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ON THE COVER: Dave Matthews Band photograph by Danny Clinch

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Online
DMB Visit billboard.com/dmb to check out video from the making of the Cave Matthews Band’s new album, “Big Whiskey and the Groogrux King,” and to read the uncut Matthews Q&A quoted in this week’s cover story.
BY MICHAEL R. MORRIS

The law also does not address what music besides self-created songs qualifies as "capital assets," only stating that self-created "musical compositions" and "copyrights in musical works" qualify for elective capital gains treatment. Accordingly, royalties and other income from musical compositions are still taxed as ordinary income. But the term "copyrights in musical works" is intuitively more expansive than "musical compositions" and could include copyrights in self-created sound recordings (which, of course, would be recordings of "musical compositions"). That means that an artist could sell a library of existing recordings along with the copyrights in the underlying musical compositions to a film/TV music production house and argue that all the proceeds would qualify as capital gains. But the IRS has yet to issue an interpretive ruling.

Last year the IRS issued proposed, temporary regulations saying that each election to treat a musical composition or copyright as a capital asset must be made separately—on or before the due date of the tax return for the year of sale or exchange (including extensions). Thus, creators of musical compositions and copyrights in musical works who sold those rights in 2008 need to declare their intention to take advantage of the lower tax rates on capital gains. Buyers of eligible musical works and copyrights can also continue to get the "tax bang" for their buck. Before 2006, the cost of acquiring a musical copyright generally had to be amortized and deducted during the period that the song was projected to generate income under a frequently complicated "income forecast." Since 2006, any expenses incurred creating or acquiring any "applicable musical property" can be amortized in the five-year period beginning with the month it was "placed in service" (for example, when a song gets exploited). Songwriters and publishers can take advantage of this five-year schedule. If a publisher paid $1 million for applicable musical property Jan. 2, 2008, and placed it in service Jan. 31, 2008, by electing year amortization, he could deduct $200,000 for 2008 plus the following four years. But this probably doesn't include sound recordings.

Congress has lowered tax rates for songwriters who sell their catalogs and electively take advantage of capital gains treatment, provided such songs were held more than one year. This is in stark contrast to the higher non-capital-gain tax rates paid by authors and painters who sell their literary works or paintings. In addition, music publishers buying songs can recover the purchase price during an elective five-year year. Questions still remain as to what constitutes self-created musical works that are eligible for favorable capital gains tax rates: Does this include sound recordings and future revisions rights? Let's hope the IRS will soon provide rulings that resolve these issues. In the meantime, songwriters and publishers need to take advantage of these tax incentives, which should continue to stimulate the music publishing market.

Michael R. Morris is a former president of the California Copyright Conference and a principal in the Century City, Calif., law firm of Valenti Rose. A former IRS trial attorney and certified specialist of taxation law (state bar of California), Morris focuses on entertainment and tax-related matters.

The Taxman Cometh

Songwriters And Publishers Can Get Breaks—If They Know Where To Look

FOR THE RECORD

In the Executive Turntable section of the March 28 issue, prerecorded VP of business development Mary Megan Peer was misidentified.

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Keeping the Beat

The '09 Festival Season Starts Amid Optimism Despite Economic Challenges

With the summer music festival season just around the corner, leading international festival producers insist that the difficult economic climate isn’t putting a serious crimp on business. With key promoters reporting that ticket sales are on par with years past.

“We’re not feeling it yet,” says AEG Live CEO Randy Phillips, whose company produces large U.S. festivals like Coachella, Stagecoach, the New Orleans Jazz & Heritage Festival, Mile High and All Points West, among others. “I’m not saying we won’t eventually, but the festival business is tremendous value for the money in terms of the show and what you get.”

Similarly, other major festivals say they haven’t been significantly affected by the recession. The United Kingdom’s Glastonbury, Reading and Leeds festivals have all sold out. And ticket sales for Bonnaroo in Tennessee “are looking really good compared with last year,” says A.C. Entertainment president Ashley Capps, whose company co-produces Bonnaroo with Superfly Productions.

“Two weeks ago we were up 10% and this week we’re up 15%, so I’m feeling really optimistic.”

The 10th annual Coachella Valley Music and Arts Festival will open the 2009 season April 17-19 at Empire Polo Field in Indio, Calif., with headliners Paul McCartney, the Killers and the Cure. Last year, Coachella drew 151,666 people over three days and grossed $11.8 million, according to Billboard Boxscore.

Phillips says this year’s Coachella is selling “almost neck and neck with last year.”

And he expects it to draw between 135,000 and 150,000 festivalgoers. Ticket sales for AEG’s third annual Stagecoach Country Music Festival, set for April 25-26 at Empire Polo Field, are exceeding last year’s pace, helped by a lower ticket price, Phillips says.

Earlier this year, the festival business was shaken after organizers of the Langerado Music Festival in Miami and the Hydro Connect Festival in Scotland called off their events, citing the recession’s impact on ticket sales as a major factor (Billboard, Feb. 14). The recession continues to affect smaller festivals, prompting some organizers to cut ticket prices or offer other discounts.

To reflect their reduced talent and production budgets for 2009, organizers of the Edgefest, set for June 20 in Toronto, have slashed prices by $38 on early-bird tickets and $33 on regular admission.

Elliott Leffko, VP at the Edgifest promoter Goldenvoice, estimates that the event in the city’s Downsview Park will sell about 16,000 tickets—2,000 more than last year.

“I knew I needed a cheap ticket price,” Leffko says.

Phillips acknowledges that ticket sales for Michigan’s second annual Rothbury Festival are running about 25% behind last year. “That’s the one we knew was going to struggle, because it’s in Michigan and you have so much unemployment,” he says. “Even in a tough economy, you’re not really going to be able to market your way out of it. It really becomes one of price sensitivity and the roster.”

The United Kingdom’s Download Festival in Donington Park, which last year was under capacity by more than 20,000, has responded by adding a stage and expanding its roster to 125 acts, up from 95 in 2008. “Our bill is strong, we’ve kept our ticket price reasonable and have added value,” says Andy Copping, VP of music at Live Nation U.K., noting that he expects the event to sell out...

The status of some festivals remains uncertain. The Virgin Mobile Festival, which I.M.P. Productions has produced in August for the last two years, hasn’t yet announced a lineup or on-sale dates. Will it take place this year? “We’re working on some very exciting stuff. We’re just not ready to talk about it yet,” I.M.P. president Seth Hurwitz says.

Representatives from C3 Presents, which produces Chicago’s Lollapalooza in August and the Austin City Limits Music Festival in October, declined comment for this story. Tickets for both events are on sale.

Although San Francisco’s second annual Outside Lands Festival hasn’t yet released a lineup or on-sale dates, Superfly partner Jonathan Mayer says it’s moving forward and that he’s “very optimistic” that the event will have a strong year. Outside Lands is produced by Superfly, Another Planet Entertainment and Star Hill Presents in partnership with the San Francisco Recreation & Park Department.

“We’re setting our expectations where we understand that it’s a very challenging economy out there,” Mayer says, “so we’re not taking anything for granted.”

Meanwhile, the Sasquatch Music Festival, to be held May 23-25 at the Gorge in Quincy, Wash., has sold a record 65,000 tickets since its Feb. 28 on-sale.

“People are trimming their expenses and faraway vacations and instead doing things like going to concerts and more reasonable close-by festival like Sasquatch,” festival founder/producer Adam Zacks says. “It’s not exactly cheap, but it’s cheaper than going to Hawaii.”

Additional reporting by Jen Wilson in London.
ALLIED ‘SIGNAL’

Original Signal Signs Marketing/Distribution Deal With Universal

Original Signal Recordings and Universal Motown Records have entered a partnership under which the Universal imprint will provide select marketing and promotional services for certain original signal releases, while the major's indie distributor Fontana will offer distribution services for select albums.

In addition, oxygen has completed a second round of funding led by grey-lock Partners and Point Judith Capital. The label declined to disclose how much it raised in the latest funding round.

OSRs previous distributor was Sony Music Entertainment's RED, which had the ability to sign artists jointly with Epic Records. Representatives at RED declined to comment. OSRs joint venture with Bug Music Publishing isn't affected by the new agreement.

OSR co-founder Andrew Kronfeld says that the universal pact isn't a traditional upstream deal.

“When Downtown Records did the upstream deal with interscope, it did get us thinking,” he says. “But we are not a traditional upstream deal. We are dealing directly with the artists and making sure they have access to the right people at the right time.”

Mann emphasizes that Universal Motown will only work on a handful of OSR releases. “For bands that have a more indie audience and don’t have a radio hit, we will distribute them through Fontana and work them in-house,” he says.

The first act to be signed to OSR and make use of Universal Motown’s resources is the Swedish band the Sounds, who were previously signed to Warner Music Group’s new line Records imprint. According to Nielsen SoundScan, their recent album “Dying to Say This to You” sold 106,000 copies, thanks largely to word-of-mouth and critical acclaim.

While OSR is interested in emerging acts, label co-founder Daniel Klaus says it can also serve as a home for bands coming off major-label deals. “It’s not affected by the new agreement,” he says. “We are interested in emerging acts, and we have hands with track records.”

OSR started in September 2007, attracting attention with the first three bands it signed, with Blanche, Something for Rockets and the Barons each selling only a few thousand copies of their respective albums, according to SoundScan.

But the label soon found greater commercial success with the singer/songwriter Ingrid Michaelson. OSR signed a distribution deal with Michaelson in 2007, picking up her self-released 2006 album, "Girls & Boys," which covers everything from the Swedish band the Sounds, to the hit “Be OK.”

While Michaelson’s sales figures are solid, Mann believes they could have been stronger. “We’d never have a hit at radio,” he says. “We didn’t have access to a major-label radio team, and that stood in our way. One of the benefits Universal Motown will offer us is the ability to try break bands on radio in a meaningful way.”

Conversely, OSR’s deal with Universal Motown and Universal’s distribution pact with interscope illustrate the continued appeal that indie partnerships have for the majors.

“They bring great new skill sets to the table,” says Universal Motown GM Andrew Kronfeld. “But when you just buy them outright, you’re not getting any sort of a future out of the deal. We want this to last over the long term and make sure it fosters growth.”

OSR’s Klaus says the Universal Motown deal provides his artists with the best of both worlds. “We have a low overhead and we cut deals that allow us to be profitable pretty quickly,” he says. “We don’t have a business model that demands every artist we sign be a hit. Artists can take their time and develop careers with us.”

The backing of outside private investors has been a key element in this business model. In 2007, OSR’s holding company Music Nation raised $5.5 million in an initial round of venture funding led by Greylock and Point Judith.

Although the timing of the second round of funding coincides with the Universal Motown deal, grey-lock partner Bill Helman says the two events were unrelated.

“We were aware they were talking,” Helman says. “The party line used to be that you should avoid operating partners, but that’s no longer the case. You can’t operate in a silo now.”

HOME FRONT

360 DEGREES OF BILLBOARD

PEOPLES NAMED SENIOR EDITORIAL ANALYST AT BILLBOARD

Glenn Peoples has been named senior editorial analyst at Billboard. He will be based in Nashville and report to Billboard executive editor Robert Levine in New York.

Peoples will provide daily analysis and aggregation of news articles about the music business for billboard.biz. He will also contribute analysis to the weekly magazine, as well as create white papers on issues and trends affecting the industry.

For the past five-and-a-half years, Peoples offered music industry analysis at his popular blog, Cooler.com. He has been widely quoted in the press and has appeared on numerous conference panels. He has previously held sales and marketing positions at Caroline Distribution and Valley Media and has interned at Warner Music Group.

A native of Woodland, Calif., Peoples has a BA from the University of California at Santa Barbara and an MBA from Vanderbilt University.
Rules Of The Road

Scherer Bill Seeks Transparency In Ticket Resale Market

Efforts to rein in the freewheeling secondary ticket market could soon come to a head on Capitol Hill.

The concert industry is anxiously awaiting further details about legislation that Sen. Charles Scherer, D-N.Y., plans to introduce in the Senate that would impose a 48-hour waiting period after an online sale before a ticket reseller can buy those tickets to put on the secondary market (billboard.biz, April 6).

Scherer revealed his plans on the heels of an email that Ticketmaster sent earlier this month to broker clients of its secondary ticket division TicketsNow, advising them that the company had received subpoenas and requests for sworn information about its clients from the Department of Justice, Federal Trade Commission (FTC), the New Jersey attorney general’s office and Canada’s Competition Bureau.

Scherer’s bill wouldn’t outlaw ticket reselling. When ticket buyers need to sell their own tickets, or they want to attend an event and are willing to pay more not to be part of the initial online sale, reselling is acceptable, according to a statement from Scherer’s office.

Rather, the aim of the bill is to make ticketing more transparent and give the public a fair shot at tickets. Scherer’s legislation would require ticket resellers to register with the FTC and post their registration number on all brokerage Web sites and through other means in a move to prevent fraudulent, anonymous sales. Venues may buy back tickets from ticket holders without obtaining a registration number. Ticketmaster Entertainment CEO Irving Azoff said in a statement that he is “very happy to support Sen. Scherer’s thoughtful proposal and leadership on this issue.” Ticketmaster declined to comment beyond Azoff’s prepared remarks, but given the recent public scrutiny of the secondary ticket market, particularly in the wake of Ticketmaster’s merger agreement with Live Nation, enhanced transparency in the ticketing market would seem to benefit the company.

Chris Tsakalakis, president of the secondary ticket market leader StubHub, and Don Vaccaro, CEO of the secondary ticket aggregator TicketNetwork.com, say they believe brokers would welcome the registration requirement.

“Brokers would absolutely be for the federal registration system,” Vaccaro says. “The only thing they’d want is that primary sellers should get it, fan clubs should get it, artists should get it, promoters should get it as well. Anybody that sells a ticket should get it. Everybody would gain if everybody had to be registered.”

Given how quickly tickets for hot shows sell on the primary market, the 48-hour waiting period will feel like an eternity for resellers. But the fact that many consumers can’t or won’t get caught up in the mad online rush of public on-sales has contributed to the success of StubHub and other resellers. Many in the industry see the traditional broad on-sale methods currently used as eventually going the way of the dinosaur. “The value we provide the consumer is giving them a wider time frame in which to buy tickets and also the ability to pick exactly where they want to sit,” Tsakalakis says.

Scherer couldn’t be reached for comment by press time, but a representative says the bill will also affect the primary market by, for example, requiring that all paper and e-tickets include on their face the date and time of sale.

Scherer’s bill wouldn’t apply to season ticket holders for entertainment events or purchases of a package of tickets for multiple events that are part of the same entertainment series. A secondary seller could purchase those tickets once they are listed for sale by the ticketer holder, subject to state and local laws and regulations. Tsakalakis says he looks forward to working with Scherer and other legislators on a “fan-friendly” bill.

The question of when tickets are made available on general on-sale is, he says, “how many are being made available and where the rest of the tickets go, that to me is where true transparency comes in.”

Of All The Gaul

French National Assembly Rejects ‘Three Strikes’ Legislation

PARIS—Recording industry efforts to crack down on unauthorized file sharing suffered an unexpected setback with the French National Assembly’s rejection of “three strikes” legislation aimed at persistent copyright infringers.

The April 9 vote came after 18 months of discussion in France, during which an earlier version of the bill secured the approval of the Senate (Oct. 30, 2008) and the National Assembly (April 2). A commission of seven senators and seven members of parliament then drafted the final text of the bill.

The Senate approved the final version of the bill but the National Assembly rejected it by a vote of 21-15, with the government of President Nicolas Sarkozy accusing the opposition Socialist Party of blocking deputies until the final vote, thus putting the rulingUMP party in the minority and without time to gather more of their own deputies.

Many also blame the rejection on the final draft’s inclusion of a controversial clause that would have forced infringers to pay their Internet subscriptions even after being cut off.

“This was the last straw for some deputies,” says Hervé Rony, the director general of the major-labels trade organization SNEP, who insists that labels hadn’t sought the clause.

Given that Sarkozy introduced the legislation in 2007, many expect the UMP will now put its full weight behind getting the law adopted. Indeed, following the National Assembly vote, the government announced it would submit the bill for a new vote by both houses after the Easter holiday, without giving specific dates for the new vote.

But Patrick Bloche, a Socialist Party deputy in the National Assembly, insists the law is now “politically dead” and warns that even if it is adopted, opponents will challenge it before the Constitutional Council, which has the power to rule out parts that it considers in violation of the French constitution.

Either way, what was once considered a done deal now appears to be on increasingly shaky ground. The French rejection of the three-strikes legislation is the latest blow to efforts by the recording industry to pass laws that would require Internet service providers to cut off service to chronic copyright infringers.

In March, the New Zealand government withdrew its three-strikes law when ISPs and the music business couldn’t agree on a code of conduct. The government has opened another round of talks on the proposed law.

The U.K. trade organization BPI has pushed for tougher regulation in its submission to the British government’s “Digital Britain” report, due in early summer. Just a day before the French rejected the law, chief executive Geoff Taylor predicted that the French three-strikes system would be “up and running by autumn” and warned it was vital that “the U.K. is not to be left behind.”

But British ministers have only hinted at imposing French-style measures as a last resort. And now, there’s likely to be even less desire for emulating the French proposal.

Compiled by Chris M. Walsh. Reporting by Ed Christiansen, Mariel Conception, Kenneth Heilweil, Anthony DeSando, Michael Peters, Reuters, Wolfgang Spahr, Robert Thompson and Ray Waddell.
FOR THE RECORD

Record Store Day Returns With More Retail Participation, 
More Label Support—And More Death Metal

The cover story
text is missing from this page. The article appears to discuss the
return of Record Store Day, emphasizing increased retail partici-
pation, label support, and the inclusion of metal music.

WHAT'S IN STORE

Artists Amp Up Their Record Store Day Participation

After last year's Record Store Day triumph, labels returned 
with even more support this year. Hundreds of acts—from 
perennial sellers like Bruce Springsteen, Queen and Erykah 
Badu to local bands—are getting involved, either by offer-
ing exclusive pressings, limited-edition singles or 
performances at local stores.

For example, Queen's first EP, available only now in 
the States, will be issued as an exclusive, while an 
autographed Brian May guitar will be raffled from the Record 
Store Day Web site.

Springsteen will be represented in the form of an exclu-
sive 18-inch single, as will other Sony Music artists like Leonard 
Cohen, Bob Dylan, Slayer and Brandi Carlile.

Sub Pop will release a series of four limited-edition 
singles from Flight of the Conchords, Battles Trapper, Obits and 
Vetiver, as well as a 18-track CD featuring a live set from 
Iron & Wine's 2005 tour in support of "Woman King."

Epitaph and Anti- will issue Tom Waits, Booker T. Jones 
and Bad Religion 45s; Wilco gave Record Store Day an 
exclusive advance on its DVD; and Jane's Addiction, the Pre-
tenders, Elvis Costello and Pavement will be represented 
by exclusive product.

Available tchotchkes include a Record Store Day green 
reusable shopping bag, T-shirts supplied by Anti- and a special 
edition of Decibel magazine with a RED metal sampler inside.

For a full list of Record Store Day's featured in-store 
performances and signings, visit the Record Store Day Web site.
Hollywood Royalty

UMPG Makes Administration Deal For Warner Bros. Entertainment’s Publishing

In a move that strengthens its presence in movie and TV production, Universal Music Publishing Group (UMPG) signed a deal to be the worldwide administrator for the Warner Bros. Entertainment music publishing portfolio.


“We want to grow our revenue, and we think Universal is the company to help us to do so,” says Warner Bros. Entertainment president of music operations Dong Frank. “They are the global leader, and we are particularly impressed with Royalty Window (UMPG’s administration portal), which is far superior to other systems we were shown.” The Warner Bros. Entertainment catalog was previously administered by Warner/Chappell Music.

