WAYS PUBLISHERS CAN BOOST PROFITS

NEW CHARTS
TOP SONGWRITERS, ROCK, COUNTRY

BRAD PAISLEY
How He Writes His Hits, And Runs The Company That Owns Them

PAY TO PLAY 2.0
CAN ONLINE PAYOLA HELP BABY BANDS?

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PAY TO PLAY 2.0
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Surround Yourself with Music

Yahoo! Music introduces the new open artist network. Everything the web knows about an artist all in one place.
Taylor Swift

Overview | Albums | Tracks | Videos | Photos | Concerts

Biography
Taylor Swift has been singing all her life, motivated by her grandmother, who was a professional opera singer. She began performing locally around her town and county at the age of ten, and at age 11 sang the national anthem before a Philadelphia game.

Categories
- Today's Country
- Soft Country
- Country

Links
- Official Homepage
- Similar Artists
  - Kellie Pickler
  - Miranda Lambert
  - Jason Michael Carroll
  - Emerson Drive
  - Little Big Town
  - Jack Ingram
  - Sara Evans
  - Jason Aldean
  - Rodney Atkins
  - Big & Rich

Top Taylor Swift Videos
- You
- Our Song
- Teardrops on My Guitar
- Love Story
- The Best Day
- Tell Me Why
- Should've Said No
- Invisible

Top Taylor Swift Photos
- You
- Our Song
- Teardrops on My Guitar
- Love Story
- The Best Day
- Tell Me Why
- Should've Said No
- Invisible

Top Taylor Swift Albums
- You
- Our Song
- Teardrops on My Guitar
- Love Story
- The Best Day
- Tell Me Why
- Should've Said No
- Invisible

Lyrics on Yahoo!

Music on Amazon

Pandora Radio
- Play Taylor Swift artist radio
  - Play radio station with songs similar to:
    - Teardrops on My Guitar (Pop Version)
    - Our Song
    - I'm Only Me When I'm with You
    - Stay Beautiful
    - Our Song

music.yahoo.com
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Saturday Night Special:
Brad Paisley has waxed lyrical about brews, bros, love and ladies. Now he's getting personal.

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TOP R&B/ HIP-HOP

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TOP MUSIC VIDEO SALES
TOP VIDEO CLIPS

This Week On Joz

TOP POP CATALOG
TOP CLASSICAL
TOP JAZZ
TOP CLASSICAL CROSSOVER
TOP R&B
TOP-contemporary JAZZ
SMOOTH JAZZ SONGS
POPP 100
TOP WORLD
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TOP VIDEO Game Rentals

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Music & Advertising
Explore how music and advertising are intertwined with a keynote Q&A with Pharrell Williams and panels with Coca-Cola's Umut Ozaydini, Cornerstone's Jon Cohen and Atlantic Records' Camille Hackney. More: billboardevents.com

Online

Seeger All-Stars: Bruce Springsteen, Dave Matthews, Tom Morello and others celebrated Pete Seeger's 90th birthday concert at Madison Square Garden. Visit billboard.com/seeger for some performance clips and backstage interviews.

Taking Back Sunday: Read about Taking Back Sunday's new album and tour in this issue and then visit billboard.com to watch an exclusive behind-the-scenes look at the filming of the band's new "Sink Into Me" video.

On The Cover: Brad Paisley photographed by Kurt Markus
SONGWRITERS OF THE WORLD
THE HITS START WITH YOU!

EMI MUSIC PUBLISHING
WHERE SONGS LIVE

www.americanradiohistory.com
Radio Needs To Pay Congress Must Act To Make Stations Compensate Performers And Labels

BY JENNIFER BENDA LL

As we continue our push for a fair performance right on radio, we would like to pause to recognize just how far we've come. Our continued momentum in Congress is proof that it's past time to recognize the importance of fairly compensating the artists and musicians whose talent and hard work allows radio to generate billions of dollars in advertising revenue each year.

For every Bruce Springsteen, Tony Bennett or Enrique Iglesias who captures the imagination of music lovers, there are thousands of working musicians, background singers and aspiring performers who are also talented, hardworking and dedicated to their craft. Even though they’re not household names, we have all heard their music. And their passion—and their economic survival—are vital to the breadth and richness of American music.

The "corporate radio loophole" that allows radio to play music without compensating performers leaves the United States in the company of such countries as North Korea, Iran and China. Almost all Western countries pay artists, as well as songwriters, for using their music on radio. To add insult to injury, U.S. artists don’t receive performance right income from other countries because foreign artists aren't compensated statewide. They lose on both fronts.

This loophole affects not only big stars like Paul McCartney and Mariah Carey but the thousands of session musicians and vocalists who aren’t compensated when radio uses their music.

For more than 80 years, the radio industry has blocked efforts to compensate artists when their music is played on the AM and FM airwaves. During this time, music, technology and radio have all evolved, making this inconsistency even more glaring. But this loophole remains—the same, denying artists and musicians a fair performance royalty, even when new music platforms such as satellite radio and streaming audio compensate artists for the use of the very same music.

We love radio, and we’re not out to hurt small stations. That’s why the Performance Rights Act will provide accommodations for a vast majority of U.S. AM and FM music stations. More than three-quarters of the almost 9,000 U.S. music stations will pay $5,000 or less to clear the performance right for all the music they play each year.

We’re also prepared to work with the smaller stations to build phase-in ramps to deal with the economic downturn. Yet despite calls from Congress for the parties to negotiate, the ongoing lead of the National Assn. of Broadcasters, David Rubinger, has never been willing to do so.

We look forward to working with new leadership at the NAB—one that is more responsive to the bipartisan request from Congress to create a performance royalty that is fair to artists, musicians and labels, as well as radio itself.

A fair performance royalty will improve not only the lives of musicians and performers but also the relationship between broadcasters and artists. Let’s face it: There’s never a wrong time to do the right thing.

Jennifer Bendall is executive director of the musicFIRST Coalition, which works to ensure performers are compensated for their music when it’s aired today and in the future on terrestrial radio. She has worked on music industry policy issues in Washington, D.C., for nearly two decades.
With the recent launch of ThinkIndie, the Coalition of Independent Music Stores is leading a renewed indie charge into the digital download sector. But the mixed experience of indie retailers with digital downloads businesses raises questions about whether the move will pay off.

One of ThinkIndie’s advantages is that it’s starting with 46 partner retailers that belong to CIMS and the Alliance of Independent Media Stores (AIMS). ThinkIndie had a May 1 “pre-launch” through links on the Web sites of CIMS and some AIMS member stores. CIMS, which owns and operates ThinkIndie, will set up the store as an indie store, with a slant toward niche genres and away from mainstream hits, according to CIMS executive director Michael Bunnell, owner of the Record Exchange in Boise, Idaho.

Each retail partner can open a customized page on the site to showcase releases recommended by its own staff. Retailers will receive an undisclosed cut of the revenue for each sale that originates from their page. They will also earn a portion of the sales proceeds from customers who access ThinkIndie through a link on the retailer’s Web site and from visitors who register themselves as a customer of a particular store.

The initial incarnation of ThinkIndie features track and album downloads from indie labels, with more releases selling for $9.99 per album and $1.11 per track. ThinkIndie has also signed a deal with EMI Music and is in talks with the three other majors, with the expectation that all will come on board, Bunnell says.

“I would argue that there is a hole in the online marketplace,” he says, and the indie store approach is what’s missing.

AIMS founder Leon Levin, who owns Criminal Records in Atlanta, notes that CIMS allows any indie retailer to partner with ThinkIndie. “They could have just sold the store for themselves,” he says.

Efforts by indie record stores to sell downloads face stiff challenges from the indie subscription service eMusic, as well as iTunes and Amazon’s MP3 store, which give prominent placement to indie releases. The battle with other online retailers will be challenging, not just on catalog and price but also on which service offers the best search, discovery and user feedback features.

To that end, ThinkIndie will strive to offer unique content, including exclusives secured by CIMS’ wholesale distribution company Junket Boy. Bunnell says the site already features a selection of free tracks and multi-artist samplers.

The site and the pages of individual retailers, will feature reviews and recommendations by store employees, as well as titles organized by “handpicked” categories, such as “Guitar Outside” (Henry Kaiser, Nels Cline) “Math-Prog-Art” (the Olivia Tremor Control, Van Der Graaf Generator) and “Heavy Duty Rock” (Melvins, Mastodon).

ThinkIndie is a very entertaining Web site,” Levin says. “The handpicked feature is very interesting. It captures the spirit of the indie record store.”

CIMS developed ThinkIndie with the Brooklyn-based digital media company Tekked. “The core thing about the ThinkIndie site is that CIMS is really in the music business with years of history,” Tekked co-founder Ian Cating says. “We felt the love that they have as record store owners really coming through in this project.”

Tekked also launched download stores for New York music merchants Other Music, Halcyon the Shop and Dance Tracks. But those stores have a more recorded track record. “Music hasn’t yet recouped its initial investment in its 2-year-old download store at digital othermusic.com. Other Music co-owner Josh Madell says, ‘It’s hard to quantify all the time we put into the store.’

Madell says, “We work hard on the features, reviews and how we position music. But it’s still early and it seems to be picking up business. I feel like you got to do something different if you want to stand around.”

Similarly, Halcyon owner Shawn Schwartz says his 75,000-track download store halcyondigi.com, which opened 18 months ago, is slow to a start. But, like Madell, he says establishing a download presence was important. “If all music buying is going online, we figured we had to get there,” he says. “We are still unique in having all platforms—vinyl, downloads, in-store and mail order.”

Other prominent indie store merchants aren’t convinced that downloads are a vital part of their future. Newbury Comics CEO Mike Dreese, who’s long been skeptical about the potential for indie stores to make money through digital downloads, says he’ll wait and see how ThinkIndie does.

Gallery of Sound VP Joe Nar done says he doesn’t think his brand can compete in the online marketplace. “It’s an underdog, going up against iTunes,” he says, “where does that put us?”

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Additional reporting by Anthony Bruno.

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www.americanradiohistory.com
As debt-stressed Clear Channel Communications continues to slash its payroll, pressure is mounting on many stations to use more syndicated and prerecorded programming from a new distribution system that the radio group unveiled in April.

Clear Channel’s “Premium Choice” initiative, which was announced April 15 by Clear Channel Radio president/CEO John Hogan, distributes programming featuring the broadcaster’s top-personalities. The programming is preloaded with music logs and is designed to air on multiple stations, where program directors are free to add local weather, traffic, news and programs.

This would move local programmers from the majority of the music selection process, which is raising alarms among promotion executives in the recording industry.

While Clear Channel originally pitched Premium Choice as a voluntary programming option, recent layoffs at the company, including the elimination of another 500 full-time positions April 28, have left some station-deployed stations with little choice but to embrace it.

Clear Channel officials wouldn’t comment on how extensively the company would use Premium Choice and that uncertainty has raised concerns among recording industry executives that shared music programming will limit their ability to expose new acts.

“The problems at Clear Channel are a big concern, because block programming can really hurt you,” says a major-label promotion executive who requested anonymity. “I know of stations where the music director was let go … You lose the connections you had at these stations.”

An executive at a music marketing firm who also asked to remain anonymous says the growing consolidation of music programming under Premium Choice will reduce promotion opportunities.

“The whole concept is appalling,” the executive says. “Clear Channel has forced stations to choose between the Clear Channel network programming, which runs from 10 p.m. to 6 a.m., then they run syndicated morning shows from 6 a.m. to 10 a.m., and then there’s a local show, which is syndicated morning man Elvis Duran from 6 a.m. to 10 a.m. The program director does the afternoon show, and maybe they have their own evening show. It defies everything radio was set out to be, because this will destroy programming for local content.”

In one recent example, Voice of America: WMIB Miami’s VANESSA JAMES according to Billboard director of charts Sinéad Pietrobono.

“We are in the process of reviewing the extent of Premium Choice programming on each of our reporting Clear Channel stations,” Pietrobono says. “Clear Channel has longstanding policies regarding the solicitation of syndicated networks to work on our spin-based chart panels, as well as the amount of nonlocal programming a station is allowed to air. Adjustments to the respective panels will follow if necessary.”

On-air talent whose programs will be distributed through Premium Choice include WMIB Miami midday host Vanessa James for R&B hit-top stations, WQKQ Indianapolis midday jock Laura Steele for classic rock, KASE Austin host Rob Pickett for country, WDCG Raleigh, N.C., afternoon host Raundi West for adult top 40, and KTCL Denver host Neff for modern rock.

Based on the scope of the layoffs, WMIB’s services will be in high demand. In some cases, such as adult R&B WWAZ Chicago, three slots are open after the station laid off its middy, evening and overnight hosts. Since January, Clear Channel has laid off close to 2,500 employees, or 11.7% of its staff, as it struggles to generate enough cash flow to meet payments on the debt it took on as part of Thomas H. Lee Partners and Bain Capital Partners’ leveraged buyout of the company last year.

The company’s financial challenges have been exacerbated by shrinking radio advertising.

Moody’s Investors Service dropped Clear Channel Communications’ long-term debt rating by four notches in March due to what it believes is the “high probability” that the company will violate a loan covenant later this year, requiring a restructing of its debt. For similar reasons, Standard & Poor’s Ratings Services placed the company’s long-term credit rating on “credit watch” with negative implications, meaning that a downgrade of the rating is likely unless financial trends at the company improve.

Additional reporting by Corinne Harding and Paul Henn.
Music

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download the AOL Radio IPHONE

app, plus more [who’ve] downloaded

all the last.fm apps. We have huge

site traffic when you combine

Last.fm’s audience and our audience.

For the music industry, it’s an incredible

opportunity to work together and

service a substantial amount of

awareness together than we might have

been able to do separately.

1 What effect will the reorganization have on advertising?

We have the ability to integrate and aggregate our assets to make it easier for advertisers to work with us, whether it’s online, content and promotions, events, touring. We’ll be able to integrate Last.fm into our local sales packages. We haven’t brought Last.fm to life locally around the sponsors we work with: We’ve done a really good job locally of integrating our ads and reselling AOL and Yahoo radio, but we haven’t done that previously with Last.fm. We’ll look to our local sellers to be part of this initiative.

3 What does this mean for partners like AOL and Yahoo?

It’s business as usual, but hopefully we’ll become an even more important part of the advertising business. We have a great relationship with both AOL and Yahoo.

4 In terms of record labels and the music industry, what new opportunities might there be?

We have about 300,000 concurrent listeners at peak for our streaming radio platform in the U.S. That’s bigger than any cable network. We’ve had more than 4 million people download the AOL Radio iPhone app, plus more [who’ve] downloaded all the last.fm apps. We have huge site traffic when you combine Last.fm’s audience and our audience. For the music industry, it’s an incredible opportunity to work together and service a substantial amount of awareness together than we might have been able to do separately.

Digital

by Glenn Peoples

Does Payola Pay?

Audio Ads For Bands May Hit Wrong Note

The Internet has always promised marketers the ability to reach fans directly and closely monitor the results of an ad campaign. The latest form of online advertising is pay-for-play Internet radio, which allows small bands to place songs in audio streams for a fee. But “Payola 2.0,” as practiced by Jango and Last.fm, could be a tough sell.

Payment for online radio play isn’t illegal under the federal payola statute, which applies only to terrestrial radio stations and their employees. Online radio is a gray area, since former New York State Attorney General Eliot Spitzer’s payola investigations were carried out under state commercial bribery laws. For now, at least, it’s a business strategy that allows bands to place their songs in streams relevant to their genre for a fee.

Are such ads a good investment? The experience of the California band Color Theory could offer an interesting cost-benefit analysis. The band spent $300 to have songs listed on Jango and Last.fm, a site that plays an average of 500 songs a day, for 10 days. According to Jango’s system, the songs received 6,518 plays, which played in a 12% rate of “like” ratings—and 1,14 fans. That’s $11.14 per new fan. Jango also pays performance royalties through SoundExchange, which will earn bands some money back.

Afterward, a message Color Theory sent to those fans resulted in 35 read messages, four replies and $20 in direct sales. Last.fm runs a similar program called PowerPlay, which costs $100 for 500 plays, $200 for 1,000 plays or $400 for 2,000 plays. The site inserts the songs based on the “music similarity” of listeners’ audio streams.

So what are those fans worth? Jango’s messaging system allows for restricted communications, although artists could almost certainly get better results if they could get fans’ e-mail addresses. And the site contains “buy” links that can lead to sales, although not very many of them.

A better metric could be the cost of getting a fan to the Web site of an artist, where a transaction could take place. If perhaps one-quarter of the

opened Jango messages lead to such a visit—a fair but conservative estimate—the cost per Web site visit would be $14.75. More could be attracted with repeated e-mails—but some fans could be of less value, either because of their location or disinclination to purchase music.

In comparison, a video overlay ad campaign would probably have better results. A $300 spend on a $12.39 CPM (cost per thousand) video overlay ad at MySpace Music would get 24,213 impressions and—assuming a 1.2% click-through rate—391 visits to the artist’s Web site. (The average video ad CPM is $12.39, according to an August 2008 report by TubeMogul. Warner Music Group got a 1.2% click-through rate on its MySpace Video Trial for a My Chemical Romance overlay ad.) In this example, each visit to the artist’s Web site cost $0.83. Of course, the return on investment depends on what happens once the viewer gets to the artist’s site. Only a small percentage of visitors would need to buy something to make up the $0.83 It costs to generate Web site visits from a video overlay ad. For an acquisition cost of $1.25 considered acceptable, according to executives familiar with music marketing.

But that number varies according to what products an artist’s Web site sells, how successful it is at generating demand for them and which ones can be acquired illicitly for free. Artists who tour frequently, for example, are better at maximizing the value of their fans. Jango listeners in other countries are almost certainly worth less as fans—especially if an artist wants to sell tickets.

The value of a fan can also depend on who pays for audio ads. A record label seeking a direct return on its investment would only make money if a fan buys music, rather than a ticket, at least until those labels realize.

In some cases, audio ads like the ones offered by Jango could pay off. It could be better for artists who would have a problem generating views—or listens—on another streaming site. But established acts will almost certainly be better off buying more traditional ads on sites like YouTube or MySpace.

Are you talking about custom promotional opportunities or an expansion of more general programs?

There will be both. There are certain things where you want to create an expectation that’s delivered on a daily basis, but sometimes you kind of want to supersize with special events. We have the ability to do a number of different things. Plus, we create at radio thousands of concerts a year, so that ability to leverage those live experiences and bring them to life through all the assets of the group is a special opportunity that any pure-play music company just doesn’t have the ability to do.

What’s the mobile opportunity?

At CBS Radio, about 7% of our audience is now streamed through an iPhone. We’ll be launching more apps for virtually every device over the next couple months. We’ve invested a lot of time, energy and money around the advertising element as well. We’ve been thinking for a long time about how we might potentially parse inventory and messaging through not only geo-targeting, but also by device. What we’re spending a lot of time thinking about is creating and amplifying experiences and triggers and engagement and other opportunities. It could be e-commerce things like ticketing into various apps, as well as deeper content engagement opportunities built into the apps themselves in terms of streaming audio.

SIRIUS XM loses subs; sales up

SIRIUS XM Radio lost more subscribers to its satellite radio service in the first quarter than expected due to weak car sales. The company says its subscriber count declined by 40,000, or about 2%, for a total of 18.6 million. The net loss to common shareholders was $236.6 million, compared with $104.1 million a year earlier. Pro forma sales rose 5% to $605.5 million but fell short of analysts’ expectation of $645.6 million.

BILLY ELLIOT leads Tony Noms

“Billy Elliot: The Musical” leads the Tony Award nominations, with 15, while Geoffrey Rush, Angela Lansbury, James Gandolfini and Jane Fonda are among the actors who received nods. The winners, voted on by 750 industry professionals, will be announced June 7. For a full list of nominees, go to tonyawards.com.

GREEN DAY announces NY club gig

Green Day will celebrate the release of its new album, "21st Century Breakdown," with an intimate club show—or two—in New York. The band will play Webster Hall May 19 as part of MySpace Music’s concert series the List. As previously reported, the group will likely appear May 18 at the Bowery Ballroom as well. Although the latter concert is unconfirmed by the band’s reps, MTV Germany is running a contest to win tickets to both the show and the venue’s calendar remains empty for that night.
For More Than A Song
Latin Music Reality Shows Struggle With Licensing Costs

Reality shows are big business for Spanish-speaking networks, with channels from Spain to Argentina profiting from formats like “Survivor” and “Big Brother.” The same has been true for music reality shows like “Operación Triunfo,” which have enjoyed huge success in Spain and Latin America.

But Spanish-language music reality shows produced in the United States have not attracted much of an audience among U.S. Latino viewers. And TV executives say that efforts to expand viewership are hamstrung by the combination of shrinking production budgets and what they say is the high cost of licensing music, which limits their ability to secure the use of songs they want to feature.

