Sometimes one is worth more than most....

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**ONLINE**

NEW BILLBOARD.COM The latest exclusive content on Billboard.com includes video interviews with Cobra Starship, Mötley Crüe and Imogen Heap; extensive coverage of Lollapalooza; and a chance to win a pair of Mastodon Vans sneakers.

WOMEN IN MUSIC For the first time, Billboard invites readers to nominate executives for our Women in Music report, which will be published in the fall and coincide with an invitation-only breakfast. Details: billboard.biz/womeninmusic.

 EVENTS

MOBILE ENTERTAINMENT LIVE This conference, set for Oct. 6 at the Omni Hotel San Diego and presented by Logic Wireless, will feature keynote addresses from Fall Out Boy's Pete Wentz. For more information, go to billboardevents.com.

REGIONAL MEXICAN The only summit dedicated exclusively to Latin music's top-selling genre will take place Oct. 8-9 at the Hyatt Regency Century Plaza in Los Angeles and feature a Q&A with Alejandro Fernández. More at billboardevents.com.

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**HOME FRONT**

**360 DEGREES OF BILLBOARD**

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**ON THE COVER** Lady GaGa photographed by Oliver Rauh/OliverRauh.com

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LET THE SELLER BEWARE

In A New-Media World, Traditional Publishing Experience Is Still Valuable

BY MARK FRIED

In recent months, industry publications have been full of stories about veteran songwriters and other independent cats
along: owners selling most or all of their publishing catalogs.

This isn’t a completely surprising development.

Pleasure of buyers from long-standing majors and independents to a wave of newer companies backed by pri-

vate investors—are competing for mar-

ket share.

A few years ago the government changed the tax code in ways that favor copyright creators looking to sell. And the recent economic turmoil has motivated some owners to monetize their assets sooner than later.

Even when opportunity knocks, however, it’s still important that songwriter
tars and their representatives think long

and hard about these decisions and what

they could mean for their retained song-

writer or co-publishing shares, as well
as their legacies.

Let’s start with the premise that real music publishing—the aggressive track-

ing and collection of every revenue op-

portunity on a global basis—is still a priority.

While the administrator’s job has be-
come easier in the last decade thanks to improved software and digital-age ad

vances like statement uploads and direct deposits, getting it done right still entails the pro

ductive analytical tasks (and, where neces-
sary, expert questioning and auditing of

statements in every royalty category by experienced professionals. Focused ad

ministration, both in the United States and abroad, can yield significantly im-

proved returns—both the shorter-term results of a global catalog cleanup and the longer-term benefits of everything from squelch-wheel statement challenges to the discovery of unlicensed compilations and black-box income.

Copyright owners would do well to bring some skepticism to buyers’ prom

ises about royalty collection. While some publishers tout direct society member

ship and innovative software allowing clients to dial in on a real-time basis to their royalty accounts, there still isn’t a substitute for experienced staff on the ground in every income-producing tier.

And while publisher dog-and-pony shows tend to highlight their creative

staff, prospective sellers might also in-
sist on getting quality time with the ad

ministration staff who track, collect and pay their royalties.

As creators of songs that have become part of the fabric of pop culture, veter

an writers have the right to a marketing plan. Not just a number; that reflects a business 

affairs executive’s sense of how many

years of your own earnings they’re willing to pay to buy your rights, but a 
detailed plan that offers credible con

cepts for the promotion of best-known hits and hidden gems. As ongoing ben

eficiaries thanks to their returned song

writer share or co-publishing share, veteran writers have a vested interest in everything in their new publishing partner does—or doesn’t do.

With traditional royalty streams fading in the digital age, publishers need to be more than simple song pluggers. We need to be full-branding partners to the newest music

artists to its timeless power in a way that drives interest in albums, concerts, mer

chandise and more.

Spirit Music is privileged to represent Billy Squier, a writer/artist whose songs were omnipresent on pop and rock radio in the 80s but faded a decade later in the absence of active promotion. In seven years together, we’ve facilitated covers and samples of Squier’s songs (including Jay-Z’s brilliant “99 Problems” and a mash-up of “Everybody Wants You” with Fischerspooner’s “Emerge” on the “Queer Eye for the Straight Guy” soundtrack) and secured a series of strategic film and TV syncs (highlighting include the indelible opening scene of the DreamWorks comedy “Blades of Glory,” the main title in Sony Pictures’ remake of “The Taking of Pelham 123” and seasonal promos for the USA Network, the Hallmark Channel and Fox’s Sunday lineup).

This year, riding a wave of interest, our creative team worked with Universal Pic

tures and Fox to develop the concept that Squier hit “Lonely is the Night” in the upcoming comedy “Cou

uples Retreat” (in which Vince Vaughn plays the song on “Guitar Hero”), then worked with Activision to secure that song and several of his classics (plus the exclu-

sive debut of a previously unreleased track, “When She Comes To Me”) in the upcoming “Guitar Hero V.” The team also reached out to creative executives at Tap Tak Revenue and Jambie (the iPhone’s top music-driven app) and locked inclusion of Squier’s tracks in their upcoming summer releases and is now arranging release of Squier’s newest material on our iTunes label and other digital stores—all in conjunction with Squier’s first national tour in more than a decade.

If we accept that modern relationships between veteran writers and publishers must be more proactive than ever, then the most important commodities are time and focus. Aggressive, chase-every-penny royalty collection and actionable custom

services like our Squier campaign require years to launch and enough of the right kind of people to pull them off.

The problem is that the owners of many of the largest publishers, whether public or private, are struggling with how to focus the necessary number of experienced professional staff and resources to effectively serve their 1 million to 2 million-plus song catalogs, making it hard to find enough skilled execs to serve a par

tial writer’s cause. Some of the newest publishers on the scene—in some cases the most aggressive buyers of catalogs— are already on the block themselves; that means the company a writer sells his songs to today may be a completely different company tomorrow.

A New York music exec chain used to use the slogan, “An educated consumer is our best customer.” In the case of vet

ern songwriters, heirs and other in-

dependent owners pondering their options in the current marketplace, tak

ing time to really get to know the poten
tial caretaker of your songs and partner in your legacy is the best advice I can think of.

Mark Fried is president of Spirit Music Group, an independent music publishing company that represents more than 20,000 copyrights.
Can fast cars, glamorous locations and superstar acts establish a global live-music TV franchise?

Universal Music Group International and Formula One Administration are banking on it as they prepare to launch their F1 Rocks concert series this fall.

All of the Worlds, the live event joint-venture company owned by Universal and brand marketing veterans Paul Morrison and Becky Morgan, is teaming with Formula One to kick off F1 Rocks at the 2009 Singapore Grand Prix in September (Billboard.biz, Aug. 4). They eventually will stage concerts at every other Grand Prix event, with six to eight shows planned around the world in 2010. Formula One is negotiating with its broadcast partners to televise the shows.

"All the broadcasters said the same things," All the Worlds CEO Morrison says. "They’d been wanting this for years because all they get off F1 is the race, and we’re ‘everything but the race’ — we can get backstage access… with all the drivers and the pop stars.

Morrison says All the Worlds will produce two TV programs around the Singapore event — a backstage lifestyle show designed to air before the Grand Prix and concert highlights that will air after the race. Hamish Hamilton, director of the MTV Video Music Awards and the Europe Music Awards, will helm the TV coverage of F1 Rocks. All the Worlds will executive-produce the F1 Rocks concerts and telecasts, while Formula One will handle sales of the TV shows to broadcasters.

For Universal, the shows promise global exposure for artists, as well as a share of the revenue generated by ticket sales and broadcast fees. For Formula One, the TV shows offer the sport a chance to expand beyond its traditional male demographic and attract new, female-friendly sponsors. Morrison says. (LG Electronics is F1 Rocks Singapore’s title launch sponsor.)

F1 Rocks’ global booking agent and promoter is the Solo Agency in London, which promotes Madonna and the Rolling Stones. Solo founder John Giddings describes the event as “a festival on wheels,” saying his company will either handle events directly, hand promotion over to local firms or enter joint promotional partnerships.

The potential audience for F1 Rocks is impressive. Formula One is one of the few truly global sports brands, with 17 annual Grand Prix races in territories from Brazil to Japan, although it doesn’t currently feature a U.S. Grand Prix. The racing series claims that 600 million TV viewers around the world watched its events during the 2008 season. The territory with the biggest share of that total was China with 119 million, followed by Brazil with 110 million. All the Worlds will produce 26 versions of the inaugural F1 Rocks telecasts — either locally hosted, dubbed or subtitled — for various territories.

The Singapore shows will be staged Sept. 24-26 at the 10,000-capacity Fort Canning Park ahead of the Sept. 27 Singapore Grand Prix and will feature Beyoncé, the Black Eyed Peas, ZZ Top, N.E.R.D and Chinese pop staracky Cheung. They will be the only live shows for the 2009 season, which runs from March through November. Tickets for the Singapore shows, which range in price from $150 to $210 Singapore ($105-$145), are only available from the F1 Rocks’ Web site (F1Rocks.com).

All the Worlds and Formula One plan to stage shows ahead of a typical Grand Prix race weekend, which usually includes practice sessions and a qualifying race before the main event on Sunday.

“The template will involve two main nights, probably Thursday and Friday,” Morrison says. “Most people tend to show up on a Friday, so it’ll be good to give them a reason to come in a night early. That keeps all the host countries happy.”

Morrison says Universal Music Group International chairman/CEO Lucian Grainge was adamant that the project shouldn’t focus solely on promoting Universal’s roster.

“Lucian’s taken the big picture on this,” he says. “This is a music initiative. He wants the best shows we can put on, and he’s able to say to Sony or Warner, ‘Come on, guys; we’ve got a platform, let’s all work with it.’

During an Aug. 4 press conference in London, Formula One CEO Bernie Ecclestone said racing and pop music make a natural combination.

“It’s exciting, something I have been thinking about for a long while,” he said. “Drivers are rock stars… Musicians love racing and drivers love music.”
HOLI Apple

iTunes’ Mexico Launch Could Shake Up Regional Digital Market

An expected surge in smart-phone sales could bode well for the iTunes music store’s belated entry into Latin America. And that, industry observers hope, could help jump-start the region’s mobile-centric digital music market.

Apple’s Aug. 4 launch of the iTunes music store in Mexico, its first in Latin America, comes about a year after the dominant mobile carrier America Movil began offering the iPhone in Mexico. On July 31, the carrier rolled out the new iPhone 3GS in Mexico, Guatemala, El Salvador, the Dominican Republic, Colombia and Uruguay. The iPhone is also available in Brazil, Chile and Argentina.

Pyramid Research projects that Latin America’s smart-phone market will surge to 30% of all regional handset sales in 2014 from just 3% in 2008, spurred by carriers looking to increase data revenue from customers.

Apple’s share of overall smart-phone sales in the region should reach 15% in 2009, fueled by iPhone sales that should top 1 million this year, according to Pyramid. Most of those sales will come from the iPhone 3GS but the older 3G model, which America Movil was subsidizing for free in Mexico with a two-year contract.

Apple doesn’t release sales figures, but Pyramid senior analyst Omar Salazar says Mexico likely accounts for the largest share of iPhone sales in the region to date, because of its tendency to adopt U.S. trends and the device’s early availability there. Salvador calls iTunes’ Mexico music store “another step to reinforce the attractiveness of the iPhone in Mexico.”

Given IFPI estimates that mobile sales accounted for more than 80% of digital music revenue in Latin America in 2008, over-the-air downloads will be crucial for the market’s growth.

The iTunes store in Mexico went live with a home page featuring Mexican acts like Vicente Fernandez, Jesse & Joy and Paulina Rubio. The store also has apps and podcasts from Mexican media outlets El Universal and Reforma, as well as music releases by international acts like the Black Eyed Peas and Modest Mouse.

Most tracks are priced at $1.29 (pesos 120) each, while most albums are priced at $9.99 and music videos cost 24 pesos (Mexican dollars $1.83). In a market with low rates of credit card use, the sale of prepaid iTunes gift cards will be crucial to the store’s success.

Major retailers like Office Depot, Sanborns, El Palacio de Hierro and Mixup sell the cards in denominations of 200, 300 and 600 pesos.

Mixup, a music and DVD chain, launched its own MP3 store in May. While the brick-and-mortar retailer enjoys strong brand recognition in Mexico, iTunes Mexico boasts advantages of its own, including an easier-to-navigate design and a much larger catalog of music.

Ana Clara Ortiz, VP of digital for Universal Music Latin America, notes that the continued popularity of the iPod in Mexico should give Apple a further edge. iTunes’ music store in Mexico, combined with that of Mixup, will provide a way “to see if the online market wakes up,” Ortiz says.

Store-front stars: PAULINA RUBIO, JESSE & JOY and VICTENTE FERNANDEZ (from left)

One of the biggest hurdles facing any digital retailer in Mexico is rampant piracy, which has stymied digital music sales. Total recorded-music revenue in Mexico plunged 22% in 2008, according to IFPI. Digital sales, which accounted for 10.8% of the total, grew just 1.3% last year.

An Ipsos Mediamarkt study in 2008 showed 58% of Mexican respondents reported having downloaded music online within the last three months, up from 42% in 2007. But the study also estimated that the number of illegally downloaded songs had doubled during the same period.

Apple VP of Internet services Eddy Cue notes that iTunes has never launched in a country with an existing, successful download store.

“We want to compete with piracy,” Cue says. “We think the majority of people are honest, and what they haven’t had was a great, legal alternative.”

Further south, Brazil would appear to be a promising market for an iTunes music store. Recorded-music revenue grew 8% in 2008, and digital sales accounted for 13.4% of overall sales, according to the IFPI. But industry sources say a more complicated system of clearing publishing rights in Brazil makes opening a new digital music store there more difficult in the short term.
Billboard's Mobile Entertainment Live!, presented by Logic Wireless, will explore how today's advanced devices and applications have revolutionized the music industry and will examine how artists, promoters and managers are using mobile to promote and profit in new ways.

Your registration to Mobile Entertainment Live! also includes access to the CTIA keynotes and exhibit floor.

No matter what your business is—healthcare, entertainment, fleet management or financial planning, wireless can transform how you do business and International CTIA WIRELESS IT & Entertainment brings this possibility to life. This is the event where attendees and exhibitors converge to generate dialogue, share ideas and debate the economics of mobile business.

Don't miss your chance to connect with the music industry innovators who are successfully navigating this exciting landscape, and the device manufacturers, application developers and mobile operators making it all possible!

Register Early & Save - BillboardEvents.com
Change In The Air
Shift In Mobile Content Economy Has Profound Implications For Labels

Mobile users don’t want to buy entertainment content—they just want to access it.

Consider the case of Verizon Wireless. The nation’s largest mobile operator and arguably the most aggressive marketer of mobile entertainment services reported that its network’s multimedia downloads totaled 40 million in second quarter 2009, up just 3.5% from 36.5 million a year earlier and down 18% from 48.6 million in the previous quarter. That’s a surprising showing, considering that the number of Verizon subscribers surged 27.8% to 85.2 million in the comparable second quarter from last year.

By comparison, Apple’s App Store, which launched in July 2008, reported a staggering 1.5 billion downloads in its first year—and by far a smaller base of about 40 million iPhone and iPod Touch units worldwide.

When the recording industry first entered the mobile market, the success of the ringtone set a confusing precedent. To labels, a ringtone is a music sale. But to mobile users, the ringtone is an application they use to personalize their phone.

That’s why mobile sales of full-track downloads haven’t had the impact that labels originally hoped they would, and that’s why Apple’s App Store for the iPhone is such a success. The mobile phone isn’t a point of retail, but a point of access. That distinction makes all the difference and suggests that labels need to embrace a new compensation structure for their music if they’re to benefit from the shift in mobile content consumption.

Mobile operators are already repositioning their content strategies in response to the App Store model. At the end of July, Verizon held its inaugural developers conference, where it announced plans to offer its own application download service called VCard Apps by year’s end. Rather than an app store geared toward a single device, Verizon hopes to make its app store compatible with multiple handset makers, starting with the BlackBerry from Research in Motion.

AT&T, the exclusive provider of the iPhone, also has a developer program called Apps Beta that it launched in April. Developers can create and test new programs with non-iPhone AT&T customers before making it available through its Media Mall service.

By catering to multiple handset makers, these carrier-run developer programs could potentially reach a larger base of users than Apple’s App Store. They can also offer more things: apps to the iPhone’s, such as adding an app purchase to a customer’s monthly mobile bill.

The bad news for the music industry is that mobile operators don’t profit from app sales. For example, AT&T doesn’t make any money from the services sold in Apple’s App Store. Rather, it profits from the popularity of apps through the sale of unlimited data plans, which are required of all iPhone users. And while, as previously stated, Verizon’s content downloads were little changed in the second quarter from a year earlier despite a sharp increase in subscribers, during that same period its data revenue soared 52.6%.

As mobile operators focus more on the sale of data access than on multimedia downloads and entertainment subscriptions, the music industry can expect a further decline in its revenue from mobile content sales.

Other than an increase in streaming royalties and a possible uptick in mobile track sales through music-based apps like Pandora and Shazam, this shift toward an app-based mobile content economy won’t benefit labels, music publishers or artists unless they revamp how they’re compensated.

Some labels have floated the idea of changing the terms of music licensing deals so that they get a percentage of a wireless operator’s data subscription revenue rather than a percentage of content sold. They’ve also tried bundling the cost of music into device sales, such as the Comes With Music model from Nokia.

As mobile entertainment moves toward a future based more on access than ownership, it will be essential for the music business to seek a new mobile business model.

COMPLETE CONTROL
Sonos, the company behind the popular multiroom digital streaming music system, has unveiled a new state-of-the-art controller to replace the already slick original controller. The Controller 200, or CR200, features a touch-screen interface that turns on simply by picking it up, a zone management feature that lets users control playback in different rooms and dedicated buttons for such common functions as volume and mute. It also includes an upgraded search feature so users can find artists, songs, radio stations or specific programs using predictive text technology.

The CR 200 is available for $350, which includes a battery-charging cradle. It’s also available as part of the larger Sonos system bundle for $1,000. —AB

BITS & BRIEFS
‘DJ HERO’ LANDS JAY-Z, EMINEM
Ramping up the hype machine in advance of the release of “DJ Hero,” Activision unveiled plans for a “Remix Edition” of the turntable-based rhythm game that will feature Jay-Z and Eminem. The deluxe edition includes a premium turntable controller with metal controls and finish and a turntable carrying case that can be converted into a DJ stand, as well as exclusive and previously unreleased Jay-Z and Eminem tracks.

REMIX JACKSON TRACKS
Universal Music Enterprises has teamed with the music technology firm MXP4 to post four interactive Michael Jackson-related singles that fans can remix: the Jackson 5’s “I Want You Back,” “ABC” and “I’ll Be There” and Jackson’s first solo No. 1, “Ben.” Fans can replace instrumental tracks, sing their own version of the lyrics and otherwise reimagine the music; remixing is available at the Motown and MXP4 Web sites. Additional tracks are expected to gradually be added.

VOLOMEDIA WINS PODCAST PATENT
Volonica was granted a U.S. patent for podcasting technology that could have a major impact on the nascent field. The company claims the patent covers such basic podcast mechanisms as allowing consumers to subscribe to a podcast feed, automatically downloading media to a computer, prioritizing downloads, status indications and synchronizing podcasts to portable devices. The advertising and tracking company hasn’t specified how it plans to enforce the patent given all the podcast services already operating.

HOT MASTER RINGTONES

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

AFTER P2P VERDICTS, WILL COURTS LIMIT STATUTORY DAMAGES?

by BEN SHEFFNER

It's been a good summer for the major labels' litigators in their battle against individuals charged with copyright infringement.

In June, a Minnesota jury awarded the four majors $1.9 million in damages, finding that Jammie Thomas-Rasset had used the peer-to-peer file-sharing network Kazaa to illegally download and share 24 songs.

