the ‘80s and ‘90s, as Big Star gained critical respect as one of the greatest bands that never had a hit, Bell finally got props as his studio craftsmanship, the underappreciated artist in an underdog band. And his legend grows still. The album “I Am the Cosmos” wasn’t released until 1992. Now, to mark the long-awaited release of its Big Star boxed set, Rhino is releasing a deluxe version with a second disc of early work and alternate versions. Almost all of it lives up to the legend.—RL

Michael Jackson
This Is It (3:46)
Producers: Michael Jackson, John McClain, Michael Fincher
Writers: M. J. Jackson, P. Anka
Publishers: Jive Music

Sony
The controversy over its origins aside, “This Is It”—released Oct. 12 on Michael Jackson’s official Web site—is yet another testament to the fact that the King of Pop was very much full of life when he died. “I never heard a single word about you/Falling in love wasn’t my plan/I never thought that I would be your lover/Come on please, dear, understand,” Jackson belts in his high-pitched, vibrating tenor. His voice is boosted by a medley of gentle violins, jazzy guitar strokes, intermittent finger snaps and horns while a choir chants an escalating series of “oohs” in the background. “This Is It” will be included on the soundtrack to Jackson’s movie of the same name, which he will forever be missed, but releases like this will make his music live on.—MC

The Black Eyed Peas
Meet Me Halfway (4:44)
Producers: Keith Harris, Will I Am
Writers: various
Publishers: various
Intersecte
The third Black Eyed Peas single from “The E.N.D.” is somewhat of a departure from previous hits “Boom Boom Pow” and “I Gotta Feeling,” which collectively spent a record-breaking 26 weeks atop the Billboard Hot 100. While the Peas’ circa-2008 production aesthetic is still at the forefront, “Meet Me Halfway” boasts a slightly breezier, more downtempo beat and a vintage Madonna-inspired chorus: “Can you meet me halfway/Right at the borderline/Is where I’m gonna wait for you.” Fergie elengates each note for a sensual vocal and offers a nice complement to co-producer Will I Am, who handles the majority of the rhymes over funk guitar, hand claps and distorted pulses. Already climbing the Hot 100 with their latest, the Peas are evidently on a quest to prove that their hit parade is far from over.—MM
Public Exposure

Steel Panther 'Rarws' On The Chart

Most of the lyrics by the hard rock glam metal band Steel Panther are too vulgar for radio. And Michael Starr, the parody act's frontman, says MTV's banned Steel Panther the longest edit sheet in the network's history in response to the group's first attempt at a music video.

But those roadblocks haven't kept the Los Angeles quartet from its ongoing mission: to bring heavy metal back to the masses. Through long-running West Coast residencies, grassroots marketing and surpris ingly radio exposure, Steel Panther has secured an opening slot on ZZ Top's upcoming overseas tour and is filming a pilot for Comedy Central. In the meantime, thanks to the group's success overseas, the U.S. physical release of its debut album, "Feel the Steel" (Universal Republic), was moved up one month to Oct. 6.

Produced by Jay Ruston (the Donnas), "Feel the Steel" is No. 98 on the Billboard 200 this week, selling 6,000 copies, according to Nielsen SoundScan. Its earlier digital release netted debuts at No. 123 on the Billboard 200 and No. 3 on the Heatseekers Albums chart the week of Oct. 17.

"If you had told me that radio would have helped the launch of this album, I wouldn't have believed you," says Frank Arigo, senior director of marketing at Universal Republic. Although the first two singles, "Death To All but Metal" and "Community Property," had to be edited before airing, Steel Panther manager Glen Parrish says that having the band perform and do interviews on morning radio shows has been one of the best forms of exposure. "This isn't a traditional release because of the content of the record," Parrish says. "But everywhere they do a morning show, they sell out in that market."

According to the band members' tongue-in cheek back story, Steel Panther was huge in the '80s, disappeared before the release of its debut and finally returned to the scene decades later. The four tattooed musicians are usually clad in Spandex, go only by their stage names (Starr, Satchel, Lexxi Foxx and Stix Zadinia) and won't discuss their outside lives. Created in 2000, the potty-mouthed quartet—whose songs almost exclusively talk about women, one-night stands and heavy metal—has been playing frequently sold-out residencies for about a decade. These include stints in Las Vegas at Green Valley Ranch and the Aliante, as well as the Key Club in Los Angeles during which the band has been joined onstage by the likes of Kelly Clarkson and Pink.

"We're an organic, word-of-mouth kind of band because we're not really getting the radio airplay," says Starr, who appears with his bandmates in a videoclip on Billboard.com. "But that's the way this band has always been. We're kind of like herpes: We spread slowly but we're steady."

The band was known as Danger Kitty, Metal Shop and Metal Skool before adopting its current moniker. A few tracks from the group's self-released first album, "Hole Patrol," were re-recorded for "Feel the Steel," including "Stripper Girl" and "Fat Girl" (That She Blows). In the weeks leading up to the album's release, CD samplers were distributed at various locales across the country, including strip clubs, tattoo parlors, bike shows and this year's Crue Fest. Or as Arigo describes the advance leg work: "Anywhere you think metal lives.

Following the album's international release in June, the band has become popular in the United Kingdom and Japan. Comedy Central caught wind of the band after comedian Sarah Silverman made an appearance in the "Death to All but Metal" video. A pilot for a weekly scripted comedy show—about bringing heavy metal back, naturally—is in the works for early 2010.

"Most people have never heard of these guys," Arigo says with a laugh. "The initial reaction is, 'Aw, they're totally ripping off Metallica.' Well, yeah, that's what Steel Panther does. But even though they write lyrics that are really funny, they're amazing musicians who couldn't be more serious about bringing metal back."

THREE TIMES THE CHARM

Britney Spears debuts at No. 1 on the Billboard Hot 100 with her new single, "3," marking only the 15th song to bow atop the chart in the tally's 51-year history. "3" is also the first title to debut at No. 1 since Taylor Hicks' "American Idol" victory song, "Do I Make You Proud," on the July 1, 2006, chart. The previous four songs to open at No. 1 were all "American Idol"-related. The last non-"Idol" song to open at No. 1 was Lauryn Hill's "Doo Wop (That Thing)" on the Nov. 14, 1998, chart. Of the 15 debuts at No. 1, 10 of them occurred between 1995 and 1998. Until the end of 1998, a song could only chart on the Hot 100 if it was available as a commercial single. The bevy of debuts was prompted by singles being withheld from the market in order to maximize chart position, which is based on combining airplay and sales data. At the end of 1998, the Hot 100 changed its formula, allowing airplay-only or noncommercially available songs to chart. "3" is Spears' third Hot 100 No. 1. Her debut single, "...Baby One More Time," spent two weeks at No. 1 in 1999. "Womanizer" claimed a sole week atop the Oct. 25, 2008, chart.

