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The Royal Treatment

Can Record Labels Agree With Radio Stations?

BY DOUG PERLSON

Battered by the growth of file-sharing technology, the music industry has set its eyes on radio performance royalties as a source of desperately needed revenue.

Theoretically the music industry has a good argument. After all, musicians should be entitled to compensation for the use of their performances. However, because such royalties are regulated by Congress—and because the record labels are locked into a corner—the radio and music businesses are set against each other.

The radio performance royalty debate involves two separate issues: online streaming audio and terrestrial stations. So far, Congress has been debating performance royalties for digital audio—terrestrial radio doesn’t make such payments because of a longstanding “agreement” that radio offers promotion. With the labels suffering from illegal file-sharing, this brake was not extended to online radio. If digital music got the labels into a mess, perhaps it could also help get them out of it.

Ironically, online radio may now be a better vehicle for music discovery than traditional stations, yet royalty payments are putting its viability in jeopardy. And though digital technology is causing many of the industry’s problems, it’s not the same kind: Have you ever heard of any one stealing music from online radio?

At the same time, there has been a small but growing movement to lift the performance royalty exemption on terrestrial radio. Although that business is also now under financial pressure, changing the rules would blunt the argument that the online performance royalty puts digital businesses at a disadvantage.

It would be ideal if the market could work it out. Both sides could reach a compromise on a small royalty (say, $0.003 cents per play) that would recognize radio’s promotional impact while compensating musicians and labels. Then, if labels and artists wanted to allow online or traditional stations to play their music without paying this fee, they could negotiate such deals directly.

Since radio and the recorded music business are mature industries that represent hundreds of thousands of jobs and billions of dollars of investor capital in them, the public has an interest in keeping them stable. At the same time, both sides have a strong incentive to fight the issue out in Congress.

WHAT WILL PROBABLY HAPPEN

1 Online radio will suffer by paying a relatively high performance royalty rate.

2 Online radio will start to sound a lot more like terrestrial radio, with more ads and more royalty-free content. Personalized and niche programming will remain, but it will be supported with four to five minutes of audio per hour—less than half the ads heard on terrestrial stations, but a far cry from the commercial-free experience now found on Pandora and imeem.

3 Online radio will get serious about targeting ads. In order to generate the most money from the ads they run, online radio companies will tap into every online targeting tool available to create more valuable ways to reach consumers. If they shut out half the amount of ads, they’ll need to create two or three times as much value to make the same amount of money. Given the sophistication of Internet advertising, this is not a far-fetched plan.

4 Terrestrial radio will win its royalty battle with labels because of politics. Big Radio is still more powerful than Big Music. Not only does the radio industry employ more people, it has more political savviness. The radio companies have always had to navigate government—think FCC regulations, political ads and talk shows—so they know players in Washington. And the government won’t let the labels drag radio—especially in an economy teetering on the brink of collapse. The music business has already implied, but radio, despite the decline in ad spending, is still a profitable business.

Radio companies will continue to fight this royalty tooth and nail, but they should also prepare for the demise of their royalty exemption. Eventually the music industry will win that battle. At some point, the growth of streaming radio—which is becoming a critical part of music discovery—will give labels ways to circumvent terrestrial radio and still get to consumers. The labels may never get the performance royalty they want from terrestrial radio, but the same technology that they blame for the decline in their profit margins may give them the means to go around it. —Doug Perlson is CEO of TargetSpot, an end-to-end advertising marketplace designed for streaming audio.

www.americanradiohistory.com
Liqueur Nuvo is a hit with hip-hop artists.

Anyone who watches hip-hop videos may have noticed regular appearances by a slender, elegant-looking bottle filled with pink liquid.

It shows up in the clip for "One More Drink" by Ludacris featuring T-Pain. It appears in the video for "Go Hard" by DJ Khaled, Kanye West and T-Pain. It's there in DJ Khaled's "We the Best," Jadakiss's "Can't Stop Me," Slim Thug's "1 Run," Jadakiss's "Who Run This" with Jay-Z and more than a dozen other videos.

Is it a new fragrance? Fancy bottled water? A household cleaner?

It's Nuvo, a liqueur launched two years ago by Raphael Yakoby, president of the London Group and the entrepreneur behind Hpnotiq, the cognac/vodka/fruit juice liguoration that proved to be a big hit in celebrity circles before he sold it 18 months after its launch to Heaven Hill Distillery of Bardstown, Ky.

Nuvo, Yakoby's first product launch since the Hpnotiq sale, is mostly sparkling French vodka, with a splash of sparkling wine and peach, raspberry and passion-fruit flavors.

