Presenting Logic Bolt: World's First Projector Phone

Logic Wireless

Projects 36" to 64" using LCOS technology
GSM Quad Band
Touch Screen
Internet, GPS, Bluetooth
3 Mega Pixel Camera

Project
E-Mail
Power Point, Excel, Word Viewers
3gp Video Player

www.americanradiohistory.com
UPFRONT
5 MOVING BEYOND CLICKS Ad-supported music sites seek improved audience engagement.
6 Questions: Dan Rosensweig
8 Publishers Place
9 The Indies
10 On The Road
11 Latin
12 Global
14 Digital Entertainment
15 Q&A Ed O’Brien

FEATURES
17 LATIN’S DIGITAL DILEMMA With online engagement on the rise, Latin music’s online and mobile marketplace still struggles.
22 THEORY OF EVOLUTION Papa Roach was at the forefront of the nu-metal wave. Can the band reconnect with “Metamorphosis”?
24 COVER CALL OF THE IPHONE Apple’s App Store could actually help labels and artists make money.

MUSIC
29 WHEN I’M 64 Booker T. returns with a new backing band.
30 Global Pulse
31 6 Questions: Espinoza Paz
33 Reviews
35 Happening Now

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

Events
LATIN MUSIC Join Billboard April 20-23 in Miami for the superstar Q&A with Don Omar, panel sessions, the Billboard Bash with performances and the Latin Music Awards. More details at billboard-latinconference.com.

MOBILE ENTERTAINMENT LIVE The mobile entertainment event of CTIA convenes wireless, entertainment and advertising execs and includes a keynote interview with Rob Thomas. For more, go to billboardevents.com.

MUSIC & ADVERTISING Join Billboard and Adweek at this inaugural event to explore how music and advertising are intertwined, with case studies, panel discussions and keynotes by Steve Stoute and David Jones. For details, go to billboardevents.com.

Online
TINTED WINDOWS Visit billboard.com/tinted-windows to watch the power-pop superfried, featuring members of Hanson, the Smashing Pumpkins, Cheap Trick and Fountains of Wayne rock Billboard’s South by Southwest showcase.
The Album Is Alive

Technology Doesn't Mean The End For Extended Work—Artistic Packaging

BY STEVEN WILSON

Reports that CD sales continue to decline— they fell 14% in 2006 compared with 2005—have once again inspired a pun- dit-led roll call of the music industry’s dead and dying institutions: major labels, record stores, terrestrial radio and the CD itself, to name but a few. Recently added to the obituary page is the album itself, thanks to industry “experts.” However, I’m happy to say that the reports of the album’s death are greatly exaggerated.

The true album—with the capital “A”—is alive and well. I’m not talking about an album that offers a compila- tion of songs strung together without meaning or purpose (other than to sell a hit single). I’m talking about the album. The true album. A narrative se- ries of songs that an artist has purposefully created to work together as a whole, from the sequencing, to the artwork and packaging. It resonates. It takes you on a journey. You put it on, and it’s evoca- tive and satisfying. It becomes an essential part of you.

If you think I’m being nostalgic, imagine your favorite album right now, the one you would take to that deserted island if you could only choose one. You know where I’m coming from. And that’s why the album is still relevant.

We’ve told that the main threat to the album is digital technology—the wide- spread availability of music via download- ing, the increased popularity of iPods and other portable music players; and the diminished sound quality of MP3 and AAC files.

One of the ironies of the CD format is that albums have gotten longer, while at- tention spans have gotten shorter. We live in an age when information is available instantly from computers, cell phones and satellite TV. Music can be accessed from all over the Internet, from online radio stations to artist Web sites. When the computer becomes a listener’s main source of listening to music, it’s hard to focus for 40 minutes, let alone 70.

But the argument that technology killed the album is a diversion—the mere availability of downloadable music is irrelevant to the question of the format’s viability. It’s just as easy to down- load eight songs from the same record as it is to download eight tracks from different artists. An iPod can play songs in order as easily as it can mix them up. Indeed, the widespread availability of digital music from virtually unlimited sources only increases the access to al-
bums and gives artists an entirely new forum in which to distribute them.

One of the great pleasures of the album is art work: the lyric sheet, the liner notes, photo and packaging. Artwork can comple- ment the music within, on some sets more elaborately than others—the spin- ning wheel on “Led Zeppelin III” comes to mind, as does the triple-gatefold “Yessongs.” The immediacy and tactileity of that experience vanishes when it’s re- duced to five inches squared, encased in plastic and coupled with an eight-page booklet that’s hard to read. No wonder artwork came to be considered disposable. And yet, it can now be downloaded in high qual- ity, in various sizes. The ability to present images and lyrics is not longer limited by physical packaging or label budgets, only an artist’s imagination.

Technology isn’t the enemy of the album. If anything, the opposite is true: Widespread broadband, cheaper hard drives and better compression for mats allow listeners to access files that sound as good as CDs. The top two online stores—Amazon and Amazon—have found success selling high-quality files, proving that sound quality matters.

As CD sales continue to plunge and the jewel case CD itself prepares to join the cassette, the 8-track tape and the MiniDisc in the dustbin of history, artists and label need to devise new ways to sell physical products. They’ve had con- siderable success selling good old LPs, which fans keep buying as CDs fade. Another bright spot is a deluxe or limited-edition albums that include additional features such as bonus tracks, video footage, surround-sound mixes and more elabor- ate packaging. This month, many U2 fans bought a $96 limited edition album of the album “No Line on the Horizon.” Just this week Sony released a $290 reissue of Pearl Jam’s “Ten,” that caters to the band’s diehard fans.

Such releases would have been incon- ceivable 10 years ago. And technology should facilitate, not hinder, their re- lease. Give albums something aesthe- tically pleasing to buy—and trust me, they’ll buy it.

Steven Wilson is the founder and lead singer/songwriter of Porcupine Tree and a member of several other bands. He recently sold out a 4,000-copy run of the deluxe edition of his first solo album, “Insurgents,” which contains a caraffe-book of photography related to the album.
DOJ BACKS RIAA IN P2P SUIT
The Department of Justice has asked the court in support of the RIAA in an ongoing peer-to-peer filesharing lawsuit. In the case Sony BMG Music Entertainment v. Tenenbaum, the DOJ is defending the Copyright Act's statutory damages provisions. Lawyers for the defense have argued that the damages formula—which ranges from $750 to $150,000 per file—is overly punitive and unconstitutional.

EMI DROPS LAWSUIT
EMI Music Group has withdrawn from a lawsuit against Project Playlist and is now licensing music to the service. The label is the second major to strike a deal with the popular online music streaming service, following Sony Music Entertainment. Warner Music Group and Universal Music Group are still involved in the suit. The move lends momentum to the belief that the ongoing suit will be settled through licensing deals with the remaining labels.

MILE HIGH FEST NAMES HEADLINERS
Tool, Widespread Panic and the Fray will headline the second annual Mile High Music Festival, to be held July 18-19 at Dick's Sporting Goods Park in Commerce City, Colo. Other acts scheduled to perform include Incubus, Ben Harper and Relentless7, G Love & Special Sauce, Gov't Mule, Buddy Guy, 3OH!3 and Ani DiFranco. Additional artists are being confirmed and will be announced soon.

MARKETERS CONTINUE TO GRAPPLE WITH HOW TO BEST MAKE USE OF AD-SUPPORTED MUSIC SITES
Ad-supported music sites, like ad-supported music sites they're making moves to change the way success and failure are measured. The point of advertising in these venues is to engage users, the current dominant form of measurement, based on clicks and impressions, fall short.

Instead of looking at ad impressions, sellers and buyers are putting more weight on time spent with a brand, application downloads and their spread, and user-initiated views of videos. The hope is to find a way to prove to brands that advertising in these environments really works, at a time when marketers are cutting budgets and have little patience for campaigns lacking direct evidence of success.

Such issues are particularly pressing for online music services at a time when the sector has shown signs of struggle. The ad-supported music download site Spiralfrog, which failed to secure licensing deals with all four major labels, shut down March 19. CBS Corp.'s free ad-supported music streaming service Last.fm said March 24 that it will begin charging a monthly subscription fee of $3 ($4.05) outside the United States, the United Kingdom and Germany.

"In this economy, you have to make every dollar count and need to make sure that users are interacting with the brand," says Cheryl Lucanego, senior VP of ad sales for the streaming music service Pandora. "The higher the level of engagement, the more both the user and the advertiser get out of it."

The moves are part of a larger debate occurring in the digital ad world: How can the Internet be made to work for brand advertising? The sticking point with digital media is how vast it is. Page views—and impressions—can be generated easily. Breaking a post on a music blog into two pages, for instance, will make four banner impressions instead of one. What's more, the Internet has variations like placement of the ads on the page that makes a one-size-fits-all impressions approach imperfect.

The online ad network VideoEgg, which shifted to cost-per-engagement pricing 13 months ago, is betting it can use data to "optimize for engagement" in social media environments for brands like Honda, Warner Bros. and Unilever, according to VideoEgg chief marketing officer Troy Young. "The company aims to determine, for example, what ads messages users are likely to choose to play a game; advertisers pay only when users take action.

On sites where the user scrolls quickly and then moves on, the level of engagement is low, Young says. "But if you have a site like Pandora, where the user spends a lot of time on the page, the opportunities for engagement are greater," he says. "The traditional CPM [cost per thousand impressions] model doesn't capture that."
THREE STRIKES IS OUT

New Zealand Drops ISP Legislation

AUCKLAND, New Zealand—The international music industry insists that New Zealand’s decision to rethink the controversial “three strikes” legislation will not derail its global efforts to counter illegal file-sharing.

Commerce minister Simon Power announced March 23 that the contentious legislation, which would have made New Zealand the first country to legally require Internet service providers (ISPs) to terminate accounts of repeat copyright infringers, would be scrapped and a new version drawn up.

Power says the government remains committed to tackling illegal file-sharing, promising to “produce a law that works, while still recognizing the rights of artists and copyright holders.” However, he wouldn’t comment on whether that law would retain a three-strikes provision.

London-based IFPI general counsel Jo Oliver called the delay disappointing but added that “what’s encouraging is that the New Zealand government has made it absolutely clear that this is an amendment—not a withdrawal of the law.”

The clause in question, Section 92a, was criticized by various telecommunications companies, trade organizations, lawyers and artists. Its text was “cumbersome and unworkable,” Power says, citing ambiguity over what constituted “appropriate circumstances” or a “repeat infringer” and an overly broad definition of an ISP, which raised fears that any organization with a shared Internet connection could have been classified as an ISP.

The government, he adds, also was concerned at the lack of a safe harbor provision, meaning ISPs “would not have been indemnified against subsequent wrongful termination of a user’s Internet account.”

Another problem was the inability of trade organizations and carriers to pass on notices to rights holders to agree on a voluntary code of conduct for implementation.

However, Anthony Healey, director of New Zealand operations for the Australasian Performing Right Assn., insists progress was made during negotiations with TCF and the government. “We’re confident that the replacement legislation will be effective and more workable,” he says.

TCF chief executive Ralph Chivers agrees that the negotiations were productive but says his organization hasn’t yet decided whether to lobby against the three-strikes element. He notes TCF wants to see “an appropriate compliance framework for managing copyright in the Internet age.”

Internationally, Oliver maintains that momentum is building for a file-sharing solution based on ISP cooperation. “The principle that something has to be done is widely accepted,” she says. “Several countries are intensely focused on the issue, led by France.” Debate on France’s Internet and Creation bill resumes March 30 in parliament’s lower house, the National Assembly.

The New Zealand delay makes France the pace-setter on ISP responsibility, says Hervé Rony, director general of the labels organization SNEP. “Many governments are waiting to see whether France will dare to adopt this law, despite it not being very popular amongst the public,” he says. “If France carries on, they might follow.”

In the United Kingdom, the Internet Service Providers Assn. declined to comment on the New Zealand situation. BPI chief executive Geoff Taylor anticipates a new bill covering illegal file-sharing being introduced this fall.

Copyright Collective: from left, New Zealand commerce minister SIMON POWER, Australasian Performing Right Assn.’s ANTHONY HEALEY, SNEP’s HERVE RONY, BPI’s GEOFF TAYLOR and IFPI’s JO OLIVER

LADY ANTEBELLUM, BRITA PARTNER

The country group Lady Antebellum is partnering with the water filtration company Brita and its “Filter for Good” campaign to encourage fans to drink filtered water and use fewer plastic bottles in the process. The Brita deal is the band’s first corporate partnership.

Lady Antebellum, which this summer will support Kenny Chesney on his Sun City Carnival tour, will have Brita filtering systems installed on its tour bus and drink from reusable Nalgene bottles.

UNIVISION AWARDS TOUR PREPS DEBUT

Univision Communications has struck a deal with the entertainment-marketing/promotions company Eventus to launch a tour linked to Univision’s Premios Juventud Awards. The Premios Juventud En Vivo tour will visit the top U.S. Hispanic markets in the month leading up the July 16 awards show. The tour will feature performances by past and current nominees, and the concerts will be supported through on-air contests and promotions across Univision’s TV, radio, online and mobile platforms.

DON OMAR TO BE STAR Q&A AT BILLBOARD LATIN MUSIC CONFERENCE

Don Omar, one of Latin music’s most prolific and cutting-edge artists, will sit for the star Q&A at the Billboard Latin Music Conference, set for April 20-23 at the Eden Roc Beach Resort & Spa in Miami Beach.

The onstage interview with Omar (real name: William Landron) will come just days before the April 27 release of his third studio album, “IDON.” Conceived as a concept album, “IDON” chronicles the transformation of Omar into a half-man, half-machine being. Don Omar also appears in the new movie “Fast & Furious,” alongside Vin Diesel. The film’s score, which is heavy on Latin music, includes two Omar tracks.

One of Latin’s biggest-selling stars, Omar has made 20 appearances—including guest spots on other artists’ recordings—on Billboard’s Hot Latin Songs chart since 2005. Signed to Universal/Machete, he is the label’s biggest-selling artist in the mobile arena, with more than 3.5 million mobile downloads, according to the label.

The Q&A will take place at 4 p.m. April 22. For more information about the Billboard Latin Music Conference, go to billboardlatinconference.com. Omar will also perform his single “Virtual Dive” at the Billboard Latin Music Awards, which will air live April 23 from the BankUnited Center in Miami on the Telemundo network.

GLOBAL

BY JOHN FERGUSON

THE LATEST NEWS FROM

www.billboard.biz

>> ISPs DISCUSS ANTI-PIRACY INITIATIVES

The Internet service providers AT&T and Comcast outlined their efforts to work with the music industry to combat online piracy during a March 24 panel session at the Leadership Music Digital Summit in Nashville. The ISPs are sending letters to customers identified by the RIAA informing them that some kind of copyright infringement has taken place on their account, but a plan of action isn’t outlined. A Comcast spokesman clarifies that the notices are part of an ongoing policy of responding to copyright owners complaints.

>> LADY ANTEBELLUM, BRITA PARTNER

The country group Lady Antebellum is partnering with the water filtration company Brita and its “Filter for Good” campaign to encourage fans to drink filtered water and use fewer plastic bottles in the process. The Brita deal is the band’s first corporate partnership.

Lady Antebellum, which this summer will support Kenny Chesney on his Sun City Carnival tour, will have Brita filtering systems installed on its tour bus and drink from reusable Nalgene bottles.

>> UNIVISION AWARDS TOUR PREPS DEBUT

Univision Communications has struck a deal with the entertainment-marketing/promotions company Eventus to launch a tour linked to Univision’s Premios Juventud Awards. The Premios Juventud En Vivo tour will visit the top U.S. Hispanic markets in the month leading up the July 16 awards show. The tour will feature performances by past and current nominees, and the concerts will be supported through on-air contests and promotions across Univision’s TV, radio, online and mobile platforms.

DON OMAR TO BE STAR Q&A AT BILLBOARD LATIN MUSIC CONFERENCE

Don Omar, one of Latin music’s most prolific and cutting-edge artists, will sit for the star Q&A at the Billboard Latin Music Conference, set for April 20-23 at the Eden Roc Beach Resort & Spa in Miami Beach.

The onstage interview with Omar (real name: William Landron) will come just days before the April 27 release of his third studio album, “IDON.” Conceived as a concept album, “IDON” chronicles the transformation of Omar into a half-man, half-machine being. Don Omar also appears in the new movie “Fast & Furious,” alongside Vin Diesel. The film’s score, which is heavy on Latin music, includes two Omar tracks.

One of Latin’s biggest-selling stars, Omar has made 20 appearances—including guest spots on other artists’ recordings—on Billboard’s Hot Latin Songs chart since 2005. Signed to Universal/Machete, he is the label’s biggest-selling artist in the mobile arena, with more than 3.5 million mobile downloads, according to the label.

The Q&A will take place at 4 p.m. April 22. For more information about the Billboard Latin Music Conference, go to billboardlatinconference.com. Omar will also perform his single “Virtual Dive” at the Billboard Latin Music Awards, which will air live April 23 from the BankUnited Center in Miami on the Telemundo network.

HOME FRONT

360 DEGREES OF BILLBOARD

DON OMAR TO BE STAR Q&A AT BILLBOARD LATIN MUSIC CONFERENCE

Don Omar, one of Latin music’s most prolific and cutting-edge artists, will sit for the star Q&A at the Billboard Latin Music Conference, set for April 20-23 at the Eden Roc Beach Resort & Spa in Miami Beach.

The onstage interview with Omar (real name: William Landron) will come just days before the April 27 release of his third studio album, “IDON.” Conceived as a concept album, “IDON” chronicles the transformation of Omar into a half-man, half-machine being. Don Omar also appears in the new movie “Fast & Furious,” alongside Vin Diesel. The film’s score, which is heavy on Latin music, includes two Omar tracks.

One of Latin’s biggest-selling stars, Omar has made 20 appearances—including guest spots on other artists’ recordings—on Billboard’s Hot Latin Songs chart since 2005. Signed to Universal/Machete, he is the label’s biggest-selling artist in the mobile arena, with more than 3.5 million mobile downloads, according to the label.

The Q&A will take place at 4 p.m. April 22. For more information about the Billboard Latin Music Conference, go to billboardlatinconference.com. Omar will also perform his single “Virtual Dive” at the Billboard Latin Music Awards, which will air live April 23 from the BankUnited Center in Miami on the Telemundo network.
Sony Legacy is predicting solid first-week numbers for its reissue of Pearl Jam's 1992 album "Ten."— $5 million total copies sold and, remarkably, 10,000 copies of the collector's edition, which is selling for $140 on the band's Web site and for $124.99 at Best Buy. The sales of the collector's edition comes thanks to worldwide fan club pre-orders. Legacy Recordings/Sony Music VIP of Sales Scott Van Horn says the label predicts that during the first week of release it will sell 55,000 copies overall of the four versions of the reissue.

If Sony's predictions are correct, the album will easily lead Billboard's Top Pop Catalog Albums chart. Even if predictions are off, the set is still expected to conquer the chart with ease. The reigning albums for the last two weeks have sold 11,000 and 12,000 copies respectively, the fan club pre-orders alone would almost be that.

The list price for the collector's edition is $199.98. The set contains two CDs, four LPs, a DVD of Pearl Jam's previously unreleased "MTV Unplugged" performance, a cassette of demos, replicas of mementos from the collections of singer Eddie Vedder and bassist Jeff Ament, a vinyl envelope with more ephemera and a print commemorating a concert from the time. Besides the collector's edition, other versions of the "Ten" reissue include a $49.98 deluxe edition and the $19.98 legacy edition. Van Horn predicts the collector's edition will account for 10% of sales, the deluxe edition for 50% and the legacy edition for 40%. (He adds that the label is having a harder time quickly counting sales of the $24.98 vinyl editions.)

The breakdown of sales is a stark contrast to the percentages for LJ2's latest album, "No Line on the Horizon," which was also released at multiple price points. During the first week of sales, 92.4% of the copies sold were the standard physical CD and all digital formats, with a $35.98 Gigapak accounting for 4.4% of the sales and the $9.98 boxed set accounting for 2% of sales (Over the Counter, Billboard, March 28).

Compare Pearl Jam's numbers to preorder numbers from another recent release, the Beastie Boys' "Paul's Boutique." While sales numbers aren't available to Nielsen SoundScan, Topspin founder Ian Rogers, who helped release the album, told Billboard earlier this month that the highest and lowest price points were the biggest sellers.

Although the prices for the deluxe edition of "Ten" might seem high, they are in line with historical trends. During the first golden age of boxed sets in the late '80s, collections like Eric Clapton's "Crossroads" and Bob Dylan's "Biograph" cost around $60, which would equate to $103 today, adjusted for inflation. Neither of those sets contained books, tapes or other assorted memorabilia, making "Ten" look almost like a bargain.

With more than $1 billion in revenue already, Activision's "Guitar Hero" franchise is one of the most successful games of all time. Now, the company has brought in Dan Rosensweig to lead its growth further as the new president/CEO of its RedOctane division, which oversees "Guitar Hero" and the coming spinoff game "DJ Hero."

Rosensweig is a former Yahoo COO who served as president of CNET during its merger with ZDNet and most recently was an operating principal with the private equity firm Quadrangle Group. Settling in on his second day at work, Rosensweig took a break from his employee orientation to discuss the future of "Guitar Hero."

1. What brought you to Activision? When I look around and see the future of entertainment and content and how the Internet has affected all this, Activision is the best-positioned company to take advantage of the future of where people are spending their time. I really like big brands that have huge growth potential, are global in nature and breaking new ground. "Guitar Hero" is one of those opportunities that are very rare—an entirely new genre of combining technology with entertainment, and games with music. The opportunity ahead of it is bigger than the opportunity that it's already had.

2. So what plans or changes do you have for the franchise? What I love is how people think "Guitar Hero" is a pretty well-established brand, but it's only been around a few years. There are many opportunities for the business to grow, like the ability to take it global. Anytime you give people the opportunity to participate with music, there's more people engaged. To build communities and groups they can contribute to is a great opportunity. That relationship is just as its infancy.

3. Do you plan to increase the number of licensed songs available as downloadable content? There is a business where if you do sell the hardware, it's still a great business. But the opportunity is the ability to connect to users through the Internet to bring them more songs, more recent songs and more songs from the genres they prefer. It's a way to personalize the game to your music tastes. When I read about people who think the franchise is now in maintenance mode, we see it much differently. We see this as transformative, and the ability to not only continue but accelerate growth is there.

4. Are you concerned that music-game sales are down? Is the music-based faad starting to fade? If I thought that we were dealing with something at the end of its lifetime, that's not the sort of thing I'd be excited about. When you think about the possibilities from a global perspective, additional genres, additional stores...already the game adds more value than any other game in the category. It oustells the competition. It's a very premature to assume that these things are anywhere near their peak. The frequency with which people play it once they own it hasn't diminished in any capacity.

5. Looking five years out, where do you see the "Guitar Hero" franchise and the music-game genre in general? Music is universal. It's endless and continues to grow. It's global. The challenge is that the traditional model to distribute music has broken down because of technology. But the actual desire for music and use of music and affinity for music hasn't died down. So I think the "Guitar Hero" franchise will continue to stay exciting and relevant and provide more experiences and more tools to people.

Questions with Dan Rosensweig by Antony Bruno

Perfect Ten: Pearl Jam's collector's edition

There's been some back and forth on certain elements of the recording industry and Activision about the price of licensing music for these games. Where do you stand on that debate?

I've had many experiences with all of these companies with Yahoo and Yahoo Music, so their arguments are things I'm familiar with. Activision's philosophy in everything it's ever done is to try to create the greatest value for the customer and try to figure out what makes sense for all the parties that participate. When you look at something like "Guitar Hero," with 25 million units installed and its ability to introduce music, resurrect music and introduce whole new generations to music and do it in a way that the users are happy, we feel we're providing a lot of value in this chain. We just need to find a way to make sure it works for everybody.

The Orchard Enterprises lost $106 million on sales of $16.2 million for the three-month period ended Dec. 31. The company lost $4.4 million in fourth-quarter 2007, when sales were $9.9 million. For the full year, the Orchard lost $2.6 million on sales of $57.4 million, which is better than the prior year's performance, when it lost $7.6 million on sales of $28.5 million.

Warped Tour 2009 Takes Shape

The 2009 Warped tour begins June 26 at the Pomona (Calif.) Fairplex and runs through Aug. 23 at the Home Depot Center in Carson, Calif. Preliminary tickets are available April 1 through warpedtour.com for approximately $25. The general ticket sale begins April 18. The 46-date punk rock festival will feature performances by Bad Religion, NOFX, Underoath, Thrice, 3OH3!, Black Tide, Flogging Molly, Bayside, Less Than Jake and Flipper, among others.


www.americanradiohistory.com
Rate Of Return
Digital Royalty Rollout Encounters Bumps In The Road

Has the first deadline for payments of U.S. royalties for interactive streams and limited downloads come and gone with nary a payment being made?

That depends on whom you ask, reflecting confusion over how the implementation of the new rules will affect payments to music publishers not part of last summer’s historic industry settlement, which provided the basis for the new rates.

The U.S. Copyright Royalty Board, which approved the settlement in October and published its final determination on the rates in late January, announced amendments a few weeks later to the time frame and some of the terms under which payments were to begin.

Representatives for the National Music Publishers’ Assn. and the RIAA say their organizations will honor the original terms of the settlement and won’t expect digital service providers to meet the revised deadlines in CRB’s amended determination. But that leaves open the question of payments to the minority of U.S. publishers that don’t license new works through the Harry Fox Agency (HFA) and weren’t parties to the settlement.

In June 2008, the NMPA and Nashville Songwriters Assn. (DiMA), Nashville Songwriters Assn. International and the Songwriters Guild of America agreed on a mechanical royalty structure. Interactive music streaming services and downloads with digital rights management restrictions would generally pay publishers 10.5% of revenue, retroactive to Jan. 1, 2008, and 8.5% for the preceding six years back to Dec. 31, 2001, minus any amount owed for composition performance royalties.

The actual rates paid are also subject to complex formulas that set minimum payment floors for each class of music service. The settlement also allowed for promotional interactive streaming to be free of mechanical royalty payments. The CRB’s approval and subsequent publication of its final determination on the settlement terms marked the first time that the United States has had compulsory royalty rates for interactive streams and tethered downloads.

But after publishing its final determination on the rates Jan. 26, the CRB reviewed comments issued on the same day by U.S. Register of Copyrights Marybeth Peters. On Feb. 6, the CRB amended some of the determination’s finer points regarding the terms and time frame under which payments were to begin. Those changes are now being interpreted differently by various parties.

The CRB’s amended determination required monthly royalty payments, effectively eliminating the 180-day grace period that digital services had to begin making payments on retroactive royalties. That, in turn, pushed the deadline for initial payments of those royalties to non-HFA publishers from July 26 to March 20, according to some interpretations. But sources say that none of the services were able to meet that deadline, because they were still scrambling to get their systems in place to meet the expedited deadline. Those services are now striving to make their retroactive royalty payments to non-HFA publishers by April 20, the deadline for new royalty rates.