—Keith Caulfield

THE 15 NO. 1 DEBUTS IN THE BILLBOARD HOT 100'S HISTORY

<table>
<thead>
<tr>
<th>DEBUT DATE</th>
<th>TITLE</th>
<th>ARTIST</th>
<th>LABEL</th>
</tr>
</thead>
<tbody>
<tr>
<td>9/2/95</td>
<td>&quot;You Are Not Alone&quot;</td>
<td>Michael Jackson</td>
<td>Epic</td>
</tr>
<tr>
<td>9/930/95</td>
<td>&quot;Fantasy&quot;</td>
<td>Mariah Carey</td>
<td>Columbia</td>
</tr>
<tr>
<td>11/25/95</td>
<td>&quot;Exhale (Shoop Shoop)&quot; (From &quot;Waitin' to Exhale&quot;)</td>
<td>Whitney Houston</td>
<td>Arista</td>
</tr>
<tr>
<td>12/2/95</td>
<td>&quot;One Sweet Day&quot;</td>
<td>Mariah Carey &amp; Boyz II Men</td>
<td>Columbia</td>
</tr>
<tr>
<td>6/4/97</td>
<td>&quot;I'll Be Missing You&quot;</td>
<td>Puff Daddy &amp; Faith Evans Featuring 112</td>
<td>Arista</td>
</tr>
<tr>
<td>9/13/97</td>
<td>&quot;Honey&quot;</td>
<td>Mariah Carey</td>
<td>Columbia</td>
</tr>
<tr>
<td>10/11/97</td>
<td>&quot;Candle in the Wind 1997/Something About the Way You Look Tonight&quot;</td>
<td>Elton John</td>
<td>A&amp;M</td>
</tr>
<tr>
<td>2/28/98</td>
<td>&quot;My Heart Will Go On&quot;</td>
<td>Celine Dion</td>
<td>SSO Music</td>
</tr>
<tr>
<td>9/5/98</td>
<td>&quot;I Don't Want to Miss a Thing&quot;</td>
<td>Aerosmith</td>
<td>Columbia</td>
</tr>
<tr>
<td>11/14/98</td>
<td>&quot;Doo Wop (That Thing)&quot;</td>
<td>Lauryn Hill</td>
<td>Columbia</td>
</tr>
<tr>
<td>6/28/03</td>
<td>&quot;This Is the Night&quot;</td>
<td>Clay Aiken</td>
<td>RMG</td>
</tr>
<tr>
<td>7/10/04</td>
<td>&quot;I Believe&quot;</td>
<td>Fantasia</td>
<td>RMG</td>
</tr>
<tr>
<td>7/12/05</td>
<td>&quot;Inside Your Heaven&quot;</td>
<td>Carrie Underwood</td>
<td>RMG</td>
</tr>
<tr>
<td>7/17/06</td>
<td>&quot;Do I Make You Proud&quot;</td>
<td>Taylor Hicks</td>
<td>RMG</td>
</tr>
<tr>
<td>10/14/09</td>
<td>&quot;3&quot;</td>
<td>BRITNEY SPEARS</td>
<td>JLG</td>
</tr>
</tbody>
</table>

www.americanradiohistory.com
**HAMMOND UNSTOPPABLE**

A hit single, an increasingly savvy Internet fan base and key release-week appearances have helped gospel veteran Fred Hammond score on the charts. His latest project, "Love Unstoppable," debuted at No. 1 on Billboard's Top Gospel Albums chart, making it his sixth chart-topper and third No. 1 debut. Released Sept. 29 on Verity Records, the set bowed at No. 26 on the Billboard 200. The album also spun off a top five gospel hit with the lead single, "They That Wait," featuring John P. Kee.

Hammond says the music's "simplicity" resonates with listeners. "People want it more simple and less complicated right now," he says. "They want to be able to sing it with you."

The album's theme also came easily to him. "Even before we started writing, I said, it's going to be something about love. I just love love. I love what love does."

On the album's release date, Hammond was the featured artist at the Music Experience with Chicago retailer Deyri Jones. The live event consists of a 45-minute interview and 15-minute performance. "It's 'Inside the Actors Studio' for musicians," says Verity Gospel Music Group senior director of marketing Cheryl Marks. "He attracted a huge turnout, with people also buying the album at the event." Additional release-week appearances included an in-store performance at Stonecrest Mall in Atlanta.

Adding more fuel to Hammond's gospel fire were appearances as himself in J.D. Lawrence's play "The Clean Up Woman." Hammond has performed during stopovers in New York, Houston and Dallas. "It's hilarious," he says. "I'll probably do a couple more."

Rounding out Verity's marketing strategy was an iTunes campaign supplemented by messages from Hammond on Facebook, Twitter and other social networks.

"I started Twitter three weeks ago," the singer says, "and have almost 4,000 followers so far. People who support what I do in the gospel audience have become more computer and Internet-savvy."

However, as Marks notes, there's no denying that church remains a strong vehicle for new music exposure. "We're facing the same challenges everyone else is," she says. "We don't have as many outlets when it comes to consumer publications so we rely more on the Web. But what we do have are built-in marketing and touring opportunities through the church. That's a fan base we definitely tap into." —Deborah Evans Price

---

**To 'Hell' And Back**

Tegan & Sara Hope To Entice Larger U.S. Fan Base With 'Sainthood'

Canadian indie-rock duo Tegan & Sara's snappy songwriting and intimate lyrics have found them a steady growing audience in the United States since the twin sisters started recording songs a decade ago. "The Con," the duo's 2007 album, debuted at No. 34 on the Billboard 200 and led to an opening slot on Death Cab for Cutie's 2008 U.S. tour.

"Sainthood," their sixth full-length due Oct. 27 on Warner Bros./Sire Records, is Tegan & Sara's most immediate album yet. The propulsive first single, "Hell," was released to iTunes Oct. 6, and with its bouncy baseline and anthemic chorus, the track may be the key to growing the pair's fan base.

"It's less of a goal to get on radio and more of a goal to resist radio as much as we have in the past," Sara Quin says. "We've had a really comfortable arc in our career, but at this point we recognize there is a fan base we have yet to enter. With this album, I know we have a shot at it."

After writing separately throughout their careers, Tegan & Sara penned lyrics together for the first time during a writing trip to New Orleans in Fall 2008. They used the concept of sainthood, inspired by a Leonard Cohen song, as a thesis for piercing songs of devotion and emotional longing.

The duo began recording in May with Howard Redckopp and Death Cab for Cutie's Chris Walla, who advised the girls to shake up their well-worn recording process by playing each song with a full band in the studio instead of relying on overdubbing.

"The nature of what Tegan and I did had always been solitary," Quin says. "I felt terrified playing the songs live because, honestly, I didn't know if I could do it. But the songs just sounded more fleshed-out...and I think they'll be stronger, especially live."

In conjunction with the album release, Tegan & Sara are issuing "On," "In" and "At," a three-book set that chronicles the sisters' past year through writings and photographs. The self-published books were the vision of Tegan, whose goal was to "make something that fans could hold in their hands—not something to re-create on their computer screens," Quin says.

After a Nov. 2 performance on "The Tonight Show With Conan O'Brien," Tegan & Sara will play select dates in Europe throughout November and launch a two-month U.S. headlining tour in February. While the duo is currently spending six to seven hours per day rehearsing for the shows, the experience of recording "Sainthood" with a full band was great practice for its biggest tour yet.

"We've become a really good live band, and I say that in the most humble way possible," Quin says with a laugh. "We usually人都 (rehearsals, but this year they've been a breeze."

---

**Sounding Board**

Comedian/actor/educator/author Bill Cosby is ready to unveil his latest project, "Bill Cosby Presents the Cosmopolitan State of Emergency." A socially conscious hip-hop CD that focuses on the critical issues affecting young people, the independent project will be launched Oct. 19 during a virtual town hall meeting in New York.

Presented in association with Ustream, the town hall (7 p.m. ET/4 p.m. PT) will air on radio and Internet web sites across the country, on Cosby's Facebook page (facebook.com/billcosby) and BillCosby.com, which will simultaneously launch that evening.

Hosted by Cosby and the Cosmopolitan Band, the event will include the band's first public performance of several songs from "Emergency." Those songs will be available at digital retailers Oct. 20; the album's physical and digital release is Nov. 24. A free track will also be available on Cosby's Web site, supported by the online marketing agency Blue State Digital.

"Emergency" is the aural companion to "Come On People," the 2007 book co-authored by Cosby and Alvin F. Poussaint. Produced by Cosby's longtime musical colleague William "Spaceman" Patterson (Alicia Keys, LL Cool J), "Emergency" enlists the skills of guest rappers/community activists Jace the Great, Brother Hanz and Supa Nova Slim. Frustration, incarceration and respect for females are among the themes.

Cosby, who conceived the songs' story concepts but doesn't rap or sing, says the artists' writings hit upon much of the anger and frustration people feel. "I came up with ideas and asked them to think deeper, but I didn't have to push. It was like, 'Thank you, Dr. Cosby. We want to do this.'"

Supa Nova Slim adds, "Dr. Cosby offered his elder wisdom, then we brought our young swag and interpreted it into hip-hop. Our generation and society at large are at a real crossroads for survival; the times demand that we reopen this chapter of hip-hop."