And at the end of July, a federal jury in Boston ordered Joel Tenenbaum to pay the majors $675,000 for sharing 30 songs, after hearing evidence that he used at least six different P2P networks for nearly a decade, continuing to infringe even after receiving multiple warnings.

But with the defendants challenging the damage awards and likely appealing the verdicts, these cases are far from over. And the courts will now have to confront a difficult and unresolved question in copyright law: Can awards in cases like this be so big that they violate the U.S. Constitution's guarantee of due process?

First, some background. Copyright owners have two options as to the type of damages they may seek at trial: actual or statutory. Actual damages compensate copyright owners for their losses stemming from, say, an unearned license fee or royalty, a diminishment in the value of their work or profits earned by an infringer. But actual copyright damages are often difficult or impossible to prove. Exactly how much financial harm did Tenenbaum cause the labels? As they admit, no one knows: not even a $500-an-hour economist testifying on behalf of the majors was willing to swear to a specific number on the witness stand.

Thankfully for copyright owners like record labels, the law provides another option: statutory damages. Assuming a copyright owner has registered its works, it can avoid the sometimes arduous task of proving actual damages and instead seek statutory damages.

Under the U.S. Copyright Act, statutory damages can range from $750 to $30,000 per work in the case of "regular" infringement. The upper limit soars to $150,000 in the case of "willful" infringement—committed with knowledge or reckless disregard for the plaintiff's copyrights.

Judges have wide discretion in determining where within the statutory range an award should fall. They may consider factors including the nature of the infringement, the defendant's purpose and intent, and the value of the copyright. Statutory damages do compensate the copyright owners for losses, but they're also intended to punish the infringer and to deter future infringement by the defendant and others. As the Thomas-Rasset and Tenenbaum verdicts demonstrate, awards of statutory damages involving multiple works can reach astronomical heights.

Those huge numbers have sent industry critics crying foul and asking the courts that such large verdicts violate the Constitution's guarantee of due process of the law, and even the Eighth Amendment's prohibition on "excessive fines." Just as the Constitution imposes limits on punitive damages—such as in the landmark 1999 case, the Supreme Court tossed a $2 million award over a $4,000 botched car paint job—they say it should also limit awards of copyright statutory damages, which may include a punitive element.

No court has yet accepted the argument that the Constitution limits awards of copyright statutory damages. But labels and publishers should be worried that the recent P2P verdicts may result in just that, for at least two reasons.

First, such a ruling could force statutory damages trials to deal with the burdensome new requirement that copyright owners prove actual damages, as reformers insist that statutory damages must be limited to some "reasonable" multiple of actual damages. Such a rule would seriously undermine one of the main advantages of statutory damages:

the relief from the difficult or sometimes impossible task of proving actual damages.

And second, limits on statutory damages would reduce their effectiveness as a club to hold over the heads of alleged infringers, to force them into settlements and deter them from future infringement. Rarely does a copyright owner's cease-and-desist letter fail to remind the recipient of the maximum possible statutory damages of $150,000 per work.

It may take years before we know whether statutory damages will survive constitutional attack. Should the issue reach the Supreme Court—a real possibility—copyright owners could still find an ally in incoming Justice Sonia Sotomayor, who, as a lower-court judge, once increased an award of statutory damages, opining that they "must be sufficient enough to deter future infringements and should not be calibrated to favor a defendant by merely awarding minimum estimated losses to a plaintiff."

Wise words, indeed.

Ben Sheffner is a copyright attorney who has represented movie studios, TV networks and record labels. He is the author of the Copyright & Campaign blog (copyrightandcampaigns.blogspot.com).
Summer Thunder
Live Metal Thrives With Mayhem, Metallica Tours

Judging from the upcoming touring schedule, death metal is—sorry, can’t help myself—alive and well. So are other subgenres of hard rock that still inspire passion from fans.

Because traditional windows of exposure like radio and TV are seldom open to them, metal bands have to tour to build followings.

Tim Borror, an agent at the Agency Group specializing in hard rock, knows this well. His client Lamb of God will support Metallica for the third time on that band’s upcoming fall tour.

Borror says Lamb of God is maximizing its time on the road by adding dates surrounding the trek.

“There are a lot of days off on that tour, so we weaved a second tour in between the off days on the Metallica tour, with Lamb of God headlining and Job for a Cowboy as support,” Borror says. “It’s interesting because we’re booking a tour around a tour that’s already booked.”

Metallica has already put up huge numbers in the first part of the year, ranking ninth among all touring acts in the Billboard Boxscore midyear charts with $45.5 million in gross ticket sales and 740,917 in attendance.

The band could restrict Lamb of God’s side gigs but doesn’t, Borror says.

“Metallica is one of those bands that’s pretty righteous with the way they carry themselves and do their business,” Borror says. “They’ve been real cool about where we play on off days, and we try to be respectful and stay away from their shows whenever and play alternative cities.”

Borror, who previously launched the Sounds of the Underground tour, is also the responsible agent for Five Finger Death Punch, which will release its new album, “War Is the Answer,” Sept. 22 on the Prospect Park label and tour in September and October with Shadows Fall, Otep and Two Cents.

In addition to Lamb of God’s tour and preparing for Five Finger Death Punch’s upcoming trek, Borror is busy with this summer’s 10 for $10 tour, which he calls “probably the hardest project I’ve ever put together.” The tour started in July at Tocacredo in Philadelphia and is about two-thirds of the way through the 31-date route. As its name suggests, it features 10 hardcore bands in clubs for $10.

“It’s basically a business plan that has everybody involved losing money,” Borror says. “But I still think it’s a great artist development tool.”

Among the acts are Poison the Well, the Mongoloids, Bane, Trapped Under Ice and This Is Hell. “It’s basically all super-small bands, so the intention is to pull to 500-600 a market and try to start a buzz going,” Borror says. “But it’s done better than that on average, and we found out some things about what we’re doing this year that will hopefully lend itself to us being able to do it again.”

Of course, the 10 for $10 tour can’t hope to match the draw of the Rockstar Mayhem Festival and Motley Crue’s Cric Fest, which have filled the gap left by the absence of Ozzfest. Mayhem is averaging about 12,000 per show in its second year, according to John Reese, who produces the Mayhem and Taste of Chaos tours with Warp founder Kevin Lyman. “We have definitely felt the economics, but approximately half the shows are bigger this year than last year,” Reese says.

But, as is the case with any genre, the health of metal depends on its ability to foster the development of new acts, which is Borror’s forte. He says Ozzfest, the godfather of metal festivals and a fixture of the summer touring schedule for more than a decade, provided an important platform for up-and-coming bands.

Ozzfest, which is on hiatus this year as founder Ozzy Osbourne readsies a new album, was held as a one-off event near Dallas last year. It hasn’t been on the road since it went out as a sponsor-driven free event in 2007, when detractors said charging nothing for the tour would devalue live music. But Borror doesn’t see it that way.

“The lasting impact was it took the bands that were involved that year and helped them grow,” he says. “Lamb of God was the main support to Ozzy that year, and they’re bigger than they’ve ever been right now. I don’t think it had any negative impact on the genre, because the Mayhem tour years one and two have done incredible business.”

For 24/7 touring news and analysis, see billboard.biz/touring.
Many of the marketing executives trying to integrate music into their campaigns lack recording industry experience.

One of the prominent exceptions is Marcus Peterzell, who started in April at Fathom Communications as managing director of engagement and entertainment marketing. In his new position, he’s developing brand partnerships for film, music TV and gaming properties.

Peterzell was previously managing director at GMR Marketing and co-president of AWE, which merged with GMR in 2007. A former U.S. manager of the Cure, he’s also held executive positions at TVT Records, Fiction/Elektra and Ignition/Tommy Boy, which he co-founded.

Since moving into entertainment marketing, Peterzell has created campaigns for more than two dozen top brands including Nokia, AXE and Jeep.

1. You’ve secured a brand sponsorship deal with Universal Music Nashville for Sugarland. What do you have in mind for the group?

We think they’re hugely undervalued. They are at that cusp, kind of where Kenny Chesney was about four or five years ago when I worked with him where, in the country markets, everyone knows who they are. But in New York, L.A., Detroit and Chicago, the big brand markets, maybe they’ve heard the name but have no idea they’ve sold 6 million albums. So it’s a great opportunity to expose them to the right brands who could really benefit from the association. Fashion, cosmetics, home products, packaged goods, as well as auto insurance would really be prime genres to target.

2. In light of Nielsen’s report that U.S. ad expenditures fell 12% in the first quarter from a year earlier, how do you see branded entertainment spending holding up?

Entertainment marketing will at least be flat or continue to grow. Even some of the smaller brands who thought it was too expensive or were afraid to navigate the waters are now ready to jump in. Traditionally, automotive (was a leading category) and of course that’s taken a dip, so I think packaged goods will continue to be a leader in this space as well as the beverage category, spirits category and of course beers. Partnership marketing is going to continue to grow as the model. Everyone’s going to look at their assets, whether it’s a brand asset or a media asset, and figure out how they can leverage that to create more exposure without writing a check.

3. Have you seen many changes in how marketers are measuring their return on branded entertainment?

Among the four or five companies that offer measurement services, I have not seen a clear winner yet. People are still discussing how to really look at the return on investment. They’re just trying to use the eyeball and CPM [cost-per-thousand impressions] models. But what really matters is engagement. We’re trying to look at consumers and how they actually interact with a brand property.

4. How prominently do recording artists figure on the radar screens of brand marketers, compared with Hollywood stars and sports figures?

Everyone wants to tap into consumers’ passion for music, so that will continue to grow. I think the problem with the music industry continues to be that it’s splintered in that if you’re a brand, you’re getting a call from the manager, you’re getting a call from the agent, you’re getting a call from the record company, you’re getting a call from their agency. So it ends up confusing the market, and it makes brands somewhat wary of making an investment in music as opposed to television and film properties, which are a little more stable.

5. How are they more stable?

The film and TV world is a little more structured in terms of how to do the deal. And they’re a little more buttoned-up in terms of reporting and what you’re getting. It’s more solid in relation to timing, properties, ratings, release dates. In music, release dates are a little more fluid, artists can fall in and out of favor quicker. It just doesn’t have the same level of stability.

6. What can labels do to overcome that kind of caution about music properties?

Brand marketing has become important so they’re trying to treat it more like a business. They are trying to put in more resources to make sure they can provide research, make sure they can provide digital extension. None of the labels have a huge staff in this area. So they’re doing their best, they know the game, but at the end of the day, their job is to make music and get it to consumers, and they’re not as structured as a typical agency would be. But they’re making it work. They’re getting better every day.
**In The Name Of The Father**

**Christian Acts Make Inroads Into Mainstream Latin Market**

Christian music continues to expand into the mainstream Latin music market, most recently with a wave of acts finding success in Puerto Rico.

The trend is visible in the concert lineup for San Juan's Coliseo de Puerto Rico José Miguel Agrelot, the island's newest major venue.

Between August and October, four of the coliseum's scheduled concerts are by Christian acts: Israel Houghton and Jacobo Ramos (Aug. 31), Tercer Cielo (Aug. 30), Daniel Calveti (Oct. 3) and Marcos Witt and Samuel Hernandez (Oct. 31).

“We used to have a lot of reggaeton concerts and they’ve been replaced by Christian music,” says Coliseo GM Wesley Elizabeth Cullen.

One of the reasons for the conversion is the island's Christian music panorama, which is making its way to mainstream radio in Puerto Rico.

Pop station Fidelidad (99.7 FM), for example, has a show titled “Gospel,” which airs 6 p.m. to 10 p.m. on Sundays, that's devoted expressly to Christian music.

The station has promoted Witt and Hernandez's upcoming shows and also promoted a June 20 concert by Christian artists Ricardo Rodriguez, Rene Gonzalez and Danny Berrios at the Bayamon Coliseum.

Until now, Rodriguez had released albums that were more purely Christian in content, according to his publisher, Josec Rivas. But the singer-songwriter's newest release, “Eso Es (S.O.S.),” on his own El Producciones imprint, is “more modern, more pop/ rock in feel,” Rivas says. “You could hear this on any secular station.”

Indeed, secular stations are beginning to play more of this music, with acts like Hernandez and Calveti scoring hits on Billboard's Latin Pop Songs chart.

Recently, the duo Tercer Cielo's hit single “No. 2” on that chart last week, its highest rank to date, slipped to No. 26 this week.

Christian music has long had a foothold in Puerto Rico, which is home to more than 10 Christian FM stations. But its possibilities beyond the Christian fan base were first realized more than five years ago by singer Rabito, whose music was played on secular stations even before hitting the Christian airwaves.

Later, Hernandez, an established Christian singer, had hit “Levantame Mis Manos” (Sony) played on secular stations. (Hernandez is now distributed through Universal).

Eric Valentín, president of the radio promotion firm JJP Promotions, says artists should first establish themselves in the Christian marketplace before venturing elsewhere. But he acknowledges that the move from Christian to secular radio usually involves lyrics that are less explicitly devotional and lead themselves to several interpretations.

The station of Abraham Velasquez, for example, was played on mainstream radio thanks to “Me Acorrido Ante Ti,” a collaboration with reggaeton artist Divino from a compilation album titled “La Iglesia de la Calle” (Isaac Records).

Rodriguez's new single, “Vuelve,” is a ballad that discusses a relationship with a significant other. Although it never mentions God or Christ, Rodriguez performs the song regularly in church.

In another sign that such artists are enjoying wider acceptance, Christian singer Sheila Romero was one of the finalists on the Puerto Rican reality show “Objetivo Fama,” in which viewers vote on the contestants' performances.

Romero's debut album, “En Tus Manos,” was released this year on indie Alpha & Harvest.

“I've seen a major change in the last three years,” says independent publicist Mario Ortiz, who is based in Puerto Rico. “Secular stations opened up to the Christian market. And when they did, all media followed.”

**THE BILLBOARD Q&A?**

In his multiple roles as a manager, label owner, producer and songwriter, José Juan Segura has been a key force behind the success of a new generation of corridos artists. Segura has had a hand in fostering the careers of Los Cuates de Sinaloa, El Compa Chuy and El Tigrito Palma, as well as novelty act Los Pikadientes de Caborca. Segura's Gypsy Records label partners with Sony Music Latin on artist signings, but the nonexclusive arrangement allows him to license albums to Fonovisa as well. Segura spoke to Billboard about his approach to A&R.

**How did you go from music Euclid to the_compare?**

It happened when quelavatar became big and the popularity of grupero music, which was my format, declined. I got into the nightclub business and one time inside my club, Los Cuates de Sinaloa showed up. I opened the backstage doors and there were two kids there with guitars. And I thought, 'We're looking for work. Can we play you some songs?' They got on stage and when I saw the audience's reaction, I said, 'Maybe they're getting attention because they're kids, or maybe it's because they sing well.' But the crowd started giving them pieces of paper with song requests, and people started up to the stage to have a closer look at them, which wasn't easy in that little place. When I saw that reaction, I thought it would be a good opportunity to record them.

You had a label at that time? I had recorded my own group on my own label, Gypsy Records. When I traveled around to my competitors in Phoenix, I would hear people driving their cars and going to nightclubs, just to be seen, playing Los Cuates at top volume. That's when I said, 'I'm going to get them out of Phoenix.' That's when I started going to the radio networks.

I was driving from Oregen to Navoja (in Sonora, Mexico), and whenever I arrive in a new city I turn on the radio to see what's the most popular song. I heard someone mention Los Alteños de la Sierra, and the announcer said, ‘Their singer can't sing, and their recording is poorly done.’ There was a competition between Los Alteños and a band that had been pirated and passed around in the street, and everybody had it in Navoja. When I heard them, they sounded pretty bad, but I heard something unique in the vocals. I recorded them and put them out, and they were a hit.

**How do you know if something will work?**

If you don't like the music, you won't know it's good or not. Growing up, I listened to Antonio Aguilar, Rafael Buen, and artists of the people. When I heard something like that, I got excited.

**So you don't think, "I don't personally like it, but someone will buy it"?**

No, I don't. When I do a production of one of my artists, once I get the mastered CD, I put it in my own personal circle around. I can hear if there's something missing. But if it makes me scream or makes me feel like having a beer, that's good. I am the audience.

—Ayala Ben-Yehuda

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**MOVIC SIGNS LICENSING PACT WITH EMI**

Mexican indie label Moví Records has signed an international licensing deal with EMI. Moví previously had a distribution pact with Warner, through which it achieved platinum sales in Mexico for its rock group Banda. Under the deal with EMI, Moví artists including Banda, Los Claxonos, Insite and Nina Pilots will get distribution and marketing in Mexico, the United States, Latin America and Spain. Moví also incorporates management, booking, production and other services. The first Moví/EMI release will be Banda's “Poeticos,” due Sept. 22 in Mexico and Oct. 8 in the United States.

**TWO MORE ARGENTINE P2P SITES CLOSE**

On the heels of the closure of Argentine file-sharing site Gound, international labels organization IFPI announced the shutdown of two more sites in Argentina as part of a regional anti-piracy campaign. Zona-mp.com.ar, which had nearly 10,000 users and more than 2,000 postings of mostly local rock repertoire, was shut down after local labels organization CAPIF notified the site's hosting service that it was infringing copyrights. Deathvalley.com.ar had about 30,000 members and was mostly dedicated to pirated music content by international artists. Deathvalley.com.ar had reported 230,000 downloads, which had been taken down two weeks earlier.

—Ayala Ben-Yehuda
As other sectors of the music industry struggle, publishing continues to thrive: Investors are inquiring about Sony/ATV (page 22), Bertelsmann is betting big on the business (page 17) and even Indies like Downtown are getting into the game (page 20). And hits remain valuable, as our cover girl Lady GaGa shows. As the business changes, great songs live forever.
Pants-off dance-off: LADY GAGA performs in Sydney in May.
Sprawled on her bed in an Amsterdam hotel, Lady GaGa is channeling Lady Godiva—sans the horse. While the 23-year-old has famously worn everything from Kermit the Frog to a hat made to resemble the solar system, today she's rocking the one constant in her ever shifting wardrobe—underpants. And nothing more. But despite her dominance on the Billboard Hot 100 and bleached blonde hair, GaGa is not the average pop tart. She's an accomplished songwriter and performer who seems to have come out of nowhere, bursting from the corner of Ludlow and Rivington fully formed and fabulous. In conversation, she's chatty and articulate, but gives off the distinct sense she's 10 steps ahead of everyone else—while the Internet is still buzzing about the lampshade she wore over her face in a TV interview, she's plotting her next move. Of course, if she invests wisely, she may never need to work again: Her debut album, "The Fame," which was released on Interscope, has sold nearly 1.3 million copies, and her biggest digital single, "Just Dance," has sold 4.4 million copies, according to Nielsen SoundScan. In addition to writing all the tracks on her album, GaGa has previously written for Fergie, the Pussycat Dolls, Britney Spears and New Kids on the Block. "Getting into writing for others happened naturally, because at the time, I didn't have a record deal," GaGa says. "I had a deal with IDJ that came and went, but that was it. I don't have an ego about other people singing my songs." • And—as surprising as it may seem amid her outre outfits and the nudge-nudge-wink-wink lyrics—GaGa's path from behind-the-scenes songwriter to cultural phenomenon was a smart, regimented plan. Before she was Lady GaGa, she was Stefani Joanne Angelina Germanotta, an Italian Catholic schoolgirl from Yonkers, N.Y. She played piano and studied music as a child, but it wasn't until she hit her early 20s that her songwriting and performance style clicked. • "She wrote almost all her hits in a week," says Vince Herbert, who signed GaGa to his Streamline Records label, a joint venture with Interscope. "She flew to L.A. and sat in a studio with RedOne and just cranked it out." • Martin Kierszenbaum (see story, page 16), who co-wrote four tracks on "The Fame," says she is "very focused and very fast. She doesn't like to sit around and waste time. When we tracked 'The Fame,' she sang everything in one take and spent about five hours on the harmony."
GaGa writes mostly at the piano, and to her, if a song doesn't come easily, it isn't meant to come at all. "A hit record writes itself," she says. "If you have to wait, maybe the song isn't there. Once you tap into the soul, the song begins to write itself. And I usually write the choruses first, because without a good chorus, who really gives a f*ck?"