The fruity flavor, pink tint and slinky bottle shape were all aimed at appealing to a predominantly female customer base. But somewhere along the line, hip-hop artists began latching onto the liqueur brand, much as they did Hpnotiq earlier in the decade. And the liqueur brand's popularity as a video prop has largely come free of charge.

"I remember tasting it at a club a few months back and liking it," rapper T-Pain says. "I knew they were a new company so I wanted to see how we could build a relationship. And now we're here today. So far you've seen me with bottles of Nuvo in videos as well as in the studio, the clubs, my tour bus, my hotel rooms. Backstage of my shows—it's even in my performance rider."

T-Pain's manager, Stanley Marseille says it'd be wrong to describe the rapper's endorsement of Nuvo as a partnership "as it makes people think it's a business transaction when it isn't." Instead, Marseille says, it's a more casual arrangement where "T-Pain goes to their events and they come to his—no money changes hands in this relationship; it's more of a family thing."

The organic support that Nuvo has generated among rap artists is a reflection of the genre's embrace of premium brands, according to Josh Rabinowitz, senior VP/director of music at Grey Worldwide in New York.

"Hip-hop is a culture unto itself and brands are part and parcel of that cultural experience—not a means of selling out or a shill to make some extra bread, but a way of expressing that culture," Rabinowitz says. "Such seems to be the case with Nuvo. It has reached a tipping point within the culture, and it's clicking."

London Group executive VP John Vasquez says part of Nuvo's appeal for artists is that "they are aware of it and put their stamp on it before anyone else does."

During its first year, Nuvo was rolled out in New York and Miami, before expanding last summer to 20 other U.S. markets.

Vasquez estimates the London Group sold about 125,000 cases of Nuvo in 2008 and about 60,000 so far this year. Those numbers dovetail with data collected by the market research firm GuestMetrics, which says year-to-date U.S. sales of Nuvo at bars and restaurants are equal to about half of its sales total for last year.

"Hip-hop has come a tremendously way, in terms of where it began and where it will go as a culture and a lifestyle," Yakoby says. "We don't feel like we're targeting hip-hop as much as we're just targeting those who love our products. If it happens to be hip-hop, then, we think that's a fantastic thing."

BARNES & NOBLE NEW INCOME DIPS

While Barnes & Noble suffered a 6.2% decline in sales to $1.6 billion for the quarter ended Jan. 31, the chain was still able to generate $81.2 million in net income, which translates into $1.46 per diluted share. That compares with $1.79 per diluted share, the company posted in the corresponding quarter last year when sales were $1.74 billion.
Universal Music Publishing To Administer Jimi Hendrix Catalog Outside U.S.

Universal Music Publishing Group has landed a big one: It has become the exclusive administrator of the Jimi Hendrix catalog throughout the world outside the United States. The five-year agreement covers all commercial opportunities, including synch licensing for motion pictures, TV, advertising and other mediums.

Universal Music Publishing replaces Sony/ATV Music Publishing, which had administered the Hendrix catalog outside the United States since 1998 (Billboard, May 30, 1998). The U.S. publishing rights will continue to be handled by Experience Hendrix, the Seattle company formed in 1995 by the guitarist’s late father James ‘Al’ Hendrix and now headed by Jimi Hendrix’s sister Janie Hendrix, who is president/CEO.

“Janie has done an amazing job of keeping the music and Hendrix’s legacy alive,” says Universal Music Publishing chairman/CEO David Renzer. “They have a great reissue program in place and they are doing a great job of protecting his legacy.”

The deal puts Hendrix’s publishing and most of his recording masters under the same Universal Umbrella outside the United States. Since 1997, Universal Music Group has licensed the Hendrix recording catalog worldwide from Experience Hendrix, with the exception of the 1970 live album “Band of Gypsys,” which is distributed by EMI Music.

Renzer says his group will “strategize with the label(s) to maximize licensing opportunities.”

“Overall, it was a wonderful deal they offered us,” Hendrix says. “Everything has to come through me for approval.” She adds that she will ensure that any new opportunities “uphold the standard of the music.”

The Hendrix catalog remains a perennial strong seller; mechanical royalties continue to flow unabated, Renzer adds. In the United States, the catalog sells about a half-million copies annually, putting the worldwide sales at 1.2 million, Billboard estimates. Meanwhile, song downloads of the artist’s music grew from 800,000 in the United States in 2007 to 915,000 last year, according to Nielsen SoundScan.