By ruling that CRB’s amended determination that the definition of “digital phonorecord delivery” preceded the 2008 settlement and shouldn’t be changed to accommodate limited downloads, the CRB also dropped the 8.5% royalty rate on limited downloads prior to 2008 and implied that those downloads should carry a per-song royalty rate.

The CRB also said that digital service providers must account for all promotional downloads, implying that such downloads in the retroactive period aren’t free from royalties and are subject to a per-song royalty rate.

Despite the changes, leading parties to the settlement say they will abide by that agreement. That means the CRB changes won’t have any impact on publishers who use HFA as a licensing clearinghouse. “At NFLM we don’t have any intention of doing something that would upset the basic agreement of the settlement,” NMPA president David Israelite says. “The amended determination grants us certain things, but we don’t intend to pursue them.”

Likewise, RIAA executive VP/general counsel Steve Marks says, “There is no indication that anyone is pulling away from the settlement.”

But the CRB’s amended determination could be problematic for DiMA members that signed on to the settlement anticipating payment terms that are no longer part of the determination. DiMA didn’t respond to requests for comment.

“We gave (the settlement) to the CRB and we did so in a way that said all of the pieces of the puzzle are dependent on one another and therefore any one piece can’t be severed from the rest,” Marks says. “In any deal like this you have compromises built on compromises, so it’s kind of a packaged deal.”

Board Games
Music Reports Embraces Compulsory Licensing

Despite the Copyright Royalty Board’s (CRB) amended determination on mechanical royalties for limited downloads and interactive streams, the leading trade groups involved in the June 2008 settlement: the Harry Fox Agency (HFA) and not parties to the settlement.

In June 2008, the NMPA and Nashville Songwriters Assn. (DiMA), Nashville Songwriters Assn. International and the Songwriters Guild of America agreed on a mechanical royalty structure. Interactive music streaming services and downloads with digital rights management restrictions would generally pay publishers 10.5% of revenue, retroactive to Jan. 1, 2008, and 8.5% for the preceding six years back to Dec. 31, 2001, minus any amount owed for composition performance royalties.

The actual rates paid are also subject to complex formulas that set minimum payment floors for each class of music service. The settlement also allowed for promotional interactive streaming to be free of mechanical royalty payments. The CRB’s approval and subsequent publication of its final determination on the settlement terms marked the first time that the United States has had compulsory royalty rates for interactive streams and tethered downloads.

But after publishing its final determination on the rates Jan. 26, the CRB reviewed comments issued on the same day by U.S. Register of Copyrights Marybeth Peters. On Feb. 6, the CRB amended some of the determination’s finer points regarding the terms and time frame under which payments were to begin. Those changes are now being interpreted differently by various parties.

The CRB’s amended determination required monthly royalty payments, effectively eliminating the 180-day grace period that digital services had to begin making payments on retroactive royalties. That, in turn, pushed the deadline for initial payments of those royalties to non-HFA publishers from July 26 to March 20, according to some interpretations. But sources say that none of the services were able to meet that deadline, because they were still scrambling to get their systems in place to meet the expedited deadline. Those services are now striving to make their retroactive royalty payments to non-HFA publishers by April 20, the deadline for new royalty rates.

By ruling that CRB’s amended determination that the definition of “digital phonorecord delivery” preceded the 2008 settlement and shouldn’t be changed to accommodate limited downloads, the CRB also dropped the 8.5% royalty rate on limited downloads prior to 2008 and implied that those downloads should carry a per-song royalty rate.

The CRB also said that digital service providers must account for all promotional downloads, implying that such downloads in the retroactive period aren’t free from royalties and are subject to a per-song royalty rate.

Despite the changes, leading parties to the settlement say they will abide by that agreement. That means the CRB changes won’t have any impact on publishers who use HFA as a licensing clearinghouse. “At NFLM we don’t have any intention of doing something that would upset the basic agreement of the settlement,” NMPA president David Israelite says. “The amended determination grants us certain things, but we don’t intend to pursue them.”

Likewise, RIAA executive VP/general counsel Steve Marks says, “There is no indication that anyone is pulling away from the settlement.”

But the CRB’s amended determination could be problematic for DiMA members that signed on to the settlement anticipating payment terms that are no longer part of the determination. DiMA didn’t respond to requests for comment.

“We gave (the settlement) to the CRB and we did so in a way that said all of the pieces of the puzzle are dependent on one another and therefore any one piece can’t be severed from the rest,” Marks says. “In any deal like this you have compromises built on compromises, so it’s kind of a packaged deal.”

Publishers Place
ED CHRISTMAN

Big-Box Boots

Webster Hall, Best Buy Partner To Release Live Recordings

The market for live performances has come a long way since Grateful Dead fans first swapped concert tapes in the '60s. While jam bands continue to inspire the most bootlegging activity, there's growing demand for recordings of indie rock shows. Fans often record concerts with cell phone cameras or other handheld devices, which capture the lo-fi mood of some shows but leave much to be desired when it comes to audio quality.

Webster Hall Entertainment, which manages the New York venue that shares its name, has devised a plan to help indie bands release high-quality live recordings. Instead of selling CD-Rs on-site after shows, Webster Hall Entertainment has partnered with Best Buy to carry the recordings in New York-area stores. The live albums will also be available on iTunes and the venue's Web site.

Participating bands will receive 50% of both the digital and physical revenue. The bands don't have to pay for any of the recording or production costs and are given final approval of the releases—if they decide they were having an off night, the tapes will be erased. The acts will also get 100 copies of the live recording for free, to either sell on the road or distribute as they see fit.

"The program sounded cool and the money was right," says Dylan Rau, the vocalist/guitarist of Bear Hands, one of the first groups to record a Webster Hall Live set. "People are into live recordings and it just sounded like a no-lose situation." Webster Hall's Grand Ballroom and its more intimate Studio at Webster Hall are wired to record shows. Many of the bands in the inaugural series of recordings are unsigned, but acts with record deals can also participate, according to Trevor Simser, president of Webster Hall Music, the division that oversees the venue's recorded-music projects. "As long as a band owns their own masters, they can be part of the series," he says. "They'll still get the same 50-50 split an unsigned band would get." Webster Hall Entertainment president Glenn Feinberg says the venue will reap significant benefits from the deal.

"It's a new revenue stream, which is always beneficial," he says. "But beyond that, it's a way for us to build our brand, both as an artist-friendly venue and a place to hear cutting-edge live music. Once the word gets out, we think we'll start attracting bigger and better bands to the venue."

Prior to joining Webster Hall Entertainment, Feinberg was Best Buy's national entertainment director. The retail chain has a history of supporting up-and-coming acts (Billboard, Aug. 2, 2008) and Feinberg knew it would be the perfect partner for the new series.

Phil Chacra, the New York district manager for Best Buy, says Webster Hall is an ideal partner because of its high-quality recording facilities and its ability to turn out CDs of live shows quickly.

"We have the exclusive on the physical copies of all these recordings for 90 days," Chacra says. "At first, we're only going to be stocking them in our New York metro area stores, but depending on how this goes and who gets involved, we could take this nationwide."

The Indies

CORTNEY HARDING

Marcia name: Bear Hands' Dylan Rau; New York's Webster Hall (inset)

Chacra adds that the
the program will most likely have its own end-cap and will feature about six to 10 artists at any given time.

"Our goal is to define ourselves as a business that supports local music," he says. "We want to build our media and entertainment side of the business, and this is a great way to bring in customers."

Hal Gaba, 63

Hal Gaba, the chairman/co-owner of Concord Music Group, co-chairman of Village Roadshow Pictures and CEO of ACT III Communications, died March 9 of cancer at his Los Angeles home. He was 63.

Born in 1946 in Oakland, Calif., Gaba began his professional career in 1967 as a research analyst at William O'Neil & Co. In 1974, Gaba pursued a position at Tandem Productions, where he worked with Norman Lear, Bud Yorkin and Jerry Perenchio, who became lifelong partners and friends. Tandem grew into a successful TV production company.

While still partnering with Lear, Gaba in 1990 became president/CEO of the entertainment holding company ACT III Communications. In 1999, he and Lear became co-owners of Concord Music Group. Concord went on to release music by such legendary artists as Ray Charles, John Coltrane, Sergio Mendes, Miles Davis, Ella Fitzgerald and Gaba's personal favorite, Frank Sinatra.


"Hal's love of music was only surpassed by his love of people," Concord VP of A&R John Burk said in a statement. "His passion, energy, enthusiasm and sense of humor were inspirational."

Gaba is survived by his wife, Carole; daughters, Lauren and Elizabeth; mother, Thelma Gaba; sister, Joelie Lawson; and brother, Jeff Gaba.

— Laura Morgan

DEATHS

Veteran artist manager Joe Boyland died March 17 of heart failure at his home in Nashville. He was 61.

In recent years Boyland, an artist manager and producer, founded Big Street Entertainment and served as a consultant to Eagle Rock Entertainment, where he helped arrange deals between bands and clients for the licensing of musical content.

From 1987 to 2000 he was partners with Jan Roeg and Bob Cutarella in LegenM Artist Management, which managed Bad Company, Nazareth and B.J. Thomas, among others. Boyland and another partner, Charlie Brusco, co-managed Lynyrd Skynyrd and organized the band's first reunion tour. Boyland also produced several recordings by Lynyrd Skynyrd including "Live From Steeltown."

The Legend Artist Management partners formed two music publishing companies—Rondor Publishing and Hit List Music—that controlled and administered his songs that were recorded by Alice Cooper, Celine Dion, Jennifer Rush, Mya Amada, 38 Special, Johnny Van Zandt and others.

"There has been such a heartfelt outpouring of people calling me to remember Joe and how he touched a lot of people," Eagle Rock U.S. President Mike Crenn says. "He made everybody's life better in any way he could."

Boyland is survived by three children and a brother.

— Ed Christmas

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

McGeever died. Feb. 19 after suffering a heart attack at his home in Pottsville, Pa. He was 48.

An experienced trade journalist and occasional radio DJ, McGeever played a key role in the launch of Billboard's CD radio and retail-oriented trade magazine Music Monitor in January 1995. As the publication's radio editor, he worked closely with Billboard's then-international editor-in-chief Adam White (now VP of communications at Universal Music Group International) and Billboard contributors Paul Sexton and Fred Berson.

Along with Music Monitor managing editor Torn Ferguson (now Billboard's deputy global editor) and the magazine's clients manager Bob McDonald, he received the Billboard President's Award in 1996. After Music Monitor folded in September that year, McGeever was subsequently transferred to Billboard's Pan-European trade publication Music & Media. After departing Music & Media in 1999, he became a freelance writer for other U.K.-based music trade publications before returning to his hometown of Pottsville with his partner, Diana Dryden, who he married in 2004.

"I counted Mike as a friend for two decades," Ferguson says. "He was hugely respected among the radio community in the United Kingdom and Europe as a fine journalist, a massive music radio enthusiast and a great man."

McGeever is survived by his wife, Diana; his son, Thomas; and his mother, Helen.

— C.T. Bishop
**Moderation Pays**

Reining In Ticket Prices Can Boost A Touring Career

Last November I wrote an editorial advising (hoping?) that the concert business adopt a conservative approach toward ticket pricing in these economically troubled times (Billboard, Nov. 22).

So far it seems as though the industry has decided to recognize economic realities. Box office heavyweights like U2, Dave Matthews Band, Phish, No Doubt and Keith Urban have been offering tickets for around $50-$100 and not just for nosebleed seats.

History shows that beyond the biggest live acts like Madonna, U2 and the Rolling Stones, acts that haven't pushed the pricing envelope are often the ones that have built long-term careers. Beyond DBM, Pearl Jam, Bruce Springsteen and Tom Petty & the Heartbreakers are examples of acts that usually don't try to test the upper limits of what the market will bear.

Country music provides plenty of additional evidence. In fact, a case could be made that country is the most cost-conscious of all genres. George Strait and Kenny Chesney are also artists who take it pretty easy on top and bottom line pricing. Brad Paisley has never topped $50 in ticket price. And Toby Keith was on the bargain bandwagon going back to 2007 with his Hellraiser Superstar sections.

In the sheds, the Hellraiser section is usually the tough-to-sell back corners of the reserved seating (not the lawn), and in arenas Hellraiser sit in the upper bowl. Prices are flexible, depending on the markets, but generally in the $10-$20 range or even lower. It's not a discount; tickets start out at that price, with as many as $50-$100 seats available in the sheds and usually more in arenas.

The Hellraiser plan operates on the premise that people want to come and see a show, but sometimes they just can't afford it. Given the industry's ongoing issue with unaided inventories, anything that gets people in the door is a good idea. The top-priced tickets move for pretty much any popular act. It's the second price level that's tougher sell. In the amphitheatres, fans may want to go, but they may not want to sit on the hill.

Hellraiser tickets are promoted in Keith's concert ads from the get-go: they're not part of a fire sale to move unsold tickets. They're value, and a source in Keith's touring camp says they've sold every one of them they've offered. Keith begins his summer America's Toughest tour with Trace Adkins in June.

**TRAVELIN' LIGHT:** For bands to offer lower ticket prices they have to watch their own spending. It helps that airlines and hotels are making it easier for them to do that by offering across-the-board discounts in most markets, according to veteran travel agent Nick Gold, president of Entertainment Travel. The company's 70-plus clients include such touring mainstays as Kiss, Neil Young, Cheap Trick, Poison and Taylor Swift.

"Some hotels think they are immune and are not lowering their rates at all, which I find very surprising," Gold says. "That's their prerogative. If they think they can sell the rooms, that's great. I'm happy for them. But I do see a trend of bands and crews who are trying to shave a little bit off their rates, which, together with the hotels who are also trying to negotiate, is working quite well.

Some bands want to cut costs "but obviously don't want to give up too much of their comfort to do it," Gold says. "So it just depends on negotiating with the right caliber of hotel, whereas with the crew I can pick a different hotel if I find one that isn't going to negotiate to their budgetary needs."

Bigger bands are still flying commercial and charter, Gold says. He's also seeing many acts busing themselves in one city and then flying to dates in and out on charters from that hub. "That is much more conducive to their lifestyle than it is to have to fly to an airport, check in, do security, wait an hour, get on a plane and land, wait for bags, come out," he says. "That's very tiring and time-consuming, especially when you're dealing with a full-blown tour rather than just a few dates."

Gold adds that he's seeing any downturn in his business, adding that he's glad he's found a niche in the highly specialized entertainment world.

"Based on what I see right now we're going to quite busy," he says. "We don't want to be a mainstream corporate travel agent today."
On The Download

A Study Says U.S. Hispanics Download Lots Of Music. So Why Aren’t Online Latin Sales Higher?

Although Latin music labels continue to do more business in the digital realm, download sales aren’t taking off the way executives expected.

Two market research firms recently released studies about U.S. Hispanic consumers that offer some possible solutions for the Latin digital sales quandary.

Packaged Facts’ seventh annual “The Hispanic (Latino) Market in the U.S.: A Generational View” and Mintel International’s “Hispanics Online U.S.” agree that Hispanics are spending more time online and that Hispanic Internet users listen to Web radio and other streaming music at a higher rate than non-Hispanics. The Mintel study takes things a step further, finding that Hispanics download music at a much higher rate than non-Hispanics, whether as paid downloads or through peer-to-peer file-sharing networks.

According to the Mintel study, which in November surveyed 1,700 non-Hispanics and 300 Hispanics with Internet access, Hispanic respondents reported downloading free music 2.8 times per week, versus 1.2 times per week for non-Hispanics. They download paid music two times per week versus 0.5 times per week for non-Hispanics. And they pay to download movies or videos 1.1 times per week, versus 0.2 times per week for non-Hispanics.

So why aren’t Latin music download sales higher? For one, not all Latinos online are downloading Latin music. Also, only 27% of Hispanics pay their bills online, according to an Experian Simmons survey published by Mintel, suggesting a lag in credit card use. And finally, it’s hard to market to an online Hispanic population that’s so diverse.

According to Mintel, 78% of English-dominant Hispanics and 76% of bilingual Hispanics surf the Web, compared with only 32% of Hispanics that are Spanish-dominant. Education can partly explain why Spanish-dominant Hispanics don’t use the Internet as much. But Mintel says another key factor is many online music sites and stores aren’t available in Spanish, noting that “there are significantly fewer Web sites in Spanish with e-commerce capabilities and therefore fewer opportunities for Spanish-dominant Hispanics to buy online.”

For example, Amazon’s Latin music selection is limited to English, while Apple’s iTunes store caters to an extensive number of titles at Italian, but it, too, is in English, which means it could be baffling to navigate for a non-English speaker. Even Walmart, a bastion of Hispanic shopping, doesn’t have any Spanish at walmart.com.

“Retailers should at the very least include Spanish as part of their content development strategy,” Mintel says.

On the flip side, retailers should also consider advertising in Hispanic languages, according to Mintel analyst Leyla Ahulie, multicultural reports editor/senior analyst at Mintel.

Sites like Bitanga.com and MySpaceLatino.com are specifically designed for bilingual Hispanics, although Ahulie says that “there are many sites in English that are reticent to run reviews or any coverage of Spanish-language music.”

Both the Mintel and Packaged Facts reports found that Hispanics are more receptive to ads, in any medium and language, than non-Hispanics. Ahulie says this makes it all the more puzzling that online music stores don’t advertise to Hispanics. “If you don’t advertise your Web site,” Ahulie says, “how do you expect them to go to it?”

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

GLOBAL APPEAL

Entrepreneurs Chase Tropical Music Audience

Tropical music may not rack up huge sales, but the popularity of the genre extends around the globe, and entrepreneurs are working to meet demand.

Take for example the 15th annual Caliente Latin Music Festival in—of all places—Zurich. Organizer Roger Furrer expects 150,000 to attend the July 3-5 event in the Swiss city. Caliente doesn’t focus on album sales when deciding who to book, Furrer says, noting that his artist roster is primarily made up of tropical music veterans.

In a somewhat surprising example of reverse cultural traffic, the profits from the Zurich festival will be used this year to mount the first U.S. version of the festival Nov. 20-22 at Miami’s American Airlines Arena. Western Union, a sponsor of the Zurich festival, which Furrer has pulled out of the Miami event, citing the recession. Still, Furrer insists the show will go on.

“People really want to see the artists, in a crisis or not in a crisis,” he says. Furrer says tickets at the Miami Caliente will be priced at $45, with six performances by DJs and lesser-known bands to be held at Bayfront Park. In Italy, the Naples-based indie label Planet Records does Latin music compilations in association with the Festival Latin-Americanando in Milan and the Fiesta Festival in Rome. Planet, which broke Aventura in Europe before the act hit statewide, recently opened an office in Miami to sign Latin talent with an eye toward the European market.

Planet president/CEO Roberto Ferrante started an online store two years ago to sell the label’s physical product, as well as downloads through an iTunes storefront. The store relaunched last year at latinmusicstore.com. Though the Web site doesn’t exclusively sell Planet titles, the label’s top-find acts have benefited from the alternative distribution channel and often sell more copies online than they do in stores, Ferrante says. Without traditional distribution and a storefront, Planet artist Papo Sanchez has sold about 3,000 copies of his albums at the Web store, Ferrante says.

In Sydney, Uruguay-born Latin dance school owner Nestor Manuelian is organizing his second annual International Bachata Festival April 24-26. The fest, which like many other Latin dance events in Australia is geared toward dance students and professionals, drew about 1,000 attendees last year. At press time, about 250 passes had been sold. This year’s festival will be capped off by a concert by Orlando, Fla., bachata group 4Ever, which is signed to FLO Records/Machete and is scheduled to tour Australia in April.

—Leila Cobo
GLOBAL NEWSLINE

GERMAN SALES DIP AGAIN
The German recorded-music market fell 4.7% in value during 2008, a 10th successive year of decline. The German music industry trade organization Bundesverband Musikindustrie says revenue dropped to €1.6 billion ($2.2 billion) in retail value, compared with €1.7 billion ($2.3 billion) in 2007. Total volume was also down, with 222.9 million CDs, DVDs, downloads and ringtones sold, down 3.3% from 230.4 million copies in 2007. CD album sales fell 2.4% to 141.5 million copies, while digital album sales rose 50% to 3.9 million. —Wolfgang Spahr

BBC AXES WORLD AWARDS
The BBC is dropping its Radio 3 Awards for World Music, one of the leading international showcases for the genre. In a statement, the broadcaster said it was “time to develop a new direction [for the BBC’s] world music coverage and to develop new plans beyond the awards.” The annual awards were established in 2002. Notable winners include Ry Cooder, Indian-British composer Nitin Sawhney and Senegalese musician Baaba Maal. Radio 3 is the BBC’s classical music outlet but also carries specialist music and spoken-word programming. BBC director general Mark Thompson recently announced that the global recession would force the corporation to make £400 million ($580 million) in budget cuts in the next three years. —Richard Smirke

EL SAYEGH’S NEW SNEP ROLE
David El Sayegh has been named the new director-general of the French labels organization SNEP, effective June 20. He has been head of legal affairs at the IFPI affiliate since September 2007. Previously, he was deputy director of copyright, Internet and media at the French music authors’ collecting society SACEM. El Sayegh will replace Herve Rony, who announced in January that he’s leaving to become deputy director of the French multimedia authors’ collecting organization SICAM, effective January 2010. —Aymen Pichervin

EDDY CURRENT AMP’D UP
Melbourne, Australia-based garage rock band Eddy Current Suppression Ring’s “Primary Colours” (Aaright Records/Chock) has been named the winner of the fourth annual Australian Music Prize. The award, which honors the best Australian album of the year and is modeled on the United Kingdom’s Mercury Prize, carries a $30,000 Australian ($21,000) prize. The win was announced March 20 in Sydney, when the four-piece’s acclaimed offering beat out eight other AMP shortlisted releases, including chart-toppers from Cut Copy and the Presets. The Phonographic Performance Co. of Australia donated the prize money. —Lars Brandle

BORSATO SHINES AT EDISONS
Domestic pop superstar Marco Borsato was a double winner at the Dutch music industry’s annual Edison Awards, held March 22 at the Rotterdam World Trade Center. Borsato collected the best song award for his Dutch chart-topper “Doctaars” (Universal), while his 2008 set “Wit Licht” was named best album. Alain Clack (Warner UK) took the best male artist award, while pop vocalist Ise DeLang (Universal) was named best female artist. Eclectic pop-rock quartet Bloq (EMI) was best band, and EMI/Blue Note R&B singer/songwriter Sabrina Starke was best new artist. Organized by the IFPI affiliate NVP, the Edison winners are mainly chosen by media/jury; the album and song categories are decided by public vote. —TJ Lammers

FOUND IN TRANSLATION
How To Break International Artists In Japan

TOKYO—“Big in Japan” used to be a cliché for international artists. Now it’s increasingly difficult to sell music in the territory, after four consecutive years of decline in the value of international repertoire sales. In 2008, international repertoire accounted for 71 billion yen ($715 million) in sales, down from 85.8 billion yen ($729 million) in 2007, according to SoundScan Japan. As recently as 2005, international repertoire sales were worth 105 billion yen ($892.5 billion). Last year, international artists accounted for 21% of total music sales in Japan, down from 29% in 2005. Max Hole, president of Universal Music Asia Pacific and executive VP of Universal Music Group International, believes the “decline of new, exciting music from America” in recent years has been a factor. “If America gets rich in breaking new artists, Japan will sell more of it,” he says. In the meantime, Billboard presents four tried-and-trusted methods for scoring with international artists in the land of the rising sun.

COLLABORATE WITH JAPANESE ACTS
With domestic repertoire accounting for more than 70% of sales, booking up with a local star can provide an easy entry point for international acts.

The likes of Fergie (with J Pop star Kumi Koda) and Craig David (with rocker Bonnie Pink) have scored collaborative successes, while BMI recently paired T-Pain with Japanese rapper Verbal on the Lost in Siberia remix of “Can’t Believe It.”

The track appeared on the Japanese release of T-Pain’s “THR33 Ringz” album, which has sold 11,000 copies since its Nov. 26, 2008, release, according to SoundScan Japan—already catching up to the 14,000 shifted by T-Pain’s 2007 release “Epiphany.”

Hiro Tanaka, senior VP of international labels at BMG Japan, says links between Verbal and T-Pain’s blogs saw traffic for the latter triple whenever Verbal mentioned the U.S. rapper, while the collaboration also secured increased local media coverage.

“One of the popular TV magazines even featured a two-page spread with T-Pain,” he says, “just because of the Verbal collaboration.”

HARNESS THE POWER OF TV
TV still rules in Japan, accounting for nine of the top 10 media platforms for promoting music at Billboard’s 2008 Maximum Exposure Survey (Billboard, Sept. 27, 2008).

It can even move the dial on a career as well-established as Madonna’s. The use of her single “Miles Away” at the theme song for Fuji TV drama “Change” helped fuel sales of 681,000 track downloads, according to the Recording Industry Assoc. of Japan, and lifted sales of her “Hard Candy” album to 172,000, according to SoundScan Japan.

That earned Madonna RIAJ 2009 Japan Gold Disc Awards for international artist and mastermote of the year.

“Scoring a tie in with a major TV show is a fantastic promotional tool,” says Hana Tabata, director of Warner Music Japan’s international division. “The ability to get one depends on timing, the song fitting the show and sheer tenacity.”

INVEST IN DIGITAL MARKETING
Japan is the most developed digital market in the world—and targeting that sector paid off for American R&B singer Tynisha Keli. Although she is relatively unknown at home, Keli has racked up impressive digital sales in Japan for a new artist, after gaining exclusive mobile rights for her debut single, “I Wish You Loved Me” (Warner Music Japan), and two subsequent singles, to mobile download site Music.jp.

“That got them excited to push Tynisha,” says Tabata, who also secured support from influential pop culture site Style-Walker, which “was key in introducing her to a huge demographic of teens.”

Keli’s daily blog is translated into Japanese and regularly attracts more than 10,000 hits per day. “I Wish” has sold 92,000 digital units since its Sept. 3, 2008, release, according to Warner, while later releases “Shatter’d” and “Woman” have moved 40,000 and 7,000, respectively.

Big In America?
Four Japanese Acts Look To Crack The United States

TOKYO—Breaking Japanese acts abroad has traditionally been the hardest of hard sells, particularly in English-language markets. But now a new wave of Japanese groups is hoping to change that. In the last few months, visual-kei band Dir En Grey has cracked the Billboard 200, selling 16,000 copies of its 2008 album “Urorobos” (the End) in the United States, according to Nielsen SoundScan. And J-pop superstar Utada (Billboard, Feb. 28) has attracted considerable buzz for her single “Come Back to Me” (Island Def Jam), scanning 7,000 copies since its Feb. 9 release.

Billboard showcases the four Japanese acts most likely to make waves in the States.