But before she had hit records, she was an apprentice songwriter, working with a number of producers and trying to build a name for herself. Jody Gerson, who signed GaGa's publishing deal with Sony/ATV, points out that she was driven to understand the publishing business from a young age. "She interned at Famous Music Publishing before any of this," Gerson says. "And even back then, she was famous for showing up for work in khakis and sneakers."

GaGa says she doesn't want to be underestimated or written off as merely a pop songwriter. "I think most music is pop music," she says. "The mark of a great song is how many genres it can embody. It's about honesty and connection." At this point, Gerson estimates songs from "The Fame" have been placed more than 100 times. "I'd say 'Just Dance' is the most requested, followed by 'Poker Face' and then 'The Fame,"' she says. "We've also seen success with primal spots; 'Beautiful, Dirty, Rich' was the song in all the promos for the show, 'Dirty Sexy Money.'"

GaGa's crowning TV moment came in April, when she performed "Poker Face" on the "American Idol" results show. While the show helped boost her album sales (according to Nielsen SoundScan, GaGa's album "The Fame" sold 51,000 the week it aired and 56,000 the week after), more important, it showed middle America that she was a bona fide pop star.

While placing GaGa's songs in a movie or TV is generally fairly simple, deciding whether to align her with big brands has been trickier. "She has such strong visuals and a sense of who she is," Gerson says. "GaGa's got to make sure any brand fits really, really well with her image."

Steve Stoute, head of the branding agency Translation, thinks GaGa herself is a brand. To that end, he has signed a deal with her and says he will treat her just like he does such clients as McDonald's or State Farm. "I don't just want to do deals for a check with her," he says. "She's at the point where she's bigger than life. She's transcended music."

Stoute says the deal is too new to reveal any specifics, but he plans to develop products as part of the GaGa brand. "We're going to bring new products to market and create this. It's not a matter of doing a fragrance deal or something. But whatever we do will be innovative and authentic, like her."

A SENSE OF PLACE

Gerson says the label agreed to shopping tracks to film and TV supervisors before the album was released. "We had over 25 placements before we had a hit. The networks and supervisors just loved her."

CALL OF DUTY

Lady GaGa Co-Writer Martin Kierszenbaum Balances Songwriting, Label Duties

Martin Kierszenbaum is all over "The Fame," from his Cherrytree Records logo on the back to his songwriting credits to shout outs on the song "Eh, Eh (Nothing Else I Can Say)."

An accomplished writer whose credits include songs for L.A.T.U. and Colby O'Donis, he recently signed a publishing deal with Universal Music Publishing Group. He's now consolidated all of his projects into the same corporate family—Kierszenbaum is the head of Cherrytree Records, Interscope Geffen A&M president of international operations and Interscope Records president of pop and rock A&R. He signed Keane and the A.L.I. to Interscope, then signed Feist, Robyn and Tokio Hotel to Cherrytree.

Despite an already full calendar, Kierszenbaum says that his boss encourages his songwriting. Interscope president Jimmy iovine "really wanted me to keep doing music and integrate all of my lives together," he says. "Back in the early days of the industry, it wasn't unusual for writers to start labels. My overarching goal is always to contribute whatever skills I have where they are needed." —CH

The mark of a great song is how many genres it can embody. It's about honesty and connection.

—LADY GAGA

www.americanradiohistory.com
SOE NINE MONTHS after re-entering the music industry, BMG is ramping up its music publishing operations.

The German media group Bertelsmann announced that it would launch BMG Rights Management last October, just weeks after selling its recorded music business to Sony Music.

The company had sold BMG Music Publishing to Universal in 2006. But BMG Rights Management now plans to widen its focus by building its publishing roster. "We want to be a service provider to artists and authors," says BMG's Berlin-based CEO Hartwig Masuch.

BMG has now a plenty of money to play with, thanks to a deal, announced last month (billboard.biz, July 8), that calls for the investment firm Kohlberg Kravis Roberts to take a 51% stake in the operation for a reported €50 million ($68.2 million).

"We believe in the potential of the music rights sector, as the market offers significant growth opportunities worldwide," says London-based KKR director Philip Freese. "Jointly, we will build up a global music rights management business."

BMG will use that capital to search out acquisitions while also seeking songwriters internationally who are able to see the big picture in economic terms and seeking to plan their careers on a long-term basis," Masuch says. "Top priority is being given to new young artists.

BMG Rights Management was set up to exploit and market master rights on some 8,000 tracks from about 200 European acts (Billboard, Nov. 8, 2008). More recently, it has been signing German talent for new recordings, with September album releases planned for the rock band Kapeutah and the pop act Virginia Jerzi in partnership with, respectively, local indie labels Wanderlust Musik and Motor Music.

The return to publishing is a logical extension of BMG's existing rights management business, Masuch says, adding that the company sees publishing as a growing market in a multimedia world.

"We are focusing precisely on that area of the music industry which promises growth," he says. "A music writer, or performer, can derive significantly more income from the rights to his work than before. This is where we want to position ourselves—with customized, flexible services as well as transparent accounting."

Since its launch, BMG has lined up deals with 100 songwriters for either catalog or new material, including Peter Fox, Sasha, A-ha, Jim Beanz, Toby Gad, La Roux and Alston Moyet.

Key to BMG's strategy is its practice of offering writers sizable advances against future royalties. The amount of BMG's advances depends on the scope of the rights secured—mechanical performance, digital or sync.

BMG's songwriters can choose to pay for their own demos or hire their own promotion teams, rather than having BMG handle them.

BMG handles all backroom functions, including royalty collections, and acts in a consultancy role for writers.

Masuch describes BMG's songwriters as "partners" and suggests that such an approach offers them "autonomy and guidance in an increasingly fragmented market," plus a chance of higher net payments.

"We want our partners to be more involved in a meaningful use of the budgets, and in efficient, cost-conscious processes," he says. "We want to create significant added value for authors, artists and other rights owners based on deeply responsible partnerships."

BMG is also on the acquisition trail. In late July the company paid an undisclosed sum to Car VAL, a U.S. investment firm, for Crosstown Songs America's 8,000-title catalo (billboard.biz, July 23).

That deal—BMG's first full catalog acquisition—brought the company interests in hits including "Who Let the Dog Out?" (Baha Men), "Livin' La Vida Loca" (Ricky Martin), "Heat of the Moment" (Asia), "A New Day Has Come" (Celine Dion), "All I Wanna Do" (Sheryl Crow) and "Toxic" and "Radar" (Britney Spears).

"We prefer catalogs that helped to write music history, accompany music fans throughout their entire lives but also offer fresh material with chart potential in the next few years," Masuch says. BMG now wants to add further repertoire through acquisition and Masuch plans to buy another U.S. catalog within the next few months. Sources close to Bertelsmann say that will involve a prominent catalog, while the company is also targeting smaller European publish.
EMI Tops Again
Publisher Captures Largest U.S. Airplay Share in Q2

EMI MUSIC PUBLISHING GROUP shared the largest share of U.S. radio airplay for the second consecutive quarter, maintaining a commanding lead of more than three percentage points in the second quarter over runner-up Sony/ATV Music Publishing.

During the three months that ended June 30, EMI chalked up a 17.3% share of the quarter’s top 100 airplay songs, easily topping the 14.2% share garnered by Sony/ATV. EMI had a share in 39 of the top 100 songs of the second quarter, up from 34 in the first quarter, when it was the No. 1 publisher in the United States with a 17.7% share.

EMI’s top tracks in the second quarter included the No. 1 song, “Boom Boom Pow” by the Black Eyed Peas, as well as “Blame It” by Jamie Foxx featuring T-Pain (No. 3) and “Kiss Me Thru the Phone” by Soulja Boy Tell’Em featuring Sammie (No. 4).

Radio airplay is calculated based on the overall top 100 detecting songs from the 1,617 radio stations monitored electronically by Nielsen BDS for the three months that ended June 30. The Harry Fox Agency researches the publishers’ split for each track to calculate their share of those songs.

Sony/ATV placed 25 songs in the second quarter’s top 100, one less than in the first quarter, when its market share was a more robust 16.9%. The company’s second-quarter share was more than four percentage points down from the same period last year, when it had 18.6%. Its top-ranked songs in the second quarter included the No. 2 track, “Poker Face” by Lady GaGa, and Beyonce’s “Halo” (No. 6).

Warner/Chappell Music took third place with a 14.1% share of the second quarter’s top 100 songs, up from 12.6% in the first quarter when it placed fourth and up from 12.2% a year earlier. In addition to having a share in “Blame It” and “Kiss Me Thru the Phone,” Warner/Chappell’s top songs included Shinedown’s “Second Chance” (No. 7) and “Dead and Gone” by T.i. featuring Justin Timberlake (No. 8). Overall, Warner/Chappell had a share in 35 of the top 100 songs.

Dropping to fourth place in the second quarter was Universal Music Publishing, with 11.9%, down from the third-place 14.8% share it had in the prior quarter and tumbling sharply from the 18.8% market-leading share it had in second-quarter 2008. Universal Music had a share in 24 songs in the second quarter’s top 100, including “Blame It” and the No. 5 song, “Day ‘N’ Nite” by Kid Cudi.

Kobalt Music Group captured a 7.4% share in the second quarter for its second consecutive fifth-place showing behind the four majors and its largest quarterly market share to date. Its second-quarter share was nearly two percentage points higher than the 5.5% it posted in the first quarter and almost three percentage points higher than the 4.6% it had in second-quarter 2008.

Kobalt had a share in 15 songs in the top 100 (up from 10 songs in the prior quarter), among them “Halo” and the No. 10 track, Flo Rida’s “Right Round.”

Bug Music/Windsewpt Holdings came in sixth place with a 4.2% share, up from 2.8% in the first quarter when it also came in sixth, and up significantly from 1.4% in the same period a year earlier. The company’s second-quarter share was its best showing since third-quarter 2006, when Windsewpt Holdings alone had a 4.2% share of the top 100 songs. (Bug acquired Windsewpt in 2007.)

That hit that beat the block: ‘Boom Boom Pow’ by THE BLACK EYED PEAS was the second quarter’s top airplay song.

### Top 10 Publisher Airplay Chart

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<tr>
<th>RANK</th>
<th>PUBLISHER NAME</th>
<th>MARKET SHARE</th>
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<tbody>
<tr>
<td>1</td>
<td>EMI MUSIC PUBLISHING GROUP</td>
<td>17.3%</td>
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<tr>
<td>2</td>
<td>SONY/ATV MUSIC PUBLISHING</td>
<td>14.2%</td>
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<td>3</td>
<td>WARNER/CHAPPELL MUSIC</td>
<td>14.1%</td>
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<td>4</td>
<td>UNIVERSAL MUSIC PUBLISHING GROUP</td>
<td>11.9%</td>
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<tr>
<td>5</td>
<td>KOBALT MUSIC GROUP</td>
<td>7.4%</td>
</tr>
<tr>
<td>6</td>
<td>BUG MUSIC/ WINDSEWPT HOLDINGS</td>
<td>4.2%</td>
</tr>
<tr>
<td>7</td>
<td>STAGE THREE MUSIC</td>
<td>3.1%</td>
</tr>
<tr>
<td>8</td>
<td>CHERRY LANE MUSIC PUBLISHING</td>
<td>2.7%</td>
</tr>
<tr>
<td>9</td>
<td>BIG LOUD SHIRT</td>
<td>1.8%</td>
</tr>
<tr>
<td>10</td>
<td>CROMSTROTHAL MUSIC</td>
<td>1.7%</td>
</tr>
</tbody>
</table>

Percentage calculations based upon the overall top 100 detecting songs from 1,617 U.S. radio stations electronically monitored by Nielsen BDS. 24 hours a day, seven-days a week during the period of April 1 to June 30. Pulstar information for musical works has been identified by the Harry Fox Agency. A “publisher” is defined as an administrative daylight owner or controlling party.

### Top 10 Songwriters

<table>
<thead>
<tr>
<th>RANK</th>
<th>ARTIST</th>
<th>MARKET SHARE</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>NADIR ‘REDONE’ KHAYAT</td>
<td>10.9%</td>
</tr>
<tr>
<td>2</td>
<td>TAYLOR SWIFT</td>
<td>10.8%</td>
</tr>
<tr>
<td>3</td>
<td>STEFANI GABRIELLA ‘LADY GAGA’ GERMANOTTA</td>
<td>9.5%</td>
</tr>
<tr>
<td>4</td>
<td>KARL ‘MAX’</td>
<td>8.8%</td>
</tr>
<tr>
<td>5</td>
<td>LUKASZ Gottwald</td>
<td>8.1%</td>
</tr>
<tr>
<td>6</td>
<td>JASON MRAZ</td>
<td>7.9%</td>
</tr>
<tr>
<td>7</td>
<td>SCOTT RAMON ‘KID CUDI’ SEGURO MESCUDI</td>
<td>7.7%</td>
</tr>
<tr>
<td>8</td>
<td>RYAN ‘ALIAS’ TEDDER</td>
<td>7.0%</td>
</tr>
<tr>
<td>9</td>
<td>CLIFFORD JOSEPH ‘T.I.’ HARRIS JR.</td>
<td>6.9%</td>
</tr>
<tr>
<td>10</td>
<td>O. OMISHORE</td>
<td>6.7%</td>
</tr>
</tbody>
</table>

Ranking is based on the number of aggregated plays each songwriter had among the overall top 100 detecting songs from 1,617 U.S. radio stations electronically monitored by Nielsen BDS. 24 hours a day, seven-days a week during the period of April 1 to June 30. Pulstar information for musical works has been identified by the Harry Fox Agency. A publisher is defined as an administrative daylight owner or controlling party.
ALL ABOUT THE CLIMB

The four major publishers' quarterly share of U.S. radio airplay, reflecting the impact of hits and acquisitions

TOP 20 PUBLISHING SONGS

<table>
<thead>
<tr>
<th>RANK</th>
<th>SONG</th>
<th>LABEL</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>'BOOM BOOM POW,' THE BLACK EYED PEAS</td>
<td>INTERSCOPE</td>
</tr>
<tr>
<td>2</td>
<td>'POKER FACE,' LADY GAGA</td>
<td>STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE</td>
</tr>
<tr>
<td>3</td>
<td>'BLAME IT,' JAMIE FOXX FEATURING T-PAIN</td>
<td>J/RMG</td>
</tr>
<tr>
<td>4</td>
<td>'KISS ME THRU THE PHONE,' SOULJA BOY TELL'EM FEATURING SAMMIE</td>
<td>COLLIPARK/INTERSCOPE</td>
</tr>
<tr>
<td>5</td>
<td>'DAY 'N' NITE,' KID CUDI</td>
<td>DREAM ON/G.O.O.D./UNIVERSAL MOTOWN</td>
</tr>
<tr>
<td>6</td>
<td>'HALO,' BEYONCÉ</td>
<td>MUSIC WORLD/COLUMBIA</td>
</tr>
<tr>
<td>7</td>
<td>'SECOND CHANCE,' SHINEDOWN</td>
<td>ATLANTIC</td>
</tr>
<tr>
<td>8</td>
<td>'DEAD AND GONE,' T.I. FEATURING JUSTIN TIMBERLAKE</td>
<td>GRAND HUSTLE/ATLANTIC</td>
</tr>
<tr>
<td>9</td>
<td>'YOU FOUND ME,' THE FRAY</td>
<td>EPIC</td>
</tr>
<tr>
<td>10</td>
<td>'RIGHT ROUND,' FLO RIDA</td>
<td>POE BOY/ATLANTIC</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>RANK</th>
<th>SONG</th>
<th>LABEL</th>
</tr>
</thead>
<tbody>
<tr>
<td>11</td>
<td>'GIVES YOU HELL,' ALL-AMERICAN REJECTS</td>
<td>DOGHOUSE/DGC/INTERSCOPE</td>
</tr>
<tr>
<td>12</td>
<td>'THE CLIMB,' MILEY CYRUS</td>
<td>WALT DISNEY/HOLLYWOOD</td>
</tr>
<tr>
<td>13</td>
<td>'I KNOW YOU WANT ME (CALLE OCHO),' PITBULL</td>
<td>ULTRA</td>
</tr>
<tr>
<td>14</td>
<td>'MY LIFE WOULD SUCK WITHOUT YOU,' KELLY CLARKSON</td>
<td>19/RCA/RMG</td>
</tr>
<tr>
<td>15</td>
<td>'LOVE STORY,' TAYLOR SWIFT</td>
<td>BIG MACHINE</td>
</tr>
<tr>
<td>16</td>
<td>'BIRTHDAY SEX,' JEREMIH</td>
<td>MICK SCHULTZ/DEF JAM/IDJMG</td>
</tr>
<tr>
<td>17</td>
<td>'KNOCK YOU DOWN,' KERI HILSON FEAT. KANYE WEST &amp; NE-YO</td>
<td>MOSLEY/ZONE 4/INTERSCOPE</td>
</tr>
<tr>
<td>18</td>
<td>'I'M YOURS,' JASON MRAZ</td>
<td>ATLANTIC/RRP</td>
</tr>
<tr>
<td>19</td>
<td>'JUST DANCE,' LADY GAGA FEATURING COLBY O'DONIS</td>
<td>STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE</td>
</tr>
<tr>
<td>20</td>
<td>'SOBER,' PINK</td>
<td>LAFACE/JLG</td>
</tr>
</tbody>
</table>

Ranking based on the number of aggregated plays each song had among 1,617 U.S. radio stations electronically monitored by Nielsen BDS 24 hours a day, seven days a week during the period of April 1-June 30.
have also in Baker's catalog rights), Downtown Publishers own songwriting. Though Baker has worked with songs of more than other indie artists, the separation of master and publishing interest has sold, and helping him write and produce with other people. He worked with some Downtown artists, like Kevin Michael, and more recently, started a group called Mike Snow, who is on Downtown Records. He was actually Downtown Publishing’s first signing. That’s sort of full circle there. In addition to connecting songwriters to diverse projects, Downtown is adept at licensing their work. “As far as I’m concerned, Downtown is the only game in town,” says Jason Alexander, CEO of the music supervision firm Hit the Ground Running. “They have a huge advantage because a number of their artists are also signed to Downtown Records, and that makes the process much smoother. They also have a fantastic sense of A&R and the ability to sign the latest and greatest.” Downtown also partnered with the Film Dep-}

Downtown Publishing has stood in the shadow of its sister company, Downtown Records. “We don’t advertise at all,” says Downtown Publishing president Justin Kalifowitz. “Everything was very much a word-of-mouth business for us.”

But with the recent acquisition of the Arthur Baker catalog—which marks the first time Baker has worked with a publishing company in the United States—as well as a burgeoning track record of licensing and songwriting partnerships, Downtown Publishing is ready to emerge as a power in its own right. Though its catalog of more than 8,000 songs is smaller than other indie publishers like ole (which claims 40,000 copyrights), Downtown is growing steadily.

Under the terms of the new agreement, Downtown will have a co-publishing interest in Baker’s catalog and serve as the catalog’s worldwide publishing administrator. It will also cement Downtown’s reputation as a destination for European companies that don’t have representation in the United States.

Picking up catalogs is only part of Downtown’s strategy; it also has signed 70 writers, who have written songs for Aretha Franklin, the Black Eyed Peas and Miley Cyrus. Many of the artists signed to Downtown Records also write for other Downtown acts.

Keeping it all under one roof has been a priority for Downtown since day one. “Despite the historical separation of master and publishing rights, we believe that when spending resources to market and promote an artist in this climate it is important to do so as efficiently as possible,” Kalifowitz says. “Representing both sides allows Downtown to provide our artists with more value by making it easier for our significant partners in the music supervision, strategic marketing and new-media communities to work with us.”