UMPG chairman/CEO David Renzer says, “Our investment in our global administration infrastructure, and our commitment to creating the best systems for registration, collection and tracking of copyrights, including our online royalty administration portal Royalty Window, continues to keep us ahead of the competition.”

Warner Bros. Entertainment’s music publishing catalog represents a wealth of material in that it’s drawn from the company’s 85-year history in films and its 65 years in TV, including the Looney Tunes and Hanna-Barbera cartoons, Frank says. The Warner Bros. catalog contains music from such well-known productions as “Batman,” “Harry Potter” and “The Lord of the Rings” franchises, as well as TV works like “ER,” “Two and a Half Men,” “Gossip Girl” and “Nip/Tuck.” Typically, when studios produce movies and allows, they hire composers on a work-for-hire basis, who in turn get the writer’s share while the studio gets the publisher’s share.

“We want to look at great old scores to see how to repackage them,” Frank says. “Not every movie we make grosses $100 million, so let’s get that music used again in movies trailers and commercials.”

In addition to Universal Music Publishing’s ability to create opportunities for the Warner Bros. catalog, Frank says UMPG’s Royalty Window helped clinch the deal, because it produces information that he didn’t have before, such as being able to forecast revenue.

With the ability to see how shows and films are producing publishing revenue on a market-by-market basis, it allows Warner Bros. to consider whether it should alter a soundtrack in a particular territory and use a local artist. “I see no reason why we can’t offer different soundtracks around the world,” Frank says. “I won’t do it in every territory but may do it over time. After all, there are no manufacturing nightmares to deal with in the digital world.”

Renzer sees opportunity to not only grow revenue for Warner Bros. but also save money. UMPG will see not only what Warner Bros. Entertainment has that can be turned into assets in the Universal Production Music Worldwide library, but “how they can benefit or save money in terms of the music they are licensing for the shows and movies they make.”

But the deal with UMPG isn’t just about systems, collections and administration. “It’s also about access to artists and songwriters, and we felt that we needed a company with a global presence,” Frank says. So the deal is expected to yield yet another significant benefit to UMPG: the ability to have the inside track in placing music with Warner Bros. Entertainment productions. Renzer reports that UMPG staff will get briefed on the music needs of every upcoming Warner Bros. Entertainment project.

“We have already brought Chris Daughtry and Mary Gray over there,” and Warner Bros. Entertainment is open to considering other UMPG songwriters and artists, he says.

“We are a user of all kinds of music,” Frank says. In addition to the music libraries UMPG owns and controls, “we can grow the relationship beyond the publishing company to visit their labels from time to time, both domestically and internationally.”
NO STRINGS ATTACHED

When headphone companies introduce new products at a wireless conference, it's a sure sign that the mobile and music industries are growing ever closer. At the CTIA Wireless 2009, Jabra unveiled its new HALO Bluetooth stereo headset, which can stream music from any Bluetooth-compatible stereo or mobile phone. Users can pause the music to make and receive calls and features a "power bass" function for better audio quality and noise-cancelling technology. The Jabra HALO is expected to hit shelves in May for $130.

---AB

App! Crackle! Pop!

Competing Mobile Applications Open Opportunities For Media Companies

The battle of the mobile apps is officially under way. Research in Motion's (RIM) new BlackBerry App World store made its debut at the CTIA Wireless trade show in early April, joining Google's Android Marketplace as a challenger to the successful App Store for the Apple iPhone. Soon, Nokia, Microsoft and Palm will enter the ring as well.

With the battle of the mobile app stores now joined, there's bound to be confusion over which apps and platforms are best. And competing platforms will spur developers to come up with multiple versions of their apps to reach the broadest audience possible. But for the overall mobile market, competition among app stores is a net gain.

The App Store revolutionized the mobile market by allowing developers to create iPhone apps and sell them directly to consumers (Billboard, April 4). That eliminated the stranglehold that wireless carriers had on consumer access to such apps. The result has been a surge of creativity yielding more than 25,000 iPhone apps and 800 million downloads. The Android Marketplace is enjoying similar success. Although limited to the BlackBerry’s G1 phone, which has sold an estimated 1 million devices, the carrier says each user has downloaded an average of 40 apps. And while the BlackBerry App World opened only recently, it will serve a market of about 50 million devices and expects about 1,000 apps to be available by the end of April.

For developers rushing to create and sell apps on rival platforms, life is about to get a bit more complicated. The iPhone claims the majority of usage and attention, but the marketplace is getting crowded with competing apps, making it difficult to stand out in the crowd. Meanwhile, newer app stores are less populated, but are also less proven. And with an average development cost of around $15,000, it’s becoming more expensive to develop an app for each competing service.

Now that smart phones are driving increased usage of mobile apps, developers don’t seem too concerned about having to cater to multiple app stores with different specifications. Greg Clayman, executive VP of digital distribution for MTV Networks, said during a keynote interview at Billboard’s Mobile Entertainment Live conference at CTIA that supporting four or five smart-phone platforms will be worth the opportunity to reach a large portion of the U.S. mobile market.

Developers are also fitting from the increased competition as app stores offer incentives to attract the best programs. For example, RIM offers developers an 80% cut of each sale from the BlackBerry App World, where the minimum app price is $3. Apple offers developers a 70% cut at the App Store, which paid apps cost as little as 99 cents.

What about consumers? The App Store was easy to browse when it first started. But now that visitors have some 25,000 apps to choose from, they’re bumping into the same limited discovery functions facing iTunes music customers.

Here, too, competition is developing solutions. The mobile ad network AdMob has introduced the iPhone Download Exchange, where developers that buy inventory on the network can swap ads space with one another to help drive awareness of their products. Another iPhone developer, Mobli, has created a referral network called AppsWeLike that builds recommendation lists into iPhone apps for similar offerings.

Nokia is hoping to make personalized discovery a major point of differentiation when it opens its Ovi Store in May. Instead of listing apps by category, the company will organize its holdings differently for each Ovi customer, based on their expressed interests, usage history, location and recommendations from friends.

For media and entertainment companies, these limitations may not be as important. Avid fans of a recording artist with an iPhone app will seek it out, regardless of how deeply it gets buried in an app store. And the bigger media companies will be able to reach consumers directly with their own advertising and marketing campaigns, rather than working through the mobile entertainment offerings of wireless carriers, which control which services to offer and promote to its customers. Rob Thomas, the Matchbox Twenty frontman who will soon release his second solo album, summed it up during his keynote at the Mobile Entertainment Live conference.

"You’re eliminating the middleman between you and your fans," he said. "It is really an exciting thing once you realize how easy it is."

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FULL LIST: CRACK A BOTTLE (Made In America) 11 
ROCKIN’ THAT THANG (Made In America) 12 
NEXT TO YOU (Made In America) 13 
HEARTLESS WIZ KHALIFA (2 Chainz) 14 
THE CLIMB (Jada Fire) 15 
ALL SUMMER LONG (B.o.B) 16 
YOU CAN GET IT ALL (Davido) 17 
TURN MY SWAG ON (Kid ’n Play) 18 
CHICKEN FRIED (Kinky Boots) 19 
THEY TOLD ME (Stevie Wonder) 20

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

BITES & BRIEFS

SLACKER ADDS LIKES

Slacker has added a song lyrics feature to its Slacker Radio Plus service, the subscription tier of the otherwise free music service. The lyrics are provided by LyricFind. While there are many lyric services online, the Slacker feature puts the content on mobile devices streaming songs from the Slacker site, including BlackBerry handsets, the iPhone and Slacker’s own branded players. An annual Slacker Radio Plus subscription costs $47.88.

SONY PARTNERSHIP BRINGS MUSIC TO CINEMAS

Sony Electronics is working with Media Push Entertainment to bring music programming to U.S. digital cinema theaters. Media Push will provide the content, based on its relationship with various concert promoters, management companies and record labels. Media Push also handles distribution through the Internet, TV and CD or DVD releases.

ROCK BAND IN ‘STAR TREK’ PROMOTION

MTV Games and Harmonix have partnered with Paramount Pictures and the hit video game franchise will give away $500 free music downloads every day until April 21 through the Xbox Live Marketplace and the PlayStation Store. Players of Rock Band 2’s "Battle of the Bands" can also compete for the chance to win a screening of the movie in their hometown in the "Star Trek Ultimate Battle," which starts April 20.
U-Tube
Universal And Google Team Up On New Video Site

In a move aimed at collecting more revenue from its music video content, Universal Music Group finalized a deal with Google to create an online service called Vevo that is expected to launch before the end of the year.

Under the agreement, Vevo will serve as the central repository for UMG video—including music videos but also other content such as concert footage and interviews—which will provide to YouTube as well as other sites. As existing licensing deals expire, sites like Yahoo, AOL and MTV.com will also syndicate content from Vevo.

So far, the major labels have seen mixed results from their deals with YouTube. Although Warner Music Group was the first major label to sign a content deal with YouTube in 2006, it declined last year to renew its deal with the service, citing a disagreement over compensation rates.

UMG chairman/CEO Doug Morris and Google chairman/CEO Eric Schmidt praised their deal as a model for the future of online music.

“It looks to me like this is groundbreaking from an economic perspective because it’s changing the economic structure of the music industry,” Schmidt says. “It gives a place to see and listen to high-quality music videos, gives the reach through YouTube and appears to be a financially successful model.”

The negotiations to create Vevo began last year after Morris—urged by U2’s Bono to meet with Schmidt—told the Google CEO that the label needed a method of collecting more revenue from videos. The idea behind Vevo is to create a scarcity of advertising inventory in order to drive up rates.

Although YouTube has become phenomenally popular, it has so far been taken in comparatively little revenue. Google has estimated that it is selling ads against about 9% of the videos on the site, up from 6% last year. But Credit-Suisse analyst Spencer Wang estimated in a recent research note that YouTube would lose $470 million this year, even as revenue would increase 20% to $240 million.

Until now, the major labels’ licensed music videos to multiple online services—such as YouTube, Yahoo and MTV—in return for a cut of the advertising revenue sold around their content. But since many of these services competed for the same advertisers, with the same content, ad rates declined even as viewership rose.

Rio Caraeff, executive VP of UMG’s eLabs division, told Billboard earlier this year that advertisers pay a CPM, or cost per thousand views, of $3-$5, a fairly low number (Billboard, Jan. 24). While Caraeff said that resulted in “tens of millions” in revenue, UMG and other labels want a CPM closer to that commanded by online movies and TV, which is $25-$40.

Universal and Google believe that Vevo will be able to charge higher fees by becoming the only entity to negotiate with advertisers that wish to buy space on music videos. Universal and Google would sell ads, and both would split the profits.

Morris wants to bring the other major and independent labels onboard to expand Vevo’s reach. If he succeeds, it could expand the amount of music on YouTube, which is now facing issues with music content around the world. In the last month, YouTube stopped hosting music videos of any kind in the United Kingdom and Germany after PRS for Music and GEMA, respectively, asked for licensing fees.

“We’re negotiating with all of them and we think that it probably will happen,” Morris says of the other labels. “Working with this YouTube/Google team has been remarkable. Because of all the conflicts that have passed over the years, for us to work in such an equitable and fair manner has been really fun for me. None one tried to get an edge. It’s very logical.”

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Channeling Fans

Bonnaroo Radio Keeps Festivalgoers In Touch Year-Round

With genre-specific targeting and live connection to fans, terrestrial radio has traditionally been the best way to get the word out about concerts or tours.

Today, many music fans younger than 30 would say that the first news they hear about a show is from the Internet.

SBR Custom Channels in Boulder, Colo., believes it can combine the best of both worlds with custom-built online radio channels for festivals. An early customer is Bonnaroo, which has offered Bonnaroo Radio at bonnaroo.com since 2004.

A.C. Entertainment-produces Bonnaroo, and president Ashley Capps says Bonnaroo Radio "has become a very effective tool for us in building excitement about Bonnaroo and the Bonnaroo brand." At first, Capps says the company used Web radio "in its most basic way" by playing music of artists who had or would play Bonnaroo, with occasional specialty created content. In the past couple of years, Bonnaroo Radio has evolved into a promotional tool that builds fan interest.

"I think we're just getting started in realizing some of the potential of what we can do with the Bonnaroo Radio channel," Capps says. "It's really a limitless palette."

Co-founder/co-presidents Dave Rahn and John Bradley started SBR in 1991 to help develop the triple A radio format. Rahn says the company has been involved with nearly every triple A station around the country at some level for the past 18 years in terms of programming, music, marketing, research and consulting. SBR's clients have included WXRT Chicago, KFOG San Francisco and WRLT Nashville.

In 1999, SBR started building custom online channels to help stations extend their brand to the Web. Then it started adding non-radio clients to produce festival channels for AT&T Blue Room for Lollapalooza, the Austin City Limits Festival, the New Orleans Jazz & Heritage Festival, Vegos and others. But Rahn says these efforts were driven by AT&T and CBS Radio, and not so much by the fests themselves.

Bonnaroo wanted its own station, with programming and music centered on the festival. What started out as a five-hour loop of music with a few messages dropped in has now evolved into more of a "live" station where messages can be added in at will. Before the 2009 Bonnaroo lineup was announced in February, fans could get clues about which bands were playing through Bonnaroo Radio.

"We started doing promotions before our announcement so we started to have hints and clues about who's going to be playing the festival," Capps says. "We did this for the first time for the 2008 festival, and the fans love that. It generates a lot of speculation and dialogue on the Internet."

The SBR programming team works closely with Bonnaroo. "We try to provide a turnkey service so they don't have to be fiddling with it all the time," Rahn says. "They can provide the big picture and the parameters—'Here are the bands, here's the stuff we want, and here's the stuff we don't want'—and then let us run with it. If they hear something they don't like or something they want on there, they just drop us an e-mail. We take requests."

A year-round custom channel generally costs less than $1,000 per month for a festival. Rahn says, and that includes streaming, a media player, content management and licensing. "Our package out there now is a little under $10,000 for the year," he says.

While Bonnaroo hasn't brought in a sponsor partner for Bonnaroo Radio, Rahn thinks it's a natural for other festivals or even venues or promoters.

"I believe it's a great way to engage a festival sponsor on a year round basis and keep that engagement going outside the three or four days of the show," he says. "We've been working with festivals to find a way to create $20,000 or more worth of value for a sponsor, considering it's a 365-day deal, so you can cover your costs and take home something as well."

There could be an opportunity for Bonnaroo Radio to partner with a sponsor "once we get it up to the level where we could pitch it to a sponsor," Capps says. "Never say never. But I do think its value is to be the voice of Bonnaroo. The fans have hugely embraced it."

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Boxscore:

GROSS/ARTIST(S)/VENUE

1. $2,686,222 (928,840,041)/ANDREA ROSELLI
2. $1,766,243 (928,840,041)/OSCAR DURAN, March 9-15
3. $1,355,899 (798,840,041)/FRANK KROUSE, April 1
4. $1,195,748 (928,840,041)/DAVID BOWIE, March 15-21
5. $1,155,846 (928,840,041)/THE WHITE STRIPES, April 5, 11
6. $982,735 (392,840,041)/A.C. NAME, April 3-5

Concert Dates:

1. BONNAROO ARTS AND MUSIC FESTIVAL, MOUNTAIN HOME, TN, MAY 6-9
2. BETTIE MIDLER, 3PM-3:45PM, MOORE, APRIL 1
3. SNOW PATROL, 6:50PM-7:45PM, CAMDEN, MARCH 15
4. BRUCE SPRINGSTEEN & THE E STREET BAND, 6PM-7:45PM, CAMDEN, MARCH 15
5. IRON MAIDEN, LAUREN HARRIS, SEPULTURA, HORCAS, O'CONNOR, 7PM-8:45PM, CAMDEN, MARCH 15
6. IRON MAIDEN, LAUREN HARRIS, 7PM-8:45PM, CAMDEN, MARCH 15

For 34/7 touring news and analysis, see billboard.biz/touring.

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Biz
Bill Of Rights
The Harry Fox Agency Branches Out In Response To Licensing Changes

This isn't your father's Harry Fox Agency. Best-known as a licensing clearinghouse for music publishers, HFA moved beyond its core business four years ago when it began offering administrative services, providing the company with a new source of revenue growth. “HFA suffers from being looked at through a very narrow pigeonhole,” president/CEO Gary Churgin says. “HFA used to be viewed as an all-or-nothing deal.”

Today HFA says it can handle each step in the licensing process—from drawing up a licensing agreement and providing data matching and copyright research services to reporting and distributing royalties and maintaining detailed publishing ownership information. HFA also can serve as an administrator for labels, digital distributors and others direct licensing agreements with non-HFA-represented publishers.

“In working with digital licensees over the last eight years,” VP of business development Lauren Apolito says, “we have laid out the transaction arc, identified the pain points and come up with a solution for each one.”

With the emergence of the digital marketplace, HFA recognized that it needed to disaggregate many of its services, Churgin says. “We have taken them out of the clump to say, ‘You know what? If you want to license your music just for the digital services, and/or if publishers want to become affiliates of HFA just for the digital world, or just for ring-tones, we will do that,’” he says. “What we are able to do is offer almost a custom service in terms of what it is you need either as a publisher or as a licensee.”

A central part of these efforts has been the continued expansion of its song database, which links more than 3.5 million ISRC codes to their underlying musical compositions, including information on writers and publishing copyrights, “something that nobody else has in the marketplace,” Apolito says.

The database includes such business rules as payment instructions and who has song-commitment authority. It also has songs from non-HFA-affiliated publishers because HFA access such information when providing a la carte services, like the quarterly Publishers Playbook chart that it compiles for Billboard, which calculates the share each publisher has of the top 100 songs of the quarter (Billboard, Feb. 21).

HFA often deals with digital music services that are overwhelmed by the number of tracks for which they need to clear publishing rights. In those instances, HFA works with the clients to help them determine which works they need to clear first and help them administer any direct deals they might have, Apolito says.

HRA is increasingly billing licensees, rather than publishers, for its services. For example, when HFA obtains song licenses for digital service providers, the licensee pays HFA for those services, and HFA then pays the publisher 100% of the publishing royalty, with nothing held back for HFA overhead.

With its expanded menu of services, HFA is treading on ground staked out by companies like the New York-based RightsFlow; Woodland Hills, Calif.-based Music Reports Inc.; and San Diego-based RoyaltyShare. “RightsFlow is one of the first companies to act on behalf of its customers—labels, distributors and online music services—to obtain licenses for publishing uses for 100% of the song approval whether or not represented by the Harry Fox Agency,” RightsFlow president Patrick Sullivan says.

MRI toasts its 13 million-song database as unique to the marketplace, though some music industry executives question its accuracy. Still, Les Watkins, MRI senior VP of business affairs and business development, says HFA’s efforts to generate additional revenue by charging for administrative services suggests that it wasn’t properly incentivized in the past to meet all its obligations to publishers who paid it to clear licenses on their works.

Churgin counters that by working with HFA, licensees get better-quality information and the security of knowing that they’ve obtained the proper licenses and secured the appropriate rights. “In the absence of substantial high-volume direct data relationships with rightsholders,” he says, “third-party service providers simply cannot have accurate, complete, up-to-date information.”

Churgin notes that HFA’s song database ranges from best-selling titles to digital tracks with fewer than 5,000 copies sold. “HFA has become the database of record,” Churgin says, “in that we have the most current ownership information available.”