TERIYAKI BOYZ
Base: Tokyo
U.S. release: “Serious Japanese” (Star Trak/Interscope), due in late spring
Booking agent: Nowhere Co., Tokyo (worldwide)

The Teriyaki Boyz are a Japanese rap supergroup, featuring members of hip-hop acts Rip Slyme and M-Flo, which have sold a combined 8.3 million physical copies, according to SoundScan Japan. DJ Nigo’s international fashion connections as creator of the apparel company A Bathing Ape have attracted heavyweight names to their latest project. Pharrell Williams and Chris Brown guest on the lead single “Work That,” while Kanye West and Busta Rhymes also make cameos on the album. “Their songs are produced by world-leading music producers,” says Kazuhiro Koike, president/COO of Universal Music Japan. “With some exotic Japanese creativity added, the sound will be familiar but new to American listeners.”

AN CAFE
Base: Tokyo
U.S. release: “Harajuku Dance Rock” (Maru Music), due in April

Booking agent: Twisted Talent Concerts, Dortmund, Germany (Europe, Latin America); Maru Music, Los Angeles (North America), Red Cafe/SMA Entertainment, Tokyo (Japan)

With a striking hip-hop-goeds-candy image and an eclectic sound that combines elements of visual-kei and pop/dance, An Cafe’s four Japanese albums have sold more than 350,000 copies, according to the label. The new album, which is only being released in the United States and Europe, is supported by a world tour that kicked off March 15 in Moscow. The band plays three U.S. dates starting April II at the Avalon Hollywood in Los Angeles. “The band’s style will sound familiar to audiences that have grown up with anime/manga,” says Ken Kayama, VP of international marketing at Sony Music Entertainment Japan (SMEJ), which handles the band’s overseas marketing.
**COVER JAPANESE SONGS**

Cultural differences mean imported songs often literally don’t translate, so many artists release their own versions of Japanese repertoire.

New Zealand classical crossover star Hayley Westenra scored her biggest Japanese success with her 2008 release “Hayley Sings Japanese Songs” (Universal Music Japan), while Eric Martin—singer for U.S. rock act Mr. Big—had a hit with “Mr. Vocalists” (Sony Music Entertainment Japan), an album of songs originally recorded by Japanese female artists.

Scott Murphy—former bass player with U.S. pop-punk band Allister—covered the likes of Ayumi Hamasaki and Ayaka Hirahara for “Guilty Pleasures II” (Universal Music Japan). That set has sold $1,000 copies since July 9, 2008, according to SoundScan Japan, with UMG senior manager of corporate planning Kazuoto Yamana crediting the approach with opening media doors.

“The background of how Scott became fascinated by Japanese music was featured on many influential morning shows, creating the buzz around the album,” he says.

---

**PHYSICAL UNIT SALES FOR THE TOP FIVE BEST-SELLING ALBUMS IN JAPAN BY INTERNATIONAL ACTS DURING 2008**

<table>
<thead>
<tr>
<th>Rank</th>
<th>Artist</th>
<th>Album</th>
<th>Label</th>
<th>Units Sold</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Ne-Yo</td>
<td>“Year of the Gentleman”</td>
<td>Universal Music Japan</td>
<td>190,400</td>
</tr>
<tr>
<td>2</td>
<td>Celine Dion</td>
<td>“Complete Best”</td>
<td>Sony Music Entertainment Japan</td>
<td>173,100</td>
</tr>
<tr>
<td>3</td>
<td>The Offspring</td>
<td>“Rise and Fall, Rage and Grace”</td>
<td>Sony Music Entertainment Japan</td>
<td>172,300</td>
</tr>
<tr>
<td>4</td>
<td>Madonna</td>
<td>“Hard Candy”</td>
<td>Warner Music Japan</td>
<td>172,000</td>
</tr>
<tr>
<td>5</td>
<td>Elliott Yamin</td>
<td>“Wait for You” (Avex)</td>
<td>150,800</td>
<td></td>
</tr>
</tbody>
</table>

SOURCE: SoundScan Japan

---

**MIX SPEAKER’S INC.**

**Base:** Tokyo

**U.S. release:** “Monsters—Junk Story in My Pocket” (Maru Music), due in May

**Booking agent:** Twisted Talent Concerts, Dortmund, Germany (Europe); Maru Music, Los Angeles (North America); self-booked in Japan

Tipped by visual-kei scenesters as the most likely to follow Dir En Grey to stateside success, Mix Speaker’s Inc. is a live phenomenon at home, selling out every gig since spring 2007, according to SMEJ, which handles its international marketing. Its metal grooves and surreal stage show caused a big buzz at this year’s MIDEM and the band’s subsequent world tour for the United States. “They already have a solid U.S. fan base,” Maru managing director Rob Kelso says. “Their unique combination of music and showmanship has an appeal to a segment of the market overlooked by the traditional industry.”

---

**VERSAILLES PHILHARMONIC QUINTET**

**Base:** Tokyo

**U.S. release:** “Noble” (Maru Music), out now

**Booking agent:** Backstage Productions, Tokyo (worldwide)

As the name suggests, this visual-kei band bases its look on the 18th-century French aristocracy. A series of EPs built up a fan base in Japan and the quintet toured the United States in 2008 in support of “Noble,” including sell-out shows at the A-KON anime convention in Dallas and the Hollywood Knitting Factory. “We were really nervous when we got to Texas and saw this huge ballroom,” says Mayumi Kojima, GM of the band’s management firm Delacroix. “We had no idea how many people would come. But the place was absolutely packed and the audience went crazy.” A second U.S. album is scheduled for the summer.

---

**GLOBAL**

**BY ROBERT THOMPSON**

**Time To Talk?**

Quebec ISP Raises Hopes For Anti-Piracy Negotiations

TORONTO—Hopes are rising regarding a deal between the Canadian recording industry and Internet service providers after one ISP broke ranks and offered talks on finding a self-regulated solution.

“We cannot continue like this,” says Serge Sasseville, VP of corporate and institutional affairs at Montreal-based Quebecor Media, which operates Quebec’s No. 1 ISP, Videotron. “If we don’t find a solution to Internet piracy, then the government may regulate it. And we may not like what the government comes up with.”

In March, the company told the Canadian Radio-television and Telecommunications Commission (CRTC) during new-media hearings that a graduated response to copyright violations by users—similar to “three strikes” programs proposed in New Zealand and France—would be in Canada’s best interest. One of the goals of the hearings is to decide whether the Web needs closer regulation, in line with TV broadcasters. Decisions aren’t expected for several months.

Sasseville reiterated the company’s position March 13 at the Canadian Music Week (CMW) conference, where the topic of ISP cooperation was high on the agenda.

While Quebecor is the first major Canadian company to publicly declare its support for anti-piracy initiatives, it’s unique among ISPs in that it also owns the record label Musicor, distributor Distribution Select and entertainment retailer Archambault.

The Canadian Assn. of Internet Providers, which Quebecor doesn’t belong to, remains opposed to the three-strikes approach. CAIP says its members are already doing enough under the current system, in which rights holders notify ISPs of alleged copyright violations. The ISP then notifies—but doesn’t take action against—the consumer.

“Notice-on-notice is the best solution,” CAIP president Tom Copeland says. “We have a responsibility to make sure rights holders and our customers are protected.”

The day before Sasseville spoke at CMW, the pollster Angus Reid Strategies released a survey of Canadian Internet users showing that 43% felt that downloading from peer-to-peer file-sharing networks is a normal practice; that should be allowed. About 52% said that using P2P services is something Internet users “shouldn’t be doing,” but slightly more than half of these respondents believe “it’s not a big deal,” Angus Reid said. In addition, 73% said they opposed an ISP surcharge to compensate rights holders, fearing that it would be passed on to consumers.

Duncan McKenzie, president of the Canadian Independent Record Production Assn., says he’s skeptical that an agreement between the recording industry and ISPs is imminent.

“It is very important to have marketplace solutions, not government intervention,” he says. “But I’m also realistic enough to say I don’t think we’ll see anything soon.”

Still, Warner Music Canada president Steve Kane says Sasseville’s support for talks on a three-strikes program indicates a shift in thinking by Internet companies.

“It is very significant that Quebecor is willing to sit at the table and recognize their business is connected to what happens in the creative community and (that) without content they have nothing,” Kane says. “I’m very relieved to see someone stand up and say they operate more than just a dumb pipe for information.”

---

**Working on a solution: SASEVILLE (left), McKIE (center) and HENDERSON**

Piracy is routinely blamed for the slump in Canadian music sales, which dropped another 14% in 2007—the latest figures available—according to the IFPI. The Canadian Recording Industry Assn. blames outdated copyright laws for the high piracy rate, with the government’s latest attempt to update legislation stalled by the October 2008 parliamentary election.

But CRIA president Graham Henderson says Sasseville’s remarks are reflective of a new way of thinking about illegal file sharing. Henderson is pushing for negotiations between the recording industry and ISPs ahead of the CRTC’s new-media hearings, although he believes the main threat of losing Internet access will alter consumers’ behavior.

“This idea is resonating from the upper reaches of Canada’s Internet community,” Henderson says. “They are now seeing this as a business issue and less of a piracy issue.”

---

**UPFRONT**

**April 4, 2009 | www.billboard.biz | 13**
**Come Out And Play**

**Artist-Branded Online Games Emerge As A Promo Platform**

With MySpace pages, ring tones and free song downloads now conventional elements of any album launch strategy, record labels and managers are desperate for new, buzzworthy ways to capture the attention of music fans.

Enter the “advergame”—online casual games that brands pay developers to make and distribute for them as part of a broader advertising strategy. Big advertisers like Burger King, Orbitz and Nike have used advergames for years. Now, a growing number of recording artists are using them as well.

Consider the case of EMI artist Lily Allen. Her U.K. label Parlophone commissioned the game developer Matmi to create a title around her lead single “The Fear” called “Escape the Fear.” Released during the Christmas holiday season in support of her album “It’s Not Me, It’s You,” the game features a cartoon image of Allen that players move from ledge to ledge while avoiding various obstacles and a rising tide. The game plays in the background throughout the game.

In the three months since the game went live, it’s been played more than 3 million times by fans in 70 plus countries with an average engagement time of 4.5 minutes—results that Parlophone director of digital Dan Duncombe says put the format on par with video promos in terms of effectiveness.

“We need to find new outlets,” he says. “Gaming allows us to do that.”

Advergames cost anywhere from $15,000 to $50,000 to create, a fraction of the expense required to make a music video, but have a far more measurable effect. They usually contain links to buy the song or album from iTunes or Amazon, as well as to the artist’s Web site, and an online registration form that captures users’ e-mail addresses, all of which can be measured and tracked.

Another Matmi-designed game, “Dance Match,” for Polydor Record’s act the Macabees, drew 60,000 click-throughs to either iTunes, the band’s Web site, a mailing list or a video stream on 300,000 unique plays, a 12% response rate.

“The budget for the game is a lot less than we’d spend on a music video,” Dan Kruchkow, the band’s manager, says. “It’s a more cost-effective way to reach your audience.”

And while the money you’re spending is greater in reach and a greater return,” Duncombe says. “The engagement is higher, the attraction is higher, for sure. But it’s the same principle as radio where people get involved and ideally buy into the project.”

There’s more involved than simply designing a game and posting it on an artist’s Web site. The bigger advergame developers, such as Matmi, also have relationships with online casual gaming networks where they place the game on behalf of the label in order to reach new users rather than just hardcore fans. Through Matmi, Parlophone was able to get “Escape the Fear” on some 100,000 Web sites worldwide, reaching a target audience of 13- to 14-year-olds.

Advergame developers range from the huge—such as Blockdot, which created a pair of INXS-branded games—to the more focused—such as Starving Eyes, a one-man operation that created the most recent “Fall Out Boy Tail” game, as well as games for the Chemical Brothers, Golden Republic and Wet From Birth.

And it’s a growing business. The Yankee Group estimates the advergame industry will generate $312.2 million by the end of this year, up from $83.6 million in 2004. A well-designed game is considered far more cost-effective than a TV ad in many cases, according to a 2008 study of advergames by researchers at the University of Missouri.

“Because of their unique attributes, advergames hold tremendous potential for delivering a brand’s message in an engaging manner at a fraction of the cost of television advertising,” the study said.

The goal behind each game varies from artist to artist. While Parlophone was seeking new fans with the Allen game, Fall Out Boy was focusing more on increasing the engagement of existing ones.

The band’s version of the classic Apple game “The Oregon Trial” has generated 350,000 unique plays in less than a month, 10% to 15% of which Crush Management digital head Dan Kruchkow estimates were new fans. He says the intent was to reward existing fans with a fun game that allowed them some virtual engagement with the band, rather than become the target of an overt sales strategy.

“They’re buying tickets, they’re buying music, they’re buying merchandise,” Kruchkow says. “If you make something really good for your fans and it’s honest and it’s real, it just pays dividends far more than if you create something for the purposes of the market.”

---

**Bits & Briefs**

**NPD: Fewer Music Buyers In ’08**

The number of U.S. consumers purchasing music decreased by 6% in 2008, according to NPD Group. The market research firm didn’t reveal how large a percentage decline that represented but observed that CD sales dropped by 10% last year. Purchases of music downloads rose 29% in 2008, accounting for one-third of all paid music, NPD said. The company also found that the number of Internet users buying digital music online increased by 8 million to 36 million. Online radio usage is also on the rise, with awareness of both Pandora’s customizable online radio service doubling to 18%. Those listening to music through social networks like MySpace increased 19% in the fourth quarter from 15% during the same period a year earlier.

**Istockphoto Ups Music Holdings**

The multimedia site Istockphoto says its new iStock-audio collection has added 18,000 tracks through an agreement with Pump Audio. Istockphoto has 1,000 royalty-free tracks that can be licensed for as little as $2 each, while tracks from the Pump Audio catalog start at $29 per track. The company says it pays content owners an average total of $1 million per week.

**‘Guitar Hero’ Issues Free Demo**

For those who can’t wait for the March 29 release of “Guitar Hero: Metallica,” the game publisher has a four-song demo available to download for free on the Xbox 360 Marketplace. The songs are Metallica’s “Sad But True” and “Seek and Destroy,” Queen’s “Stone Cold Crazy” and Alice in Chains’ “No Excuses.” All game modes—such as Solo Quickplay, Band Quickplay and various head-to-head battles—are included in the demo, as well as the full motion-capture animation of Metallica’s band members.

---

**Pushpin Mic**

iPod accessories are a dime a dozen these days. But the ThumbTack from SwitchEasy stands apart from the pack. Shaped like an actual thumbstick, the device is a mini-microphone that plugs into the 3.5mm headphone jack of an iPod Nano or iPod Touch. It’s the smallest recording attachment created for the iPod, still the only leading MP3 player that lacks a mic.

The ThumbTack, which comes in red, black and white, is available from the SwitchEasy Web site for $13. —AB
Ed O’Brien

The Radiohead guitarist discusses the Featured Artists’ Coalition’s plans to secure more transparent digital revenue accounting.

Ed O’Brien is best-known for his distinctive guitar and harmony vocal work in Radiohead. As a musician and songwriter, O’Brien has helped forge the U.K. band’s sound on seven studio albums since 1993. Most recently, however, he’s been adding his voice—and imposing 6-foot-5-inch presence—to the cause of a wider community of musicians as a founding director of the United Kingdom’s Featured Artists’ Coalition.

The FAC is campaigning for the protection of performers’ and musicians’ rights, with a particular focus on ensuring that they receive a fair share of digital revenue. The group’s formation coincides with efforts by the U.K. government to reduce unauthorized downloading on file-sharing networks, but O’Brien says anti-piracy initiatives aren’t a top priority.

“As fans of music ourselves, we have a closer affinity than probably anyone to consumers, or whatever you want to call people who love music, and we communicate directly to our fans as well,” he says. “The last thing we want to do is criminalize people; it’s completely nonsensical.”

The FAC held its inaugural meeting March 11 in London, with such artists as David Gray, Robbie Williams, KT Tunstall and Pink Floyd drummer Nick Mason in attendance.

“It was kind of important getting everyone together in one space for the first time,” O’Brien says.

The guitarist spoke with Billboard a few days after the meeting to expand upon the organization’s aims and to discuss Radiohead’s experience as an independent band.

How did the FAC’s first meeting go?
I was actually taken aback by how empowered people seemed to be—usually musicians tend to err toward the apathetic side. Everyone I spoke to said they found it really inspiring and they just wanted to get involved.

All we’re saying initially is that there are areas in the music industry that are monetized and a lot of these deals are under nondisclosure agreements, so there’s no transparency as to where the flow of money is going. And, of course, none of it is going into the hands of musicians and featured artists.

Won’t it be difficult to achieve FAC’s aims if artists don’t own their master recordings?
It’s a no-brainer for featured artists to sign up if we get the majority of artists. I think that in itself is enough [for them]—whether it’s the record companies or the MySpaces of this world—just to take notice. After all, we are the one part of the industry that is absolutely indispensable. All we’re really after is a strong and fair industry, and it isn’t that at the moment. We know it’s in crisis.

Record companies usually hold the copyright in recordings. Would you like to change that?
I’ve always found that anachronistic. Sure there may be investment, labels put money into it, but it does seem absolutely crazy to me and, I also think, immoral. That is obviously not a battle we’re going to fight first of all, but ultimately I would hope that in 10 or 15 years, or even earlier, the industry norm will be for young artists to be signing fair, clear agreements where they own their copyrights and they’ve licensed them out rather than signing them away.

Are authors’ bodies going to be supportive of FAC if you demand more rights control?
We wouldn’t be impinging on their territory because obviously that would be wrong—and probably not the politically right thing to do.

In the digital age we want more control over our own rights and the industry to become more transparent. The music industry is a really murky world.

Are you hoping to educate artists on their rights and copyright? That’s a huge part of it. People like myself and our band, we do own right. But there are a lot of bands making music and not making any money from it and not knowing what to do. One thing we’d like to have is a guild, offering guidance on why this is a good Web site, this is a good way to distribute the music, here is an example of a fair and clear contract. It would be great to have that kind of help for young bands.

You spent more than a decade as a major-label act with EMI. What’s it like now that you control your recordings?
We’re lucky in a sense that we’ve got two of our crew from EMI who freelance for us. The great thing about EMI was Parlophone—we worked with such great people. The downside of it is the business mechanism and this great big kind of audit . . . all that bullshit, when legal affairs, the business side of it gets involved.

As regards to being on your own, it’s empowering. When you release a record as an artist with a major, you’ve got to get your slot. But you’re looking at a minimum of three months [after] you’ve finished your record [before] its release. When you do it yourself, you can literally finish the mastering and have it out there digitally.

The trouble is that the music industry has become companies that are answerable to shareholders and have to pay dividends, that have to have greater and greater profits—and in doing that it’s become all about money. I don’t think the music industry in the ’50s, ’60s and ’70s was [like that]; there was still a lot of creativity. Sure, people were making money, but I think the suits have come in and you’ve got people running record companies who aren’t music-led. It’s taken all the fun out of it. When you do it yourself, you put the fun back into it and when it’s fun, it’s creative. You cannot be truly creative if you’re shackled by profit and loss and balance accounts and all that nonsense.

Isn’t the independent route tougher than having a major handling your affairs globally?
It’s not that hard, because you get in people that you want to work with. You get people in who are effective, who you trust, who you like and you make very quick decisions. You’re not worrying about who you’re offending, you’re being very straight. There aren’t any agendas.

We spent nearly three years recording “In Rainbows” and we were tired. Potentially we were looking at what could have been the band’s last album. But by the time we released it, it fired us up again and it got us working creatively.

It’s really interesting when you remove that economic framework of the traditional six-album deal and all that entails. It’s amazing how liberating that can be. Certainly, at first the record company deal is what you dream about. But if I’m honest, the last two or three albums it was becoming a drag, because what we wanted to try and do was not fitting the format.

Could you successfully adopt your current approach if you were a new, young band now?
I’d be inclined to say it’s definitely not a model for new artists, but then again look at what the Arctic Monkeys did [before] their first album. They had all their tracks in demo form on their MySpace site. It probably wouldn’t have worked with us, because for it to really work like that I guess it has to be pretty obvious from the beginning. We were such slow-burners initially.

You’ve got people running record companies who aren’t music-led. It’s taken all the fun out of it. When you do it yourself, you put the fun back into it.”
JOIN US AND SEE HOW THE INDUSTRY RESPONDS TO THE QUESTION:
What have you done that hasn’t been done?

THE CLIO AWARDS will be celebrating its monumental 50th Anniversary in Las Vegas in May 2009. This renewed vision of the CLIO Awards will highlight the most cutting-edge and powerful accomplishments in the industry with five new and distinct award shows, after parties, conference sessions, industry networking opportunities, and more.

FIVE SEPARATE AWARD SHOWS HONORING:
- MOVING IMAGE AWARDS
- EMERGING MEDIA AWARDS
- COMMUNICATIONS AWARDS
- DESIGN AWARDS
- LIFETIME ACHIEVEMENT AWARDS

ADDITIONAL SPEAKERS INCLUDE:

TONY GRANGER
Global Chief Creative Director
Young & Rubicam

RUSS KLEIN
President, Global Marketing, Strategy and Innovation
Burger King Brands, Inc.

NICK LAW
EVP, Chief Creative Officer
R/GA

ROB REILLY
Partner, Co-Executive Creative Director
Crispin Porter + Bogusky

SIMON ANDREWS
Chief Digital Strategy Officer
Mindshare

DALE CALDWELL
Founder & CEO
Zoe+Laney

RUDI FRAPUTO
Co-Chief Creative Officer
Arqa

CARL JOHNSON
Founding Partner
R/GA

MICHAEL LEIBNIETZ
Founder & CEO
Big Spaceship

ALEXANDRE HABIS
CEO, phonoville & Head of Mobile
Publicis Groupe

KAREN McNAIR
Head of Digital Production
Bottle Bagle Agency

BENJAMIN PALMER
Co-founder & CEO
AKQA

SCOTT WITT
CEO
Phonevalley & Head of Digital

CHRIS ROSSITER
CEO EVP/Executive Creative Director
Leo Burnett USA

GLENN SANDERS
CEO EVP/Executive Creative Director

REI INAMOTO
Co-Chief Creative Officer
AKQA

Mikel Geiger
Founder & CEO
Chief Digital Officer
imeem Goodby, Silverstein & Partners

CARL JOHNSON
Founding Partner & CEO
Anomaly

MAY 12-14, 2009
Hard Rock Hotel & Casino, Las Vegas

DON’T MISS YOUR CHANCE TO BE PART OF ONE OF THE MOST ILLUSTROUS ADVERTISING AWARDS PROGRAMS IN THE WORLD!

Register now and save $100! clioawards.com

REGISTRATION
Alma Weinstein • 646.654.7254 • alma.weinstein@nielsen.com
SPONSORSHIPS
John Grosfeld • 650.759.8728 • john.grosfeld@nielsen.com
SPEAKERS
Rachel Williams • 646.654.4683 • rachel.williams@nielsen.com
HOTEL
800.693.7625 • Single/Double Room rates start at $132 per night!

SPONSORS

SPEAKERS

AD MEDIA PARTNERS

www.americanradiohistory.com
Everyone’s talking about going digital. But as of the first two months of 2009, Latin digital music sales haven’t been going many places at all, with digital sales of Latin albums lagging way behind the mainstream. The slow growth is especially complicated in light of research showing that Internet usage among U.S. Hispanics has more than doubled in the past year, and engagement with music online is particularly high.

According to Nielsen SoundScan, for the week ending Feb. 22, there were 2.9 million Latin albums sold, of which 101,000—3.5%—were sold in digital format.

In comparison, 22% of all albums sold for the same time period were digital. For that same time period, Latin music accounted for slightly more than 5% of all music sold in the United States, a slightly lower than average percentage that is expected to pick up this year with a strong roster of releases. But Latin digital album sales accounted for just 0.8% of overall digital album sales, a vast gap, and one that has refused to close in recent years.

Just why sales of digital Latin albums have been slow to rise is baffling and frustrating to many Latin executives, who in the past two years in particular have placed new emphasis on developing their digital business.

“We’ve made a lot of progress in the sense of creating more space for Latin product within the available online and mobile stores,” says Lorenzo Braun, VP of digital music business for Sony Music Latin. “There’s been a certain level of growth if not in the business itself, in the amount of windows available, which is very important.”

On the other hand, Goucha adds, “This is a business that’s not going digital at the rate that the rest of the U.S. population was. That is still the case, but the gap is closing, and quickly.”

According to a Mintel International study released
in February titled “Hispanics Online,” Internet usage among Hispanics doubled between 2007 and 2008, and Hispanics online increased from 8.7 million to about 23 million in that time. eMarketer estimates that the number of online Hispanics will grow to about 30 million by 2012.

But beyond going online, Hispanics simply don’t shop online nearly as much as non-Hispanics.

According to Packaged Facts’ latest report on the Hispanic Market, “The Hispanic Market in the U.S.,” the percentage of Hispanics who placed online orders between summer 2007 and summer 2008 was less than 30%, based on data from Simmons Market Research Bureau. Only 26% of Hispanic men, for example, placed an online order for that time frame, compared with 46% of the overall population. And only 29% of Hispanic women placed an order, compared with 51% of the general population.

According to the same report and data, 39% of both Hispanic men and women say the Internet has changed the way they get information about products, compared with 53% of the general population.

But that percentage declines when it comes to making an actual purchase, with only 18% of Hispanic men and 21% of Hispanic women reporting an increase in their online shopping, compared with 32% and 33% of non-Hispanic men and women, respectively.

There’s the rub.

When it comes to music, Hispanics are avid consumers.

According to the Mintel study, Hispanics online are far likelier to download free music (at a rate of 2.8 times per week compared with 1.2 times per week for non-Hispanics), but they’re also far likelier to pay to download music (at a rate of 2.0 times per week, versus 0.5 times per week for non-Hispanics).

“What was surprising as it pertains to music is, whether they downloaded free music or paid, the frequency they do it is so much higher,” says Leyli Ahuile, multicultural reports editor for Mintel International Group.

The biggest difference, Ahuile says, is in the 18- to 34-year-old set. While Hispanics in that age bracket pay for downloads 3.7 times per week, non-Hispanics do so at a rate of only once per week.

And, in a twist, income made a difference, but not as one might expect. Non-Hispanics who make less than $75,000 per year per household download 0.5 paid tracks per week. Hispanics in the same economic bracket download 4.2 paid tracks per week.

However, the study didn’t ask what kind of music was purchased. According to the Pew Hispanic Center, only 32% of Spanish-dominant Hispanics are online vs. 78% of English-dominant and 76% of bilingual Hispanics. This would suggest that, despite their enthusiasm for music, many of those online Hispanics are buying music that isn’t Latin.

What can be done, then, to spur online Latin music sales?

“I would not eliminate advertising on English-language Web sites,” Ahuile says. “There are a lot of Hispanics who don’t read or write in Spanish but listen to music in Spanish.”

Ahuile cites the proliferation of bilingual sites, like batanga.com and MySpace Latino, which specifically target those bilingual Hispanics who could buy music in either language. And several sources have cited exposure through outlets like NPR as directly affecting online music sales.

Sony’s Braun takes it a step further: “For online sales to grow within the Latin community, we need to reach out beyond the online space,” he says. “You need to go and do a lot of offline marketing.”