“It is so costly to license each song, regardless of whether it was a hit or not, that the total monies that need to be set aside for licensing make the production costs go up enormously,” says Cynthia Hudson, executive VP/chief creative officer at Spanish Broadcasting System.

Given the recording industry’s struggles with falling sales, it’s only appropriate that sync fees have become a key revenue source for labels and publishers, says Margaret Rogers, VP of music affairs for Tele-mundo Network Group, which last year broadcast the music reality show “Letra y Música.”

“The unfortunate thing is, production budgets have dwindled,” Rogers says. While labels are increasingly willing to accept reduced performance royalties from TV producers in exchange for exposure and promotion, publishers are far more reticent, particularly when the channel or show in question is requesting use of a hit song.

Jorge Mejía, VP for Sony/ATV Music Publishing Latin America and U.S. Latin, says that publishers are willing to help labels and artists promote songs. “That doesn’t mean, however,” he adds, “that we ever approve or condone of giving a song for nothing.”

Alejandro Garza, VP of the indie publisher Apa, says he has passed on some sync opportunities because it wasn’t worth it to allow use of a song for a reduced rate. “When the songs belong to a writer who has high revenue, maybe it’s not in his best interest,” he says.

Labels, and sometimes even producers, will drastically reduce performance royalties and sync fees for the use of their music, usually in TV dramas, when it means invaluable promotion for a new artist or a promotion tied to a new album’s release.

But when it comes to reality or karaoke-style shows, TV producers usually want to use established hits that audiences know. In these cases, while labels may be willing to compromise — as the exposure can spur sales — publishers are far less willing to do so.

There are ways for publishers and TV shows to come to terms, says Eddie Fernandez, senior VP at Universal Music Publishing Group Latin America. Instead of asking for worldwide rights, which can raise a red flag with many publishers, he suggests negotiating scaled fees for shows that will air internationally, with the tariff growing incrementally with each territory that’s added.

“My business is to administer the rights of my songwriters,” Fernandez says. “I try to be helpful if they ask me for reductions, but I go as low as I can. But you can’t ask for the world for free.”

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<table>
<thead>
<tr>
<th>GROSS/TICKET PRICES</th>
<th>ARTIST(S)</th>
<th>Attendance</th>
<th>Concert Region</th>
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<tbody>
<tr>
<td>$2,944,601</td>
<td>THE CLEVELAND ORCHESTRA</td>
<td>12,367</td>
<td>Phoenix, March 12</td>
<td>Live Nation</td>
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<td>18,245</td>
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<td>Live Nation</td>
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<td>Live Nation</td>
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<td>$1,840,494</td>
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<td>EAGLES</td>
<td>15,900</td>
<td>Deer Valley, Sandy, Utah, March 7</td>
<td>Live Nation</td>
</tr>
<tr>
<td>$1,399,562</td>
<td>EAGLES</td>
<td>15,642</td>
<td>Giants Stadium, East Rutherford, N.J., April 15</td>
<td>Live Nation</td>
</tr>
<tr>
<td>$1,375,250</td>
<td>THE DEAD</td>
<td>14,485</td>
<td>Frontier Field, Uniondale, N.Y., April 24</td>
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</tr>
<tr>
<td>$1,280,087</td>
<td>THE DEAD</td>
<td>12,525</td>
<td>Greensboro Coliseum, Greensboro, N.C., April 12</td>
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<tr>
<td>$1,274,432</td>
<td>THE DEAD</td>
<td>12,483</td>
<td>W. Center, Auburn, Conn., April 26</td>
<td>Live Nation</td>
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<td>$1,154,568</td>
<td>THE DEAD</td>
<td>12,858</td>
<td>Times Union Center, Albany, N.Y., April 7</td>
<td>Live Nation</td>
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<tr>
<td>$1,007,463</td>
<td>KENNY CHESEY, MIRANDA LAMBERT, LADY ANTEBELLUM</td>
<td>11,707</td>
<td>Greensboro Coliseum, Greensboro, N.C., April 2</td>
<td>Live Nation</td>
</tr>
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<td>$851,932</td>
<td>KENNY CHESEY, MIRANDA LAMBERT, LADY ANTEBELLUM</td>
<td>9,780</td>
<td>Greensboro Coliseum, Greensboro, N.C., April 2</td>
<td>Live Nation</td>
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<tr>
<td>$832,334</td>
<td>PAUL McCARTNEY</td>
<td>8,820</td>
<td>The Joint, Hard Rock Hotel, Las Vegas, April 19</td>
<td>Live Nation</td>
</tr>
<tr>
<td>$824,875</td>
<td>NICKELBACK, SEETHER, saving abel</td>
<td>7,075</td>
<td>Target Center, Minneapolis, April 20</td>
<td>Live Nation</td>
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<td>$810,509</td>
<td>SIMPLY RED, VALERIA</td>
<td>6,892</td>
<td>Manchester Evening News Arena, Manchester, England, April 5</td>
<td>Live Nation</td>
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<tr>
<td>$801,708</td>
<td>BON JOVI, ELECTRIC TOUCH</td>
<td>6,775</td>
<td>The Joint, Hard Rock Hotel, Las Vegas, April 24</td>
<td>Live Nation</td>
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<td>6,819</td>
<td>Harvey's, Akwesasne Mohawk, New York, May 15</td>
<td>Live Nation</td>
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<tr>
<td>$764,540</td>
<td>YANNI VOICES</td>
<td>6,693</td>
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<td>$763,234</td>
<td>IL Divo</td>
<td>6,640</td>
<td>Harvey's, Akwesasne Mohawk, New York, May 15</td>
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<td>$745,885</td>
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<td>$743,428</td>
<td>METALLICA, MACHINE HEAD, THE SWORD</td>
<td>5,957</td>
<td>Sheffield Arena, Sheffield, England, Feb. 28</td>
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<td>$741,335</td>
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<tr>
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<td>5,780</td>
<td>HSBC Arena, Buffalo, N.Y., April 24</td>
<td>Live Nation</td>
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<tr>
<td>$659,131</td>
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<td>5,780</td>
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<td>Live Nation</td>
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<tr>
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<td>5,645</td>
<td>Harvey's, Akwesasne Mohawk, New York, May 15</td>
<td>Live Nation</td>
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<tr>
<td>$632,965</td>
<td>KENNY CHESEY, MIRANDA LAMBERT, LADY ANTEBELLUM</td>
<td>5,645</td>
<td>HSBC Arena, Buffalo, N.Y., April 24</td>
<td>Live Nation</td>
</tr>
<tr>
<td>$501,431</td>
<td>METALLICA, MACHINE HEAD, THE SWORD</td>
<td>5,645</td>
<td>Harvey's, Akwesasne Mohawk, New York, May 15</td>
<td>Live Nation</td>
</tr>
</tbody>
</table>

**Unprecedented Pop Power!**


2 Books in 1...Now Includes All Bubbling Under Hits! Our Biggest TPS Ever...37,900 Titles by 7,800 Artists!

Bigger, broader and better than ever, Top Pop Singles 1955-2008 – 12th Edition includes every artist and song that made Billboard's "Hot 100," "Bubbling Under" and Pop singles charts.

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- Dates of issues
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On Every Site A Ringtone
A New Service Extends The Reach Of A Faltering Mobile Music Format

Ringtone sales are dropping sharply but record labels and mobile content providers are doing everything they can to shore up sales.

Several mobile carriers have begun offering a make-your-own-ringtone service from provider mSpot. Labels like Warner Music Group have explored bundling ringtones with full-song download sales. And services like Myxer have even tried ad-supported ringtones.

Now, the mobile content provider Thumbplay has quietly unveiled a new service called OPEN Pro that allows labels to sell ringtones almost anywhere online without striking deals with each wireless operator. OPEN Pro is an extension of a tool Thumbplay launched in September that allows unsigned artists to sell ringtones by uploading their content to the Thumbplay system.

"It helps labels and artists' managers sell mobile content from the Web sites they manage," says Thumbplay director of business development Mike Park. "It's basically a way for them to keep track of sales for all their labels, drill down into specific artists and track performance.

Even when ringtone sales were still growing, the format faced two key distribution bottlenecks. The vast majority of sales came through mobile operators, which maintain complete control over which artists get prime placement on their crowded mobile entertainment menus. That inevitably leads to a focus on chart-topping artists, at the expense of others.

By passing the carriers and selling directly to fans brought its own set of challenges, most important of which was that ringtones have to be formatted for each mobile handset and mobile network. Thumbplay is breaking through these logjams. It has agreements to deliver ringtones to each mobile operator and has the ability to determine the proper format based on the user's phone. It also has partnerships with music sites like AOL, MTV, Clear Channel Online, MSN and iLike, so that tracks listed on these sites carry a "buy ringtone" link from Thumbplay.

The new OPEN system allows labels to add that same buy link to any service that doesn't already have a deal with Thumbplay, including the artist's own Web site, Twitter and MySpace page. It also includes a widget creation tool that gives fans the ability to sell their favorite artist's ringtones from their own blogs and social networking profiles. Labels can use the OPEN content management and data-reporting system to track ringtone sales across a variety of sites. Thumbplay hopes to add mobile full-track downloads to the OPEN Pro program in a few months.

Thumbplay takes a cut of each sale. And while it sells a la carte ringtones, its primary business model is signing up fans to a monthly $10 subscription plan through which users get credits that can be redeemed for ringtones, games and other mobile content. Labels get the same amount per ringtone whether it's sold a la carte or downloaded through a subscription.

To enlist the help of labels in growing its subscriber base, the OPEN Pro service pays labels a bounty for each new Thumbplay subscriber acquired through their artists' widgets. A&M/Octone tested the service late last year with a campaign for Hollywood Undead. Ringtones for developing artists usually get little attention on carrier-controlled ringtones menus, so Rome Thomas, head of sales and artist development at the label, was looking for a "back door" of sorts to the mobile market. Using Thumbplay's widget to drive sales from the artist's site, as well as other social network outlets, was exactly what he needed.

"Thumbplay gives me the opportunity to make an amount of mobile revenue via all of our Web services," says Thomas. "I'm always looking at how to be more competitive on the mobile side.

As a result, the campaign saw an 8% conversion rate of those clicking through to the "buy ringtone" link and completing a purchase, about four times the average.

But Thomas says the bounty for new subscribers has proved to be the more interesting opportunity.

"The bounty income was more compelling than the per-unit sales of a la carte product," he says. "We're making a significant, very high dollar amount per acquisition, and we're also being paid on the back end for each piece of content sold. This affiliate fee was higher than any other affiliate fee that I've ever seen from any of our online retailers.

To date, ringtone sales have focused on mining more revenue out of radio hits. If programs like Thumbplay take off, the faltering format may find some relief in the long tail.

New Feature Called Remote Media Streaming, which will allow users to stream music or video stored on a Windows 7 PC running the software from another computer over the Internet. Microsoft didn't mention whether that feature will have any connection to its Zune music service or portable device.

Buzz Media Shakeup
Buzz Media, formerly known as BuzzNet, is under new management. At the top, the company's former GM of Time Warner is replaced by its own COO in the role of chief creative officer. Citron has served as an adviser to the company since August. In March, Buzz Media raised $12.5 million in venture funding. Universal Music Group is also an investor in the company.

Digital Mix Master
The "DJ Hero" game from Activision/Blizzard may not be out yet, but real DJs can get their digital spin on with the new DeeJay Trim 465 from Hercules. DJs can connect their laptop computers, CD players and MP3 players to the Trim, which then streams the audio from each to any connected speaker system. It also lets DJs mix the audio coming in from each source, as well as add voice-overs, blend in effects and samples, preview their creations and export finished files. The Trim features a number of configurations designed to prevent potential incompatibility problems that laptops can have with stereo systems. It works with Windows XP, Vista and Mac OS X versions 10.4 and 10.5. The DeeJay Trim is expected to be available in June and will retail for about $250.
At a time when copyright holders and technology companies are wondering how to collect small amounts of money from content used in different ways, it's interesting to remember that at least one business already does this: music publishing. And its pioneers figured out how to do this before the country had a highway, let alone an information superhighway. So perhaps it's no surprise that this seemingly old-fashioned part of the music business is thriving. • Billboard has always recognized publishing as a crucial part of the music business. And our first Publishing Quarterly charts its success in new ways, from the market share of the big players (page 20) to the “big ideas” that are expanding the value of songs (pages 24-28). • One thing that hasn't changed is the value of great songs, whether they're on records, radio stations or hard drives. And that value keeps adding up—on any platform.
Brad Paisley Has Waxed Lyrical About Brews, Bros, Love And Ladies. Now He's Getting Personal
By Deborah Evans Price  Photograph by Kurt Markus

In a scene that evokes visions of a backwoods Brill Building, several of Nashville's top songwriters have retreated to a rural outpost to write what they hope will be the hits to dominate country radio for months to come. Their ringleader is Brad Paisley, who, with his co-writers, worked on songs for his new album, "American Saturday Night" (Arista Nashville), in the guest house on his farm outside Nashville. Paisley has horses, cows and a couple of ponds on the property, where Grand Ole Opry star and Paisley's friend Little Jimmy Dickens comes over to fish. "It's a great place to get away," Paisley says. "You're nowhere near Music Row. We called it 'the dream factory' there for a while." The fruits of this labor can be heard on "American Saturday Night," which will be released June 30. The album's first single is "Then," which this week is No. 6 on Billboard's Hot Country Songs chart. Paisley has long been Nashville's sweetheart because of his ability to write both party songs and ballads perfect for radio. But thanks to the bucolic boot camp he and his songwriter friends went through, "American Saturday Night" is more reflective than anything he's done before.
"The hard part about writing on the road is my road manager will say, "Sound check in 30 minutes!," and for the next 30 minutes you’re not going to be able to think."

—BRAD PAISLEY

American Saturday Night is a song about what happens on a weekend in our country, under the guise of this melting pot and how really nothing is original here," he says. "We are all of some heritage, other than those who are Native American, and it seems like it’s all sort of washed up here on these shores as a best of collection of what the world has to offer."

Since debuting in 1999, the West Virginia native has recorded seven albums—five studio CDs plus 2006’s "Christmas and last fall’s "Play," a mostly instrumental collection. His first two albums each sold more than 1 million copies, according to Nielsen SoundScan, and his career started to escalate with "Mud on the Tires" and "Time Well Wasted," which sold 2.4 million and 2.3 million, respectively.

Paisley’s success at country radio is equally impressive. His second single, "He Didn’t Have to Be," hit the top of the Hot Country Songs chart. Paisley has placed 20 singles in the chart’s top 10, with 13 climbing to No. 1, including "We Danced." "I’m Gonna Miss Her" (The Fishin’ Song), "Mud on the Tires," "When I Get Where I’m Going," "Ticks" and "Letter to Me," which spent four weeks at the top. His last nine singles have been chart-toppers.

Digital sales have come along with Paisley’s radio success: He’s sold 7.8 million digital tracks, according to Nielsen SoundScan. His best-selling digital songs are "She’s Everything," which sold 871,000, and "Whiskey Lullaby," at 807,000.

"His songwriting has defined who he is over the years, more so probably than his guitar playing," says Jon Elliott, VP of marketing and artist development at Arista Nashville and RCA. "He’s become one of the great young songwriters of this town. A lot of people look to him as a guy who can write a funny, lighthearted song like ‘Alcohol’ or a great love song like ‘Then.’ He covers all the bases."

Accolades have followed his success. Paisley has won three Grammy Awards and multiple honors from the Country Music Association and the Academy of Country Music, including two consecutive top male vocalist trophies from CMA and three from ACM. "Time Well Wasted" was named album of the year by both organizations and Paisley has netted many other honors, including multiple wins in the video category for innovative clips he masterminds himself.

Often when a singer/songwriter becomes successful, writing is the first casualty of his busy schedule. That’s not the case with Paisley.

"It’s maybe easier in a sense," he says, crediting his collaborators with stoking his creative sparks. "I rely on these guys that I trust like Chris [DuBois], Frank [Rogers] and Tim Owens, Kelley Lovelace, Ashley Gorley and Bill Anderson—all these guys that throughout the years have become family. It’s truly just a team now. Certainly I would be steering the ship at this point, but it’s a lot of us working hard toward the end product—I probably came up with a third of the ideas for the songs on this album, maybe more, and these guys brought in the rest."

Paisley says playing live gives him a feel for what works well with his audience. "I have the unique vantage point of standing in the center of that stage every night and looking out and seeing the very people that have become my fans," he says. "So I come off a stretch [on tour] with a handful of ideas I think will work. Then those co-writers of mine spend quite a bit of time gearing up for one of my albums. They’ll..."
show up with a notepad full of potential ideas and out of a page of 25, we’re lucky if one of them becomes a real song, but that’s how it goes.”

Paisley also relies on help from his iPad. “Using an application you can buy that’s a voice recorder, I had about 30 things talked into it and I had another 30 things written into it in notes,” he says. “I do a lot of things in the process of writing an album that I don’t normally do. I’ll go see more movies than I would normally see. I’ll sit through the previews and have my iPad out typing. That’s the beauty of these things—you can be typing in song ideas as somebody says something.”

Thus wrote most of “American Saturday Night” in Nashville. “The hard part about writing on the road is that we’ll get in the middle of it and my road manager will walk in and say we need whatever or he’ll say, ‘Sound check in 30 minutes’”, and then in the back of your mind you think, ‘Wow, we’ve only got 30 minutes,’” says Paisley, who cites Mike Reid, Dean Dillon and Steve Warner among his songwriting influences. “The door shut and for the next 30 minutes you’re just screwed because you’re not going to be able to think. That’s how it is out there.”

Although Paisley has written most of his hits, he’s open to songs he doesn’t write. “Whiskey Lullaby,” his chart-topping duet with Alison Krauss, was written by Jon Randall and Grande Ole Opry star Bill Anderson. “When I Get Where I’m Going,” featuring Dolly Parton, was a No. 1 penned by George Teren and Rivers Rutherford.

“Waitin’ On A Woman,” written by Don Sampson and Wynne Varble, was originally featured on “Time Well Wasted.” Although it wasn’t a single during that album’s run at radio, Paisley believed in the song and promoted the writers it would eventually be a single. After his following album, “M7th Gear,” yielded four chart-toppers, he added ‘Waitin’ On A Woman” as a bonus track to a new version of the album, and the song went on to become his eighth No. 1.

“I always thought it was a perfect song,” he says. “That song deserves to be in the Billboard list of No. 1’s. We needed to do that.”

Many in Nashville’s songwriting and publishing community appreciate the fact that Paisley and producer Frank Rogers are open to outside material. “There are certain artists that never cut any outside songs,” Rogers says. “We have the best songs in the world in this town. Artists are crazy not to listen.”

Rogers says he, Paisley and label reps all listen to songs. “The best way to go on for a Paisley album is to really do something that Brad doesn’t do,” says Rogers, a friend of Paisley’s since their days at Nashville’s Belmont University. “The way that we’ve noticed the outside cuts, especially the outside hits he’s had like ‘Whiskey Lullaby’ and ‘When I Get To Where I’m Going,’ is that they’re not necessarily what he naturally writes but are songs that really move him as an artist and as a human being.”

In looking for songs for the new album, however, Paisley and Frank Rogers didn’t go to Paisley’s friends and collaborators, or to Paisley’s friends, or to Paisley’s friends’ friends. “If you go up the line, you’ll wind up with a song from one of the last projects,” he recalls. “We’ve tried that, it just doesn’t work.”

“They’re special for me. It’s not like I wrote it all by myself. I’ve got a great team that’s grown over the years.”

“There’s definitely a thread on here of looking back some,” Paisley says. “If the last album was looking back to high school, this one I look back a lot on who I became from a little boy on. You’ll see it in ‘If He’s Anything Like Me,’ which is about my son Huck and also Jasper. It has a lot of funny lines in it: I can see him right now, knees all skinned up with a magnifying glass trying to melt a Tonka truck.”

“Songs are certainly influenced by how I see the world now through a couple of other sets of eyes as well as my own.”

Listening to the album, it’s obvious that some will elicit a few laughs. Overall, though, it’s a mature effort from an artist with a wealth of life experience. “No one can make the album they made 10 years ago with a straight face,” Paisley says.

“Brian remembers there are two reasons: One is you change as a person. To be a true artist, you have to be true to who you are. And the second thing is you’re a different person. And the second thing is these are different times—I think it was Ben Franklin that said, ‘May you live in interesting times,’ and we do.”

“Welcome to the Future”—co-written by Paisley and DuBois—is, Paisley says without hesitation, his favorite song he’s ever written.