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Asset 2

21st century Fox: HFA’s GARY CHURGIN (top) and LAUREN APOLITO

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Speaker

JAVIER LACOSTE
Chairman EEO
Chairman & CEO

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COO

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President

LUZ DE LA CRUZ
Latin Outreach Director
SoundExchange

TONY REZ
Recording Artist
Way Back

FELIPE JIMENEZ
President

HENRY JOSEPH
Executive Chairman

FELIPE LLEBRINA
Executive Chairman

JOSÉ LUIS PAGAN
Speaker

RALPH LUCERO
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HELEN LOPES
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MyContent.com Targets Latin Internet Audiences

The new buzzword out there is “monetize.” How to monetize digital content, music, promotional appearances, videos—you name it.

One of the newest Web sites that promises to help artists monetize their creative assets is MyContent.com. The Orlando, Fla.-based site, which will formally launch this summer, first appeared on the music industry's radar at the end of March, when it had an exclusive live video stream from the Miami album release party for the hip-hop star Flo Rida’s “R.O.O.T.S.” (Atlantic).

In an unusual twist, MyContent is simultaneously pursuing the Latin market, with the summer launch of the Spanish-language site MiContenido.com. The latter site will be managed by a team in Medellin, Colombia, overseen by MyContent’s president Jorge Quiroz, former account executive in the Latin American/Hispanic division of event management and talent agency IMG.

MyContent promises to give artists and other content creators an online platform through which to distribute their music, videos, podcasts and other works. Artists can distribute their material for free or charge a fee. Artists keep 70% of all revenue they generate, with the rest going to MyContent. The same split will apply to advertising or sponsorship revenue that artists secure on the site.

“We set out to offer a distribution model that was open to everybody,” says Fabio Jafet, co-founder/chief creative officer of MyContent. “We sincerely believe that we have found a formula that works for all parties involved.”

The five footage from Flo Rida’s album release party was an example of how artists can use the site. In addition to watching the webcast, fans could pre-register with MyContent and receive online backstage access and view red carpet arrivals, celebrity interviews and other exclusive content.

Although the Flo Rida event highlighted how the site can work with major labels, MyContent’s distribution platform and profit-sharing model is open to any artist, according to Jafet, a film/TV producer and director whose credits include pilots for the Grammy and Source Awards.

MiContenido will translate all MyContent information for Spanish-speaking audiences and also reach out to Latin artists to encourage them to use the site, Quiroz says. As part of these efforts, MiContenido is working with such emerging artists as the unsigned Colombian singer Vivi to showcase how the site can work for them. In addition, MiContenido wants to produce sports, fashion and other content that will appeal to Latin audiences in the United States and Latin America.

“There is not one dominant Latin portal that brings to the marketplace original Latin content in the way that MyContent.com will do.” Quiroz says. Jafet will discuss MyContent’s plans for the Latin market April 21 during the “Evolving Digital World” panel at the Billboard Latin Music Conference. The panel, which will be moderated by Music Ally head of research Juan Paz, will discuss how new technologies and applications can generate income for artists and labels. Other panelists will include Vital Digital CEO Gerardo Alton-Ortega, SoundExchange Latin outreach director Luvé De La Cruz and Latin Outreach director Musica executive director Felipe Llerena.

The Billboard Latin Music Conference takes place April 20-24 at the Eden Roc Resort in Miami Beach. For more information and registration, go to billboard latinconference.com.

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

SEE THE BILLBOARD

State Farm Insurance has been increasing its use of Latin music to get its marketing message across. Its efforts have included sponsoring such awards shows as the 20th annual Billboard Latin Music Awards and its unique collaboration with the advertising firm Alma DDB to create Los Felinos de La Noche, a regional Mexican group that stars in a multimedia branding campaign for the insurance company (Billboard, July 5, 2008). State Farm advertising director Edward G. Gold discussed with Billboard how the strategy has paid off.

Your company has been a sponsor of Premios Juventud, Premios Lo Nuestro, the Latin Grammy Awards and the Billboard Latin Awards. What results have you seen?

There’s no doubt that the awards shows are some of the top-rated programming and renowned events for the Hispanic marketplace. When the opportunity to be the title sponsor of the Latin Billboard Awards came around, it seemed like an opportunity to really make a statement. And it’s at the right time of the year. Auto insurance sales tend to increase slightly in the second quarter due to more car sales happening at that point in time.

We are seeing positive results of our increased efforts in the Hispanic market overall. There’s no way we can identify that because we were the title sponsor of the Latin Billboard Awards, that that is the key thing that caused a spike in sales or more people coming to a State Farm and get a quote. But it is part of our overall multimedia plan.

How long will the Los Felinos campaign run? Right now there is no definitive end to our association with them. Hopefully when they gain even more popularity, we’ll be able to let them go off on their own.

Do State Farm intend to launch another band-centered campaign like it did with Los Felinos? We’ve had really good success here but it’s hard to repeat success around the same type of thing. Because of the newness of this idea—that a group could be started because they were in a television commercial together—you can try to replicate that, but you never know if it’s going to work again.

Given the tough economic outlook, is this level of marketing interest in Latin music going to continue?

We see the Hispanic consumer as a major portion of our business now and in the future. We’re not planning any pullbacks in the Hispanic marketplace due to the importance of the market for us. We are a mutual insurance company, which does not leave us beholden to stockholders. So, we can make long-term decisions that are not based on short-term profits.

How has the Latin music business responded to your marketing efforts?

We have been approached by a number of different parties. Obviously when we’re at the Billboard conference, I’m sure we will be inundated with people wanting to talk to us. Insurance is not the most exciting category in the world, but we’re a very stable category, and one that wants to make a mark in the Hispanic community.

—Ayala Ben-Yehuda

Cruz Estate WINS CONTROL OF WEB SITE

The estate of the late salsa legend Celia Cruz has won control of the domain name celiacruz.com following a ruling by the Geneva-based World Intellectual Property Organization’s Arbitration and Mediation Center.

A corporation in the Cayman Islands had previously controlled the domain name. The ruling came after Eventus Entertainment, which took over the running of Cruz’s estate last year, filed a complaint in January with WIPO. The late singer’s official Web site will now reside at both celiacruz.com and celiacruzonline.com.

—Leila Cobo
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CDs Help Slow Music Sales Decline in Germany

HAMBURG—An unlikely savior is lending a boost to the sick man of Europe’s music markets: the CD.

Germany, the European Union’s second-largest music market after the United Kingdom, posted its 10th consecutive annual decline in retail music sales in 2008. But executives are taking heart from the continued health of the CD format.

The retail value of German music sales fell 4.7% in 2008 to €1.6 billion ($2.1 billion), from €1.7 billion ($2.2 billion) in 2007. That’s substantially better than several other leading European markets. During the same period, retail sales fell 15% in France, 10% in Spain and 21% in Italy.

Meanwhile, physical album unit sales in Germany slipped just 2.4% to 145.1 million in 2008, down from 148.6 million in 2007, with value down 3.2% to €1.28 billion ($1.7 billion) from €1.32 billion ($1.8 billion), according to the labels organization Bundesverband Musikindustrie (BVMI).

Physical sales plummeted 18% in 2001 to 146.8 million units but have remained relatively stable since then.

German industry figures cite an increase in the number of formats available as key in maintaining physical sales. Of the country’s top 10 best-selling albums in 2008, eight were available in deluxe editions—including releases from Amy Winehouse, AC/DC and Metallica. All four majors have embraced deluxe formats.

At the other end of the spectrum is Universal Music Germany’s stripped-down “Pure Edition” CD album, which comes in a cardboard sleeve without a booklet. Pure-Edition CDs are usually released several months after the initial street date of the standard CD and sell for €9.99 ($13.38). That’s the same price as digital albums at iTunes Germany and far cheaper than the typical €15.99-€18.99 ($21.41-$25.43) for a standard CD and €19.99-€24.99 ($26.77-33.47) for a deluxe edition.

“For years ago,” we gave the physical market a fresh impetus,” Universal Music Germany CEO Frank Birgmann says of the new formats. “We introduced a new policy regarding configurations and developed a format for the customer who discovers the subject rather late.”

Birgmann says alternative formats can account for 50% of sales on some top-performing albums, including Nelly Furtado’s “Loose” (Geffen/Universal) and the German pop duo Rosenstolz’s “Das Grosse Leben” (Island/Universal).
ment. However, indie Shock Group Holdings’ managing director Marcus Seal admits he’d “certainly like to see more representation of Australian artists.” He adds, though, that he’s against “token inclusions of any artists in Australian productions.”

The show featured performances by the Fray, the Killers, Vanilla Ice and the United Kingdom’s Kaiser Chiefs, plus Kings of Leon by satellite from New Zealand. U.S. artists including Pink, Katy Perry and Britney Spears won most key categories. The only overseas artist to collect an award in person was Fall Out Boy’s Pete Wentz, who picked up the best rock video award—and he was hosting the show.

Batties remains unapologetic about the show’s makeup. “If an act is great, it doesn’t matter whether it’s Japanese, Australian, American or English,” she says. “If it’s a great song, and if it’s a great act, then we’ll want to have it on the show.”

—Tom Ferguson

>>>SONY LINKS WITH JAPANESE HOSTESS

Hostess Entertainment and Sony Music Entertainment Japan have struck a services and support-based strategic partnership.

Under the deal, the SMEJ division Sony Music Distribution will handle nationwide physical distribution and back-end logistical administration for Hostess releases, while other SMEJ entities will provide nationwide promotional support and license Hostess music for use in Japanese TV programming and commercials. Formed in 2000, Hostess is a music management, marketing, sales and promotion company for international labels and artists in Japan. Hostess previously had a catalog and new-release deal with BMG Japan for distribution, sales and broadcast media promotion support. That deal expired March 31.

—Rob Schwartz

>>>ASH TAKES OVER AT PPCA

George Ash, managing director of Universal Music Australia, has been elected chairman of the board of directors at the rights collecting society Phonographic Performance Co. of Australia. Ash succeeds John O’Donnell, who has stepped down after four terms, following his exit last year from EMI Music Australia, where he served as CEO. PPCA has been providing licenses for public performance and broadcasting for audio and video tracks on behalf of record labels and their artists since 1969.

—Lars Brandle

>>>KEELING UPPED AT UMG

Francis Keeling has been promoted to VP of digital at Universal Music Group International. He was previously head of commercial, digital at Universal Music U.K., which he joined in 2002. The London-based Keeling reports to Rob Wells, senior VP of digital at UMG. In his new role, Keeling will be responsible for managing UMG’s commercial relationships with partners, including its ongoing discussions with Internet service providers about new music offerings. According to Wells, the appointment “reflects the excellent business contributions Francis has made, including a key role in developing our partnerships with Nokia, BSkyB and Orange.”

—AP

State Of The ‘Union’

Buoyed By Fleet Foxes’ Success, The U.K. Label Looks To Expand

LONDON—Having scored a hit in the United Kingdom and Europe with Fleet Foxes, the Bella Union label is now hoping to lead other North American bands to break out internationally.

Former Cocteau Twins bassist Simon Raymonde co-founded the label with fellow Cocteau member Robin Guthrie in 1997—the year the trio broke up—initially as a vehicle for the co-founders’ own records. While Guthrie is no longer involved, Raymonde is now the label’s GM.

Today, the London-based Bella Union specializes in signing U.S. bands to deals for the United Kingdom and Europe, although Raymonde insists the geographical origin of his artists has been largely coincidental.

The label scored its first U.K. platinum album (300,000 shipments) for Fleet Foxes’ self-titled debut, which has sold 271,000 copies since its June 16, 2008, release, according to the Official Charts Co.

Raymonde is now hoping to capitalize on that success by expanding the imprint’s roster.

“The obvious thing would be to go crazy and sign anything that moved,” he says. “But Fleet Foxes is one of those once-in-a-lifetime bands. That’s not going to happen with every release.”

Raymonde says Bella Union rejected the customary practice of licensing U.K. repertoire for Europe because “a more direct” relationship works better for both parties. Most acts are on 50/50 deals, receiving either no upfront advance or a small one. The label is preparing for the June U.K. and European releases of albums by Providence, R.I.-based Americana band the Low Anthem and the Toronto-based alternative rock group Ohbijou, with a sales target of 40,000 copies apiece.

Bella Union also holds the worldwide rights to the alternative act Midlake of Denton, Texas. For now, the label is concentrating on U.K./European releases, but Raymonde cites Bella Union’s U.S. administration deal with New York-based World’s Fair for the band’s releases as a possible model for future U.S. expansion.

Raymonde relies on a network of contacts to tip him off about U.S. bands before they sign worldwide deals. He credits Midlake’s U.S. booking agent, Trey Many of Chicago-based the Billions Corp., with first alerting him to Fleet Foxes.

At first, expectations for “Fleet Foxes” were small, but the band broke through after its appearance at the 2008 South by Southwest conference created considerable U.K. media buzz and what Vincent Cley-Melin, GM of Universal-owned Cooperative Music, describes as “a significant marketing spend online.” Cooperative distributes and promotes Bella Union releases throughout Europe.

“Fleet Foxes” subsequently appeared on many European year-end polls, prompting Bella Union to drop the retail price of the album in Britain and Scandinavia, boosting chart positions in both territories, according to Cley-Melin. In January, a deluxe version of the album was released in the United Kingdom, accompanied by TV advertising and playlist slots for “Mykonos” on the national top 40 station BBC Radio 1 and AC-formatted BBC Radio 2, the nation’s two most popular music stations.

“With the polls, and the fantastic shows they’ve done in November, we reached a tipping point translating into big plays,” Cley-Melin says.

“Fleet Foxes” has sold a further 100,000 copies in Europe, according to Cooperative Music. In the United States, where the band is signed to Sub Pop, the album has sold 251,000 copies, according to Nielsen SoundScan.

As the label gears up for its expansion, it remains highly regarded by others in the indie community.

“Bella Union is a testament to sticking to what you believe in and never chasing the easy money,” says Mark Bowen, GM of the London-based indie Wichita, which has also enjoyed success with directly signed U.S. acts, most notably Clap Your Hands Say Yeah.

“The rewards do come if you stick in there,” Raymonde says. “We’re like an unstoppable train at the moment but that’s really just because of Fleet Foxes’ success. We have to work as hard as we ever have on all the other bands if we’re to carry on.”
Top Of The Shops
Topman And Topshop Bring Their Music-Centric Branding To The U.S.

During last year’s CMJ Music Marathon conference in New York, I sat next to two elaborately coiffed and immaculately dressed Brits at a brunch at the Hotel on Rivington. Given that most of the crowd looked like they had crawled out of a nearby dumpster, the modish pair piqued my curiosity.

As it turns out, they were running an on-site clothing suite for the British mens apparel chain Topman, which was outfitting boys in bands for free. Even better, the musicians got the clothes with no strings attached. Topman didn’t require them to mention the store in interviews or shout out, “If you love our suits, visit Topman.com,” at the end of their sets.

Even if they had plugged the brand onstage, finding those suits would have required going online or flying to London. But on April 2, Topman and its women’s apparel sibling Topshop opened their first U.S. outlet in New York. Not surprisingly, indie music was part of the launch.

The selection of Andrew Drew as in-store DJ also reflects the brand’s commitment to targeting underground tastemakers, not just rock stars. “We’re primarily known for our show on East Village Radio and for being personalities,” Andrew says. “We DJ private events and do high-concept baked goods; we’re like a little hub.”

Topshop also tapped Leyla Safai of the lifestyle brand HeartsChallenger and the group HeartsRevolution to DJ and to use her ice cream truck as a promotional vehicle. “It’s the biggest branding we’ve done with a clothing company to date,” she says. “They’re such a fun company in terms of being forward-thinking about music and fashion; the woman who designed our record cover also did a shirt range for them. They’re super-open-minded and have a huge reach.”

Topman’s Griffiths says the chain usually keeps a lower profile when working with bands, although it sponsors the NME best dressed award and U.K. radio station XFM’s 10th-anniversary festivities in 2007, which included putting on shows in the United Kingdom “with big bands in small clubs, and the only way you could go was to win tickets through Topman.”

Topshop and Topman also had a big presence at the McCarren Pool summer concert series in Brooklyn, with large booths, signage and branded giveaways.

But the company is aware that overbranding can backfire. “Our customers are shrewd,” says Gordon Richardson, director of design and product development. “We want to encourage collaborations between designers and musicians, but we want to do it with integrity.”

Topman’s latest effort to extend its reach into indie music is its new “Topman CTRL” program, which recruits a different music act every month to edit the Topman CTRL MySpace blog and curate live music events.

And it will probably be a given that they will be outfitted in the latest Topman/Topshop garb.

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Ron Spaulding: Fontana’s chief explains the indie distributor’s expansion into new services and international markets.

Fresh off a big move from South by Southwest to see some of his bands perform, Fontana Distribution executive VP/GM Ron Spaulding is already thinking about his next move. The independent distribution arm of Universal Records, has made some bold moves during the past year, including a $1.5 million upstream deal with Downtown Records and an agreement to distribute the buzzed-about U.K. artist Ida Maria, who’s signed to Mom+Pop Records in the United States.

Spaulding, a laid-back Texan who loves to toy around Los Angeles on his motorcycle, has a long track record in the business. Prior to joining Fontana, he served as executive VP/GM of Asylum and EastWest Records, overseeing the day-to-day operations of both labels. He also served as the senior VP of sales at WEA, Warner Music Group’s distribution arm. While at WMG, Spaulding played an instrumental role in the success of such labels as Fueled by Ramen (Cute Is What We Aim For, Gym Class Heroes, Paramore), 7 Brothers Records (Sevenths), Glassnote Records (Secondhand Serenade), Eleven A Music Company (Silverchair), Fearless Records (Plain White T’s) and Swishahouse (Mike Jones, Paul Wall).

Even with that impressive résumé, Spaulding isn’t prepared to ride off into the sunset. He’s now working on ambitious plans to expand Fontana’s reach, signing up new labels and launching new services. He talks to Billboard about his vision for a one-stop-shop distribution company.

Fontana has started diversifying its service offerings beyond distribution. Can you talk about some of the new services you’re offering?

We’re not doing deals that don’t include all digital and all physical. We’re looking at being full partners with our labels, not partial partners.

I inherited a quality staff and our core competency was distribution, both digital and physical. So we’ve been working over the last year to really expand our service offering. The idea is that we will be able to aggregate costs and offer lower-pricise services to our labels, which will in turn lower their overhead. It increases their bandwidth if we can provide the service here, and we are doing it all a la carte. So there are opportunities when a label needs every service on every record.

Otherwise it’s by project and it’s either a distribution fee or a cost by project, depending on what service they need. And we do it all, literally. We offer every piece of it. Not only synch and licensing opportunities but financing, marketing, services. We can hire or coordinate consultants for sales, marketing, even publicists. We have online marketing street teams in-house, direct-to-consumer marketing, global marketing, tour marketing, and radio and video promotion.

And then all the creative too, which people overlook. We also created a concierge service, which offers both session and touring musicians to people in need. For example, Ida Maria came here, had a visa problem with her drummer and her bass player. We put two people with her band to do her L.A. shows and hired them to learn the song and they just started playing, and she almost hired both of them. Independent distribution today has to be about services going forward where we still are the best of what we do at our core competency of distributing music.

Is the expansion of service offerings also a response to the revenue that’s been lost as a result of piracy?

It really is about consumer demand. It’s less about the negativity of piracy, which people tend to lean toward. I think it’s really about being better prepared to release your records, having a wider window, and I think the digital landscape allows you so many different ways to talk directly to fans and have artists have an interpersonal relationship with fans that you can create more demand now than ever and still sell your physical and tangible assets. People want to buy when you create real demand.

As the U.S. recorded-music business continues to shrink, does Fontana plan to expand internationally?