Another attractive element of the deal is that Hendrix wrote almost all of the songs himself, including classics like “Foxey Lady,” “Purple Haze” and “Voodoo Child.” Renzer notes, “Artists gravitate to his songs,” he says. “He has been covered by everyone from Eric Clapton to John Mayer.”

Under the deal, Universal’s film and TV licensing divisions will look to exploit the rights in local markets. In addition, through the company’s digital licensing initiative and its Pan-European licensing agreement with the Society of Authors, Composers and Publishers of Music, “we think the Hendrix catalog presents all kinds of opportunities,” Renzer says.

Meanwhile, the artist’s recording catalog appears poised to continue expanding, with Hendrix noting that Experience Hendrix has “70 more years of Hendrix music” in the vaults.

“Currently, I am in the studio transferring the tapes of Band of Gypsys performances that have never been released before,” she says.

Experience Hendrix expects to release two albums later this year, including one on its Dagger ‘bootleg’ imprint, which is only sold through its Website. Hendrix also expects to have front-line CD and DVD releases out this fall, consisting of live performances by the Jimi Hendrix Experience at London’s Royal Albert Hall, as well as behind-the-scenes footage.

When Hendrix performed Feb. 18 and Feb. 24, 1969, at Royal Albert Hall, a camera crew followed him for a month, yielding candid footage of him at home, about town and hanging out backstage. The result, Hendrix says, will be a “reality TV” glimpse of the legendary guitarist.

**UPFRONT**

**500 free JIMI HENDRIX**

>>McBride denies Nettwerk is for sale

Nettwerk Music Group CEO Terry McBride tells billboard.biz that there isn’t any truth to rumors that Nettwerk is for sale, although he does say he’s always looking for partners that can help it expand. As for recent speculation that he might quit to devote more time to yoga—a major interest of his— McBride says he invested in six yoga studios and will release albums of music for yoga, but that’s where the interest ends.

>>Sheridan Square assets sold for $5M

D.B. Zwirn, the secured lender for Sheridan Square, bought the record label's assets for $5 million in an auction conducted at the law firm Loeb & Loeb. Zwirn was the sole bidder at the auction, according to sources familiar with the proceedings. While Zwirn didn’t return calls for comment, sources suggest that Zwirn’s next step will be to put the label up for sale. The Sheridan Square catalog contains music from V2 North America and Artemis, among others.

>>CRÜE FEST LINEUP UNVEILED

Motley Crüe will be joined by Godsmack, Theory of a Deadman, Drowning Pool and Charm City Devils on the Crüe Fest 2: The White Trash Circus. Motley Crüe will celebrate the 20th anniversary of “Dr. Feelgood,” its first No. 1 album on the Billboard 200, by performing it in its entirety on the tour, which kicks off July 19 in Camden, N.J., and runs through Sept. 5 in Darien Lake, N.Y. Last year’s inaugural Crüe Fest played for nearly half a million fans in 40 cities across North America and featured Poison, Buckcherry, Papa Roach, Sixx:A.M. and Trapt.

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**PUBLISHING BY ED CHRISTMAN**

**CROSSTOWN TRAFFIC**

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**HOME FRONT**

**360 DEGREES OF BILLBOARD**

STOUTE TO KEYNOTE BILLBOARD/ADWEEK MUSIC & ADVERTISING CONFERENCE

Translation founder/chief creative officer Steve Stoute will be one of the keynote speakers at the Billboard/Adweek Music & Advertising conference, set for June 4-5 at the W New York. Stoute’s Translation agency is a leader in the music branding industry. His campaigns include matching Justin Timberlake with McDonald’s, Beyoncé with Samsung Electronics and Jay-Z with Reebok and Heinevet-Packard. He has since partnered with Jay-Z to form Translation Advertising, which focuses on multicultural marketing.

Before entering the ad industry, Stoute was executive VP/president of urban music at Interscope Geffen A&M Records. Another keynote speaker at the conference will be Euro RSCG Worldwide CEO David Jones, who will discuss the advertising agency’s recent music branding initiatives, including its acquisition last year of the independent label and content production platform the Hours.

Also speaking at the conference will be Mike Tunnell of partner at Tuna Music, Filmment Entertainment and branded entertainment company the Sheppard; Geoff Cottrill, chief marketing officer at Converse; Josh Rabinowitz, senior VP/director of music at Grey Worldwide; and Mike Boris, senior VP/executive music producer at McCann Erickson.

The early-bird registration price of $349 ends March 27. More information on the conference can be found at billboardadventures.com.
Pocket Streams

New Mobile Apps Extend Internet Radio Audience

The emergence of new applications for the iPhone, BlackBerry and other mobile devices is extending the reach of online radio to listeners on the go. After launching its iPhone app last summer, the music recommendation/online radio service Pandora has been adding about 20,000 registered listeners per day through the free app, according to Pandora founder/chief strategy officer Tim Westergren.