But he adds that Downtown artists are only one part of the publishing company. “The most common misunderstanding about us is that we only publish artists signed to Downtown Records,” Kalifowitz says. “We publish most of them, but at this point, they will probably account for less than 20% of our revenue for this year. People are really shocked to learn that we also administer the Motley Crue catalog and that we have Trevor Horn’s catalog with all the Frankie Goes to Hollywood stuff.”

The Baker catalog, though, represents one of Downtown’s biggest acquisitions and is a personal victory for Kalifowitz. “I think the news that we were buying the catalog came as a shock to people, like, ‘Wait, you’re buying catalogs now?’” he says. “And especially a catalog like this—this isn’t something from the 90s—this is the catalog that spans 30 years of music. I’ve tried to pick out what are some of my favorite recordings of songs from Arthur’s catalog, you have New Order’s ‘Confusion’, you have Rage Against the Machine doing an unbelievable cover of ‘Renegades of Funk’ by Afrika Bambaataa, and you have amazing pop songs like with ‘Wish Every Beat of My Heart’ by Taylor Dayne. I’ve sort of been chasing Arthur since I’ve started at Downtown.”

Kalifowitz says Downtown’s strategy is to “find really great, talented writers; sign them to deals; and try to find people who we feel like we can add a tremendous amount of value to. Signing someone just to collect the money, that’s not what we do here. That’s not a good use of our resources.”

He adds that the company takes a particular interest in signing writers who have done film work. “Andrew Wyatt is actually a really good example of a Downtown songwriter who had done a lot of work in film, including working on the Hugh Grant film ‘Music and Lyrics.’” Kalifowitz says. “We started working with Andrew and helping him write and produce with other people. He worked with some Downtown artists, like Kevin Michael, and more recently, started a group called Mike Snow, who is on Downtown Records. He was actually Downtown Publishing’s first signing. That’s sort of full circle there.”

In addition to connecting songwriters to diverse projects, Downtown is adept at licensing their work. “As far as I’m concerned, Downtown is the only game in town,” says Jason Alexander, CEO of the music supervision firm Hit the Ground Running. “They have a huge advantage because a number of their artists are also signed to Downtown Records, and that makes the process much smoother. They also have a fantastic sense of A&R and the ability to sign the latest and greatest.”

Downtown also partnered with the Film Dep-...
Keri Hilson Initially planned to break into the music industry as a singer. Straight from the best-laid-plans file, however, she encountered several false starts. But she didn’t abandon her dream.

Hilson did put it on layaway as she sharpened another skill: songwriting. Not only has she become a sought-after writer, Hilson finally broke out this year as a chart-topping singer with her aptly titled debut album, “In a Perfect World.” And her career evolution underscores the increasing role publishing companies are playing in artist development.

“Keri’s story is the perfect example of a publisher’s entrepreneurial role in today’s industry,” says David Renzer, Universal Music Publishing Group chairman/CEO.

“The focus was, ‘Hey, let’s continue to develop you as a songwriter even as you pursue your dream.’”

The Hilson/UMPG story began five years ago when Ethiopian Haltemariam, the company’s New York-based senior VP/head of urban, signed the relatively unknown songwriter to a publishing deal. At that point, Hilson’s résumé included credits as the teen lead singer of one-time Elektra girl group D’Sign and early songwriting efforts on projects by Kelly Rowland and Ciara.

It was Atlanta-based songwriter/producer Polow Da Don who first brought Hilson to Haltemariam’s attention. “Polow was convincing her to be an artist again,” Haltemariam recalls. “He played me four songs and I loved what I heard. Melody is one of Keri’s strongest points and she’s very clever lyrically.”

Right around the same time Haltemariam signed Hilson, Polow arranged an introduction between Hilson and Timbaland. The producer signed her to his Interscope-distributed Mosley Music imprint in 2006.

All the while, Hilson was developing her songwriting skills. Stranded in Miami during Hurri-}

DETOUR TO STARDOM

Keri Hilson Develops Singing Career Through Songwriting • By Gail Mitchell

Keri Hilson

UP UNTIL RECENTLY, songwriter Claude Kelly—who has co-written songs with Akon, Brandy and Chrisette Michele—wouldn’t have dreamed that his publishing company, Warner/Chappell Music, would fly him to Nashville to help write songs for country artist Carrie Underwood’s upcoming album.

But Warner/Chappell has set out to match some of its genre-specific songwriters with artists outside of their traditional musical scope. The idea is to diversify songwriters’ talent and ultimately find success on the charts, says Greg Sowders, senior VP/head of A&R U.S. at Warner/Chappell Music.

“Pop music today is a mishmash of everything—it’s a hip-hop song next to a rock song, with maybe a Taylor Swift country ballad that sneaks in,” Sowders says. “So to compete with the way things are now—and to keep up with the iTunes market, where it’s clearly a singles-driven business—we had to take our writers and decide how to move forward.”

Kelly, who signed to the company’s urban department as an R&B writer, branched out to pop and co-wrote two hits—Kelly Clarkson’s “My Life Would Suck Without You,” which spent two weeks at No. 1 on the Billboard Hot 100 in February; and Britney Spears’ “Circus,” which went to No. 3 on the Hot 100 last December.

And now, along with Underwood, Kelly recently wrote songs for Christina Aguilera, Miley Cyrus and Whitney Houston, among others. He says the chance to write for pop and country acts is opening new doors for his career.

“It shows people I’m not a one-trick pony,” Kelly says. “The nature of this business is that you’re only as good as your last hit. Now, because they’ve seen that I can gel with country writers as well as R&B, people are now willing to throw any kind of style at me and hope it will work—and that’s a songwriter’s dream.”

Songwriter/artist Kevin Rudolf, who’s also signed to Warner/Chappell, began his career as a rock guitarist for a number of songs produced by Timbaland. His breakthrough came with the rock-rap track “Let It Rock” (featuring Lil Wayne), which peaked at No. 5 on the Hot 100 last October. Most recently, Rudolf co-wrote and produced Colbie Caillat’s “Good Girls Go Bad.”

The song, which features “Gossip Girl” actress Leighton Meester, is No. 10 this week on the Hot 100.

Recently, Rudolf wrote songs for Leona Lewis and the Backstreet Boys. “I always focus on music that is relatable to everybody, be it hip-hop, pop or rock,” Rudolf says. “It has to be something that obviously can succeed on the radio and have mass appeal to it.”

Sowders says that not all songwriters are suited for working in a multi-}

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THE DEATH OF a co-owner is a sad and difficult passage for any company. But when the co-owner in question is Michael Jackson and the company is Sony/ATV Music Publishing, the proprietor of the Beatles song catalog, the transition is bound to attract the public spotlight.

And that suits Sony/ATV chairman/CEO Martin Bandier just fine. Bandier—the legendary music publisher who joined the company in April 2007 after spending nearly two decades transforming EMI Music Publishing from a minor firm into an industry powerhouse—is clearly comfortable with being in the public eye, even if he’s just as silent as other Sony Corp. executives on the topic of all things Jackson.

But the publishing veteran isn’t bashful when it comes to talking about how he has turned around Sony/ATV from a sleepy company to a contender for every major deal that has come up since his arrival.

“In its history, Sony/ATV never won an ASCAP pop publisher of the year award and this year in May we won it,” Bandier says. “That’s a pretty remarkable accomplishment. I knew we would get there one day, but never thought we would do it within two years.”

Sony/ATV shared the award with Bandier’s old company, EMI Music Publishing, which suits the competitive executive just fine. In any event, Bandier plans on duplicating his EMI success at Sony/ATV, which is considered to be the smallest of the four major-owned music publishers and is half-owned by Sony.

“We have a great deal of autonomy and tremendous support from Sony, who are big believers in music publishing and copyright,” Bandier says. “They have a real long-term view on growing this business and building it into the premier music publisher that I think it has become, although clearly not in terms of its size. But, shucks, it’s only two-and-a-half years.”

Bandier’s impact at Sony/ATV is evident from studying Billboard’s Top 10 Publisher Airplay chart (see page 18). Since its inception in second-quarter 2006, the chart has ranked publishers by their share of a given quarter’s top 100 airplay songs as determined by Nielsen BDS. During the first four quarters of the chart before Bandier’s arrival, Sony/ATV consistently placed either third or fourth. But during the last six quarters under his watch, Sony/ATV has ranked first once, second three times and third twice.

Since Bandier came aboard, Sony/ATV’s key artist-songwriter signings and acquisitions have included Lady GaGa, Flo Rida, Sean Kingston, Akon, Shakira and, most recently, Enrique Iglesias. His key producer/writer signings have included RedOne (whose current projects include GaGa, Iglesias, Kingston and Adam Lambert), John Shanks (Bon Jovi, Colbie Caillat, Leona Lewis, Natasha Bedingfield) and Evan Bogart (Jordin Sparks, Beyoncé), as well as new signings Jeff Bhusker (Kanye West) and Boi-1da, writer/producer of Drake’s current hit “Best I Ever Had.”

Bandier’s tenure at Sony/ATV began with the acquisitions of the Leiber & Stoller and Famous Music catalogs. And many industry executives wonder if Jackson’s death will result in another acquisition—the remaining 50% of Sony/ATV owned by the trust created by Jackson and now managed by his estate. Sony executives declined to address the question directly.

“We are very happy with the tremendous growth and financial performance at Sony/ATV over the past few years,” says Rob Wiesenthal, executive VP/CFO at Sony Corp. of America. “We are not sellers. We love this business and are completely focused on growing it.”

MJ AND THE BEATLES

Jackson acquired ATV, including the Northern Songs catalog of 250 Beatles compositions, in 1985 for $47.5 million, merging it with Sony Music Publishing in 1995. Under the latter deal, Sony paid Jackson $110 million and gave him a 50% stake in the merged company, which at the time was valued at about $500 million, according to the 2007 book “Northern Songs: The True Story of the Beatles’ Songwriting Empire” by Brian Southall with Rupert Perry. Sources estimate that Sony/ATV is now valued at about $1.7 billion.

Despite media reports of investor interest in Jackson’s half of Sony/ATV, Sony Corp. remains in the driver’s seat. When a cash-strapped Jackson refinanced his debt with the Fortress Investment Group in 2007, Sony Corp. helped facilitate the deal and in return secured the right to purchase half of his share in Sony/ATV at a predetermined price; it also became managing partner of the publishing company, giving it operational control. Sony also obtained the right to match any future offers on Jackson’s remaining 25% stake. Separately, sources say that Sony/ATV also gets a first look at purchasing Jackson’s own Mijac catalog upon the expiration of its administration deal with Warner/Chappell.

Guaranteed to raise a smile: from left, JOHN LENNON and PAUL McCARTNEY; MICHAEL JACKSON; and REDONE: inset, KENNY CHESNEY

Since it made that deal, Sony Corp. has already laid out some $900 million in cash to Bertelsmann as part of a deal to assume complete ownership of Sony BMG, which it renamed Sony Music Entertainment.

Sony executives declined to comment on the status of the Jackson estate’s Sony/ATV stake or Mijac. Despite media speculation that the estate’s tax and debt obligations might force a sale of its Sony/ATV stake, a spokesman for the Jackson estate said that it has been the estate’s position that its stake in Sony/ATV isn’t for sale. The spokesman didn’t respond to a request for further comment.

Sources point out that most of Jackson’s widely publicized cash-flow problems came from his expensive lifestyle, which is no longer a factor. “The Jackson estate executors [music industry veteran John McClain and entertainment lawyer John Branca] who are now in charge are focusing on strategies that would promote cash-flow stability,” of which the Sony/ATV asset is a key component, a source says. Moreover, with publishing assets commanding lower multiples than they did a year or two ago, the timing isn’t good for a sale of the Jackson estate’s Sony/ATV stake, other sources note.

And what of Sony/ATV’s crown jewel, the Beatles’ Northern Songs catalog? Paul McCartney and the estate of John Lennon have always controlled their respective songwriter shares of the Beatles’ songs. Sony/ATV holds ownership of the publisher’s share of about 250 of the Fab Four’s classic compositions through at least 2018.

The U.S. Copyright Act of 1976 gave songwriters the ability to recapture the publishing share of the copyright on pre-1978 works after two consecutive 28-year terms or 56 years. That means Beatles compositions registered in 1962 will be eligible for reversion in the United States in 2018, while songs written in 1970 will be eligible in 2026. The reversion includes the publisher share of royalties for performance rights, synch licensing rights and rights for new mechanical licenses created after the reversion year.

Under a clause in the Copyright Act, heirs of songwriters who die during the first 28-year term can recapture the publisher’s portion of copyrighted works at the end of that term. In the case of John Lennon, who died in 1980, the publisher’s portion of his share of the Lennon-McCartney catalog for songs written in 1962 became eligible for reversion in 1990.

‘The trick is to grow internally from the assets you have and that is the area we have sparkled in.’ —MARTIN BANDIER, SONY/ATV
while songs written in 1970 were eligible in 1998. Sources say that Sony/ATV cut a deal with Lennon’s widow, Yoko Ono, prior to the reversion dates to retain its publisher’s share for the life of the copyright.

One of Bandier’s priorities at Sony/ATV has been to be more aggressive in exploiting its publishing assets. The Beatles’ deal with MTV Networks to develop the forthcoming “The Beatles: Rock Band” videogame is one indication of that.

“The trick is to grow internally from the assets you have and that is the area we have sparkled in,” Bandier says. “Let’s face it, in this world today, the physical sales are diminishing and digital clearly hasn’t made up for it, so you have to have the ability to run for daylight. If you have an opportunity to license something for ‘Guitar Hero’ or ‘Rock Band,’ you have to find out the right way to do that. The ‘Beatles: Rock Band’ license is something very significant to our company, and that is something that we worked on for a long time with the Apple [Corps] folks.”

EXPANDING THE BIZ

While exploitation of its catalog has helped drive growth at Sony/ATV, the company’s improved share of top airplay songs demonstrates its commitment to new artist signings and hit songs. But Bandier and other executives emphasize that no matter how successful the company is in finding hit songwriters and getting song placements on albums, the key to everything remains hit singles.

“In a singles-driven market,” Sony/ATV co-president Jody Gerson says, “the real focus is being proactive in making sure our writers have the opportunity to deliver singles to projects.” Then, Gerson says, the company can create opportunities in film and TV around the world.

Sony/ATV has also long been a country music powerhouse and has recently had a share in four No. 1 songs on Billboard’s Hot Country Songs chart: Kenny Chesney’s “Our Last Night,” Dierks Bentley’s “Sideways,” Lulu Antaribium’s “The First Time I Kissed You” and Billy Currington’s “People Are Crazy.”

The company’s success in Latin music snared it ASCAP’s Latin publisher of the year award in April and a share of SESAC’s Latin publisher of the year honors. And during the last 32 weeks, the company says it published or co-published songs that spent a combined 10 weeks at No. 1 on Billboard’s Hot Latin Songs chart.

In order to strengthen its ability to attract new signings, Sony/ATV has built up its synch-licensing staff and all executives there have some degree of song-pitching duties, even the copyright clearance staff, according to Sony/ATV senior VP of film and TV Ron Brothman. “Each year we do more [synch] volume as we have signed more deals,” he says. “We have to move to offer to film and TV clients.”

While music publishing already enjoys multiple revenue streams, Bandier says he wants to push the boundaries further.

For instance, Sony/ATV revived the Hickory Records imprint in 2007 and scored a hit with Elliott Yamin’s self-titled debut album that year. He also wants Sony/ATV to be in the management business handling songwriter/producer acts. It recently cut a deal to manage producer Mark Spirito, whose current project is working with Ruby Summer, a new duo signed to Lyric Street Records.

“We do the same work in picking and creating opportunities for our producer/writers but we don’t get share in the benefits of a successful record for things that our producer/writers didn’t write but just produced,” Bandier says, adding that managing these individuals will enable Sony/ATV to capture some of this revenue.

Bandier also wants to explore further opportunities in theatrical and Hollywood productions for Sony/ATV copyrights. He says that Little Richard and Leiber & Stoller would be perfect candidates for biopics.

NEW ROYALTY PROCESSING SYSTEM

Sony/ATV continues to seek new licensing opportunities at a time when digital media have sparked an explosion of sales and licensing opportunities that have prompted music publishers to develop more sophisticated royalty-processing systems. At the direction of Bandier, Sony/ATV has just completed building a new, state-of-the-art Web-based royalty and licensing system with Oracle hardware, according to Sony/ATV CFO Joe Puzio. Sony/ATV began making payments on the system during the second quarter and by year’s end, the company plans to roll out an online portal for clients to access their royalty accounting data.

“Most other publishers are using the AS400 IBM hardware, but we went with a newer technology that gives us more flexibility and scalability,” says Sony/ATV chief information officer Bill Stark. “It was very hard for the old system to track new streams of revenue. We can handle large amounts of data coming in quickly.”

For all of the new directions that Bandier has been leading Sony/ATV, the company and its leader retain some old-school qualities.

“He has a presence,” says Cherry Lane senior VP of creative Richard Stumpf. “He is considered a legend, and he smokes a mean cigar. And while he does operate the business with financials in mind, I get the feeling he is a music guy and has musicality.”

That’s what his executives say as well. When Bandier heard the song “Can’t Keep On Loving You (From a Distance)” at a meeting, “Marly said, ‘Oh, my God, this has to go onto the new Elliott Yamin album,’” Sony/ATV co-president Danny Strick recalls. The song had been composed by Sony/ATV writers Hakim Abdulsalam, Nastt Anweh, Thomas Salter and a fourth writer with another publisher. Within 10 days, Yamin had recorded the track for inclusion on the Hickory Records album “Fight for Love,” which was released in May.

“The biggest thing that I brought to the company,” Bandier says, “was to be proactive instead of reactive, not only in terms of how we conduct business with artists but in collecting our money and in licensing our music. Sony/ATV converted itself from a sleepy, little profitable place to an extremely profitable, wide-awake place, always circling and looking for new opportunities.”

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The Billboard C&A
Big Jon Platt, EMI President Of West Coast Creative/Head Of Urban, Dishes On Drake And The Importance Of Publishing • By Gall Mitchell

EVEN WHILE ATTENDING the 2009 BET Awards in June, EMI Music Publishing executive Big Jon Platt found himself in work mode. The president of West Coast creative/head of urban signed rap phenomenon Drake to a publishing agreement in the artist's dressing room at Los Angeles' Shrine Auditorium.

By his own admission, Platt is a music junkie who "works all day and all night" with songwriters and songs. And he means that literally. Between his daily, multigenre administrative duties and evenings devoted to what he calls "my creative time," the former DJ is usually on the go from 6 a.m. until 4 a.m. the next morning. Since joining EMI in 1995 as creative manager, Platt has signed some of the biggest names in urban music, including Jay-Z, Kanye West, Usher, Beyoncé, Ludacris, Rich Harrison and Harold Lilly.

Still relying on his DJ instincts, Platt and his assistant recently signed Universal Motown newcomer Mozella, a singer/songwriter hailing from Detroit. The signing is in keeping with Platt's "team spirit" approach at EMI. Here, the publishing executive outlines that philosophy as well as the Drake effect and the state of R&B and hip-hop.

What's the story behind the Drake phenomenon? I didn't think we were making stars like Drake anymore. But the label and the publishing frenzy was crazy. And that's because Drake is the whole package: music, lyrics, flow, everything. His "So Far Gone" mixtape is better to me than a lot of artists' albums because it's all original, new songs. After hearing the music, I flew to Canada and spent about five hours with him. I knew right then the kid had it, that special thing.

It's obviously great for EMI that Drake came along. But it's also great for the business. We absolutely need new artists—new superstars—to keep the industry afloat. When I signed Jay-Z in 1996, he had "Reasonable Doubt," which was a classic album. But from that point until now, I've always looked at Jay as a great songwriter first and always will. I look at Kanye West as a great songwriter first. And that's how I look at Drake.

Jay-Z was writing songs for tons of other artists and Drake is starting to follow that same route. I can't really say who else Drake is writing for, but he has written a song for Rihanna's next project that's a smash.