Many companies, like Verizon—which will highlight Latin acts on its deck and also sponsor shows by emerging Latin artists—market in ways that can close the gap between the consumer experience and an actual purchase.

And in the mobile space in particular the possibilities are ripe, given that Hispanics are far likelier to go online than non-Hispanics, according to Ahuile’s data (41% vs. 35%).

Despite everyone’s best intentions, however, there is one key component missing in any of these equations to drive sales of Latin music advertising.

There isn’t any major advertising campaign—a la Coldplay with iTunes—that is geared toward getting Latinos to buy music online.

“If you don’t advertise your Web site, how do you expect them to go to your Web site?” Ahuile asks. “If they’re not going there, how can you sell?”
The Digital Transformation of the Music Business Pertaining to the Latin American Market.

First Latin Music Digital Summit

The First Event Dedicated Entirely to the Latin Music Industry

SESAC Latina's Latest Hit!!!

www.LatinDigitalConference.com
Latin Mobile Content Providers Remain Bullish In Face Of Declining Mastertone Sales

BY AYALA BEN-YEHUDA

Conventional wisdom in the Latin music industry has it that the best way to engage the Hispanic consumer is on the mobile phone. A Forrester Research study released last year showed that U.S. Latinos are more than twice as likely as non-Latinos to stream or download music to their mobile phones.

But for the mastertone market as a whole, across genres, unit sales were down 23% in 2008, according to Nielsen RingScan. "Some in the industry say consumers are unwilling to pay more for a piece of music than they would for a full download. And while those figures don't break down mastertones by genre, Latin industry observers remain bullish on mobile content, even if not all of them are betting on mastertone growth."

With nearly 50% of the U.S. Latin music market under its control, Universal Music Latin Entertainment (UMLE)—which also encompasses the biggest regional Mexican labels, Fonovisa and Disa—is a key source of mobile content. As the label group releases more of its titles as mastertones, ringbacks and over-the-air (OTA) full-track downloads, sales went up more than 20% in 2008, according to Skander Goucha, VP of Latin music at Universal Music Group.

"We're releasing a lot of titles that weren't previously available," Goucha says, particularly in the regional Mexican genre. "And with carriers allocating more and better space to the content—for example, moving it from the second page of the deck to the first—if even the overall business is flat or going down for the carriers, because we are gaining more space, it's compensating for the general [market] going down."

Though Goucha says mastertones still make up the biggest piece of mobile revenue for the label group, OTA full-track downloads are showing particular strength among Latin titles. He estimates that one out of four digital tracks that UMLE sells is OTA, compared with as few as one out of 10 in the general market. "That is because our consumer tends to overindex on mobile and they underindex online," Goucha says.


Taken on their own, he says Sony's Latin mastertones dropped by about one quarter between 2007 and 2008. But "when I look at my mobile business, I don't just look at mastertones," Braun says. "Mastertones are still the top-selling platform so we can't dismiss it," he adds, "but the novelty wore off a little bit."

While the mobile operators themselves—particularly Verizon and Sprint—are important in promoting content, it's key to get it into as many retail channels as possible, mobile marketing manager Nathan Thompson says. Those include off-deck providers like Thumbplay and Jamster, as well as Nokia's Comes With Music, which has yet to launch statewide.

"OTA for Latin has remained strong but we haven't seen some of the other operators launch their own products. Their strategy has been to use third parties," Thompson says. The Orchard has also seen Latin mastertone sales decline "in line with the industry in general," but there's potential in ringbacks, and OTA full-track downloads have been steady, Thompson says.

"If you look at all the press two years ago, everyone was expecting this thing to be the next big boom." Thompson says. "And while mastertones will continue to be important, there is not going to be one flash-bang product" that will suddenly dominate.

Oliver Buckwell is senior VP for Tribal Brands, an agency specializing in mobile entertainment that works with Verizon. He says ringbacks sold by the carrier have seen strong growth across all genres, particularly when sold in packs of three, five or seven. A ringback "can't be pirated, it sits on the server, it has to be regularly updated because your friends get bored of you having the same ringback all the time, and they leave messages telling you to change it."
State Farm PRESENTS
Eden Roc Beach Resort & Spa Miami Beach

20TH ANNUAL
Billboard Latin Music Conference & Awards

Celebrating the Past, Present & Future of Latin Music!
Join today's top artists, managers, media, promoters, sponsors and key digital, record label, branding and touring executives to network and discuss how to succeed in the constantly evolving Latin music business.

JUST ANNOUNCED
SUPERSTAR Q&A WITH DON OMAR

PLUS...
Informative Panel Discussions
Networking Receptions
Artist Showcases

The Billboard Latin Music Awards
Thursday, April 23rd
Honoring the biggest & brightest stars in the industry!
Produced and Broadcast Live on

and...The Official Billboard Latin Music Awards Show After-Party at Bongos!

$299 DISCOUNTED HOTEL RATE!
Eden Roc Beach Resort & Spa
Call Today, Space is Limited
305.531.0000
Mention Billboard for Discount

2009 BILLBOARD SPECIAL AWARD RECIPIENTS
LIFETIME ACHIEVEMENT
CARLOS SANTANA
SPIRIT OF HOPE
DADDY YANKEE
HALL OF FAME
PABLO RAUL ALARCON, SR.

THE BILLBOARD BASH
Featuring performances by this year's Billboard Latin Music Award finalists

FLEX
MARALA
PIKADIENTES DE CABORCA
LUZ RIOS

PLUS... A SPECIAL PERFORMANCE BY

LOS FELINOS DE LA NOCHE

CONFERENCE COUNTDOWN - SPONSORED BY LOCMAN ITALY
4 Weeks to Register! www.BillboardLatinConference.com

HOTEL: Discounted Room Rate $299, Call 305.531.0000 and mention Billboard for discount

SPONSORSHIPS: Cebele Marquez 646.654.4648 • REGISTRATION: Lisa Kastner 646.654.4643 • PRINT ADVERTISING: Gene Smith 973.746.2520

LAST CHANCE FOR DISCOUNTED HOTEL RATE! CALL TODAY!

IN ASSOCIATION WITH verizon

<table>
<thead>
<tr>
<th>Sponsor Logos</th>
<th>State Farm</th>
<th>ASCAP</th>
<th>BMI</th>
<th>Latin R&amp;B Awards</th>
<th>BMI</th>
<th>ASCAP</th>
<th>BMI</th>
</tr>
</thead>
</table>

www.americanradiohistory.com
AT ONE POINT, Papa Roach’s songs were part of the soundtrack for angry young men, earning the band a spot on the 2000s Warped tour and its rap-rock hybrid a series of appearances in videogames like “Tony Hawk’s Pro Skater 2” and such action films as Jet Li’s “The One.”

That exposure added up to sales of 5.7 million albums, according to Nielsen SoundScan. More than half of those—3.4 million—came from 2000’s “Infest.” A hard-driving combination of rock and hip-hop punctuated by singer Jacoby Shaddix’s howl, the album reverberated throughout the charts, alongside material by Papa Roach’s brothers-in-arms, Limp Bizkit, Linkin Park, Staind and others.

But that was almost 10 years ago, and the nu metal subgenre has become tarnished. Papa Roach’s last album, 2006’s “The Paramour Sessions,” sold 459,000 copies, despite considerable promotion andkey placements. Every episode of the WWE’s “Monday Night Raw” program opens with the raucous… “To Be Loved” from the album. The WWE show, which airs every week, regularly averages between 4 million and 5 million viewers—primarily the young men who should be buying the group’s stadium-ready anthems. But sales haven’t followed.

For its March 24 release “Metamorphosis” (DGC/Interscope), Papa Roach signed as a client with Allen Kovac’s Tenth Street Entertainment to reinvent its image—and reinvigorate sales. The fault, according to Kovac—isn’t the band’s music, which could find a home on alternative radio as well as hard rock formats—but how its message was delivered.

“For some reason, no one was able to leverage them being heard every Monday on the WWE,” Kovac says. “Jacoby was one of the biggest frontmen in a decade, but the imaging and strategy wasn’t happening.”

Tenth Street has a reputation for staging comebacks—for Blondie, the Bee Gees and Mötley Crüe, among others—by reaching out to artists’ online fan base and getting them on the road. Now the company wants to do the same for Papa Roach.

“When a record company puts up roadblocks and says ‘no,’” [Tenth Street] says, “Fuck that, yes we can,” Shaddix says. “The Internet is the wild, wild west and they have the road map to the Web sites we need to get our music heard on.”

For the members of Papa Roach, who embraced their subversive reputation 10 years ago—an era when guys wearing nail polish was still a scandal—the Internet provides a perfect outlet for their antics. Papa Roach shot and released a graphic music video that the group knew would never get played by any of the TV-based major music video channels. The video for “Hollywood Whore”—featuring a t teering Barbie-esque junkie whose face eventually explodes, Quinten Tarantino style, over all the band members as they perform—the act’s Web site late last year and has since racked up nearly 2 million views cumulatively on such sites as YouTube, imeem and paparoach.com, according to Bob Johnson, marketing manager for Interscope/Geffen/A&M Records. “We didn’t service ‘Hollywood Whore’ to the music channels because it wasn’t intended as a single,” he says. “We wanted something for fans. We knew we had an edge video and song but, ultimately, how many kids are glued to YouTube instead of watching TV?”

For Kovac, the key is getting Papa Roach front and center to as many people as possible. “Part of our strategy is to look at radio as the last place, not the first place,” he says. “We asked the label if we could do an Internet-only campaign and they said yes. We explained to the band that they’d never set up a record by playing in front of a million [online] people before.” He adds, “There’s nothing wrong with playing new music six to nine months ahead or doing ‘Lena’ a month in advance of the album coming out. More people are going to see it online than will see it live.”

So far the strategy appears to be working. Besides the online popularity of the “Hollywood Whore” video, the first official single, “LifeLine,” has sold 16,000 digital copies, according to Nielsen SoundScan. The song is No. 4 on Billboard’s Modern Rock Radio airplay chart and No. 2 on Active Rock for the week of March 28.

The video for “LifeLine” was filmed on the über-industrial, port-and- prison adjacent Terminal Island in Los Angeles and is about to be worked to the cable music video channel Fuse. “They’re a good fit for the network because they hit both sides of our audience. Their songs are big anthems and cross overs to mainstream,” says David Weier, VP of music programming and talent relations for Fuse. “I compare them to Aerosmith.”

They’ve always been characterized as an arena rock band, and you got to their shows and half the audience is chicks. Jacoby’s got a lot in common with Steven Tyler because he’s got a big personality and is good on camera.”

The years it took for Papa Roach to release “Metamorphosis” are something out of an episode of VH1’s “Behind the Music”—besides hooking up with Tenth Street, Papa Roach underwent a change in personnel. Founding member Dave Buckner, who played drums on nearly every Papa Roach song, left the group and sued, claiming the band cheated him out of royalties and is seeking the dissolution of the group. (Through his lawyer, David M. Gavin, Buckner declined to comment.) Buckner was replaced by Tony Palermo, formerly with pop-punk band Unwritten Law.

Shaddix doesn’t worry about the suit. “This shit’s going away soon, we’re just trying to separate our business. I’m still friends with Dave, he’s my brother,” he says. “How could I turn my back on someone? That’s my blood and I wish him well. Besides, what kick-ass, successful rock band hasn’t been sued?” It’s that kind of perseverence that Papa Roach hopes will serve it well. “Every record we’ve done we either have a new manager or a new team,” says Tobin Esperance, the band’s bassist and principal music writer. “We see bands like the Red Hot Chili Peppers or Green Day and see everything they’ve been through and they’re still here making good music, and we see ourselves kind of like that.”

Last year Papa Roach toured with Staind and played Crue Fest and worked several songs from the new album into its set list. The band is currently on tour with Avenged Sevenfold and set to play dates in Europe in April and tour this summer with Nickelback.

Internationally, the band historically is strong in Europe, in particular Germany, where the band’s first three albums peaked in the top 10 of Billboard’s European Top 100 Albums chart and “The Paramour Sessions” reached No. 35. On the current album, “Hollywood Whore” was available as a free download for 48 hours from PapaRoach.de and in April, the band will play four shows in Germany with opening act Filter.

With touring comes merch, and with merch comes money. “Papa Roach is a great band to market because they’re the real deal,” producer Thom Panunzio says. “They’ve got the tattoos, Jacoby’s live show and have sold over 8 million records [worldwide]. You’ve just got to figure out what to make with Papa Roach. For example, they won’t make a line of lipstick or lingerie—although Jacoby would probably be an expert on that.”

Right now the band is supporting a healthy selection of merchandise and licensing deals through a variety of outlets. There will be dude-ready stalwarts like hoodies and bottle openers—although don’t expect Shaddix, who is famously sober, to be using his bottle opener to open anything stronger than soda for himself. “Just because it’s on tour by pounding back vodka doesn’t mean everyone else can’t have a drink—it makes me want to fuck everyone and shoot myself,” he says.

The retailer Hot Topic is stocking an exclusive two-song EP for $1.99 and Papa Roach will appear in stores around the country. In addition, the band is in discussions with Schecter Guitars to do appearances at the Best Buy-affiliated music instrument retailer.

One thing hasn’t changed: Placements in videogames remain one of Papa Roach’s smartest stunts. Several of the songs from the new disc will be heard in THQ’s “UFC Undisputed 2009” ultimate fighting game, set for release in late spring. Two tracks will be released for download on MTV’s “Rock Band,” and the band is looking to include songs on the popular iPhone rhythm game “Tap Tap Revenge.”

After “Metamorphosis,” Papa Roach owes one more record to Geffen—most likely a greatest-hits collection, according to Esperance. “Tonight we did a 45-minute set and it was all singles,” he says. “If we did that with two more new songs, the fans would like it.”

The group needs to decide if it wants to remain on a major or go independent—as other long-lived bands from Nine Inch Nails to Mötley Crüe have done. Esperance remains cagey on the future. “We’re going to do what Papa Roach has always done, we’re gonna take control and do things we want to and how we want to do it.”

Additional reporting by Wolfgang Spark in Hamburg and Jen Wilson in London.
For most of its seven-year existence, the music identification service Shazam existed just below the radar of mainstream pop culture. It’s hard to say why: It’s a handy program that can identify the name and performer of any song it can “hear” in its microphone, whether it’s playing in a club or on the radio. In most cases, it can also offer a link to let consumers buy the track itself.
The company scored partnerships with 75 mobile operators in 60 countries and attracted 20 million users. But the concept was held back by mobile operators, which either buried it under layers of menu options or charged rates that confused customers.

Then came the iPhone. Within six months of Shazam's appearance in Apple's App Store—and an iPhone TV ad—the company almost doubled its number of registered users. People used it more, too: The average number of songs identified per user jumped from three in total to 10 per month.

Only about one-third of Shazam's 15 million new users can be attributed to the iPhone, with the remainder coming from different devices on other networks. But the overall spike in usage illustrates how the iPhone is changing the way people think about their mobile phones—particularly as music devices.

The iPhone is more than a device. It's an idea. For years, phones did whatever manufacturers or service providers wanted them to do. Any extra services were sold incrementally: $2 for a song, $3 for a ringtone, sometimes $5 per month for access to streaming media. Now consumers can buy programs from the App Store that offer all kinds of access to media—from online radio to streaming video to other innovations—in a way that puts them in charge.

The result is a fundamental shift in power for the mobile business. Developers now have a direct line to customers without interference from the carrier, and the market decides which applications will thrive. With ringtone sales slipping and full-song sales not living up to expectations, this new focus on applications over products will change the mobile business, and what it means for music, forever.

‘THE WHOLE MARKET HAS MANY THOUSANDS OF PERCENT TO GO BEFORE IT’S FINISHED EXPANDING.’

—DAVE DEDERER, MELODEO
TOP FIVE ARTIST
iPhone Apps

LADY GAGA: HAUS OF GAGA (FREE)
Allows fans to chat with each other, get news, watch videos and view episodes of "Transmission Gagavision"—a series of behind-the-scenes footage, interviews and music.

AKON: FREEDOM (FREE)
An interactive booklet for the singer’s album “Freedom” created by developer EpicTilt. Includes photos, news updates, music videos, an interactive discography and clips from each song on the album.

PINK’S FUNHOUSE (FREE)
One of the first artist-themed iPhone apps, it lets users sample songs from her “Funhouse” album, with links to buy either the entire album or each track individually from iTunes. Also includes photos, news, a discography and a link to her bio.

SOULJA BOY TELL’EM TV (FREE)
This is the second iPhone app from the digital-savvy artist. It compiles his YouTube video blog archives and new posts, as well as other video updates using the Kyte mobile video service. Also includes Twitter updates, blog posts and a fan chat room.

DEATH CAB FOR CUTIE (FREE)
Features eight full-length songs that fans can stream through the device. Another unique feature is a tour section that sorts shows by the distance the band is from the fan’s current location and provides driving directions. Other standard features include news, a discography, videos, photos and the ability to join the band’s mailing list.

RINGING IN CHANGE
Before the iPhone, innovation in the mobile music market was limited to variations on the ringtone. First came voice tones, then ringback tones, then video ringtones. But they never became the gateway to the more advanced services that labels hoped for.

In 2007, after several years of double-digit growth, the ringtone market began to shrink. And as this market declined, so did the idea that the average person would use the phone as a music platform. A March 2007 study by M:Metrics found that 17% of the mobile phones in the market had music capabilities, but only 3% of their owners had used them to listen to music and less than 1% had downloaded a song.

iPhone users have downloaded more than 800 million applications, many of them free. (Apple hasn’t said how many have been purchased.) This market, and the way Apple runs it, has ignited an explosion of developer creativity.

Since there’s no required business model to launch an app on iTunes, there’s more stuff going up, and with more people trying various models, there’s more chance one can show some success,” says Sean Rosenberg, VP of mobile business for RCA/five Label Group. “It gives music fans another viral tool to share with other music fans. You have more at your fingertips.”

These include apps like Shazam, as well as streaming services like Clear Channel Radio’s iHeartRadio or Pandora’s mobile extension. It also includes artist-specific apps that labels are creating as mobile Web sites that let fans chat, sample music, view videos and more. Most prominently, rock act the Presidents of the United States of America created an app that for $3 lets fans stream the band’s entire catalog in shuffle mode, as well as buy any individual song.

"It’s a way to integrate marketing and sales, and they are going to become indiscernible,” says Dave Dederer, founding member of the group, as well as VP of business development for Melodeo, which made the application. “The whole market has many thousands of percent to go before it’s finished expanding.”

So far labels have only seen the beginning of what’s possible. During its March 17 iPhone update, Apple introduced new tools that developers can use to charge customers in different ways, including recurring subscription fees and the ability to sell content from directly within applications—two things labels wanted to see. Unsurprisingly, labels now want to create more sophisticated iPhone apps that they hope will generate revenue instead of merely promoting artists.

IHEARTHADIO
Before the iPhone and other smart phones, online radio on mobile phones was a nonstarter. The data rates alone would’ve made such services too pricey for even the most dedicated gadget junkies.

That barrier came down with the introduction of flat-rate data plans combined with Wi-Fi access and third-generation wireless networks, and few applications have as much to gain as Clear Channel Radio’s iHeartRadio app. iHeartRadio is simply a mobile interface to the existing Web site, which in turn offers access to 150 local Clear Channel stations organized by genre, location and even DJ. The free iPhone app has been downloaded more than 1 million times and draws 146,000 listeners per week.

The online and mobile versions of iHeartRadio combined have resulted in a 15% increase in Clear Channel online traffic, which senior VP of programming and marketing for online music and radio Paul Miraldi says allows the company to charge more for its streaming audio ads. Clear Channel is also experimenting with interactive ads specific to the iPhone, such as pop-ups.

"This will be something that we’ll recoup over a period of time," Miraldi says. "This was someplace we needed to be. We wouldn’t have developed the BlackBerry app if it wasn’t a success on the iPhone. This is where our listeners want us to be."

—AB
over the phones.

According to smart phones face the artist. There's more feature models for music

That growth has since slowed, in early 2007, Apple’s iPhone seemed the most innovative, move quicker, offer a better user experience and offer more services,” says Rio Caraeff, executive VP of Universal Music Group’s (UMG) eLabs division. “So it’s been a big catalyst and it’s hard to measure how impactful it is, but it’s a tremendous psychological and economic factor that is motivating everybody else to up their game.”

It’s not all imitation. Less than two months after the iPhone began offering mobile network access to the iTunes store, Verizon partnered with RealNetworks to make Rhapsody its default music service; it had previously offered a service of its own. The operator also aggregated all its music applications and services on RealNetworks’ mobile platform. That means that subscribers who once had to use three applications to identify a song, buy the track and buy the ringtone can now do all three from the same screen.

“It helped refocus the industry in terms of how the music industry was viewing mobile,” Gartner analyst Mike McGuire says. “Both the wireless and music industries are trying to go where fans are as opposed to trying to change or create a new thing.”

THE NEXT NEW THING(S)

As important as the App Store is, iPhone mania started with the device itself. With a slick design, a touch-screen interface and intuitive navigation, the iPhone raised the bar for mobile design and ease of use. Suddenly, everyone wanted smart phones with bigger screens, better multimedia capabilities and more storage space for files.

In the last three months of 2007, smartphone shipments spiked by 60% over the same period the previous year, according to IDC. This increase can’t be attributed solely to iPhone sales—the media attention around the device and what it can do helped drive demand for more sophisticated phones. This includes such devices as the BlackBerry Storm, the HTC G1 and the coming Palm Pre.

Smart phones now account for 12% of mobile phone sales, up from less than 8% in early 2007, according to analyst reports. Global smartphone sales grew almost 14% in 2008 over the previous year, according to Gartner Research.

That growth has since slowed, most likely due to the recession. But global sales still rose 3.7% in fourth-quarter 2008 over the same period in 2007, according to Gartner Research, and Apple is enjoying the most growth. Its market share jumped from 3.4% in third-quarter 2007 to 12.9% by the end of last year.

That’s a huge benefit to the music industry, since people with smart phones buy far more mobile content than those with other devices. A recent Comscore report found that the number of people using their phones to access news and other content on a daily basis almost doubled from 1.8 million in January 2008 to 2.4 million this year.

Now Apple’s competitors are trying to offer content like those on the iPhone—especially the App Store. Already, Google has the Android Marketplace and Research in Motion has the BlackBerry App World; similar outlets are pending from Nokia and others.

“It’s created a tremendous sense of urgency among the [device manufacturers], and among the operators that don’t carry iPhones that they have to be more innovative, move quicker, offer a better user experience and offer more services,” says Rio Caraeff, executive VP of Universal Music Group’s (UMG) eLabs division. “So it’s been a big catalyst and it’s hard to measure how impactful it is, but it’s a tremendous psychological and economic factor that is motivating everybody else to up their game.”

It’s not all imitation. Less than two months after the iPhone began offering mobile network access to the iTunes store, Verizon partnered with RealNetworks to make Rhapsody its default music service; it had previously offered a service of its own. The operator also aggregated all its music applications and services on RealNetworks’ mobile platform. That means that subscribers who once had to use three applications to identify a song, buy the track and buy the ringtone can now do all three from the same screen.

“It helped refocus the industry in terms of how the music industry was viewing mobile,” Gartner analyst Mike McGuire says. “Both the wireless and music industries are trying to go where fans are as opposed to trying to change or create a new thing.”

MUSIC AND MONEY

Everyone in the music business has heard as much as he can stand about exciting new technology. That’s promising about the App Store model is that it’s technology that could actually generate revenue for labels and musicians. So far, at least, revenue has been low, a result of the relatively small number of iPhones in the market and the development of the App Store. And it will take some time for apps to start bringing in real money.

There is some good news in the short term: Music apps are generating renewed interest in mobile phones as music devices, which will increase consumer interest in traditional products like ringtones, and full-track downloads.

Verizon is now the second-largest contributor to UMG’s digital revenue after iTunes, according to Caraeff, even if it’s a far second. He also credits the 30% annual increase in overall iTunes music sales partly to the addition of the iPhone as a mobile retailing platform.

The app space could potentially lead to new business models for music consumption that we would be very interested in exploring,” says Thomas Hesse, president of Sony Music Entertainment’s global digital business group.

“Ultimately, I think we can create significant value that we will sell. We’re excited about doing things that are much more feature-rich, offers access to the artist’s environment, streaming content, access to video and other artist-relevant content that would be quite attractive to any fan vested in the artist. There’s a lot of opportunity there.”

PANDORA

One of the first music apps and still one of the most popular, Pandora’s free customizable radio service is routinely touted as one of the best music experiences available for the iPhone. It has immediately affected Pandora’s usage, too. While it was available on multiple devices from Sprint and AT&T, Pandora founder Tim Westergren says the iPhone app generated more traffic in its first two days than those services had in a year.

After the app came out, the number of new members registering for Pandora each day doubled from 20,000 to 40,000; between 10% and 20% of Pandora’s streams now come from either an iPhone or an iPhone Touch.

The iPhone seems particularly suited for services like Pandora because it’s always on. It’s like carrying around an FM transistor radio, only there isn’t any static and the station is optimized for each user’s individual tastes.

Next on deck: making money from all of these user streams. Pandora has begun incorporating audio ads into its music streams, for online and mobile users; it’s also looking into mobile-specific advertising opportunities.

—AB

www.americanradiohistory.com
The iPhone is also expanding the range of UMG’s mobile revenue. Ringtones once were responsible for 80% of the company’s mobile revenue. That’s now down to 67%. (Caraeff attributes this to the decline in ringtone sales as well as growth in other categories.) Overall song downloads are up 20%-30% depending on the retailer, ringbacks up 25% and mobile video 40%-50% during the last two years.

“Anytime anyone’s excited and playing with their phones and finding out about artists on phones first, that’s exciting for what I’m hoping will be more behavior later,” says Atlantic Records GM/Executive VP of marketing and creative media Livia Tortella. “There’s a hope that it’s going to be different, that the parts of the [puzzle] are in place.”

Whatever happens, the full impact of the iPhone won’t be measured by how many more ringtones or full-track downloads are sold. There’s a more important, broader opportunity transforming the mobile phone into a mainstream music device and then—best of all—monetizing that. It’s no different from what the music industry is already trying to do online, in a more controlled environment.

“The new model is the old model—the old Internet model where you have multiple services on a robust device built in with high-speed access, so there’s a lot more choice for the consumer,” says Richard Conlon, BMI VP of new media and strategic development. “It would be a shame if all we did was move the ringtone horse to its death. We need to divert our attention to some of these more peripheral applications. We need to think about fostering engagement and behavior on the device, and behind that the services will happen. If we get stuck again in an ‘on-sale’ mode, long term that’s a shortsighted point of view.”

**iT’S A TREMENDOUS PSYCHOLOGICAL AND ECONOMIC FACTOR THAT IS MOTIVATING EVERYBODY ELSE TO UP THEIR GAME.**

—RIO CARAEFF, UMG’S ELABS

---

**iVertising**

**IPHONE APPS HAVE COMMERCIAL POTENTIAL**

BY ANTONY BRUNO

Last August, when just about every other company in the country was slashing its advertising budget, Kia Motors announced a 30% increase in its planned ad spending.