Noting the backlash he's received for controversial comments about African-American life, Cosby stands by the album. "People who don't want it to succeed will say I'm a curmudgeon who doesn't like poor or young people," he says. "But these rappers are young males running down the truth about the urban side of life. It's time for a change." —Gail Mitchell

---

**www.billboard.com | 35**
The Department of Music at Northeastern University invites applications for a tenure-track Assistant Professor or Associate Professor in the field of Music Industry to begin fall 2010. The successful candidate will have a background in music business/entertainment, commitment to entrepreneurial and interdisciplinary thinking, and possess a wide range of professional skills and interests. Applicants will be able to demonstrate an established and ongoing research profile and a strong track record of teaching at the university level. All candidates will teach existing courses and develop new courses at the undergraduate level in areas such as (but not limited to): new media and communications, music technology, e-business, management, history of popular music, concert promotion, music publishing, international music business, artist management (including touring), and national and international licensing. Qualifications include a doctoral degree or equivalent terminal degree.

To ensure full consideration, applications should be received by November 30, 2009. Applicants should submit a cover letter and curriculum vitae online. To apply, please visit the College of Arts and Sciences website, http://www.northeastern.edu/cas/, and click on Faculty Positions. In addition, applicants must have at least three confidential letters of reference sent directly to: Hilary Poriss, Chair, Music Industry Faculty Search, 351 Ryder Hall, Boston, MA 02115. No other materials should be sent directly to Professor Poriss.

Northeastern University is an Equal Opportunity, Affirmative Action Educational Institution and Employer, Title IX University. Northeastern University particularly welcomes applications from minorities, women and persons with disabilities. Northeastern University is an E-Verify Employer.
Bublé Bests Kiss To Earn Second No. 1

This week’s biggest debuts on the Billboard 200 are brought to you by Oprah Winfrey and Wal-Mart. The power of Winfrey’s influence can be seen at the top of the chart, where Michael Bublé’s “Crazy Love” enters at No. 1 with 132,000 copies sold, according to Nielsen SoundScan, after only three days of availability. Meanwhile, Kiss claims its highest
ends at the close of business on Sunday evening. Bublé’s opening week is all the more impressive, since it comprises three days of sales.

Bublé’s last set, the 2007 “Call Me Irresponsible,” debuted with 212,000 sold at No. 2 before moving to No. 1 the following week. “Crazy” is the artist’s third top 10 album, as his second studio set, “It’s Time,” debuted and peaked at No. 7 in 2005.

Bublé followed Barbra Streisand’s “Love Is The Answer” in the Billboard 200 penthouse, giving the chart back-to-back No. 1s aided by Winfrey. Streisand, however, appeared on “Oprah” the Friday before her album hit retail on Tuesday, Sept. 29.

Bublé becomes just the second artist this year—after Chrsiete Michele—to reach No. 1 on the Billboard 200 without ever having had a top 40 single on the Billboard Hot 100. His best
rank on the tally so far is the 2007 song “Everything,” which hit No. 46.

Bublé’s Hot 100 fortunes have been hampered by his lack of radio airplay outside of the adult contemporary format, where he’s a cornerstone. The new album’s lead single, “Haven’t Met You Yet,” bulled at No. 8 on the tally this week, becoming his sixth top 10.

The tide has yet to reach any other Billboard airplay chart. Yet, his “Crazy” debut at No. 1 on the Billboard 200 proves that one doesn’t always need multiformat radio airplay to prompt strong sales. Especially when Winfrey is in your corner.

“Crazy” may continue to reign at No. 1 next week, although one of the most anticipated soundtracks of the year could bump Bublé from the top slot. The “New Moon” soundtrack—moved up to a Friday, Oct. 16 release from Oct. 20—may rule the roost with just three
days of sales. Sound familiar?

You wanted the best: Kiss’ arrival at No. 2 on the Billboard 200 with “Sonic Boom” gives the band its highest-charting album, but its 108,000-copy opener is also the group’s second-best sales week since Nielsen SoundScan began tracking data in 1991. The act’s previous chart high came with the 1998 album “Psycho-Circus,” which debuted and peaked at No. 3 with 110,000 sold. That album’s opening week is the group’s best SoundScan sales week.

Some industry prognosticators had projected the new album’s first-week sales figure to be much higher—as much as 180,000 copies. However, those early forecasts were based on how well the set sold on its first day of release. But as the week progressed, the album’s sales tapered off sharper than expected, thus making the initial projections much too high.

“Sonic Boom” is Kiss’ first studio album since “Psycho-Circus” and is a multi-disc set. The first CD features the “Sonic Boom” album, while the second disc features live versions of some of the band’s biggest hits. The third disc is a DVD with six live performances. The set carries a list price of $14.98 at Wal-Mart but was sale-priced for $12.

All told, “Sonic Boom” is Kiss’ eighth top 10 album. Its first, “Alive,” reached No. 9 in 1975. The band has three more top 10s in the ’80s and another three in the ’90s.

Market Watch

Weekly Album Sales

<table>
<thead>
<tr>
<th>Week</th>
<th>Chart</th>
<th>Sales (Million Units)</th>
</tr>
</thead>
<tbody>
<tr>
<td>2009</td>
<td>30</td>
<td>6.3M</td>
</tr>
</tbody>
</table>

Weekly Album Sales (Million Units)

<table>
<thead>
<tr>
<th>Week</th>
<th>2009</th>
</tr>
</thead>
<tbody>
<tr>
<td>Jan</td>
<td>6.3M</td>
</tr>
<tr>
<td>Feb</td>
<td>6.3M</td>
</tr>
<tr>
<td>Mar</td>
<td>6.3M</td>
</tr>
<tr>
<td>Apr</td>
<td>6.3M</td>
</tr>
<tr>
<td>May</td>
<td>6.3M</td>
</tr>
<tr>
<td>Jun</td>
<td>6.3M</td>
</tr>
<tr>
<td>Jul</td>
<td>6.3M</td>
</tr>
<tr>
<td>Aug</td>
<td>6.3M</td>
</tr>
<tr>
<td>Sep</td>
<td>6.3M</td>
</tr>
<tr>
<td>Oct</td>
<td>6.3M</td>
</tr>
<tr>
<td>Nov</td>
<td>6.3M</td>
</tr>
<tr>
<td>Dec</td>
<td>6.3M</td>
</tr>
</tbody>
</table>

Digital Tracks Sales

<table>
<thead>
<tr>
<th>Year</th>
<th>Sales</th>
</tr>
</thead>
<tbody>
<tr>
<td>2008</td>
<td>832.8M</td>
</tr>
<tr>
<td>2009</td>
<td>922.9M</td>
</tr>
</tbody>
</table>

SALES BY ALBUM FORMAT

<table>
<thead>
<tr>
<th>Format</th>
<th>2008 Sales</th>
<th>2009 Sales</th>
<th>Change</th>
</tr>
</thead>
<tbody>
<tr>
<td>Digital</td>
<td>260,607,000</td>
<td>209,312,000</td>
<td>-19.7%</td>
</tr>
<tr>
<td>Vinyl</td>
<td>49,722,000</td>
<td>58,441,000</td>
<td>17.5%</td>
</tr>
<tr>
<td>Other</td>
<td>1,554,000</td>
<td>1,911,000</td>
<td>41.1%</td>
</tr>
</tbody>
</table>