“We knew we needed to talk about technology and how the world is changing,” he says. “It’s the hardest thing in the world to take the emotions I’ve had in the last six months and put them in a song, [including] having two boys now and thinking about them. That whole first verse just so resonates with the world I grew up in and the world they’re going to grow up in. They’re two different places. I was thinking back to the world my grandfather grew up in. In spite of some of the worst times economically that we’ve ever had, there’s a feeling of hope and a feeling of pride.”

With this combination of realism and optimism, Paisley’s album can’t be classified as a downer. “I don’t really deal with the darkness of these times musically as much as we look at the bright side,” Paisley says. “When we chose to put out ‘Then’ as the first single that was on purpose. The one thing that you can find complete respite from in these times is true love. If you fall in love with someone, then you’re not even worried about your bills.”

Paisley hopes some of the new tunes will provide a little musical relief from the daily grind—and he wants his tour to feel the same way (see story, right). “I wanted to deal with the weekend scene in America, which is what people are living for these days,” says Paisley, who is booked by Rob Beckham at the William Morris Agency. “Those of us that still have jobs are living for Friday and Saturday. They are going to live it up.”

Paisley says fans will notice differences between this and his previous albums. “We didn’t do an instrumental, that’s on purpose, well do one next time,” he says, noting that there isn’t a comedic skit this time around by the King Pao Buckaroos, an ensemble that includes Dickens, Anderson and George Jones.

In marketing “American Saturday Night,” Arista Nashville’s Elliot used his live show with some on the Fourth of July holiday the week it comes out. “The album comes out the Tuesday before July 4, which happens to be a Saturday night,” Elliot says. “We haven’t locked in any concrete promotions yet but are talking to a lot of people about how we can create visibility. Brad delivered a great album and a great album title. The timing fits together since it’s the Tuesday before July 4. It’s a marketer’s dream.”

Elliot says Paisley will make national TV appearances leading up to the album release, including a June 16 performance at the CMT Music Awards. “What’s great about Brad Paisley is he has a very active fan base—both a traditional fan base and digital fan base,” he says. “He attracts a young audience, and we’re aggressively going after the digital side. Our campaign is focused around the album title and the early success of the single.”

With nine consecutive No. 1 singles, multiple male vocalist trophies and studio albums that consistently go platinum, “The obvious one is entertainer of the year,” Elliot says. “We’re always pleased with his songwriting ability, his musicianship, his great tours and how he’s able to sell tickets year in and year out, his success at radio and his great videos. He’s one of the most well-rounded artists in any format. There’s no doubt it’s going to happen. It’s just a question of when.”

Few country artists integrate music and technology on stage like Brad Paisley. One of the genre’s most successful touring acts, Paisley delivers a live show with video that lets fans imagine they’re seeing Alon Krauss on stage dueting with the singer on their hit “Whiskey Lullaby.”

Paisley’s tour for “American Saturday Night” kicks off June 5 in Charlotte, N.C. Along with supporting artists Jimmy Wayne and Dierks Bentley, Paisley will play amphitheaters and major arenas, including an Oct. 21 show at New York’s Madison Square Garden.

“The premise of this tour is that every night is a Saturday night, live from wherever we are,” Paisley says. “The set features massive street lamps and a lot of technology. The first process in this whole tour is coming up with the show musically. We work it out from the opening song to the end and what feels like a great show without anything being hit, then we go and figure out how to do the content.”

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LIVE FROM EVERYWHERE, IT’S AMERICAN SATURDAY NIGHT

It’s just a matter of having a great creative team.”

In first-quarter 2009, Paisley’s video-intensive Paisley Party tour grossed $10.3 million from 22 shows with an attendance of almost 216,000, according to Billboard Boxscore.

During his show, Paisley uses video to punctuate his performances. When he sings “Celebrity,” there’s a “Guitar Zero” video segment that lets little Jimmie Dickens contend with contestants Bentley, Bill Anderson and Taylor Swift. As he sings “The World,” images appear of a custom Paisley bobblehead doll taking in sights across the globe, concluding with video content from the town he’s in that day.

Paisley credits Scott Scovill, the owner of the video equipment provider Moo TV, with creating the segment. (Moo TV also works on the tours of Lynyrd Skynyrd, Kid Rock and Shania Twain.)

When Paisley and his band deliver an instrumental, fans are entertained by an animated video Paisley created himself using Toon Boom technology. “It’s not easy—it took me months to figure it out before I could actually put a little character on the screen and have him walk across it,” he says. “It’s universal to get away with the instruments in the middle of a show. If it was just a dark screen behind it, I think a lot of people would be pretty bored.”

Paisley recalls John Lasseter—chief creative officer at Pixar and Walt Disney Animation Studios—coming to a show. “There was nothing for me more intimidating than that—having the greatest animator of our generation sitting in the audience,” he says. “I felt like an idiot, but he’s a good friend and I knew he’d say he liked whether he did or not.”

—DEP
Sony/ATV's second-place finish with a 16.88% share slightly improved on its 16.62% share in the prior quarter, when it came in third. The company had a share of 26 songs in the top 100, including Beyoncé's "Single Ladies (Put a Ring On It)" at No. 2; Taylor Swift's "Love Story" (No. 3); and Lady GaGa's "Just Dance," featuring Colby O'Donis (No. 4).

Universal slipped to third place with a 14.87% share, down from 17.25% in the fourth quarter, although it had a share in the second-highest number of songs in the top 100 with 31, including "Heartless," "Dead and Gone" and the No. 8 song, Ne-Yo's "Mad." It marked the third year in a row that Universal placed third in the March quarter. In 2007 and 2008, Universal went on to capture the most share in the second, third and fourth quarters.

Warner/Chappell Music Publishing placed fourth with a 12.64% share, up from 11.22% in the fourth quarter. Warner/Chappell has ranked fourth every quarter since the three months ended Oct. 31, 2007, when it came in second. In first quarter 2009, the company had a share in 29 of the songs in the top 100, including "Single Ladies (Put a Ring On It)"; "Dead and Gone"; the No. 6 song, T.I.'s "Live Your Life," featuring Rihanna; and Pink's "Sober," at No. 11.

Warner/Chappell's share was more than twice that of fifth-place publisher Kobalt, which finished the first quarter with a 5.45% share, up slightly from 4.99% in the prior quarter. Kobalt, which finished fifth during the last three quarters of 2008, had a share of 10 songs in the top 100 for the quarter, including Britney Spears' "Circus" (No. 13) and Flo Rida's "Right Round" (No. 14).

Bug Music/Windswept Holdings ranked sixth with a 2.82% chart share, up from 1.97% in the previous quarter, making its fourth consecutive quarterly market share gain. The independent publisher had shares in nine songs that ranked in the top 100, including "Sober" "Right Round" and Darius Rucker's "It Won't Be Like This For Long." At No. 32, Bug Music's chart share has been growing since first-quarter 2008.

Words & Music Copyright Administration made the top 10 for the second quarter in a row, placing seventh, largely on the strength of Dierks Bentley's "Feel That Fire," the No. 34 song of the quarter, and Blake Shelton's "She Wouldn't Be Gone," at No. 42. The company also had a share in Jack Ingram's "That's a Man" (No. 91).

Peermusic returned to the top 10 in the first quarter, placing eighth with a 1.92% share, with four songs in the top 100, including "Single Ladies (Put a Ring On It)" and the Dream's "Rockin' That Thang," the No. 27 song.

Rounding out the top 10 were ninth-place Goo Eyed Music, with a 1.9% share for the first quarter, and 10th-place Wixen Music Publishing with 1.66% share, down from 2.26% and 2.07%, respectively, in the fourth quarter. Goo Eyed Music's sole share in a top 100 song was James Mraz's "I'm Yours," at No. 9, while Wixen's top performing songs were Leona Lewis' "Better in Time" (No. 40) and Saving Abel's "Addicted" (No. 45).

T.I. was the top-ranking songwriter of the quarter, based on the airplay generated by his three tracks on the Billboard Hot 100 chart. His hits "Dead and Gone," "Live Your Life" and the No. 21 song, "Whatever You Like," were released by James Gregory Scheffer, who had shares in "Whatever You Like," the No. 18 song, Souvla Boy Tell'em's "Kiss Me Thru the Phone" and the No. 46 song, Jim Jones & Ron Browz's "Pop Champagne," featuring Juelz Santana.

David Siegel, the No. 3 songwriter, had shares in "Whatever You Like" and "Kiss Me Thru the Phone."... Quarter masters: Hits by KANYE WEST, TAYLOR SWIFT and NE-YO (from left) generated considerable U.S. airplay in early 2009.

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### TOP 10 PUBLISHER AIRPLAY CHART

<table>
<thead>
<tr>
<th>RANK</th>
<th>PUBLISHER NAME</th>
<th>MARKET SHARE</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>EMI MUSIC PUBLISHING GROUP</td>
<td>17.69%</td>
</tr>
<tr>
<td>2</td>
<td>SONY/ATV MUSIC PUBLISHING GROUP</td>
<td>16.88%</td>
</tr>
<tr>
<td>3</td>
<td>UNIVERSAL MUSIC PUBLISHING GROUP</td>
<td>14.87%</td>
</tr>
<tr>
<td>4</td>
<td>WARNER/CHAPPELL MUSIC</td>
<td>12.64%</td>
</tr>
<tr>
<td>5</td>
<td>KOBALT MUSIC GROUP</td>
<td>5.45%</td>
</tr>
<tr>
<td>6</td>
<td>BUG MUSIC/ WINDSWEPT HOLDINGS</td>
<td>2.82%</td>
</tr>
<tr>
<td>7</td>
<td>WORDS AND MUSIC COPYRIGHT ADMINISTRATION</td>
<td>2.19%</td>
</tr>
<tr>
<td>8</td>
<td>PEERMUSIC</td>
<td>1.92%</td>
</tr>
<tr>
<td>9</td>
<td>GOO EYED MUSIC</td>
<td>1.90%</td>
</tr>
<tr>
<td>10</td>
<td>WIXEN MUSIC PUBLISHING</td>
<td>1.66%</td>
</tr>
</tbody>
</table>

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### TOP 10 SONGWRITERS

<table>
<thead>
<tr>
<th>RANK</th>
<th>ARTIST</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>CLIFFORD JOSEPH 'T.I.' HARRIS JR.</td>
</tr>
<tr>
<td>2</td>
<td>JAMES GREGORY SCHEFFER</td>
</tr>
<tr>
<td>3</td>
<td>DAVID SIEGEL</td>
</tr>
<tr>
<td>4</td>
<td>TAYLOR SWIFT</td>
</tr>
<tr>
<td>5</td>
<td>K. V. WASHINGTON</td>
</tr>
<tr>
<td>6</td>
<td>JASON MRAZ</td>
</tr>
<tr>
<td>7</td>
<td>LUKASZ GOTTWALD</td>
</tr>
<tr>
<td>8</td>
<td>ALIAUNE 'AKON' THIAM</td>
</tr>
<tr>
<td>9 (tie)</td>
<td>NADIR 'REDONE' KHAYAT</td>
</tr>
<tr>
<td>9 (tie)</td>
<td>STEFANI 'LADY GAGA' GERMANOTTA</td>
</tr>
</tbody>
</table>

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*Percentage calculations based upon the overall top 100 detecting songs from 300 U.S. radio stations. Numbers shown are rounded and have been derived by the Harry Fox Agency. A song is defined as an independent song if it is performed by an artist other than the official artist of the song (see chart above).*
MUSICAL SHARES

Acquisitions and hits have caused sharp shifts in the four major publishers’ quarterly share of U.S. airplay.

A CLOSER LOOK

TOP 10 ROCK PUBLISHERS

<table>
<thead>
<tr>
<th>RANK</th>
<th>PUBLISHER NAME</th>
<th>MARKET SHARE</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>UNIVERSAL MUSIC PUBLISHING GROUP</td>
<td>20.57%</td>
</tr>
<tr>
<td>2</td>
<td>WARNER/CHAPPELL MUSIC</td>
<td>19.03%</td>
</tr>
<tr>
<td>3</td>
<td>EMI MUSIC PUBLISHING GROUP</td>
<td>13.29%</td>
</tr>
<tr>
<td>4</td>
<td>WIXEN MUSIC PUBLISHING</td>
<td>5.59%</td>
</tr>
<tr>
<td>5</td>
<td>BUG MUSIC/ WINDSWEPT HOLDINGS</td>
<td>4.57%</td>
</tr>
<tr>
<td>6</td>
<td>STATE ONE SONGS AMERICA</td>
<td>4.56%</td>
</tr>
<tr>
<td>7</td>
<td>SONY/ATV MUSIC PUBLISHING</td>
<td>3.68%</td>
</tr>
<tr>
<td>8</td>
<td>UNDERACHIEVER MUSIC</td>
<td>3.43%</td>
</tr>
<tr>
<td>9</td>
<td>CREEPING DEATH MUSIC</td>
<td>2.85%</td>
</tr>
<tr>
<td>10</td>
<td>CARLIN AMERICA</td>
<td>2.09%</td>
</tr>
</tbody>
</table>

A CLOSER LOOK

TOP 10 COUNTRY PUBLISHERS

<table>
<thead>
<tr>
<th>RANK</th>
<th>PUBLISHER NAME</th>
<th>MARKET SHARE</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>SONY/ATV MUSIC PUBLISHING</td>
<td>14.65%</td>
</tr>
<tr>
<td>2</td>
<td>EMI MUSIC PUBLISHING GROUP</td>
<td>13.32%</td>
</tr>
<tr>
<td>3</td>
<td>UNIVERSAL MUSIC PUBLISHING GROUP</td>
<td>9.81%</td>
</tr>
<tr>
<td>4</td>
<td>WORDS AND MUSIC COPYRIGHT ADMINISTRATION</td>
<td>7.34%</td>
</tr>
<tr>
<td>5</td>
<td>WARNER/CHAPPELL MUSIC</td>
<td>5.64%</td>
</tr>
<tr>
<td>6</td>
<td>BUG MUSIC/ WINDSWEPT HOLDINGS</td>
<td>5.14%</td>
</tr>
<tr>
<td>7</td>
<td>INTEGRATED COPYRIGHT GROUP</td>
<td>3.99%</td>
</tr>
<tr>
<td>8</td>
<td>BIG LOUD BUCKS</td>
<td>2.92%</td>
</tr>
<tr>
<td>9</td>
<td>BEGINNER MUSIC</td>
<td>2.78%</td>
</tr>
<tr>
<td>10</td>
<td>KOBALT MUSIC GROUP</td>
<td>2.65%</td>
</tr>
</tbody>
</table>
THERE ARE TWO rules for publishers looking to make a mark in the world’s emerging music markets: think local and don’t get too physical.

According to IFPI, the digital sector drove 2008 recorded music trade revenue in China and India, which rose an estimated 8% and 6.1%, respectively, although final value figures aren’t yet available. Russia held its decline to 2.4% while South Africa—the most mature recorded music market on the African continent—suffered a 7.2% decline, following five consecutive years of growth.

Market conditions for recorded music in all four regions may be in a state of flux, but each offers growth opportunities in performance rights and digital—particularly mobile—revenue.

“I don’t see any growth in mechanica ls from physical sales,” says Andrew Jenkins, executive VP of international for Universal Music Publishing Group (UMPG) in London. “But whether it’s streaming or downloads, mobile digital services will have a huge impact in all these markets.”

Still, publishers are generally confident that such issues will be resolved in the long term. And while three of the territories profiled here have copyright laws protecting performance and mechanical rights, inadequate enforcement remains a frustration for rights holders.

That means either finding strong local licensees or partners, Jenkins says. “You don’t want just to be promoting your international catalog,” he says. “You want to be signing local repertoire, and to do that, you’d better have someone who knows how to do it.”

———Tom Ferguson

**INDIA**

**APPLICABLE AUTHORS’ RIGHTS:** Mechanical and performance, including digital rights

**MAJORS ACTIVE:** Warner/Chappell (through Hong Kong-based affiliate); EMI Music Publishing (managed by Virgin Records [India] Pvt. Ltd Sony/ATV licensed through Sony Music India); Universal Music Publishing (licensed)

**KEY COLLECTING SOCIETIES:** Indian Performing Right Society (performance right)

While a recent report by trade organization the Indian Music Industry suggests that recorded music sales will continue to grow by 3% annually for the next five years—it was worth $139.9 million in 2007 according to IFPI—the local publishing landscape is underdeveloped.

IMI says around 70% of all music sales in India are of Bollywood soundtracks and music from the regional film industries. For most such songs, a producer hires artists, songwriters and composers for a one-off fee, and the finished master is sold to a label.

While some composers receive voluntary payments from labels, there is little history of organized mechanical royalty collection, even for international repertoire not subject to Bollywood’s way of doing business. Despite a strong copyright law based on U.K. legislation, there isn’t a collecting society for mechanical rights in India.

The Indian Copyright Act, while not perfect, clearly defines and protects the different rights,” says Achille Forler, managing director of Mumbai-based Deep Emotions Publishing, a joint venture with Universal Music Publishing Group. “The problem lies in the way business is done and organized. To be successful, a publisher must bring something to the table and not be seen as another tax collector.”

Last year, Universal Music and Sony Music entered into a deal to pay mechanical royalties in India for all works represented by Deep Emotions. Jenkins says a deal with Warner Music is also imminent, while a representative for EMI Music says it is “in discussions” over a deal. Leading Indian label T-Series has also signed up, Forler says.

While some major film companies, including Eros International and Reliance Big Entertainment, have launched music publishing arms, Forler says Deep Emotions remains “the only company collecting mechanical royalties on physical products in India.” It also collects mechanicals for the 42 foreign publishers it represents in the territory.

Many credit the rise of digital music with heightening awareness of copyright in India. The rise of independent labels dealing in other genres beyond Bollywood is also expected to increase recognition of intellectual property rights.

“Indie labels can protect music publishing by giving artists a fair deal and transparent management,” says Samiran Gupta, CEO of Delhi-based indie India Beat, which specializes in nonfilm music. “Negotiation [on rights] is a problem with bigger labels if you are not an established artist.”

But most executives agree that the market needs more companies like Deep Emotions before mechanical rights gain traction in India.

On the performance rights front, the dominance of one-off fees for film music means there are few royalties for domestic artists, although the Indian Performing Right Society collects for international repertoire. Jenkins praises a recent “huge improvement” in its work.

—Ahr Bhaiab Borthakur

**CHINA**

**APPLICABLE AUTHORS’ RIGHTS:** Mechanical and performance, including digital rights

**MAJORS ACTIVE:** Warner/Chappell (affiliate); EMI Music Publishing (affiliate); Sony/ATV (affiliate); Universal Music Publishing (affiliate)

**KEY COLLECTING SOCIETIES:** Music Copyright Society of China (performance and mechanical rights)

Publishing in China mirrors the rest of the local music industry: It has immense potential but comes with great frustration. “This is going to be a very sophisticated digital market,” UMPG’s Jenkins says. “But physical product just isn’t going to work. Distribution of it is so difficult in a country that size.”

Statistics for the Chinese publishing market aren’t available. But while the country’s recorded music market was worth just $69.4 million in 2007 (the latest IFPI figures available), the opportunity offered by a nation of 1.3 billion people is clear.

As in other developing markets, digital and mobile services are seen as the most enticing revenue possibilities, with mobile music accounting for 78% of digital sales in 2007, according to IFPI.

“Id like to see more,” Jenkins says. “But we are starting to see real money come out of China in respect to digital. Mobile is a perfect solution for the music industry in a country like China. China Mobile alone has something like 200 million subscribers.”

China has an intellectual property law framework, but despite a few recent high-profile copyright violation cases, enforcement remains a problem. For performance royalties, broadcast tariffs are low, with Jenkins estimating that TV generates around $5 million annually for the music industry.

The four major music publishers generally use their operations in Hong Kong as the hubs of their Chinese operations, although all have offices in the People’s Republic. Prominent domestic publishers include the state-run People’s Music Publishing House and the CRC Jianlian music group, a joint venture between Los Angeles-based AIM Group and the state-owned China Record Corp. CRC Jianlian recently launched a subpublishing arm, China Music Publishing, to “offer Western music copyright holders a safe haven within China’s budding music publishing industry.”

But the labyrinthine nature of China’s bureaucracy complicates normal publishing operations. For example, rights holders wishing to collect royalties from the Music Copyright Society of China need to establish an office in China capable of receiving such payments in Chinese yuan, not in foreign currency. And overseas companies hoping to set up standalone operations in China are also legally required to operate as joint ventures with local firms.

New York-based Cherry Lane Music established a presence in China in the early ’90s but recently decided to close its office in favor of a subpublishing deal with Japan-based regional publishing group Fujipacific.

“This doesn’t diminish our belief that China is a critical territory of the future,” Cherry Lane CEO Peter Primont says, adding that the company expects to return “when the time is right.”