"It's a substantial piece of our new listener ship," Westergren says. He estimates that between 10% and 20% of Pandora's daily audience accesses the service through the iPhone or iPod Touch.

Terrestrial radio companies have been jumping into apps, too. In October, Clear Channel Radio launched a free iPhone app called iHeartRadio, which enables users to access the company's terrestrial and Internet radio streams. Since then, the company says the app has been downloaded about 1 million times. Clear Channel also recently launched a beta version of an iHeartRadio app for Black Berry devices.

Evan Harrison, executive VP of Clear Channel Radio and president of the company's online music and radio division, estimates iHeartRadio is adding between 5% and 10% digital time spent listening.

"Radio has always been ubiquitous in terms of distribution. Clearly, it's a natural evolution in terms of distribution for radio to be integrated into mobile devices because it's fundamentally been based there for the last 50 years," Harrison says. The Internet radio ad agency TargetSpot expects mobile applications for the Android, Google operating system and the Palm operating system, he says. "It's not just going to be about the phone. It's going to be about several different mobile platforms and that's going to dramatically increase the penetration."

Perlson predicts that it's only a matter of time before a third-party measurement service comes along that tracks unique listenership through mobile devices.

"There's a lot of iPhone envy right now and we're poised to go, when the time is right, on each of these devices."

—Evan Harrison, Clear Channel Radio

K-Pop Branches Out

Content Aggregator Brings Korean Artists To iTunes

in a bid to extend the global reach of South Korean recording artists, the Seoul creative agency DFSB Collective has signed worldwide digital distribution deals with about 50 of the country's leading alternative rock, hip-hop and electronic acts.

As part of these deals, DFSB will supply these artists' works to Apple's iTunes store, which doesn't yet sell music downloads in South Korea. The distribution deals come at the same time a pending regulatory change that will make it easier for foreign smartphone makers to sell handsets in the Korean market has spurred speculation that Apple could be preparing to launch the iPhone. And that, in turn, could facilitate the arrival of iTunes music downloads in Korea.

Apple representatives declined to comment on their plans for the Korean market. "Although K-pop availability on iTunes will attract the large overseas Korean populations in North America, Japan and Australia," DFSB president Bernie Cho says, "our main aim is to deliver a dynamic, diverse lineup of Korean artists from a wide range of music genres that will appeal to music fans around the world."

DFS will distribute new albums by such artists as Epic High, South Korea's best-selling hip-hop act last year; R&B singer Tasha; and the alternative rock trio Seoul Electric Band, as well as 2008 Korean Music Award winners Drunken Tiger (hip-hop); House Rulz (electronica) and No Brain (modern rock).

During the past decade, more commercially oriented Korean teen idols and urban/dance acts have succeeded in building burgeoning regional fan bases, particularly in Hong Kong, Taiwan, southeast Asia and Japan. But outside of regional stars like Rain, Se7en and BoA, few Korean artists have been able to secure overseas label deals or distribution.

"In the past, trying to sell K-pop music abroad involved jumping through many hoops and hurdles," Cho says. "During this period, adding that by getting DFSB client artists on iTunes, they will have 'a more efficient, effective way to boost their success beyond Korea.'" A fresh supply of more independent-minded music from South Korea raises anew the question of when iTunes will finally enter the Korean music download market, which has been dominated by such local telecom companies as SK Telecom and KT. iTunes' retail presence in Korea is limited to its Apple Store, which local consumers have been using to download applications for the popular iPod Touch.

A development that could potent-ially elevate the status of the Korean music market is the South Korean government's plans to repeal April 1 requirement that all Internet-enabled mobile handsets use the local WPI (wireless Internet platform for interoperability) application platform, which could clear the way for Apple to launch the iPhone in Korea.

The WPI requirement was aimed at providing mobile content providers with interoperability across all mobile handset and, critics claim, protecting domestic companies from foreign competition. Because it's unique to South Korea, it effectively blocked the market entry of the iPhone and foreign-made smart phones, according to Stan Jung, a telecom industry analyst at Woori Investment & Securities in Seoul. Jung says there is pent-up demand for the iPhone among gadget-crazy Korean consumers, adding that "an iPhone launch in Korea will have a huge impact for iTunes and the iPod."
Penalty For Early Withdrawal?