SALES BY STORE TYPE

<table>
<thead>
<tr>
<th>Store Type</th>
<th>2008 Sales</th>
<th>2009 Sales</th>
<th>Change</th>
</tr>
</thead>
<tbody>
<tr>
<td>Indies</td>
<td>107,000</td>
<td>46,000</td>
<td>-57.0%</td>
</tr>
<tr>
<td>Non-traditional Merchant</td>
<td>107,000</td>
<td>46,000</td>
<td>-57.0%</td>
</tr>
</tbody>
</table>
The Billboard 200 is a chart that ranks the best-performing albums in the United States, compiled by Billboard. The chart is based on both album sales and digital streams. The chart is published weekly and is a key indicator of album popularity.
<table>
<thead>
<tr>
<th>No.</th>
<th>ARTIST</th>
<th>Title</th>
<th>Label</th>
<th>Date</th>
<th>Notes</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>41.103</td>
<td>JOURNEY</td>
<td>Journey's Greatest Hits (2CD)</td>
<td>2001</td>
<td>Reissue</td>
</tr>
<tr>
<td>2</td>
<td>41.104</td>
<td>THE BEATLES</td>
<td>Please Please Me</td>
<td>1963</td>
<td>2CD Edition</td>
</tr>
<tr>
<td>3</td>
<td>41.105</td>
<td>ENDGAMES</td>
<td>The Endgame</td>
<td>2003</td>
<td>Deluxe Edition</td>
</tr>
<tr>
<td>4</td>
<td>41.106</td>
<td>UK SONGS</td>
<td>UK Songs</td>
<td>2002</td>
<td>Deluxe Edition</td>
</tr>
<tr>
<td>5</td>
<td>41.107</td>
<td>MESA</td>
<td>Mesa</td>
<td>2003</td>
<td>Deluxe Edition</td>
</tr>
<tr>
<td>6</td>
<td>41.108</td>
<td>THE BEATLES</td>
<td>Rubber Soul</td>
<td>1965</td>
<td>Deluxe Edition</td>
</tr>
<tr>
<td>7</td>
<td>41.109</td>
<td>THE BEATLES</td>
<td>Pre-Fab Four</td>
<td>1962</td>
<td>Deluxe Edition</td>
</tr>
<tr>
<td>8</td>
<td>41.110</td>
<td>CREED</td>
<td>My Own Rope</td>
<td>2001</td>
<td>Deluxe Edition</td>
</tr>
<tr>
<td>9</td>
<td>41.111</td>
<td>THE BEATLES</td>
<td>A Hard Day's Night (Soundtrack)</td>
<td>1964</td>
<td>Deluxe Edition</td>
</tr>
<tr>
<td>10</td>
<td>41.112</td>
<td>THE BEATLES</td>
<td>Help! (Soundtrack)</td>
<td>1965</td>
<td>Deluxe Edition</td>
</tr>
<tr>
<td>11</td>
<td>41.113</td>
<td>JOURNEY</td>
<td>Journey's Greatest Hits (2CD)</td>
<td>2001</td>
<td>Reissue</td>
</tr>
<tr>
<td>12</td>
<td>41.114</td>
<td>THE BEATLES</td>
<td>Rubber Soul</td>
<td>1965</td>
<td>Deluxe Edition</td>
</tr>
<tr>
<td>13</td>
<td>41.115</td>
<td>THE BEATLES</td>
<td>Pre-Fab Four</td>
<td>1962</td>
<td>Deluxe Edition</td>
</tr>
<tr>
<td>14</td>
<td>41.116</td>
<td>CREED</td>
<td>My Own Rope</td>
<td>2001</td>
<td>Deluxe Edition</td>
</tr>
<tr>
<td>15</td>
<td>41.117</td>
<td>THE BEATLES</td>
<td>A Hard Day's Night (Soundtrack)</td>
<td>1964</td>
<td>Deluxe Edition</td>
</tr>
<tr>
<td>16</td>
<td>41.118</td>
<td>JOURNEY</td>
<td>Journey's Greatest Hits (2CD)</td>
<td>2001</td>
<td>Reissue</td>
</tr>
<tr>
<td>17</td>
<td>41.119</td>
<td>THE BEATLES</td>
<td>Rubber Soul</td>
<td>1965</td>
<td>Deluxe Edition</td>
</tr>
<tr>
<td>18</td>
<td>41.120</td>
<td>THE BEATLES</td>
<td>Pre-Fab Four</td>
<td>1962</td>
<td>Deluxe Edition</td>
</tr>
<tr>
<td>19</td>
<td>41.121</td>
<td>CREED</td>
<td>My Own Rope</td>
<td>2001</td>
<td>Deluxe Edition</td>
</tr>
<tr>
<td>20</td>
<td>41.122</td>
<td>THE BEATLES</td>
<td>A Hard Day's Night (Soundtrack)</td>
<td>1964</td>
<td>Deluxe Edition</td>
</tr>
<tr>
<td>21</td>
<td>41.123</td>
<td>JOURNEY</td>
<td>Journey's Greatest Hits (2CD)</td>
<td>2001</td>
<td>Reissue</td>
</tr>
<tr>
<td>22</td>
<td>41.124</td>
<td>THE BEATLES</td>
<td>Rubber Soul</td>
<td>1965</td>
<td>Deluxe Edition</td>
</tr>
<tr>
<td>23</td>
<td>41.125</td>
<td>THE BEATLES</td>
<td>Pre-Fab Four</td>
<td>1962</td>
<td>Deluxe Edition</td>
</tr>
<tr>
<td>24</td>
<td>41.126</td>
<td>CREED</td>
<td>My Own Rope</td>
<td>2001</td>
<td>Deluxe Edition</td>
</tr>
<tr>
<td>26</td>
<td>41.128</td>
<td>JOURNEY</td>
<td>Journey's Greatest Hits (2CD)</td>
<td>2001</td>
<td>Reissue</td>
</tr>
<tr>
<td>27</td>
<td>41.129</td>
<td>THE BEATLES</td>
<td>Rubber Soul</td>
<td>1965</td>
<td>Deluxe Edition</td>
</tr>
<tr>
<td>28</td>
<td>41.130</td>
<td>THE BEATLES</td>
<td>Pre-Fab Four</td>
<td>1962</td>
<td>Deluxe Edition</td>
</tr>
<tr>
<td>29</td>
<td>41.131</td>
<td>CREED</td>
<td>My Own Rope</td>
<td>2001</td>
<td>Deluxe Edition</td>
</tr>
<tr>
<td>30</td>
<td>41.132</td>
<td>THE BEATLES</td>
<td>A Hard Day's Night (Soundtrack)</td>
<td>1964</td>
<td>Deluxe Edition</td>
</tr>
<tr>
<td>31</td>
<td>41.133</td>
<td>JOURNEY</td>
<td>Journey's Greatest Hits (2CD)</td>
<td>2001</td>
<td>Reissue</td>
</tr>
<tr>
<td>32</td>
<td>41.134</td>
<td>THE BEATLES</td>
<td>Rubber Soul</td>
<td>1965</td>
<td>Deluxe Edition</td>
</tr>
<tr>
<td>33</td>
<td>41.135</td>
<td>THE BEATLES</td>
<td>Pre-Fab Four</td>
<td>1962</td>
<td>Deluxe Edition</td>
</tr>
<tr>
<td>34</td>
<td>41.136</td>
<td>CREED</td>
<td>My Own Rope</td>
<td>2001</td>
<td>Deluxe Edition</td>
</tr>
<tr>
<td>35</td>
<td>41.137</td>
<td>THE BEATLES</td>
<td>A Hard Day's Night (Soundtrack)</td>
<td>1964</td>
<td>Deluxe Edition</td>
</tr>
</tbody>
</table>

"Anywhere but Here," the second studio album from Monday Parade (pictured), opens at No. 12 on this week's Top Digital Albums and No. 35 on the Billboard 200. The band's first set, "4 Lesson in Romanics," peaked at No. 8 on Heatwave Albums in 2001... On Top Pop Catalog, a 09C board set of seven Michael Jackson albums enter at No. 9 with 9,000 copies sold while the network also boosts sales of "Number Ones" at No. 1 (42,000, up 37%). And "Thriller" at No. 17 (18,000, up 31%).
### Radio Airplay Charts