Jenkins insists that publishers need to take the long view: “You’re dealing with huge cultural change,” he says. “But in the China of 20 or 30 years ago, we would have received nothing. They wouldn’t have paid any international company, so we’re seeing progress.”

—Steven Schwartz
If you're tempted to write off Africa's publishing rights industry, think again. CISAC's African affairs department says it will report a significant year-on-year increase in African societies' revenue for 2007, when the body's General Assembly meets June 9 in Washington, D.C.

CISAC's Johannesburg-based director of African affairs, Robert Hooijer, says the increase comes not only from traditional mechanical and public performance revenue. “The revenue streams from new media uses are definitely adding to the increases we are seeing in African CISAC members’ revenues,” he says. For now, South Africa, Algeria and Morocco remain the strongest territories, with a combination of solid legislative protection and well-functioning societies ensuring local public performance income of more than €1 million ($1.3 million) in each territory, according to Hooijer.

Copyright law is also relatively strong in Botswana, Kenya, Ghana and Mauritius but the major publishers remain cautious of setting up offices outside South Africa.

There are also signs that other territories are ramping up their infrastructure, raising hopes of a viable Africa-wide publishing market. Aside from its office in Johannesburg, Sony/ATV has a presence in North Africa through Riyadh, Saudi Arabia-based Rotana, which covers Morocco, Tunisia, Algeria, Libya and Egypt, as well as several Middle East territories. Warner/Chappell, licensed through Johannesburg-based Gallo Music Publishers, covers South Africa, Namibia, Swaziland, Lesotho, Botswana, Zimbabwe, Zambia, Malawi, Kenya, Uganda, Tanzania and Mozambique.

Ghana-based Kampsite last fall signed a co-publishing deal with peermusic to exploit the West African company’s catalog internationally. As part of the deal, the two companies are working together to develop a royalty collection infrastructure in Ghana, with an initial focus on performance rights.

Nigeria has been identified by CISAC as a market with “real potential” and EMI Music Publishing is licensed there through Lagos-based Kola Music Publishing. Local public performance society MCSN is affiliated with CISAC but has been hampered by the Nigerian Copyright Commission delaying whether to give it a license to operate as a society, as required by the country’s copyright law.

Meanwhile, Johannesburg-based SAMRO, the most developed collecting society on the continent, is paying close attention to the rest of Africa. Leon van Wyk, executive GM of international affairs, says SAMRO is “gathering information and data, including statistics on the legislative situation in African countries, in order to better plan the allocation of our resources.” SAMRO assists several societies, including Kenya's MCKS, with operational requirements.

Sony/ATV’s South African office collects mechanicals from local record companies on CDs exported to Namibia, Botswana and Mozambique, according to London-based Sony/ATV senior VP of international Guy Henderson. But as rampant piracy in countries outside South Africa continues to hurt physical sales, most publishers are looking at income streams from public performance licenses and digital income.

ROBERT HOOIJER, CISAC

"New media uses are definitely adding to the increases we are seeing in African CISAC members' revenues." —ROBERT HOOIJER, CISAC

Diane Coetzee

AFRICA

APPLICABLE AUTHORS’ RIGHTS: Mechanical, performance, digital (rights vary by territory)

MAJORS ACTIVE: Warner/Chappell (licensed covering 12 territories); EMI Music Publishing (affiliates in South Africa and Nigeria); Sony/ATV (affiliate in South Africa, covering four territories); Universal Music Publishing (affiliate South Africa only)

KEY COLLECTING SOCIETIES: Southern African Performers' Rights Society (SAMRO, performance rights); ONDIPRO, the International Office for Copyright and Related Rights in Francophone Africa; the General Secretariat of the CISAC African regional office; the Moroccan Copyright Office (a multidisciplinary agreement organization that includes performing rights)

APPLICABLE AUTHORS’ RIGHTS: Mechanical and performance, including digital rights

MAJORS ACTIVE: Warner/Chappell (affiliate); EMI Music Publishing (licensed); Sony/ATV (affiliate); Universal Music Publishing (affiliate)

KEY COLLECTING SOCIETIES: Russian Authors Society (mechanical and performance royalties)

The Russian music publishing sector is divided between major international companies primarily representing Western artists and domestic companies focused on local acts. But since Russian artists generate much higher revenue, foreign companies are beginning to look in that direction.

“In Russia, sales of domestic music are dominating,” says Sergei Balvin, GM of SBA Music Publishing, which represents EMI Music Publishing in the region. “That’s a cultural thing: People want to hear songs in Russian, and a rather small proportion of the population understands English. A teenage girl from [Russian provincial city] Ryazan couldn’t relate to, say, Lily Allen’s songs.”

Under its partnership with SBA, EMI represents the Russian publisher’s domestic catalog internationally. Warner/Chappell has a similar agreement with First Music Publishing.

Olga Koznova, director of development at Universal Music Publishing Russia, says, “We certainly plan to work more with Russian authors, but we are going to do it gradually, as the proportion of counterfeit products in the market decreases.”

Koznova is optimistic about the Russian market’s prospects for growth. “Collections have increased, especially when it comes to mobile content, which is now the No. 1 source of revenues,” she says.

Anastasia Chirkina, general director of Sony/ATV’s Russian office, says it has signed only a few Russian artists, although she notes that the Russian market is “much more developed than five years ago.”

New domestic publishers have recently emerged to compete with the majors and established Russian publishers, according to Dmitry Mayko, deputy general director of First Music Publishing. Some even represent international talent, such as Ikra Music, which has signed a domestic publishing deal with Russian electronic star Leonid Rudenko and his British co-writer, Alexander Perls.

While official figures aren’t available, Balvin estimates the total worth of the Russian music publishing market—performance, mechanical and digital royalties—to be between $150 million and $200 million per year, although the economic downturn has had a negative impact on the sector.

“The crisis has hit the music publishing business, especially when it comes to sales to film and television companies and karaoke,” Mayko says. “We are now setting our hopes on mobile and online sales.”

Piracy remains a problem in Russia, but publishers also face a number of challenges in collecting royalties. While many publishers choose to collect mechanical royalties themselves, they still use the Russian Authors Society for performance royalties, despite complaints about its reliance on obsolete technology. The society didn’t respond to requests for comment.

But UMPG’s Jenkins says the society is “moving in the right direction. There’s a new, younger, forward-thinking team in there, and while it’s got a way to go yet, you do see real potential.”

—Vladimir Kozlof

Additional reporting by Tom Ferguson in London.
BIG IDEA: MOVING PICTURES

Universal Is Focusing On Film Music

By Ed Christman

AT A TIME when music publishers are facing the prospect of declining mechanical royalties, Universal Music Publishing Group is focusing on another source of royalty revenue: its film and TV music administration business.

"A logical area to focus on is our film and television catalog, because we have long had strength in this area from the early days of Universal Films," UMPG chairman/CEO David Renzer says.

In recent years the company has expanded its film and TV library through a variety of deals and today UMPG either administers or has a publishing interest in the music from NBC Universal, USA Network, Bravo, Casual Plus, CNBC, Celador, DIC, Focus Features, Fremantle, GreveStreet Films, MNBC, Pressman Film, Sci-Fi Network, Scholastic Entertainment, Telelund, Trio, Universal Pictures, Universal Studio Entertainment, Viz Media, Volta, Warner Titel and Mike Young Productions.


Some music publishing executives see the Warner Bros. Entertainment deal as a "game changer" for the film and TV administration sector, since the company's administration catalog now includes two major studios.

"We are actively in discussions with other significant players in this arena," Renzer says. "But, really, the Warner Entertainment deal is the culmination of the strategy.

The administration of catalogs, including the production music in TV and film soundtracks, ties into UMPG's strength in production music through its Universal Production Music Worldwide library. And the company's efforts in this area could be enhanced by its investment in Royalty Windows, a proprietary system that helps track revenue on a market-by-market basis. For global deals, it electronically registers songs with performance societies around the world and provides cue sheets that list all the music in a production with reference to the scene it accompanies.

In order to handle the catalog growth of TV and film copyrights, UMPG has "beefed up our staff," Renzer says. "So since we have identified this as important to our company, we have a large amount of our team focused on this."

The effort is coordinated by executive VP of film, TV and synchronization worldwide Scott James and VP of copyright Ed Arrow with other executives involved in global administration.

"One of our key strengths is having our own offices around the world—50 offices—and having people who deal with societies in each territory," Renzer says. "Having a global presence is very helpful in income tracking and registration of TV and film copyrights."

BIG IDEA: EXPERIENCE PAYS

Sony/ATV Pairs Newcomer With Legends—By Gail Mitchell

COLUMBIA RECORDS AND Sony/ATV Music Publishing are taking a back-to-the-future A&R approach for the debut album by singer/songwriter Nikki Jean: They're pairing her with experienced songwriters.

That doesn't sound especially bold—except that the songwriters include Burt Bacharach, Jimmy Webb, Barry Mann and Cynthia Weil.

The Jean project is "publishing in action," Sony/ATV Music chairman/CEO Martin Bandier says. "Too often, publishers wind up being passive, acting as a financial aid. That's OK, but it's only part of the job. The other part of the job is called 'artist development.'"

Best-known commercially for singing and writing stints on Lupe Fiasco's "The Cool," the 25-year-old Jean is a member of the Philadelphia-based indie hip-hop band Nouveau Riche. She's also a popular YouTube fixture thanks to original videos she posts on her nikkiJean-project channel. Despite her contemporary vibe, however, Jean is deeply rooted in the classics.

"My favorite writer is Irving Berlin," Jean says. Her other inspirations include James Taylor and Joni Mitchell.

The concept for Jean's album grew out of her discussions with songwriter/producer Sam Hollander about everything from Cole Porter's middle years to the relevance of golden-age hip-hop.

"I'd watch her light up when I related stories about various songwriters," says Hollander, whose diverse credits include Carole King and Gym Class Heroes. "Since I'm a guy who collected records like baseball cards and kept note of songwriters, I'd met a kindred spirit. The bulk of young artists have no knowledge of these writers, who are the foundation for what we do every day in music."

Sony/ATV co-president Jody Gerson says the company reached out to a handful of writers, and that set off a snowball effect. "As more people met and wrote with her, they were impressed and reached out to their friends to write with her," Gerson says. "The project took on a life of its own."

Jean expects to have 60 songs by the time she starts recording in September. She's already written with Bacharach, Webb, Mann, Weil, Carole Bayer Sager, Lamont Dozier and Paul Williams, and she has sessions scheduled with Alan Bergman, Mike Stoller, Bruce Hornsby and Nile Rodgers.

So far, Jean is receiving high marks. Motown legend Dozier calls her "one of the most innovative new artists I've worked with in a long time. She has a keen sense of melody and is a gifted lyricist with a soulful voice."

Jean, who is managed by Bret Dend, says her classic-meets-contemporary voyage has been a valuable experience. "I have never co-written this way," she says. "My first sessions were spent just learning how to be in the room with these awesome writers. Now I'm learning the balance between tremendous respect for them and crafting a song that still reflects me."

Hollander says he won't decide how to market the album until he hears every track and finds a thought line that connects all the songs. "This isn't a hobbyist venture," he says. "Everyone is really going for it. Given the talent, I'm fascinated by the great songs that can come out of these pure, stripped-down sessions."

That may be the key to the project's success. "At the end of the day, it will be about the record Nikki Jean makes," Gerson says. "If that comes through, we've got a winner."
MARTY BANDIER and Sony/ATV writer Wyclef Jean celebrate at Sony/ATV's ASCAP Pop Awards after party at the Hollywood Renaissance Hotel. Wyclef won the ASCAP Creative Voice Award and Sony/ATV won Publisher of the Year Award for the first time in the company’s history.

From left: Sony/ATV Discos Sr Dir Creative Clariel Quevedo, ASCAP senior VP of domestic membership Randy Grimmett, Colombia, Ecuador, and Venezuela Managing Director Gisela Forero, Discos A&R Manager Eddy Perdomo, Discos Managing Director Jorge Mejia, ASCAP senior VP of Latin membership Alexandra Liouchkine, Discos Adm Manager Aireen Hevis, Discos Finance Manager Luis Bravo and Yohana Rodriguez.

SONY/ATV NAMED BMI COUNTRY PUBLISHER OF THE YEAR

From left: BMI’s Jody Williams, Danny Strick, VP Creative Services Walter Campbell, Marty Bandier, BMI President & CEO Del Bryant, President/CEO Sony/ATV Nashville Troy Tomlinson, SR Dir Creative Services Mike Wheeler, Jody Gerson, Creative Manager Abby Burkhalter, VP Creative Terry Wakefield, Clay Bradley.

MARTY BANDIER and Jody Gerson celebrate the signing of Johntá Austin, a two-time Grammy Award-winning songwriter who has also been ASCAP Pop Writer of the Year several times. He has had hits with Mariah Carey, Mary J. Blige, Leona Lewis, and wrote the title track for Elliott Yamin’s new album, Fight For Love.

SONY/ATV NAMED ASCAP LATIN PUBLISHER OF THE YEAR

From left: Sony/ATV Discos Sr Dir Creative Claribel Mejia, ASCAP senior VP of domestic membership Randy Grimmett, Colombia, Ecuador, and Venezuela Managing Director Gisela Forero, Discos A&R Manager Eddy Perdomo, Discos Managing Director Jorge Mejia, ASCAP senior VP of Latin membership Alexandra Liouchkine, Discos Adm Manager Aireen Hevis, Discos Finance Manager Luis Bravo and Yohana Rodriguez.

MARTY BANDIER congratulates Flo Rida on the unprecedented success of “Right Round”.

SONY/ATV MUSIC PUBLISHING CROWNED ASCAP POP MUSIC PUBLISHER OF THE YEAR

Photo courtesy of John Acosta/Corbis


Marty Bandier and Danny Strick congratulate NIch, Kevin, and Joe Jonas on an unbelievable year.
With Clothes, Games And Greeting Cards, EMI Is Making Lyrics Big Business • By Ann Donahue

The Apparel Company

Lyric Culture has its offices in a three-story house in West Hollywood, just stumbling distance from famous Sunset Strip music haunts like the Whisky a Go Go and the Key Club.

The location is a little trendy and a whole lot rock 'n' roll, the perfect place for a company that designs everything from floor-length dresses emblazoned with lyrics from John Lennon's "Give Peace a Chance" to tank tops with Madonna's "Material Girl" in hot pink lettering.

The song "Material Girl" is part of EMI Music Publishing's catalog, and the deal with Lyric Culture is indicative of how the company is seeking new revenue streams outside traditional outlets—be it apparel, board games or greeting cards.

Lyric Culture's roots go back three years when publicist-by-day, musician-by-night Hannna Rochelle Schneider took a Sharpie and doodled the lyrics to Don Henley's "Dirty Laundry" on an old pair of jeans. She now has deals with all the major publishers, including EMI, Universal Music Publishing Group, Sony/ATV and Warner/Chappell.

As a singer/songwriter, Schneider realized that the industry was entering an era when album sales weren't going to provide the financial support they once did. "I was trying to create a new distribution outlet for music," she says.

The brand's clothing, which ranges from T-shirts and jeans to scarves and hoodies, is sold in 500 specialty boutiques across the country. The items sell for high-end prices: A silk-cashmere scarf retails for $99, and T-shirts are $65 and up.

Songwriters who have their work licensed by Lyric Culture receive a royalty based on the wholesale price for each item sold. The licensing deals run from three to five years, Schneider says.

EMI is also aggressive in seeking other outlets for the words to its songs. In the United Kingdom, the board game "Lyric" incorporates the work of songwriters in questions like: "What are guilty and have no rhythm in the chorus of George Michael's 'Careless Whisper'?" It was designed with the assistance of Drummond Park, one of the original producers of Trivial Pursuit.

"It went to retail about two years ago, and now we have a mini version—a smaller question pack that gets sold in supermarkets in the drink section," says Melanie Johnson, VP of sales for EMI Music Publishing U.K. "That sells very well, as you can imagine."

In the United States, EMI is working with greeting card companies to develop not just products based around songwriters. Right now, for example, it's possible to buy Amy Winehouse's " Rehab" in greeting card format and as wrapping paper for that special gift-giving occasion.

It's a forum that allows EMI to support artists with innovative revenue streams at the same time as the performers tread the traditional promotional path for album sales, says Brian Monaco, COO of music resources and strategic marketing at EMI Music Publishing. "We had James Blunt and Kanye West start out real small in a discovery model that worked," he says. "We're able to say, 'Trust us. We have a track record.'"

When Aerosmith Hits the Road This Summer, Fans in Some of the States the Band Visits Will Have a New Way to Win Backstage Passes, Front-row Seats and an Extra Few Million Dollars to Spend on Concessions.

The group and singer Steven Tyler's publisher, Primary Wave Music, struck a deal with the gaming technology company GTECH to launch a band-branded series of lottery games based on "Dream On" and other songs from Aerosmith's catalog.

GTECH, which creates lottery games for state and private gaming operations, has created products featuring entertainment properties like "The Three Stooges" and "World Series of Poker." (The company also produces a Billboard game in partnership with this magazine.) But when Primary Wave Music approached the company about creating a game based on Aerosmith, it jumped at the chance to roll the dice with classic rock. Although there currently aren't any major lottery games based on pop music properties, EMI recently signed a deal with Pollard Bank to develop others.

GTECH is offering lottery operators a complete package of games, prizes and marketing materials, including scratch-off card designs based on the band's songs, logo and images; preapproved marketing materials including TV commercials and radio spots; and prize packages with concert tickets, backstage passes, memorabilia and possibly even a private concert. The marketing theme is "Dream On," perhaps appropriately, and the company has prepared more than two dozen scratch-off card designs based on other songs.

Rhode Island and New Hampshire will launch Aerosmith-themed lotteries this summer and GTECH says more are in the works. The company has also signed a deal with Primary Wave to develop other music-related games.

"Aerosmith is the ideal band to try this with," says Primary Wave chief marketing officer Adam Lowenberg. "The band is very much interested in establishing new precedents, whether it's 'Guitar Hero' or the Rock & Roll Roller-Coaster or even, going back in history, to mix rock and rap. They really get off on being first, and GTECH shares that desire to innovate."

For GTECH, Aerosmith represented a band that spoke to the lottery's demographic, which skew male, middle-aged and lower-middle class. "Beyond Aerosmith's iconic position in the music industry and the recognizability of their brand and knowing what they are planning to do relative to current and future tours and album releases, we really thought we could plug into the band," says Ross Dalton, GTECH senior VP of printed products and licensed content. "Whether you're 70 or 20, you know a handful of Aerosmith songs and have a connection to the band. You could probably count on one hand the number of bands that would be both palatable in government-sponsored gaming and recognizable to a broad demographic. That's why we got very excited about Aerosmith."

The band has the potential to hit a jackpot, too. In addition to an upfront fee, it will receive a bonus based on the number of lottery tickets sold.

Getting Lucky: Lyric Culture created this material Girl T-shirt, inset: 'Lyric,' the board game licensed by EMI.
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THE KOBALT MUSIC GROUP, known for its technology-driven administrative services and systems—it doesn’t own copyrights—is also building an international creative team and signing songwriters to administrative deals, in order to distinguish itself from the competition. At most competing companies, which handle administration and also act as publisher, higher-margin publishing deals tend to get priority over songwriter administration contracts when creative teams try to pitch songs. Kobalt doesn’t have that conflict of interest, which is one reason it’s been successful at signing songwriters to administration deals.

The company also employs a team of 14 experienced creative staffers and a nine-person global-synch team, plus an additional 25 agents who work closely with a songwriter roster that includes Dr. Luke and Max Martin to generate new opportunities to exploit songs internationally. The Nashville office, led by Kobalt senior VP Whitney Dazeer, recently signed Kelly Clarkson, who expressed an interest in developing her songwriting.

“Writers have access to key people in each territory,” Kobalt executive VP of creative Sas Metcalfe says. “Also, each territory develops its songwriters, but it’s all very international in its outlook. We help hook up writers—if they are American writers relevant to U.K. artists, we help set that up. We feel like we are instrumental in making things happen.”

A recent example: Kobalt senior VP of creative Benjamin Groff, based in Los Angeles, helped create a collaboration between artist James Morrison and Ryan Tedder, the lead singer of OneRepublic, who also wrote and produced the Leona Lewis hit “Bleeding Love.” He has a Kobalt administration deal for songs he writes outside of OneRepublic.

“I ran into Paul McDonald, Morrison’s co-manager, at MIDEM in 2008 and he told me James is in the studio soon,” Groff says. “The next month Ryan was touring with OneRepublic, coming through London, and they took an afternoon that resulted in ‘Please Don’t Stop the Rain.’”