Pulling Music From An Online Service Can Be Costly But Worthwhile

In the often contentious negotiations between the music industry and digital music services, there’s no action more severe than pulling music from a site that was previously allowed to use it.

Seeing music that a service once had suddenly disappear is on par with a jilted lover throwing her ex’s clothes out into the street—a public and embarrassing sign of a damaged relationship that hurts all sides. Labels miss out on revenue and promotional opportunities. The affected services lose some of their appeal and relevance. And music fans bear the brunt of it all.

Given these ramifications, the fact that Warner Music Group (WMG) pulled its music from YouTube speaks volumes about how fragile the nascent digital entertainment landscape is. It’s a product of the ongoing power struggle between owners of the content that consumers want and the developers of the technologies they use to enjoy it. That music occasionally becomes a casualty of these negotiations shouldn’t come as a surprise. In fact, it’s a wonder that it doesn’t happen more often.

While critics say the music industry should put music on every platform at any price they can get, labels and publishers are wary of such an approach for fear that it could turn music into a commodity. Instead, their strategy has been to maintain a hard line on pricing when the consequences of withholding music are still relatively minor and before the revenue stream becomes too vital. After all, you don’t see any labels pulling their music from iTunes.

“Sacrificing pennies now to make dollars later is the thinking,” one label source says. “We’re looking at this three to five years out.” And why not? At this relatively early stage in the evolution of digital music, there’s no platform other than iTunes that labels absolutely must work with. When one relationship ends, another always seems poised to take its place.

Take YouTube. Its rival, Hulu has emerged as a viable second choice with a potential more lucrative business model that appeals to premium content owners. Labels like WMG’s Atlantic Records are already planning exclusive video packages on Hulu with upcoming releases. MySpace Music is also planning a strong music video push in the coming months, developing a hub for all labels similar to what YouTube has offered for the last couple of years.

Music-oriented videogames provide another example of clinging platforms. WMG and “Rock Band” publisher MTV Games are in a standoff over licensing rates. But the major is cooperating with “Rock Band” rival “Guitar Hero” artist-specific versions of the game, such as the pending “Guitar Hero: Metallica” and perhaps a rumored Van Halen title.

But there are two sides to this battle. When dealing with startup music-centric services that are counting on a full catalog from all four majors to generate traffic, the strategy of withholding music has a good chance of success. But services like YouTube and games like “Rock Band” have other options. YouTube is a video-sharing service, of which music is only one element. “Rock Band” only makes a few hundred songs per year available for download, and covers sometimes sell as well as master recordings.

From their perspective, there’s no point in paying what they call “ridiculous” prices for music from one source when they can just as easily—and more cheaply—work with other labels or content providers to accomplish the same goal. By digging in their heels and not capitulating to demands for higher fees, these companies are saying that their services are just as important to the digital music ecosystem as the content itself.

“It’s not surprising that occasionally we’re going to have disagreements with folks over economics,” says Chris Maxy, partner development director at YouTube. “Everybody is trying to find the right equilibrium.”

The root problem here is that both sides tend to overvalue their contribution to the digital music market. The music industry is in love with its content, while the Internet companies are too enamored with their technology. If withholding music is what it takes to get the two to come to their senses, then the sacrifice will be worth it in the long run.

LISTEN, TYPE, CALL

Nokia has sold more than 425 million mobile phones containing some kind of digital music player. Add one more model to the mix. The 5730 XpressMusic phone is the company’s first device that’s not only a full-featured MP3 player but also features a slide-out QWERTY keyboard for easier text entry. The Comes With Music phone includes a year’s worth of free music, in addition to access to N-Gage games, online applications like Facebook and the company’s Ovi entertainment portal.

It’s expected to ship in Europe by the third quarter for about $350. —AB

BITS & BRIEFS

Nokia Smart-Phone Lead Narrows

Nokia remained the dominant global smart-phone manufacturer in 2008, but its lead shrank in the face of increased competition from Apple’s iPhone and RIM’s BlackBerry, according to a study by Gartner. Nokia moved 65.9 million smartphones last year to capture 43.7% of the global market, down from 49.4% in 2007. Gartner said RIM saw its share surge to 16.6% from 9.6% in 2007, while Apple jumped to 8.2% from 2.7%.

Merlin Captures A Cloud

The independent rights aggregator Merlin hasn’t yet managed to secure big-ticket deals with such digital services as MySpace Music, but it’s finding greater success with smaller services. Merlin has finalized a deal with Catch Media for the “cloud”-based Play Anywhere service, which allows users to store their music collection online and access it on any registered Internet-connected device. Merlin is the third rights holder onboard, after Universal Music Group and Warner Music Group.