One beneficiary of Kia’s plan was imeem, the on-demand streaming music service that was in the process of developing a mobile version for the G1, the first mobile phone powered by Google’s Android operating system. At Kia’s request, imeem created a custom radio station named after the carmaker’s new SUV, the Kia Soul.

When imeem finished the app and made it available for free on the Android Marketplace, Kia became the first company to use Google’s mobile platform for advertising.

The effort is indicative of the broader movement to use music as a way to break into the nascent mobile advertising market at a time when brands are unsure of how to proceed.

Like many such companies, Kia is targeting Generation Y, says David Schoonover, online and customer relationship marketing manager for Kia Motors America. And that means simply placing random banner ads on the screens of mobile phones won’t create the kind of engagement the company wants.

“The metrics indicate that if you have something meaningful and contextually relevant, you’re going to get a better response,” Schoonover says. “There can be banner blindness on mobile, just as there can be online.”

Helping drive this convergence between mobile phones and custom music applications are the recent release of multimedia smart phones like the G1 and the iPhone. The mobile music service provider Melodeo last year introduced a program to create custom music applications for brands that wanted to reach iPhone users.

The first two clients were Starbucks and the Salvation Army. The company created a custom playlist of holiday songs for both that users could download and stream them from their iPhones. The Starbucks app, which was available as a free download for just a few weeks in December around the Christmas holiday, resulted in 150,000 downloads.

According to Dave Dedderer, VP of business development for Melodeo, it costs far less to build a randomly streaming playlist using an existing platform like Melodeo or imeem than it does to build a mobile “advergame” from the ground up.

“There is a big opportunity for brands to affiliate themselves with music at a very low cost,” he says. “It’s a radio model. Brands buy time on formats that fit their model. But if you do the app, you get to build the station instead of going with whatever 30 songs are in heavy rotation that week.”

It’s a message that Melodeo, imeem and others are diligently pitching to brands nationwide. But not all advertisers are like Kia. Many have cut their marketing budgets, especially for experimental formats like mobile advertising.

Yet what they lack in proven history they make up for in hype. At least right now, making applications for the iPhone’s App Store—as well as rival storefronts from the likes of Android, Blackberry, Palm and Nokia—generates an enormous amount of attention, particularly when it’s the first of its kind, like the Kia/imeem partnership.

“The iPhone App Store is the hottest place in media,” Dedderer says. “There hasn’t been a media space as explosive as this for a long time. It’s a place you have to be. [But] the opportunity is not just the iPhone. In 18 to 24 months, half the U.S. population of mobile phone users is going to have a smart phone.”

Which is why music remains the primary driver behind these campaigns, not just mobile. In addition to the branded channel, Kia placed display ads on the mobile and online versions of the imeem service to reach as many music fans as possible. Kia also has a long history with music-focused branding, including sponsoring the Vans Warped tour and advertising on Pandora’s customizable internet radio service. The idea, Schoonover says, is to associate the Kia brand wherever music is accessed, mobile or otherwise.

Combined with a music industry looking for new revenue streams—and more open than ever to synch-licensing deals with advertisers and other custom branding opportunities—the mobile music advertising space is starting to look like a compelling opportunity, albeit a niche one. Already labels are considering placing advertising in artist-based iPhone apps and are busy measuring the traffic they generate to provide proven metrics to potential advertisers. And the brands are ready to listen.

“The thing that’s happened with marketing and advertising in general is that the number of communication mediums has increased, so now we have more ways to share our story,” Schoonover says. “Mobile is becoming, and for many has become, a core part of that delivery mechanism for advertisers.”
When I’m 64
Booker T. Returns With A New Backing Band

Two years ago, Booker T. Jones went to South by Southwest and ended up forming with his old band and connecting with a new one. After playing a showcase with the MG’s—the Stax Records house band that backed Otis Redding, Sam & Dave and others and became famous for instrumentals like “Green Onions”—Booker met a member of the group that would back him on his first solo album in almost two decades.

The band he found is one that few would associate with soul music: the Drive-By Truckers.

“I knew I wanted that attitude before I found the band,” Booker, 64, says over a glass of red wine at a bar in Manhattan’s East Village. “This album has a lot to do with attitude. The MG’s were never an in-your-face band—the MG’s is a groove band. But this is in your face, this raw, gritty sound that’s too loud.”

“This is “Potato Hole,” Booker’s new album, which Anti-will release April 21. It’s every bit as raw as Booker says, thanks to layers of guitar from the Truckers and Neil Young, who plays on nine tracks. The title track has five guitarist—one Truck-
er, Young and Booker, who writes on guitar even though he’s famous for playing organ.

Like classic Booker T. & the MG’s albums, “Potato Hole” consists entirely of instrumentals, which have melodies and funk rhythms to balance out their grit. And like those classics, “Potato Hole” also includes instrumental covers of pop songs—Tom Waits’ Get Behind the Mule” and a down-home take on Otis Redding’s “Hey You.”

Booker has released an album since “That’s the Way It Should Be,” his 1994 reunion with the MG’s. But he never stopped performing—as a backup musician for singers like Young, as a solo artist with his own group and as a member of the MG’s, who have served as the house band for high-profile gigs like Rock and Roll Hall of Fame inductions. And he never stopped writing, at least “not mentally.”

Booker came to Anti- through his manager Dave Bartlett, president of 525 Worldwide, which also manages Mavis Staples and Staples, whose 2007 comeback album on Anti-, which has guided several heritage artists to critical and commercial success. Bartlett introduced Booker to Anti-president Andy Kaulkin.

“They think about how they’re going to market their records from the beginning,” Bartlett says, “It’s not just trying to take a record and push it to radio—they try to really tell a story about an album.”

Booker says that Kaulkin asked him what kind of album he wanted to make, then sent him new CDs that he thought might inspire him. In 2007, Kaulkin took Booker to Coachella, where they spent a couple of days walking around, listening to bands and talking about music.

“Hey doesn’t need someone who’s young enough to be his child to tell him what a cool record is,” Kaulkin says, “but maybe he was able to see the possibilities.”

Booker says that all of this outside input helped him make the album he had in his head. “It just made it more accessible,” he says, “If you don’t think you can get it out, I don’t think you’re going to start it. I felt free and open, so when I went into the studio, I wrote what I wanted to write.”

Anti-plans to focus its promotional efforts on media, especially magazines and newspapers—the same strategy it has used to raise awareness of comeback albums from Porter Wagoner, Merle Haggard and Staples, whose 2007 Anti-album “We’ll Never Turn Back” sold 35,000 copies, according to Nielsen SoundScan. The label also will try to introduce Booker to a new generation of listeners when he performs with the Truckers at three of this summer’s major concerts: Coachella, Bonnaroo and the New Orleans Jazz & Heritage Festival.

After those three gigs, Booker says he’ll spend much of the summer touring with his own band. “I’m trying to hold myself back from a second album right now,” he jokes.

“I love the album, I love the sound,” Booker says. “It’s still a little rock’n’roll, but it’s like having a symphony. To be 64 and come to that place in my life, it’s like arriving at a new shore.”
Brand-New ‘Day’

Jon Bon Jovi, Queen Latifah Go Gospel For New Comp

Worlds collide when some of secular music's top acts take a walk on the spiritual side for "Oh Happy Day: An All-Star Music Celebration." The EMI Gospel/Vector Recordings collection—featuring 3 Doors Down, Jon Bon Jovi, Joss Stone and Queen Latifah, among others—will be released March 31 exclusively at Wal-Mart.

"It's something that we'd never really done before and it seemed like it would be a lot of fun," 3 Doors Down lead vocalist Brad Arnold says of the band's foray into gospel music with "Presence of the Lord." "It seemed like it would also be a challenge because we'd never really recorded that style of song.

Joss Down is backed by the Soul Children of Chicago, a non-denominational community choir. "Oh Happy Day" also features such pairings as Heather Headley and Al Green on "People Get Ready," Patty Griffin and Mavis Staples on "Waiting for My Child to Come Home." Bon Jovi performing "Keep the Faith" with the Washington Youth Choir and Robert Randolph and the Clark Sisters on the classic "High Ground."

"Being in the gospel world, you dream of opportunities like this," EMI Gospel VP/GM Larry Blackwell says of the enthusiasm the mainstream acts brought to recording gospel music. "The fact that Brad with 3 Doors Down is so gassed about the record is proof positive of the power of the music. For these artists it was a dream come true. They are really excited to partner with them because if you look at the demographics of the artists on here, they are all Wal-Mart customers, from the Clark Sisters to 3 Doors Down to Jon Bon Jovi. The fans of those artists are not the same, but they do have Wal-Mart in common," he says.

"That was a big reason why we wanted to partner with Wal-Mart. Physical sales will be exclusive to Wal-Mart, but "Oh Happy Day" will be offered online through most digital outlets. These artists have sold over 200 million units globally. That's a huge fan base, so that's who we're trying to tap into," Blackwell says, adding that the label developed a special package. "An anchor of the marketing is to share on the artists' social sites, their Web sites, AOL, Yahoo and other sites where fans congregate to find out what's new. Summing up how the record encapsulates the collision between old and new, secular and faithful, he adds, "With this tid-bit we're spreading the word about 'Oh Happy Day.'

...
premiere March 23 on military.com as a 24-hour exclusive. The label also is using TroopTube, an interactive video Web site for members of the military and their families. When Queensryche goes back on the road, starting April 16 at Snoqualmie Casino in Seattle, it will do meet-and-greets and performances at military bases along the route and hopes to do a USO tour as well.

In addition, the band has teamed with JamsBio.com to create an online forum where fans can post tributes to soldiers and earn chances to win "American Soldier" merchandise in the process. Queensryche also made 30,000 free download cards for "If I Were King" available March 31 at retail exchanges that serve the Army, Navy, Marines and Coast Guard.

Eurpuc, a sales and marketing service firm that does fulfillment for the armed forces, is distributing 9,000 of the download cards to Navy stores. VP of purchasing Kerry Fly says he hasn't seen many artists use the card format to sell music to the military. "It will be interesting to see how it does, because it's something that's a little new and different," he says.

On the civilian side, "American Soldier" is rapidly making gains at Amazon with a presale price of $9.99. "If I Were King" went to radio March 3, and Xbox, the exclusive partner to sell the song's video, is making Queensryche the artist of the month for April. The band established a phone number for fans to call to hear daily updates about the record and to leave messages, and all four Queensryche members are now Tweeting. The record, however, goes deep into emotional territory that can't be captured in 140 characters. Songs detail the wrenching emotions that service people endure, like devastating survivor's guilt when watching your friend get killed ("If I Were King"), internal chaos when returning to society ("Man Down") and homesickness ("Home Again"). Tate hopes that when troops hear the album they'll feel like "maybe they're not so alone, like other people have done this. You know, I can do it too, I can get through it."

"This is the first time that I wrote songs from other people's perspectives," Tate says. "I'm not even important in this. There's no observation, there's no politics, there's no moralizing or anything like that. It's just other people's stories."

Isidro Chávez Espinoza was only 15 years old when he decided to pursue a musical career and changed his name to Espinoza Paz, in honor of his recently deceased mother. "Paz, a migrant worker as a child, didn't have any formal musical training or any musical influences in his home. But he had a knack for writing lyrics, and eventually, entire songs, that he pitched to local acts. Eleven years later, Paz is recognized as one of the most talented new songwriters in Latin music."

On March 12, he took home his second consecutive BMI Latin songwriter of the year award, with six songs—all recorded by different regional Mexican acts—among BMI's 50 most-played of the year. Now Paz, who debuted as a soloist last year, is focusing on his artist career as he prepares for the release of his yet-to-be-named sophomore album, due May 19 on ASL/Disa.

1. You've had six songs on Billboard's Latin charts since last year, including songs recorded by the banda artist Jenni Rivera and the top-charting group Arrolladora Banda el Limon. Can you describe your writing process?

Here is an example: I wrote a song titled "El Proximo Viernes." The way you'd hear it is the way I wrote it. That's how I write. Then, I get my guitar, and because I have a good ear, I add the key and the melody. I remem-
ber the melody and the lyrics. And I write constantly. I write in the bathroom, in the airport, in the shower, playing soccer. I write whenever, wherever. Inspiration has no place or time.

2. Can you read music?

God, no. When you know how to write music you're guided by what you know. When you don't, you're guided by what you feel. And that has worked well for me. Those who know go with the rules, and I go against the rules, and that's worked for me.

3. You're signed as a writer to Editora Arpa Musical, which won publisher of the year at the BMI Awards. How did you land that deal?

I've been with them ever since I started my career as a writer. I sought them out, like I've

sought everybody else out. I went to them. I said, "I'm a composer, here are my songs, listen to them and see if you have any artists who want to record them."

4. You've written for many regional acts. Do you write thinking specifically of who will record the song?

I write songs for myself. I never write thinking about the artist. I write thinking about what I've gone through and then, each act takes the song and adapts it to their style. I've never said, "This song is mine." I've offered all my songs (to anyone). In fact, I'm now performing a song that had been arranged for someone else and they were just waiting for him to put the voice down. He decided not to do it, so I recorded it. My songs are my songs even if they go through 10 other artists. And all my albums have featured songs that others have recorded.

5. You have a new album coming out in May. What are your solo plans?

Everything I've done up to this point, I imagined I would do, but I'm far from done. I will be the best important Mexican singer/songwriter, like Joan Sebastian.

OPEN TO ALL MUSIC CREATORS REGARDLESS OF AFFILIATION

Just added
“I Create Music” Interviews and Panels with:

Jeff Lynne, Wyclef Jean, Ann & Nancy Wilson (of Heart), Chaka Khan and Ricky Skaggs

CONFIRMED PANELISTS INCLUDE

Ethan Allen, Antonina Armato, Gary Baker, Eric Bazilian, Eric Beall, Richard Bellis, Marilyn Bergman
Stephen Bishop, Tim Blacksmith, Stephen Bray, Sabelle Breer, Martin Briley, Russell Brower, Sean Callery
Warren Campbell, Paul Chihara, Desmond Child, Barry Coburn, Jevel Coburn, Chris Douridas, Roy Elkins
Mikkel Eriksen (Stargate), Ron Fair, Rory Feek (Joey + Rory), Mark Flanagan, Jay Frank, Jeff Franzel, Curt Frasca
Mitchell Froom, Phil Goldston, Siedah Garrett, Jody Gerson, Lukasz “Dr. Luke” Gottwald, Holly Greene, Jason Hayes
Tor Hermansen (Stargate), Peter Himmelman, Sam Hollander (*A*M), Wayland Holyfield, James Newton Howard
Ariel Hyatt, Rob Hyman, Ron Jones, Dean Kay, James M. Kendrick, Esq., Emanuel Kiriakou, Holly Knight
Greg Kurstin, Brian Lapin, Thomas Lee, Lenka, Le Foya Luckett, Seth MacFarlane, Andy Marvel, Richard Marx
Brian McPhillis, Vince Mendoza, Marcus Miller, Chix Montan, Michael Morgan, Walter Murphy, Don Pasman Esq.
Stephen Paulus, Amy Powers, Andrea Remanda, Jason Reeves, Janet Billig Rich, Lindy Robbins, John Rubeli, John Rzeznik
Tom Salta, Steve Schnur, Steve Seskin, Skilz, Lou Spisto, Billy Steinberg, Christopher “Tricky” Stewart, Mark Stewart
Adam Taylor, Chris “The Glove” Taylor, Ryan Tedder, Jack Tempchin, Jim Vallutato, Randy Wachter
Narada Michael Walden, Paul Williams, Dan Wilson, Craig Wiseman, Adam Zeltkind…and many more.

SUCCEDING IN TODAY’S MUSIC BUSINESS DEPENDS ON CONNECTIONS

ASCAP’s “I Create Music” EXPO connects you face to face with the world’s leading songwriters, composers and industry experts, who are all part of ASCAP’s network of committed music creators helping to guide those who are serious about their careers to greater success.

TAKE YOUR CAREER TO THE NEXT LEVEL

• Celebrity Q & A’s
• Showcases and Performances
• Master Classes
• Attendee Song Feedback Panels
• Songwriting & Composing Workshops
• Networking Opportunities
• Publisher & Business Panels
• State-of-the-Art Technology Demos
• DIY Career Building Workshops
• Leading Music Industry Exhibitors

Register Now and Save! Discount Pricing Available
Register and find out how you can get connected at
WWW.ASCAP.COM/EXPO

For a complete list of EXPO sponsors and partners please visit www.ascap.com/EXPO
ALBUMS

QUEENSRYCHE
American Soldier
Producers: Jason Slater, Kelly Gray, Brian Slatter
Release Date: March 31
The Seattle rock act Queensryche recorded “American Soldier” to honor the sacrifices of our armed forces, but this tribute is also a testament to the band’s enduring talent. The lyrics speak of the bravo do el valore que as a survival mechanism (“Unafraid.”) “Hundred Mile Stare” and depict the trends’ humanity, be it a bomber pilot contemplating the hell he unleashes (“At 30,000 Feet”) or a soldier mourning friends killed in combat (“If We Were Kings”). The tour de force “A Dead Man’s Word,” which recounts a suspenseful rescue mission, and the power track “The Killer” form the album’s sonic incipience. The quartet falls into jamming mode on the last, razor-sharp “Unafraid” and the making-over still soothing “Middle of Hell,” and the heart-string-tugging duet “Home Again” (performed by singer Geoff Tate and his daughter Emily) could match the radio highlights of “Silent Lucidity.” It’s one of Queensryche’s best albums, and don’t be surprised if “Soldier” is saluted with a strong debut on the Billboard Top 200. — CLT

GOMEZ
A New Tide
Producer: Brian Deck
Release Date: March 31
Ten years after scoring the Mercury Prize for its debut, “Bring It On,” and three years after its 2006 breakout, “How We Operate,” Gomez ups the musical ante with “A New Tide,” a brilliant +1 song collection of lyrical jewels embellished by colorful and unusual textural arrangements that a dynamics-loving jazz band could admire. With its sixth and most mature studio outing, the five-piece rock ensemble crafts fetching melodies that serve as the terra firma for confident shape-shifting explorations. It blends an acoustic-guitar-strummed simplicity with electronic slurs of psychedelia: “Win Park Slope” opens with a Delta-blues twang that transforms into pockets of cello-violano classical swayed and a rock-tused chorus; “Natural Reaction” bolts from straight-up song into fluctuating jackals and keys; “Other Plans” develops as a suite with a wheeze organ hoot; and “Sunset” closes the album with a freaky avant-swirl of clarinets and alto saxophone. — DO

ALWAYS SHADES
Technicolor Health
Producer: Chris Zane
Gigantic Music
Release Date: March 24
Technicolor indeed. Brooklyn’s Harlem Shakes are a boisterous bunch with a cinematic sound. Tambourines, horns, harmonies, big thumping percussion and singer Lexy Benaim’s nerdy, buoyant vocals sound so hopeful it’s one quick skip-track by track to check if there are any chords that weren’t played in a major key. (There are.) With “shoos” and a swaying tempo, “Winter Water” tips its hat to ’50s pop, an influence that hovers over the manic clicking of sticks on rims and funny keyboard samples throughout the set. “This will be a better year,” sings the Shakes on “Strictly Game.” If based purely on the imagination shown in this innovative album, it will be. — KH

PAPA ROACH
Metamorphosis
Producers: Jay Baumgardner, James Michael
DG/Epic Interscope
Release Date: March 24
Papa Roach could have joined a fair number of its rap-rock contemporaries locked in an early-21st-century time capsule when “Last Resort” topped Billboard’s Modern Rock Chart and its “infest” album went triple-platinum. But the Sacramento, Calif., quartet has pushed beyond the dated parameters of its claim to fame, becoming more accomplished in its craft even if its sales haven’t quite held up. “Metamorphosis,” which follows 2006’s commercially still-born “The Paramour Sessions,” is the most polished and wide-ranging of Papa Roach’s six releases. Frontman Jacoby Shaddix still vents “a head full of wreck-age,” both personal and political, with metallic fury on such tracks as “Change or Die” and “Live This Down.” But “Metamorphosis” is also loaded with the smooth and decidedly mainstream-accessible ebb and flow of the first single, “LifeLine,” the acoustic-flavored pop anthem “March Out of the Darkness” and the soaring choruses of “Carry Me” and “State of Emergency.” Neither setting nor following trends, this music will certainly give Papa Roach a longer shelf life. — GG

HARLEY SHADES
Technicolor Health
Producer: Chris Zane
Gigantic Music
Release Date: March 24
Technicolor indeed. Brooklyn’s Harlem Shakes are a boisterous bunch with a cinematic sound. Tambourines, horns, harmonies, big thumping percussion and singer Lexy Benaim’s nerdy, buoyant vocals sound so hopeful it’s one quick skip-track by track to check if there are any chords that weren’t played in a major key. (There are.) With “shoos” and a swaying tempo, “Winter Water” tips its hat to ’50s pop, an influence that hovers over the manic clicking of sticks on rims and funny keyboard samples throughout the set. “This will be a better year,” sings the Shakes on “Strictly Game.” If based purely on the imagination shown in this innovative album, it will be. — KH

KEITH URBAN
Defying Gravity
Producers: Dann Huff, Keith Urban
Capitol Nashville
Release Date: March 31
Early in his fifth solo album, Keith Urban sings that “I’ve got nothing left to prove,” and he may be right. His blend of undeniable hooks, tasteful songcraft and hot guitar licks has justifiably made him the kind of country superstar who can get the pop side of the crowd rocking, too. Urban hardly rests on his laurels on “Defying Gravity,” trying some interesting new directions: The martial rhythm that closes “If Ever I Could Love,” the Jimmy Buffett-style Caribbean groove of “Who’s It Feel So Long,” the atmospherics of the sentimental “’Til Summer Comes Around,” Beyond the rehab and relationship issues that fueled 2006’s “Love, Pain & the Whole Crazy Thing,” Urban channels contentment and happiness, mashing up guitars and banjo on “Kiss A Girl,” tearing through bassist Jerry Flows’ world’s greatest ‘Ground Running,” delivering an ace cover of Rodney Foster’s “I’m In” and finding a kissin’ cousin to the Eagles’ “Take It Easy” on “Sweet Thing.” — GG

HIP-HOP
JIM JONES
Pray IV Reign
Producers: various
RCA/Columbia
Release Date: March 24
Jim Jones may be rolling out his fourth studio album (and first major-label release) with off-Broadway plays, documentaries and a movie, but don’t get it twisted—the Harlem-born rapper hasn’t lost his grime. On “Let It Out,” Jones tries to justify his past penchant for street hustling, rhyming “It’s time to chill out” and “We got the cars that the chicks dig” over skipping riffs. "If You Be a Boss," featuring Ludacris and N.O.E., finds him claiming the “fast life” is all he knows over an epic, violin-laden production. Even when addressing the ladies, Jones is gritty: On “Medicine,” over double-speed drums, he raps about having intercourse with a different woman every night and boasts about his sexual prowess on “Precious,” which features singer/songwriter Ryan Leslie. But Jones proves his mind isn’t always in the gutter or tracks like the reflective “Rain” and “Friendemies,” on which he seems to address his recent feud with former partner and childhood friend Cam’ron. — MC
ESSENTIAL REISSUES

PEARL JAM

Ten
Producers: Rick Parashar, Brendan O'Brien
Sony Legacy
Release Date: March 24
If you know anything about Pearl Jam, you know the an- themic, radio-friendly “Alive” or the groove-centered “Jeremy” with Eddie Vedder’s soaring baritone from 1992’s “Ten.” With this reissue a random 18 years later, the band revisits, reimagines and augments the 13-song set that kicked off a long, solid career. Available in four versions (including an eight-pound collector’s box) the reissue posits the original album alongside a version remixed by producer Brendan O’Brien. He kicks up classics like “Even Flow” and “Black” by putting Vedder more upfront and toning down the revs so listeners can better hear the interplay of guitarists Mike McCready and Stone Gossard. Disc two packs in six more tracks that represent the real gold for diehards who have traded sludgy bootlegs of the band’s early years for jams. Chief among the extras are “Brother,” a hard-edged anti-authoritarian tune making the rounds on rock radio, and the creepy “Just a Girl.”—JL

JAZZ

JOHN SCOFIELD

Piety Street
Producers: John Scofield, Mark Bingham
Emarcy
Release Date: March 31
Guitarist John Scofield has always been eclectic when it comes to collaboration and repertoire, and “Piety Street” fits his modus operandi on both counts. The music here is a tantalizing blend of blues, gospel and jazz. Scofield’s sidemen are a distinctly New Orleans crew, including Jon Cleary (keyboards, vocals), and former Airbrush bassist George Porter Jr. When these tunes work—which is almost all the time—the results are vivid. Scofield’s “It’s a Big Army” for example, is a sweet and proper piece with the high- stepping tempo of a righteous gospel shout-down. That “Old Ship of Zion” opens with an extended, incisive slow blues solo. His rendition of gospel “Walk With Me” reverently keeps the song in church, and his eloquent guitar solo flows most effectively from the mood of the piece.—PVV

AMERICANA

THE FLATLANDERS

Hills and Valleys
Producer: Lloyd Maines
New West
Release Date: May 31
Individually, and especially the Flatlanders, Joe Ely, Jimmie Dale Gilmore and Butch Hancock made albums that can leave you pining for Texas and wanting to run away there in pursuit of a better life. In their humility and sweetness, the songs on “Hills and Valleys” are no different, tapping into the myth of Texas and the American West. “I don’t need no world-wide web to show me how it’s done,” Gilmore charmingly sings on his accordion-laced love letter “No Way I’ll Never Need You.” As usual, the three distinctive voices get equal time on lead vocals, and Hancock’s “Thank God for the Road” is probably the album’s best track. But of course, the threesome is best when trading verses and flaunting its amply tuned strummy singalongs like “Just About Time.”—WO

HIP-HOP

PITBULL

I Know You Want Me (Calle Ocho) (Remix)
Producers: Nicola Fasano, Rat Rich
Writers: various
Publishers: various
Ultra Records
The Cuban-American rapper Pitbull delivers some Little Havana to the club scene with “I Know You Want Me (Calle Ocho).” The clever meshing of reggaetón with Euro dance music signals what looks like a multi-format smash. At the core is an acoustic guitar and a sizzling rhythm, with horn tones in the form of a sample that just keeps on going. Chicago’s “Street Player,” which appeared in the ’90s techno hit “The Bomb” by the Bucketheads, mainstream radio missed out on Pitbull’s pure single “Krazy,” featuring Lil Jon but “Calle Ocho” is already on the top half of the Billboard Hot 100, and the temperature on the street and in the clubs is rising.—MM