Kobalt executives stress that information is the key to maximizing opportunities on the creative side, just as it is on the administrative side.

“Everyone in our global sync staff is involved with creative pitching on some level,” says senior VP of synchronization and digital media Michelle Stoddart. “Good communication with the writers, managers and among our staff is the key to spotting the best match between song and sync.”

That strategy also works internationally. “I found the offices in different countries tended not to speak to one another,” Metcalfe says of her past experiences in music publishing. “It wasn’t on purpose—they tend to get bogged down with their own rosters.

But we have centralized administration and a very cooperative international team in all the key places—Los Angeles, New York, Nashville, London, Stockholm and Berlin.”

Focus helps, too. “We’re very selective about who we bring onto the active writer roster,” Kobalt founder/CEO Willard Ahdritz says. “The creative department continually connects the dots between good songs, songwriters, artists and producers. The close attention and results have pleased our clients, and the word-of-mouth in songwriting circles has definitely helped us attract new clientele to the admin services.”

6 QUESTIONS
W ith Scott Francis

Warner/Chappell Music U.S. president Scott Francis saw the Beatles perform on TV when he was 4 years old, a pivotal event that helped steer him toward a career in music. “Music makes you feel great on a good day and good on a bad day,” Francis says.

Since the former BMG Music Publishing executive joined Warner/Chappell last summer, he’s been concentrating on expanding his staff to build a U.S. publishing operation that will work together as a team, not as one with "individual silos," he says. The U.S. accounts for about one-third of Warner/Chappell’s annual revenue, which climbed 9.3% to $623 million during the fiscal year that ended Sept. 30, 2008.

Francis, who reports to Warner/Chappell chairmain/CEO David Johnson, was president of BMG Songs North America from 2000 to 2007 and was VP of business affairs and administration at Sony/ATV Music Publishing from 1994 to 2000. He began his music industry career as an attorney representing recording artists, songwriters and labels.

What’s the first thing you discovered when you joined Warner/Chappell?

Fantastic catalog. I knew the catalog but I was still amazed at what was in here and the history. It was built from the earliest days of Warner Studios. When Jack Warner realized he was going to have to pay for music in the first two sound films and then he went and acquired some of the older music publishing companies in New York City.

When people ask me what we have in our catalog, I am almost afraid to answer because I might leave things out.

What was your first priority?

I didn’t want to make my immediate mark in signings. I am a firm believer that having the right people at your company is a very important thing. I am a relationship person. So I took a look at the personnel and decided to bring in people who have sort of the same positive characteristics—people that work very hard, love the music, respect the songwriters, deal easily with lawyers and managers, and [are] business-minded as well. Then, we started signing: James Otto in Nashville, re-signed Timberland and the Dream, and a bunch I can’t talk about yet.

Your catalog has a broad genre representation. Are you looking to focus more heavily on any genre in particular?

I am a firm believer in concentrating on all genres. Music shifts quickly. We have a wonderful urban roster, with T.I., Timbaland, Lil Wayne. On the rock side, we have Green Day, Paramore, Radiohead and Nickelback. I focus on good songwriters and artists that make an impact at radio. In the old days, if you had the 11th and 12th song on an album, you would make the same amount of money as if you had the first song. People are not buying albums like they used to, so I focus on songs that will have a life well beyond album sales.

What has been happening in Nashville since you hired senior VP of A&R Tracy Gershon?

Tracy is a great song person. Not only does she have great relationships with A&R people, but she can pitch songs to artists. You will see us make a bit more noise in Nashville. I love that town and I love the songwriters there. The artists there have it right: The first person they thank is the songwriter. I just love that they understand that you can’t have a hit recording without a great song.

With the industry moving toward 360 deals, how will that affect publishing in the long term?

It just gives us a great opportunity to work more closely with our labels and almost become a one-stop shop for many of the writer/artists. In addition, Warner/Chappell can acquire both the music publishing and recording rights for developing writer/artists and help them move through their career. We call that a “180 deal.” We don’t do it for everybody, only in certain instances we think are perfect for that scenario.

W on’t 360 deals preclude you from signing artists like Katy Perry, a Warner/Chappell songwriter who records for Capitol?

Labels are doing it in different ways. Some of them are trying to acquire music publishing rights and some of them are acquiring income streams. It will be interesting to see where this falls out. There are obviously disadvantages, but when you take a good look at it as a whole, there is tremendous upside for the Warner Music Group.

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After leaving his post last year as chairman/CEO of EMI Music's Capitol Music Group, Jason Flom jumped right back in the game.

First he entered a joint-venture partnership with Universal Republic, which is providing marketing, promotion, sales and distribution services for his newly relaunched Lava Records imprint. Flom launched the original Lava Records in 1995 and Warner Music Group, which retains the original Lava's catalog, granted Flom the right to use the name.

Now he's extending the Lava brand into publishing with Lava Music Publishing, a joint venture with Cherry Lane Music Publishing. Their first signing is Pop Evil, a Grand Rapids, Mich., band that has a recording contract with Universal Republic.

"We already have things happening in the sync world," says Richard Stumpf, senior VP of creative services and marketing at Cherry Lane. "So to me this is a quintessential example where it works. Having Jason in the role he's in on the label side is going to help fast-track a lot of things that might normally be slow in the label licensing process. It comes in a different context when Jason's attached, which is great."

In a joint interview, Flom and Stumpf discuss how their partnership came together and what to expect.

How did you decide to start this joint venture?

Jason Flom: All the credit for that goes to Rich. For years he had called me every quarter or so. My phone would ring and it would be Rich and he would say, "Can you do a publishing deal with us?" And I'd say, "I'd love to but as the chairman of a major label, they won't allow me to do publishing deals." So as soon as I left Capitol and started my own thing again, the answer was easy. Rich called me as he always does and I said, "Let's go."

When Cherry Lane was courting Jason, what kind of partnership did it have in mind?

Richard Stumpf: Pretty much exactly what we've done—a joint venture where Jason is the eyes and ears. The guy has an impeccable record with talent, and he's got the drive. It's a situation where he's out there finding the talent and we're doing what we do on a publishing level to execute once it's in the house.

Why move into music publishing?

Flom: The real question would be, "Why not?" Publishing's such a great business. It has obviously held up better than the record business has. And there's a real opportunity to build an asset that could be meaningful. It's also something fun to do because I haven't done it before.

What will be the biggest adjustment for you as you get more involved in publishing?

Flom: Looking at songwriters who aren't artists will be a different thing for me. The rest of it is more or less the same. There's a pull and a push side to all of it. The pull side is you've got to go and find the talent and convince them to sign with you. And then the push side is once you get them, you've got to go out there and promote and market that talent by getting their songs on people's records. So there's minor adjustments. But it basically involves finding talent and then marketing that talent.

Do you look for different things in a songwriter than you do in a recording artist?

Flom: It's a subtle difference because when I look for an artist, you look for someone who's a real star as well as being able to come up with songs and sing them. But obviously when you're a writer, you could look like Shrek and it wouldn't make a difference.

Why didn't you partner with Universal Music Publishing?

Flom: That's a very good question. They just weren't as aggressive. It seemed logical on paper, but I also wanted it to be with Cherry Lane because they're smaller and more able to move quickly and really focus on a small roster. I felt that would give a better chance for the young artists and writers who I'm going to bring in to be successful. My thing was very simple: If Rich is going to be this aggressive in chasing me, then I assume he's going to apply the same amount of energy to chasing down opportunities.

What sort of advantages does Cherry Lane offer as an independent publisher?

Stumpf: The attention level. There's a whole different spectrum of attention that happens at an indie like Cherry Lane. But also on a policy level, when it comes to a lot of the new media that we're faced with right now, we can kind of react on a dime. We don't have the corporate red tape to have to contend with, the sort of affiliations with other entities that might be at cross purposes with the writer's intentions. So I do think there's an advantage to being sleek. The publishers are becoming just as important as labels in terms of promoting the artist.

Cherry Lane has joint ventures with other partners as well. Is there one in particular that you're modeling this on?

Stumpf: They're all actually quite different. The majority of our other joint ventures are brand-related, like NASCAR or with some of the cartoon properties. But the essence of all the joint ventures is partnering with someone who we believe brings something to the table that enhances the whole situation. I think it's obvious for me and for us that Jason's that guy when it comes to searching for and breaking talent.

Jason, are you focusing on signing artists to combined recording and publishing deals?

Flom: Yes. It's hard to make a blanket statement, but obviously it's sort of crazy for me to sign somebody to a record deal and not get the publishing unless the publishing is no available. If the publishing is already gone, then there's nothing you can do about it.

Is Cherry Lane interested in striking other partnerships with A&R executives like Jason?

Stumpf: Well, I certainly don't think we're going to duplicate any of the efforts we have here. We're open to joint ventures where they make sense. But to me, Jason is the crown jewel of our industry. Having this deal with Jason really covers a lot of bases at one time.

The publishing industry has been more stable than the recorded-music business. As you move forward with Lava Records and Lava Music Publishing, which will be more important?

Flom: I have no idea. It's really impossible to say. I think that if one's successful, the other will be successful.
A SMASH GLOBAL TOUR FOR 'THE PROMISE' BRINGS THE QUARTET BACK TO THE U.S.

BY HAZEL DAVIS
IL DIVO TAKES OPERA TO THE MASSES

THE OPENING CHORDS are unmistakable. It’s one of the most iconic British pop songs of the ’80s, with some of the most peculiar lyrics (“Protect you from the hooded claw, keep the vampires from your door”). Rendered in Italian, however, Frankie Goes to Hollywood’s “The Power of Love” becomes a tender, operatic ballad, complete with four-part harmonies, classical guitar and full orchestral backing, coming to a close with a soft piano and tenor climax.

Il Divo transforms the song on “The Promise,” the latest Syco/Columbia album from the classical-pop quartet. The concept that launched the group in 2005 seems improbable on paper. Take four singers from different countries (Switzerland, Spain, France and the United States), have them sing operatic versions of much-loved pop songs and give them a Italian name meaning “star”—although none of them is Italian.

Unlikely? Maybe. But successful? Definitely. So far, Il Divo has sold 25 million albums, according to the act’s label, and more than 1.8 million concert tickets, according to its management company. The act has had 50 No. 1 albums globally and received 160 gold and platinum awards for albums that include “Il Divo,” its 2005 debut; “The Christmas Collection,” released in December of the same year; “Ancora” and “Siempre” in 2006; and “The Promise,” released in November.

“The Promise” has sold 2.7 million copies, according to the act’s label, and reached No. 1 in 12 countries, including the United States, Holland and Spain. The new album is a departure in that it features only one producer, Steve McCutcheon. It includes the aforementioned Frankie Goes to Hollywood track, a version of Leonard Cohen’s “Hallelujah” and ABBA’s “Winner Takes It All.” Its title derives from the Italian original “La Promessa,” written by the Swedish pop writer Jörgen Elofsson (Britney Spears, Celine Dion).

Il Divo has performed in more than 30 countries on two previous sold-out world tours. The act has sung at the opening and closing ceremonies of the FIFA 2006 World Cup and—perhaps the ultimate accolade—it was the special guest of Barbra Streisand on her 2006 tour of North America, singing with her on three songs. The group’s current world tour reaches the United States May 8 at the Patriot Center in Fairfax, Va.

Il Divo was conceived when the British music mogul Simon Cowell heard the Italian operatic... continued on >>p34
4 of the World’s Greatest Voices, Heard Around the Globe, Equals the Quietest 25 Million Albums Ever Sold

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tenor Andrea Bocelli singing on the soundtrack to the HBO series "The Sopranos" and realized the potential of the combination of classical music with gangster-chic imagery.

Along with his record label, Syco, Cowell sought four mainstream singers. And he found them in American tenor David Miller, Spanish baritone Carlos Marin, Swiss tenor Urs Bühler and French tenor Sébastien Izambard.

None of them was a struggling "American Idol"-style wannabe. In fact, Bühler had a successful career with the Netherlands Opera Gezelschap. Marin was a sought-after star, and Miller had sung for President Bill Clinton and was fresh from appearing in the lead role of Rodolfo in Baz Luhrmann's successful 2002 Broadway version of Puccini's "La Bohème," which received seven Tony Award nominations. This wasn't Cowell's usual plucking-a-star-from-obscurity story.

In fact, not all the potential candidates were willing. "A couple of them took some persuading," says Peter Rudge of Octagon Music, the band's management company, based in London. "It was a great gamble at the time for everyone."

The band's commercial success has also been against the odds. Rudge says, "We don't really get radio play, which for years has been the promotional platform. We don't get our videos played on MTV. The opera critic doesn't like it, and the pop critic thinks it's pretentious."

But the fans love it. "We have captured a whole female audience who buy records to keep, not burn copies of them. Il Divo albums are gift purchases, sons buy them for their mothers and the mothers go to the gigs. This has helped us achieve phenomenal sales," Rudge says. The group also benefits from a wide demographic. "We see people from 16 to 76 coming to the shows now, and there aren't many artists who can boast that."

Il Divo's team has worked to reach its demographic in other ways. "We had to go outside the traditional model," Rudge says. "We alert our fans through [the British online shopping service] Tesco.com, and very early we connected with Amazon.com and we use Martha Stewart.com." An Il Divo fan, he adds, "is someone who makes a measured consumer response and sticks with the band through recordings and tours."

Syco managing director Sonny Takhar says, "It's quite simple. You put this band on TV and they sell records. TV is their oxygen." The band has appeared on major TV shows statewide, including "The Oprah Winfrey Show" (Oct. 24) and the United Kingdom's morning show "GMTV" (Nov. 10) and the star-search show "X Factor" (Dec. 6).

Though not the first act to cross over from the classical world, the group's impact has been huge, and not just on record sales. "Without Il Divo there would be no [British classical crossover band] Blake. There would be no [Welsh soprano] Katherine Jenkins," Rudge says.

Claire Jackson, the editor of Muse, the classical music magazine aimed at fans ages 16-30, tirelessly campaigns to break down elitism in classical music. "You can have the high art vs. low art debate until the cows come home, but there's no denying that Il Divo has whetted the opera appetite of millions with its accessible music," she says. "Rather than ruin the purity of the genre, this new breed of 'popera' acts—such as Blake, Katherine Jenkins and even ['X Factor' runner-up] G4—have introduced a new audience to classical."

It's hard to imagine that Cowell—the man behind 'X Factor' and British singer/show victor Leona Lewis—"isn't knowledgeable about what he was doing with Il Divo. But, Rudge says, "it's a very imprecise business and it was a big gamble. Lightening only strikes once. Much of the credit has to be given to the four guys. They are wonderful to their fans and because of that they are unbeliavably loyal."

Il Divo's multinationality is an obvious boost. "The fact we're a global group gives us a lot of flexibility financially," Rudge says. "We have lots of markets and our biggest audiences are Spain and Holland. We're also very popular in Australia, Japan, Mexico, Britain and America."

It's fair to say that not all of Il Divo's appeal is musical—it's no coincidence that all four men are easy on the eye. But, Rudge says, "I do take offense that people label them as a 'boy band.' They're all incredibly good performers with successful careers, but of course it was a strategic thought when all this was put together. Wasn't Elvis Presley good-looking?" Syco's Takhar adds, "Anyone who thinks their appeal isn't musical should see them live. These are four of the best voices in the world and that's what people are going to see."

Nonetheless, it seems entirely natural that the band's designer of choice is Giorgio Armani and that it performed at the One Night Only at Budokan event during the opening of the Armani/Ginza tower in Tokyo in November 2007. It's a good fit, as Giorgio Armani Group is one of the leading fashion and luxury goods companies in the world. During the tour, the band wears a selection of classic Armani tuxedos and Armani himself has described the group as having a "mesmerizing stage presence."

For four classically trained musicians, the thought of suiting up and recording popchestnuts might not be a dream job. The song choices aren't the obvious ones for a boy who trained at the Oberlin (Ohio) Conservatory. But, Miller says, "It's inescapable. There is no point in making an album without marketability. Everyone has a different idea but we all put our bids into the pot," he adds. "Sometimes we're listened to, sometimes we're not. But we're all striving for the same thing."

Bühler is candid about the perceived career downshift. "We are always a bit compromised," he says. "We have our interests in certain types of repertoire and the album is always going to be a compromise. But people listen to us. So we have to be sensitive. 'I have always been happy to sing,' he adds, 'and being a classical singer I sang things which I didn't think were the best songs. Standing onstage making music with other people is what I love doing.'"

Syco's Takhar says there will definitely be another album next year. "We have talked about doing a more classical album," he says, "but Il Divo's demographic doesn't really change its tastes so it's not as transient as others. As long as the quality of the repertoire is good we don't need to worry too much about changing direction."

—Hazel Davis
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IL DIVO'S DAVID MILLER AND URS BÜHLER TALK ABOUT BEING TOP OF THE POPERA

THE “POPERA” QUARTET Il Divo burst on the international classical crossover scene in 2004 when impresario Simon Cowell, along with his label, Syco Music, launched a search for a charismatic operatic supergroup. The artists—American tenor David Miller, Spanish baritone Carlos Marín, Swiss tenor Urs Bühler and French tenor Sébastien Izambard—has sold 25 million albums and more than 1.8 million concert tickets, according to the act’s record label.

As Il Divo returns to the United States for a tour that opens May 8 in Fairfax, Va., and as the group’s latest album, “The Promise,” gets a new push from Syco/Columbia Records, Billboard spoke with Miller and Bühler about their remarkable career transitions and Il Divo’s enormous success.

David Miller: The last thing I did before Il Divo was Baz Luhrmann’s “La Bohème” [which was nominated for seven Tony Awards in 2003]. He brought a new sensibility to my understanding of opera. I was an opera singer and a bit caught up in that lofty mentality, which goes with the territory. Luhrmann is of a film mentality and brought a completely different take on the whole thing. I got more in touch with the words and the action, and it took performance to a whole new level for me. When the Il Divo opportunity came up I was in the mood for changing and trying new things.

Urs Bühler: I was skeptical, to be honest. I was singing with the Amsterdam Opera and making a living from singing but I had bills to pay. I went to Simon Cowell’s... continued on >>p38

QUARTER OF A MILLION TICKETS SOLD, WE'RE VERY PROUD TO BE INVOLVED.

FROM JOHN GIDDINGS AND ALL AT

IL DIVO

SOLO
CONGRATULATIONS FROM SIMON, SONNY AND ALL AT SYCO
from >>p36 office for an audition and he played me a few original songs and I said, "I am a classical singer. What do you want me to do with this?" I really couldn't see it. When we came to record "Un-Break My Heart" we did it five times, and when we finally listened to it at the record company I thought, "Wow. We actually really have something here."

Were you aware that you were joining a supergroup that would go on to sell millions of records?

Miller: I don't think any of us knew what it would entail when we started out. I knew one of the guys was a pop singer and two were operatic singers. I thought we'd make a recording and go back to our lives because that's more or less what we do in opera. Nobody told me that they wanted this to be an ongoing world act and that all of this could happen.

How do you go from being an opera singer to a global pop performer? What needs to change?

Miller: In an operatic career you have eight or 10 gigs a year and it takes a month to do one show. All of that has now been compressed into a single week. Luckily we are all pretty hearty guys, and you have to treat it like going to the gym. The first time you go it's excruciating if your body's not used to it. But we've got into the pattern of doing it every single day and we've gotten stronger and stronger. Now we're at the point when we perform four or five times a week. But I have to say that this show is harder than any opera I have ever had to sing. "Romeo and Juliet" can't touch this.

Will you go back to your "proper" careers?

Miller: I do seriously intend at some point to venture back as the schedule may or may not allow. I am not predicting any of that at all, but it's possible. The great thing about opera is that as you get older it doesn't go anywhere. A tenor's voice doesn't give out until they are 60 or 70 years old. So it's certainly not going to be next year. Having said that, I miss investing in a character. I miss the music of Verdi and Puccini. I enjoy Il Divo, but it's not my first love.

Bühler: I tend not to think too much about that. I take my life and career seriously and if you see an open door, you decide whether you want to walk through it. For now, Il Divo consumes me 100%. We have created a great sound with Il Divo, and we have to continue working to keep it interesting.

What's the best thing about being in Il Divo?

Miller: The pure, egoic fun factor of going out there and having all these people applaud you. When we walk up the stairs to this loud-crowd enthusiasm, it's unbelievable. We go out to 15,000 people, which is incredible, and when they go off it's deafening. That comes around rarely in opera.

How difficult is it to cope with the fact that your image plays such a huge role in your success?

Miller: There is certainly an awareness that some of the audience are here to look at us, but we also know that when we don't do our 100% best the show trails. But it's something that's inescapable. We were chosen for our voices first but for marketability second. There is no point in making an album without marketability. We had a review on iTunes recently in which someone said we were just "frontmen," so there is that detracting factor. When people see us live, however, they know that we are the real deal.