Will Drake have longevity? Who knows what the future will bring? But from where I sit, this guy has the potential to be the biggest thing in music. Look, how do you explain a guy who had no record deal and puts out a mixtape that he chose to give away on the Internet? At that point, his story was supposed to end. But the way he chose to market himself through the Internet worked like a charm. It kept going further to the point where a song from that mixtape stood up as a hit. Kids began requesting it and radio knew it was in its best interests to play that song. And now, 12 weeks later, this kid has a No. 1 record.

What three qualities do you look for in a songwriter? When it comes to R&B, I'm always looking for great melodies. Someone who can create great melodies has a true gift: it's the one thing you can't teach. Then the story and quality of the song come next. The third quality is the eye of the tiger: Are you going to work as hard for yourself as I'm going to work for you? When it comes to hip-hop songwriters, it's about how compelling and believable your story is.

How would you assess the state of R&B and hip-hop? It has a challenge, just like the overall industry is challenged. Hip-hop has to continue to challenge itself to grow: we need new stars to come behind the stars we have now. But the silver lining is that R&B is back in a big way. The genre has an open lane for new and emerging artists, as well as a lane where older artists can still be successful. Look at Maxwell's album selling 300,000-plus in its first week. That was a very important moment for R&B. It made the statement that R&B will sell.

This is a cyclical business. Is it time for hip-hop to return to its socially conscious roots? It's either a good song or a bad song, period. The subject matter is really irrelevant at the end of the day. Some people go so hard on trying to deliver a message that they forget to write a good song. If it's a great socially conscious song, it's going to be a hit. If it's a great song about selling drugs, it's going to be a hit.

What other industry challenges do you see? The record industry needs to continue to develop executives. You can probably count on one hand the A&R executives who can truly hear an R&B demo—the way L.A. Reid and Clive Davis can—without it being polished and super-produced. That needs to be fixed. Every demo you get from a songwriter and/or producer is not going to be fully polished and ready to come out.

There's another shift that's also affecting songwriters. Fewer records are being made right now because a lot of material is coming in already packaged and ready for record companies to sign. That cuts out songwriters that we and other publishers have.

You work with a lot of emerging and hot contemporary songwriters. Are veteran songwriters still viable? I have listened to a wide variety of music—my entire life, I'm a music junkie. And along the way I've learned the beauty about songwriting—it doesn't have a shelf life. I work with writers here like Steve Kipner and Rick Nowels. These two have been doing it for 30-plus years and are still at the top of their games. Steve wrote "Physical" for Olivia Newton-John and "Genie in a Bottle" for Christina Aguilera. I put him with Puffy's group Dream and he wrote "He Loves You Not." And Rick, who's worked with Dido and Celine Dion, now has a smash with Colbie Caillat's "Falling for You." These writers aren't going anywhere.

What is the current climate for R&B and hip-hop being used on TV? It's not as hot as it used to be. For urban music to be pop music, you wouldn't know it from its use on TV shows. There's a huge disparity in all fairness, some of that might have to do with a song's subject matter.

There's also the fact that an R&B/hip-hop song can have 10 different writers, which makes that song harder to clear. This is a good business point to be aware of because writers will fight over splits and so on. If someone wants to use a song and those splits aren't settled, the person can't use it. Then he or she will move on to another song.

Will the practice of using multiple songwriters change? I don't know, to be honest with you. If the song is good, it doesn't care. It's not for me to dictate how creativity happens. Our job is to do something with that creativity.

Jay-Z has taken his career into his own hands but he remains with EMI for publishing. Does an independent artist still need the backing of a major publisher? If you're a songwriter, you can be as independent as you want to be. But then it's all on you to do everything at that point. I take pride in knowing that we're the only music publisher that Jay-Z has ever had. And that's for a reason. He and I have a great working relationship and we're even better friends. But at the same time, we do a good job for him and our other songwriters. Otherwise, they still wouldn't be with EMI.

How has the publisher's role changed since you joined EMI? When I first started, it was considered a corny job: Who wants to be a music publisher? Now it has shifted into a business that quite a few people want to be involved in. The secret is out as to how great this career is. You'd be hard-pressed to find an A&R person who's been at one company for 15 years. It just doesn't happen. In publishing that can happen and you can grow. Plus, music publishers are looked to more than ever now to aid the creativity, to help craft hit records. That's because publishing companies have the ability and resources to develop people whereas the record companies don't have that everyday ability as much.

What's one piece of advice for emerging songwriters? Be the songwriter you want to be and not the songwriter somebody else is.

Some people go so hard on trying to deliver a message that they forget to write a good song. If it's a great socially conscious song, it's going to be a hit. If it's a Great song about selling Drugs, it's going to be a hit.
The good news for Japan: It sold a greater value of physical music in 2008 than any other world market. • The bad news: As in other markets, overall sales in Japan continue to slide, just more slowly when compared with other countries.

For the first time, the value of the physical-music market in Japan in 2008 surpassed that of the United States, ranking No. 1 in the world, although this was influenced by a favorable exchange rate.

According to the IFPI, more copies are sold in the United States but in 2008, the trade value of Japan’s physical sales was $3.2 billion, compared with $3.3 billion stateside.

Despite that, the Japanese market shrank slightly in 2008.

To put the latest figures in perspective, consider that the high-water mark for Japan was 1998 when recorded-music production peaked at 667.9 billion yen ($5.8 billion, using the exchange rate at that time), according to the Recording Industry Assn. of Japan (RIAJ), whose member companies account for some 90% of recorded-music sales in the territory.

By 2007, annual production had fallen to 391.1 billion yen ($3.5 billion, calculated at the exchange rate of that year), including music DVDs and videos, and in 2008 that production was down to 361.8 billion yen ($4 billion, with the added value due to a stronger yen).

Yet the healthy growth of digital music sales in Japan—with the vast majority being ringtones, master ringtones and full-track downloads for mobile phones—has boosted the market to keep pace, or nearly do so with previous values.

In 2007 this sector produced a value of 75.3 billion yen ($675 million), up 41% from the previous year. In 2008 the value was 90.5 billion yen ($997 million), a 20% increase from the 2007 sales.

These figures mean that the total market was worth 466.6 billion yen ($4.2 billion) in 2007, which amounts to an overall growth of about 1% from the previous year and 452.3 billion yen in 2008, which equates to a drop of about 1% in overall market value from 2007.

"The overall decrease is considered relatively modest compared to other major markets of the world," says Kiyoshi Furusawa, COO of marketing and distribution for Sony Music Entertainment Japan.

But Furusawa suggests a one-to-one replacement of value in the market shouldn’t be the goal. "The future of record companies lies in whether or not we are able to expand the combined market of physical and digital," he says, "rather than [just] trying to make up for the physical loss with digital."

Indeed, a key challenge that faces the Japanese music industry is not only the movement of sales from physical to digital but also the ability to maintain physical sales for older music fans.

Universal Music Japan has been extremely successful with its digital marketing. One case in point is the band GReeeeN, a star in the Universal stable.

The band’s song "Ai Uta," released in May 2007, sold 8.2 million digital copies, according to Universal. A year later, the group released "Kiseki," which sold 8.6 million digital copies, according to the label. Of those, 2.4 million were full-track mobile downloads, giving the band a Guinness world record, previously held by Universal J-pop star Thelma Ayoma.

Despite this success, Universal emphasizes the need to develop all sectors of the market, targeting digital and physical to different age groups.

"While young people tend to prefer digital music, people who are over 40 in Japan still prefer physical CDs," says Kei Ishizaka, CEO of Universal Music Japan. "So we are now focusing on cultivating that age group and making much effort to create music that appeals to them. This is what we call our 'segmented' marketing strategy."

Ishizaka points to the 3.5 million copies sold in recent years of albums from veteran male singer Hideaki Tokunaga, who appeals to older fans.

The physical market has held on in...
Fuji Television NEXT, a communications satellites channel of Fuji Television Network, Inc., broadcasts live from "Billboard Live TOKYO" in Hivision/5.1ch format twice a month. Fuji Television Network, Inc. is a center firm of Fuji Sankei Group, Japan’s biggest media conglomerate, and one of the major networks of the terrestrial broadcasting.

Billboard Japan’s official website “Billboard Japan.com” (http://www.billboard-japan.com/) will be sequentially renewed in August 2009. The site provides you with the latest charts, daily news or other music-related information in Japanese, so don’t forget to check it out.

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Advertisement agency

Manages and sells advertisement displays at Hanshin Koshien stadium, as well as on Hanshin electric railways and buses.

Info : Hanshin Contents Link Corporation Headquarter
Hanshin Noda Center Building 10F, 1-1-31, Ebie, Fukushima, Osaka 553-0001, Japan
URL: www.hcl-c.com

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Email: billboardlivejapan@gmail.com

www.americanradiohistory.com
Japan due in part to the major labels' concentration on developing sales among older fans, but some claim there are structural reasons.

Sebastian Mair, co-founder/president of Music Solutions and a consultant at the music publishing giant Fuji Pacific, says, "The problem with mobile music for anyone other than the people looking for top 40 hits is that you often have to engage in deep searches to find the track you want. It's time-consuming and a general bother."

Traditional retailing customs play a part as well, he says. "CDs are holding on in Japan, in part, due to the fact that packaging has traditionally been important here," Mair says. "You go into a store in Japan and you get your purchase double-bagged, or triple-bagged, with a bow. People here still like to have physical product."

Given these factors, and a concerted effort by major labels to generate physical sales among older audiences, it's not surprising that the CD market has fallen off in Japan more slowly than in other markets.

Yet the figures show clearly that the growth sector is digital.

"At present, 90% of Japan's digital music market is dominated by mobile," says Naoki Kitagawa, CEO of Sony Music Entertainment Japan. "This is the fruit of a partnership between mobile phone carriers, content providers and digital service providers in launching new services based on mobile phone functions such as ringtone and full-track mobile download at an early stage. This has also enabled Japan to generate a more secure environment compared to other parts of the world."

Reco Choku (formerly Label Mobile), which accounts for 65% of total digital sales and almost 90% of the mobile market according to the RIAJ, notes that the content providers will have to keep offering new and better products to spur the market.

With some 100 million handsets available in Japan and Samsung alone offering unlicensed music to its mobile phones, the market is vast, but Reco Choku president Toshihiro Kommo says, "We have to keep expanding our product line. We've started offering full-track plus mobile download. These have a 320 kbps bit rate, the fastest on any mobile or PC platform."

Until now, users in Japan could only buy full-track mobile downloads, which have a 48 kbps (though the new full-track plus download is in the AAC audio format and the older full-track download is in HE-AAC, so a direct comparison isn't exactly accurate).

Another source of concern for the music industry is the steady decline of international repertoire.

According to the RIAJ, shipments of foreign product (excluding music videos and DVDs) represented 27% of the total market in 2005, 26% in 2006, 23% in 2007 and 22% in 2008.

One player in Japan that has made strides to address this situation is Hostess Entertainment, which struck a deal two years ago with the country's largest mobile carrier KDDI to enable Spring, Hostess, to launch a second partnership with Avel Music, a division of the Avel Group, to provide back-end support for distribution of international repertoire across mobile and download services in Japan, bolstered by the in-house digital marketing staff at Hostess.

Major "record companies focus more on domestic acts as a safer bet," Hostess founder Andrew Lazonby says. The reduction in retail marketing campaigns by the labels has financially affected retailers. "Without those packages, retail then also has to adapt in line with the record companies... and the trade seems to have pushed further into the corner."

Through its new partnerships, despite the overall downturn in international repertoire sales, Hostess hopes to boost sales of acts that it has licensed for Japan including the Cribs, Arctic Monkeys, Sonic Youths, Moby, Mos Def and Major Lazer.
Japan’s summer music festivals remain a strong draw, particularly for fans of international artists, despite the struggles of the recorded-music business in the country. There are more than two dozen festivals each summer in Japan. Here’s a guide to five key events.

**FUJI ROCK**

*Web site: FujiRockFestival.com*

The just-concluded Fuji Rock Fest, held July 24-26, began in 1997 and it ranks as the granddaddy of all rock and pop fests in Japan. In its first year, the event was held on Mt. Fuji and attracted 30,000 people, but a typhoon wiped out the second day and the event was moved to the idyllic Naeba Ski Resort in Niigata prefecture, some 120 miles from the mountain. Now a three-day event, the fest saw its peak attendance (131,000) in 2006 and drew about 123,000, according to promoter Smash; this year to catch bands on five stages featuring different genres. This year’s headliners were Oasis, Franz Ferdinand and Weezer.

**SUMMER SONIC**

*Web site: SummerSonic.com*

Of all the international fests in Japan, Summer Sonic has become the premier event near a Japanese metropolis. This year marks its 10th anniversary and the event, set for Aug 7-9, is expected to draw 300,000. By staging simultaneous performances in Tokyo (Chiba Marine Stadium and Makuhari Messe) and Osaka (Maishima Summer Sonic Osaka Site), promoter Creative Man is able to present a huge number of acts—120 this year—in settings that range from a stadium to a beach party. My Chemical Romance, Linkin Park and Beyoncé will headline.

**ROCK IN JAPAN**

*Web site: Rijfes.co.jp*

Despite the worldwide acclaim for the Fuji Rock Festival and Summer Sonic, Rock in Japan remains the country’s biggest showcase for domestic rock acts, with 150,000 attending its 2008 event. Organized by the leading Japanese rock magazine Rockin’ On, the 2009 fest was held July 31-Aug. 2 on six stages with 140 acts on the bill, including headliners Ulfils, Dragon Ash and Unicorns. Rock in Japan is held in the city of Hitachi, about 100 miles north of Tokyo, at Hitachi Seaside Park.

**RISING SUN**

*Web site: Rsr.wess.co.jp*

This bash epitomizes how the outdoor festival scene in Japan has grown from little activity in the early ’90s to a thriving culture that now sees about 25 major fests during the course of a summer. The Rising Sun Festival is a two-day, all-night affair that will take place Aug. 14-15 in Otaru on Japan’s northernmost main island, Hokkaido, which is sparsely populated. The fest has a devoted following and 60,000 people trek north to catch the exclusively domestic lineup that features everything from hard rock and alternative to ska, dub and jazz. Nearly 100 bands are slated to play this year with headliners including 9mm Parabellum Bullet, Flower Travellin’ Band and the Pillows.

**METAMORPHOSE**

*Web site: Metamo.info*

The two notable things about the electronic/dance music fest Metamorphose are the quality of acts it consistently books and the fact that the event is essentially produced by one person, DJ Mayuri Akama. Started in 2000 by Akama, the fest has grown to a significant event, hosting 25,000 revelers annually and expanding its horizons to prog and electronic rock. Held at Cycle Sports Center in Shuzenji on the scenic Izu peninsula, it’s a short 80-mile hop from Tokyo. Headliners at the Sept. 5 event include Tangerine Dream, Afrika Bambaataa, Richie Hawtin and Rei Harakami.

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INTO THE FIRE

Skillet Hopes To Broaden Its Mainstream Appeal With 'Awake'

After more than a decade as one of Christian music's hardest-rocking bands, Skillet broke through with the 2006 hit "Comatose," earning a Dove Award for rock song of the year, Grammy nominations, BMI accolades and seven hit singles. Now, it aims to continue the momentum with the Aug. 25 release of "Awake" on Atlantic/A&EM/INO Records.

"Bands never become successful in their 11th year," Skillet frontman John Cooper says. "It's really weird to have that many records out and take that long. Since we started, a lot of bands that came out within a year or two and were selling way more records than Skillet aren't around anymore."

Although it's the eve of Skillet's seventh release, "Comatose" is still sizzling. "When 'Comatose' finally started winding down and was selling about 2,000 or 3,000 units a week, I thought, 'OK, it's done really well,' and then about four months later it started selling 5,000 units a week again," Cooper recalls. "It just kind of went another year of selling 4,000 or 5,000 records a week. "Comatose" has sold 458,000 copies, according to Nielsen SoundScan.

"Awake" will be promoted to the mainstream market by Atlantic and to Skillet's Christian fan base by INO Records. Both will be accompanied by videos: "Monster" is the first single Atlantic is promoting to mainstream active rock stations, and INO took "Hero" to Christian CHR and rock formats. It has already topped Billboard's Christian Rock chart.

"The last project was a really great artist development story," says Atlantic GM/executive VP of marketing and creative media Livia Tortella. "The band laid a foundation at active rock, but Christian (radio) is where they really busted open and built a sizable fan base. Launching the last record, we decided very early on that it was really important that Skillet spend time in the Christian marketplace and develop a base that was going to be there forever."

Cooper says that he and keyboardist/vocalist Korey Cooper (his wife), guitarist Ben Kasica and drummer Jen Ledger were mindful of making a record that would appeal to Christian music fans and mainstream rock audiences. "I do find that to be the hardest thing," Cooper says, "because I've always wanted to have a message to my music. I've never wanted to compromise that and I don't want to let my Christian music fans down... In the end I thought, 'OK, I'm just going to have to write with my heart.'"

Producer Howard Benson (Daughtry, My Chemical Romance, P.O.D., Third Day) challenged Cooper to write tunes that revealed his sense of humor as well as his serious side. So he penned "It's Not Me, It's You."

"It's obviously got no spiritual value to it," Cooper says with a laugh. "It's not a forgiveness song. It's a song about a relationship that went bad. Suddenly you realize this person is always making me feel down, always putting the blame on me. It's always been you. It's always going to be you. I just want you out of my life. It's an angry song, but it's also a little tongue-in-cheek."

Cooper credits Benson with helping cut the 42 songs he'd written down to 12. "It's a little bit more aggressive as an overall record. Some of that comes from the vocals," he says. "He's just great with vocals and I think that's a little bit why this album feels very genuine. The vocals sound very immediate, energetic, passionate."

According to INO senior VP of marketing and promotions Dan Michaels, the label will do online consumer advertising and promotions with faith-based Web sites like CCM, HeartFirst, HM, NewMusicTuesday, GospelMusicChannel.com and Tangle.com.

"Skillet does have a very active fan base, the Panheads," Michaels says. "We'll be working with them to create awareness through contesting online and with various shared e-mail databases." One promotion, which will be timed around the band's Awake and Alive tour, is a contest that offers a chance to win concert tickets and the opportunity to shoot behind-the-scenes video backstage with the band and capture live show footage. Skillet will give the fans video director credit and post their work on the band's Web site, Skillet.com.

Tortella plans to take mainstream radio programmers to see Skillet headline its fall tour. "A lot of people haven't seen them on the level that they are at right now," she says. "Their show is spectacular. There's pyro. It's very theatrical. It's very moving."

Though some mainstream labels have been reluctant to acknowledge a band's roots in the Christian market, Tortella considers it a plus. "It's always better to come from somewhere than to come from nowhere," she says. "You start where the roots are. There have been so many bands, with U2 being the most obvious spiritual band that has gone on to be 20 years strong. There is zero stigma to it anymore."

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'Since we started, a lot of bands that came out within a year or two and were selling way more records than Skillet aren't around anymore.'

—JON COOPER, SKILLET
Tropical Paradise
A Latin Genre Is Reborn—With A Twist

Nicaraguan singer/songwriter Luis Enrique became a star in the late '90s, during a decade of growth in the romantic salsa that yielded dozens of marquee acts. Then he lost some heat as the new millennium began. Until last May, the last time one of his albums cracked a Billboard chart was in 2002.

But he came back with a vengeance, with a new album, “Ojos,” that debuted at No. 10 on Billboard’s Top Latin Albums chart, his best chart showing since his 1998 release “Ciclos,” which entered the Tropical Albums chart, his best chart showing in the ’90s.

“Without a doubt the genre is getting new air,” says Tony Mamer, senior VP of operations/ GM of Spanish Broadcasting System Puerto Rico. “There’s a rebirth of the tropical music movement.”

Much of this new movement is an offspring of bachata, the traditional music of the Dominican Republic that originally made inroads in the United States thanks to acts like Monchy & Alexandra but has consolidated itself with Aventura, currently the top-selling Latin act in the U.S.