Activision Trademarks ‘Sing Hero’

“Guitar Hero” publisher Activision has trademarked the name “Sing Hero,” hinting at a possible expansion of the music game franchise. The company remains mum about its intentions, but the title suggests it might offer a karaoke version of “Guitar Hero.” Activision has already confirmed the development of a spinoff series called “DJ Hero” expected to be released later this year. There’s also a rumored “Band Hero” in the mix but few details are available.
Caught In The Headlights

Can NARM Lift The Industry’s Malaise?

Remember when President Jimmy Carter declared that the country was going through a “malaise”... Many historians cite that remark as one of his mistakes. Some industry executives describe to me what could be called a malaise in the U.S. music industry, above and beyond the pain of decreasing CD sales. According to Nielsen SoundScan, CD sales are down 18.2% and album sales are down 11.4%—and album sales, including track-equivalent albums, are down 4.9%.

With the U.S. economic troubles piling on top of our own industry’s problems, the music business seems transformed from one fighting to get out of a trap to one that’s caught in the headlights. “People are acting like a squirrel right now,” says the head of sales at a major-label-distributed label. “It’s like, if you don’t move, they can’t see you.”

“Everyone is acting like a squirrel right now. If you don’t move, they can’t see you.”
—UNNAMED HEAD OF SALES AT A MAJOR-LABEL-DISTRIBUTED LABEL

Or, instead of one of the majors, he adds, maybe one of the retailers. “I think Best Buy lost faith in the music category. They are so quiet. I would love to see them take more of a leadership position. If they stood up, they could help the entire business. Somebody needs to step up.”

Another senior distribution executive at a different major complains that “everybody is playing to lose. You can’t win like that. You have to go out and do something. I don’t know where the industry ends up in 18 months, but you have to stop playing defensively.”

Both executives are involved in digital and physical, but they clearly are addressing the brick-and-mortar side of the business. Digital may not be important than ever, in Retail Track’s view. Although it’s always capable of making a great event, it’s been while since NARM provided a catalyst to jump-start a new initiative.

The music industry needs that to happen with this convention. There are always skeptics who question whether the NARM confab is worth the trip, and if so, what could happen to such stores, according to MMN executive director Michael Kurtz. “First of all, let’s make this clear. I’m not trying to present ourselves as the voice of the indie community,” Kurtz says. “Just speaking for MMN, he adds, “If NARM wants to help us, we want to come back in.”

And by coming back in, MMN has agreed to hold its annual convention. Noise in the Basement, at NARM this year, marking the first time all 13 member companies will attend a NARM confab. The agenda for Noise in the Basement is still coming together but one session will have Newbury Comics CEO Mike Dreese discussing trend and lifestyle merchandise. Another session will be headed by Oren Teicher, president of the American Booksellers Assn., who will explain his concept of how independently owned stores—from bike shops to bookstores—should start working together and grow indie store communities throughout the United States. Another session will focus on video, with the wholesaler VPD helping to organize an event that will be attended by many of the video labels, another rarity for NARM.

“We want to partner with other groups and have one event that ties it all together,” NARM president Jim Donio says. “We believe that people have to come together; no one has all the answers.”

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Live Mixes
Interplay Of Primary-Secondary Ticketing In The Spotlight

Once the underbelly of the music industry, the live business is now feeling the heat of the public spotlight as the proposed merger between Live Nation and Ticketmaster: Entertainment comes under scrutiny.

That means plenty of people are learning how the ticket business really works. And just as you might be alarmed to hear what goes into your breakfast sausage, some of the inner workings of the concert business are surprising people outside the industry.

Given public frustration with the sky-high prices of ticket resellers, many music fans are wondering where they get their tickets. And some are especially curious about how many of them come from the primary market—and whether they were ever available for face value.

Trent Reznor of Nine Inch Nails recently felt compelled to address the issue in a blog post on his Web site ahead of the on-sale dates for his upcoming tour. Reznor noted that venues, promoters, ticketing agencies and even artists feed tickets to resellers.

"Nobody in the NIN camp supplies or supports the practice of supplying tickets to these resellers," he wrote, "because it’s not something we morally feel is the right thing to do."

Right or wrong, this practice has been going on for years. But even Reznor acknowledged in his post that the economics of ticketing leave something to be desired.

"The true market value of some tickets for some concerts is much higher than what the act wants to be perceived as," Reznor wrote. "For example, there are some people who would be willing to pay $1,000 and up to be in the best seats for various shows. But most acts in the rock/pop world don’t want to come off as greedy pricks asking that much, even though the market says its value is that high."