#### Top 100

<table>
<thead>
<tr>
<th>Title</th>
<th>Artist</th>
<th>Label</th>
</tr>
</thead>
<tbody>
<tr>
<td>RUN THIS TOWN</td>
<td>JAY-Z &amp; Beyoncé</td>
<td>Def Jam</td>
</tr>
<tr>
<td>YOU BELONG WITH ME</td>
<td>LA LA &amp; Ne-Yo</td>
<td>Atlantic</td>
</tr>
<tr>
<td>STEAM IN THE CASKET</td>
<td>THE WIZZ</td>
<td>Caliente</td>
</tr>
<tr>
<td>I'LL BE YOU</td>
<td>/+</td>
<td>Blackbird</td>
</tr>
<tr>
<td>SOMEBODY ELSE</td>
<td>ALESSIA CARRINO</td>
<td>Universal Republic</td>
</tr>
<tr>
<td>WELCOME TO THE FUTURE</td>
<td>JAY-Z, Timbaland &amp; Swizz Beatz</td>
<td>Roc Nation</td>
</tr>
<tr>
<td>COWBOY CASANOVA</td>
<td>THE WIZZ</td>
<td>Caliente</td>
</tr>
<tr>
<td>PLEASE DON'T LEAVE ME</td>
<td>U2</td>
<td>Island Records</td>
</tr>
<tr>
<td>BAD BOY</td>
<td>DMX</td>
<td>Def Jam</td>
</tr>
<tr>
<td>LOVE DRUNK</td>
<td>PAPAmerican</td>
<td>Sony Music</td>
</tr>
<tr>
<td>NEVER SAY NEVER</td>
<td>PAPAmerican</td>
<td>Sony Music</td>
</tr>
<tr>
<td>THE SHOW</td>
<td>MUSIC BOX &amp; DAVE MATHEWS</td>
<td>Capital records</td>
</tr>
<tr>
<td>SAY IT LISTEN</td>
<td>icare</td>
<td>Island Records</td>
</tr>
<tr>
<td>PARTY IN THE USA</td>
<td>DAVE &amp; SHAWN JOEY</td>
<td>Philadelphia</td>
</tr>
<tr>
<td>SOFT SPOKEN</td>
<td>KYLE</td>
<td>Atlantic</td>
</tr>
<tr>
<td>SMS 4 THE BAGGY BOY</td>
<td>CARRIE LEE STONEMAN</td>
<td>Epic</td>
</tr>
</tbody>
</table>

#### Hot 100 Airplay

<table>
<thead>
<tr>
<th>Title</th>
<th>Artist</th>
<th>Label</th>
</tr>
</thead>
<tbody>
<tr>
<td>RUN THIS TOWN</td>
<td>JAY-Z &amp; Beyoncé</td>
<td>Def Jam</td>
</tr>
<tr>
<td>YOU BELONG WITH ME</td>
<td>LA LA &amp; Ne-Yo</td>
<td>Atlantic</td>
</tr>
<tr>
<td>STEAM IN THE CASKET</td>
<td>THE WIZZ</td>
<td>Caliente</td>
</tr>
<tr>
<td>I'LL BE YOU</td>
<td>/+</td>
<td>Blackbird</td>
</tr>
<tr>
<td>SOMEBODY ELSE</td>
<td>ALESSIA CARRINO</td>
<td>Universal Republic</td>
</tr>
<tr>
<td>WELCOME TO THE FUTURE</td>
<td>JAY-Z, Timbaland &amp; Swizz Beatz</td>
<td>Roc Nation</td>
</tr>
<tr>
<td>COWBOY CASANOVA</td>
<td>THE WIZZ</td>
<td>Caliente</td>
</tr>
<tr>
<td>PLEASE DON'T LEAVE ME</td>
<td>U2</td>
<td>Island Records</td>
</tr>
<tr>
<td>BAD BOY</td>
<td>DMX</td>
<td>Def Jam</td>
</tr>
<tr>
<td>LOVE DRUNK</td>
<td>PAPAmerican</td>
<td>Sony Music</td>
</tr>
<tr>
<td>NEVER SAY NEVER</td>
<td>PAPAmerican</td>
<td>Sony Music</td>
</tr>
<tr>
<td>THE SHOW</td>
<td>MUSIC BOX &amp; DAVE MATHEWS</td>
<td>Capital records</td>
</tr>
<tr>
<td>PARTY IN THE USA</td>
<td>DAVE &amp; SHAWN JOY</td>
<td>Philadelphia</td>
</tr>
<tr>
<td>SOFT SPOKEN</td>
<td>KYLE</td>
<td>Atlantic</td>
</tr>
<tr>
<td>SMS 4 THE BAGGY BOY</td>
<td>CARRIE LEE STONEMAN</td>
<td>Epic</td>
</tr>
</tbody>
</table>

### Digital Songs

<table>
<thead>
<tr>
<th>Title</th>
<th>Artist</th>
<th>Label</th>
</tr>
</thead>
<tbody>
<tr>
<td>RUN THIS TOWN</td>
<td>JAY-Z &amp; Beyoncé</td>
<td>Def Jam</td>
</tr>
<tr>
<td>YOU BELONG WITH ME</td>
<td>LA LA &amp; Ne-Yo</td>
<td>Atlantic</td>
</tr>
<tr>
<td>STEAM IN THE CASKET</td>
<td>THE WIZZ</td>
<td>Caliente</td>
</tr>
<tr>
<td>I'LL BE YOU</td>
<td>/+</td>
<td>Blackbird</td>
</tr>
<tr>
<td>SOMEBODY ELSE</td>
<td>ALESSIA CARRINO</td>
<td>Universal Republic</td>
</tr>
<tr>
<td>WELCOME TO THE FUTURE</td>
<td>JAY-Z, Timbaland &amp; Swizz Beatz</td>
<td>Roc Nation</td>
</tr>
<tr>
<td>COWBOY CASANOVA</td>
<td>THE WIZZ</td>
<td>Caliente</td>
</tr>
<tr>
<td>PLEASE DON'T LEAVE ME</td>
<td>U2</td>
<td>Island Records</td>
</tr>
<tr>
<td>BAD BOY</td>
<td>DMX</td>
<td>Def Jam</td>
</tr>
<tr>
<td>LOVE DRUNK</td>
<td>PAPAmerican</td>
<td>Sony Music</td>
</tr>
<tr>
<td>NEVER SAY NEVER</td>
<td>PAPAmerican</td>
<td>Sony Music</td>
</tr>
<tr>
<td>THE SHOW</td>
<td>MUSIC BOX &amp; DAVE MATHEWS</td>
<td>Capital records</td>
</tr>
<tr>
<td>PARTY IN THE USA</td>
<td>DAVE &amp; SHAWN JOY</td>
<td>Philadelphia</td>
</tr>
<tr>
<td>SOFT SPOKEN</td>
<td>KYLE</td>
<td>Atlantic</td>
</tr>
<tr>
<td>SMS 4 THE BAGGY BOY</td>
<td>CARRIE LEE STONEMAN</td>
<td>Epic</td>
</tr>
</tbody>
</table>
Kelly Clarkson notches her seventh top 10 on the Adult Top 40 chart, as "Already Gone" (No. 10). The advance single for Clarkson and Avril Lavigne for most top 10 among women this decade.

Trailing Clarkson's and Lavigne's top 10 totals are Michelle Branch, Sheryl Crow and Fergie with five each. Go Go Dolls lead all acts with 10 top 10s on the chart in that span.

"Already Gone" currently debuts on Adult Contemporary at No. 28, marking Clarkson's fourth career entrance on the chart; "My Level Up" (No. 33) opened on Sept. 2.

On Mainstream Top 40, Clarkson's RCA debut album "Love" debuts at No. 40 with "Happily," the lead single from the latter's second album, "Euphoria." For 11th, Lewis spent nine weeks atop the tally last year with her latest smash, "Needing Love."
### HOT COUNTRY SONGS