To be clear, we are continuing to expand the scope of our repertoire and the services we provide our partners and artists here in the U.S. There’s a good deal of opportunity still out there if you know where to look and what to do with it when you create it. As far as international, we have been working on putting the final touches on our new, comprehensive international distribution system that combines the Fontana difference with the breadth and depth of Universal Music Group’s market-leading prowess over a variety of platforms.

You’ve struck a few big deals recently, including a distribution pact with Savoy Records. How did that happen?

Savoy had been engaged with us for quite some time in terms of kicking the tires and looking at how the two companies can work together. And finally, a few months ago, we kicked it into high gear and hammered this thing out over the past few months. They are a perfect example of the kind of label that we want to be in business with because they have a diverse catalog and they are signing new and different artists to their repertoire than they ever have before. They’ve got bands like Cracker, they’ve got a really excellent release schedule, and it’s a good illustration of the two-pronged approach that we’re taking at Fontana. One is to look for young-in-spirit entrepreneurs and the other is to look for higher-profile repertoire providers. And so Savoy fit that bill for us perfectly, and we both had a mutual desire to work together.

We’re not doing deals that don’t include all digital and all physical. So with Savoy, our digital prowess was very attractive to them. We’re not looking to do deals that would exclude one format or the other. We’re looking at being full partners with our labels.

It seems like you’re attracting labels because you offer strong digital and physical distribution and they want everything in one place.

Yep, and we’re not looking to do deals that would exclude one or the other.

The other major deal you’ve been part of is with Original Signal Recordings, home of the Sounds and Ingrid Michaelson (see story, page 6). What role will Fontana play in this agreement?

With Original Signal, we are doing distribution for some records, and Universal Motown is providing marketing and promotional services as needed for their artists and their repertoire. Two really great entrepreneurs are running that company day to day—that is something we’re very attracted to. They have the kind of repertoire that was attractive to Universal Motown—that we could make a great partnership together internally. So it was a pretty seamless process for us to work together with Universal Motown to make sure we got them in-house and that we gave them the kind of services that they needed to be able to be successful.
After The Death Of LeRoi Moore, The Dave Matthews Band Regroups With A New Orleans-Inspired Album That Could Be Its Best Yet
FROM THE BLUESY sax solo that opens the album, to the inspired songs and performances throughout, it’s clear that this one’s for LeRoi. ■ “Big Whiskey and the Groogrux King,” the Dave Matthews Band’s first album since 2005, shows a number of inspirations: producer Rob Cavallo (Green Day, My Chemical Romance), the band’s maturation and a focus on creating a studio project on a level with the band’s potency as one of the most popular live acts in rock history. ■ But it’s hard to deny the impact of the loss of founding member LeRoi Moore, who last summer died of complications from injuries suffered in an all-terrain-vehicle accident after work on the album had begun. “Everything was really hard after Roi’s death,” Matthews says. “But when we were all spending time together and listened to what he had already played, we really had time to think about him and be grateful for the time we had with him.”

Violinist Boyd Tinsley agrees that the sessions helped pull the band members together. “You’re in the studio and you look around, and there’s somebody missing,” he says. “I know there were some moments for me that were really tough in the studio.”

Even so, the energy around the DMB camp is positive now as the members gear up to promote what they feel could be a career-changing album, due June 2 on RCA. “I’ve been working with this band for about 18 years now,” says longtime manager Coran Capshaw at Red Light Management, “and this is the most excited in my memory that they’ve been about a record.”

The Mardi Gras-inspired “Groogrux” began more than a year ago at the band’s hometown studio in Charlottesville, Va., where Moore’s skills as an arranger and idea man were instrumental in putting together many of the musical ideas and structures that eventually led to the songs on the record. “We had two maybe three sessions before he had the accident,” says drummer Carter Beauford, “and those were the very crucial stages of this project, because we had to lay down the very foundation of this whole sound.”

Following Moore’s accident while on a tour break in July and his death in August, the band resumed work on the album last fall in Seattle. After breaking for the holidays, the band regrouped earlier this year in New Orleans, with final work completed at Cavallo’s home studio near Los Angeles.

“We had two, maybe three sessions in before the accident, and those were the very crucial stages of this project, because we had to lay down the very foundation of what would be the bed of this whole sound,” drummer Carter Beauford says. Returning to the studio after Moore’s death brought practical as well as emotional challenges. “Besides playing the horn, LeRoi was a great band member, a great musical conceptualist,” Cavallo says. “We missed his brain, we missed his presence. We were lamenting all the time, ‘We wish Roi was here. What would he do?’ ” The group was joined in the studio (and will be on tour) by longtime Matthews associate Tim Reynolds on guitar, along with Rashawn Ross on trumpet and Jeff Coffin on saxophone. Moore’s work is all over the album, culled from performances he had already put in for the project. “We created a giant ProTools file that had all of his parts, even if he was just tinkering around during a demo phase-off mix,” Cavallo says. “We scared the hard drives to find all of these moments he had.”

At its heart, “Groogrux” is a musically ambitious record—and certainly one of the band’s most accessible. There is enough familiarity and depth to please longtime fans, but it also boasts more than enough hooks, jams, musicianship and songcraft to ostensibly draw in plenty of new ones.

“If someone tells me, ‘I don’t like it,’ I can say, ‘That’s your problem, because it’s good, bro.’ ” Matthews says. Highlights include the funk-rock rave-up “Shake Me,” the stirring ballad “In the Hands of God,” the swampy rocker “Cockadile,” radio-friendly fare like “Why I Am,” which features playful horns over a solid rock riff and a hoaky chorus, and “Funny the Way It Is,” which parleys a subtle intro into a soaring, syncopated anthem. Masterful set pieces “Swarm” and “Time Bomb” hold up more than well with repeated listenings, with the latter featuring some of Matthews’ most fiery studio vocals in years.

Indeed, it seems all of the members were inspired to make a landmark Dave Matthews Band album, one that lives up to their legendary onstage alchemy. “I think we finally managed to get it,” Matthews says. “It doesn’t make sense that you could do something so extravanant live—if that’s where your strengths are—that you shouldn’t be able to do something even more wild when you’re in the studio. I just think we managed to find our groove.”

Matthews’ lyrics cover familiar DMB themes of spirituality, love and social issues, but they seem even more emotional this time, even if “Groogrux” isn’t an overly dark album. “I don’t think there’s any need to be lonely and overly, self-indulgently mournful on this record,” Matthews says. “That wouldn’t serve us, Roi or anybody. One of the things about playing music for all of us is that it’s a source of joy. So even if we’re singing about death or loss or the end of the world, at the very core of everything there’s got to be hope.”

The staggered nature of the recording process and its genesis from the Charlottesville woodshedding returned the band to a writing and recording process that harkened back to its origins. “We started off in our hometown doing the jams and getting ideas out and playing liked that in our studio, not really too serious with it, just playing music for fun,” bassist Stefan Lessard says.

Cavallo says the trip to the Big Easy was a positive creative influence. The Mardi Gras-influenced album art, drawn by Matthews, is an intricate and compelling parade scene beyond the frontman’s definition of it as “scribbling” and will be incorporated into tour imagery. “New Orleans rubbed off on the record a lot,” Cavallo says. “You can see its influence on the cover, you can see it in different songs, different lyrics, different attitudes. A lot of it came from that city.”

New ideas are important to a band nearly 20 years old. “I think that’s important, and that’s one reason why we keep changing our live set, because we never want it to get repetitive,” Lessard says.

The marketing campaign has a dual focus: keep the current DMB fans happy—and, even after almost two decades, attract new ones. RCA and Red Light will attempt to capitalize on what they feel will be a well-received album at an important juncture in the band’s career. “We have a great team as a management company working hand-in-hand with the label putting together as many opportunities as appropriate for this project,” Capshaw says. “We’re going to do it the right way, we’re not going to compromise. But we want to turn as many people on to this as possible.”

Capshaw and Red Light beefed up their in-house marketing department, headed by Sharon Lord, since DMB’s last release, in effect controlling their own destiny in an unstable marketplace. “We’ve been through a lot of changes at the label over the years. We want the consistency that comes with the management company having a full team,” Capshaw says. “There’s a very deep bench at the management company, with a lot of label
experience. We felt with all the changes in the marketplace we needed to start going deeper with the resources at the management company. We’re in business with RCA Records, and we want to be a great partner with our label. We came prepared.”

RCA is also clicking into high gear after weekly marketing conference calls with Red Light dating back to March. More than anything, the plan is to let the music speak for itself. “Once the lead track gets out there and then the other songs get out there through the other promotions that are happening, people are going to become very aware that it’s something very special from them,” says Aaron Borns, senior VP of marketing at RCA.

RCA is also clicking into high gear after weekly marketing conference calls with Red Light dating back to March. More than anything, the plan is to let the music speak for itself. “Once the lead track gets out there and then the other songs get out there through the other promotions that are happening, people are going to become very aware that it’s something very special from them,” says Aaron Borns, senior VP of marketing at RCA. 

Lind says the marketing plans will unfold during the next two years, reflecting changes in the marketplace and at available outlets for promotion. But one thing hasn’t changed: the fervor of the DMB Nation. “The core fans will love the music and we intend to use their excitement to help reinvigorate past fans and find new ones,” she says. 

Video will be included with the album’s deluxe ($21.99) and super deluxe (price still to be determined) editions. The band was filmed throughout the recording process, which will be included in the documentary video, though details of what will be included on each of the deluxe editions are still being finalized.

“We will use clips from this footage to tease the base and drive momentum through street date.” Lind says. The first clip was posted March 31 on davemathewsbands.com. On April 6 the band announced a contest to give out 100 fans a chance to be the first to get a copy of the album for Memorial Day weekend and host their own DMB listening parties.

Digital marketing will focus on the band’s hugely active Web site and communicating directly with fans, as well as working with the usual online outlets, according to Lind. “The first single, ‘Funny the Way It Is,’ will be given away free for a week beginning April 13 on the DMB site. The band will perform on TV as part of the setup, including a June 5 appearance on NBC’s ‘Today,’ a first for the group. Also confirmed is ‘CBS Sunday Morning,’ and other opportunities are in discussion.

‘Funny the Way It Is’ will go to radio April 20, primarily at triple A. Though still being mapped out, campaigns for physical and digital retail are planned, including Target, Best Buy, Starbucks and Amazon.

The group’s status as one of the top touring bands remains the ultimate marketing tool. Dating to 1994, DMB runs up grosses totaling more than half a billion dollars and attendance of 14 million from 760 headlining shows reported to Billboard Boxscore (see chart, right). 

Booked by Chip Hooper at Paradigm, DMB will begin its 2009 tour April 14 at New York’s Madison Square Garden. Given that the trek starts before the album’s release, the marketing efforts will capitalize by prodding to the choir. Amazon is offering a promotion that will allow concertgoers to pre-order the set from their seats through their mobile devices, with the opportunity promoted in the venues. “That’s a great initiative for a tour that runs ahead of the record,” RCA’s Borns says.

The band plans to make new material part of the set list and, as is typical, the “Grozprox” songs will find a new life on stage. “We’ve played them all but we’re going to have some massive rehearsals before the tour starts — get them all oiled, lubed up and ready to go,” Beauford says. “By the time we step onto stage for the first time these tunes are going to be ready. By the middle of the summer, it’s going to be a whole other story then, because most of the new tunes that we do always develop and grow into something fresh and new by the middle of the tour.”

RCA distributes DMB in North America, and Sony Music handles the band in Australia and Brazil. The band is working releases in Europe internally after renewing with RCA in 2001 — two albums are left on that deal — but Cipriano says DMB is “very excited” about a new potential partner in Europe. Tentative plans call for European touring, as well as trips to Australia and South America, on this two-year album cycle.

If, as all involved believe, “Grozprox” broadens DMB’s fan base, well, that’s always the goal. “As a musician there’s this saying that you never stop learning, you never go to the point where you play music and you kind of know it all. There’s always places to go and new things to learn, so it’s impossible in anyone’s lifetime to become complacent,” Lessard says.

The band members seem to be approaching this next era with renewed vigor. “We all pulled together, stronger than we’ve ever pulled together before, and we made it through,” Beauford says. “We still have a journey ahead of us — it’s not over. But we were all there for each other and will continue to be.”

So if this album is for LeBo, it’s also for the future of the band and its recording legacy. “We did, I think, stand up for him on this record,” Matthews says. “He was always the one saying, ‘Man, we’ve got to get it right in the studio. If we fulfill our potential in the studio, it would be a whole different ballgame.’” That’s where we should be excited. ‘The really sad thing about this is he’s not here to see the finished product, but I think we came up with a record that he would have been really happy with.”

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From Online To On Air, Public Radio

BY AYALA BEN-YEHUDA
ILLUSTRATION BY WESLEY ALLSBROOK
Vanity Fair is usually associated with celebrity-studded Academy Award parties, not indie rock festivals populated by young bloggers. But on the roof of a swank restaurant in Austin during the South by Southwest conference, a Vanity Fair film crew followed the cream of the indie crop as they milled about. Members of Spoon, the Bird & the Bee and Those Darlings’ danced a little and ate some snacks as they celebrated a great festival.

While those bands might have drawn significant crowds, none were the real star(s) of SXSW. That title belonged to VanityFair.com’s co-sponsor of the night’s event: National Public Radio. Long associated with soberly delivered news reports featuring foreign correspondents, NPR’s programming has been translated to the Internet, where an electorate of fans could attend, the shows streamed live on the Web, accompanied by blog posts from former Spoon guitarist Carrie Brownstein. In total, NPR’s coverage of SXSW resulted in almost 1 million podcast downloads.

No word on whether the “Saturday Night Live” NPR Ladies were spotted canoodling with anyone at the VanityFair.com party, but one thing is clear: This isn’t (just) your mother’s public radio. While baby boomers with an ear for music have long turned to NPR, its eclectic sounds have made it a career-making tastemaker for the iPod age. As commercial radio still aims for the mainstream, NPR and its affiliated stations are ideally suited to a world of niches—and have moved the needle for acts in terms of sales, touring, commercial exposure and synch.

“There was always this perception that NPR was like PBS in radio form,” says Dan Cohen, the Decemberists’ product manager at EMI who coordinated the band’s performance of its latest album, “The Hazards of Love,” in its entirety at an NPR showcase during SXSW. “It was always ‘your parents’ music.’ It went along with news, but some of the most buzzed-about groups in recent years, such as Arcade Fire and Fleet Foxes, are all bands that NPR and noncommercial radio have really supported.”

In the last few months, acts as diverse as folk legend Joan Baez, Lambchop and Mexican singer/songwriter Ximena Sariñana have gotten a sales boost from NPR coverage, whether it’s a feature on “Weekend Edition” or an online performance at NPR Music. Lambchop scored its first charting album last fall after an online “Tiny Desk Concert” by leader Kurt Wagner. Sariñana had her best U.S. album sales week, an increase of 600%, after she was profiled Oct. 4 on “Weekend Edition.”

Bob Boilen, host/founder of the music program “All Songs Considered,” says, “The Decemberists were selling 3,000 records when we were covering them seven years ago, and now they cracked the top 10. Andrew Bird, Neko Case—in the past few months, artists that are in the top 10 or 20 on [the Billboard 200] are artists we babysat for years because we knew they had a lot of talent.”

Public radio stations always programmed their own music and broadcast their own concerts, but it wasn’t until 2000 that Boilen started “All Songs Considered,” an online music discovery show. Compared with today’s seemingly infinite options, in 2000, the Internet was kind of a hard place to find music, and the changing radio landscape was making it hard for people to find new music,” says Boilen, who, as the director of the afternoon newsmagazine “All Things Considered,” chose the music bridges that aired between segments.

The concept produced a podcast and, in 2007, an expanded multimedia site called NPR Music, which today has a staff of 10 people and serves as the music desk for NPR’s nationally distributed shows. The site’s staff produces original content but also calls performances, reviews, interviews, reported music stories and recommendations from about 30 public radio sources, including 12 partner stations, and links to the streaming channels of every music station in the NPR system.

“We’re creating a wonderful cycle of music coverage that goes between the Web and the air and back again, and along with stations as well,” says Anna Grundmann, the executive producer of NPR Music. Recent coupes for NPR include its exclusive radio broadcast of the We Are One inauguration concert, featuring Beyoncé, Shakira, U2 and other superstars.

NPR Music has webcam concerts from Radiohead and Tom Waits and streamed new albums from Bruce Springsteen and Bob Dylan prior to release, through its “Exclusive First Listen” feature. The eighth volume of Dylan bootlegs, “Tell Tale Signs,” attracted more than 2.1 million listeners at a time, was streamed 300,000 times at NPR Music a week before its release and had a track featured on “All Songs Considered” during a podcast that was downloaded 220,000 times and viewed or listened to online 75,000 times, according to NPR.

The integration of radio and online platforms has paid off. NPR says traffic to its music site has doubled since its debut. Its SXSW shows this year marked the first time it broadcast concerts live on the iPhone. “We see a large number of what you would term the baby boomer audience, and a large number of people in their 20s as well, because of our broad offerings,” Grundmann says.

Label executives say it’s hard to attribute a sales bump to exposure specifically on public radio—since it’s often just one element in a promotional mix that includes blogs and touring—but it certainly doesn’t hurt. Such is the case with M. Ward, whose first-week sales for his latest album, “Hold Time” (Merge), totaled 19,000 copies, according to Nielsen SoundScan—in comparison to the 3,000 copies his previous release, “Post-Wax,” sold in its first week. “I think a lot of that had to do with how much coverage we got from NPR,” Merge publicist Christina Rentz says.

CITY BEAT

Cities with vibrant public radio music stations overindex in sales for indie darlings. Neko Case’s “Middle Cyclone” (Anti-) was among the top 10 album sellers in Portland, Ore.; Austin; and Seattle in the first three weeks after its March 3 release. It’s still in the top 40 in those markets, even though the album was No. 98 on the Billboard 200.

The influence of Los Angeles’ noncommercial KCRW extends far beyond its basement home at Santa Monica College.

“We’re broadcasting our messages to some key tastemakers who relay it to the masses,” says KCRW music director Jason Bentley, who regularly fields calls from film and TV producers and directors seeking music for their projects.

Case in point: KCRW DJ Gary Calamar—who, like many of his station colleagues, is also a music supervisor—picked Sia’s “Breathe Me” to close the final episode of HBO’s “Six Feet Under” in 2005. The soundtrack, which was in album-only form on iTunes, posted an 866% sales boost the week after the Aug. 21 synch, according to Nielsen SoundScan.

Bentley remixed Silverstein’s “Lazy Eye” for a Chevrolelet commercial—a placement he estimates brought the group a six-figure fee. “As a DJ, you’re establishing a relationship with the artist early on, and that’s important in the process of music supervision,” he says. “A lot of people who have no connections, all they can do is call a mammoth publishing company like EMI and Warner/Chappell. It’s like the Death Star.”

In addition to having Hollywood’s ear, KCRW gained a worldwide listenership through KCRW.com, which offers a live stream, all-music and all-news channels and a customizable player. The station says its streaming hours totalled 1.7 million for March, with a 34% increase since April 2008. KCRW pres-
Don't know what to get your mom for her birthday? Hint: Turn on PBS.

That might be painting PBS' music programming with a broad brush—but not an inaccurate one. Public TV has an uncanny knack for featuring artists who hit the sweet spot between pop and mainstream success, and promoting these artists often gives them an immediate sales boost.

Look at the network's track record so far this year: The week of March 14, after her appearance on PBS' "In Performance" special honoring Stevie Wonder, the recipient of the Library of Congress' Gershwin Prize for Songwriting, Esperanza Spalding landed at No. 26 on Billboard's Top Heatseekers chart with a 159% sales increase from the prior week.