BLAQ POET

Ain’t Nuttin’ Changed (3:44)
Producer: DJ Premier
Writers: Blaq Poet, C Martin, A Thaim
Publisher: not listed
Year Round Records
Blaq Poet, who hails from New York’s rapper-rich Queensbridge Projects, is a veteran whose presence in music dates back to the mid-’80s hip-hop battles between Queens and the Bronx known as the Bridge Wars. The sound of “Ain’t Nuttin’ Changed” is a much needed return to raw beats and rhymes in this era of ringtone rap. And DJ Premier, one of hip-hop’s greatest producers, provides his signature sound. He samples a vocal for the chorus (in this case, Akon, from “I’ll Still K.I.L.L.” a 2007 collaboration with 50 Cent) and masterfully places a melody over snaking drums. And Premier’s scratching remains some of the best in the business.—SR

POP

JUPITER RISING

Falling Away (3:58)
Producer: Spencer Nezey, Greg Ogan
Writers: S. Nezey, J. Payo, G. Ogan
Publishers: various
Chine Entertainment
Fans of MTV’s “The Hills” and “The City” may already be familiar with Spencer Nezey and Jessie Payo of the Los Angeles-based pop act Jupiter Rising. Several tracks from their second full-length CD as a duo, “The Quiet Holy,” have aired on the network since November. With an infectious new single, “Falling Away,” hitting radio and tours with Lupe Fiasco, Lauryn Hill and the Black Eyed Peas under their belts, producer/bassist boxey Nezey and vocalist Payo are poised to move beyond the MTV audience “Falling Away,” an easy-to-like track with tight harmonies, showcases the duo’s readiness to conquer the dancefloor.—AC

COUNTRY

PHIL VASSAR

Prayer of a Common Man (3:50)
Producer: Mark Wright
Writers: P. Vassar, T. Douglas
Publishers: various
Universal South Records
The latest single and the track from Phil Vassar’s new album will surely strike a chord with the country radio audience. It is a perfect anthem for these troubled, uncertain days. “Life takes its toll on the heart and soul but I’m going the best that I can” Vassar sings, a plea that gives voice to the feelings of so many Americans who are struggling right now. Underscored by his soulful piano, he turns in a performance that reverberates with empathy and understanding. With this poignant single, Vassar has placed his musical finger on the pulse of the public. It’s more than a hit—it’s a heartfelt prayer.—DEP

BRITNEY SPEARS

If U Seek Amy (3:36)
Producer: Max Martin
Writers: various
Publishers: various
Jive
Britney Spears reunites with the man behind her first hits (“...Baby One More Time,” “Oops! I Did It Again”) for another slice of indisputable pop mojo. While the title and chorus have stirred up a bit of controversy, warranting the label to service radio with a tamer “If U See Amy,” Spears has certainly proved that she can rise above any negative press. Besides a sensationalistic lyric that does seem to be built around an excuse to spell out the similar-sounding letters in the title, everything else is Max Martin and Spears at their best: a stomping dancefloor beat with building synths prodding the song along and the singer sounding like she’s having a blast being the bad girl. While previous singles were instant top five successes based on first-week digital sales before the release of “Circus,” “Amy” is moving up the old-fashioned way, with rising airplay and sales, showing the makings of a true hit.—CW

CARRIE UNDERWOOD

Home Sweet Home (3:38)
Producer: Mark Bright
Writers: T. Lee, N. Serr, V. Neil
Publishers: various
19/Arista Nashville
When this season’s “American Idol” contestants get the boot, they are serenaded by “AI” champ Carrie Underwood covering Mötley Crüe’s “Home Sweet Home.” That the current sweetheart of country is singing a notorious band’s crossover hit is a bigger compliment to the Crüe’s enduring ballad than to whoever conceived its millennial makeover. Underwood holds her own with the vocal but doesn’t inject any of her personality, instead taking her cues from Vince Neil. In fact, this “Home Sweet Home” is essentially a karaoke delight, save for how the dialed-down guitars and any other indication of its glam metal roots are firmly tucked behind Underwood’s voice. Enjoy it for what it is—metal has been far handled worse by pop chanteuses.—CLT

ROCK

TRAPT

Contagious (4:23)
Producers: Gggarth, Trapt Writers: C.T. Brown
D. Bassett
Publisher: not listed
Eleven Seven Music
It was a lengthy climb, but Trapt broke the top 20 on the rock charts and nearly cracked the top 10 with last year’s “Who’s Going Home With You Tonight?” Now that radio has realized Trapt is back, the quartet is further spreading the word with “Contagious,” its second single from the album “Through the Pain.” The track is like a low-grade fever that gradually builds to a mild pitch, burning with the recognizable hooks that the group has made its stock in trade. Vocalist/co-writer Chris Taylor Brown opens up his heart yet again and plays on the song’s title as he sings, “I let you in/let you in/And I infected you.” The track is No. 29 in its sixth week on the Hot Mainstream Rock chart. But this time it might not take as long for the hit to take hold.—CLT

FOR THE RECORD

The single review of Ciara and Justin Timberlake’s song “Love Sex Magic” in the March 28 issue had should have credited the VS as the sole producers of the track and Timberlake, Mike Elizondo, Robin Tadross and James Fauntleroy Jr. as the writers.
Have Studio, Will Travel

OneRepublic’s Ryan Tedder Doubles As In-Demand Writer/Producer

Ask Ryan Tedder who his idols are when it comes to producers and he
quickly names two: Max Martin and Rick Rubin.

“Rick’s sensibility, together with
Max’s consistency . . . that’s the high-
est batting average in music,” the
OneRepublic frontman says. “If people
will travel to Stockholm to work
with Max, maybe I can get them to
make a short trip to Denver to work
with me.”

That’s already happening. Lined
up in the next three months to work
with Tedder in his Denver studio are
Natascha Bedingfield and Carrie Und-
derwood. He has also cut songs for
upcoming projects by Rascal Flatts, Leon
Lewis (for whom he and Jesse
McCartney co-wrote the hit “Bleed-
ing Love”), Jordan Sparks and T.I. (“By
Your Side,” with Tedder as featured
vocalist). Also in the wings: Rihanna
and Nelly Furtado.

That’s without factoring in Ted-
der’s current chart presence. He
penned and produced five songs on
Kelly Clarkson’s new album, “All I
Ever Wanted,” now in its second week
at No. 1 on the Billboard 200. One of
those songs, “Already Gone,” is ign-
iting early buzz. Tedder also co-
wrote and co-produced Beyoncé’s
“Halo”; it’s No. 28—a new peak—on
the Billboard Hot 100. Another Ted-
der production, James Morrison’s
“Please Don’t Stop the Rain,” goes to
U.K. radio March 30.

Needless to say, Tedder is quickly
building a reputation as an indus-
try go-to guy. Or as he puts it, “I’m
trying to do my best and pull a
Kanye West.”

It was in college that Tedder first
told people he wanted to be an artist,
writer and producer. Growing up in
Oklahoma and Colorado Springs,
Colo., Tedder won a singer/song-
writer contest while living in Nash-
ville. Later a mutual friend hooked
him up with acclaimed producer
Timbaland, a mentor whose tutelage
helped Tedder—under the pen name
“Alias”—rack up songwriter/produc-
tion credits for techno artist Paul
Oakenfold, Bedingfield (“Love Like
This” featuring Sean Kingston) and
rapper Bubba Sparxxx.

In success that arena, however,
hasn’t quelled Tedder’s artist itch.
The first pop-rock act signed to Tim-
baland’s Interscope-distributed
Mosley Music Group, OneRepublic
rocked into national consciousness
in 2007 with “Dreaming Out Loud.”
Lead single “Apologize”—written,
produced and sung by Tedder and
also remixed by Timbaland—shot to
No. 2 on the Hot 100. The album has
since sold 855,000 copies, according
to Nielsen SoundScan.

“I’ve promised [band members
Zack Filkins, Drew Brown, Brent
Kutzel and Eddie Fisher] I’ll never
miss a show or rehearsal because
of working with another artist,” Tedder
says. “Whatever I do on my own time
is up to me. The only thing that
sucks,” he says with a laugh, “is
when the band gets a day off. I’m
usually in a studio somewhere.”

While on tour last year in Europe,
Japan and South Africa, OneRepub-
lic began recording songs for its
second album. “I book studios
around the world,” Tedder says. “No
matter if we’re on the road, we
never stop recording.”

The group is nearly four songs into
the project and plans to release a sin-
gle in late summer/early fall followed
by an album in mid-fall.

“Critics and listeners think they
have us pegged. We’re a true band,
not an art project,” says Tedder, who
is talking to T.I., Fiona Apple and
Lil Wayne about collaborating on
the album. “We’re going to defi-
nitely turn the table and try to
become the poster children of
genre-less music.”

Which is in keeping with Tedder’s
genre-hopping writing/production
career. “My nightmare is staying
stuck at the same level,” he says. “The
idea is to bring out your best while
challenging yourself to do something
you’ve never done before.”

FLEX-ING CHART MUSCLE

A year ago this week, the Latin
singer Flex rose to his first week atop
Billboard’s Hot Latin Songs chart with
“The Quieto.” The song spent 20 weeks at
No. 1 and later took honors as that
chart’s top title of 2008. This week, exactly
one year later, Flex earns his second chart-topper
as “Dime Si Te Vas con El” stampedes
18-1. The move marks the third-largest leap to the
summit from outside the top 10 in the chart’s 22-year
history.

JUMPING JACKS

Songs that have leaped to No. 1 from outside the top 10
on Billboard’s Hot Latin Songs chart (all but one
have occurred since 2004)

<table>
<thead>
<tr>
<th>Leap to No. 1</th>
<th>Artist, Song</th>
<th>Date</th>
</tr>
</thead>
<tbody>
<tr>
<td>49-1</td>
<td>Enrique Inglesias, “DimeLo”</td>
<td>May 19, 2007</td>
</tr>
<tr>
<td>18-1</td>
<td>Flex, “Dime Si Te Vas Con El”</td>
<td>April 4, 2009</td>
</tr>
<tr>
<td>14-1</td>
<td>Julio Iglesias, “Lo Mejor De Tu Vida”</td>
<td>June 6, 1987</td>
</tr>
<tr>
<td>13-1</td>
<td>Luis Fonsi, “Abrázame La Vida”</td>
<td>May 29, 2004</td>
</tr>
<tr>
<td>13-1</td>
<td>Jennifer Peña, “Vivo Y Muero En Tu Piel”</td>
<td>May 22, 2004</td>
</tr>
<tr>
<td>12-1</td>
<td>Jennifer Lopez, “Que Hiciste”</td>
<td>May 5, 2007</td>
</tr>
<tr>
<td>12-1</td>
<td>Paulina Rubio, “Te Quisiste Tanto”</td>
<td>Feb. 21, 2004</td>
</tr>
<tr>
<td>11-1</td>
<td>Luis Fonsi, “Tu Amor”</td>
<td>Feb. 24, 2007</td>
</tr>
</tbody>
</table>
Death Becomes Them

MySpace Photo Ban Greets Oceano Debut

Deathcore act Oceano wants to be known as "the most pissed-off, heaviest band on the planet," according to its press materials. But the Chicago quintet—whose blend of death metal and hardcore vocals, rare flickers of melody and crushing riffs recorded with dropped-A tuning makes up its debut album "Death's" (due April 7 on Earache Records)—didn’t expect to be viewed as controversial.

The lead track "District of Misery" cracked Sirius XM’s Liquid Metal top 10 list at No. 27 in January. Since then, its growing popularity has made Oceano a MySpace favorite. The song reached No. 1 on the site’s March 25 Death Metal chart, No. 7 on the Hardcore chart peaking Feb. 25 at No. 5) and No. 10 on the Metal list in the "Unsung" category. However, that didn’t stop MySpace from asking Oceano to remove promo photos of the group in bloodstained butcher’s aprons standing alongside provocatively posed women on its MySpace page (myspace/oceano.com).

The band admits the pictures were intended for shock value. But considering how metal acts frequently use album cover artwork that some people consider grotesque or bizarre, Oceano didn’t think the pictures were that shocking.

"People were saying (online) that we were objects, that they were questioning their own sanity for liking death metal music," says guitarist Andrew Mikhal, whose fellow members include guitarist Tristan McCann, bassist Jason Jones, singer Adam Warren and drummer Daniel Terchin. "My main shock was how people took it. Some people said it wasn’t as brutal enough; they wanted to see more. When MySpace banned the photos and venues started trying to ban us, that was completely out of left field."

Some online detractors have even wished for a "van flip"—meaning they hoped Oceano’s touring vehicle would turn over. Early, that’s exactly what happened to Mikhal and Jones less than 10 minutes after driving a brand-new van and equipment trailer off the lot. They climbed from the wreckage with non-life threatening injuries.

Between the photos and Oceano’s reputation for encouraging fans to get rowdy at shows, Mikhal has had to assure promoters that the band doesn’t want people to get hurt. "I always have to remind people that we’re a professional band. We’re not going to be killing animals or anything like that on stage."

In the meantime, fan demand for Oceano recordings is brisk. Earache label manager Al Dawson says fans have bought 40-50 pieces per week since the label started selling merch at its Web store last September. As for radio, Dawson says the entire "Death's" album is being serviced to metal radio stations, so fans can "discover which tracks work best with their formatting."

Since touring is the main promotional driver for metal, Dawson says Oceano will be on the road forever. "In the shorter term, its scheduled dates include April appearances at Atrocity Fest and the New England Metal & Hardcore Festival, as well as an in-the-works summer package tour with other extreme metal acts.

"RUNAWAY' FAME"

Love and Theft owes its name to Bob Dylan—and at least some of its growing fame to Taylor Swift.

The trio of Brian Bandas, Eric Gunderson and Stephen Barker Liles was searching for the right moniker when Bandas suggested the title of Dylan’s Sept. 1, 2001, album of the same name.

"As soon as Brian said it, Eric and I said, ‘That’s it!’" Liles says. "The phrase is perfect," Bandas adds. "But we are also paying respectful tribute to an icon, one of the greatest songwriters in history." (Dylan’s use of the title was reportedly inspired by historian Eric Lott’s book, "Love & Theft: Blackface Minstrelsy and the American Working Class," published in 1993.)

The three men, who trade lead vocals and all play guitar, met in 2006 after each had moved to Nashville to pursue music careers. The move has paid off, as the group’s debut single, "Runaway," jumps 47-43 on Billboard’s Hot Country Songs chart this week. It is just one of those songs that hits you and stays in your head," says Doug Montgomery, PD at country WBCT Grand Rapids, Mich. Introduced by friends, the band members quickly realized there was chemistry among them. The trio focused on writing songs and rehearsing for six months before taking its music public.

"We wanted our first impression to be really strong," Bandas says. "We wanted people to be blown away." After a performance at the Nashville office of ASCAP, staffers Herky Williams and Dan Keen began leaving messages for label heads suggesting they meet with the band. "Within two weeks we played for every major label in town," Gunderson says. The group signed with Disney-owned Carowood Records, the sister label to Lyric Street (home of Rascal Flatts), after A&R chief Doug Howard heard the band sing in his office. "After the first song Doug said, ‘How many labels have you played for?’" Liles recalls. "We said, ‘Three.’ He said, ‘You shouldn’t have made it to us. We don’t want you to go anywhere else.’"

After moving at June at an industry event, she invited Love and Theft to open three dates for her. Those three gigs turned into a summer’s worth of tour dates.

"It was inspiring, our acoustic guitars and thunds of screaming girls and their parents," Bandas says. "We fit her audience well and the response was huge."

In the meantime, Liles is the subject of "Hey Stephen," a song about teenage adoration on Swift’s "Fearless" album. "It’s totally flattering to have somebody write a song like that for you," Liles says. "The two were never romantically linked.

Montgomery says he was familiar with the band even before it had a single. "We’ve already had Love and Theft play our market twice, opening for Taylor Swift," he says. The trio’s debut album, "World Wide Open," produced by Robert Ellis Orrall and Jef Coplan, is expected this summer.

Meanwhile, ABC selected the title track as the feature song in its marketing campaign for the popular soap opera "My Children and One Life to Live." The campaign began airing on ABC, SOAPnet and other national cable channels in February.

"CASE STUDY"

It’s been eight years since the R&B singer Case released a new album. Since then, he has survived some life-altering situations. But judging by the response to his current single, "Lovely," Case hasn’t lost his soulful touch.

Ensnconced at No. 19 on the Adult R&B chart, the infatuation ballad signals the arrival of Case’s fourth album, "The Rose Experience" (March 24). His return also marks the formal debut of Indigo Blue Music. Case and his manager, Michael "Blue" Williams, created the label, which is distributed through Artist2Market.

"He and I talked about music doing major vs. independent," says Case, who negotiated his release from Def Soul/Def Jam in 2004. "Now I’m enjoying the idea of less red tape and more control over what I’m doing."

A part of ‘90s-to-today R&B posse with other members included R. Kelly, Joe and Donell Jones, Case staked his romantic territory with the crossover hits "Touch Me Tease Me," "Faded Pictures" and Joe and "Happily Ever After" (whose video featured a pre-superstar Beyonce). Discovers and signed by Russell Simmons, the New York native debuted in 1996 with a self-titled album, followed by his biggest seller, 1999’s "Personal Conversation" (843,000 copies, according to Nielsen SoundScan) and 2001’s "Open Letter" (554,000).

After relocating to Atlanta to be closer to his children, Case survived a near-fatal injury in 2002. While moving his cousin’s gun to a more secure spot, it accidentally went off. The bullet entered his throat and exited the back of his neck. Miraculously, he wasn’t paralyzed and his vocal cords weren’t damaged. But while working on his fourth Def Soul album, he and the label parted.

"The Rose Experience"—named after Case’s alter ego Black Axl Rose ("the black Axl Rose")—reflects Case’s brighter outlook these days. Featuring songwriting and production by Tim and Bob, Mario Winans, Chris Ligio and Case, the album sports a fair share of up-tempo jams without stinting on Case’s signature love songs. Currently criss-crossing the country on a promotional tour, Case says, "Coming back wasn’t hard, it’s like riding a bike. But it’s a better bike this time." —Gail Mitchell
The "Twilight" soundtrack rebounds on the Billboard 200 to No. 3 with 74,000 copies (up a whopping 251%) after the album was reissued March 17 with additional tracks and a DVD. The repackaging was timed to coincide with the March 21 DVD bow of the film, which has done brisk business.

Summit Home Entertainment says it sold more than 3 million copies of the DVD its first day in stores. That puts it in the same league as the DVD debut from "The Dark Knight" and "Transformers."

With 1.5 million sold, the "Twilight" album continues to reign as the best-selling soundtrack released since last summer's "Mamma Mia!" (1.6 million). Plus, "Twilight" is the biggest-selling soundtrack from a nonmusical film since "Bad Boys II" came out in summer 2003. The latter set has sold 1.6 million copies.

The "Twilight" album's 2009 sales total 417,000 copies, making it the seventh-best-selling album of the year and one of two soundtracks in the top 20. "Slumdog Millionaire" is No. 20 on the year-to-date list with 225,000 copies. A year ago this week, the "Juno" soundtrack was the third-best seller of the still-young year, with 534,000. It was one of three soundtracks in the top 20 year-to-date list, with "Hannah Montana 2" at No. 6 and "Alvin and the Chipmunks" at No. 15.

Soundtrack albums have sold 3.7 million copies in 2009, down from 5.2 million at this same point in 2008. Those 417,000 copies of "Twilight" account for 11% of all soundtrack sales in 2009, while "Slumdog" and "Mamma Mia!" combined total 22%.

**DIGITAL 'LOVE': The Decemberists' "The Hazards of Love" starts at No. 14 with 19,000 following its early exclusive release through iTunes and on 180-gram vinyl at some independent stores.

Next week, the chart will see the impact from the March 24 release of the Capitol set through all digital retailers and through traditional physical formats. Last week, Yeah Yeah Yeahs debuted at No. 32 with the digital version of "It's Blitz!" (13,000). However, that album was issued digitally in advance of the physical album's scheduled April 14 release as a response to the set's late-Feb-

---

**Market Watch**

**Weekly Album Sales**

<table>
<thead>
<tr>
<th>Year-To-Date</th>
<th>2009</th>
<th>2008</th>
<th>CHANGE</th>
</tr>
</thead>
<tbody>
<tr>
<td>OVERALL UNIT SALES</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Albums</td>
<td>96,818,000</td>
<td>83,642,000</td>
<td>+13.6%</td>
</tr>
<tr>
<td>Digital Tracks</td>
<td>259,447,000</td>
<td>306,321,000</td>
<td>-15.0%</td>
</tr>
<tr>
<td>Store Singles</td>
<td>347,000</td>
<td>538,000</td>
<td>-35.8%</td>
</tr>
<tr>
<td>Total</td>
<td>356,612,000</td>
<td>390,301,000</td>
<td>-8.7%</td>
</tr>
</tbody>
</table>

**Year-To-Date Album Sales By Store Type**

- **Digital Tracks Sales**
  - 2008: 259.4 million
  - 2009: 306.3 million

- **SALES BY ALBUM FORMAT**
  - Digital: 14,472,000
  - Cassette: 30,000
  - Other: 347,000

- **Non-traditional**
  - Mass Merchandisers: 17,935,000
  - Other: 10,000

- **Traditional**
  - Indies: 65,959,000
  - Non-Indies: 66,724,000
  - Chain: 66,724,000

Go to www.billboard.biz for complete chart data.
THE BILLBOARD 200 ARTIST INDEX

<table>
<thead>
<tr>
<th>WEEK</th>
<th>ARTIST</th>
<th>ALBUM</th>
<th>DISTRIBUTING LABEL</th>
<th>PRICE</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>KELLY CLARKSON</td>
<td>ALL I EVER WANTED</td>
<td></td>
<td></td>
</tr>
<tr>
<td>2</td>
<td></td>
<td>No Line On the Horizon</td>
<td>UMG</td>
<td></td>
</tr>
<tr>
<td>2</td>
<td>DAVID COOK</td>
<td>TWILIGHT</td>
<td></td>
<td></td>
</tr>
<tr>
<td>3</td>
<td>LADY GAGA</td>
<td>THE Fame</td>
<td>SONY BMG</td>
<td></td>
</tr>
<tr>
<td>4</td>
<td>TAYLOR SWIFT</td>
<td>FEARLESS</td>
<td></td>
<td></td>
</tr>
<tr>
<td>5</td>
<td>NICKELBACK</td>
<td>DARK HORSE</td>
<td></td>
<td></td>
</tr>
<tr>
<td>6</td>
<td>GORILLAZ</td>
<td>DON'T FEED DA ANIMALS</td>
<td>EMI</td>
<td></td>
</tr>
<tr>
<td>7</td>
<td>JAMIE FOXX</td>
<td>INTUITION</td>
<td></td>
<td></td>
</tr>
<tr>
<td>8</td>
<td>DAVID CROWLEY</td>
<td>LOVE VS MONEY</td>
<td></td>
<td></td>
</tr>
<tr>
<td>9</td>
<td>THE DECEMBERISTS</td>
<td>THE Hazards of Love</td>
<td>LT</td>
<td></td>
</tr>
<tr>
<td>10</td>
<td>CARRIE UNDERWOOD</td>
<td>CARNIVAL RIDE</td>
<td></td>
<td></td>
</tr>
<tr>
<td>11</td>
<td>STATIC-X</td>
<td>CULT OF STATIC</td>
<td></td>
<td></td>
</tr>
<tr>
<td>12</td>
<td>KINGS OF LEON</td>
<td>ONLY BY THE NIGHT</td>
<td></td>
<td></td>
</tr>
<tr>
<td>13</td>
<td>KANYE WEST</td>
<td>808'S &amp; HEARTBREAK</td>
<td></td>
<td></td>
</tr>
<tr>
<td>14</td>
<td>JASON MRAZ</td>
<td>WE SING. WE DANCE. WE SINGALONG.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>15</td>
<td>J. HOLIDAY</td>
<td>ROUND 2</td>
<td></td>
<td></td>
</tr>
<tr>
<td>16</td>
<td>RANDY TRAVIS</td>
<td>FOREVER &amp; EVER, AM</td>
<td></td>
<td></td>
</tr>
<tr>
<td>17</td>
<td>BRITNEY SPEARS</td>
<td>CIRCUS</td>
<td></td>
<td></td>
</tr>
<tr>
<td>18</td>
<td>ZAC BROWN BAND</td>
<td>RASTA WOMAN</td>
<td></td>
<td></td>
</tr>
<tr>
<td>19</td>
<td>CHARLIE WILSON</td>
<td>THE FOUNDATION</td>
<td></td>
<td></td>
</tr>
<tr>
<td>20</td>
<td>VARIOUS ARTISTS</td>
<td>NOW 29</td>
<td></td>
<td></td>
</tr>
<tr>
<td>21</td>
<td>KEYSHA COLE</td>
<td>A DIFFERENT ME</td>
<td></td>
<td></td>
</tr>
<tr>
<td>22</td>
<td>DARIUS RUCKER</td>
<td>LEARN TO LIVE</td>
<td></td>
<td></td>
</tr>
<tr>
<td>23</td>
<td>NEKO CASE</td>
<td>MIDDLE CYCLONE</td>
<td></td>
<td></td>
</tr>
<tr>
<td>24</td>
<td>TAYLOR SWIFT</td>
<td>T.J.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>25</td>
<td>YE-NO</td>
<td>YEAR OF THE GREAT MAN</td>
<td></td>
<td></td>
</tr>
<tr>
<td>26</td>
<td>INDIAN ARIE</td>
<td>TESTIMONY: VOL. 2, LOVE &amp; POLITICS</td>
<td></td>
<td></td>
</tr>
<tr>
<td>27</td>
<td>SOUNDTRACK</td>
<td>SUNDOWN MEDIATOR</td>
<td></td>
<td></td>
</tr>
<tr>
<td>28</td>
<td>PERRY MILES</td>
<td>ONE OF THE BOYS</td>
<td></td>
<td></td>
</tr>
<tr>
<td>29</td>
<td>AKON</td>
<td>VIVA LA VIDA OR DEATH AND ALL HIS FRIENDS</td>
<td></td>
<td></td>
</tr>
<tr>
<td>30</td>
<td>BRUCE SPRINGSTEEN</td>
<td>WORKING ON A DREAM</td>
<td></td>
<td></td>
</tr>
<tr>
<td>31</td>
<td>KID ROCK</td>
<td>ROCK N ROLL JESUS</td>
<td></td>
<td></td>
</tr>
<tr>
<td>32</td>
<td>LIL WAYNE</td>
<td>THA CARTER III</td>
<td></td>
<td></td>
</tr>
<tr>
<td>33</td>
<td>THEORY OF A DEADMAN</td>
<td>SCARS &amp; SOUVENIRS</td>
<td></td>
<td></td>
</tr>
<tr>
<td>34</td>
<td>HOLLYWOOD UNDEAD</td>
<td>SWAN SONGS</td>
<td></td>
<td></td>
</tr>
<tr>
<td>35</td>
<td>DAELE</td>
<td>LOVE ON THE INSIDE</td>
<td></td>
<td></td>
</tr>
<tr>
<td>36</td>
<td>SUGARLAND</td>
<td>WHISPER RECORDS/FIVE SONGS/UNGURA</td>
<td></td>
<td></td>
</tr>
<tr>
<td>37</td>
<td>DAVE KROEGER</td>
<td>WHEN THE WORLD COMES DOWN</td>
<td></td>
<td></td>
</tr>
<tr>
<td>38</td>
<td>SOUNDTRACK</td>
<td>MANNINA MAR</td>
<td></td>
<td></td>
</tr>
<tr>
<td>39</td>
<td>JONAS BROTHERS</td>
<td>THE 3D Concert Experience (Soundtrack)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>40</td>
<td>ROBERT PLANT &amp; ALISON Krauss</td>
<td>RAISING SAND</td>
<td></td>
<td></td>
</tr>
<tr>
<td>41</td>
<td>LAMB OF GOD</td>
<td>WOLFPAC</td>
<td></td>
<td></td>
</tr>
<tr>
<td>42</td>
<td>RYHANNA</td>
<td>GOOD GIRL GONE BAD</td>
<td></td>
<td></td>
</tr>
<tr>
<td>43</td>
<td>VARIOUS ARTISTS</td>
<td>RAREWAVE 2010 (CD, DVD)</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