Do you ever feel rejected by the classical music world?

Miller: In fact a lot of people have become curious about opera and gone out and bought their first operatic record. But there is an inherent difficulty in what we do, as the opera world feels like we've turned our backs on them and we are obviously not pop. However, we have had comments from Placido Domingo, who founded the New York City Opera, as a direct answer to that stuffy attitude. My partner [soprano Joyce Kahanuk] was a singer with Three Graces [Decca's answer to Il Divo], and after that fell apart she entered an opera competition and one of the judges commented that she had a great voice but wasn't a "serious" singer. It's something we struggle against.

You had a year off in 2007. Why?

Miller: We felt like we had been burning the candle at both ends and we just had depleted energy. We'd done three albums in two years [four, if the act's Christmas album is included], two books, two DVDs. Our first tour bled into the second and we recorded an album in the middle of the [Barbra] Streisand tour. We didn't want to reach our breaking point.

How much pressure is there to get along with each other?

Bühler: When we formed we didn't know each other at all, and I guess we all felt our own importance and probably felt in competition with each other. Once we got to know each other and accepted that every voice has its strengths, we all found our place. Everyone around us said, "You have to bond," and we tried so hard. We are never going to go to football matches together, but once we threw that pressure out we started to get along fine. We all love what we do and we respect each other, and that's what matters.

Do you have a say in the repertoire?

Miller: It's less about repertoire for me than the process. For our first album we had different producers and if it wasn't spot-on, it didn't go in. Once we found our groove the process sped up a bit and we recorded "The Promise" in four weeks with one producer. They may be the best vocals we've ever done but having different producers adds that variety for me. So I have been pushing toward getting more producers back onboard. As a classical singer, I am used to singing other people's music, so the repertoire isn't such a huge deal for me.

Bühler: I am probably a bit of a purist and there are certain things I am not happy singing. I would be delighted to hear David singing "Nessun Dorma," for example, but I do not see the point in us doing it as an ensemble. Puccini has written such a beautiful piece of music and I would be unhappy ruining it.

—Hazel Davis

‘We all love what we do and we respect each other and that’s what matters.’

—URS BÜHLER, IL DIVO

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SONY MUSIC CONGRATULATES IL DIVO ON 5 YEARS OF PHENOMENAL GLOBAL SUCCESS.
IL DIVO CARRIES ITS 'ELABORATE CONCERT EXPERIENCE' ACROSS NORTH AMERICA

BY MITCHELL PETERS

The four members of the classical pop act Il Divo—"are some of the hardest-working guys I've ever worked with," says Mark Norman, COO of Artist Nation, a division of the live entertainment company Live Nation. "They'll get on jets going back and forth across continents to do promotion.

To continue that process for its newest set "The Promise," which arrived last November in the United States on Sony Columbia, Il Divo began its Live Nation-produced North American tour of arenas and theaters April 28 at the Halifax Metro Centre in Nova Scotia, Canada, and opens stateside May 8 at the Patriot Center in Fairfax, Va. The approximately 45-date leg runs through July 27, where the act will make its final stop at the Reno (Nev.) Events Center. Earlier this year, Il Divo performed in arenas throughout Europe.

Last year, Live Nation signed a global touring agreement with Il Divo, which during two previous world tours has played to more than 1.5 million people in 10 countries, according to the company. The group grossed $19.4 million from 44 shows and drew more than 288,000 fans in primarily the United States and Canada in 2006-07, according to Billboard Boxscore. Il Divo's shows are promoted by SJM Concerts in the United Kingdom. Udo Artists in Japan and Danni Consolidated Entertainment in Australia, in coordination with Live Nation.

Live Nation's agreement with Il Divo also gives the company exclusive rights to the group's merchandise, tour sponsorships, fan club and VIP/travel packages. "We do all of their tours, signatures does their merchandise, MusicToday does online and fan clubs," Norman says. The current tour isn't yet sponsored. "The tour and record company are doing a lot of cross-promoting, marketing and media," Norman adds.

For Theatre GM Allan Vellasays Il Divo's show at the 4,600-seat venue July 1 will offer an "elaborate concert experience." Group members David Miller, Sebastien Izambard, Urs Bihler and Carlos Marin "add a different sense of chemistry, and by mixing classical and operatically trained vocalists ... they're offering the audience something truly unique that you're not going to normally see at arenas or theaters these days," Vella adds.

David Zedeck, Il Divo's booking agent at Creative Artists Agency, notes that TV performances between November 2008 and January 2009 have played a major role in promoting the group's tour. "TV drives this type of band, because there is no radio (airplay), and it's a lot of nontraditional music buying people that are your fans," he says. "So whenever they get a performance on national TV, it really impacts what we do on the road." Since late last year, Il Divo has appeared on "Live With Regis and Kelly," "Good Morning America," "Good Day New York," "The Morning Show With Mike and Juliet" and "The Early Show.

About 60% of Live Nation's advertising budget for Il Divo's tour is spent on TV marketing, according to Norman. "We've created ads that have footage from their videos and from the show itself," he says, noting that most of the ads appear during daytime talk shows, sitcoms and news programs. Campaigns have also been set up for print and radio.

The group's tour "is a very classy presentation," Norman says, and features video screens, costume changes, a four-piece band and a 20-piece orchestra. In the United States, the quartet will perform in arenas scaled down to capacities between 6,000 and 8,000 seats, according to Zedeck. He notes that concerts in Canadian arenas will be full capacity. Scaled-down arenas were the best option for markets that didn't have larger theaters. Norman says, "The biggest theater you can find in is about 2,500-3,200 seats," he says. "We're going to do better than that in every market, so we wanted to go into the theater setups in the arenas, where we can really present the whole show.

Tickets for Il Divo's North American jaunt range from $45 to $125, according to Norman. To keep prices reasonable, he notes, the group is playing primarily larger theaters and arenas. "If we had gone into the smaller theaters, we would've had to put the ticket prices much, much higher to make it work," he says.

About 40% of Il Divo's merchandise sales have come from programs, with the rest from T-shirts, mouse pads and other items, says manager Peter Rudge of Octagon Music. Norman estimates that Il Divo's current tour will bring in similar numbers. The group isn't a strong merchandise act compared with a band like Jonas Brothers, "but for their genre they're solid," he says.

After its North American trek, Il Divo will visit New Zealand and Australia in October, and then Japan and the Far East, according to Zedeck.

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Creative Artists Agency salutes our client IL Divo on five remarkable years together and "The Promise" of great success ahead
FOR IL DIVO'S upcoming U.S. tour, Columbia Records plans a marketing and media campaign built on well-tested strategies to promote the group's current album, "The Promise."

"We had a great start with 'The Promise,'" says John Doelp, senior VP of A&R and marketing at Columbia, describing the release of the album last Nov. 18. "The first week was the biggest first week we ever had with them, so we'll maintain the combination of TV appearances and some TV show advertising, as well as online presence, to continue to put 'The Promise' in place."

Il Divo's U.S. tour commences May 8 at the Patriot Center in Fairfax, Va. The current trek runs through July 27 in Reno, Nev.

According to Doelp, the label is exploring TV opportunities at outlets where the group has previously appeared. "The problem is that the tour schedule is very tight," he says. "They're doing two or three days back to back, and then a day off and then another two or three days. We want to put them back on morning TV and they want to do it, but we can't kill them. They can't do a TV show on the day of a performance."

So Columbia is taking it market by market "to make sure that there's plenty of awareness and support there," Doelp continues, and "we're trying to do things that heighten national awareness, both at broadcast TV as well as the Internet."

A PBS pledge campaign focusing on "The Promise" and the group's 2006 "Live at the Greek" DVD is the flagship of the tour marketing effort, Doelp says.

"We had a great run with PBS in the past, and at quite a few local PBS stations," he says. "Several of them will be returning [the group's video] ‘Live at the Greek,’ and we'll provide them with concert tickets as part of their pledge drives, as well as CDs and DVDs as giveaways."

"The Oprah Winfrey Show" is another coveted broadcast TV outlet for repeat visibility of "The Promise."

"If you do 'Oprah' [when 'The Promise' was released], and it was big," Doelp says, "it was the perfect way to launch the whole project. They did [the album track] 'Amazing Grace' there and really set up the marketplace."

On the Internet side, Doelp says advertising on search engines will be a key part of Il Divo's online presence. "We're trying to be very proactive, directly targeting where their fans are as opposed to using broad strokes. So we'll be trying to take advantage of Web advertising click-throughs, and we'll send out an e-card for Mother's Day: 'The Promise' is the perfect Mother's Day gift, so we'll be targeting fansites and other lifestyle-oriented spots accordingly."

Doelp adds that retail accounts are also positioning "The Promise" for Mother's Day promotion. "We have great partners in all our retail accounts," he says. "They've really worked with us because they know Il Divo is still mostly a physical product seller. So they've shown great support across the board."

But Doelp concedes that radio airplay isn't a priority for the forthcoming round of album promotion. "It's not really about radio," he says, "but more about the combination of TV and Internet."

The best part about the prospects for increasing sales of "The Promise," though, is Il Divo's fan base: "Their fans are unbelievably faithful," Doelp says. "The most difficult thing, probably, is letting the fan base know the record is out."
Taking Back Sunday Changes Members, Switches Genres

According to Taking Back Sunday bassist Matt Rubano, one common thread links every song by his New York five-piece, which has experienced more than its fair share of lineup shifts since forming in 1999. “If at the end we’re all red-faced and sweaty,” he says, describing the band’s energetic live shows, “then you know it’s a Taking Back Sunday song.”

The group’s aptly titled album, “New Again,” due June 2 from Warner Bros., heralds a move toward a more grown-up modern-rock sound, with catchier choruses and beefier guitars. Guitarist/singer Matthew Fazzi replaces Fred Mascherino.

Producer David Kahne says his goal was to capture the “power and scope” of the band’s live show—he remembers seeing Taking Back Sunday open for My Chemical Romance at New York’s Madison Square Garden—and to “make sure all the elements in the arrangements support” frontman Adam Lazzara, whose lyrics, Kahne says, “have a lot more going on than goofy ‘Yeah, yeah, I’m on my skateboard’ stuff.”

“The fourth album is always daunting,” Rubano says. “It’s either the bye-bye record or the one where you take a step forward. We’re moving forward.”

Taking Back Sunday manager Jillian Newman credits much of the growth on “New Again” to the addition of Fazzi, a former member of the band Facing New York. “Matt brought a really positive, happy energy to the band,” Newman says. “A lot of the walls came down during writing. He allowed everybody to try new things.”

Newman says Fazzi was the first person to try out Mascherino’s spot. “All the continuing members had goals musically that we wanted to accomplish on this record,” Rubano adds. “But Fazzi helped instill a fearlessness and an inventiveness.”

Warner Bros. senior VP of marketing Rob Gordon says the label intends to emphasize the expansion of Taking Back Sunday’s sound, but not at the expense of listeners who bought the group’s previous discs. “Louder Now,” the band’s 2006 Warner Bros. debut, has sold 674,000 copies, according to Nielsen SoundScan, but its biggest seller is 790,000 remains its 2002 debut, “Tell All Your Friends.”

“There are two parts to the campaign,” Gordon says. “No. 1 is energizing the fan base. No. 2 is taking this band from the world of pop/rock/emo/whatever you want to call it to an arena-rock band like the Foo Fighters.”

To accomplish the first part, the label has partnered with MySpace for what Gordon calls a “playback on wheels” promotion, in which the band invites fans in various cities aboard its tour bus for a “New Again” listening session. Rubano says the group recently hosted a similar event at a small club in London. “It was bizarre but cool,” he says with a laugh. “Basically a hundred people standing around looking at the ceiling in a state of listening. When we chatted up everyone afterward, though, the responses were great.”

As for the path to Foo Fighters-style success, Gordon says radio and licensing will play central roles in the label’s plan to raise Taking Back Sunday’s profile. He singles out “Summer Man” and the title track as candidates for commercial placement and thinks “Where My Mouth Is” could be synched “in some of the [female-oriented] movies this summer.”

Establishing the band at radio will take time, Gordon says. “But this is exactly the record we needed to make in order to convince programmers that, ‘Oh, this isn’t just some emo band,’” he adds.

Fuse VJ Steven Smith says that’s crucial to the band’s development. “All they have to do is get on the radio like Green Day and My Chem and Dashboard Confessional before them,” he says, and they’ll break free from the emo tag they’ve been subjected to in the past.”

Rubano says that although he and his bandmates have “never felt like we had to work within certain genre confines,” being seen as a rock band “just gives us the latitude to do whatever we want.” He’s confident the fans have matured along with the band but adds that he leaves the market research to those not onstage. “We’re not from the school of scrutinizing our audience,” he says. “Whether it’s a sea of 18-year-old girls or 100 Armenian grandmothers, our job is just to blow them away.”
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REVIEWS

ALBUMS

POP

PAUL POTTS
Passion
Producers: Quizz & Larassi
Syco/Columbia
Release Date: May 5
On his sophomore studio set, Susan Boyle’s “Britain’s Got Talent” predecessor sticks to the formula that transformed his reality-TV stardom into the pop-classical kind, wringing every shred of emotion from well-known melodies sturdy enough to withstand his approach. (Needless to say, subtlety is not among Potts’ strengths.) Per genre protocols, the material on “Passion” comes off as various Potts sings, “The First Time Ever I Saw Your Face,” Nina Rota’s “Romanzo and Juliet” theme, “A Whiter Shade of Pale” by Procol Harum, a Puccini aria from ‘‘Tosca’’ and Andrew Lloyd Webber’s “Memory.” Yet thanks to Potts’ consistently powerful delivery (as well as the Costco-sized string arrangements), every- thing sounds of a piece. In the world of this former cell-phone vendor, distinctions between high and low culture are irrele- vant; what matters is that he still knows how to make the sale.—MW

CIARA
Fantasy Ride
Producers: various
Live
Release Date: May 5
On her oft-delayed third studio album, Ciara attempts to keep its real, grown and sexy. On the intro track, “Ciara to the Stage,” the Atlanta artist chants flaunt- ulously, over a smooth, spawny production, and tanzilies her lover with a private strip tease on “Love Sex Magic,” featuring Justin Timberlake—the album’s highlight. Much of the rest of the album could use more of that personality. On ’’High Price,’’ where she takes her vocals to an opera-like pitch, and her collaboration with the Ocean, ’’Love’s Things,’’ whose faint tenor would seem like an ideal match, Ciara seems to go almost unnoticed. Thank- fully, ’’Work,’’ featuring Missy Eli- lott, has Ciara showing off to her house-like, clap- laden production, and the breakup song ’’Never Ever,’’ feat- uring Young Jeezy, which sam- ples ’’If You Don’t Know Me by Now’’, pick up the stack.—MC

ROCK

CAGE THE ELEPHANT
Cage the Elephant
Producer: Jay Joyce
Live Recording
Release Date: April 27
The Kentucky band Cage the Elephant has been gaining traction on the U.S. charts

TONY BENNETT AND BILL EVANS
The Complete Tony Bennett/Bill Evans Recordings
Producer: Helen Keane
Fantasy
Release Date: April 14
The phrase “The whole is greater than the sum of its parts” has never been more appropriate than in the case of this meeting of musical giants that dates back to the mid-’70s. Tony Bennett and Bill Evans, each iconic artists in their own right, join forces on these newly reissued, remastered and in some cases redis- covered recordings, for what amounts to a master class in the art of musical conversation. The sessions brim with intuitive interplay—from an adventurous reading of the Horwitt/Hague standard “Young and Foolish” (with Evans’ harmonic extensions adding gravitas) to a gutsy, growing romp through the humorous Coleman/Leigh tune “When in Rome.” Bennett and Evans both sound inspired, pushing each other into places neither had fully traveled in their respective solo careers. The newly discovered alter- nate takes shed even more light on this dexterous duo and the legendary recordings they created.—JR

BOB DYLAN
Together Through Life
Producer: Jack Frost
Columbia
Release Date: April 26
Bob Dylan’s recent trifecta of “Time Out of Mind,” “Love and Theft” and “Modern Times” represents the kind of late-career renaissance so many stars shoot for and nobody actually hits. Those albums were based in an often near-apocalyptic darkness. “Life” hangs loosely on the concept of the highs and lows of actual, rock-based love. Dylan wastes no time, dealing out both a consuming love and a bruising void in the opener, “Beyond Here Lies Nothing.” It’s pretty close to the archetypal new, froggy-voiced Dylan—odd, as lyric co-writing credit goes to Bob Hunter on eight of 10 songs, which tamps things down noticeably. And there are clunkers, too, on the half-acre torch song “Life Is Hard.” But the great thing about 67-year-old Dylan is that even when it’s not working, it’s working. His band, anchored by Heartbreaker Mike Campbell’s guitar and David Hidalgo’s blissful border-town accordion, create a sub- lime atmosphere built from scraps of 100 years of American music: porch-blues, but also Cajun swing, ragged folk, saloon boogie, the cirus and a cast of dusty characters who drift into towns and wander. And there are plenty of peak moments, including “I Feel a Change Comin’ On” and “It’s All Good,” a sharp- tongued send-off about failure and shackled-up hope. (He’s being sarcastic with the title.) Lacking a fire- works moment or a big revelation, “Together Through Life” might not be on par with Dylan’s newest holy trinity, but as a continuation of the inscrutable, impen- etrable Dylan story, it’s all good.—JV

AKRON/FAMILY
Set ’Em Wild, Set ’Em Free
Producers: Akron/Family, Chris Koloty
Dead Oceans
Release Date: May 5
Akron/Family has always been a band that was difficult to categorize. The group stays true to its avant-garde musical roots with “Set ’Em Wild, Set ’Em Free,” the noisier, louder follow-up to 2007’s “Love Is Simple.” Akron/Fam- ily’s latest album is a mix of rock, folk, jazz and psyche- deila that could have just as easily resulted from a jam session as an improvisation around a campfire. The album opens with “Everyone Is Guilty,” a song with infectious chants and crescendos. Fur- ther into the set, Akron/Fam- ily proves it can master many different sounds, even with its freak-folk quality: “MBF” sounds like a band of aliens playing a sold-out stadium on Mars, while the title track has a simpler folk feel. “Set ’Em Wild” ends on an optimistic note with “Last Year,” a song that repeats, “Last year was a hard year/For such a long time/This year’s gonna be ours.”—KB

MELODY GARDOT
My One and Only Thrill
Producer: Larry Klein
Verve
Release Date: April 28
The distinctive talent that Melody Gardot dis- plays on her remarkable soph- more jazz/pop outing, “My One and Only Thrill,” is a rarity. Her hushed, velvet-smooth vocals evoke a noir yearning and forlornness, her slow-burn delivery emulates with a torch sentimentality, and her support team shines: her simpatico touring band, arranger Vince Mendoza’s or- ganic orchestration on some of the tunes and producer Larry Klein’s knack for enticing heartfelt soul from a singer. But foremost is Gardot’s song- smithing that ranges from tunes bossa-tinged to low-tights bal- lads. Highlights include the lushly slipping opener “Baby I’m a Fool,” the finger-snarling jazzy blues “Who Will Comfort Me,” the gently swinging chan- son “Les Eléoles” and the softly stormy “The Rain.” Her only cover is a dangerous choice: “Over the Rainbow.” But Gar- dot completely re-envision it with a Latin tinge.—DO

REGGAE

BUJI BANTON
Rasta Got Soul
Producer: Mark Myrie
Gargamel
Release Date: April 21
With remarkable ease, Buju Banton flips the switch between hard-banging dancehall and breezy, smooth roots

PEACHES
I Feel Cream
Producers: various XL
Release Date: May 5
Peaches has been away for a little while—her last full-length, “Impeach My Bush,” came out in 2006—and that’s given the Berlin-based electroclash veteran ample time to assemble a fresh store of novel sexual tips. In “Trick or Treat,” for example, she advises, “Never go to bed without a piece of raw meat,” which sounds sensible enough. With production input from such indie-electro heavyweights as Simian Mobile Disco, Squarepusher, Digitalism, “I Feel Cream” has less of a live- band feel than Peaches’ previous efforts; it’s almost as if the death of electroclash’s commercial potential freed her to re-embrace the style’s robot-pop roots. Whatever their inspiration, new cuts like the oddly pretty “Lose You” and “Billionaire,” the latter of which features a fiery cameo from Shunda K of Yo Majesty, throb with unex- pected vitality.—MW
ROCK