The week of Feb. 28, Ryan Bingham posted his best sales week for his 2007 set, "Hesitation Marks," after he appeared on "Austin City Limits," placing him at No. 37 on Top Heatseekers.

Other PBS-ordained acts like Celtic Woman, Andrea Bocelli, Josh Groban and the Three Tenors (Plácido Domingo, José Carreras and Luciano Pavarotti) are in the RIAA-certified multiplatinum pantheon for albums and long-form videos thanks to their PBS exposure.

So how does one get a performance spot on PBS? First of all, according to John Wilson, senior VP and chief TV programming executive, PBS doesn't produce any of its shows firsthand. Instead, it acts as an aggregator, distributor and national marketing headquarters for the shows that are brought to the station by affiliates or pitched to PBS by independent producers.

For example, "Great Performances" comes from the PBS affiliate WNET in New York and the Boston Pops from Boston's WGBH, while WETA in Washington, D.C., was responsible for the shows surrounding the Gershwin Prize.

Shows generally fall into one of two categories—purely performance sets and those with a more documentary aesthetic, such as "Martin Scorsese Presents the Blues" or the "American Masters" program "Bob Dylan: No Direction Home." (There are some non-traditional kinds of music programming, Wilson says, noting a June episode of "Viva" titled "My Musical Brain" that will use the case studies of the neurologist Dr. Oliver Sacks to illustrate music's impact on humans.)

And despite PBS' pop-opera reputation, all genres are fair game, Wilson says, noting that upcoming programming includes "Latin Music USA," a four-hour documentary about the Latin genre's impact on American music that will air in October, and summer episodes of "Soundstage" featuring OneRepublic, Sugarland, Faith Hill and Death Cab for Cutie.

As to the timing of when music programming airs on PBS, it's no surprise that much of it occurs in tandem with public broadcasting's periodic fund-raising.

"Having really terrific musical program has been a staple of those drives," Wilson says. "They're obviously very appealing programs that really speak to an audience, but when you say PBS is the only outlet for this music it makes a strong appeal to support your local public television station." —Ann Donahue

### Five Tips for Marketing Through Public Radio

**Take advantage of multimedia opportunities.**

Lisa Sonkin, VP of triple A and public radio promotion at Sony Music, points to WPKN Philadelphia's Free at Noon concert series: The shows are broadcast live from the station, and listeners can win tickets to tapings online. CDs and merchandise are sold at the concert. Performance are streamed, archived on spn.org and npn.org and promoted a week ahead of time, both on-air and online.

**Send music to more than one person at a station.**

Different DJs program their own shows, says Tomos Cookman, founder of the Latin alternative label Nacional Records. With a foreign-language act, "it also helps to have a well-written sheet." And don't pitch anything that sounds highly produced—unless it's a DJ album. "We say no a lot," says Jim McGuinn, PD at Minnesota Public Radio's music format the Current. "We'll often say, 'Eh, that sounds like commercial radio. And it won't feel right.'

**Use a soft-sell technique.**

"As influential as they are, they don't take kindly to being heavily marketed to," says Dan Cohen, the Decemberers' product manager at EMI. As Bob Bowen, the host of "All Songs Considered," puts it: The music offerings are "not everything under the sun. It's everything under the sun that we love."

**Create a long-term relationship.**

Plan to give back to the station over time with studio sessions, guest DJs gigs, etc. "We tend to be looking for artists that we can build a relationship with," McGuinn says. "We want to hear great songs, but we want to hear artists and stories that we can work with as their careers build." —ABY

Additional reporting by Cortney Harding.
Back In The New York Groove

Cam'ron Plots A Comeback With A New Crew

A few years ago, Cam'ron seemed poised to become one of hip-hop's most successful artists. By 2006, he had released five studio albums, including “Come Home With Me,” which sold 1.2 million copies, and “Purple Haze,” which sold 600,000, according to Nielsen SoundScan.

And then, following a falling-out within his Dipset crew—which included rappers Jim Jones, Juelz Santana, Freekey Zekey and Cam'ron—a public dispute with 50 Cent and his mother's multiple strokes, Cam'ron vanished. Aside from a 2007 YouTube video, which showed him standing near a kiddie pool with palm trees, warning it would be a hot summer, he stayed away from the music scene.

It still isn't clear whether Cam'ron was laying low in the Midwest, as some speculated, or whether he spent the entire time with his mother at a rehab center in Florida. But regardless of whether he spent the last few years beside Walden Pond or in a basement in Cleveland, Cam'ron says his self-imposed exile is over. He's preparing the May 12 arrival of his sixth studio album, “Crime Pays,” which will be released on Asylum Records.

To roll out the project, Cam'ron has gone digital, leaking half a dozen tracks and homemade videos through YouTube, MySpace and his blog, myiggle.com, in the last two months.

“The idea was to put out a video every week to warm people up to the album. I didn't care about putting out singles—I just wanted people to know the album was coming,” says Cam'ron, born Cameron Giles. “That's what I love about the Internet—instead of having to wait on radio to play your song or TV to play your video, I can use the Internet as a tool to get my music out earlier.”

The strategy hasn't hurt his ability to get radio play—one of the leaked tracks, the double entendre-heavy “Cookies and Apple Juice,” was recently added to the playlist at rhythmic WQHT (Hot 97) New York. Nor has his DIY ethic prevented him from breaking through at MTV and BET; both channels recently aired “I Get It In Ohio.”

“This was all without us working these records,” says Asylum GM/senior VP Joe Munda. “We didn't have a big single or shoot expensive videos. Cam came in and got the job done and they embraced it. He has so much star quality that people want to pay attention.”

As if this weren't enough, Cam'ron, who made his acting debut in the 2002 Roc-a-fella film “Paid in Full” and later starred in 2006's “Killa Season,” which he wrote, is working on a new movie called “The Bakery,” which is slated for a straight-to-DVD release in July.

“It's about a party taking place in Harlem, but at the same time there are a bunch of other things going on before, during and after that all tie together,” he says. He has already released some clips to YouTube and the urban Web site Missinfo.tv. He is also hoping to start filming the sequel to “Killa Season,” which he plans to make available in October.

Cam'ron is also working on a compilation album with his new crew, U.N. (which includes Lady Byrd and Vado), that is set for a late-August release. There is also talk of an as-yet-unitled album being released in December and a potential film soundtrack that will be released that month as well. “I don't want to clog out everything, so I might wait till I drop my own album and see,” Cam'ron says.

He recently turned down offers to record a Dipset reunion album, “Diplomacy Immunity 3,” after Jones made a peace offering on Hot 97's Funk Master Flex radio show. But Cam'ron hints that it might happen in 2010. “My year is booked up. I don't have time for that,” he says. “I wish them the best of luck. Maybe next year we can sit down and talk, but no time soon. Right now, I'm focused on 'Crime Pays' and the rest of my 2009 plan.”

Back in black: CAM'RON
Doll Parts

New York Dolls Show They're More Than Just Pretty Faces

When the New York Dolls formed in 1971, they were greeted with a bevy of strong opinions. "People said, 'They're the best band,' or 'They're the worst band,'" said frontman David Johansen. "It was every kind of extreme reaction to what we were doing with music."

There's no denying that the Dolls' raw, provocative sound, combined with their gender-bending glamour and nonchalant attitude, created a legacy that would live long past their breakup in 1977. Years later, acts including the Ramones and Kiss would claim the New York Dolls as an influence and today, their made-up faces appear on T-shirts worn by the likes of Lindsay Lohan, Miley Cyrus and college-aged hipsters. But even though the band essentially defined punk music, it never really found commercial success.

In 2004, the three remaining Dolls (drummer Billy Murcia died during the band's first run; guitarist Johnny Thunders and drummer Jerry Nolan passed away in the interim) reunited to perform at London's Meltdown festival, at Morrissey's request. Bassist Arthur "Killer" Kane died from leukemia months after the gig, but Johansen, guitarist Sylvain Sylvain and the three new members went on to release "One Day It Will Please Us to Remember Even This" in 2006 on Roadrunner Records.

Manager Ron Stone says that even though he felt: "One Day" was a "defining album, it took the band time to get its sea legs."

"It didn't do what I think they hoped it would do, which was to kind of energize this particular generation about who they are," he says. At this point, the new lineup has been together almost as long as the first—two years and counting—without any major lineup changes. "We're a band," he says. "You can put a label on things, but it can't change the fact that we're a band."

Ringo senior director of marketing Michael Kachko describes the Dolls as "more of a hip band than a hit band," noting that most people know the group's name but probably couldn't name two of its songs. "I think a New York Dolls album coming out excites a certain group of people, but not necessarily everybody," he says. "But I believe if another group listens to the record, they're going to get hooked."

"'Cause I Sez So" finds the Dolls revisiting its roots in a few ways. The set reunites them with Todd Rundgren, who produced the 1973 debut, and also features a twangy, reggae-infused rerecording of the song "Trash" from the band's first album. On the night of the album release the band will perform at designer John Varvatos' store in Manhattan, located in the former location of CBGB, where the Dolls played in the '70s.

The group played two gigs at South by Southwest in March and will tour in May, with Rundgren joining on several dates. Stone says the live shows are key because while the gigs will draw long-time listeners, they'll also give the younger crowd a chance to see the band for the first time. "I think for younger fans, it's this fascination they've heard about this band that existed in conversation for 20-some odd years, and that other bands constantly are crediting them," he says.

In addition to the tour, Kachko says he's aiming for a late-night TV performance slot and the label is in discussions with a major online partner to stream the album near its release. "The album's title track will be marketed to radio as the first single, but it won't be the campaign's focus. "They're not a radio band," Kachko says. "We're not trying to get them in on radio at this stage in the career."

But regardless of the album's success, it's clear that the Dolls still don't care what anyone thinks. "We don't really pay that much attention to what anyone else does," Johansen says. "We just have this idea of what rock 'n' roll should be and how it should swing, and that's how we play."

Author: Author! Author!

Keith Armstrong, managing director of the English independent label Kitchenware Records, says that when he first saw U.K. singer/songwriter Karima Francis perform live, it reminded him of witnessing the then-unsigned Jeff Buckley play New York's Sin-er venue in the early '90s.

"For me, she's one of those absolute rare things—a pure artist," says the Newcastle-based Armstrong, who adds that Francis' live strength is a key part of her ability to break through to the mainstream. A highly accomplished performer whose music is reminiscent of Tracy Chapman, the Blackpool-born Francis has spent the past year building a U.K. media buzz through a series of intimate shows. Now, Armstrong hopes to translate that into sales with her debut studio set, "The Author," which hit U.K. stores March 23.

Francis, who is published by Sony/ATV Music Publishing and booked by the London-based Primary Talent, says that when he first saw Francis perform, he felt he had witnessed a true artist in person. He was also impressed with the way Francis' music was different from the mainstream. "I expect her to reach a wider audience, but it will be on her own terms," Armstrong says.

"The album's success is dependent on how she chooses to promote it," he adds. "But I think she has a unique voice and that's what will set her apart from the rest."
EXCHANGE RATE
Armani Gets The Beat

If you thought you saw a lot of Armani Exchange gear among the crowd the last time you hit a big nightclub, your eyes didn’t deceive you. And you weren’t the only one to notice.

“Even before I started at Armani Exchange I noticed all these kids in nightclubs with the logo and the tag,” senior VP of global marketing Tom Jarrold says. “Then we started to do research. Favorite thing to do on a Saturday night: clubbing, dancing, drinking, going out, bars. Favorite DJ: Tiesto, Tiësto, Tiësto.”

The relationship between Armani Exchange and Tiësto, the most recognized DJ in the world, started two years ago and has been fruitful for both parties.

This year, the brand and the DJ are deepening their relationship. Tiësto is the official worldwide ambassador for a new watch collection, called A/X.TIME. The campaign consists of print, online and out-of-home media, including store windows and billboards in major cities. There’s also a USB dog tag loaded with the Tiësto track “Reason to Believe,” free with any $150-plus purchase made April 20-26.

Instead of the typical black-and-white moshpit, the ad features Tiësto doing what he does best, spinning in front of a crowd. It was shot during last year’s Ultra Music Festival at the Winter Music Conference.

“Watch campaigns can get quite formulaic, with the hands on the 10 and the 3,” Jarrold says. “This brings the lifestyle into the campaign, which rolled out on April 5. It’s an actual moment that really works.”

The relationship has already yielded Armani Exchange’s best-selling in-store CD (“In Search of Sunrise 7,” which sold 20,000 copies in six weeks, according to the company), a big-ticket tour sponsorship and a limited-edition Tiësto T-shirt for Mercy Corps, which sold out and raised $300,000 for the charity.

“Thanks to Armani Exchange my name got bigger in the U.S.,” the DJ says. “It’s a very famous brand. . . . everybody knows I’m connected with it and makes my profile go up a lot. And this campaign being in every store for a month-hundreds of thousands of people visit those stores. It will definitely help.”

—KM
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ALBUMS

POP
GLENN TILBROOK & THE FLUFFERS
Pandemonium Ensuite
Producers: Glenn Tilbrook, Andrew T. Jones
Quixotic Records/El Music
Release Date: April 7

Last year’s latest in a series of Squeeze reunions has yet to bear any recorded fruit, but one can sense Glenn Tilbrook’s revitalized-band Jones on his latest project. The Fluffers feature two members from the latest Squeeze lineup (keyboardist Steve Large and drummer Simon Hansom). And “Pandemonium Ensuite” sounds like a band out, a stylistically broad affair. You can feel the energetic ensemble mind-set from the jaunty, accordion-driven and brimmingly optimistic “Best of Times” to the aggressive instrumental “Too Close to the Sun” that features spoken-word snippets from actor Johnnie Depp (whose wife, Vanessa Paradis, guests on “Interest & Love”). The melodic mastery that’s long been part of Tilbrook’s work is in abundant evidence, whether the setting is hard-rocking (“Slaughtered Artist”), soulful (“Still”), psychedelic (“Happy Disposition”) or mellow (“Little Ships”).—GG

JOKER’S DAUGHTER
The Last Laugh
Producer: Danger Mouse
Team Love
Release Date: April 7

With a voice as breezy, bluesy and earthily sensual as the United Kingdom’s Helena Costas, only a Machiavellian-minded producer would dare mess with the product. Luckily, that’s not an attribute associated with Danger Mouse, and in Costas he’s found a collaborator as engaging as his Gnars Barkley foil sleep in the Park and Trickster.. Danger Mouse lets multi-instrumentalist Costas roam freely amid a thick forest of trip-hoppy electronics, neo-baroque orchestrations (strings courtesy of Italian composer Daniele Luppi) and moosy freak-folk. Populating that lyrical forest are knights, goblins, talking animals and tickling shades of Peter Pan crocodiles, Costas spinning her offbeat tales like a young Suzanne Vega setting Brothers Grimm fables to music. It’s all melodically accessible, from the manolinos and synths of “Lucid” to the jangly guitar pop of “Under the Influence of Jaffa Cakes” to the whimsical cinematic “The Running Goblin,” ensuring that no one will mistake “The Last Laugh” for an excursion into esoterica.—FM

UTADA
This is the One
Producer: not listed
Island
Release Date: March 24

Hikaru Utada has been the reigning pop princess in Japan since she was 15. With her follow-up to 2004’s “Exodus,” the 26-year-old is ready to take on the United States. Her new island album, “This Is the One,” was released digitally March 24 with a physical release set for May 12. It features production from Stargate (Ne-Yo, Rihanna), Jonathan Price (Britney Spears, Mariah Carey) that combines Utada’s Japanese pop roots with a hip-hop twist and lyrics that were written by the singer. The songs range from unassuming and naive tracks like “Apple and Cinnamon” (What we had/ Was just too good to last”) to assertive club anthems like “Poppin’,” which has her wearing “sexy stiletto pumps / tight jeans” and not much more than that. In “Merry Christmas Mr. Lawrence—FYI,” Utada makes references to the 1983 film of the same title and infuses it with shout-out to her hometown of New York and Tokyo. This globally aware album ends with the Latin-inspired “Me Muero,” a song about the aftermath of a breakup.—KB

RASCAL FLATTS
Unstoppable
Producers: Dann Huff, Rascal Flatts
Lyric Street
Release Date: April 7

The three members of Rascal Flatts sit like reigning kings—in high-backed, throne-like chairs with a red velvet curtain behind them—on the cover of their sixth album. And why not? After 10 years and just as many No. 1 country singles, the trio has long ruled the country world and may well be the “Unstoppable” force the title posits (although the song itself is about love, not career). The 11-track set is unlikely to slow the group’s momentum, since it’s as polished as a diner countertop. It has the requisite array of country-flavored ballads, starting with the soaring choruses and fiddle hooks of “Love Who You Love” through to the chugging rock tempo of “Close” and the arena-sized beat of “Summer Nights,” whose power chords and well-worn lyrical images of beach party celebration sound like Kenny Chesney’s “Summertime” as played by the Dave Matthews Band. Rascal Flatts and its assorted songwriting cohorts also bring out such heart-wrenching, earnest lost love paeans as “Here Comes Goodbye,” “Why” and “Forever.”—GG

ROCK
THE HOLD STEADY
A Positive Rage
Producer: not listed
Vagrant
Release Date: April 7

When Craig Finn sings of barely containable teenage restlessness, rage and release, he sings of cheap raves, recreational drug addictions, cut-rate wine and tank tops. Adolescence being a mess, runenuations on it are best told in the live setting. The Hold Steady’s first live disc (and documentary DVD), recorded in 2008 at Chicago’s Metro, is a raucous 17-track scorcher that finds Finn’s speedily spat monologues working surprisingly well on stage. Although his wordy narratives can be hard to follow, Franz Nicolay’s pounding keys and Tad Kubler’s guitars set the scene. The music plants listeners in the midst of those “slothful teenage years,” whether they be in the Midwest or on the boardwalk. And when Finn issues the cheezy-on-paper but heartfelt declaration, “There is such joy in what we do up here,” he knows just how he’s conjuring up the bittersweet joy in trying to cling to what’s left of pre-cious, long-lost adolescent things.—JV

TELEKINESIS
Telekinesis
Producer: Chris Walla
Merge
Release Date: April 7

Seattle native Michael Benjamin Lerner is a self-admitted impulsive songwriter, and his self-titled debut as Telekinesis benefits from his itchy musical trigger finger. The album’s 11 tracks, from the fun, stutter-stepping “Look to the East” to the charming, summary “Imaginary Friend,” giddily coast on steady rhythms and an upbeat, poppy vibe without becoming mired in overthought. While mod tracks like “Tokyo” bear a page from the Elephant 6 collective, songs like “Calling All Doctors” with its charging piano and floating falsetto vocals are pure, unique Telekinesis. In its entirety the album is a great debut, ton-tapping and catchy with just the right blend of familiarity and individuality, and it should send a message to new bands: Simplicity is key.—LW

DUFF MCKAGAN’S LOADED
Sick

Producer: Martin Feveyear
Century Media Records
Release Date: April 7

Former Guns N’ Roses bassist Duff McKagan, who now holds that position in Velvet Revolver, also maintains a lower-profile career with this Seattle-based band. “Sick” is McKagan and Loaded’s first album in eight years, so introductions may be in order. The lineup includes drummer Geoff Readung from Green Apple Quickstep and Alien Crime Syndicate guitarist Mike Squires and bassist Jeff Rouse. McKagan succeeds as a singer on these songs with simple, straightforward, honest and infectious hooks. He understands what people want from these tunes, which are lyrics they can sing along with and bop their heads to. He’s particularly effective on “Translucent,” which will have you instantly singing the words that you never heard before. Rock warrior McKagan even sounds comfortable on “Mother’s Day,” which could be described as soft punk.—PLP

JAZZ
CLAUDIA ACUÑA
En Este Momento
Producer: Branford Marsalis
Marsalis Music/Dcca
Release Date: April 7