<table>
<thead>
<tr>
<th>Title</th>
<th>Artist</th>
<th>Weeks</th>
<th>Previous</th>
<th>Unchanged</th>
<th><strong>New</strong></th>
</tr>
</thead>
<tbody>
<tr>
<td>1. GET ME HOME (THE BLACK DRESS SONG)</td>
<td>Dierks Bentley</td>
<td>1</td>
<td>1</td>
<td>2</td>
<td>3</td>
</tr>
<tr>
<td>2. DON'T WRING YOUR HAND</td>
<td>Joe Nichols</td>
<td>3</td>
<td>3</td>
<td>3</td>
<td>4</td>
</tr>
<tr>
<td>3. ONLY YOU CAN LOVE ME THIS WAY</td>
<td>Gary Allan</td>
<td>6</td>
<td>5</td>
<td>3</td>
<td>8</td>
</tr>
<tr>
<td>4. WELCOME TO THE FUTURE</td>
<td>Brad Paisley</td>
<td>7</td>
<td>7</td>
<td>2</td>
<td>16</td>
</tr>
<tr>
<td>5. CASABLANCA GRANDPA</td>
<td>Randy Houser</td>
<td>7</td>
<td>8</td>
<td>1</td>
<td>20</td>
</tr>
<tr>
<td>6. LOVE WITH YOU</td>
<td>Carrie Underwood</td>
<td>8</td>
<td>9</td>
<td>1</td>
<td>12</td>
</tr>
<tr>
<td>7. NEED YOU NOW</td>
<td>Lady Antebellum</td>
<td>8</td>
<td>10</td>
<td>1</td>
<td>14</td>
</tr>
<tr>
<td>8. I'M ALIVE</td>
<td>Kenny Chesney With Dave Matthews</td>
<td>8</td>
<td>11</td>
<td>1</td>
<td>16</td>
</tr>
<tr>
<td>9. DO I</td>
<td>Luke Bryan</td>
<td>10</td>
<td>10</td>
<td>1</td>
<td>20</td>
</tr>
<tr>
<td>10. RUNAWAY</td>
<td>Lee Brice</td>
<td>12</td>
<td>12</td>
<td>1</td>
<td>24</td>
</tr>
<tr>
<td>11. RED LIGHT</td>
<td>David Nail</td>
<td>12</td>
<td>14</td>
<td>1</td>
<td>20</td>
</tr>
<tr>
<td>12. I DON'T WANT TO BE YOUR LONELY BARBER</td>
<td>Reba</td>
<td>12</td>
<td>15</td>
<td>1</td>
<td>22</td>
</tr>
<tr>
<td>13. HOW CAN I MAKE YOU CLOSE YOUR EYES</td>
<td>Brooks &amp; Dunn Featuring Billy Gibbons</td>
<td>12</td>
<td>16</td>
<td>1</td>
<td>24</td>
</tr>
<tr>
<td>14. CONSIDER ME GONE</td>
<td>Trace Adkins</td>
<td>13</td>
<td>16</td>
<td>1</td>
<td>14</td>
</tr>
<tr>
<td>15. ALL I ASK FOR ANYMORE</td>
<td>Tim McGraw</td>
<td>13</td>
<td>15</td>
<td>1</td>
<td>20</td>
</tr>
<tr>
<td>16. GUARDIAN SOUTHERN VOICE</td>
<td>Tim McGraw</td>
<td>13</td>
<td>17</td>
<td>1</td>
<td>16</td>
</tr>
<tr>
<td>17. I CALL YOU Mine</td>
<td>Martyria McBride</td>
<td>13</td>
<td>19</td>
<td>1</td>
<td>22</td>
</tr>
<tr>
<td>18. HISTORY IN THE MAKING</td>
<td>Darius Rucker</td>
<td>13</td>
<td>20</td>
<td>1</td>
<td>24</td>
</tr>
<tr>
<td>19. I DON'T WANT TO BE YOUR LONELY BARBER</td>
<td>Reba</td>
<td>13</td>
<td>20</td>
<td>1</td>
<td>24</td>
</tr>
<tr>
<td>20. FAST AS KNOCKING ON THE DOOR</td>
<td>Brooks &amp; Dunn Featuring Billy Gibbons</td>
<td>13</td>
<td>20</td>
<td>1</td>
<td>24</td>
</tr>
<tr>
<td>21. LONG LINE OF LOSERS</td>
<td>Montgomery Gentry</td>
<td>13</td>
<td>20</td>
<td>1</td>
<td>24</td>
</tr>
<tr>
<td>22. EIGHT SECOND RIDE</td>
<td>Jake Owen</td>
<td>13</td>
<td>20</td>
<td>1</td>
<td>24</td>
</tr>
<tr>
<td>23. SHUT UP AND LISTEN</td>
<td>Jason Michael Carroll</td>
<td>13</td>
<td>20</td>
<td>1</td>
<td>24</td>
</tr>
</tbody>
</table>

### TOP COUNTRY ALBUMS

<table>
<thead>
<tr>
<th>Artist</th>
<th>Title</th>
<th>First</th>
<th>Previous</th>
<th>Unchanged</th>
<th><strong>New</strong></th>
</tr>
</thead>
<tbody>
<tr>
<td>Toby Keith</td>
<td>American Ride</td>
<td>1</td>
<td>1</td>
<td>1</td>
<td>1</td>
</tr>
<tr>
<td>Luke Bryan</td>
<td>Doo My Thing</td>
<td>2</td>
<td>1</td>
<td>2</td>
<td>2</td>
</tr>
<tr>
<td>Taylor Swift</td>
<td>Fearless</td>
<td>3</td>
<td>2</td>
<td>3</td>
<td>3</td>
</tr>
<tr>
<td>Miranda Lambert</td>
<td>Revolution</td>
<td>4</td>
<td>3</td>
<td>4</td>
<td>4</td>
</tr>
<tr>
<td>Rosanne Cash</td>
<td>The List</td>
<td>5</td>
<td>4</td>
<td>5</td>
<td>5</td>
</tr>
<tr>
<td>Zac Brown Band</td>
<td>The Foundation</td>
<td>6</td>
<td>5</td>
<td>6</td>
<td>6</td>
</tr>
<tr>
<td>Jason Aldean</td>
<td>Wide Open</td>
<td>7</td>
<td>6</td>
<td>7</td>
<td>7</td>
</tr>
<tr>
<td>Lady Antebellum</td>
<td>Yeah</td>
<td>8</td>
<td>7</td>
<td>8</td>
<td>8</td>
</tr>
<tr>
<td>Brooks &amp; Dunn</td>
<td>#1 Is , And Then Some</td>
<td>9</td>
<td>8</td>
<td>9</td>
<td>9</td>
</tr>
<tr>
<td>Darius Rucker</td>
<td>Learn To Live</td>
<td>10</td>
<td>9</td>
<td>10</td>
<td>10</td>
</tr>
<tr>
<td>Taylor Swift</td>
<td>Taylor Swift</td>
<td>11</td>
<td>11</td>
<td>11</td>
<td>11</td>
</tr>
<tr>
<td>Chris Young</td>
<td>The Man I Want To Be</td>
<td>12</td>
<td>12</td>
<td>12</td>
<td>12</td>
</tr>
<tr>
<td>Brad Paisley</td>
<td>Love On The Inside</td>
<td>13</td>
<td>13</td>
<td>13</td>
<td>13</td>
</tr>
<tr>
<td>George Strait</td>
<td>Twang</td>
<td>14</td>
<td>14</td>
<td>14</td>
<td>14</td>
</tr>
<tr>
<td>Reba</td>
<td>Keep Loving You</td>
<td>15</td>
<td>15</td>
<td>15</td>
<td>15</td>
</tr>
<tr>
<td>Darius Rucker</td>
<td>Learn To Live</td>
<td>16</td>
<td>16</td>
<td>16</td>
<td>16</td>
</tr>
<tr>
<td>Taylor Swift</td>
<td>Taylor Swift</td>
<td>17</td>
<td>17</td>
<td>17</td>
<td>17</td>
</tr>
</tbody>
</table>

### TOP BLUEGRASS ALBUMS

<table>
<thead>
<tr>
<th>Artist</th>
<th>Title</th>
<th>First</th>
<th>Previous</th>
<th>Unchanged</th>
<th><strong>New</strong></th>
</tr>
</thead>
<tbody>
<tr>
<td>Jason Isbell</td>
<td>The Story Of Us</td>
<td>1</td>
<td>1</td>
<td>1</td>
<td>1</td>
</tr>
<tr>
<td>Hank Williams, Jr.</td>
<td>The Essential Hank Williams, Jr.</td>
<td>2</td>
<td>2</td>
<td>2</td>
<td>2</td>
</tr>
<tr>
<td>The Isaacs</td>
<td>The Isaacs</td>
<td>3</td>
<td>3</td>
<td>3</td>
<td>3</td>
</tr>
<tr>
<td>Alabama</td>
<td>Dennis Quaid's Bluegrass</td>
<td>4</td>
<td>4</td>
<td>4</td>
<td>4</td>
</tr>
<tr>
<td>Lynyrd Skynyrd</td>
<td>Street Survivors</td>
<td>5</td>
<td>5</td>
<td>5</td>
<td>5</td>
</tr>
<tr>
<td>Tennessee Whiskey</td>
<td>Tennessee Whiskey</td>
<td>6</td>
<td>6</td>
<td>6</td>
<td>6</td>
</tr>
<tr>
<td>Leftover String Band</td>
<td>The Sho</td>
<td>7</td>
<td>7</td>
<td>7</td>
<td>7</td>
</tr>
<tr>
<td>The Wailin' Jennys</td>
<td>Sing Up In Her Head</td>
<td>8</td>
<td>8</td>
<td>8</td>
<td>8</td>
</tr>
</tbody>
</table>