DINOSAUR JR.
I Want You to Know
Producer: J Mascis
Writers: J Mascis
Publishers: Span As the Bread Music, ASCAP
Chrysalis Songs, BMI
Jagajuguar
The first single from the re-united Dinosaur Jr.'s forth- coming Jagajuguar album, "I Want You to Know" suggests the promise that the band's second full-length (a double album, no less) since original bassist Lou Barlow returned to the fold could just well be the Dino Jr brand's finest studio endeavor since 1991's "Green Mind." The sound here is purely classic Mastics, who once again prove his is one of his generation's most dy- namic guitar heroes atop a propulsive rhythmic drive that wouldn't sound out of place on 1988's classic "Bug." "I Want You to Know" is available as a free download on the group's website at dinosairuj.com.—RH

SEAN KINGSTON
Fire Burning (3:54)
Producer: RedOne
Writers: K Anderson
RedOne, B Hall
Publishers: various
Epicon/Beluga Heights
"Fire Burning" signals Sean Kingston's return, and it's the most danceable single yet from his second album, "Tomorrow." The 19-year-old Jamaican follows top 20s "Me Love" and "Take You There." No. 1 "Beautiful Girls" and his collaboration on Natasha Bedingfield's smash "Love Like This," which topped Billboard's Hot Dance Club Play chart. A fast tempo and a well-projected vocal—"Somebody call 911!"—allow pro- ducer RedOne to blend the infectious hook with heavy synthesizers and a variety of percussive sounds that made Lady GaGa's "Poker Face" so striking. RedOne is becoming a go-to collaborator for rhythmic dance songs and this is no excep- tion. Kingston's island sound has given reggae modern pop influence. The chorus is repetitive, but this song is often what makes for a sizz- ling club hit.—MM

ROZ ROY ROGERS
Split Decision
Producer: Roz Rogers
Blind Pig
Release Date: April 21
Not unlike the melting pot that Brooklyn-based Zigmat calls home, the band's debut release blends cultures and enigmatic styles. Over an unwavering trip-hop base, "Sound of Machines" kneads in a dash of rock and pop flair and has already inspired com- parisons to such established trip-hop acts as Massive At- tack, Air and Goldfrapp. Add a pinch of Latin flavor, cour- tesy of Monica Rodriguez's smooth transitions between her native Spanish and Eng- lish on "Don't Tire," one of the album's strongest tracks. In the opener, "Whisper," it is ap- parent that the haunting tone of Rodriguez's voice is the band's secret weapon, adding an intoxicating layer of sound. "Watch the World" show-

eases her rapturous range be- fore shifting into an infusion of rock supported by bass player Stephen Yonkin. The album finishes with "Ma- chine," a dark bass and evocative lyrics that spawned the album's title.—LM

BLUES

ROY ROGERS
Split Decision
Producer: Roz Rogers
Blind Pig
Release Date: April 21
Slide guitar whiz Roz Rogers has a strong album with "Split Decision," and it's a signature project. Rogers produced the record and authored or co-authored all the songs. His Delta Rhythm Kings bands Steve Ehrmann (bass) and Billy Lewis (drums, percussion) consti- tute his studio rhythm section, and Rogers is joined by such guests as guitarist Ottmar Liebert and sax man George Brooks. The album opens at a furious pace with "Calm Before the Storm," a wall-of- sound soundboard punctuated by Rogers' singing slide guitar. In a quieter vein, Rogers teams with Liebert on the instru- mental "Your Sweet Em- brace," a little slice of guitar romanticism that provides a nice mood shift. Another no- table instrumental track, "Rite of Passage," affords saxo- phonist Brooks an opportun- ity to shine on a bluesy jazz piece. For something with more blues grit, listen to Rogers put the buzz in "Little Queen Bee."—PlV

FOR THE RECORD

A review of Depeche Mode's "Sounds of the Universe" album in the May 2 issue should have stated that Alan Wilder departed the group in 1995.

LEGEND & CREDITS

EDGED BY WAYNE ROBINS
CONTRIBUTORS: Kerr Brilot, Marcel Conception, Ronel Hart, Jason Lohr/J. Lara Mariman, Michael Menachem, Fred Mills, Vic Oshinski, Dan Oestereich, Jon Regen, Gary Trust, Philip Van Vleck, Jeff Vrabel, Chris Williams, Mikhail Wood

PICTURE: A new release predicted to hit the top half of the chart in the corresponding format.

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 review copies to Wayne Robins at Billboard, 770 Broadway, New York, NY 10003 or to the writers in the appropriate bureaus.

ELECTRONIC/ZIPMAT

Sound of Machines
Producer: Alan Leon vant self-released
Release Date: April 21
Not unlike the melting pot that Brooklyn-based Zigmat calls home, the band's debut release blends cultures and enigmatic styles. Over an unwavering trip-hop base, "Sound of Machines" kneads in a dash of rock and pop flair and has already inspired com- parisons to such established trip-hop acts as Massive At- attack, Air and Goldfrapp. Add a pinch of Latin flavor, cour- tesy of Monica Rodriguez's smooth transitions between her native Spanish and Eng- lish on "Don't Tire," one of the album's strongest tracks. In the opener, "Whisper," it is ap- parent that the haunting tone of Rodriguez's voice is the band's secret weapon, adding an intoxicating layer of sound. "Watch the World" show-

cases her rapturous range be- before shifting into an infusion of rock supported by bass player Stephen Yonkin. The album finishes with "Ma- chine," a dark bass and evocative lyrics that spawned the album's title.—LM

BLACK LIPS FEATURING GZA
The Drop I Hold (3:31)
Producer: Black Lips
Writer: GZA
Publishers: Black Lips, GZA
Publisher: not listed
Vice Music
In one of the more interesting rock-rap collaborations to take place since Sonic Youth and Cypress Hill jammed together on the "Judgment Night" soundtrack, the Atlanta-based garage-psch rocker Black Lips throw up their surprise onstage hootenanny with the Wu-Tang Clan's senior official Genius/GZA at this year's South by Southwest festival with a remix of "The Drop I Hold." It's the second single from the group's latest full-length, "200 Million Thousand," and the title track to its latest EP, which also includes the album version of the song, the instrumental and the video, available exclusively through iTunes. Here, the GZA counters the woozy Robitussin trip of a slow jam the Lips throw down with the kind of hallucinogenic "4th Chamber" lyricism that comes as close to his Liquid Swords glory as anything he has released as a solo artist in the last 10 years. You can also hear the track at the Vice Records Web site, viceeland.com/vicerecords.—RH

KEVIN RUDOLF FEATURING KID CUDI
Welcome to the World (3:03)
Producer: Kevin Rudolf, Ill Factor
Publishers: various
Cass Money/Universal
The follow-up single to Kevin Rudolf's No. 5 smash "Let It Rock" is an '80s- influenced, synth-heavy, bass-beat throbbing, com- plete with a club-friendly, antithentic chorus. Kid Cudi, currently riding a top 10 smash of his own ("Day 'N' Nite"), drops a rap on the third verse that should draw both new artists attention from different audiences. Rudolf seems to be right on time with his brand of club/ hip-pop, an infectious mix that uniquely straddles the boundaries among pop, dance and hip-hop.—CW
Peaceful Dreams

Playing For Change Promotes Music As A Unifying Force

Music producer/engineer Mark Johnson’s decade-long dream of inspiring “the entire planet to come together through music” is finally coming true. Johnson and his team have spent four years traveling the world with a mobile recording studio and cameras, filming and recording local musicians playing popular songs like “Stand by Me,” “Don’t Worry” and “One Love.”

From that experience comes the CD/DVD set “Playing for Change: Songs Around the World” (April 28) on Hear Music, the joint venture between Concord Music Group and Starbucks. The release—a 10-song CD and a seven-track DVD featuring five live performances and a trailer for a forthcoming documentary—bowls this week at No. 10 on the Billboard 200. It sold 26,000 copies in the United States, according to Nielsen SoundScan. Eighty-six percent of its first-week sales came from Internet purchases and nontraditional retail stores (including Starbucks locations).

The documentary “Playing for Change: Peace Through Music” premiered at the 2008 Tribeca Film Festival in New York. It features more than 100 global artists performing five songs. “Peace” is scheduled for DVD release Sept. 22, according to Concord senior VP of marketing Margi Cheske.

“We went through different city streets, Indian reservations and African villages,” Johnson told Billboard in February. “We would meet different musicians, record their music, interview them about music persevering through ongoing struggle and unite them together on songs from around the world.”

Each song took about a year to assemble. “The idea was to get as many different styles, cultures, races, religions and economic and political views to unite through these songs,” says Johnson also established the Playing for Change Foundation, which provides musical instruments, education and other resources to musicians and their communities around the world.

Concord co-owner Norman Lear was sold on the idea of releasing a Playing for Change album package after watching Johnson’s video footage. “[Lear] felt it was an important project, not just in terms of commercial viability but in terms of bringing people together through music and striving toward a more peaceful world,” Concord GM Gene Runney says.

Realizing that audiences wouldn’t understand the “Playing for Change” concept until they viewed Johnson’s footage, the foundation began posting videos on YouTube last November. The first song uploaded was a cover of Ben E. King’s 1960 R&B hit “Stand by Me,” featuring 17 musicians around the world. The video has been viewed more than 10 million times.

“The more we showed it to people, the more it became paramount to build the rest of the product launch around the video,” Runney says. Videos for “War: No More Trouble,” “A Change Is Gonna Come” and “Don’t Worry” have also been posted on YouTube.

As the project’s visibility grew, so did media interest. Johnson was interviewed by Bill Moyers last fall on PBS. A live performance by “Playing for Change” musicians on “The Tonight Show With Jay Leno” followed in March. The latter appearance was part of a promo tour of China, Los Angeles, San Francisco, Seattle and New York.

Cheske says people who witnessed the live shows were “freaking out about how amazing the band was. We knew at that point we had a live entity to deal with,” a U.S. summer club/theater tour and European festival bookings are in the works, she adds. The project will have additional exposure in August when PBS airs footage on Playing for Change during its pledge drive.

The foundation also has been raising its international profile. About 25% of the CD/DVD purchases through playingforchange.com have come from outside the United States, according to Runney. Johnson recently traveled to Europe to promote the just-released set, visiting the United Kingdom, Germany, Italy and France.

“The international story is really beginning to pick up,” Cheske says. “And it’s probably going to outweigh the U.S. story by a lot.”

FOXY MOVES

Jamie Foxx’s “Blame It” (RMG), featuring T-Pain, is definitely on a roll. The song extends its No. 1 residency to 13 weeks and 11 weeks on Billboard’s Hot R&B/Hip-Hop Songs and Mainstream R&B charts, respectively. In the process, Foxx ties TLC’s 1999 hit “No Scrubs” for the most weeks at No. 1 on the Mainstream tally. And if Foxx maintains his momentum for two more weeks, he’ll tie the 15-week No. 1 record set by Mary J. Blige’s “Be Without You” on Hot R&B/Hip-Hop Songs. “Blame It” is also Foxx’s first CHR/Top 40 top 10 as a lead artist. The song appears on the actor/comedian’s third studio album, “Intuition.” The album, released in December, is No. 17 on the Billboard 200 this week, with 885,000 in sales, according to Nielsen SoundScan.

Foxx’s latest single, “I Don’t Need It,” featuring Timbaland, climbs 41-38 on Hot R&B/Hip-Hop Songs.

— Raphael George
**Love Latin Style**

Crooner Cristian Castro Shifts From Ranchera To Romance

Cristian Castro has fashioned one of the most enduring careers in Latin music, with hits dating back to the early '90s. Now, after a successful detour into ranchera music, Castro returns to pop with "El Culpable Soy Yo," released April 30 on Universal Music Latino.

For the most part, the album is unabashedly romantic—a nod to the genre in which Castro has garnered most of his success. The label, however, initially tested the waters with the upbeat single "No Me Digas," penned by B. Quinlan. The song was a moderate success, peaking in March at No. 49 on Billboard's Hot Latin Songs chart. In contrast, second single "El Culpable Soy Yo," an emotional ballad, has climbed to No. 25 on the same chart in less than three weeks. It's one of those signature radio songs," says Gabriel Buitrago, director of national promotion for Universal Music Latino. "El Culpable" was produced by Armando Avila, who recently won Billboard's producer of the year award (see story, page 10). He infused the song with Mexican pop sensibilities, one of his production trademarks. "From the first time Cristian came and played it for me," Avila says, "we knew he had it. We added the Mexican-pop fusion and the result was magnificent."

To capitalize on the track's growing popularity, Universal's promotional push has heavily focused on radio. Within a span of four weeks, Castro performed at seven Latin pop radio events, all hosted by different networks. The promo tour began April 24 with a private show for fans of WAMR Miami. That was followed April 30 by a show at XITM San Diego. Similar performances in Dallas, Austin, Houston and New York ensued, as well as a massive Cinco de Mayo celebration at KLYV Los Angeles. Complementing those efforts are various guest stints, including a one-hour May 5 special on the talk show "El Show de Cristina" and a May 9 appearance on the variety program "Sabalo Gigante."

The son of Latin actress Veronica Castro, the one-time child actor began his recording career in 1991. In addition to his celebrity status in Latin America, Castro is popular in the United States. His top-selling album stateside is 1999's "Mi Vida Sin Tu Aman," which has sold 274,000, according to Nielsen SoundScan. "El Culpable Soy Yo" is the follow-up to 2007's "El Indomable." Castro's first and only ranchera album. The surprise hit sold just shy of 100,000 copies in the United States.

With the new album, however, Castro returns to his early roots, blending romantic and upbeat material that highlights his signature tenor. "He has one of the best voices in Latin music periods," Avila says. "He not only has an amazing timbre but also great control over his voice."

Although the title track just debuted at No. 17 on Billboard's Top Latin Albums chart, Universal is already eyeing several other tracks to work throughout the year. "We're definitely looking at this as a long-term album," says Universal Music Latino managing director Luis Estrada. "We're looking for sales to rise in tandem with the single."

Several videos are also planned. The idea, Estrada says, is to expose as many tracks as possible to as many people as possible. "We want them to understand that this is an album to buy in its entirety."

**DOUBLE WHAMMY**

Aspiring Dallas rapper Dorough was well on the way to launching his rap career last October when local R&B/hop-hop stations started playing his song "Walk That Way" and the local producer siblings Play-N-Skillz (Lil Wayne's "Got Money," Chamillionaire's "Ridin Dirty") offered him a recording deal. Then the offer fell through and they gave him a recording deal—now known as "Halle Berry"—to the rapper Hurricane Chris.

Dorough got a lucky break when DJ Amen from rhythmic KMEL San Francisco heard another track, "Ice Cream Paint Job," on his MySpace page. "He started playing it on his mixtours," recalls the 22-year-old Dorrough, who goes by his surname. "The track just took off from there."

Now both "Walk" and "Ice Cream" are climbing Billboard's Hot R&B/Hip-Hop Songs chart, at Nos. 51 and 55, respectively. Dorough signed with E1 in February through his NGenius label and is working on his self-titled debut, slated for a third-quarter release. The album will feature his production crew, as well as cameos from labelmates Ray J, Slim Thug and DJ Unk, among others.

Additional songs on the album include the club track "Yeh Buddy," the street anthem "Hood Song" and "This Time You Were Wrong," about a breakup. In a nod to the Texas hip-hop scene, the video for "Ice Cream" features Slim Thug, Bun B, Chamillionaire, Mike Jones and Paul Wall.

"The album is fun and laid-back but also describes some of my everyday hardships," Dorough says. Although E1 usually doesn't promote two singles at once, VP of urban promotion Shadow Stokes says the label didn't want to "lose momentum on either ["Walk That Walk" or "Ice Cream Paint Job"]). So we decided to keep working both."

The label launched a viral campaign that has Dorough busy on MySpace, Facebook and YouTube. He has been on a yearlong promotional tour, visiting radio stations and performing at clubs and college parties.

Dorough's future plans include expanding his NGenius label and offering opportunities to talented rappers from his region. "Anytime I get the chance, I want to bring new artists into the limelight," he says. But for now, the spotlight is shining on him. "I feel good about how things are moving, but I want to continue climbing the charts," he says. "I have a lot of work to do and I'm ready for it." —Mariel Concepcion

**THE LAST LAUGH**

Comedian Ron White's new album, "Behavioral Problems" (Capitol Nashville), debuted last week at No. 1 on Billboard's Top Comedy Albums chart and this issue is No. 2. The chart performance returns White to familiar territory: His 2006 set "You Can't Fix Stupid" also bowed at No. 1 and has sold 339,000 copies, according to Nielsen SoundScan. His best-selling album remains 2003's "Drunk in Public" (527,000). But White, who made a name for himself on the Blue Collar Comedy Tour with Jeff Foxworthy, Larry the Cable Guy, says the new album will be his last. "There's kind of a magic number with comedy albums," he says, "and I've really done more than that because of all the Blue Collar stuff. I just don't want to overstay my welcome." Instead, White will focus on touring. "The live show is staying real steady," he says. "That's not true for everybody, so I'm happy about that. People don't have the disposable cash that they did."

White began paying his comedy-act dues in 1986, doing 50 weeks per year on the road for 15 years, and he no longer performs some of his best-known material. "It's comedy, not like a song," he says. "If you know the joke, you know the joke."

"Behavioral Problems" touches on material as diverse as bidets ("Fifty million gay men can't be wrong"), his bust for possessing seven-eighths of a gram of marihuana ("When I have seven-eighths of a gram of marihuana, I consider myself to be out of marihuana") and writer Norman Maier, who died at 84 after a life in which he drank daily, smoked pot, was married six times and stabbed his second wife ("I've never read one of his books, but I got to tell you, I'm a huge fan.").

White, who doesn't do much tell jokes as share hilarious tales, says he's always been a storyteller. "When I was a kid, 10 people could see the same car crash but I would see it in a funny way," he says. "I've got this dysfunctional brain. For some reason it processes information and it comes out funny."

His most recent Comedy Central special, which aired April 19 (also titled "Behavioral Problems"), drew 3.3 million viewers, according to the network, and ranks as Comedy Central's most-watched stand-up special of the year. Meanwhile, White has inked a new deal with Comedy Central. "The Ron White Show" will be a half-hour program shot in Atlanta. White will offer his "dysfunctional" take on national stories, focusing on the heartland. —Ken Tucker
Dylan Debuts At No. 1 With Fifth Chart-Topper

Bob Dylan, whose Billboard 200 career began in 1963, lands his fifth No. 1 album as "Together Through Life" starts atop the list with 125,000 copies sold. It's the legend's second straight studio set to debut at No. 1, as his 2006 album "Modern Times" also started at the top. That effort began with a much stronger number—192,000.

You could figure that a chunk of that first-week sum for "Modern Times" was driven by the set's exposure in a widely seen Apple TV/iPod TV commercial, which featured Dylan singing the album track "Some day Baby." The new release didn't have as splashy a marketing tiein.

The first week for "Together" is more in line with Dylan's 2001 set "Love and Theft" (34,000 for a No. 5 debut) and his 1997 album "Time out of Mind" (102,000, No. 10).

Dylan first appeared on the Sept. 7, 1963, Billboard 200 with "The Freewheelin' Bob Dylan." That effort ultimately peaked at No. 22. The singer/songwriter didn't earn his first No. 1 until "Planet Waves" on the Feb. 16, 1974, chart, when the set made an eye-popping leap from No. 19 to No. 1 in its second week. The album held court for four straight weeks and was his first of three consecutive studio sets to reach No. 1.

He followed it with "Blood on the Tracks" in 1975 and "Desire" in 1976. During the next 20 years, he visited the top 10 only once more, with "Slow Train Coming" (No. 3) in 1979.

In 1997, Dylan's career-invigorating "Time out of Mind" spent a lengthy 29 weeks on the chart and garnered two Grammy Awards, for album of the year and best contemporary folk album. A 29-week run on the Billboard 200 doesn't sound terribly impressive, but for Dylan, that's an eternity. It's the longest that any of his albums have spent on the list since "Desire" stayed for 35 weeks.

PERFECT TIMING: Had Bob Dylan's "Together Through Life" arrived in any of the previous five weeks—and sold the same number of copies—it would have missed the top slot. The album's start of 125,000 copies is the lowest number that a No. 1 debut set accumulated since Alan Jackson's "Good Time" started atop the Billboard 200 with 119,000 on the March 22, 2008, chart.