THE BILLBOARD 200 ARTIST INDEX

<table>
<thead>
<tr>
<th>ARTIST</th>
<th>ALBUM</th>
<th>DISTRIBUTING LABEL</th>
<th>PRICE</th>
</tr>
</thead>
<tbody>
<tr>
<td>KELLY CLARKSON</td>
<td>ALL I EVER WANTED</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>No Line On the Horizon</td>
<td>UMG</td>
<td></td>
</tr>
<tr>
<td>DAVID COOK</td>
<td>TWILIGHT</td>
<td></td>
<td></td>
</tr>
<tr>
<td>LADY GAGA</td>
<td>THE Fame</td>
<td>SONY BMG</td>
<td></td>
</tr>
<tr>
<td>TAYLOR SWIFT</td>
<td>FEARLESS</td>
<td></td>
<td></td>
</tr>
<tr>
<td>NICKELBACK</td>
<td>DARK HORSE</td>
<td></td>
<td></td>
</tr>
<tr>
<td>GORILLAZ</td>
<td>DON'T FEED DA ANIMALS</td>
<td>EMI</td>
<td></td>
</tr>
<tr>
<td>JAMIE FOXX</td>
<td>INTUITION</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>LOVE VS MONEY</td>
<td></td>
<td></td>
</tr>
<tr>
<td>THE DECEMBERISTS</td>
<td>THE Hazards of Love</td>
<td>LT</td>
<td></td>
</tr>
<tr>
<td>CARRIE UNDERWOOD</td>
<td>CARNIVAL RIDE</td>
<td></td>
<td></td>
</tr>
<tr>
<td>STATIC-X</td>
<td>CULT OF STATIC</td>
<td></td>
<td></td>
</tr>
<tr>
<td>KINGS OF LEON</td>
<td>ONLY BY THE NIGHT</td>
<td></td>
<td></td>
</tr>
<tr>
<td>KANYE WEST</td>
<td>808'S &amp; HEARTBREAK</td>
<td></td>
<td></td>
</tr>
<tr>
<td>JASON MRAZ</td>
<td>WE SING. WE DANCE. WE SINGALONG.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>J. HOLIDAY</td>
<td>ROUND 2</td>
<td></td>
<td></td>
</tr>
<tr>
<td>RANDY TRAVIS</td>
<td>FOREVER &amp; EVER, AM</td>
<td></td>
<td></td>
</tr>
<tr>
<td>BRITNEY SPEARS</td>
<td>CIRCUS</td>
<td></td>
<td></td>
</tr>
<tr>
<td>ZAC BROWN BAND</td>
<td>RASTA WOMAN</td>
<td></td>
<td></td>
</tr>
<tr>
<td>CHARLIE WILSON</td>
<td>THE FOUNDATION</td>
<td></td>
<td></td>
</tr>
<tr>
<td>VARIOUS ARTISTS</td>
<td>NOW 29</td>
<td></td>
<td></td>
</tr>
<tr>
<td>KEYSHA COLE</td>
<td>A DIFFERENT ME</td>
<td></td>
<td></td>
</tr>
<tr>
<td>DARIUS RUCKER</td>
<td>LEARN TO LIVE</td>
<td></td>
<td></td>
</tr>
<tr>
<td>NEKO CASE</td>
<td>MIDDLE CYCLONE</td>
<td></td>
<td></td>
</tr>
<tr>
<td>TAYLOR SWIFT</td>
<td>T.J.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>YE-NO</td>
<td>YEAR OF THE GREAT MAN</td>
<td></td>
<td></td>
</tr>
<tr>
<td>INDIAN ARIE</td>
<td>TESTIMONY: VOL. 2, LOVE &amp; POLITICS</td>
<td></td>
<td></td>
</tr>
<tr>
<td>SOUNDTRACK</td>
<td>SUNDOWN MEDIATOR</td>
<td></td>
<td></td>
</tr>
<tr>
<td>PERRY MILES</td>
<td>ONE OF THE BOYS</td>
<td></td>
<td></td>
</tr>
<tr>
<td>AKON</td>
<td>VIVA LA VIDA OR DEATH AND ALL HIS FRIENDS</td>
<td></td>
<td></td>
</tr>
<tr>
<td>BRUCE SPRINGSTEEN</td>
<td>WORKING ON A DREAM</td>
<td></td>
<td></td>
</tr>
<tr>
<td>KID ROCK</td>
<td>ROCK N ROLL JESUS</td>
<td></td>
<td></td>
</tr>
<tr>
<td>LIL WAYNE</td>
<td>THA CARTER III</td>
<td></td>
<td></td>
</tr>
<tr>
<td>THEORY OF A DEADMAN</td>
<td>SCARS &amp; SOUVENIRS</td>
<td></td>
<td></td>
</tr>
<tr>
<td>HOLLYWOOD UNDEAD</td>
<td>SWAN SONGS</td>
<td></td>
<td></td>
</tr>
<tr>
<td>DAELE</td>
<td>LOVE ON THE INSIDE</td>
<td></td>
<td></td>
</tr>
<tr>
<td>SUGARLAND</td>
<td>WHISPER RECORDS/FIVE SONGS/UNGURA</td>
<td></td>
<td></td>
</tr>
<tr>
<td>DAVE KROEGER</td>
<td>WHEN THE WORLD COMES DOWN</td>
<td></td>
<td></td>
</tr>
<tr>
<td>SOUNDTRACK</td>
<td>MANNINA MAR</td>
<td></td>
<td></td>
</tr>
<tr>
<td>JONAS BROTHERS</td>
<td>THE 3D Concert Experience (Soundtrack)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>ROBERT PLANT &amp; ALISON Krauss</td>
<td>RAISING SAND</td>
<td></td>
<td></td>
</tr>
<tr>
<td>LAMB OF GOD</td>
<td>WOLFPAC</td>
<td></td>
<td></td>
</tr>
<tr>
<td>RYHANNA</td>
<td>GOOD GIRL GONE BAD</td>
<td></td>
<td></td>
</tr>
<tr>
<td>VARIOUS ARTISTS</td>
<td>RAREWAVE 2010 (CD, DVD)</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
### Top Independent

<table>
<thead>
<tr>
<th>Position</th>
<th>Artist</th>
<th>Title</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>TWIZTID</td>
<td>WICKED</td>
</tr>
<tr>
<td>2</td>
<td>NEKO CASE</td>
<td>Middle Child</td>
</tr>
<tr>
<td>3</td>
<td>ROYALS</td>
<td>SAD SONGS REMIXED</td>
</tr>
<tr>
<td>4</td>
<td>TONY OAKYKOWA</td>
<td>SUMMER IS OVER</td>
</tr>
<tr>
<td>5</td>
<td>NEW FOUND GLORY</td>
<td>I'M NOT AFRAID</td>
</tr>
<tr>
<td>6</td>
<td>RED</td>
<td>Innocence And Indifference</td>
</tr>
<tr>
<td>7</td>
<td>TAYLOR HICKS</td>
<td>The Distance</td>
</tr>
<tr>
<td>8</td>
<td>BLUE TEE</td>
<td>God Is The City</td>
</tr>
<tr>
<td>9</td>
<td>M. WARD</td>
<td>Held Time</td>
</tr>
<tr>
<td>10</td>
<td>LES CLAYPOOL</td>
<td>For Sure And For Sure</td>
</tr>
<tr>
<td>11</td>
<td>BONNIE &quot;PRINCE&quot; BILLY</td>
<td>Bearsare</td>
</tr>
<tr>
<td>12</td>
<td>THE TING TINGS</td>
<td>We Started Nothing</td>
</tr>
<tr>
<td>13</td>
<td>JAMES FORTUNE &amp; FIVA</td>
<td>The Transformation</td>
</tr>
<tr>
<td>14</td>
<td>VARIOUS ARTISTS</td>
<td>Meat Hook: Songs For The Open Road</td>
</tr>
<tr>
<td>15</td>
<td>RAY LAMONTagne</td>
<td>Sisqo In The Rain</td>
</tr>
<tr>
<td>16</td>
<td>VARIOUS ARTISTS</td>
<td>Shes Got Soul</td>
</tr>
<tr>
<td>17</td>
<td>ANIMAL COLLECTIVE</td>
<td>Merch Altar Bulletin</td>
</tr>
<tr>
<td>18</td>
<td>A DAY TO REMEMBER</td>
<td>Homeward</td>
</tr>
<tr>
<td>19</td>
<td>CAPONE-NOREAGA</td>
<td>TRAPPED (CLEAN)</td>
</tr>
<tr>
<td>20</td>
<td>BOB BURNHAM</td>
<td>Saxton &amp; The Hot Shot Debut</td>
</tr>
<tr>
<td>21</td>
<td>WILLIE NELSON &amp; ASLEEP AT THE WHEEL</td>
<td>Willie &amp; The Wheel</td>
</tr>
<tr>
<td>22</td>
<td>EAGLES</td>
<td>Long Road Out Of Eden</td>
</tr>
<tr>
<td>23</td>
<td>DEPP</td>
<td>No Regrets</td>
</tr>
<tr>
<td>24</td>
<td>ELVIS PERKINS</td>
<td>Elvis Perkins In Disguise</td>
</tr>
<tr>
<td>25</td>
<td>DJ SKRIBBLE</td>
<td>Tiny Dicks Hot Shot</td>
</tr>
<tr>
<td>26</td>
<td>CALLY</td>
<td>Simple Instruments</td>
</tr>
<tr>
<td>27</td>
<td>APOCALYPPTICA</td>
<td>World Crisis</td>
</tr>
<tr>
<td>28</td>
<td>ANDREW BIRD</td>
<td>Eye Of The Tiger</td>
</tr>
<tr>
<td>29</td>
<td>FRAMING HANLEY</td>
<td>The Moment</td>
</tr>
<tr>
<td>30</td>
<td>VAMPIRE WEEKEND</td>
<td>Vampire Weekend</td>
</tr>
<tr>
<td>31</td>
<td>THE STREET</td>
<td>Soundtrack</td>
</tr>
<tr>
<td>32</td>
<td>CURSE</td>
<td>Mama I'm Sworn</td>
</tr>
<tr>
<td>33</td>
<td>BON IVER</td>
<td>For Emma, Forever Ago</td>
</tr>
<tr>
<td>34</td>
<td>RADIOHEAD</td>
<td>In Rainbows</td>
</tr>
<tr>
<td>35</td>
<td>JOURNEY</td>
<td>Revelation</td>
</tr>
<tr>
<td>36</td>
<td>MELINDA DOUGLette</td>
<td>Coming Back To You</td>
</tr>
<tr>
<td>37</td>
<td>FLOGGING MOLLY</td>
<td>Growing Up Is A Battlefield</td>
</tr>
<tr>
<td>38</td>
<td>JASON NEVINS</td>
<td>Jason Nevins Presents: Liberty Dance 10</td>
</tr>
<tr>
<td>39</td>
<td>ARI KOKES &amp; MILLION DIFFERENT PEOPLE</td>
<td>When He's The One</td>
</tr>
<tr>
<td>40</td>
<td>LIL WAYNE &amp; DJ DRAMA</td>
<td>Yellowlight (Remix)</td>
</tr>
<tr>
<td>41</td>
<td>FLIGHT OF THE CONCHORIS</td>
<td>Flight Of The Conchords (Soundtrack)</td>
</tr>
<tr>
<td>42</td>
<td>NICK LOWE</td>
<td>A New Best Of Nick Lowe</td>
</tr>
<tr>
<td>43</td>
<td>JOE BONAMASSA</td>
<td>The Ballad Of John Henry</td>
</tr>
<tr>
<td>44</td>
<td>RECONSTRUCTION</td>
<td>otty's Juke Joint Love</td>
</tr>
<tr>
<td>45</td>
<td>BEERUT</td>
<td>March Of The Zazou And Ayapoupe Holland</td>
</tr>
</tbody>
</table>

### Top Digital

<table>
<thead>
<tr>
<th>Position</th>
<th>Artist</th>
<th>Title</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>KELLY CLARKSON</td>
<td>All I Ever Wanted</td>
</tr>
<tr>
<td>2</td>
<td>THE DECEMBRISTS</td>
<td>The Hazards Of Love</td>
</tr>
<tr>
<td>3</td>
<td>KYLIE MINOGUE</td>
<td>Tyranny</td>
</tr>
<tr>
<td>4</td>
<td>LADY GAGA</td>
<td>The Fame</td>
</tr>
<tr>
<td>5</td>
<td>THE-DREAM</td>
<td>Love VS Money</td>
</tr>
<tr>
<td>6</td>
<td>THE FRAY</td>
<td>The Fray</td>
</tr>
<tr>
<td>7</td>
<td>KINGS OF LEON</td>
<td>Drive By The Night</td>
</tr>
<tr>
<td>8</td>
<td>TAYLOR SWIFT</td>
<td>Fearless</td>
</tr>
<tr>
<td>9</td>
<td>GORILLA ZOE</td>
<td>Don't Feel Da Anger</td>
</tr>
<tr>
<td>10</td>
<td>YEAH YEAH YE inES</td>
<td>Its Biz</td>
</tr>
<tr>
<td>11</td>
<td>JONAS BROTHERS</td>
<td>vItures Live From Sucks (EP)</td>
</tr>
<tr>
<td>12</td>
<td>THE LONELY ISLAND</td>
<td>Incendivred</td>
</tr>
<tr>
<td>13</td>
<td>JASON MRAZ</td>
<td>We Sing We Dance. We Do Things</td>
</tr>
<tr>
<td>14</td>
<td>CALLY</td>
<td>Simple Instruments</td>
</tr>
<tr>
<td>15</td>
<td>VICTORIA FLOWERY</td>
<td>Got In (History)</td>
</tr>
<tr>
<td>16</td>
<td>COLDPLAY</td>
<td>Viva La Vida Or Death And All His Friends</td>
</tr>
<tr>
<td>17</td>
<td>BRITNEY SPEARS</td>
<td>Circus</td>
</tr>
<tr>
<td>18</td>
<td>NICKELBACK</td>
<td>Dark Horse</td>
</tr>
<tr>
<td>19</td>
<td>SOUNDTRACK</td>
<td>Twilight. The Score (Carter Burwell)</td>
</tr>
<tr>
<td>20</td>
<td>NEKO CASE</td>
<td>Middle Child</td>
</tr>
<tr>
<td>21</td>
<td>JONAS BROTHERS</td>
<td>It's Just Me. It's You</td>
</tr>
<tr>
<td>22</td>
<td>SEQUEL-X</td>
<td>Grotz</td>
</tr>
<tr>
<td>23</td>
<td>VARIOUS ARTISTS</td>
<td>Pure Goes Hot Volume Two</td>
</tr>
<tr>
<td>24</td>
<td>ADELE</td>
<td>19 (B.B. Good &amp; B.B. Good)</td>
</tr>
</tbody>
</table>

### Top Internet

<table>
<thead>
<tr>
<th>Position</th>
<th>Artist</th>
<th>Title</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>TWIZTID</td>
<td>WICKED</td>
</tr>
<tr>
<td>2</td>
<td>U2</td>
<td>No Line On The Horizon</td>
</tr>
<tr>
<td>3</td>
<td>KELLY CLARKSON</td>
<td>All I Ever Wanted</td>
</tr>
<tr>
<td>4</td>
<td>TWO DOGZ</td>
<td>We Do Things</td>
</tr>
<tr>
<td>5</td>
<td>MADELEINE PEYRoux</td>
<td>Born Bones</td>
</tr>
<tr>
<td>6</td>
<td>DAVID FOSTER</td>
<td>Hacky Hacks Get Happy</td>
</tr>
<tr>
<td>7</td>
<td>JIM JAMZ</td>
<td>We Work Lady Of The Hollywood Box</td>
</tr>
<tr>
<td>8</td>
<td>ADELE</td>
<td>19 (B.B. Good &amp; B.B. Good)</td>
</tr>
<tr>
<td>9</td>
<td>LIL DIVO</td>
<td>The Promise</td>
</tr>
<tr>
<td>10</td>
<td>ROBERT PLANT &amp; ALISON KAUSSE</td>
<td>Running Sand</td>
</tr>
<tr>
<td>11</td>
<td>BOA</td>
<td>21 (B.B. Good &amp; B.B. Good)</td>
</tr>
<tr>
<td>12</td>
<td>LADY GAGA</td>
<td>The Fame</td>
</tr>
<tr>
<td>13</td>
<td>TAYLOR SWIFT</td>
<td>Harress</td>
</tr>
<tr>
<td>14</td>
<td>SOUNDTRACK</td>
<td>Midnight Blue</td>
</tr>
<tr>
<td>15</td>
<td>SEQUEL-X</td>
<td>Grotz</td>
</tr>
<tr>
<td>16</td>
<td>JASON MRAZ</td>
<td>We Sing We Dance. We Do Things</td>
</tr>
<tr>
<td>17</td>
<td>THIS PROVINCLED</td>
<td>Who Are You?</td>
</tr>
<tr>
<td>18</td>
<td>STATIC-X</td>
<td>Cult Of Static</td>
</tr>
<tr>
<td>19</td>
<td>NICK LOWE</td>
<td>A New Best Of Nick Lowe</td>
</tr>
<tr>
<td>20</td>
<td>VARIOUS ARTISTS</td>
<td>Can I Only Imagine: Platinum Edition</td>
</tr>
<tr>
<td>21</td>
<td>COLDPLAY</td>
<td>Viva La Vida Or Death And All His Friends</td>
</tr>
</tbody>
</table>

### Between the Bullets

**Travis Time**

Following an appearance on "American Idol," Randy Travis lands his first top 10 on the Billboard Hot 100 as the dust version of "I Told You So," with Carrie Underwood tops 57-9. His previous best rank on the list came when 2003's "Three Wooden Crosses" rose to No. 31. Travis led Hot Country Songs for two weeks in 1988 with his original solo version of "I Told You So."

He also enters the Hot Shot Debut at No. 3 on Top Christian Albums with the 12-track "I Told You So: The Ultimate Hits of Randy Travis" (16,000 copies). Concurrently, "Three Wooden Crosses: The Inspirational Hits of Randy Travis" (16,000 copies). — Wade James

Go to www.billboard.biz for complete chart data

More charts. Deeper charts. Go to billboard.biz/charts to find Billboard's complete menu of more than 100 charts—albums, singles, digital, mobile, and more—refreshed every Thursday.
### HOT COUNTRY SONGS

<table>
<thead>
<tr>
<th>#</th>
<th>Title</th>
<th>Artist</th>
<th>Distributor</th>
<th>Number / Promotion Label</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>That Don't Make Me A Bad Guy</td>
<td>Zac Brown Band</td>
<td>Warn</td>
<td>Warn 9563 (18.98)</td>
</tr>
<tr>
<td>2</td>
<td>Ride</td>
<td>John Rich &amp; Big Rich</td>
<td>Warn</td>
<td>Warn 9522 (19.98)</td>
</tr>
<tr>
<td>3</td>
<td>Shut It Down</td>
<td>Carrie Underwood</td>
<td>Warn</td>
<td>Warn 9532 (18.98)</td>
</tr>
<tr>
<td>4</td>
<td>One In Every Crowd</td>
<td>Montgomery Gentry</td>
<td>Warn</td>
<td>Warn 9531 (18.98)</td>
</tr>
<tr>
<td>5</td>
<td>Always The Love Songs</td>
<td>Eli Young Band</td>
<td>Warn</td>
<td>Warn 9529 (19.98)</td>
</tr>
<tr>
<td>6</td>
<td>I Believe In You</td>
<td>Trace Adkins</td>
<td>Warn</td>
<td>Warn 9539 (18.98)</td>
</tr>
<tr>
<td>7</td>
<td>One More Red Light</td>
<td>Montgomery Gentry</td>
<td>Warn</td>
<td>Warn 9541 (18.98)</td>
</tr>
<tr>
<td>8</td>
<td>Somebody Like You</td>
<td>Randy Travis</td>
<td>Warn</td>
<td>Warn 9538 (18.98)</td>
</tr>
<tr>
<td>9</td>
<td>Whatever It Is</td>
<td>Zac Brown Band</td>
<td>Warn</td>
<td>Warn 9545 (18.98)</td>
</tr>
</tbody>
</table>

### TOP COUNTRY ALBUMS

<table>
<thead>
<tr>
<th>#1</th>
<th>Title</th>
<th>Artist</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Fearless</td>
<td>Taylor Swift</td>
</tr>
<tr>
<td>2</td>
<td>Carnival Ride</td>
<td>Randy Travis</td>
</tr>
<tr>
<td>3</td>
<td>Greatest Hits Volume 1</td>
<td>Brooks &amp; Dunn</td>
</tr>
<tr>
<td>4</td>
<td>Greatest Hits</td>
<td>Brooks &amp; Dunn</td>
</tr>
<tr>
<td>5</td>
<td>Greatest Hits</td>
<td>Travis Tritt</td>
</tr>
<tr>
<td>6</td>
<td>Greatest Hits</td>
<td>Brooks &amp; Dunn</td>
</tr>
<tr>
<td>7</td>
<td>Greatest Hits</td>
<td>Travis Tritt</td>
</tr>
<tr>
<td>8</td>
<td>Greatest Hits</td>
<td>Brooks &amp; Dunn</td>
</tr>
<tr>
<td>9</td>
<td>Greatest Hits</td>
<td>Travis Tritt</td>
</tr>
<tr>
<td>10</td>
<td>Greatest Hits</td>
<td>Brooks &amp; Dunn</td>
</tr>
</tbody>
</table>

### TOP BLUEGRASS ALBUMS

<table>
<thead>
<tr>
<th>#1</th>
<th>Title</th>
<th>Artist</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Play It Again</td>
<td>Brad Paisley</td>
</tr>
<tr>
<td>2</td>
<td>I Still Feel Good</td>
<td>Flatt &amp; Scruggs</td>
</tr>
<tr>
<td>3</td>
<td>Greatest Hits</td>
<td>The Bluegrass Volunteers</td>
</tr>
<tr>
<td>4</td>
<td>Greatest Hits</td>
<td>The Bluegrass Volunteers</td>
</tr>
<tr>
<td>5</td>
<td>Greatest Hits</td>
<td>The Bluegrass Volunteers</td>
</tr>
<tr>
<td>6</td>
<td>Greatest Hits</td>
<td>The Bluegrass Volunteers</td>
</tr>
<tr>
<td>7</td>
<td>Greatest Hits</td>
<td>The Bluegrass Volunteers</td>
</tr>
<tr>
<td>8</td>
<td>Greatest Hits</td>
<td>The Bluegrass Volunteers</td>
</tr>
<tr>
<td>9</td>
<td>Greatest Hits</td>
<td>The Bluegrass Volunteers</td>
</tr>
<tr>
<td>10</td>
<td>Greatest Hits</td>
<td>The Bluegrass Volunteers</td>
</tr>
</tbody>
</table>

### BETWEEN THE BULLETINS

**AND 'THEN' THERE'S . . .

Brad Paisley claims the year's best Hot Country Songs debut as "Then". It entered at No. 26. His prior best was a No. 13 entry with "Start A Band," with Keith Urban, last September. With 6.6 million audience impressions, "Then" makes the biggest debut since "Love Story" opened with 8.1 million impressions at No. 25 the same week "Band" debuted. So far in 2011, Paisley's arrival tops a pair of No. 29 stars, when Rascal Flatts' "Here Comes Goodbye" opened on the Jan. 30 chart, matched last issue by Urban's "Kiss a Girl" (29-20).
### HOT DANCE CLUB PLAY

<table>
<thead>
<tr>
<th>Title</th>
<th>Artist</th>
<th>Label</th>
</tr>
</thead>
<tbody>
<tr>
<td>&quot;I Don't Want your Sex&quot;</td>
<td>The Night</td>
<td>Skribble Girl</td>
</tr>
<tr>
<td>&quot;In My Son's Name&quot;</td>
<td>Stained Glass</td>
<td>Discovery Music Group</td>
</tr>
<tr>
<td>&quot;I'm Going to Change My Name&quot;</td>
<td>P.O.D.</td>
<td>Sony BMG Music Entertainment</td>
</tr>
<tr>
<td>&quot;I'll Be There&quot;</td>
<td>T.I. &amp; Faith Evans</td>
<td>BMG Records</td>
</tr>
<tr>
<td>&quot;I'll Be There&quot;</td>
<td>T.I. &amp; Faith Evans</td>
<td>BMG Records</td>
</tr>
<tr>
<td>&quot;I'm Tired of Sleeping&quot;</td>
<td>Motley Crue</td>
<td>Geffen Records</td>
</tr>
<tr>
<td>&quot;I'm Tired of Sleeping&quot;</td>
<td>Motley Crue</td>
<td>Geffen Records</td>
</tr>
</tbody>
</table>

### HOT GOSPEL SONGS

<table>
<thead>
<tr>
<th>Title</th>
<th>Artist</th>
<th>Label</th>
</tr>
</thead>
<tbody>
<tr>
<td>&quot;Nothing I Can Do But Pray&quot;</td>
<td>Lecrae</td>
<td>Ronin Music/Aladdin Music</td>
</tr>
<tr>
<td>&quot;Give Me your Eyes&quot;</td>
<td>Lecrae</td>
<td>Ronin Music/Aladdin Music</td>
</tr>
<tr>
<td>&quot;Hello Love&quot;</td>
<td>Mary Mary</td>
<td>MCA Records</td>
</tr>
<tr>
<td>&quot;Hello Love&quot;</td>
<td>Mary Mary</td>
<td>MCA Records</td>
</tr>
<tr>
<td>&quot;I'm Thankful&quot;</td>
<td>Kierra 'Kiki' Sheard</td>
<td>My Block/Columbia</td>
</tr>
<tr>
<td>&quot;I'm Thankful&quot;</td>
<td>Kierra 'Kiki' Sheard</td>
<td>My Block/Columbia</td>
</tr>
</tbody>
</table>