### BETWEEN THE BULLETS

Toby Keith shares his eighth No. 1 on Top Country Albums with "American Ride," his 17th consecutive top-10 hit. With more than 90,000 copies sold, "Ride" is also the Oklahoma-based artist's 18th Top 10 on the Billboard 200, where it starts at No. 3. Each of Keith's eight No. 1s debuted at the summit on Top Country Albums, including seven studio sets and one hits package. Elsewhere on the country chart, Luke Bryan lands his second top five start and biggest sales week ($8.9 million) with his second album, "Doin' My Thing" (No. 2). His debut album, "I'll Stay Me," opened at No. 2 in September 2007.
<table>
<thead>
<tr>
<th>ARTIST</th>
<th>TITLE</th>
<th>LABEL</th>
</tr>
</thead>
<tbody>
<tr>
<td>Jay-Z</td>
<td>Run This Town</td>
<td>Def Jam</td>
</tr>
<tr>
<td>T.I.</td>
<td>What's Your Favorite</td>
<td>Cash Money</td>
</tr>
<tr>
<td>Jeezy</td>
<td>Outta Control</td>
<td>Vol. 2 /CASHMONEY/UNIVERSAL MOTOWN</td>
</tr>
<tr>
<td>Nelly</td>
<td>I'm Gonna Do Me</td>
<td>CASHMONEY/UNIVERSAL MOTOWN</td>
</tr>
<tr>
<td>Demarco</td>
<td>I Got A Feeling</td>
<td>Roc Nation/Epic/DELTA</td>
</tr>
<tr>
<td>Ne-Yo</td>
<td>Beautiful, Beautiful</td>
<td>Roc Nation/Epic/DELTA</td>
</tr>
<tr>
<td>Boyz II Men</td>
<td>Trust</td>
<td>Vol. 2 /CASHMONEY/UNIVERSAL MOTOWN</td>
</tr>
<tr>
<td>The Game</td>
<td>Baby Mamma</td>
<td>Motown</td>
</tr>
<tr>
<td>O.T. Genasis</td>
<td>Baby Mamma</td>
<td>Motown</td>
</tr>
<tr>
<td>The Black Eyed Peas</td>
<td>Fresh Love</td>
<td>Interscope/DEF JAM</td>
</tr>
<tr>
<td>Keyshia Coley</td>
<td>I Got A Feeling</td>
<td>Roc Nation/Epic/DELTA</td>
</tr>
<tr>
<td>Joe Budden</td>
<td>Tip It Out</td>
<td>Def Jam</td>
</tr>
<tr>
<td>Young Jeezy</td>
<td>Tip It Out</td>
<td>Def Jam</td>
</tr>
<tr>
<td>T.I.</td>
<td>Tip It Out</td>
<td>Vol. 2 /CASHMONEY/UNIVERSAL MOTOWN</td>
</tr>
<tr>
<td>The Game</td>
<td>Tip It Out</td>
<td>Vol. 2 /CASHMONEY/UNIVERSAL MOTOWN</td>
</tr>
</tbody>
</table>

**MAINSTREAM R&B/HIP-HOP**

**TOP R&B/HIP-HOP ALBUMS**

**HOT RAP SONGS**

**BETWEEN THE BULLETS**

Pleasure P scores his first No. 1 on Mainstream R&B/Hip-Hop either as a solo artist or with his former group Pretty Ricky as "Underground 5.1". His previous solo attempt, "Did You Wrong" and "Boyfriend #2", peaked at No. 15 (in November 2008) and No. 2 (in May), respectively. As a member of Pretty Ricky he charted six times, including two No. 1 singles.

Elsewhere, Brian McKnight logs his 16th top 10 on Adult R&B with the 13-10 rise of "What I've Been Waiting For". He remains in third place for the most top 10s but inches closer to the second-place holder, Luther Vandross, who has 18. Gerald Levert leads the top 10 tally with 21 since the chart's launch in 1993.

Also on Adult R&B, Usher logs his 26th and highest debut as "Papers" enters at No. 30. His prior best, "Here I Stood", bowed at No. 31 in September 2008 and later became his first No. 1 on the chart.

—Raphael George

---

**ADULT R&B**

**RHYTHMIC**

**TOP R&B/HIP-HOP CHARTS LEGEND on Page 43**

**CHARTS COMPILED BY**

---

[www.americanradiohistory.com]
BETWEEN THE BULLETS
THE PHILOSOPHER HAS RETURNED

After a four-year hiatus, Vico C returns to the charts with his latest set, "Baila," debuting at No. 13 on Top Latin Albums. It's his eighth title on the chart, and fifth top 20, since "Arregla Que Habia Muerto" peaked at No. 8 in the Dec. 26, 1998, issue. The pioneering Latin rap artist was the first solo rhythmic artist to chart in the top 20 on Top Latin Albums, years before the genre's emergence and transition into the main stream. —Raul Ramirez
### Japan

**Billboard Japan Hot 100**

- **One Special**
  - 1. If It's All Too Much
  - 2. 12 (Evanescence)

- **United Kingdom**
  - **Singles**
    - 1. Dope Daisy (Taylor Swift feat. The Black Eyed Peas)
    - 2. Paparazzi (Lady Gaga)
    - 3. Empire State of Mind (Jay-Z & Alicia Keys)
    - 4. We Want You Back (The Black Eyed Peas)
    - 5. Gotta Get That Funk Back (Chad Venson feat. B.o.B)

- **Germany**
  - **Singles**
    - 1. Sexy Chick
    - 2. Paparazzi
    - 3. Empire State of Mind
    - 4. We Want You Back
    - 5. Gotta Get That Funk Back

- **European Hot 100**
  - **Singles**
    - 1. Sexy Chick
    - 2. Paparazzi
    - 3. Empire State of Mind
    - 4. We Want You Back
    - 5. Gotta Get That Funk Back

- **Euro Digital Songs**
  - **Singles**
    - 1. Sexy Chick
    - 2. Paparazzi
    - 3. Empire State of Mind
    - 4. We Want You Back
    - 5. Gotta Get That Funk Back

- **European Albums**
  - **Singles**
    - 1. Madonna
    - 2. Muse
    - 3. Paramore
    - 4. Mark Knopfler
    - 5. David Guetta

- **European Airplay**
  - **Singles**
    - 1. I Got That Feeling
    - 2. Sexy Chick
    - 3. Bodies
    - 4. When Love Takes Over
    - 5. Bodies

**Additional Information**

- Data for week of October 24, 2009
- For chart reprints call 646.654.4633
- Go to www.billboard.biz for complete chart data

---

### Billboard International

- **Magazines**
  - Billboard
  - Contemporary Music
  - Radio & Records
  - Mix
  - Billboard.biz

- **Websites**
  - www.billboard.com
  - www.americanradiohistory.com

- **Social Media**
  - Twitter: @billboard
  - Facebook: Billboard

---

**Data for week of October 24, 2009**
Dave Koz Donates Wine Sales to Starlight

Jazz saxophonist Dave Koz never imagined that a conversation with a fan about his love for wine would lead to his own brand being carried in Whole Foods Market—or that proceeds from the venture would benefit his favorite charity, the Starlight Children’s Foundation.

But after overhearing Koz discuss his desire to develop a wine brand during his annual Smooth Jazz Cruise in 2008, the fan approached him, saying, “I really love this wine idea and want to be able to help you in any way I can,” Koz recalls.

The fan turned out to be Patrick Bradley, Whole Foods president for the Southern Pacific region. After deciding that a charitable angle could be worked out with selling the wine in select Whole Foods stores, Koz and Bradley headed to California’s Napa Valley and chose Vinum Cellars to make KOZ Wine. Three varietals are available at Whole Foods stores in Southern California, Arizona and Nevada, with prices ranging from $16.99 to $29.99.

But Koz says the best part about the project is that 100% of his earnings from the wine sales will be donated to the Starlight Children’s Foundation, an organization that helps ill children and their families cope with pain through entertainment, education and family activities. Koz has been a global ambassador to the charity for 17 years.