The Chilean jazz vocalist Claudia Acuña has collaborated with producer Branford Marsalis to create a moving collection of songs that reflect her musical roots. The album opens in grand fashion with the Victor Jara song “El Cigarrillo,” a fluid piece invigorated by Juancho Herrera’s supple guitar solo. Acuña wrote a pair of tunes with pianist Jaisan Lindner, both of which are highlights. “Tulum” opens in a gentle mood and modulates into insistent, percussive “Abecedario.” “That’s What They Say” is a torch song sung mostly in English. Acuña’s rich alto is particularly tempting on the drowsy “Cuando Vuelve A Tu Lado,” which finds Marsalis expressively checking in on soprano sax.—PVV

CHRISS BOTTI
Chris Botti in Boston
Producer: Bobby Colomby
Columbia
Release Date: March 31

When guests join an artist onstage, the expectation is to engage in poignant interplay. Trumpeter Chris Botti instead handed the spotlight to other stars during the recording of “Chris Botti in Boston,” be it Katharine McPhee during her deft turn on “I’ve Got You

MEDESKI MARTIN & WOOD
Radiolarians II
Producers: Medeski Martin & Wood
Indirecto Records
Release Date: April 14

In their 18 years as a band, Medeski Martin & Wood have explored the far reaches of improvisational music. While these twists, turns and detours have sometimes felt long-winded, MMW’s latest “Radiolarians II” is a voyage of road-tested material that only their own label features succinct, imaginative excursions that run the musical gamut. Meshing rock drive with avant sensibilities and electronic hijinks with acoustic grace, pianist/keyboardist John Medeski, bassist Chris Wood and drummer Billy Martin breathe freshness into “Radiolarians II” with mix, match and morph magic. They detone grooves from rock clunks and avant clinks on “Flat Tires,” conjure a pastoral vibe on “Padreco,” Interbreed sampled noir with bass’n’drum grit on “Chased vs Suribachi,” beam with rootsy R&B on “Amish Postcards” and fitfully arrange with a gently swinging jazz beauty, “Baby Let Me Follow You Down,” with catchy lyricism trumping rhythmic drive.—DO

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Under My Skin” or Steven Tyler’s whiskey voice lending unexpected gravitas to “Smile.” Botti’s trumpet stands out in terms of volume rather than partnership—he laces Josh Groban’s “Broken Vow” with boild flouresk but is itself a presence when paired with violinst Luca Micarelli for the sad “Emmanuel.” The ever-versatile Sting slips neatly into the pro-gram with “Seven Days” and “If I Ever Lose My Faith In You,” bringing some much-need ed swing. Botti is meriot smooth for “Ave Maria” and “If I fall in Love,” and the mar-que names keep the event from becoming background music to an Upper West Side cocktail party.—CLT

CHRISTIAN JOHN WALLER
While I’m Waiting
Producer: Mark A. Miller
Beach Street Records
Release Date: April 7

John Waller’s sophomore set is a solid fol-low-up to his impressive 2007 debut, “The Blessing.” Prior to embarking on a solo career, he’d already gained a substantial fan base as leader of the band Accord- ing to John, and his solo work continues to be char-acterized by literate, uplifting lyrics and ear-grabbing melodies best exemplified on this collection by the buoyant “Faith Is Living” and “Quest.” The title track is a powerful ballad about serving God even when an-swers and resolution aren’t quick in coming. The only song played in its entirety during the movie “Fireproof.” “While I’m Waiting,” has already become a hit thanks to the film exposure and a great music video.

NEW & NOTeworthy

ZACH WILLIAMS & THE REFORMATION
Electric Revival
Producers: Jennifer Lee, ZWR
self-released
Release Date: April 7
Zach Williams & The Reformation plays Southern rock without the cliché—not that we don’t love them. From Jonesboro, Ark., not far from Memphis, the band utilizes the two lead-guitar (and Williams on acoustic) attack that allowed the South to rise again in the ’70s. But instead of chasing the boogie in dazzling solos, ZWR puts its trust in the uncommonly well-crafted songs and leaves it to the inviting blues-rock voice of Williams to put them across. On “Can U Feel Me” and “Take Me Home,” Williams’ vocal—like an effortless, Southern Paul Rodgers—is enhanced by the gospel responses of guest Grace Askew. Luther Dickinson joins in on “Angel With a Broken Wing,” which sounds like it could be a live corner-stone for the band. Though self-released, the album is widely available online and in some regional brick-and-mortar stores.—WR

CRITICS’ CHOICE

A new release, regardless of chart potential, highly recommended for musical merit.

All albums commercially available in the United States are eligible. Send album reviews to Crs. Wayne Robins (Billboard, 770 Broadway, Seventh Floor, New York, N.Y. 10003) or to the writers in the appropriate bureaus.

PICK

An added incentive: an intro rap by Yung Joc and CeeLo closing out the track with his typical braggart swagger.—CW

PER GESSELL
Silly Reality (3:43)
Producers: Clarence Oweaer, Christoffer Lundquist, Per Gessell
Writer: P. Gessell
Publisher: Jimmy Fun Music, M. Winans, M. Rutherford
Capitol Records
It’s hard to believe it was 20 years ago this month that Per Gessell first toppled the Billboard Hot 100 at No. 1 with Roxette’s “The Look.” This recent No. 1 in Gessell’s native Sweden and the lead single from his new album “Party Crashers” feels like a bookend to that introductory smash, with its catchy chorus, fast-paced groove and lyrics that are best meant for a ju-bilant singalong, not deep analy-sis. Fans know that Gessell has been churning out power-pop perfection for two decades, and this song, championed by Sirius XM’s Hits Channel (250+ plays to date), continues the joy ride.—GT

RAP

DAY 26 featuring YUNG JOC & DIDDY
Imma Put It on Her (not listed)
Producer: Blaze
Writer: various
Publishers: various
The franchise act from MTV’s “Making the Band” releases the first single from its sophomore album, “Forever in a Day,” due April 14. “Imma Put It on Her” is a gritty, seductive jam with just enough tempo to spark some movement in the clubs. As wit-nessed on the program, men-tor Sean “Diddy” Combs has constantly pushed Day 26’s members to stand out vocally, and here they do, with each bringing a distinctive sound to their featured lead. And they’ve evolved, singing with restraint and giving seasoned performances that belie their relatively brief experience as group members. The more mature (read: hot) lyrics aim to prove the act has grown be- yond the teen market. The question now is whether R&B radio can look past the MTV branding and give Day 26 the chance it deserves. An added incentive: an intro rap by Yung Joc and CeeLo closing out the track with his typical braggart swagger.—CW

LAKISHA JONES
Let’s Go Celebrate (3:37)
Producer: Edwin “Tony” Nicholas
Writers: T. Nicholas, M. Winans, M. Rutherford
Publisher: various
Elite Music LLC Records
Season-six finalist Lakisha Jones proves yet again that there is life after “American Idol;” even for a fourth-place finisher. With its nostalgic similarity to classic ’90s/early ’00s dance hits, “Let’s Go Celebrate” is sure to score points with urban AC enthu-siasts. Jones sings a relatable tale of working hard and playing harder. “I’ve been on the grind...” Gonna party till the dawn.” While this Auto-Tune-flooded track doesn’t do her powerful voice justice, the attention-grabbing beats will have hands clapping and feet tapping in no time. This could be the next ladies’ night anthem.—SV

HIp-MOp

UGK
Da Game Been Good to Me (4:20)
Producers: Pimp C, Averexx
Writers: C. Butler, B. Freeman, A. Harris
Publishers: various
Jive Records
UGK’s first single from its sixth and final studio album is a re-flective song that stresses the importance of integrity. But, it still far from preachy. The late Rapper C’s lyrics call out imi-tators who are merely pretenders (“You say you sold your Phantom, bitch they took your Rolls”), and Bun B confid-ently explains how he writes from personal experiences. The slow tempo is reminiscent of their 1996 classic “One Day”

ANGEL TAYLOR
Make Me Believe (3:17)
Producer: Mikal Blue
Writers: A. Taylor, M. Blue
Publishers: JEM April Music / Everything Looks Good on a Mammaque Music/Oupn for the People Music, ASCAP Award/Columbia
Angel Taylor received a boost as “Make Me Believe” was featured as a recent iTunes single of the week. The 20-year-old California singer/songwriter is like a spunky Corinne Bailey Rae with a slightly more rhythmic sound than Colbie Caillat. Taylor employs Caillat’s collaborator, producer Mikal Blue, for her debut album, “Love Travels,” released March 31. On the reggae-tinged “Make Me Believe,” Taylor purrs through a dreamy spring single, taking on some lightly rapped verses muffled to just the right intensity and leading up to a sweet and soulful chorus. Already one of Billboard’s “Rolling Watch” of 2009, Taylor has a roster of pop-friendly songs that should connect with radio and audiences on her tour dates with Gavin DeGraw, Brandi Carlile and Kate Voegele.—MH

REBA McENTIRE
Strange (3:06)
Producer: Ray龈er Artists
Writers: J. Moxley, J. Sellers, N. Thrasher
Publishers: various
Valory Music/Startracks
Leave it to Reba McEntire to deliver the ultimate sexy anthem about a woman’s resilience. The veteran country performer performed this delightful number April 5 at the Academy of Country Music Awards in Las Vegas, which she also hosted. Written by Jason Sellers, Wendell Moxley and Neil Thrasher, the lyric talks about a woman who finds the sun still shining after a bad breakup. The melody has a cool, edgy feel, and McEntire uses her voice to soar, swoop and cele-brate the realization that life ain’t over because a relation-ship is. When she sings, “Got half a mind to spend my whole paycheck on one of those dresses/Those strapless black ones that are so famous for teaching lessons,” you can just feel the schmeling sarcasm. It’s a delicious performance from one of country music’s most gifted divas. This is the first taste of her debut set for Valory Music, which is also her first solo studio CD in six years.—DEP

ROCK

UMPHREY’S MCGee
Cemetery Walk (4:15)
Producers: Umphrey’s McGee, Kevin Browning
Writers: J. Cummins, J. Cunningham, B. Bayliss
Publisher: Hanging Brains Music,ASCAP
SCI Fidelity
Jam bands and radio singles go together like pastrami and mayonnaise—neither often nor well. Especially a band like Midwestern Umphrey’s McGee, which strives to be more studio-focused on its latest album, “Mants,” and still features a 12-minute title track. Yet the radio edit of the album’s “Cemetery Walk” is corpse and airplay friendly and offers plenty for triple A and adult AC programmers to embrace—if the enigmatic lyrics don’t frighten them away. After an atmospheric opening, a pleasant tension is maintained by the interplay between synthss and guitars, while layered, pretty power-pop-ish harmonies reoccour often enough to provide a compelling hook.—WR

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Dolly Parton Partners With Cracker Barrel For Collector's Edition

In a deal that seems as natural as biscuits and gravy, Dolly Parton and Cracker Barrel Old Country Store have partnered to release “Backwoods Barbie: The Collector’s Edition.” The project not only propelled the veteran entertainer back into the top 10 of Billboard’s Top Country Albums chart but also became the first Cracker Barrel title to be tracked by Nielsen SoundScan.

“Our exclusive music program has grown to the point that participating in SoundScan just makes good sense,” says Cracker Barrel VP of marketing Peter Keiser.

Released March 24, “Collector’s Edition” debuted at No. 9 on Top Country Albums and No. 40 on the Billboard 200, selling 12,000 copies its first week. Buoyed by Parton’s April 5 appearance on “60 Minutes” and a continued push by Cracker Barrel, the set sold 10,000 units the following week, charting at No. 14 on the country list. The album features three cuts exclusive to Cracker Barrel and new packaging.

“Backwoods Barbie” originally bowed last year on Parton’s Dolly Records. The title track will be featured in the Broadway musical “9 to 5” for which Parton wrote the score. The musical’s formal premiere takes place April 30 at the Marquis Theatre in New York.

“Me and Cracker Barrel have a lot in common: We’re both Tennessee-based and country people,” Parton says during a break from “9 to 5” rehearsals. “I thought we’d make a perfect pairing and evidently it’s working.”

Parton’s manager Danny Nozell agrees. “There was a ton of research and months of planning and strategy involved,” he says. “Everything is paying off, especially with an album that has been out better than a year. It’s actually selling better than our predictions.”

In addition to the CD, Cracker Barrel is selling a limited-edition pink rocking chair and collector’s edition photo album. “We’re proud of that chair,” Parton says with a laugh. “We figured they needed a pink one out there. And the picture book is doing great. People like to follow their favorite artists and see what they’ve done throughout the years.”

Although Cracker Barrel has partnered with Kenny Rogers, Amy Grant and other artists on CDs, the Parton partnership is the first to include merchandise. “Only 1,350 rockers were made, and we sold approximately 70% in the first two weeks,” Keiser says. “The high demand demonstrates the potential when we move forward to develop other products that are evocative of the artists and the brand they represent. The collector’s edition photo album has sold more the first week than any book we’ve sold at Cracker Barrel.”

Parton’s products are highly visible at Cracker Barrel locations with signage, table tents and in-store CD play. “The first thing we could do was motivate our 65,000 employees,” Keiser says of the chain’s 588 outlets in 41 states. “Dolly was kind enough to leave a voice-mail message to all of our operators. Everybody in the field got a chance to hear her excitement about this project, so that got everybody motivated.”

AOL and CMT were enlisted to promote the “Backwoods Barbie” video release. Cracker Barrel also did a 15-second spot touting “Collector’s Edition” that includes images from the video and Parton’s voice-over.

“We partnered with CMT and GAC to run those spots around the time the videos were running,” Keiser says. “We’ve also integrated Dolly into our radio spots with a 10-second tag at the end of our existing media buy. Our voice-over inviting folks into Cracker Barrel to try our new skillet meals and pick up her latest project.”

Overall, promotional efforts concentrated on Parton’s strongest markets. “We took our top 25 markets and compared them to Cracker Barrel’s top 25 markets, then we brought synergy between the two,” Nozell says. “We put together a game plan that involves national syndicated TV, syndicated video and national syndicated print. As Dolly would say, we covered it like gravy on a biscuit.”

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The Return Of ‘Backwoods Barbie’

STRENGTH IN NUMBERS

After a slow build, Hollywood’s Plain White Ts have kicked their way into the top 10 on the Adult Top 40 chart and are crossing over to Mainstream Top 40 with “1, 2, 3, 4.” In its first 16 weeks, the song hovered between Nos. 40 and 25. In the last eight, it has steamed to No. 7, logging nine consecutive weeks with a gain of 100-plus plays. The digital single went gold March 22.

Pumping up the momentum that started in February are an HD greeting viral video, VH1/MTV adlg footage used in ABC Family promos (through May), music placement on the CW’s “90210” and a March 6 appearance on “The Bonnie Hunt Show.”

For the week ending April 5, the song climbs 58-54 on the Pop 100 Airplay chart, up 35% with 2 million audience impressions. It also debuts at No. 73 on Hot 100 Airplay. The Plain White Ts’ visit “Late Night With Jimmy Fallon” April 17 and begin touring with Jason Mraz April 28.

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**Plays**

**Position**

**Weekly +/-**

**Greatest Gainer**

SOURCE: Nielsen BDS

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Onward and upward: PLAIN WHITE TS

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The ‘Perfect Hit’

Jeremiah Lights Up Hot Debut With ‘Birthday Sex’

Jeremiah knows all about getting his cake and eating it too — just read the lyrics to his lead single, “Birthday Sex.” Over a darting, piano-based beat, the 21-year-old singer/songwriter/producer croons, “You say you want passion / I think you find it / Get ready for action / Don’t be astonished.”

The song “is actually based on a birthday story of mine,” says Jeremiah (last name: Felton). “You’d think someone would’ve written a song like that already — one that caters to females on their day. It’s the perfect hit.”

Sitting at No. 54 on Billboard’s Hot R&B/Hip-Hop Songs chart just four weeks after its debut, “Birthday Sex” is indeed proving to be a hit. But Jeremiah admits he didn’t anticipate the catchy tune would be such a sensation.

“I didn’t even think it would be the first single,” the Chicago native says. But then his manager, Louis Duran, played a few of Jeremiah’s tracks for Barn, music director of the city’s adult R&B station WGCJ.

“We were actually pushing another song called “My Ride,”’ Jeremiah says. “But she heard “Birthday Sex” and said she could play that around a Beyoncé or Kanye track. She basically picked the first single.”

Jeremiah — who got his start playing drums, piano, bass and saxophone — only discovered singing three years ago. And now he’s recording a self-titled debut album after signing with Def Jam just a month ago.

“We took a meeting with [Island Def Jam chairman Antonio] ‘L.A.’ Reid and [executive VP of A&R] Karen Kwak, who had heard “Birthday Sex,”’ Jeremiah says. “She wanted to know what I sounded like live because a lot of people think I have Auto-Tune.” That same day, Jeremiah became part of the Def Jam family.

Described as “urban pop,” Jeremiah’s album is slated for release June 30. The set is being produced by Mick Schulz and doesn’t feature any guest collaborations. Among the recorded tracks are “Runway,” inspired by Tyra Banks’ TV show “America’s Next Top Model,” and “Starting All Over,” which draws inspiration from Stevie Wonder.

Although the label’s promotional campaign is in the preliminary stage, a collaboration with MySpace is in the works. “Birthday Sex” also is available on iTunes and in stores for downloading. It has sold 16,000 digital copies, according to Nielsen SoundScan.

It’s all pretty heady stuff for someone who never thought of himself as a singer. “It wasn’t until I performed a song I’d written before an audience that I realized I could even do it,”’ Jeremiah says. “The feedback made me feel I’m a star.”

MAJOR SUPPORT

The dream-pop trio Chairlift’s debut album is getting a face-lift.

“Does You Inspire You?” will be re-released April 27 by Columbia. Originally issued Sept. 30, 2008, by the independent label Kanine, the remastered and remixed album will feature two additional tracks, “Le Flying Saucer Hat” and “Dixie Gypsy.”

Chairlift got off to an enviable start when the album track “Bruises” was tapped for an iPod Nano commercial last August. Wanting to capitalize on the campaign, Kanine quickly released a digital-only version of the album that the group — guitarist/vocalist Aaron Hemming, synth player/vocalist Caroline Polachek and drummer/bassist Patrick Wimberly — had been working on for nine months.

“The album came out before it was supposed to,”’ Hemming says. “Caroline was finishing art school and we were obsessed with the quality, so it was taking a while. But we’re grateful to Kanine. They did what they could with what they had.”

“Bruises” has sold 180,000 downloads, according to Nielsen SoundScan. The original “Does You Inspire You” has sold 11,000 copies.

Columbia and its Blue Team, an in-house division devoted to developing new artists, is taking a different approach. “Evident Utensil” — not “Bruises” — will be worked to college and specialty radio. A 7-inch vinyl version of “Evident Utensil” featuring a remix by Columbia labelmate MGM will be packaged with the album for some indie retailers.

The fantastical music video for “Evident Utensil” premiered in February on Pitchfork and will debut soon on mtvU. A video for another track, “Planet Health,” also is being developed. Plans are to eventually shoot a music video for every song on the album.

Columbia VP of marketing Donnie Lombardi says the videos will underscore the band’s artistic image, ranging from its performance aesthetic to album art. To fortify the point, Chairlift hopes to perform this summer in nontraditional venues like art museums.

Much like it did with MGM, Columbia plans to organically grow Chairlift’s fan base through nonstop touring. Currently wrapping a stint with Yacht, Chairlift will head back out with Sebastian Tellier and Peter Bjorn & John. Then comes a June 11 appearance at Bonnaroo in Manchester, Tenn., and a major summer festival in August.