Now, new acts like Carlos & Alejandro, purveyors of an “urban bachata” sound that travels cross-country and is favored by tropical and pop audiences alike, are capitalizing on audiences’ developing tastes.

On the other side of the spectrum is a tone deaf, old-fashioned salsa, which has found a new voice with acts like N’Kabala and most recently, India, Aymee Nuviola (who blends timba and salsa) and Marlon, a finalist from the reality show “Objetivo Fama.”

“I definitely see the genre in an upwelling. Although sales in general are down, tropical sales have gone up slightly compared to other years,” says Silvestre Pitti, who runs his own radio promotion company, MS Music and Productions. “Even tropical artists who hadn’t been playing in years now have hits.”

Tropical music has enjoyed a variety of waves of popularity in this country in recent years, going from the romantic salsera of the mid-’90s to the merengue explosion that reached its peak in the late ’90s with Elvis Crespo. But since the advent of reggaeton in the early 2000s, the top sellers in the genre have remained established acts like Marc Anthony, Victor Manuel and Gilberto Santa Rosa, and, more recently, Aventura and Héctor “El Torito,” both bachata acts.

Today, George says, what seems to be working is a “fusion of sounds that will appeal to the moshpits of Latinos in the United States. It’s not one thing that’s predominant anymore.”

Cuban-born Marlon, for example, who will release his third album Aug. 18, is No. 3 on Billboard’s Tropical Songs chart with “Hagámamos Aunque Nos Duele.”

“Can you mix salsa with tropical and pop, like Monchy & Alexandra? We’re going to break a fresh sound, but also, different lyrical content.”

“We see ourselves as the male/female group of urban bachata,” Carlos says. “And we touch on subjects that are a little riskier, a little more current, such as gay issues and immigration rights. In addition, our songs, inspired by Argentine brother/sister duo Pimpinela, an icon of ’80s pop act.”

On his end, Zamora recently signed a new album, and is promoting it to tropical radio, but also putting the video on youth channels like Mun2 and MTV Tr3s, which are open to the blend of pop, tropical and urban.

“I see the bachata fusions as an avenue to get into both tropical and pop radio [and media outlets],” Zamora says. “I think that’s the future of tropical music today. I would call it an urban/pop/tropical sound.”

TURNING UP THE HEAT
New Tropical Acts Poised To Make Waves

BACHATA HEIGHTZ
The quintet from Manhattan’s Washington Heights neighborhood sings urban bachata like Aventura and Xtreme. The group is signed to an indie, Nutile Entertainment, which tested the waters with the single “Me Puedo Matar,” featuring Héctor “El Torito.” The song entered the Tropical Songs chart in January and is now No. 14. The group’s debut album, “The First,” is set for release Aug. 25.

CARLOS & ALEJANDRA
The pair were brought together by the Boston-based indie label Romance Records, which had received their individual demos. Today the duo has a distinctive sound that incorporates dramatics in their performances of songs that deal with everyday issues. “I read the newspaper and write about topics people want to hear about,” says Carlos, who pens most of the songs. The duo’s self-titled debut on Machete, released in April, is No. 19 on the Tropical Albums chart, while the single “Cuánto Duele” peaked at No. 6 on Tropical Songs in June.

VOZ A VOZ
This vocal trio released its debut album, “En Presencia Del Futuro,” in 2005 on the indie label Urban Box Office. Now, it returns with a new member and a more pop-leaning sound with an R&B flavor. The act’s new album was released in October and distributed by Sony Latin.

MELAON
Marlon (real name Marlon Fernández) is a Cuban-born singer who won the 2006 edition of the reality show “Objetivo Fama.” He sings romantic-tinged salsa in the vein of Rey Ruiz and Jerry Rivera. His third album, “Hagamos Aunque Nos Duele,” is set for release Aug. 18 on Machete Music. The title track is No. 3 on Billboard’s Tropical Songs chart.
**ALBUMS**

**ROCK**

**BRENDAN BENSON**
My Old, Familiar Friend
Producer: Gil Norton
AT0 Records
Release Date: Aug. 18
Two years after the release of his acclaimed album "Civiliz-ers," noted producer/song-smith Joe Henry returns with "Blood From Stars," his 11th and most ambitious album to date. Henry shines as both artist and producer, deftly blending the lines between aural architecture and impassioned or-ator. With sly support from longtime bandmates (includ- ing bassist David Piltch, drummer Jay Bellire and guest cameos by Henry’s son, Levon, on clarinet and saxophones), "Blood From Stars" spans the stylistic divide. From the church pew cadence on Jason Moran’s plaintive piano work during "Prelude: Light No Lamp When the Sun Comes Down" to the electrified grit and lyrical grace on "Channel," the new album is a testament to Henry’s singular sonic vision and a masterful mix of history and mystery by an industry veteran who sounds like he’s just getting started.—JR

**LEDISI**
Turn Me Lose
Producers: various
Verve Records
Release Date: Aug. 18
"Turn Me Loose," on which she collaborates with new producers and even sports a Mohawk (on the cover), serves as her official coming-out party. On her second Verve release, the Bay Area artist goes from wonder-ing if her partner will still be there "in the Morning" and convincing herself that everything will be "Alright" —both also were singles from 2007’s "Lost and Found" —to boasting more confidence and sass. On the bluesy title track, Ledisi warns, "I’m gonna get my things and walk out the door," while the horns on the drum-laden song "Everything Changes" find the artist preaching about letting go and living life to the fullest. On the flitty midtempo track "Please Stay," Ledisi promises to give her love a special treat if he stays the night. But she isn’t one to sugarcoat things. " Alone" touches on a relationship that’s coming to an end, while "I Need Love" questions if the narrator will ever find real love again. Still, like a true woman, Ledisi keeps grow-ing as she takes the good with the bad.—MC

**JESSIE JAMES**
Jessie James
Producers: various
Mercury Records
Release Date: Aug. 17
Judging by some of the song titles ("Guilty," "My Cowboy," "Wanted") on her self-titled debut, one could say that 20-year-old Georgia newcomer Jessie James lives up to her name as the female version of the American outlaw. The standout track "Bullet" storms with double-entendres, as the diva teases, "Be careful what you wish for/you get what you see/is that a gun in your pocket or are you just happy to see me?" The spotlight shines brightest on the ballad "Burnin’ Bridges," with verses sung with a phrasing that brings to mind Carrie Underwood’s "Jesus Take the Wheel." James carries a sweet melody on the mid-tempo song "Inevitable," while "Blue Jeans" offers a coun- tried, rhythmic pulse. With a voice that seems to work with many genres, James’ set is reminiscent of hits from late-’90s pop acts, but with a more ma- ture, sexually charged attitude and influence from country and hip-hop.—MM

**DAVID GUETTA**
One Love
Producer: David Guetta
Astralworks
Release Date: Aug. 25
A manifesto for the synthesis of dance and hip-hop, French DJ David Guetta’s new album "One Love" turns out top 40-friendly songs while remaining true to dance club culture. With its impressive list of collaborators—including Will.I.Am, Estelle, Akon, Ne-Yo, Kid Cudi and Kelly Rowland—"One Love" effortlessly integrates catchy dance beats with expressive vocals. Guetta infuses each artist’s personal style with complementa- ry and enthusiastic club beats, whether it’s the soulful sound of Rowland on "It’s the Way You Love Me" or the playful rumble of Will.I.Am on "I Wanna Go Crazy." The new set finds Guetta appealing to a wider audience with "One Love," which sets it apart from his past, club-heavy European releases. A good example of the album’s potential crossover appeal is the key-board-driven first single, "When Love Takes Over," which also features Rowland. The track is Guetta’s highest-charting Billboard Hot 100 entry and has topped the Hot Dance Club Songs and Hot Dance Airplay charts.—GC

**JUSTIN MOORE**
Justin Moore
Producer: Jeremy Stover
Valory Music
Release Date: Aug. 11
On his debut single, "Small Town USA," country singer Justin Moore praised dirt roads, beer, Saturday nights and Sunday mornings. Fans of that song will love his new self-titled album, which is loaded with references to .44, the preacher’s daughter and working hard. Not much new ground is broken here, but that works in Moore’s favor. Like Luke Bryan’s 2007 debut, which championed pickup trucks and salt-cured ham, Moore’s music speaks to the truck-driving, beer-drink- ing country core. "Hank Jr." is a homage to Hank Williams Jr., while "Back That Thing Up" upholds the tradition of "John Deere Green" or "She Thinks My Tractor’s Sexy." By writing what he knows best, Moore—who counts Williams and Lynyrd Skynyrd among his influences—may well tap into an audience that appreci- 

**THIRD EYE BLIND**
Ursa Major
Producer: Stephan Jenkins
Mega Collider Records
Release Date: Aug. 18
After a few false starts and pushed-back release dates, Third Eye Blind’s fourth full-length release, "Ursa Major," will finally see the daylight. Six years have passed since the release of the rock band’s last album, "Out of the Vein," but the new set finds the group is still writing upbeat and off-kilter pop songs. The first single, "Don’t Believe a Word," is outwardly political yet vintage Third Eye Blind, complete with Guetta appealing to his trademark hip-hop-cadenced verses and a fist-pump- ing singalong chorus. "Bonfire" and "Summer Town" are breezy, bouncy anthems, while the slow burner "Monotone’s Private Opera" combines delicate acoustic guitar with pitter-patter percussion and Jenkins’ hushed vocals. It’s ultimately encouraging to hear the singer declare, "Let’s start a riot, me and you/’Cause a riot’s overdue," on the album opener "Can You Take Me?"—proof that the band hasn’t lost its swagger. "Ursa Major" isn’t Third Eye Blind’s crowning jewel, but it’s a welcome return to form after such a lengthy hiatus.—EL
which producers where stars "American Idol," the country would have fallen in love with her. But the fetching German-born blonde—who sings like Christina Aguilera, minus the diva vocalizing—arrives by way of the electronic dance world, where stars are rarely born. Cascada (which also includes producers DJ Manian and Yano) already had a hit with 2006's "Everytime We Touch," which sold 1.9 million downloads in the United States, according to Nielsen SoundScan.

The group's third full-length release, "Evacuate the Dancefloor," repeats that single's formula: Tracks like "Ready or Not" and "What About Me" combine Horler's teen-boy vocals with a wallowing, turbocharged kick drum that could fit in a warehouse rave. But from underneath the din, Cascada's strengths shine through: Horler's infectious vocals and singalong melodies. When the act opts for straight-up pop (like "Everytime I Hear Your Name" and "Fever") it sounds more radio-worthy than most major-label product.—KM

**LATIN**

OMAR GARCIA

Omar Garcia

Producers: various

Warner Music Latina

Release Date: Aug. 11

It's anyone's guess as to what a major pop label is doing with an underground poet/rapper from Puerto Rico who doesn't perform reggaeton. But Omar Garcia's unusually versatile ability to spit a smart rhyme, sing a pop-dance melody or croon over salsa is undeniable. The songs on his new album range from odd ("La Mejor de Mi," a trip-hop track with dramatic, soulful vocals) to aggressive (the satirical single "Quen Soy," a dead ringer for Cali's "Que Lloren") to artsy (the spoken word "Matiz"). The combination is interesting, if a bit jarring. Garcia could hit a sweet spot if he can match depth with humor and catchiness.—ABF

**ROCK**

TERENCE BLANCHARD GROUP

Choices

Producers: Terence Blanchard, Redgier, Frank Wolf

Concord Jazz

Release Date: Aug. 18

In the wake of Terence Blanchard's 2008 Grammy Award-winning album "A Tale of God's Will (A Requiem for Katrinia)," the New Orleans-based trumpeter/composer embarks on a new, dramatic song cycle that plumbs the depths of tragedy, historical and societal decision-making. In addition to his band, "Choices" features special guests Lionel Loueke provides imaginative guitar parts, Dr. Cornel West delivers provocative spoken-word interludes, and vocalist Bilal sings on a pair of R&B beauties. Blanchard has never sounded better on trumpet—his most passionate playing appears on the samba-like "Journey," on which he supports Bilal, and the 12-minute lento samba "Winding Roads." Other standout tracks include the Bilal-sung "When Will You Call" and the upbeat "Robin's Choice."—DO

**JAZZ**

VIVIAN GIRLS

When I'm Gone (3:30)

Writer: Mike McHugh

Publishers: Vivian Girls/In the Red

In the Red

The lo-fi rock band Vivian Girls stake their claim as the queens of Brooklyn's indie music scene with "When I'm Gone," the lead single from their second album, "Everything Goes Wrong," due Sept. 8. Members Cassie Ramone, Kickball Katy and Ali Koehler show growth as songwriters on the hazy tune, embracing their love for Brill Building girl-group harmonies more than ever before as they sing of an ex-lover's regret. "When everything goes wrong, will you sit around and miss me when I'm gone?" they sing over an unabashed wash of amplifier fuzz, adding just the right amount of distortion to the sweetness. Displaying a maddening edge than on the band's self-titled debut, the Girls are clearly holding their Wipers 7-inch collection close to their breast.—RH

**COUNTRY**

SARA EVANS

Feels Just Like a Love (3:34)

Producer: Nathan Chapman

Publishers: various

RCA

Many of Sara Evans' biggest hits are up-tempo life-affirming tunes ("Born to Fly," "Suds in the Bucket," "A Real Fine Place to Start," and the Missourian's new single fits perfectly into the hit parade. Produced by Nathan Chapman, who has become a hit commodity in the wake of his record-breaking work with Taylor Swift, this is the feel-good country-pop song of the season. The lyrics celebrate the minutiae that come with building a life with that special someone. "It's always been inside my head, all those dreamy floors and feather beds/And children laughing running up and down the stairs," she sings. The melody is buoyant, and Evans' performance is playful, sultry and vibrant. In her hands (and throat), happiness sounds like a big hit.—PDF

**R&B**

TREY SONGZ FEATURING GUCCI MANE & SOULJA BOY TELL'EM

LOL (3:46)

Producers: Fisz & Price

**Singles Reviews**

Whitney Houston

I Look to You (4:21)

Producer: Christopher "Tricky" Stewart, Emanuel Kinekel, Harvey Mason Jr.

Writer: R. Kelly

Publishers: R. Kelly/Publishing/Universal Music/Z Songs (BMI)

Arista/RCA

On the lead single from her first album in seven years, Whitney Houston is both vulnerable and in control. The singer re-enters the spotlight with a stoic ballad about rising again after a fall from grace, with all the literal resonance that brings. "As I lay me down/Heaven hear me now," Houston sings, punctuating each syllable with strong-willed aplomb. After all that I've been through/Who can I turn to? The lyrics are penned by R. Kelly, himself no stranger to career downturns and revivals. And the minimalist production, which features a lone, sultry piano and soft synths, exists purely to cushion Houston's moving vocal performance. "I Look to You" stands firmly in the tradition of radio hits ("Greatest Love of All," "I Will Always Love You") and signals the long-awaited return of a true diva.—MM
A funny thing happened to Michelle Branch on her way to Nashville: She scored hit singles as a member of the Wreckers, a country-pop duo that broke up after one successful album.

The Wreckers—Branch and Jessica Harp, a friend and a former backup singer—released three singles during their short career. The first, "Leave the Pieces," spent two weeks at No. 1 on Billboard's Hot Country Songs chart in 2006. The pair's album, "Stand Still, Look Pretty" (Maverick/Warner Bros.), has sold 856,000 copies, according to Nielsen SoundScan.

Now Branch is once again ready to step out on her own. The singer/songwriter's first solo album in six years, "Everything Comes and Goes" (Reprise/Warner Bros. Nashville), is due in late fall while the defiant first single, "Sooner or Later," has just arrived at country radio. Although it hasn't yetcharted on Hot Country Songs, the song is picking up early airplay in Chicago; Cleveland; Nashville; Des Moines, Iowa; and Bakersfield, Calif. It became available July 28 exclusively through iTunes' Premiere of the Week program.

Once past the Wreckers' breakup—which she compares to a divorce—Branch threw her energy into a new solo album. Her two previous solo pop albums, 2001's "The Spirit Room" and 2003's "Hotel Paper," have sold a total of 3.2 million copies, according to SoundScan.

But after "Everything" was written and recorded, Warner exerts in Burbank, Calif., and Nashville began wondering aloud whether Branch's new album would fare better in the country or pop market. "I pretty much came up with the album and finished it within the first six months [after the breakup]," Branch says. "Then everybody started overthinking every little piece of the record.

"It was my nightmare position to be in," Branch adds. "I'm very impulsive, especially with music. If it feels right, you should walk away and say, 'We're done.' But I actually stopped and listened to everybody giving their two cents about what the record should be.

The back and forth delayed the release of the album, which Branch had hoped to put out in 2008. "This record has been a process for sure," she says. "I'm used to a quick turnaround, but this album has been two years of my life." In the end, the label agreed that what Branch had originally recorded would stick. "It's the next progression," she says of the new album. "I started out as a pop artist, then came to Nashville and it changed me. I don't know how or why I could turn my back on that. I hope it's a happy marriage of both genres.

John Leventhal and John Shanks, or "my two Johns," as Branch laughingly refers to them, produced the new set. Branch wrote the album's title track soon after the Wreckers disbanded. "I was in Canada on a bus and couldn't sleep," she recalls. "Instead of going down a dark road, I began purging myself by writing. It was the first song that I had written by myself in a long time. I realized that everything changes; I started out making records by myself and I can do it again.

As difficult as the dissolution of the Wreckers was for the Arizona native, Branch realizes the duo's success paved the way for her work as a solo country artist. "I don't think I would have ever been able to go into Nashville on my own and accomplish what I did," Branch says. "I have jessica to thank for that. And because of the Wreckers, people know this is where I want to be.

Branch will headline select dates this fall and hopes to join a country tour in the winter. "I'm dying to play this music live," she says. "I've never been off the road for this length of time. I didn't realize how much I missed it and loved it until I didn't do it for a few years.

"DOWN' IS UP
Jay Sean charts his first Billboard Hot 100 top 10 single as "Down" (Cash Money/Universal Republic), featuring Lil Wayne, climbs 63-32-6. The 26-spot jump is the biggest leap into the top 10 by an artist's debut single since Estelle's "American Boy" went 53-9 in the Sept. 27, 2008, issue. On the heels of its July 23 YouTube video premiere, "Down" earns Greatest Gainer/Digital honors as it dashes 17-2 on Hot Digital Songs with an increase of 136% to 137,000 downloads. The track makes a more moderate 65-47 jump on Hot 100 Airplay, but its 50% audience impressions increase (to 29.2 million) is that chart's highest percentage gain.

—Silvio Pietroluongo
Fervent Energy

Tween Act PureNRG Builds On Its Faith-Based Momentum

Few acts score a No. 1 album before they receive their driver license. Joining that short list is Fervent Records tween act PureNRG. The trio’s new project, “The Real Thing,” debuted at No. 1 on Billboard’s Top Christian Albums chart and bowed at No. 20 on the Billboard 200.

PureNRG members Caroline Williams (14), Carnolyne Meyers (14) and Jordan Yates (16) have been riding the fast track since debuting in 2007 with a self-titled set. “The Real Thing” is their third studio album, and the group has also released a Christmas CD, a remix collection and three DVDs.

“We had a lot more input on this album [and were] able to make up different parts of the songs,” Yates says. “We were definitely more comfortable with our producers and the singing.”

Meyers agrees. “As we move forward, we’re learning more about our voices, who we are and what to sing,” she says. “We chose songs we felt would spread the message of God to people and songs we could really energize.”

The young act is known for its energetic stage shows, incorporating complex choreography and acrobatics. PureNRG has toured extensively, opening for Casting Crowns on last winter’s Christmas trek, performing on the multi-artist Winter Jam tour earlier this year in the United States and playing spring dates in Norway.

Word Label Group senior VP of marketing Tim Marshall says PureNRG’s appeal to parents looking for a faith-based alternative to mainstream pop music has spurred sales. The album has sold 24,000 copies, according to Nielsen SoundScan.