“This isn’t a vanity project for me,” Koz says. “It’s something where you can do good and do good at the same time.”

Koz hopes the wine will soon be available for purchase online and at other retail outlets. “It’s something I’m committed to and love doing,” he says. “So hopefully in the years to come you’ll start to see it places besides Whole Foods.”

—Mitchell Peters

Inside Track

Not So Invisible

Los Amigos Invisibles, the Venezuelan funk band from Caracas that relocated to Brooklyn more than eight years ago, will celebrate its 20th anniversary in 2011. But the band has already started, with the group enjoying an ever-growing following throughout Mexico, South America and its adopted home country.

In the last three months the band’s sixth studio album, “Commercial,” was released simultaneously in six Latin American countries and the United States; the act also headlined a 13-city tour throughout Venezuela, the first in its native land; closed out a packed tent at the Austin City Limits Music Festival, and was nominated for a Latin Grammy Award, its fifth chance at the trophy.

And there’s more to come. The Amigos recorded a Sept. 10 concert at Mexico City’s Teatro Metropolitan for a future DVD release. “American Troglydote,” a track the band recorded with Norman Cook and David Byrne, will appear on that disc’s forthcoming album. And the group is starting to prepare for a summer 2010 concert collaboration with the Los Angeles Philharmonic Orchestra, as part of an upcoming festival curated by friend and fellow Venezuelan cultural ambassador, the L.A. Phil’s newly inaugurated musical director Gustavo Dudamel.

“A lot of people are turning their eyes on Venezuelan musicians because of him,” says Amigos guitarist/bandleader Jose Luis Pardo. “It’s like the way people started thinking about Brazilian music when Gilberto Gil, Tom Jobim and all the Tropicalia first emerged on the international stage... There’s a lot of awareness right now and I think all Venezuelan musicians will be able to thank Gustavo for that for quite a while.”

—Mitchell Peters

2009 BMI London Awards

BMI honored the United Kingdom’s and Europe’s premier songwriters, composers and music publishers Oct. 6 during its annual BMI London Awards. The ceremony—hosted by BMI president/CEO Del Bryant, BMI senior VP of writer/publisher relations Phil Graham and executive director of writer/publisher relations for Europe and Asia Brandon Bakshi—took place at London’s Dorchester Hotel, Park Lane and honored the past year’s most-performed songs on U.S. radio and TV.

British citizens honored at the event are members of the U.K. performing right societyPRS for Music and are represented in the United States by BMI.

Photos: Courtesy of BMI

Dave Koz donates wine sales to Starlight

DMKY/DMKY

INVISIBLES
Fall Out Boy's Pete Wentz shared a laugh with Billboard editorial director Bill Werde during the artist's keynote interview. Wentz described how Fall Out Boy comes up with its innovative mobile marketing and fan engagement campaigns.

Innovations in smart-phone design and application distribution is breathing new life into a struggling mobile music market. Billboard's Mobile Entertainment Live event—presented by Logic Wireless, and in association with RockPhy and B. Taylor—was held Oct. 6 in San Diego as part of the CTIA Wireless I.T. & Entertainment conference. Leaders from the music, technology and development community joined together to discuss the changing landscape and set new goals for the year ahead. Photos courtesy of Albert Chait/EBERT.COM

A group of iPhone and other app developers provided insight into what makes a great artist app on the "Ask the Experts: Artist Apps" panel. From left: Negiyo VP of sales and business development Betsy Deckert; President head of business development Tim O'Bries; CEO AEWeber; and VP INgrooves. Epic/FAST CTO Jennifer Zwebnig and iLike CEO Adam Flick addressed group subscription information, management and artists can work with the mobile manufacturer to use the BlackBerry device as a form of promotion and distribution channel. During his keynote interview with Billboard executive director of content and programming for digital/mobile Anthony Birdie, who moderated.

Fall Out Boy's Pete Wentz shares a laugh with Billboard editorial director Bill Werde during the artist's keynote interview. Wentz described how Fall Out Boy comes up with its innovative mobile marketing and fan engagement campaigns.

Billboard's Mobile Entertainment Live event—presented by Logic Wireless, and in association with RockPhy and B. Taylor—was held Oct. 6 in San Diego as part of the CTIA Wireless I.T. & Entertainment conference. Leaders from the music, technology and development community joined together to discuss the changing landscape and set new goals for the year ahead. Photos courtesy of Albert Chait/EBERT.COM

A group of iPhone and other app developers provided insight into what makes a great artist app on the "Ask the Experts: Artist Apps" panel. From left: Negiyo VP of sales and business development Betsy Deckert; President head of business development Tim O'Bries; CEO AEWeber; and VP INgrooves. Epic/FAST CTO Jennifer Zwebnig and iLike CEO Adam Flick addressed group subscription information, management and artists can work with the mobile manufacturer to use the BlackBerry device as a form of promotion and distribution channel. During his keynote interview with Billboard executive director of content and programming for digital/mobile Anthony Birdie, who moderated.
Reel Music. Real Opportunities!

Now in its 8th year, this conference offers attendees the unique opportunity to learn from network and share their music directly with the best music supervisors, composers, directors, songwriters and producers in the business.

KEYNOTE WITH MARY J. BLIGE

R&B legend Mary J. Blige discusses her career and contributions to film and TV music, including a preview of the song she wrote for Lionsgate's new movie "PRECIOUS: Based on the Novel 'PUSH' by SAPPHIRE."

"PRECIOUS" will be in theaters beginning on November 6, 2009, and Blige's next album will be released this fall.

Get Face Time with Today's Top Music Supervisors Including:

- PATRICK ARN, President, Gotham Records
- BRIAN BLACK, Music Supervisor/Soundtrack Producer, Zoophoria Music
- MIKE BORIS, Executive Music Producer, McCann Erickson (NY)
- RUDY CHUNG, Music Supervisor
- MASON COOPER, Music Supervisor
- BONNY DOLAN, Executive Producer & Artist Liaison
- JANET FISHER, Music Supervisor
- PAUL GLASS, Supervising Music Dir., "One Life To Life"
- RICHARD GLASSER, Music Supervisor
- RICH GOLDMAN, CEO, RipTide Music
- JOEL GOODMAN, Composer
- KEATLY HALDEMAN, CEO, pigFACTORY Music
- COLIN KELLY, Director, A&M Gotham Records
- BETH KRAKOWER, CineMedia Promotions
- GLENN LITWAK, Partner, Litwak+Hawkin
- JEANNETTE PEREZ, Sr. Director Soundtracks, Film & TV, RCA/Jive Label Group
- DAVID POLEMENI, Music Supervisor and Music Rights Specialist
- DIDIER C. DEUTSCH, Record Producer, Sony/Legacy
- ARLENE FISHBACH, Music Supervisor
- CHRIS LANGRILL, Manager of A&R and Music Supervision, Man Made Music
- JEREMY SWEET, Music Supervisor, Smashtrax Music
- MICHAEL WELSH, Music Supervisor and Rights Clearance Specialist

Plus:

- DAVID G. POWELL, Music Supervisor and Music Rights Specialist, The Music Bridge LLC
- ANDREW D. ROBBINS, Director, Film/TV Music, MusicBox, LLC
- DOREEN RINGER ROSS, VP, Film/TV Relations, BMI
- JOE SOLO, Composer, Producer, Songwriter, Joe Solo Productions Inc.
- JONATHAN WEISS, Music Supervisor
- ANGELA ROSE WHITE, Founder/President, DaBiet Music Services
- JOSH ZIEMAN, President, LP Operations, Dramatico

$475
Registration Early & Save! BillboardEvents.com

Registration: Lisa Kastner 646.654.4643 • LKastner@Billboard.com • Sponsorships: Kim Griffiths 646.654.4718 • Kim.Griffiths@Billboard.com

Hotel: The Beverly Hilton 1.800.445.8667 • Discounted Rate $279. Space is Limited.
The sound of opportunities

Make connections • Source business • Find solutions • Gain knowledge

FREE! MidemNet is now included in MIDEM registration. One price. One place. More value. To accelerate your music business.

REGISTER EARLY AND SAVE

www.midem.com

Cannes, France