“We don’t look at signing with Columbia as the fast track to success,” Chairlift manager Molly Hawkins says. “Chairlift isn’t a prepackaged band, and they’re not going to be huge immediately. That’s why it’s so important that Columbia let Chairlift be who they are.” —Katie Hailey

A HARD DAY’S ‘NIGHT’

Missy Higgins’ American odyssey reads like a case study in building a campaign from the ground up.


But with two recent G greatest honors on the Top Heatseekers chart and a second single about to be released, her team believes the story is only just beginning.

“I’ve done more loops of the U.S. over the last few years than I can count,” Higgins says. “I started off doing small support tours, then bigger support tours, then my own tiny shows that got bigger and bigger every time I revisited a city.”

“Night” has sold 100,000 copies, according to Nielsen SoundScan, bolstered by 18 months’ worth of stateside touring — including support slots with Ben Folds and Indigo Girls — and several high-profile synchs for Higgins’ emotive ballad “Where I Stood:” The lead single has been featured in “Grey’s Anatomy,” “Smallville,” “One Tree Hill,” “Brothers and Sisters” and “So You Think You Can Dance;” it has sold 270,000 downloads, according to SoundScan.

Licensed to Reprise in the United States, Higgins is a big star back home. Managed by the Sydney-based John Watson and signed worldwide to his label Eleven: A Music Company, Higgins watched “Night” and her debut, “The Sound of White,” hit No. 1 on the Australian Recording Industry Assn. album chart. Now her team hopes the upbeat new single “Stee,” an Australian No. 1 hit, will guide her to greater U.S. success.

“We’ve been talking about this record for almost two years,” says Mike Rittberg, senior VP of promotion at Reprise. “It’s been really gratifying to see the results, but we still feel we can go further.”

“Stee” impacts triple A radio next week and also will be worked to AC and adult top 40 stations. Higgins — who wrapped her last U.S. tour March 23 at San Francisco’s Fillmore — is due back in May for further dates booked by Creative Artists Agency.

“People say these types of stories don’t happen anymore,” Watson says. “Missy has proven they still can.”

—Lars Brandle

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Keith Urban celebrates his first No. 1 on the Billboard 200 as “Defying Gravity” arrives with 172,000. The country star has twice gone as high as No. 3, with “The Voice” in 2004 and “Love, Pain & the Whole Crazy Thing” in 2006. On Top Country Albums, “Gravity” is his third chart-topper.

Meanwhile, Prince’s Target-exclusive “Lotus Flow3r/MPLS03D/Elev8r” package is a close runner-up at No. 2 with 168,000, giving the artist his 14th top 10 album. The triple-disc indie project carries an $11.98 price tag and features two albums from Prince as well as the debut from his protégé Bria Valente (titled “Elev8r”).

Prince’s set was available only as a physical CD and that might have affected its sales last week. Though Urban’s release sold 144,000 CDs to Prince’s 168,000, it was the country artist’s additional 57,000 digital albums that pushed him ahead. “Lotus Flow3r” is Prince’s fourth straight studio album to debut in the chart’s top three. “Musicology” (2004) started at No. 3 with 191,000. “3121” (2006) began at No. 1 with 183,000, and “Planet Earth” (2007) entered at No. 3 with 96,000.

Urban’s 172,000-unit bow is off quite a bit from the debut of his first studio set, “Love, Pain,” when it bowed at No. 3 with 270,000. However, the new album’s start is his second-best debut sales week overall.

**JAMMIN’ ME:** Legacy’s lavish reuse of Pearl Jam’s 1991 debut album, “Ten,” paid off as the set arrived at No. 1 on the Top Pop Catalog chart last week with slightly more than 60,000 copies sold, according to Nielsen SoundScan. That’s a bigger number than what Legacy projected when it forecast the set would shift about 55,000 copies (Billboard, April 4).

The album was released March 24 in an array of formats, including a super deluxe set containing two CDs, a DVD, four LPs and a cassette tape, which carried a suggested list price of $199.98.

Nielsen SoundScan estimates that the pricey package sold about 17.7% of the album’s overall total in its first week (which ended March 29). That’s also a higher share than what Legacy estimated. The label predicted the super-deluxe set would account for about 10% of the week’s sales.

It’s important to note that the super-deluxe package was offered at a lower price through Pearl Jam’s Web site and other traditional retailers. However, the discount price was still in the range of $125-$140. No matter how you slice it, buying upwards of 10,000 copies of a $140 set has to be considered a success. Last month’s U2 released its new studio album, “No Line on the Horizon,” in a number of configurations as well, the most expensive of which was a $59.98 boxed set. It sold an estimated 2% of the album’s overall first-week sales (484,000).

One shouldn’t be too quick to compare the two projects though. There are key differences between the super-priced “Ten” and “Horizon” sets. The U2 package didn’t offer any extra songs, but it did include a DVD with a documentary film and was packaged in an elaborate box. In contrast, the “Ten” set included a wealth of additional songs and memorabilia, while its DVD contained the band’s previously unreleased “MTV Unplugged” performance from 1992.

It’s probably safe to say that with the success of the Pearl Jam release, Sony must be taking a close look at its catalog of classic albums, determining which might be next for the super-deluxe treatment. Perhaps Pearl Jam’s sophomore album, “Vs.,” is in the works? Maybe another Michael Jackson release is down the road? What about an expansive “Born in the U.S.A.” revamp from Bruce Springsteen? (It turns 25 this year, so the timing is perfect.)

But a label can’t roll out a “Ten”-like reissue with just any old catalog title. The fan base has to be there, ready to pay a premium price for a collectible item. So while this might be a niche market, the right classic album can still strike gold.

Nielsen SoundScan special projects manager Debbie Schwartz provided Billboard with the expanded breakdown of “Ten” data. For further information on SoundScan’s research abilities, contact her at debbie.schwartz@nielson.com or 914-684-5503.

**SUPER SALES**

Here’s how each configuration of Pearl Jam’s “Ten” sold as reflected by an estimated percentage of its sales during the week ending March 29.

### Current

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Source: Nielsen SoundScan

**CURRENT ALBUM SALES**

| Album | Sales | First Week Sales | Current(ierr1..)
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**CATALOG ALBUM SALES**

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</tr>
</thead>
<tbody>
<tr>
<td>“Ten”</td>
<td>62,614,000</td>
<td>97,532,000</td>
<td>15.3%</td>
</tr>
<tr>
<td>“Vs.”</td>
<td>49,913,000</td>
<td>44,816,000</td>
<td>10.2%</td>
</tr>
</tbody>
</table>

**MARKET WATCH**

**A WEEKLY ROUNDUP OF NOTABLE CHART ACHIEVEMENTS**

**CHART BEAT**

**LEONARD COHEN LIVE IN LONDON**

**HE’S YOUR MAN**

**JAZZ GREATS**

<table>
<thead>
<tr>
<th><strong>WEEKLY UNIT SALES</strong></th>
<th><strong>ALBUM</strong></th>
<th><strong>SALES</strong></th>
<th><strong>PARENT</strong></th>
<th><strong>YEAR-TO-DATE</strong></th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>This Week</strong></td>
<td>731,500</td>
<td>1462,000</td>
<td>23,293,000</td>
<td></td>
</tr>
<tr>
<td><strong>Last Week</strong></td>
<td>677,000</td>
<td>1436,000</td>
<td>23,030,000</td>
<td></td>
</tr>
<tr>
<td><strong>Change</strong></td>
<td>5.0%</td>
<td>1.8%</td>
<td>1.1%</td>
<td></td>
</tr>
<tr>
<td><strong>This Week Last Year</strong></td>
<td>799,000</td>
<td>1206,000</td>
<td>20,380,000</td>
<td></td>
</tr>
<tr>
<td><strong>Change</strong></td>
<td>-11.0%</td>
<td>21.2%</td>
<td>14.3%</td>
<td></td>
</tr>
</tbody>
</table>

**DIGITAL TRACKS SALES**

<table>
<thead>
<tr>
<th><strong>ALBUM</strong></th>
<th><strong>SALES</strong></th>
<th><strong>PARENT</strong></th>
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</thead>
<tbody>
<tr>
<td>CD</td>
<td>95,165,000</td>
<td>76,095,000</td>
</tr>
<tr>
<td>Digital</td>
<td>16,916,000</td>
<td>20,791,000</td>
</tr>
<tr>
<td>Cassette</td>
<td>34,000</td>
<td>13,000</td>
</tr>
<tr>
<td>Other</td>
<td>413,000</td>
<td>633,000</td>
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</tbody>
</table>

**Go to www.billboard.biz for complete chart data**
### Top 20 Most Popular Artists

<table>
<thead>
<tr>
<th>#</th>
<th>Artist</th>
<th>Title</th>
<th>Sales</th>
<th>Units</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Michael Buble</td>
<td>Let's Make Things Right</td>
<td>123,546</td>
<td>67,890</td>
</tr>
<tr>
<td>2</td>
<td>Taylor Swift</td>
<td>Fearless</td>
<td>115,678</td>
<td>53,210</td>
</tr>
<tr>
<td>3</td>
<td>Adele</td>
<td>Someone Like You</td>
<td>107,890</td>
<td>45,320</td>
</tr>
<tr>
<td>4</td>
<td>Beyoncé</td>
<td>Halo</td>
<td>102,456</td>
<td>42,120</td>
</tr>
<tr>
<td>5</td>
<td>Ed Sheeran</td>
<td>Shape of You</td>
<td>98,765</td>
<td>38,900</td>
</tr>
</tbody>
</table>

### Billboard 200 Chart

<table>
<thead>
<tr>
<th>#</th>
<th>Title</th>
<th>Artist</th>
<th>Sales</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>The Way</td>
<td>Coldplay</td>
<td>321,456</td>
</tr>
<tr>
<td>2</td>
<td>Bad Romance</td>
<td>Taylor Swift</td>
<td>289,765</td>
</tr>
<tr>
<td>3</td>
<td>This Is Gospel</td>
<td>Jason Aldean</td>
<td>251,345</td>
</tr>
<tr>
<td>4</td>
<td>I Am Not Okay</td>
<td>Demi Lovato</td>
<td>215,890</td>
</tr>
<tr>
<td>5</td>
<td>Stay</td>
<td>Maroon 5</td>
<td>189,765</td>
</tr>
</tbody>
</table>

### Sales Data

<table>
<thead>
<tr>
<th>Artist</th>
<th>Title</th>
<th>Sales</th>
</tr>
</thead>
<tbody>
<tr>
<td>Coldplay</td>
<td>The Way</td>
<td>321,456</td>
</tr>
<tr>
<td>Taylor Swift</td>
<td>Bad Romance</td>
<td>289,765</td>
</tr>
<tr>
<td>Jason Aldean</td>
<td>I Am Not Okay</td>
<td>215,890</td>
</tr>
<tr>
<td>Maroon 5</td>
<td>Stay</td>
<td>189,765</td>
</tr>
<tr>
<td>Demi Lovato</td>
<td>Stay</td>
<td>150,345</td>
</tr>
</tbody>
</table>

### Miscellaneous

- **JASON 145**
- **METALLICA 149**
- **VARIOUS ARTISTS 152**
- **LEONRDO DUVALL 160**
- **Amanda Bynes 165**
- **Rihanna 171**
- **Beyoncé 173**
- **Coldplay 174**
- **Taylor Swift 175**
- **Jason Aldean 176**
- **Maroon 5 177**
- **Demi Lovato 178**
- **Stay 179**
- **The Way 180**
- **Bad Romance 181**
- **I Am Not Okay 182**
- **Stay 183**
- **The Way 184**
- **Bad Romance 185**
- **I Am Not Okay 186**
- **Stay 187**
- **The Way 188**
- **Bad Romance 189**
- **I Am Not Okay 190**
- **Stay 191**
- **The Way 192**
- **Bad Romance 193**
- **I Am Not Okay 194**
- **Stay 195**
- **The Way 196**
- **Bad Romance 197**
- **I Am Not Okay 198**
- **Stay 199**
- **The Way 200**

---

*For chart reprints call 646.654.4633*
**Top Independent**

<table>
<thead>
<tr>
<th>Artist</th>
<th>Title</th>
<th>Label</th>
<th>Format</th>
<th>Current Position</th>
</tr>
</thead>
<tbody>
<tr>
<td>PRINCE RBA VAILE</td>
<td>Let It Flow</td>
<td>VPR/SURF/RED</td>
<td>CD/DVD</td>
<td>1</td>
</tr>
<tr>
<td>SLIM THUG</td>
<td>Boss Of All Bosses</td>
<td>300</td>
<td>CD</td>
<td>2</td>
</tr>
<tr>
<td>NEW</td>
<td>Jim Gaffigan</td>
<td>Comedy Central</td>
<td>CD/DVD</td>
<td>3</td>
</tr>
<tr>
<td>NEW</td>
<td>Lady Gaga</td>
<td>KEMO PIC</td>
<td>CD/DVD</td>
<td>4</td>
</tr>
<tr>
<td>NEW</td>
<td>DJ Krew</td>
<td>300</td>
<td>CD</td>
<td>5</td>
</tr>
<tr>
<td>NEW</td>
<td>Dolly Parton</td>
<td>Universal</td>
<td>CD</td>
<td>6</td>
</tr>
<tr>
<td>NEW</td>
<td>Peter Bjorn And John</td>
<td>olumbia</td>
<td>CD</td>
<td>7</td>
</tr>
<tr>
<td>NEW</td>
<td>Neiko Case</td>
<td>Tim O'Reilly</td>
<td>CD</td>
<td>8</td>
</tr>
<tr>
<td>NEW</td>
<td>Metric</td>
<td>Warner Bros.</td>
<td>CD</td>
<td>9</td>
</tr>
<tr>
<td>NEW</td>
<td>Andrew Bird</td>
<td>Domino</td>
<td>CD</td>
<td>10</td>
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</tbody>
</table>

**Top Digital**

<table>
<thead>
<tr>
<th>Artist</th>
<th>Title</th>
<th>Label</th>
<th>Format</th>
<th>Current Position</th>
</tr>
</thead>
<tbody>
<tr>
<td>Keith Urban</td>
<td>She'll Be In My Dreams</td>
<td>Capitol</td>
<td>CD/DVD</td>
<td>1</td>
</tr>
<tr>
<td>Tim DeLaughter</td>
<td>Right Round</td>
<td>Tennessee</td>
<td>CD/DVD</td>
<td>2</td>
</tr>
<tr>
<td>Diana Krall</td>
<td>View From A Height</td>
<td>Verve</td>
<td>CD/DVD</td>
<td>3</td>
</tr>
<tr>
<td>Death Cab For Cutie</td>
<td>The Open Door</td>
<td>Sub Pop</td>
<td>CD/DVD</td>
<td>4</td>
</tr>
<tr>
<td>Flea</td>
<td>Relaxin'</td>
<td>Elektra</td>
<td>CD/DVD</td>
<td>5</td>
</tr>
<tr>
<td>Lacy Gaga</td>
<td>The Fame</td>
<td>Zomba</td>
<td>CD/DVD</td>
<td>6</td>
</tr>
<tr>
<td>Soundtrack</td>
<td>The Game</td>
<td>Universal</td>
<td>CD/DVD</td>
<td>7</td>
</tr>
<tr>
<td>Jim Gaffigan</td>
<td>In America</td>
<td>Comedy Central</td>
<td>CD/DVD</td>
<td>8</td>
</tr>
<tr>
<td>The Fray</td>
<td>Only By The Night</td>
<td>Epic</td>
<td>CD/DVD</td>
<td>9</td>
</tr>
<tr>
<td>Keri Hilson</td>
<td>A Perfect World</td>
<td>Atlantic</td>
<td>CD/DVD</td>
<td>10</td>
</tr>
<tr>
<td>Soundtrack</td>
<td>Shangri-La</td>
<td>Warner Bros.</td>
<td>CD/DVD</td>
<td>11</td>
</tr>
<tr>
<td>Kelly Clarkson</td>
<td>All I Ever Wanted</td>
<td>Universal</td>
<td>CD/DVD</td>
<td>12</td>
</tr>
<tr>
<td>Queensryche</td>
<td>American Soldier</td>
<td>Sony Music</td>
<td>CD/DVD</td>
<td>13</td>
</tr>
<tr>
<td>Metric</td>
<td>Fantasies</td>
<td>Matador</td>
<td>CD/DVD</td>
<td>14</td>
</tr>
<tr>
<td>The Lonely Island</td>
<td>Burn Halo</td>
<td>300</td>
<td>CD/DVD</td>
<td>15</td>
</tr>
<tr>
<td>Adele</td>
<td>One &amp; One</td>
<td>XL</td>
<td>CD/DVD</td>
<td>16</td>
</tr>
</tbody>
</table>

**Top Internet**

<table>
<thead>
<tr>
<th>Artist</th>
<th>Title</th>
<th>Label</th>
<th>Format</th>
<th>Current Position</th>
</tr>
</thead>
<tbody>
<tr>
<td>Diana Krall</td>
<td>Quartet Nights</td>
<td>Sony Classical</td>
<td>CD/DVD</td>
<td>1</td>
</tr>
<tr>
<td>Chris Botti</td>
<td>Chris Botti In Boston</td>
<td>Sony Classical</td>
<td>CD/DVD</td>
<td>2</td>
</tr>
<tr>
<td>Prince Rba Valete</td>
<td>Let It Flow</td>
<td>VPR/SURF/RED</td>
<td>CD/DVD</td>
<td>3</td>
</tr>
<tr>
<td>Keith Urban</td>
<td>She'll Be In My Dreams</td>
<td>Capitol</td>
<td>CD/DVD</td>
<td>4</td>
</tr>
<tr>
<td>Tim DeLaughter</td>
<td>Right Round</td>
<td>Tennessee</td>
<td>CD/DVD</td>
<td>5</td>
</tr>
<tr>
<td>Diana Krall</td>
<td>View From A Height</td>
<td>Verve</td>
<td>CD/DVD</td>
<td>6</td>
</tr>
<tr>
<td>Death Cab For Cutie</td>
<td>The Open Door</td>
<td>Sub Pop</td>
<td>CD/DVD</td>
<td>7</td>
</tr>
<tr>
<td>Flea</td>
<td>Relaxin'</td>
<td>Elektra</td>
<td>CD/DVD</td>
<td>8</td>
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<tr>
<td>Lacy Gaga</td>
<td>The Fame</td>
<td>Zomba</td>
<td>CD/DVD</td>
<td>9</td>
</tr>
<tr>
<td>Soundtrack</td>
<td>The Game</td>
<td>Universal</td>
<td>CD/DVD</td>
<td>10</td>
</tr>
<tr>
<td>Jim Gaffigan</td>
<td>In America</td>
<td>Comedy Central</td>
<td>CD/DVD</td>
<td>11</td>
</tr>
<tr>
<td>The Fray</td>
<td>Only By The Night</td>
<td>Epic</td>
<td>CD/DVD</td>
<td>12</td>
</tr>
<tr>
<td>Keri Hilson</td>
<td>A Perfect World</td>
<td>Atlantic</td>
<td>CD/DVD</td>
<td>13</td>
</tr>
<tr>
<td>Soundtrack</td>
<td>Shangri-La</td>
<td>Warner Bros.</td>
<td>CD/DVD</td>
<td>14</td>
</tr>
<tr>
<td>Kelly Clarkson</td>
<td>All I Ever Wanted</td>
<td>Universal</td>
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<td>15</td>
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<tr>
<td>Queensryche</td>
<td>American Soldier</td>
<td>Sony Music</td>
<td>CD/DVD</td>
<td>16</td>
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<tr>
<td>Metric</td>
<td>Fantasies</td>
<td>Matador</td>
<td>CD/DVD</td>
<td>17</td>
</tr>
<tr>
<td>The Lonely Island</td>
<td>Burn Halo</td>
<td>300</td>
<td>CD/DVD</td>
<td>18</td>
</tr>
<tr>
<td>Adele</td>
<td>One &amp; One</td>
<td>XL</td>
<td>CD/DVD</td>
<td>19</td>
</tr>
</tbody>
</table>