Perhaps the biggest question of all is how cozy is the relationship between primary ticket sellers and brokers. Are the brokers doing some dirty work for the primary market? Of course. But probably not as much.

Scalped seats come from everywhere. There are plenty of people who can hold back tickets: the artist, manager, promoter, agent, venue, suite and seasonal ticket holders, sponsors, sports teams, label, promoter, press or the PR guy. Brokers often get these tickets, with or without the aid of the primary handler.

When the primary market dips into the resale market, does this revenue count toward the tour grosses reported to Billboard Boxscore? If not, should it?

"It depends on the tour, whether [those sales] are in the settlement or outside the settlement," AEG Live CEO Randy Phillips says. "Every tour is different. If you want to ascertain what the real economy is on shows, of course they should be in the gross."

Other promoters say that, by and large, incremental revenue from auctions and secondary sales, whether or not they’re handled by the primary business, aren’t reported as part of the gross, though they’re accounted for internally.

What about reporting to the higher authority of Uncle Sam? Business managers and tour accountants would tell you that it’s all carefully audited touring income from the promoter that’s paid to the band.

"We account for and pay taxes on the actual gross, which includes this uplift," such as VIP tickets, ticket auctions or anything placed on ticket resale sites like Ticketmaster’s TicketsNow or TicketExchange, one business manager says, adding that he doesn’t know any managers that make use of independent brokers directly.

Another challenge: automated bots that tie up the system at on-sales and purchase tickets for brokers. To my knowledge, it hasn’t been proved that bots buy up thousands of tickets. But it does seem clear that they gum up the works.

Phillips says the bots were definitely on the attack for the Web site set up to take registrations for the upcoming Michael Jackson shows. "We had to filter our registrations. We found over a million hits from computer bots owned by brokers to try to get tickets," he says. "It took us 48 hours nonstop for our tech people to filter out and get down to the real preregistration number."

For 24/7 touring news and analysis, see billboard.biz/touring.
HOW TO:
GET BOOKED AT A MUSIC FESTIVAL
by JONATHAN MAYERS, PARTNER, SUPERFLY PRODUCTIONS

Summer festivals can be an invaluable way of exposing up-and-coming acts to new fans and industry insiders searching for fresh talent. But before bands and managers see a festival slot as their ticket to fame and fortune, they need to know how to get noticed and how not to blow it once they’re booked.

One of the tentpole events on North America’s crowded summer festival calendar is the Bonnaroo Music and Arts Festival in Manchester, Tenn. Although this year’s edition boasts headliners like Phish and Bruce Springsteen, the festival will also feature dozens of emerging artists.

The New York-based Superfly Productions produces and promotes Bonnaroo, as well as the Outside Lands Festival in San Francisco and other events throughout the year. Superfly partner Jonathan Mayers offers the following tips on how to get a gig at a festival.

1. START SMALL
   Playing a festival isn’t the same as playing a bar or club. Audiences are larger and more mobile, they may have more diverse musical tastes, and the environment is different. There are hundreds of local summer festivals across the country that may not offer the exposure of something like Bonnaroo but can build your band’s festival experience and local buzz.

2. BE PATIENT
   For Bonnaroo, we receive so much material from bands every day that we could never listen to everything, and it seldom happens that a band is booked straight from a demo. We book from the top down, starting with our core tier one and tier two artists, and that starts filling out the schedule. It’s like a puzzle that we have to put together. For the rest, it’s a balance of submissions that people have put forth. This means talking to people, sometimes for more than a year, sometimes during many years; usually managers, agents, attorneys or others that we work with on a day-to-day basis. Your band may be brilliant, but know that each promoter will have a network of colleagues whose experience and judgment they trust about acts that are making waves and a direct submission may not be effective.

3. ATTRACTION ATTENTION THE RIGHT WAY
   With all the competition to play Bonnaroo, many bands think they just need to get our attention. But calling our offices every day isn’t the way to do it. Spend that energy on building your own buzz and fan base, not on contacting promoters. Tour as much as you can, play local clubs, get on the radar of the agents with whom we work.

4. THINK STRATEGICALLY
   We’re trying to do a show that will sell tickets and that works creatively. We tend to look at each stage and the flow of each stage so it makes sense and has a certain feel to it. So we ask, “OK, who would be good to play before this person? What would be a good transition?”

   For example, we have bands for this next round that we haven’t announced yet for Bonnaroo that don’t even have much touring history, but they have a new record that is great that’s about to come out, and it works with the aesthetic that we’re trying to go for on a given stage. So if your touring history is thin or you don’t have an album, build your buzz and pitch promoters around your strengths.