### HOT GOSPEL ALBUMS

<table>
<thead>
<tr>
<th>Title</th>
<th>Artist</th>
<th>Label</th>
</tr>
</thead>
<tbody>
<tr>
<td>&quot;Coming to America&quot;</td>
<td>Bishop T.D. Jakes</td>
<td>//@MCA Records</td>
</tr>
<tr>
<td>&quot;The Best Is Yet to Come&quot;</td>
<td>Howard Hewett</td>
<td>EMI Gospel</td>
</tr>
<tr>
<td>&quot;The Best Is Yet to Come&quot;</td>
<td>Howard Hewett</td>
<td>EMI Gospel</td>
</tr>
<tr>
<td>&quot;The Best Is Yet to Come&quot;</td>
<td>Howard Hewett</td>
<td>EMI Gospel</td>
</tr>
<tr>
<td>&quot;The Best Is Yet to Come&quot;</td>
<td>Howard Hewett</td>
<td>EMI Gospel</td>
</tr>
</tbody>
</table>

### HOT DANCE AIRPLAY

<table>
<thead>
<tr>
<th>Title</th>
<th>Artist</th>
<th>Label</th>
</tr>
</thead>
<tbody>
<tr>
<td>&quot;I Don't Want your Sex&quot;</td>
<td>The Night</td>
<td>Skribble Girl</td>
</tr>
<tr>
<td>&quot;In My Son's Name&quot;</td>
<td>Stained Glass</td>
<td>Discovery Music Group</td>
</tr>
<tr>
<td>&quot;I'm Going to Change My Name&quot;</td>
<td>P.O.D.</td>
<td>Sony BMG Music Entertainment</td>
</tr>
<tr>
<td>&quot;I'll Be There&quot;</td>
<td>T.I. &amp; Faith Evans</td>
<td>BMG Records</td>
</tr>
<tr>
<td>&quot;I'll Be There&quot;</td>
<td>T.I. &amp; Faith Evans</td>
<td>BMG Records</td>
</tr>
<tr>
<td>&quot;I'm Tired of Sleeping&quot;</td>
<td>Motley Crue</td>
<td>Geffen Records</td>
</tr>
<tr>
<td>&quot;I'm Tired of Sleeping&quot;</td>
<td>Motley Crue</td>
<td>Geffen Records</td>
</tr>
<tr>
<td>&quot;I'm Tired of Sleeping&quot;</td>
<td>Motley Crue</td>
<td>Geffen Records</td>
</tr>
</tbody>
</table>

### HOT ELECTRONIC ALBUMS

<table>
<thead>
<tr>
<th>Title</th>
<th>Artist</th>
<th>Label</th>
</tr>
</thead>
<tbody>
<tr>
<td>&quot;Drums of Love&quot;</td>
<td>DJ Skribble feat. Nine Inch Nails</td>
<td>Warner Bros. Records</td>
</tr>
<tr>
<td>&quot;Drums of Love&quot;</td>
<td>DJ Skribble feat. Nine Inch Nails</td>
<td>Warner Bros. Records</td>
</tr>
<tr>
<td>&quot;Drums of Love&quot;</td>
<td>DJ Skribble feat. Nine Inch Nails</td>
<td>Warner Bros. Records</td>
</tr>
<tr>
<td>&quot;Drums of Love&quot;</td>
<td>DJ Skribble feat. Nine Inch Nails</td>
<td>Warner Bros. Records</td>
</tr>
<tr>
<td>&quot;Drums of Love&quot;</td>
<td>DJ Skribble feat. Nine Inch Nails</td>
<td>Warner Bros. Records</td>
</tr>
</tbody>
</table>

### TOP CHRISTIAN SONGS

<table>
<thead>
<tr>
<th>Title</th>
<th>Artist</th>
<th>Label</th>
</tr>
</thead>
<tbody>
<tr>
<td>&quot;I Am Not Ashamed&quot;</td>
<td>Shane and Shane</td>
<td>Reunion Music/Producers Co.</td>
</tr>
<tr>
<td>&quot;I Am Not Ashamed&quot;</td>
<td>Shane and Shane</td>
<td>Reunion Music/Producers Co.</td>
</tr>
<tr>
<td>&quot;I Am Not Ashamed&quot;</td>
<td>Shane and Shane</td>
<td>Reunion Music/Producers Co.</td>
</tr>
<tr>
<td>&quot;I Am Not Ashamed&quot;</td>
<td>Shane and Shane</td>
<td>Reunion Music/Producers Co.</td>
</tr>
</tbody>
</table>

### CHRISTIAN/GOSPEL

<table>
<thead>
<tr>
<th>Title</th>
<th>Artist</th>
<th>Label</th>
</tr>
</thead>
<tbody>
<tr>
<td>&quot;I Am Not Ashamed&quot;</td>
<td>Shane and Shane</td>
<td>Reunion Music/Producers Co.</td>
</tr>
<tr>
<td>&quot;I Am Not Ashamed&quot;</td>
<td>Shane and Shane</td>
<td>Reunion Music/Producers Co.</td>
</tr>
<tr>
<td>&quot;I Am Not Ashamed&quot;</td>
<td>Shane and Shane</td>
<td>Reunion Music/Producers Co.</td>
</tr>
<tr>
<td>&quot;I Am Not Ashamed&quot;</td>
<td>Shane and Shane</td>
<td>Reunion Music/Producers Co.</td>
</tr>
</tbody>
</table>

---

For chart reprints, call 646-654.4633

Go to www.billboard.biz for complete chart data
### Japan

<table>
<thead>
<tr>
<th>Rank</th>
<th>Title</th>
<th>Artist</th>
<th>Sales (000)</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Dreams Come True</td>
<td>Nana Katase</td>
<td>32</td>
</tr>
<tr>
<td>2</td>
<td>Goodnight, Young Lady</td>
<td>Arisa</td>
<td>21</td>
</tr>
<tr>
<td>3</td>
<td>Range Of Motion</td>
<td>Mariya Takeuchi</td>
<td>16</td>
</tr>
<tr>
<td>4</td>
<td>The Story Of My Life</td>
<td>Yuka Yamada</td>
<td>15</td>
</tr>
<tr>
<td>5</td>
<td>No Name</td>
<td>Leo</td>
<td>13</td>
</tr>
</tbody>
</table>

### United Kingdom

<table>
<thead>
<tr>
<th>Rank</th>
<th>Title</th>
<th>Artist</th>
<th>Sales (000)</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Dreams Come True</td>
<td>Nana Katase</td>
<td>32</td>
</tr>
<tr>
<td>2</td>
<td>Right Round</td>
<td>Calvin Harris</td>
<td>20</td>
</tr>
<tr>
<td>3</td>
<td>C'est Beau La Bourgeoisie</td>
<td>Iddo Goldberg</td>
<td>14</td>
</tr>
<tr>
<td>4</td>
<td>Say And Sand</td>
<td>Darius Campbell</td>
<td>13</td>
</tr>
<tr>
<td>5</td>
<td>Champagne</td>
<td>Katie Melua</td>
<td>12</td>
</tr>
</tbody>
</table>

### Germany

<table>
<thead>
<tr>
<th>Rank</th>
<th>Title</th>
<th>Artist</th>
<th>Sales (000)</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Dreams Come True</td>
<td>Nana Katase</td>
<td>32</td>
</tr>
<tr>
<td>2</td>
<td>Right Round</td>
<td>Calvin Harris</td>
<td>20</td>
</tr>
<tr>
<td>3</td>
<td>C'est Beau La Bourgeoisie</td>
<td>Iddo Goldberg</td>
<td>14</td>
</tr>
<tr>
<td>4</td>
<td>Say And Sand</td>
<td>Darius Campbell</td>
<td>13</td>
</tr>
<tr>
<td>5</td>
<td>Champagne</td>
<td>Katie Melua</td>
<td>12</td>
</tr>
</tbody>
</table>

### France

<table>
<thead>
<tr>
<th>Rank</th>
<th>Title</th>
<th>Artist</th>
<th>Sales (000)</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Dreams Come True</td>
<td>Nana Katase</td>
<td>32</td>
</tr>
<tr>
<td>2</td>
<td>Right Round</td>
<td>Calvin Harris</td>
<td>20</td>
</tr>
<tr>
<td>3</td>
<td>C'est Beau La Bourgeoisie</td>
<td>Iddo Goldberg</td>
<td>14</td>
</tr>
<tr>
<td>4</td>
<td>Say And Sand</td>
<td>Darius Campbell</td>
<td>13</td>
</tr>
<tr>
<td>5</td>
<td>Champagne</td>
<td>Katie Melua</td>
<td>12</td>
</tr>
</tbody>
</table>

### Canada

<table>
<thead>
<tr>
<th>Rank</th>
<th>Title</th>
<th>Artist</th>
<th>Sales (000)</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Dreams Come True</td>
<td>Nana Katase</td>
<td>32</td>
</tr>
<tr>
<td>2</td>
<td>Right Round</td>
<td>Calvin Harris</td>
<td>20</td>
</tr>
<tr>
<td>3</td>
<td>C'est Beau La Bourgeoisie</td>
<td>Iddo Goldberg</td>
<td>14</td>
</tr>
<tr>
<td>4</td>
<td>Say And Sand</td>
<td>Darius Campbell</td>
<td>13</td>
</tr>
<tr>
<td>5</td>
<td>Champagne</td>
<td>Katie Melua</td>
<td>12</td>
</tr>
</tbody>
</table>

### Spain

<table>
<thead>
<tr>
<th>Rank</th>
<th>Title</th>
<th>Artist</th>
<th>Sales (000)</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Dreams Come True</td>
<td>Nana Katase</td>
<td>32</td>
</tr>
<tr>
<td>2</td>
<td>Right Round</td>
<td>Calvin Harris</td>
<td>20</td>
</tr>
<tr>
<td>3</td>
<td>C'est Beau La Bourgeoisie</td>
<td>Iddo Goldberg</td>
<td>14</td>
</tr>
<tr>
<td>4</td>
<td>Say And Sand</td>
<td>Darius Campbell</td>
<td>13</td>
</tr>
<tr>
<td>5</td>
<td>Champagne</td>
<td>Katie Melua</td>
<td>12</td>
</tr>
</tbody>
</table>

### Australia

<table>
<thead>
<tr>
<th>Rank</th>
<th>Title</th>
<th>Artist</th>
<th>Sales (000)</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Dreams Come True</td>
<td>Nana Katase</td>
<td>32</td>
</tr>
<tr>
<td>2</td>
<td>Right Round</td>
<td>Calvin Harris</td>
<td>20</td>
</tr>
<tr>
<td>3</td>
<td>C'est Beau La Bourgeoisie</td>
<td>Iddo Goldberg</td>
<td>14</td>
</tr>
<tr>
<td>4</td>
<td>Say And Sand</td>
<td>Darius Campbell</td>
<td>13</td>
</tr>
<tr>
<td>5</td>
<td>Champagne</td>
<td>Katie Melua</td>
<td>12</td>
</tr>
</tbody>
</table>

### Ireland

<table>
<thead>
<tr>
<th>Rank</th>
<th>Title</th>
<th>Artist</th>
<th>Sales (000)</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Dreams Come True</td>
<td>Nana Katase</td>
<td>32</td>
</tr>
<tr>
<td>2</td>
<td>Right Round</td>
<td>Calvin Harris</td>
<td>20</td>
</tr>
<tr>
<td>3</td>
<td>C'est Beau La Bourgeoisie</td>
<td>Iddo Goldberg</td>
<td>14</td>
</tr>
<tr>
<td>4</td>
<td>Say And Sand</td>
<td>Darius Campbell</td>
<td>13</td>
</tr>
<tr>
<td>5</td>
<td>Champagne</td>
<td>Katie Melua</td>
<td>12</td>
</tr>
</tbody>
</table>

### Mexico

<table>
<thead>
<tr>
<th>Rank</th>
<th>Title</th>
<th>Artist</th>
<th>Sales (000)</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Dreams Come True</td>
<td>Nana Katase</td>
<td>32</td>
</tr>
<tr>
<td>2</td>
<td>Right Round</td>
<td>Calvin Harris</td>
<td>20</td>
</tr>
<tr>
<td>3</td>
<td>C'est Beau La Bourgeoisie</td>
<td>Iddo Goldberg</td>
<td>14</td>
</tr>
<tr>
<td>4</td>
<td>Say And Sand</td>
<td>Darius Campbell</td>
<td>13</td>
</tr>
<tr>
<td>5</td>
<td>Champagne</td>
<td>Katie Melua</td>
<td>12</td>
</tr>
</tbody>
</table>
HELP WANTED
TOWER.COM

Up for a challenge? Got what it takes? Take your career to the next level!
Apply for the following positions for our Music Office:
* Director Of Purchasing:
  * Supervising the Purchasing Department
  * Maintaining excellent relations with suppliers while maintaining buying performance
  * Maintaining product levels in relation to stock turnover and in relation to budget
  * Opening new vendor accounts
  * Acquiring new vendor accounts
  * Maintaining current vendor relationships
  * Acquiring new vendor relationships
  * Buying products

Send us your CV today!
www.tower.com/hr@tower.com

DUPLICATION/REPLICATION

CD/DVD/1-SHIRT/APPAREL - STICKERS/POSTERS

CRYSTAL CLEAR

1000 PRINT ONLY $999!
1000 PRINT ONLY $999!

TREASOVERS CONTACT FOR YOUR ZONE TOLL FREE 800-880-0172

MUSIC INSTRUCTION
BUSINESS OPPORTUNITIES
COMPUTER/SOFTWARE
MUSIC MERCHANDISE
T-SHIRTS
EMPLOYMENT SERVICES
PROFESSIONAL SERVICES
DJ SERVICES
FINANCIAL SERVICES
LEGAL SERVICES
ROYALTY AUDITING
TAX PREPARATION
BANKRUPTCY SALE
COLLECTABLE PUBLICATIONS
TALENT
SONGWRITERS
SONGS FOR SALE
DEALERS WANTED
RETAILERS WANTED
WANTED TO BUY CONCERT INFO

VENUES NOTICES/ANNOUNCEMENTS VIDEO MUSIC VIDEO POSITION WANTED LISTENING STATIONS FOR LEASE DISTRIBUTION NEEDED EDUCATION OPPORTUNITY HELP WANTED MASTERING AUDIO SUPPLIES ROYALTY PAYMENT PRINTING MUSIC PRODUCTION METAMUSIC STAGE HYPNOTIST CD FAIRS & FESTIVALS MUSIC WEBSITES NEW PRODUCTS DOMAIN NAMES

Billboard Classifieds Covers Everything

DUPLICATION REPLICATION VINYL PRESSING CD ROM SERVICES DVD SERVICES FOR SALE PROMOTION & MARKETING SERVICES MUSIC DISTRIBUTORS AUCTIONS RECORDING STUDIOS REAL ESTATE INVESTORS WANTED STORES FOR SALE EQUIPMENT FOR SALE STORE SUPPLIES FIXTURES CD STORAGE CABINETS DISPLAY UNITS PUBLICITY PHOTOS INTERNET/WEBSITE SERVICES BUSINESS SERVICES

MUSIC MERCHANDISE
BUY DIRECT AND SAVE!

While other people are raising their prices, we are slashing ours. When that customer appears. When that customer seems interested, we are ready to buy. Rarely does a prospective customer reply to an ad the very first time it appears. When that customer is ready to buy, Remember, the very week he or she is ready your advertisement should be in POSITION. Stay ALIVE and SATISFIED with an ACTIVE CLASSIFIED!! TOLL FREE 800-233-7524 or 646-654-4697

CALL US TODAY AND ASK ABOUT THE BILLBOARD CLASSIFIEDS INTRODUCTORY OFFER FOR NEW ADVERTISERS!
1-800-223-7524 or jserrette@billboard.com

PROMO & MARKETING

Websites and Online Marketing
Building powerful online marketing programs for the entertainment industry, we generate widespread awareness and excitement in what you have to offer.

Founded by multi-platinum recording artist Jim Brickman.

Michael Brickman
201-675-4396 • michael@brickhousedirect.com
www.brickhousedirect.com

SOMETHING TERRIBLE HAPPENS WHEN YOU DON'T ADVERTISE...

NOTHING!
BE CREATIVE • KNOW YOUR OPTIONS ADVERTISE WISELY

Billboard JEFF SERRETTE SENIOR ACCOUNT MANAGER
PHONE: 646-654-4697/FAX: 646-654-0106 EMAIL: JSERRETTE@BILLBOARD.COM

FREE (Advice)
HOW DO YOU MAKE YOUR CLASSIFIED AD PAY?
By running it consistently — consecutive weeks — for impact!! Rarely does a prospective customer reply to an ad the very first time it appears. When that customer is ready to buy, Remember, the very week he or she is ready your advertisement should be in POSITION. Stay ALIVE and SATISFIED with an ACTIVE CLASSIFIED!! TOLL FREE 800-233-7524 or 646-654-4697

For ad placement in print and online call Jeff Serrette 800-223-7524/jserrette@billboard.com
Call Benjamin Alcoff - Help wanted advertisement postings in print and online 646-654-5416/Ben.Alcoff@nielsen.com

www.americanradiohistory.com
EXECUTIVE TURNTABLE

Send submissions to: exec@billboard.com

RECORD COMPANIES: EMI Music promotes Cory Ondrejka to executive VP of digital marketing. He was senior VP of digital strategy at EMI.

Universal Music Nashville ups Jason Owen to senior VP of artist development and marketing for its MCA and Mercury Nashville labels. He was senior VP of artist, media relations and creative services at MCA and Mercury Nashville.

EMI Televisa elevates Jessica Phillips to VP of marketing. She was Latin music buyer/multicultural merchandiser at Target in Minnesota.

PUBLISHING: Ole names Giana Conley creative director for the West Coast. She was director of creative, A&R/TV and film at Notting Hill Music Group.

BMI in Nashville promotes Jenny Renfrow to senior director of human resources and internal communications. She was director of human resources.

DISTRIBUTION: The Orchard ups Prashant Bahadur to VP of retail marketing and Paul Raimer to VP of media operations. Bahadur was director, and Raimer was VP of production and distribution at TVT Records.

TOURING: ArenaNetwork, a consortium of nearly 50 arenas that seeks to create live opportunities for member venues, appoints Ed Rubinstein to the newly created role of COO. He was tour director for the 2008 Tour of Gymnastic Superstars, which featured performances by members of the 2008 U.S. women's and men's Olympic teams.

The Agency Group names Colin Lewis and Rob Zifarelli VPs of its Canadian office. They were booking agents.

Nokia Theatre L.A. in Los Angeles, part of AEG's $2.5 billion L.A. Live sports and entertainment project, names Don Graham assistant GM. He was director of events and production.

MANAGEMENT: Barbara Rose opens new music management and consulting company Barbara Rose Entertainment. She was VP at Moir/Borman Entertainment.

—Edited by Mitchell Peters

GOODWORKS

CHICO DEBARGE TO EDUCATE EX-CONS

As the new managing partner for the Chicago-based nonprofit organization P.R.O. (People Reclaiming Ourselves), R&B singer Chico DeBarge hopes to provide former convicts with the resources they need to re-enter society. He says he understands their struggle. "I was locked up for six years (on drug charges), and coming out was very hard," he says. "This program helps you cut through that red tape and help get over those hurdles."

P.R.O. will open its doors April 15, with plans to expand to other cities. "We’re going to halfway houses and also to prisons and different correctional facilities around the area of Chicago," DeBarge says, noting that the organization will help reduce recidivism by educating ex-cons about jobs, housing, substance abuse and mental health issues. "We'll drop off information and fliers and also speak at these particular places and let them know this type of program is available for them."

In 1988 DeBarge was sentenced to six years for conspiracy to distribute narcotics. He says the tune was a difficult period and "serving P.R.O. was something I always wished I had. I learned about P.R.O. after a day in the studio while talking with its founders, Janice Miller and Darrell Lamb. A new album, "Addiction" (Kedar Entertainment), will be released June 30. — Mitchell Peters

ASCAP NEW YORK SESSIONS

ASCAP presented the one-day music career boosting event ASCAP New York Sessions March 10 at Frederick P. Rose Hall, home of Jazz at New York’s Lincoln Center. The event featured a keynote interview with Grammy Award-winning singer/songwriter Rob Thomas, a panel of diverse East Coast-based songwriters, composers and producers, and educational panels covering marketing, digital distribution, airport, recording and publishing.

ABOVE: "Crossroads of Creativity—A Meeting of Musical Minds" panelists discussed the rewards and challenges they face in today’s music industry. From left: songwriter/producers Adam Schlesinger, Sam Haddad, Carvin Haggins and Kristal "Tytwee" Oliver. ASCAP senior VP of domestic membership and panel moderator Randall Grimmett, composer/arranger/journalist Nico Muhly, and songwriter/producer Ivan Barias.

LEFT: From left: ASCAP senior VP of domestic membership Randall Grimmett; Rob Thomas, ASCAP assistant VP of membership Loretta Muñoz and CEO John A. LoFrumento.

BELOW LEFT: The panel "Your Dream Team: Manager, Label, Publisher and Attorney Working Together for You," presented by Cherry Lane Music Publishing, featured (from left) Cherry Lane Music Publishing senior VP of creative services and ASCAP vice president Richard Stumpf, JL Ventures partner and ASCAP’s Philadelphia chapter president Ty Stiklorius, who manages John Legend; Atlantic Records senior VP of brand partnerships and commercial licensing Camille Hackney; Billboard’s correspondent and panel moderator Corney Harding; and Greenberg Traurig attorney Matt Greenberg.

BELOW RIGHT: Rob Thomas (center) with ASCAP president/chairman Marilyn Bergman and Academy- and Grammy Award-winning songwriter Alan Bergman.
GOOD AS GOLD

The rapper/singer/songwriter Santigold isn't letting a little ol' "no" get in her way. In February, she announced the change of her longtime nom de plume from Santogold with an ambiguous announcement: "The graffiti on the bathroom wall, get your tattoo fixed, get your T-shirt airbrushed and change the name on your year-end list... She's not telling you why, that's just how it is. No unpronounceable symbol, no numbers where they shouldn't be, no random capitalization, just plain-ass Santigold, so remember that.

Unacknowledged was the pending lawsuit from a certain Santo Gold, a one-time semi-pro wrestler and '80s infomercial star.

No matter, the newly dubbed Santigold is busier than ever. She just played a free gig at the U.S. Open Snowboarding Championships in Vermont and helped kick off Jimmy Fallon's new gig on "Late Night." This spring she's headlining a national tour with her Downtown Records labelmate Amanda Blank, including stops at the Bonnaroo festival in Tennessee and the Roots Picnic in Philadelphia, before spending two weeks in July opening for Coldplay.

After that, Santigold's returning to the studio to record her second solo album. In fact, Track hears she's already begun, having recently recorded with Pharrell, as well as making guest appearances on new albums by the Beastie Boys and David Byrne.

BILDBOARD EN ESPAÑOL AT SXSW

Billboard en Español created its one-year anniversary at South by Southwest with a showcase of Latin talent March 18 at the Flamingo Cantina. The acts came from all over Latin America and included Colombian indie rock act Don Teto, songwriter Leon Polar (better-known as Leonel Garcia), electronic corruba-pop duo Antonia, pop-rock quintet Los Claxons, singer/songwriter Ceci Bastida and Cuban singer/songwriter Alex Cuba. Photos courtesy of Kevin Knighttern for Billboard.

ABOVE: Indie rock band Don Teto takes the stage.
RIGHT: Latin alternative artist Alex Cuba closes the night.

BILDBOARD AT SXSW

The Billboard showcase at South by Southwest took place March 20 at Purgatory and featured Blur guitarist and singer/songwriter Graham Coxon, who debut-sang songs from his solo project, "The Spinning Top." Also taking the stage were rock group Haeless, pop artist Christopher Ingle (aka NeverShoutNever), pop/alternative rock band Supergroup, reggae act Tinted Windows and hip-hop artist Mr. Litt. Photos courtesy of Kevin Knighttern for Billboard.

ABOVE: Graham Coxon entertains the audience at Billboard's Showcase event.
LEFT: Tinted Windows performs for the Billboard crowd. The group's members are former Sleeping Pumpkins guitarist James Iha (left), Harrison singer Taylor Hanson (right), Fountain of Wayne bassist Adam Schlessinger and Cheap Trick drummer Bun E. Carlos.
Making the Connection Between Brands & Bands!

Join Billboard and Adweek at this inaugural event to explore how the worlds of music and advertising are intertwined, and examine how big brands, artists and music supervisors are benefiting from working together.

**Top Reasons to Attend:**
- Hear how brands turn to music to amplify their marketing message
- Network and exchange ideas with brand and agency executives, artists, and music supervisors
- Learn the process of placing music in advertising
- Find out the benefits of partnering with emerging acts versus established stars
- Discover the secrets of agency music producers/supervisors
- Gain access to industry experts during roundtable discussions on rights/copyrights, understanding music libraries, licensing music, and more

**Keynote Speakers**

**THE FUTURE OF MUSIC IN ADVERTISING**
**Steve Stoute**
Founder & Chief Creative Officer, Translation LLC

Steve Stoute's Translation agency has brought together Justin Timberlake with McDonald's, Beyonce with Samsung Electronics, Jay-Z with Reebok and Hewlett-Packard, and much more.

**HOW EURO RSCG MOVED INTO MUSIC BIZ WITH THE ACQUISITION OF THE RECORD LABEL THE:HOURS**
**David Jones**
Chief Executive Officer, Euro RSCG

David Jones has worked on significant assignments from Heineken, ExxonMobil, Verizon, Howard Stern on Sirius, GlaxoSmithKline, Novartis, Schering-Plough, and many others.

Don’t Miss... Interactive Interviews with Industry Influencers, Structured Networking Opportunities, Roundtable Discussions and Much More!

**www.BillboardEvents.com**

**SPONSORSHIPS:** Kim Griffiths 646.654.4718 • kim.griffiths@billboard.com

**REGISTRATION:** Lisa Kastner 646.654.4643 • lkastner@billboard.com

**HOTEL:** The W Hotel New York (Lexington at 50th Street) 888.627.7191

Billboard Discounted Rate $349
PRESENTS

Where the Wireless, Entertainment and Advertising Industries Connect!

Mobile Entertainment Live! - the official mobile entertainment event of CTIA - will convene today's top wireless, entertainment and advertising executives to discover how all three industries can work together to create the content that people want to see, at the right price, and in the right way.

KEYNOTE Q&A WITH ROB THOMAS

TOPICS INCLUDE:
- Teen Panel Focus Group
- Case Study: Mobile Music & Ads
- The Profits & Pitfalls of Mobile Advertising
- Building the Premium Mobile Content Experience
- What Advertisers Want from Mobile Entertainment

KEYNOTE SPEAKERS

SPACKERS INCLUDE

INTERACTIVE ENTERTAINMENT OPTIONS:
- Interactive Interviews with Industry Influencers
- Structured Networking Opportunities and More!

www.BillboardEvents.com

SPONSORSHIPS: Matt Carona: 646.654.5115 or MCarona@Billboard.com

REGISTRATION: Lisa Kastner: 646.654.4843 or LKastner@Billboard.com

www.americanradiohistory.com