This week, Dylan had the good fortune of facing little competition for the top slot. The No. 2 seller, the Hannah Montana: The Movie soundtrack, sold 86,000, while the chart's second-highest debut comes from Heaven & Hell with "The Devil You Know" at No. 8 (30,000). The act is made up of current and former members of Black Sabbath. Meanwhile, last week's No. 1, Rick Ross' "Deeper Than Rap," experienced a not-unexpected 67.5% second-week decline, falling to No. 4 with 51,000 after its debut with 158,000. But things should heat up atop the chart in short order as the bow of Green Day's "21st Century Breakdown" (May 15) draws closer. That set is followed by a series of superstar summer releases: Eminem's "Relapse" and Kenny Chesney's "Greatest Hits II" (May 19), Dave Matthews Band's "Big Whiskey and the Groogrux King" (June 2), the Black Eyed Peas' "The E.N.D. (Energy Never Dies)" (June 9), Jonas Brothers' "Lines, Vines & Tryin' Times" (June 16), Lil Wayne's "Rebirth" (June 23), Brad Paisley's "American Saturday Night" (June 30) and Maxwell's "BLACKsummers'night" (July 7). (Release dates are subject to change.)

TAKE YOUR MAMA: Bob Dylan will fall out of the No. 1 slot next week, as a number of new albums will arrive in the top 10.

The May 5 release schedule includes offerings that look to be perfect gifts for Mother's Day (May 10). Industry prognosticators suggest Ciara's "Fantasy Ride" and Chistette Michele's "Enchanty" both have a shot at No. 1. Other albums looking to profit from the holiday include Paul Potts' "Passione," Elliott Yamin's "Fight for Love" and Ben Harper's "White Lies for Dark Times."
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<td>DONNIE MCCLURKIN</td>
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<td>PET SHOP BOYS</td>
<td>Don't Forget</td>
<td>2</td>
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<tr>
<td>VARIOUS ARTISTS</td>
<td>NOW Thats What I Call Power Ballads</td>
<td>30</td>
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<td>ROYDENE ATKINS</td>
<td>It's America</td>
<td>15</td>
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<td>MASTODON</td>
<td>Crack The Sky</td>
<td>11</td>
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<tr>
<td>JIM JAMES &amp; THE JIM JAMES BANDS</td>
<td>Something Else</td>
<td>3</td>
<td></td>
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</table>

135 On May 8 in Fairfax, Va., the act began its U.S. tour, which has dates lined up through July 14, when the trek wraps up in Boston. This week, the album jumps 9%. The act's single "The Man Who Can't Be Moved" bullets at No. 19 on the Adult Top 40 chart, and sales of the parent album take a 12% leap as well.

136 The hits package crossed the half-million sales mark two months ago, giving the legend his first solo album to sell more than 500,000 copies in 2009. "Greatest Loves Songs" (75,000 and counting).

138 The fifth annual "American Idol" winner returned to the show's stage April 21 to perform this album's "Seven Mile Breakdown." Fans were moved to buy the set, as it earns a 54% increase.

139 His performance on the April 20th show of "Dancing With the Stars" helps push a 34% increase for the album.

140 On May 8 in Fairfax, Va., the act began its U.S. tour, which has dates lined up through July 14, when the trek wraps up in Boston. This week, the album jumps 9%. The act's single "The Man Who Can't Be Moved" bullets at No. 19 on the Adult Top 40 chart, and sales of the parent album take a 12% leap as well.

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145 The hits package crossed the half-million sales mark two months ago, giving the legend his first solo album to sell more than 500,000 copies in 2009. "Greatest Loves Songs" (75,000 and counting).
### TOP INDEPENDENT™

<table>
<thead>
<tr>
<th>ARTIST</th>
<th>TITLE</th>
</tr>
</thead>
<tbody>
<tr>
<td>Ysidro &amp; Otis Band</td>
<td>Viva México</td>
</tr>
<tr>
<td>1</td>
<td>JASON ALDEAN</td>
</tr>
<tr>
<td>2</td>
<td>PRINCE WUKI</td>
</tr>
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<td>3</td>
<td>VOLUNTEER</td>
</tr>
<tr>
<td>4</td>
<td>TIM BURNS</td>
</tr>
<tr>
<td>5</td>
<td>BLOODY BEETLE</td>
</tr>
<tr>
<td><strong>GREATER THAN THE HILLS</strong></td>
<td>(Terry Womack, producer)</td>
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### TOP DIGITAL™

<table>
<thead>
<tr>
<th>ARTIST</th>
<th>TITLE</th>
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<tbody>
<tr>
<td>BOB DYLAN</td>
<td>Together Through Life</td>
</tr>
<tr>
<td>1</td>
<td>BRIAN CULBERTSON</td>
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</tbody>
</table>
| 2 | SPANDAU BALLET | Golden |}

### TOP INTERNET™

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<thead>
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<td>BOB DYLAN</td>
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<td>BRIAN CULBERTSON</td>
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### Hot 100 Airplay Chart

<table>
<thead>
<tr>
<th>Title</th>
<th>Artist</th>
<th>Rank</th>
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<tbody>
<tr>
<td>The Climb</td>
<td>Avicii</td>
<td>1</td>
</tr>
<tr>
<td>I Told You So</td>
<td>Brandy</td>
<td>2</td>
</tr>
<tr>
<td>How Did You Do It</td>
<td>Ashanti</td>
<td>3</td>
</tr>
<tr>
<td>Out of My Head</td>
<td>K’naan</td>
<td>4</td>
</tr>
<tr>
<td>Don’t Wanna Wake Up</td>
<td>Keri Hilson</td>
<td>5</td>
</tr>
<tr>
<td>It’s Comin’ Down</td>
<td>Ester Dean</td>
<td>6</td>
</tr>
<tr>
<td>Just Dance</td>
<td>Taio Cruz, Dizzee Krypton</td>
<td>7</td>
</tr>
<tr>
<td>Stay</td>
<td>Rihanna</td>
<td>8</td>
</tr>
<tr>
<td>In Case of Emergency</td>
<td>Skillet</td>
<td>9</td>
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### Hot Digital Songs Chart

<table>
<thead>
<tr>
<th>Title</th>
<th>Artist</th>
<th>Rank</th>
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</thead>
<tbody>
<tr>
<td>Boom Boom Pow</td>
<td>Travie McCoy, Snoop Dogg</td>
<td>1</td>
</tr>
<tr>
<td>Beautiful Girl</td>
<td>Nelly, Timbaland</td>
<td>2</td>
</tr>
<tr>
<td>Love Story</td>
<td>T-Pain</td>
<td>3</td>
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<tr>
<td>Surprise</td>
<td>Rihanna, T.I.</td>
<td>4</td>
</tr>
<tr>
<td>3AM</td>
<td>The Black Eyed Peas</td>
<td>5</td>
</tr>
<tr>
<td>Call Me Maybe</td>
<td>elton John</td>
<td>6</td>
</tr>
<tr>
<td>I Kissed A Girl</td>
<td>Nicki Minaj</td>
<td>7</td>
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<tr>
<td>Work It</td>
<td>Usher</td>
<td>8</td>
</tr>
<tr>
<td>All I Want</td>
<td>Kelly Rowland, T-Pain</td>
<td>9</td>
</tr>
<tr>
<td>Head Above The Game</td>
<td>Brandy</td>
<td>10</td>
</tr>
</tbody>
</table>

### Billboard Hot 100 Track Information

- **Title:** The Climb
- **Artist:** Avicii
- **Peak Position:** 1
- **Weeks on Chart:** 17
- **Top Peak Date:** May 16, 2009

### Billboard Hot Digital Songs Track Information

- **Title:** Beautiful Girl
- **Artist:** Nelly, Timbaland
- **Peak Position:** 2
- **Weeks on Chart:** 1
- **Top Peak Date:** May 16, 2009

### Recurrent Rules

- Songs are removed from the Billboard Hot 100 and Hot 100 Airplay charts if they have been on chart for more than 20 weeks and rank below No. 30. Songs are removed from the Billboard Country charts, respectively, if they have been on more than 20 weeks and rank below No. 30. Country songs are removed from the Billboard Country charts, respectively, if they have been on chart for more than 20 weeks and rank below No. 30. Descending songs are removed from the charts if they have been on chart for more than 20 weeks and rank below No. 30. Descending songs are removed from the charts if they have been on chart for more than 20 weeks and rank below No. 5. Descending songs are removed from the charts if they have been on chart for more than 20 weeks and rank below No. 5.

### Award Cert. Levels

- **Gold** - 500,000 copies sold
- **Platinum** - 1,000,000 copies sold
- **Multi-Platinum** - 5,000,000 copies sold

### Billboard Hot 100 Chart

- **Title:** The Climb
- **Artist:** Avicii
- **Peak Position:** 1
- **Weeks on Chart:** 17
- **Top Peak Date:** May 16, 2009

### Billboard Hot Digital Songs Chart

- **Title:** Beautiful Girl
- **Artist:** Nelly, Timbaland
- **Peak Position:** 2
- **Weeks on Chart:** 1
- **Top Peak Date:** May 16, 2009

### Billboard Hot 100 Airplay Chart

- **Title:** The Climb
- **Artist:** Avicii
- **Peak Position:** 1
- **Weeks on Chart:** 17
- **Top Peak Date:** May 16, 2009

### Billboard Hot Digital Songs Chart

- **Title:** Beautiful Girl
- **Artist:** Nelly, Timbaland
- **Peak Position:** 2
- **Weeks on Chart:** 1
- **Top Peak Date:** May 16, 2009
### 2009 Top Music Videos

<table>
<thead>
<tr>
<th>#</th>
<th>Title</th>
<th>Principal Performer(s)</th>
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<tbody>
<tr>
<td>1</td>
<td>Wilco Live: Ashes to American Flags</td>
<td>Jeff Tweedy</td>
</tr>
<tr>
<td>2</td>
<td>This Psychonaut</td>
<td>Beady Eye</td>
</tr>
<tr>
<td>3</td>
<td>Live From Texas: Live in Austin at the Paramount</td>
<td>Michael Head/ Various Artists</td>
</tr>
<tr>
<td>4</td>
<td>Live in Las Vegas: A New Day</td>
<td>Various Artists</td>
</tr>
<tr>
<td>5</td>
<td>The Eye</td>
<td>Various Artists</td>
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<tr>
<td>6</td>
<td>No Bull: Live from the Plaza de los Toros Las Ventas, Madrid, Spain</td>
<td>Various Artists</td>
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<tr>
<td>7</td>
<td>Live at Sturgis 2006</td>
<td>Various Artists</td>
</tr>
<tr>
<td>8</td>
<td>A Gospel Journey</td>
<td>Various Artists</td>
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<tr>
<td>9</td>
<td>The Eye</td>
<td>Various Artists</td>
</tr>
<tr>
<td>10</td>
<td>A New Halleyjah: Live Worship DVD</td>
<td>Various Artists</td>
</tr>
<tr>
<td>11</td>
<td>Primera Fila</td>
<td>Various Artists</td>
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<tr>
<td>12</td>
<td>With the Past</td>
<td>Various Artists</td>
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<tr>
<td>13</td>
<td>Neverender</td>
<td>Various Artists</td>
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<tr>
<td>14</td>
<td>Britney: For the Record</td>
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### Adult Contemporary

<table>
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<tr>
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<td>What a Girl Wants You Need</td>
<td>Britney Spears</td>
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<td>You Found Me</td>
<td>The Fray</td>
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<tr>
<td>3</td>
<td>Video Monitor</td>
<td>Vanilla Ice</td>
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<tr>
<td>4</td>
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<td>5</td>
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### Modern Rock

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<tr>
<td>1</td>
<td>I Needed You</td>
<td>The Fray</td>
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<tr>
<td>2</td>
<td>You Found Me</td>
<td>The Fray</td>
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<td>3</td>
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<td>Vanilla Ice</td>
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### HOT COUNTRY SONGS

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<tr>
<th>Position</th>
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<th>Artist</th>
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<th>Week 3</th>
<th>Week 4</th>
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<tbody>
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<td>2</td>
<td>IT HAPPENS</td>
<td>Joe Nichols &amp; Randy Travis</td>
<td>2</td>
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<td>3</td>
<td>ITS AMERICA</td>
<td>Rodney Atkins</td>
<td>3</td>
<td>4</td>
<td>5</td>
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<td>4</td>
<td>HERE COMES GOODBYE</td>
<td>Randy Houser</td>
<td>4</td>
<td>5</td>
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<td>5</td>
<td>TAGS</td>
<td>Jason Aldean &amp; Zac Brown Band</td>
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<td>ONE IN EVERY CROWD</td>
<td>Montgomery Gentry</td>
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<td>7</td>
<td>OUT LAST NIGHT</td>
<td>Kenny Chesney</td>
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<td>8</td>
<td>SIDEWAYS</td>
<td>Dierks Bentley</td>
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<td>ALWAYS THE LOVE SONGS</td>
<td>Eli Young Band</td>
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<td>10</td>
<td>I RUN TO YOU</td>
<td>Lady Antebellum</td>
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<td>WHERE IM FROM</td>
<td>Jason Michael Carroll</td>
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<td>LOST YOU ANYWAY</td>
<td>Toby Keith</td>
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<td>HOW YOU KNOW</td>
<td>The Lost Trailers</td>
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### TOP COUNTRY ALBUMS

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<thead>
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<th>Week 1</th>
<th>Week 2</th>
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<td>John Carter Jr.</td>
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<td>That Lonesome Song</td>
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<td>Backwoods Barbie</td>
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<td>RON WHITE</td>
<td>Behavioral Problems</td>
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<td>Feel That Fire</td>
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<td>22</td>
<td>RANDY TRAVIS</td>
<td>A Man And A Woman</td>
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<td>23</td>
<td>ERIC CHURCH</td>
<td>Carolina</td>
<td>23</td>
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<td>Troubadour</td>
<td>24</td>
<td>25</td>
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### TOP BLUEGRASS ALBUMS

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### BETWEEN THE BULLETGS

CARROLL HITS TOP 10


Meanwhile, Zac Brown Band's "The Foundation" (No. 5) sweeps the Greatest Gainer spot (up 12%) after an April 29 performance on "The Tonight Show With Jay Leno." —Wade Jessen
### TOP R&B/HIP-HOP ALBUMS

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<tr>
<th>ARTIST</th>
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<td>RICK ROSS</td>
<td>Deeper Than Rap</td>
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<td>MIKE WEST</td>
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<td>JAMIE FOXX</td>
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<td>CHARLIE HINDS</td>
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<td>ANTHONY HAMILTON</td>
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<td>TI</td>
<td>I'm Me (I'm Not God)</td>
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<td>SOULIJA BOY TELLEMM</td>
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<td>KEYSHIA COLE</td>
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<td>FLO RIDA</td>
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<td>GORILLA ZOE</td>
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### MAINSTREAM R&B/HIP-HOP

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<td>EARTHTOPIA</td>
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<td>TURN ME ON</td>
<td>JUICY J</td>
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<td>I'M WORKING ON IT</td>
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<td>I CAN'T FEEL MYSELF</td>
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Data for week of May 16, 2009
### Top Christian Albums

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<td>Alice In Chains</td>
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### Billboard Hot 100

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<td>Pocker Face</td>
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<td>Lady Gaga</td>
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Data for week of MAY 16, 2009
Cover story at marketplace

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RECORD COMPANIES: Warner Music Group in New York appoints Ron Wilcox to the newly created position of executive counsel, business affairs, strategic and digital initiatives. He was executive VP/chief business and legal affairs officer at Sony BMG Music Entertainment.

DuBoise Music Group, a division of DuBoise Entertainment, names hip-hop artist MC Lyte executive VP. She will continue to rap, and DMG will release her forthcoming album later this year.

EMI Music U.K. & Ireland names Andria Vidler president. She was chief marketing officer at Bauer Media, home to such publications as Q, Kerrang and Mojo, as well as numerous radio stations and TV channels.

Island Def Jam Music Group promotes Gabriela Schwartz to senior director of marketing. She was director.

EMI Music in London appoints Jenny Bryant global president of human resources, effective June 29. She currently serves as interim group human resources director at the international mobile telecommunications company Vodafone.

PUBLISHING: The board of directors at the Harry Fox Agency voted to extend the contract of the company's president/CEO, Gary Churgin. He will lead HFA through 2011.

TOURING: The Roxy Theater in Los Angeles names Ed Levy GM. He was operations manager at the Viper Room in Los Angeles.

RELATED FIELDS: Thompson Entertainment Group promotes Jeffrey Kurtis to director of marketing. He was marketing assistant.

—Edited by Mitchell Peters

GOOD WORKS

MATT SORUM ALIGNS WITH FREEDOM CHILDREN

A chance meeting with a former child of war at the recent Stuart House Benefit in Los Angeles opened Velvet Revolver drummer Matt Sorum's eyes to the increasing number of displaced and orphaned children from the Iraq War.

During the March event, Sorum, an ambassador for Stuart House, which helps rehabilitate rape victims, was approached by Freedom Children president Gianna Rosssi, who escaped from Iraq at the age of 16. Rosssi's story inspired Sorum to lend his help to the nonprofit's efforts to assist child victims of war-torn regions around the world.

"With a lot of the stuff going on, there are a lot of orphan and displaced children," Sorum says. "Sometimes the parents will either get arrested, executed or all kinds of things. There are children on the streets who are homeless."

Freedom Children, the sister organization of the nonprofit lobbyist Alliance Hollywood, will set its sights on helping young casualties of war in all nations, but its current target is the Middle East. "The focus right now is Iraq, because of the war happening there and in Afghanistan," Sorum says. "But it's going to be pretty diverse eventually."

To help bring awareness to Freedom Children, Sorum reached out to friends like Rick Rubin, Cindy Crawford and Slash to attend a recent launch party for the organization in Los Angeles. "I've spent the last couple of weeks e-mailing people," he said prior to the April 26 event, which asked attendees for a $100 donation. "We're going to take the money and try to build a plan and three months down the line try to do something bigger."

—Mitchell Peters
ASCAP held its 26th annual Pop Music Awards and fourth annual “I Create Music” Expo April 23-25 at the Renaissance Hollywood Hotel in Los Angeles. The ASCAP Pop Music Awards, held April 22, honored the songwriters and publishers of ASCAP’s most-performed pop songs of 2008. Special awards were presented to Heart members Ann and Nancy Wilson, who were honored with the Founders Award; Wyclef Jean, who received the Creative Voice Award; and Santigold, who received the Vanguard Award. Stargate’s Mikkel Eriksen and Tor Hermansen were named songwriters of the year; “Blinding Love,” written by Jesse McCartney and Ryan Tedder, received the song of the year prize; and publisher of the year honors went to EMI Music Publishing and Sony/ATV Music Publishing, which tied with 20 award-winning songs each.

The “I Create Music” Expo featured an interview with Jeff Lynne, who was presented with ASCAP’s Golden Note Award in recognition of his outstanding contributions to music; a Q&A with Heart’s Wilson sisters; and panels and sessions featuring top names in music, in addition to “how to” panels, workshops, song critiquing, networking events, product displays and performances.}

**INSIDE TRACK**

**INGRAM’S ‘BIG DREAMS’**

Jack Ingram, the Academy of Country Music's top new male performer in 2008, has “Big Dreams and High Hopes” for his next album, which he says is “real close” to completing for a late August release.

Ingram tells Billboard his follow-up to 2007’s “This Is It”—is “basically done” but there’s still “a little bit of work to be done, a few songs I’d still like to record. For me as an artist, it’s not done till there’s a due date.”

Even in its unfinished state, the album is certainly off to a good start. Its first single, “That’s a Man,” which Ingram recorded “during the heat of the election,” reached No. 18 on Billboard’s Hot Country Songs chart, while its successor, “Barefoot and Crazy,” is climbing the chart.

Ingram is working with several producers on the project, including Rodney Foster and Jeremy Stover, and he helmed a few tracks himself. He’s also co-writing the bulk of the material, though other songwriters’ contributions include Ellis Paul’s “The World Ain’t Slowing Down.”

“There’s a lot of commitment on the album—to your dreams, to relationships,” Ingram says. “And if you’re going to commit to having a good time, it’s important to do that right, too, so that’s in there as well.”

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

**SPEAKERS INCLUDE:**

- Kyle Andrews, Musician/Artist
- Mike Boris, SVP Executive Music Producer, McCann Erickson
- Marcie Allen Cardwell, President, MAC Presents
- Jon Cohen, Co-CEO, Con exams
- Geoff Cottrill, Chief Marketing Officer, Converse
- Craig Curner, Senior Creative Director, Advertising, Music, Executive Producer

**KEYNOTE Q&A WITH PHARRELL WILLIAMS**

Pharrell will discuss how he translated his success in music into big branding opportunities, his new ventures, and much more!

**KEYNOTE**

- Jonathan Daniel, CEO, Crush Music Media Management
- Camille Hackney, SVP Brand Partnerships, & Marketing, Atlantic Records
- Julie Hurwitz, Senior Director of Entertainment, Network Music Group
- David Jones, Global Chief Executive Officer, Extra Corporate, NBCUniversal & Turner WorldWide
- Jedd Katrancha, Senior Director, Creative Services, Downtown Music Publishing
- Peter Nashel, President, Dune Audio Group
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