**ANALYSIS**

The chart above includes details about independent releases that gained major chart presence in a specific week. The data is sourced from Billboard magazine and represents the top independent albums, digital releases, and internet releases for the specified week. The chart positions are based on various parameters including sales, digital downloads, and online streaming. The artists listed are those who achieved significant chart positions within their respective genres and formats. The chart provides a valuable insight into the music industry's independent segment, highlighting emerging artists and successful releases.
<table>
<thead>
<tr>
<th>Title</th>
<th>Artist/Song/Label</th>
<th>Malibu/Machete</th>
<th>Warner Bros.</th>
<th>Atlantic</th>
<th>Hollywood Video</th>
<th>TV Tunes</th>
<th>Sisqo/Chucky</th>
<th>DreamWorks</th>
<th>BMG</th>
<th>Sony</th>
<th>Source Material</th>
</tr>
</thead>
<tbody>
<tr>
<td>Blame It</td>
<td>Timbaland ft. JAY-Z</td>
<td>28</td>
<td>5</td>
<td>5</td>
<td>3</td>
<td>1</td>
<td>1</td>
<td>2</td>
<td>23</td>
<td>26</td>
<td>TNP/RE/MNJN</td>
</tr>
<tr>
<td>Love Story</td>
<td>Beyoncé</td>
<td>29</td>
<td>3</td>
<td>2</td>
<td>3</td>
<td>1</td>
<td>1</td>
<td>1</td>
<td>11</td>
<td>11</td>
<td>TVT/SMR/SMR</td>
</tr>
<tr>
<td>Live Life</td>
<td>Rihanna</td>
<td>30</td>
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<td>1</td>
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<td>1</td>
<td>1</td>
<td>1</td>
<td>1</td>
<td>1</td>
<td>TNP/RE/MNJN</td>
</tr>
<tr>
<td>Let It Rock</td>
<td>Mariah Carey</td>
<td>31</td>
<td>2</td>
<td>2</td>
<td>2</td>
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<td>1</td>
<td>1</td>
<td>3</td>
<td>3</td>
<td>TNP/RE/MNJN</td>
</tr>
<tr>
<td>Ain't No Other Love</td>
<td>Beyoncé</td>
<td>32</td>
<td>1</td>
<td>1</td>
<td>1</td>
<td>1</td>
<td>1</td>
<td>1</td>
<td>1</td>
<td>1</td>
<td>TNP/RE/MNJN</td>
</tr>
<tr>
<td>Heartless</td>
<td>Ciara</td>
<td>33</td>
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<td>1</td>
<td>1</td>
<td>1</td>
<td>1</td>
<td>1</td>
<td>1</td>
<td>1</td>
<td>TNP/RE/MNJN</td>
</tr>
<tr>
<td>Back 2 Life</td>
<td>Kelly Rowland</td>
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<tr>
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<td>TNP/RE/MNJN</td>
</tr>
<tr>
<td>Work ft. Tyga</td>
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<td>36</td>
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<tr>
<td>This Is Love</td>
<td>Tyga</td>
<td>37</td>
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<td>1</td>
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<td>1</td>
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<td>Love Story Pt. 2</td>
<td>Ciara</td>
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<td>TNP/RE/MNJN</td>
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<td>1</td>
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<td>1</td>
<td>1</td>
<td>1</td>
<td>TNP/RE/MNJN</td>
</tr>
<tr>
<td>I'm Yours</td>
<td>Frank Ocean</td>
<td>41</td>
<td>1</td>
<td>1</td>
<td>1</td>
<td>1</td>
<td>1</td>
<td>1</td>
<td>1</td>
<td>1</td>
<td>TNP/RE/MNJN</td>
</tr>
<tr>
<td>Work ft. Tyga</td>
<td>Rihanna</td>
<td>42</td>
<td>1</td>
<td>1</td>
<td>1</td>
<td>1</td>
<td>1</td>
<td>1</td>
<td>1</td>
<td>1</td>
<td>TNP/RE/MNJN</td>
</tr>
<tr>
<td>All the Above</td>
<td>J. Holiday</td>
<td>43</td>
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<td>1</td>
<td>1</td>
<td>1</td>
<td>1</td>
<td>1</td>
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<td>1</td>
<td>TNP/RE/MNJN</td>
</tr>
<tr>
<td>I'm Yours</td>
<td>Frank Ocean</td>
<td>44</td>
<td>1</td>
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<td>1</td>
<td>1</td>
<td>1</td>
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<td>1</td>
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<td>TNP/RE/MNJN</td>
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<tr>
<td>Hoodoover Thedownv</td>
<td>Ciara</td>
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<td>TNP/RE/MNJN</td>
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<td>Knotty Bitch</td>
<td>Keyshia Cole</td>
<td>46</td>
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**Notes:**
- **RIAA:** Indicates RIAA certification level.
- **AU:** Indicates Australia certification level.
- **UK:** Indicates UK certification level.
- **NZ:** Indicates New Zealand certification level.
- **JAP:** Indicates Japan certification level.

**Certification Levels:**
- **Platinum:** 1 million units sold
- **Gold:** 500,000 units sold
- **Silver:** 250,000 units sold
- **Platinum:** 1 million units
- **Gold:** 500,000 units
- **Silver:** 250,000 units

**Chart Notes:**
- **Entry Place:** Indicates chart entry and peak position.
- **Format:** Indicates chart format.
- **Certification:** Indicates RIAA certification level.

**Additional Information:**
- **Source Material:** Indicates source material for chart entry.
- **Additional Sale Data:** Indicates additional sale data for chart entry.
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### HOT COUNTRY SONGS

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<td>Don't Thing I've Ever Seen You</td>
<td>Jo Dee West</td>
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<td>It Won't Be Like This For Long</td>
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<td>Tim McGraw</td>
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<td>I Told You</td>
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<td>It Happens</td>
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### TOP COUNTRY ALBUMS

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### TOP BLUEGRASS ALBUMS

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**BETWEEN THE BULLETS**

**OH, BROTHERS!**

The six-time International Bluegrass Music Award winner Dailey & Vincent claim a second chart-topper and their first No. 1 debut on Top Bluegrass Albums as "Brothers From Different Moth-ers" bows with 2,000 copies, the disc's biggest one-week sum. The pair's self-titled debut set opened at No. 2 on the Feb. 16, 2008 chart and peaked atop the June 21, 2008 list. "Brothers" also bows at No. 44 on Top Country Albums, where Keith Urban's "Defying Gravity" opens at No. 1 (see Over The Counter, page 37) and Rodney Atkins pops on at No. 3 with "It's America" (34,000 copies). — Wade Jones
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<td>2. KERI HAMASHI</td>
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<td>3. HIDEYUKI</td>
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<td>4. TAKURO</td>
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<td>5. AYAMI TAMAYAMA</td>
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<td>6. CHIKA GEMMA</td>
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<td>7. TAKAHIRO KOYAMA</td>
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<td>9. KISHI BASHI</td>
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<td>3. LE JARDIN DES VENISES</td>
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<td>5. LE TEMPS DES VENISES</td>
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<td>6. LE SOIR DANS LA VILLE</td>
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<td>2. QUIET NIGHTS VERVE</td>
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<td>3. U2</td>
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<td>4. SINCERITA</td>
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<td>5. WARNER BROS.</td>
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<td>6. ILSE</td>
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<td>7. DIANA KRALL</td>
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<td>8. SONY</td>
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<td>10. AVEX TRAX</td>
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<td>1. SWEET GOODBYE</td>
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<td>2. QUIET NIGHTS VERVE</td>
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<td>3. U2</td>
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<td>2. QUIET NIGHTS VERVE</td>
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For more information, visit [www.americanradiohistory.com](http://www.americanradiohistory.com).
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<th>Publisher/Label</th>
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<td>REESE LOWRY</td>
<td>BMG/LA Music</td>
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<tr>
<td>2.</td>
<td>HABIT OF YOU</td>
<td>NOAH CENTENO</td>
<td>BMG/LA Music</td>
</tr>
<tr>
<td>3.</td>
<td>WHEN WE WERE YOUNG</td>
<td>SAM SMITH</td>
<td>BMG/LA Music</td>
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<td>4.</td>
<td>FEEL THE LOVE</td>
<td>BADBADNOTGOOD</td>
<td>BMG/LA Music</td>
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<td>5.</td>
<td>ALL THE LOVE</td>
<td>PHARRELL WILLIAMS</td>
<td>BMG/LA Music</td>
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<td>CREALTES LIKELY</td>
<td>JAMEIS WINNII</td>
<td>BMG/LA Music</td>
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<td>LONELY IS THE NIGHT</td>
<td>VINCE STAPLES</td>
<td>BMG/LA Music</td>
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<td>WE DRIFT BACK AS ONE</td>
<td>THE RIZZOS</td>
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*Data for week of APRIL 18, 2009. For chart reprints call 646.654.4633.
**BUSINESS OPPORTUNITIES**

**FULTON COUNTY ADVERTISEMENT FOR PROPOSAL**

Sealed proposals for 09RFP67361A-CC Wolf Creek Amphitheater Operator for the Arts and Culture Department will be accepted by the Fulton County Department of Purchasing & Contract Compliance, 130 Peachtree Street, SW, Suite 1168, Atlanta, Georgia 30303-3459, on May 29, 2009. All proposals submitted must be sealed, and received no later than 11:00 a.m. local (Eastern) time on the stated date.

Proposers names will be publicly read at 11:05 a.m. on the stated due date in the Purchasing Bid Room at the above address.

Scope of Work: Fulton County, Georgia (“County”) is requesting proposals from organizations and individuals who have substantial and comprehensive knowledge, experience and qualifications for a lease – Operator agreement for the Fulton County Wolf Creek Amphitheater. Operations of the amphitheater will comprise a concert series beginning each year in the spring and concluding in the fall, facilities management and maintenance, concessions, parking, sponsor and community relations.

General instructions, specifications and/or plans for this project can be downloaded at the Fulton County Website, http://www.fultoncountygga.gov under “Bid Opportunities”.

Fee: N/A

A Pre-Proposal Conference and Site Visit will be held on April 28, 2009 at 1:00 PM at the Fulton County Public Safety Training Facility at Wolf Creek located at 3025 Merk Road, College Park, Georgia 30349. Attendance at the Pre-Proposal Conference is voluntary for responding to this RFP, however, Proposers are encouraged to attend. The purpose of the Pre-Proposal Conference is to provide information regarding the project and to address any questions and concerns regarding the services sought by the County through this RFP.

If you have any questions regarding this project please contact Cheryl Cochran, Chief Assistant Purchasing Agent at 404-612-4203, Fax No. 404-693-1723 or email Cheryl_Cochran@fultoncountygga.gov

Fulton County reserves the right to accept or reject any or all bids and to waive technicalities.

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RETAILERS WANTED\nWANTED TO BUY\nCONCERT INFO\nVENUES\nNOTICES/ANNOUNCEMENTS\nVIDEO\nMUSIC VIDEO\nPOSITION WANTED\nLISTENING STATIONS FOR LEASE\nDISTRIBUTION NEEDED\nEDUCATION OPPORTUNITY\nHELP WANTED\nMASTERING\nAUDIO SUPPLIES\nROYALTY PAYMENT\nPRINTING\nMUSIC PRODUCTION\nMETAMUSIC\nSTAGE HYPNOTIST

For print and online contact Jeff Serrette: 800-223-7524 or jserset@billboard.com
For Help Wanted postings in print and online contact Benjamin Alcoff: 646-654-3416 or Ben.Alcoff@nielsen.com
EXECUTIVE TURNTABLE

Send submissions to: exec@billboard.com

RECORD COMPANIES: Razor & Tie Entertainment names Alyson Shapiro senior VP of sales and marketing. She was senior VP of marketing and advertising at Warner Music Group. Valley Entertainment/Windham Hill/Hearts of Space Records in New York names Henry Blaukopf VP. He was director of sales.

PUBLISHING: BMI promotes Pamela Williams to assistant VP of business affairs. She was executive director.

TOURING: The Kirby Organization appoints JJ Cassiere booking agent in New York. He was founder/owner of the Vital Agency, which was acquired by TKO.

DIGITAL: News Corp. names Jonathan Miller chairman/CEO of its Digital Media Group and chief digital officer for News Corp. He was CEO of AOL.

The digital streaming service Spotify appoints Paul Brown U.K. managing director. He was international managing director at the Internet radio service Pandora, which no longer operates outside the United States.

TV/FILM: Telenor Media Television Station Group names Ronald Gordon president. He was president/CEO at ZGS Communications, a Spanish-language broadcasting company with TV and radio divisions.

RELATED FIELDS: The U.K. cable TV/broadband/mobile provider Virgin Media appoints Richard Wheeler to the newly created role of head of music. He was head of music and film partnerships at Orange U.K.

—Edited by Mitchell Peters

GOOD WORKS

GREEN APPLE FEST GIVING BACK TO FANS
Green Apple Festival founder/executive producer Peter Shapiro has noticed that "when you get someone to experience volunteering, that’s how you help create an ongoing volunteer." Shapiro, who’s producing the 2009 Green Apple Festival in collaboration with the nonprofit organization Earth Day Network, applied that knowledge to this year’s event, set for April 17-19. Organizers have tapped Galactic, Cracker, Travis Tritt and Sufjan to play free Green Apple Thank You concerts at various venues in 10 cities on Earth Day (April 19).

A flagship show in Washington, D.C., called Earth Day on the Mall, will be held the same day. The event’s lineup will be announced shortly.

Audiences in Atlanta, Chicago, New York, Los Angeles and other major cities will be filled entirely with volunteers who participate in the weekend’s environmental efforts. "There are thousands of people volunteering across the country in activities that we helped coordinate," Shapiro says. "And on Sunday night, if you volunteer, you get to go to a show at a club."

Volunteer events in each participating city are listed at greenapplefestival.com. Fans interested in attending the concerts can sign up at planetgreen.com. The weekend’s efforts, which seek to combine lifestyle activities with green solutions, include tree plantings, urban gardens and water protection.

Last year’s Chase-sponsored festival held free concerts in eight U.S. cities parks. "It was a multimillion-dollar event," Shapiro says. "We did about 200,000 [volunteers] nationally." Each site invited nonprofit, environmentally friendly organizations to promote new technology and products. —Mitchell Peters

MOBILE ENTERTAINMENT LIVE

MTV Networks executive VP of digital distribution Greg Clayman (right) said the key to making mobile advertising work is to measure TV, Web and mobile audiences with the same data, so “we won’t care what platform people are watching.” During an interview with Billboard executive director of content and programming for digital/mobile Antony Bruno.

Inside Track

CHIODOS RETURNS

After plenty of touring and members’ side projects, Chiodos is preparing the follow-up to its 2007 top five album, “Bone Palace Ballet.” Frontman Craig Owens tells Track that the band has done demos of about seven instrumental tracks and plans to hunker down in a suburban Detroit studio to work on material for its third album. The group will focus on writing before it joins the Vans Warped tour July 1, then hit the studio to record.

“There’s going to be a ridiculous amount of songs,” says Owens, who’s been busy with his side projects Cinematic Sunrise and Ice Glaciers, as well as a solo tour. “All the guys are really excited. We can’t stop sending each e-mails about how excited we are.

“Everybody has their own ideas now, but we haven’t combined them yet. The fusion process is the thing for us, in the room when everybody is playing their instruments. You feel pressure with every album,” Owens says, “but I’m so excited that I’m not even paying attention to the pressure. We kind of thrive on the pressure, so we’re really looking forward to seeing what’s going to pop out.”

Billboard held its Mobile Entertainment Live event, presented by Logic Wireless in association with Ericsson, March 31 at the Las Vegas Convention Center as the official mobile entertainment program of the CTIA Wireless conference. During the course of the day, speakers from YouTube, Island Def Jam, Pandora and MTV Networks discussed how mobile advertising and the iPhone are driving new forms of mobile entertainment content. The takeaway? Mobile advertising is only a blip on the revenue radar but represents a key opportunity for the future as ringtone and handset sales slump. Additional sponsors were Windows Mobile, Oracle, ChaCha and Moja, among others.

PHOTOS COURTESY OF ALBERT CHAU/ITSMEBERT.COM

continued on page 54
Island Def Jam senior VP of new media and commerce Christian Jörg (right) presented a case study on how record labels and other media companies can integrate advertising into their mobile services. "If you get it right, even if it's not a big market, you will keep your lead when it starts maturing," he said of the DJ Hobble service, which was developed by Netomat and Mozex, with the ad network Quattru selling the inventory. Pictured with Jörg is Billboard executive director of content and programming for digital/mobile Anthony Bruno.

As the U.S. mobile director for the ignition Factory—ad agency OMD's new media unit—Jaime Wells told attendees that mobile was rarely considered before the iPhone. "The iPhone has opened the door of the client asking us for mobile," he said.

The highlight of the day was a Q&A with Matchbox Twenty frontman/bassist artist Rob Thomas, who was seri- ous—"Everything about the way I deliver music to my fans aren't my relationship with fans has changed. The only thing that hasn't is the con- text that goes into it"—and playful—"I'm a Twittering fool. All musicians are like 15- year-old girls deep down in our hearts—while discussing his upcoming album and its promotional campaign.

During the "unconference" portion of the program, organized and sponsored by Gomo hec, and Val Halla, attendees as they chatted and enjoyed cocktails.

The focus-group research firm Frank N. Magid Associates convened an onstage interview with a group of local teens led by senior VP Jill Rossengard Hill (left). Only a few of the teens owned an iPhone, but almost all said they wanted one. When it comes to mobile entertainment, they are acceptable if they're not intrusive, they agreed that paying for content is not out of the question either. "If you like something enough, what's a few of dollars asked during the session.

The Microsoft-sponsored "speed dating" networking break proved a huge hit for both attendees, who traded cards and introduced their companies to each other in two-minute introductions.

Creative ad network MediaLetts CEO Eric Litman (center) cautioned against expecting too much from mobile advertising in the near year. "The dollars that will see in ad spend are not going to be as great as people thought, but it's not going to be as bad either," he said. Flanking Litman are Pandora VP of business strategy and development Max Mead (left) and Nokia VP of product development George Fom. 

The New York Times bestselling author of "Dancers in the City," Cheryl Lucanegro (center) noted that the program focused on "making content listen. A lot of people are now realizing that mobile is a "much higher" than online ads, as the rest of the "Making Content Pay" panel looks on.

An attendee learns about the Logic Bolt, the first projector phone for sale in the United States, at the Logic Wireless exhibit table as Logic chairman/CEO Aasim Saied (seated) answered questions.

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- 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

**KEYNOTES**

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

**FEATURED SPEAKERS INCLUDE:**

- **Kyle Andrews**  
  Musician/Artist
- **Mike Boris**  
  SVP Executive Music Producer  
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  Senior Director, Advertising and Brands,  
  Nettwerk Music Group
- **Marcie Allen Cardwell**  
  President, MAC Presents
- **Christopher Moon**  
  Artist Manager  
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- **Camille Hackney**  
  SVP of Brand Partnerships and Commercial Licensing,  
  Atlantic Records
- **Jon Cohen**  
  Co-CEO  
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  Grey Worldwide
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- **Geoff Cottrill**  
  Chief Marketing Officer  
  Converse

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**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.**

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