“Consumers have caught the vision that this is the group who is going to carry the mantle for faith-based tween music,” Marshall says.

Though not yet attached to a label deal, Minaj is recording a debut album that she hopes to release early next year. Her main focus now is on the Wanted tour and impressing arena-sized crowds. “It’s intimidating,” Minaj says. “But once I’m out there, it’s all gone. I’m the fearless Barbie doll.”

RAPPING BARBIE

Nicki Minaj often describes herself as a Barbie doll. But don’t let the cute moniker fool you. Minaj’s aggressive flow and fearless wordplay have pegged her as a rising star within Lil Wayne’s Young Money crew.

The 23-year-old rapper is currently displaying her buzzed-about MC skills on Young Money Presents: America’s Most Wanted Music Festival, adding 10 new dates this week for a total of 32 shows through Sept. 6. The tour is headlined by Wayne and features Young Jeezy, Soulja Boy Tell’Em, Pleasure P, Jeremih and the Young Money camp.

“The lack of female rappers has in some ways made it easier to come up because now there’s an open lane for me,” Minaj says. “I salute the female rappers who came before me, but it’s my time now.”

Minaj’s third Young Money Entertainment mixtape, “Beam Me Up Scotty,” features guest spots by Drake (who was on the Wanted tour before injuring his knee), Busta Rhymes and Gucci Mane. Despite the set’s impressive list of collaborators, Minaj remains in the foreground and displays a unique female persona in an increasingly male-dominated genre.

For the past two years, Minaj has foregone a major-label deal and a formal debut album in order to establish her fan base. Appearances on a handful of high-profile remixes, from Wyclef Jean’s "Sweetest Girl" to Drake’s chart-topping "Best I Ever Had," have caught the attention of hip-hop enthusiasts. Minaj’s activity on social networking sites has also allowed her to gain mainstream awareness.

“We’re establishing her online first,” says Portia Kirkland, VP of marketing at Minaj’s production company Mizzay Entertainment. "Nicki always stays in touch with her fans through Twitter, MySpace and blogging. We don’t position her as music but as a lifestyle." That lifestyle began to take shape while the Queens-born rapper attended LaGuardia High School, the performing arts school on which the film "Fame" was based. An appearance on Dirty Money’s "The Come Up" street DVD series caught the attention of Lil Wayne, who contacted Minaj and asked her to work with Young Money. Since then, the two have developed a chemistry, with Minaj appearing on his acclaimed 2007 mixtape "Da Drought" and Wayne guesting on all three of her Young Money-mixed tapes.

Young romance: MISHON

First Kiss

R&B singer/actor Mishon has co-starred on ABC Family’s “Lincoln Heights” for four seasons. But the 16-year-old was still thrown for a loop when the video for his first single, “Just a Kiss,” premiered on BET’s “106 & Park.”

“It was amazing to see myself on the TV screen with my new joint,” Mishon says. “I’ve been doing this music thing since I was 9; it’s my first passion.”

“Just a Kiss” has climbed to No. 5 on Billboard’s Hot R&B/Pop Songs chart since premiering nine weeks ago, while its video is No. 5 on the “106 & Park” top 10 countdown. The song connects with teens because its lyrics about young romance are age-appropriate without being patronizing.

“I’m impressed by Mishon,” says Harvey Mason Jr. (Whitney Houston, Jordin Sparks), who co-produced “Kiss” with Da Internz. “He is a very talented young guy.”

Born Mishon Ratliff, the southern California native signed with the independent label Dynasty Records at age 10 and released his first two albums at 11 and 13, respectively. His third album, “The Yearbook,” will be a joint October release among Dynasty, Streamline Records and Interscope.

Dennis Dennehy, executive VP of marketing and publicity at Interscope, says the label has a long-term vision for Mishon in which “he builds his fan base and his fan base grows and matures with him. He can be as big as he wants to be.” Interscope has booked Mishon to perform at high schools and teen-centric events like Disney World Grad Night and Boys & Girls Club summer camps.

Additionally, SingersRoom.com launched a contest in which fans can submit their “first kiss” stories for the chance to win a date with Mishon. Similar promotions are in the works with TeenDiariesOnline.com and MyYearbook. Though Dennehy couldn’t reveal specifics, he says Interscope is also discussing ways to leverage Mishon’s role on “Lincoln Heights” to broaden his exposure.

Meanwhile, Mishon, who plays a singer on the show and has performed his own songs as his character, Tay, is still getting used to being famous for all of his talents: “It’s funny,” he says. “Because I started off singing, but now people are like, ‘Oh, that’s the kid from ‘Lincoln Heights’!’ ”

—Monica Herrera
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Could ‘Number Ones’ Be No. 1 For The Year?

Though rapper Fabolous notches his first No. 3 on the Billboard 200 (see “Between the Bullets,” page 46), the bigger news this week is that Michael Jackson’s “Number Ones” hits collection is now the year’s second-best-selling album.

As the 2003 set moves another 114,000 copies, according to Nielsen SoundScan—and retains the No. 1 spot on Top Comprehensive Albums—is total for the year rises to 1.4 million. That moves it past the “Hannah Montana: The Movie” soundtrack (1.32 million) and Eminem’s “Relapse” (1.31 million). Now, only Taylor Swift’s “Fearless” (with 1.5 million sold) stands in Jackson’s way.

The King of Pop has now ruled with the top-selling album in the United States for five of the past six weeks. “Number Ones” only stepped aside when Daughtry’s “Leave This Town” bowed two weeks ago with 269,000 copies sold.

SLEEPY WEEK: Fabolous opens atop the Billboard 200 with a less-than-fabulous debut of 99,000 copies. It marks just the second July week when not one current album sold at least 100,000 since Nielsen SoundScan began tracking data in 1991. (This issue’s chart reflects the sales week that ended Aug. 2, but five of its seven days were in July.)

This last happened in 2006, when Johnny Cash’s “American V: A Hundred Highways” was released July 4 and sold 88,000 copies, debuting at No. 1 on the Billboard 200.

The dreary sales story may continue next week. On Aug. 4, the biggest new album release was Sugarland’s Walmart exclusive CD/DVD combo pack “Live on the Inside.” The 10-track CD is paired with a 16-song concert DVD. The album boasts the duo’s covers of Kings of Leon’s “Sex on Fire,” Beyoncé’s “Irreplaceable” and the B-52s’ “Love Shack.”

That set was pretty much the week’s only big release. Of course, that depends on what one considers to be big. Other Aug. 4 releases include the “Kidz Bop 16” set, K’Jon’s “I Get Around” and Gloriana’s self-titled debut.

What does this mean for next week’s chart? Sugarland will likely notch its second No. 1 album (thanks partially to a lack of competition), possibly selling 100,000 copies. It will also likely be the only set to move close to that number on the Billboard 200.

If Sugarland sells less than that figure, it will be the first time during an August week that none of the current albums sold at least 100,000 copies since Nielsen SoundScan began tracking data in 1991.

NOT-SO-HOT AUGUST NIGHTS: The Aug. 4 release schedule was devoid of superstar pop releases. But this isn’t a new trend.

On Aug. 5, 2008, the biggest new releases were Lloyd’s “Lessons in Love” and Heidi Newfield’s “What Am I Waiting For?” While both debuted the following week in the top 10 on the Billboard 200, Lloyd barely sold more than 51,000 and Newfield sold 34,000.

But the “Maniac Mial” soundtrack was still selling strongly, rising to No. 1 for its first chart-topping week (131,000, down a relatively small 5%), while Miley Cyrus’ “Breakout” dropped one slot to No. 2 (102,000, a decline of 37%).

Since 2004, the first full week of August has been absent of new blockbuster albums. The highest-charting titles released in this period have either been hip hop or rock sets from UGK, Pines, Rick Ross, Breaking Benjamin, Slayor, Staind, Shyne and Mobb Deep. That’s not to say those albums didn’t sell well. Many of them did; they just didn’t produce jaw-dropping numbers.

Two years ago, UGK’s “Underground Kingz” bowed at No. 1 with 160,000 copies sold. And in 2006, Ross’ “Port of Miami” set sail atop the tally with 187,000.

FOR CHART AND COUNTRY: Sugarland’s “Live on the Inside” is the first of three new albums from major country acts in August, and all of them have a shot at No. 1. George Strait’s “Twang” comes out Aug. 11, and Reba McEntire’s first album for Valory Records, “Keep On Loving You,” is due Aug. 18.
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<td><strong>NEW</strong></td>
<td><strong>MADONNA</strong> MADONNA (U.S.)</td>
<td>(18.98)</td>
<td>178</td>
<td><strong>9</strong></td>
</tr>
<tr>
<td><strong>NEW</strong></td>
<td><strong>DRAKE</strong> DRAKE (U.S.)</td>
<td>(18.98)</td>
<td>177</td>
<td><strong>8</strong></td>
</tr>
<tr>
<td><strong>NEW</strong></td>
<td><strong>LADY GAGA</strong> LADY GAGA (U.S.)</td>
<td>(18.98)</td>
<td>176</td>
<td><strong>7</strong></td>
</tr>
<tr>
<td><strong>NEW</strong></td>
<td><strong>PAUL MCCARTNEY</strong> PAUL MCCARTNEY (U.S.)</td>
<td>(18.98)</td>
<td>175</td>
<td><strong>6</strong></td>
</tr>
<tr>
<td><strong>NEW</strong></td>
<td><strong>SHINee</strong> SHINee (U.S.)</td>
<td>(18.98)</td>
<td>174</td>
<td><strong>5</strong></td>
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<tr>
<td><strong>NEW</strong></td>
<td><strong>JENNIFER LOPEZ</strong> JENNIFER LOPEZ (U.S.)</td>
<td>(18.98)</td>
<td>173</td>
<td><strong>4</strong></td>
</tr>
<tr>
<td><strong>NEW</strong></td>
<td><strong>TAYLOR SWIFT</strong> TAYLOR SWIFT (U.S.)</td>
<td>(18.98)</td>
<td>172</td>
<td><strong>3</strong></td>
</tr>
<tr>
<td><strong>NEW</strong></td>
<td><strong>BLACKSTORY</strong> BLACKSTORY (U.S.)</td>
<td>(18.98)</td>
<td>171</td>
<td><strong>2</strong></td>
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<tr>
<td><strong>NEW</strong></td>
<td><strong>ENERGY</strong> ENERGY (U.S.)</td>
<td>(18.98)</td>
<td>170</td>
<td><strong>1</strong></td>
</tr>
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</table>

The song chart above is based on sales data compiled by Nielsen SoundScan.
ARTIST: IMPRINT / S/O | DISTRIBUTING / LABEL / PRICE

151 145 7 7
MIND CHANCE "WARM AND ANNOYING" (DAS RACE RECORDS / LIGHT IN THE ATTIC / 13.98)

152 161 13 7
MIND THE TRUTH BE TOLD (INTERSCOPE / 13.98)

153 155 10 7
M R SMITH "A NEW HALLELUJAH" (MATHEW SMITH MUSIC / 13.98)

154 159 18 7
METALLICA "DEATH MAGNIFICENT" (SPINE OF METAL RECORDS / 13.98)

155 153 9 7
THIRD DAY "REVELATION" (REVELATION RECORDS / 13.98)

FLD RIDE "ROUTE 66" (GERMAN RIDE / 13.98)

157 159 14 7
PASSION PIT "MANNERS" (BET Transportation / 13.98)

BO DYLAN "TOGETHER THROUGH LIFE" (LILLIAN PEARL RECORDS / 13.98)

159 164 7 7
HILL COUNTRY "UNITE" (THE EARTH / 13.98)

160 158 10 7
WAYWARD DISTRICT "ON THE BOAT" (ASA RECORDS / 13.98)

161 170 7 7
OUR LADY PEACE "BURN YOUR HANDS" (BURN YOUR HANDS / 13.98)

162 149 3 7
ACE MOOD "KILLING SPIRITS" (KILLING SPIRITS / 13.98)

164 162 19 7
YEAH YEAH YEAHS "IT'S BLITZ!" (BLITZ / 13.98)

165 163 7 7
THE KILLERS "DAY & AGE" (DANCE / 13.98)

166 169 3 7
SOUNDTRACK "BLINDSPOT MONOGAM" (CIRCUS / 13.98)

167 174 16 7
MARILYN MANSON "THE HIGH END OF LOW" (LIVE NATION / 13.98)

168 171 9 7
GEORGE THOROGOOD AND THE DESTROYERS "THE DIRTY DOZEN" (CAPITOL RECORDS / 13.98)

169 178 4 7
SUICIDE SILENCE "NO TIME TO BLEED" (HORIZON RECORDS / 13.98)

170 138 1 7
 "HOMESICK"

171 156 4 7
THE ALL AMERICA REJECTS "WHEN THE WORLD COMES DOWN" (REPRISE RECORDS / 13.98)

172 185 3 7
LITE WILLIAMS AND THE SPIRITUAL QC'S "FALLOUT" (REPRISE / 13.98)

173 170 1 7
MATT NATHANSON "SOME MAD HOPE" (COLUMBIA RECORDS / 13.98)

174 191 3 7
SEAL "THE RETURN OF THE BANDIT"

175 172 3 7
JADAKISS "THE LAST KISS" (INTERSCOPE / 13.98)

176 193 2 7
STRYPER "MURDER BY PRICE" (REPRISE RECORDS / 13.98)

177 182 4 7
SLIPKNOT "ALL HOPE IS GONE" (ROADRUNNER RECORDS / 13.98)

178 136 5 7
SOUNDTRACK "FEARLESS " (WICKED EDGE / 13.98)

179 163 10 7
ESPIONA PAZ "YO NO CANTO, POLO LO INTENTAM" (SAH "COOL" / 13.98)

180 152 5 7
SET YOUR GOALS "THE DEATH OF US" (SADDLE UP RECORDS / 13.98)

181 182 6 7
3 DOORS DOWN "3 DOORS DOWN" (SAD LITTLE GIRL / 13.98)

182 194 1 7
CAROLINA LIAR "THE CIRCUS" (AIR/PLAY / 13.98)

183 184 10 7
ISRAEL Houghton "THE POWER OF ONE" (CROSSROADS / 13.98)

184 166 12 7
THE DEVIL WEARS PRADA "WITH ROOTS ABOVE AND BRANCHES BELOW" (EASTERN PRAIRIE RECORDS / 13.98)

185 154 1 7
 "KERRY DOUGLAS PRESENTS: GOSPEL TRUTH MAGAZINE: GOSPEL TRUTH VOLUME III"

186 188 2 7
 "ALL THAT REMAINS"

187 164 1 7
JACK JOHNSON "SEEP" (EPIC RECORDS / 13.98)

188 189 7 7
FRANK "YEAH YEAH YEAHS" (YEAH YEAH YEAHS / 13.98)

189 178 10 7
"THE YEAR OF THE GENTLEMAN"

190 169 11 7
ERIC CLAPTON AND STEVE WINWOOD "LIVE FROM MADISON SQUARE GARDEN" (REPRISE RECORDS / 13.98)

191 193 6 7
SOUNDTRACK "TRUE BLOOD: MUSIC FROM THE HBO ORIGINAL SERIES" (REPRISE RECORDS / 13.98)

192 163 9 7
MICHIEL MUSSO "MAYBE" (PERFECT RECORDS / 13.98)

193 181 5 7
BLUE OCTOBER "THE MIDDLE OF SOMETHING" (SUCCESS RECORDS / 13.98)

194 170 8 7
SOUNDTRACK "BATTALION GASTRICS SEASON 4" (SOUNDTRACK / 13.98)

195 188 2 7
MATT & KIM "HAPPY" (ELEKTRA / 13.98)

196 179 12 7
WILL DOWNING "CLASSIQUE" (WILL DOWNING / 13.98)

197 159 1 7
BUSTA RHymes "BACK ON MY B.S." (THAT'S RIGHT / 13.98)

198 186 13 7
THE MILES VOLUME "LIVE AT THE MUSIC HALL" (THE MILES VOLUME RECORDS / 13.98)

199 155 11 7
Octobermad
Michael Jackson continues to dominate the Top Comprehensive
Albums chart with six of his solo albums in the top-5. Collectively,
his solo albums have sold 4.1 million copies this year. That's more
than what they sold between 2004 and 2005 (3.5 million).
### MAINSTREAM TOP 40

<table>
<thead>
<tr>
<th>No.</th>
<th>Title</th>
<th>Artist</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>&quot;Waking Up in Vegas&quot;</td>
<td>Panic! At The Disco</td>
</tr>
<tr>
<td>2</td>
<td>&quot;I Gotta Feeling&quot;</td>
<td>Teddy Riley</td>
</tr>
<tr>
<td>3</td>
<td>&quot;Lose You To Love&quot;</td>
<td>Jennifer Lopez</td>
</tr>
<tr>
<td>4</td>
<td>&quot;River&quot;</td>
<td>Imagine Dragons</td>
</tr>
</tbody>
</table>

### ADULT CONTEMPORARY

<table>
<thead>
<tr>
<th>No.</th>
<th>Title</th>
<th>Artist</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>&quot;The Climb&quot;</td>
<td>Taylor Swift</td>
</tr>
<tr>
<td>2</td>
<td>&quot;The Climb&quot;</td>
<td>Taylor Swift</td>
</tr>
<tr>
<td>3</td>
<td>&quot;The Climb&quot;</td>
<td>Taylor Swift</td>
</tr>
<tr>
<td>4</td>
<td>&quot;The Climb&quot;</td>
<td>Taylor Swift</td>
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### ADULT Top 40

<table>
<thead>
<tr>
<th>No.</th>
<th>Title</th>
<th>Artist</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>&quot;I Gotta Feeling&quot;</td>
<td>Teddy Riley</td>
</tr>
<tr>
<td>2</td>
<td>&quot;River&quot;</td>
<td>Imagine Dragons</td>
</tr>
<tr>
<td>3</td>
<td>&quot;I Gotta Feeling&quot;</td>
<td>Teddy Riley</td>
</tr>
<tr>
<td>4</td>
<td>&quot;River&quot;</td>
<td>Imagine Dragons</td>
</tr>
</tbody>
</table>

### ROCK SONGS

<table>
<thead>
<tr>
<th>No.</th>
<th>Title</th>
<th>Artist</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>&quot;New Divide&quot;</td>
<td>mysterious SOUNDS OF MADNESS</td>
</tr>
<tr>
<td>2</td>
<td>&quot;New Divide&quot;</td>
<td>mysterious SOUNDS OF MADNESS</td>
</tr>
<tr>
<td>3</td>
<td>&quot;New Divide&quot;</td>
<td>mysterious SOUNDS OF MADNESS</td>
</tr>
<tr>
<td>4</td>
<td>&quot;New Divide&quot;</td>
<td>mysterious SOUNDS OF MADNESS</td>
</tr>
</tbody>
</table>

### ALTERNATIVE

<table>
<thead>
<tr>
<th>No.</th>
<th>Title</th>
<th>Artist</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>&quot;She's a Genius&quot;</td>
<td>Anberlin</td>
</tr>
<tr>
<td>2</td>
<td>&quot;She's a Genius&quot;</td>
<td>Anberlin</td>
</tr>
<tr>
<td>3</td>
<td>&quot;She's a Genius&quot;</td>
<td>Anberlin</td>
</tr>
<tr>
<td>4</td>
<td>&quot;She's a Genius&quot;</td>
<td>Anberlin</td>
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</table>

### TRIPLE A

<table>
<thead>
<tr>
<th>No.</th>
<th>Title</th>
<th>Artist</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>&quot;I Gotta Feeling&quot;</td>
<td>Teddy Riley</td>
</tr>
<tr>
<td>2</td>
<td>&quot;River&quot;</td>
<td>Imagine Dragons</td>
</tr>
<tr>
<td>3</td>
<td>&quot;I Gotta Feeling&quot;</td>
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</tr>
<tr>
<td>4</td>
<td>&quot;River&quot;</td>
<td>Imagine Dragons</td>
</tr>
</tbody>
</table>

More than 10 years after initially cracking the Country Songs chart, Brad Paisley makes his first entry onto the Adult Contemporary list (crawled at full at billboard.com/chartdata) as this former No. 1 "Then" reached No. 30, Paisley's 13th Country appearance before placing the AC chart the most since Tim's Yearwood broke through with "Trying to Live" on the March 25, 2000, AC chart, at which point he had already amassed 60 Country chart hits since arriving on the scene in 1991. But some sales when compared with the record-setting amount held by Edby Ann, who charted 68 songs started in 1945 before first marching the AC chart with "What's The Big Idea My Love?" in the Mar 29, 1965, issue (in Rambler Top 40).

Marvin Carey makes her 26th appearance with the debut of "Shambles" nos 16º, extending her lead for most overall chart entries in the table with 108 entries. She is now three titles ahead of second-place holder Madonna (29).


**HOT COUNTRY SONGS**

<table>
<thead>
<tr>
<th>Position</th>
<th>Title</th>
<th>Artist</th>
<th>Week</th>
<th>Week</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>All My Ex's (Take Back)</td>
<td>Taylor Swift</td>
<td>9</td>
<td>10</td>
</tr>
<tr>
<td>2</td>
<td>People Will Talk</td>
<td>Billy Currington</td>
<td>8</td>
<td>9</td>
</tr>
<tr>
<td>3</td>
<td>Red Light</td>
<td>Terri Clark</td>
<td>7</td>
<td>8</td>
</tr>
<tr>
<td>4</td>
<td>Believe</td>
<td>Joe Nichols</td>
<td>6</td>
<td>7</td>
</tr>
<tr>
<td>5</td>
<td>My Arms (Don't Let Me Go)</td>
<td>Jake Owen</td>
<td>5</td>
<td>6</td>
</tr>
<tr>
<td>6</td>
<td>Future Bound</td>
<td>The Band Perry</td>
<td>4</td>
<td>5</td>
</tr>
<tr>
<td>7</td>
<td>Rock The Beer Gut</td>
<td>Toby Keith</td>
<td>3</td>
<td>4</td>
</tr>
<tr>
<td>8</td>
<td>What I'm For</td>
<td>Randy Houser</td>
<td>2</td>
<td>3</td>
</tr>
<tr>
<td>9</td>
<td>American Ride</td>
<td>Randy Houser</td>
<td>1</td>
<td>2</td>
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**TOP COUNTRY ALBUMS**

<table>
<thead>
<tr>
<th>Position</th>
<th>Artist</th>
<th>Title</th>
<th>Label</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Taylor Swift</td>
<td>Fearless</td>
<td>BMG Rights</td>
</tr>
<tr>
<td>2</td>
<td>Zac Brown Band</td>
<td>When In2Flames</td>
<td>BMG Rights</td>
</tr>
<tr>
<td>3</td>
<td>Soundtrack</td>
<td>That's Country</td>
<td>BMG Rights</td>
</tr>
<tr>
<td>4</td>
<td>Alan Jackson</td>
<td>Open Road</td>
<td>BMG Rights</td>
</tr>
<tr>
<td>5</td>
<td>Joe Nichols</td>
<td>Old Soul</td>
<td>BMG Rights</td>
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**TOP BLUEGRASS ALBUMS**

<table>
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<tbody>
<tr>
<td>1</td>
<td>Steve Martin</td>
<td>The One New Songs For The Two Old Guys</td>
<td>BMG Rights</td>
</tr>
<tr>
<td>2</td>
<td>Steve Ivey</td>
<td>American Bluegrass</td>
<td>BMG Rights</td>
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**BETWEEN THE BULLETS**

As "Alright" steps 2-1 on Hot Country Songs, Darius Rucker becomes the first artist in nearly 27 years—and the third in the past 23 years—to top the chart consecutively with his first three single releases. That hasn't happened since Wynonna's first three solo songs went to No. 1 in 1993, preceded by Brooks & Dunn (also in 1993) and Clint Black (1990). In fact, Brooks & Dunn and Black led with their first singles.

Rucker reigned for two weeks last fall with "Don't Think I Don't Think About It," then spent three weeks at No. 1 with "It Won't Be Like This For Long" in March and April.

—Wade Jessen

Data for week of August 15, 2009 For chart reprints call 646.654.4633 Go to www.billboard.biz for complete chart data

www.americanradiohistory.com
### Top R&B/Hip-Hop Albums

<table>
<thead>
<tr>
<th>Artist</th>
<th>Title</th>
<th>Peak Position</th>
<th>Sales Certifications</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. Fabolous</td>
<td>The Grudge</td>
<td>1</td>
<td>Gold</td>
</tr>
<tr>
<td>2. Kanye West</td>
<td>Graduation</td>
<td>2</td>
<td>Platinum</td>
</tr>
<tr>
<td>3. Lil Wayne</td>
<td>Tha Carter III</td>
<td>3</td>
<td>Platinum</td>
</tr>
<tr>
<td>4. Diddy</td>
<td>Once Again</td>
<td>4</td>
<td>Gold</td>
</tr>
<tr>
<td>5. 50 Cent</td>
<td>The Massacre</td>
<td>5</td>
<td>Gold</td>
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### Mainstream R&B/Hip-Hop Albums

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### Rhythmic

<table>
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<td>The Massacre</td>
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### Adult R&B

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<tr>
<td>5. 50 Cent</td>
<td>The Massacre</td>
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<td>Gold</td>
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</table>

### Digital Track Sales

<table>
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<th>Artist</th>
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<tr>
<td>5. 50 Cent</td>
<td>The Massacre</td>
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</tbody>
</table>

### Rap Songs

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</tr>
<tr>
<td>5. 50 Cent</td>
<td>The Massacre</td>
<td>5</td>
<td>Gold</td>
</tr>
</tbody>
</table>

### Between the Bullets

**FABOLOUS FINDS ‘WAY TO NO. 1’**

New York rapper Fabolous lives up to his name by starting at No. 1 on both Hot & R&B/Hip-Hop Albums and the Billboard 200 with “Loso’s Way.” The set is his second chart-topper of the former list. His Island Def Jam debut, “From Nothin’ to Somethin’,” ruled for two weeks in 2007.

On the Billboard 200, Fabolous’ charts with 99,000 copies sold. It’s his first studio album to open with fewer than 100,000 copies, but it’s also the chart’s only debut to start with more than 26,000 this week.

The album is also the soundtrack to a short movie of the same name. It’s available on DVD as part of a deluxe CD/DVD package and as a video download with the digital album. It debuts at No. 1 on the Top Soundtracks chart.

—Raphael George
**TOP DANCE/ELECTRONIC ALBUMS**

<table>
<thead>
<tr>
<th>Title</th>
<th>Artist</th>
<th>Label</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Lady Gaga</strong></td>
<td>Lady Gaga</td>
<td>Interscope/Conduit</td>
</tr>
<tr>
<td><strong>OWL CITY</strong></td>
<td>Owl City</td>
<td>Capitol/Capitol Classics</td>
</tr>
<tr>
<td><strong>DJ Scratch</strong></td>
<td>DJ Scratch</td>
<td>Universal/EDM Fixx</td>
</tr>
<tr>
<td><strong>John Honda</strong></td>
<td>John Honda</td>
<td>Def Jam/Atlantic</td>
</tr>
<tr>
<td><strong>Reyzone</strong></td>
<td>Reyzone</td>
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<td>Terry L&quot;Crew$</td>
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<td>Third Music Group/EMI Music Publishing</td>
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<td>Mike Snow</td>
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**HOT DANCE CLUB SONGS**

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<td>Interscope/Conduit</td>
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<td><strong>Paranoid</strong></td>
<td>Moby</td>
<td>Interscope/Conduit</td>
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<td><strong>On Tequila</strong></td>
<td>Afrojack</td>
<td>Def Jam/Atlantic</td>
</tr>
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<td><strong>Wanted</strong></td>
<td>Afrojack</td>
<td>Def Jam/Atlantic</td>
</tr>
<tr>
<td><strong>Do Not Touch</strong></td>
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<td>Def Jam/Atlantic</td>
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<tr>
<td><strong>Give You Everything</strong></td>
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<td>Def Jam/Atlantic</td>
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<td><strong>Sweet Dreams</strong></td>
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<td>Def Jam/Atlantic</td>
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<td><strong>Goodey</strong></td>
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<td>Def Jam/Atlantic</td>
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<td><strong>Love</strong></td>
<td>Afrojack</td>
<td>Def Jam/Atlantic</td>
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<tr>
<td><strong>IT'S LIKE THAT</strong></td>
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<tr>
<td><strong>Another Day</strong></td>
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**TOP DANCE/CLASSICAL WORLD**

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<tr>
<td><strong>I'm A Very Busy Man</strong></td>
<td>Antonio Pappano</td>
<td>Decca/EMI Music Publishing</td>
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<td><strong>Three Tenors in Concert</strong></td>
<td>Various Artists</td>
<td>Decca/EMI Music Publishing</td>
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<tr>
<td><strong>La Traviata</strong></td>
<td>Various Artists</td>
<td>Decca/EMI Music Publishing</td>
</tr>
<tr>
<td><strong>The Winter Won't Last Forever</strong></td>
<td>Various Artists</td>
<td>Decca/EMI Music Publishing</td>
</tr>
<tr>
<td><strong>The Great War: Music for the Deaf</strong></td>
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**TOP CONTEMPORARY JAZZ ALBUMS**

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<td>Various Artists</td>
<td>Concord Records/EMI Music Publishing</td>
</tr>
<tr>
<td><strong>The World to Come</strong></td>
<td>Various Artists</td>
<td>Concord Records/EMI Music Publishing</td>
</tr>
<tr>
<td><strong>The Big Band Album</strong></td>
<td>Various Artists</td>
<td>Concord Records/EMI Music Publishing</td>
</tr>
<tr>
<td><strong>The Final Chapter</strong></td>
<td>Various Artists</td>
<td>Concord Records/EMI Music Publishing</td>
</tr>
<tr>
<td><strong>The Wu-Tang Clan Album</strong></td>
<td>Various Artists</td>
<td>Concord Records/EMI Music Publishing</td>
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**TOP WORLD ALBUMS**

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<thead>
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<th>Title</th>
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<th>Label</th>
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<tbody>
<tr>
<td><strong>The 5000 Days of Building a Doghouse</strong></td>
<td>Various Artists</td>
<td>Nonesuch/EMI Music Publishing</td>
</tr>
<tr>
<td><strong>The Weight of Their Young</strong></td>
<td>Various Artists</td>
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<tr>
<td><strong>The World to Come</strong></td>
<td>Various Artists</td>
<td>Nonesuch/EMI Music Publishing</td>
</tr>
<tr>
<td><strong>The Final Chapter</strong></td>
<td>Various Artists</td>
<td>Nonesuch/EMI Music Publishing</td>
</tr>
<tr>
<td><strong>The Wu-Tang Clan Album</strong></td>
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### Hot Latin Songs

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<td>&quot;Lo Intentamos&quot;</td>
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<td>2</td>
<td>&quot;No Intemos&quot;</td>
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</tr>
<tr>
<td>3</td>
<td>&quot;Asi Como&quot;</td>
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</tr>
<tr>
<td>4</td>
<td>&quot;Ya Es Tiempo&quot;</td>
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<tr>
<td>5</td>
<td>&quot;Ya Es Verano&quot;</td>
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<td>6</td>
<td>&quot;Siempre&quot;</td>
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### Top Latin Albums

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### Regional Mexican Albums

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### Latin Rhythm Albums

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<td>&quot;Banda El Recodo&quot;</td>
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Nelly Fortuno is conquering Spanish radio as "Jenni Rivera's Jumps" tops nearly all of the Latin chart, selling 4,000 copies. Its second album to 16 at No. 16 following 2007's "Reina, Bienne Me Hybrid," "Jenni Rivera" also enters at No. 3 in Top Latin Albums.
<table>
<thead>
<tr>
<th>Country</th>
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<th>Date</th>
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</table>

Data for week of August 15, 2009. For chart reprints call 646.654.4633.

www.americanradiohistory.com
EXECUTIVE TURNTABLE

Send submissions to: exec@billboard.com

RECORD COMPANIES: Universal Music Enterprises names Herb Agner VP of content development and acquisitions. He was an independent consultant for Brian Wilson, the estate of Nat "King" Cole, George Thorogood & the Destroyers, 33 1/3 Records and Capitol Records/EMI.

Frank Sinatra Enterprises and Rhino Entertainment name Sara Nemerov senior VP of consumer products and brand licensing. She was VP of global licensing at the Trump Organization.

EMI Music promotes Dan Duncombe to VP of digital marketing for EMI Music U.K. & Ireland, appoints Achim Fettig senior VP of digital marketing for continental Europe and names Geoff Smith digital director for the company's catalog unit. Duncombe was digital director at Parlophone, Fettig was executive VP at EMI Music Germany, Switzerland & Austria, and Smith was a consultant at Blueprint Digital.

PUBLISHING: Peermusic names Julio Bagué manager for Peer International Corp. of Puerto Rico. He will continue in his role as creative director of peermusic's Miami office.

BMI promotes Russ Blose to assistant VP of strategic operations. He was senior director of strategic solutions.

Sony/ATV Nashville appoints Kim Wiggins creative manager. She was creative director at Blacktop Music Group.

DIGITAL: The social networking site Bebo names Stephane Panier head of global operations. He was V/P/COO.

LEGAL: The international law firm Luther in Munich taps Jürgen Becker as an attorney, where he'll reinforce the law firm's intellectual property and media activities. He was CEO of the German collection society GEMA.

—Edited by Mitchell Peters

GOOD WORKS

CHAO RECORDING BENEFITS BUENOS AIRES PSYCHIATRIC HOSPITAL

When the Latin alternative artist Manu Chao goes to Buenos Aires, he visits his friends at the psychiatric facility Borda Municipal Hospital. In recent years, he has also appeared on a patient-run radio station that broadcasts from the facility.

"It came onto Manu's radar during one of his many trips to Buenos Aires," says the artist's manager, Tomás Cookman, who's also president of Nacional Records. "He listened and was fascinated."

The patients who run the 15-year-old station "talk more than they actually play music," Cookman says, but Chao has developed a fondness for it. So, during one of his visits, Chao brought some studio equipment and recorded 20 songs that feature storytelling from some of the patients. "The final result was almost 40 minutes of listenable joy," Cookman says. "It's basically Manu playing, with the help of some of the patients; all of the lyrics and speed bars are from the patients."

The recording was recently made available for download on VivaLaColifata.org. Chao is encouraging his fans to pay what they want for the album, and 100% of the proceeds go to the hospital. "It's basically to raise money, because as with most insane asylums around the world, they're definitely not on the top of most people's budget lists," Cookman says. "There are people paying $1 and there are people paying $100."

Cookman notes that it's too early to tell how much the project will raise, "but in the short amount of time that this has come out, people have been responding."

—Mitchell Peters

LATIN ALTERNATIVE MUSIC CONFERENCE

During the second week of July the 10th annual the Latin Alternative Music Conference visited New York. The five-day event featured established and upcoming acts, as well as panels on topics like social networking in the music business and the role of terrestrial radio stations in the digital age. The conference averages 25,000 attendees and provides extensive networking opportunities with the genre's leading personalities. The gathering, which has previously been held in Canada, Mexico and Argentina, will cross borders again this fall, with a co-hosted conference in Havana.


BOTTOM LEFT: Participants on the "You Can Go Your Own Way: Indie Artist Touring Success Stories & Tribulations" panel, from left: Frank McBride, McBride's agent Jose McSwiggin, McBride's director of marketing Scott McWhirter, McBride's frontman Jonathan Davis at Harrah's Resort in Atlantic City, N.J. The troupe had just finished a daylong photo shoot for the year's new Dance Team calendar at Harrah's pool when they met with Davis, who performed at the pool after Dark party. Joining Davis, right, are Sixers Dancers Kerr, Kate, Cherelle, Asha, Ashley and Danielle. Photo courtesy of Sixers.com

PHOTO COURTESY OF SIXERS.COM
ABEL BODIED

Mississippi rock act Saving Abel has been touring nearly nonstop—mostly with Nickelback—since the March 2008 release of its self-titled debut album. But instead of doing laundry during some recent downtime, the group returned to the studio—producer Skidid Mills' Soul Kitchen studios in Franklin, Tenn.—to start work on album No. 2.

"We've got at least eight or nine songs we think are going to make the cut," says frontman Jared Weeks, who adds that fans shouldn't worry about the new material sounding too different from the gold-certified mix of hard rock—such as the platinum single "Addicted"—and power ballads on "Saving Abel."

"You can't come out with something that's mediocre," Weeks says. "We want to top ["Saving Abel"] and keep going. There's a little bit of pressure, but it just keeps us on the edge of our seats, where we should be anyway."

Weeks says the band has been getting a "great response" to one of the new songs, "Hell of a Ride," at live shows. He adds that Mills has been visiting the group on the road to continue recording, as the schedule of Saving Abel's current tour with Nickelback, Hinder and Papa Roach allows.

Legendary doom metal band Spinal Tap performed its new single "Back From the Dead," July 27 on NBC's "Late Night With Jimmy Fallon." From left: Billboard contributor/Late Night" music brainer Jonathan Cohen, Roots bassist Owen Biddle, Harry Shearer (aka Spinal Tap bassist Derek Smalls), Roots drummer Nestleove, Michael McKean (as Spinal Tap frontman David St. Hubbins), Roots guitarist Kirk Douglas and Christopher Guest (as Spinal Tap guitarist Nigel Tufnel). PHOTO: COURTESY OF KATHY HUANG

Nederlander executives enjoy a moment backstage with Michael McDonald at the Greek Theatre in Los Angeles before a recent performance, where he co-headlined with Boz Scaggs. From left: Nederlander Concerts COO Alex Hodges, McDonald and Nederlander Concerts executive VP of talent Ken Schorr. Foto credit: David Planken.

Critically acclaimed rock band Living Colour recently celebrated the 50th anniversary of its classic "Time Out," recording with a live performance of "The Chair" on the "Today" show's Summer Concert Series in Rockefeller Plaza. The band, which is also No. 2 on the Hot Digital Songs chart, in which it also million albums sold of their critically acclaimed fourth album, "Only By the Night," following their performance as part of the "Today" show's Summer Concert Series in Rockefeller Plaza. This week, the band grazes its first top five spot on the Billboard Hot 100 with its current single "Use Somebody," which is also No. 2 on the Hot Digital Songs chart. In Rock, the band is also No. 1 on the Billboard Heatseekers chart and No. 2 on the Billboard Mainstream Top 40. Billboard thanks Living Colour's Vernon Reid, Nederlander executive VP of talent Ken Schorr and concert producer Jonelle Martin for their use of this photo.
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Billboard Live

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Produced by:
Michael Williams    Ron Weisner    Tzvi Small

CONNECTING MUSIC FANS WITH ARTISTS FROM A UNIQUE ANGLE!

Artist Submissions: bookings@owl.tv    Advertising Opportunities: branding@owl.tv

www.americanradiohistory.com
### Billy Joel

#### Face 2 Face

<table>
<thead>
<tr>
<th>Date</th>
<th>Location</th>
<th>Attendance</th>
<th>Gross</th>
</tr>
</thead>
<tbody>
<tr>
<td>March 10</td>
<td>USBank Arena</td>
<td>16,085</td>
<td>$1,914,237.00</td>
</tr>
<tr>
<td>May 23</td>
<td>Quick Loans Arena</td>
<td>20,045</td>
<td>$2,562,258.50</td>
</tr>
<tr>
<td>July 14</td>
<td>Nationwide Arena</td>
<td>18,395</td>
<td>$2,027,790.50</td>
</tr>
</tbody>
</table>

*Both figures best in venue history!*

*Highest grossing concert in venue history!*

**Congratulations:**

US Bank Arena/Cincinnati  •  Quicken Loans Arena/Cleveland  •  Nationwide Arena/Columbus

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