5. POLISH YOUR PRESENTATION
   If I have a big presentation to give for work, I’ll spend a lot of time preparing because it’s my one shot to make a case. A festival like Bonnaroo can be a great platform, but it’s not the final prize. Work on your act so that if you do get on a stage, you make the impression you want to and are able to follow through. We rarely ever book repeat acts from year to year, so this might be your only chance for four or five years to get in front of our crowd. Make it count, and make sure you have a plan for how to keep the momentum going when it’s over.

   —Interview by Eve Nagy

Bonnaroo will be held June 11-14. For more information, go to bonnaroo.com or superflypasses.com.
Grand Openings

Who Starts A Record Store Nowadays? Meet An Intrepid Few Who Have

The imminent closing of Etherea Records in Manhattan’s East Village isn’t shocking. It’s an indie store, we’re immersed in the Great Re-cession, and so it goes. But a recent post on the store’s blog revealing that an Etherea employee is in talks with the landlord to take over the space and open another record store certainly raised my eyebrows. With the broader economy and the market for physical music product tanking, opening a record store now would seem to make about as much sense as moving to Detroit to look for work at General Motors.

But after speaking with a crop of new record store owners, I changed my mind. All focus on selling vinyl and most are young, have other jobs to support their stores and sell other products in addition to music.

Atlanta’s Beatlab, which opened in August 2008, specializes in records for DJs and also carries Apple computer products, mixers and software. “We’re a one-stop shop for the DJ community,” co-founder Steven Incocci says. “We also get lots of walk-in business. People come to pick up headphones and leave with a stack of drum’n’bass records.”

Incocci and his partners are all longtime members of the DJ community in Atlanta, and much of the store’s original stock came from their own collections. “We started with about 10,000 records, and I have to say I was shocked by how much of a market still exists for collectibles,” he says. “I have a lot of exclusive stuff that people are still seeking out.”

Paul Tlighmon opened his Atlanta store, Re-Statement Records, in a similar fashion Feb. 28, with most of the store’s initial stock coming from his own collection of old punk, dub, reggae and ’70s soul albums.

“It’s totally risky,” he says. “But I found a space I wanted and I just had to go for it.”

Tlighmon hopes to expand his inventory to encompass other merchandise. But instead of selling musical accessories, he plans to stock bike parts. “I hate cars,” he says—ironic, considering that he’s paying the rent by managing a parking lot.

Along with second jobs, low rents are also usually a must for would-be retailers to open a store. Both of the Atlanta stores are located in hip, inexpensive parts of town. For Townhouse Records co-owner Andrew Harrington, moving back to his hometown of Jamestown, N.Y., was the only way he was able to open a music store.

“Jamestown isn’t very expensive, and even with our super-low rent, we got some help from the local downtown development committee,” Harrington says. “I opened up last April because I saw the local scene starting to grow and I knew that people would want an alternative to all the big box stores.”

Harrington says the store is moving in a “positive direction” and he hopes to be profitable soon. He also describes his client base as “mostly older dudes” but adds that more young people are starting to come in.

By contrast, Cosmic Dave’s in Sudbury, Ont., was designed to bring in young people. “We opened in June and we’re just vinyl, but we’re different from a lot of the other new stores,” owner Mark Browning says. “We have all new stuff and we stock a lot of hip, indie rock music. I wanted the store to look like a gallery—I used record stores that are dusty and crowded and full of old guys. I have tons of college students, and my clientele is about 50% female.”

Even in this dire economic environment, all of these stores reflect continued confidence in the tried-and-true business model for established, successful indie stores—a niche specialization, a focus on local music and vinyl, and providing a smaller, more intimate alternative to the big boxes.

Biz
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Global

Blitzkrieg Bop

South Africa Draws Punk Rock Tours

Never mind the bollocks: 2009 is the year punk goes African.

At least that’s the goal of a small but growing number of South African-based promoters, bands and international underground acts. “The slump of the major music industry has brought about a resurgence in activity on the ‘underground’ scene and we are making sure Africa is part of that,” says Bill Botes, owner of Flag Music Management and Touring in Johannesburg.

Taking its cue from what Botes describes as the “D.I.Y. approach of the late-’70s to mid-’80s punk and hardcore bands,” Flag is the key player in putting South Africa on the international punk circuit. Botes estimates he gets more than 40 requests per year from international acts, up from the five to 10 just a few years ago.

This year alone, Flag and the local offices of the European promoter Roadshow are staging multicity tours by the U.S. punk acts CDC, Drunken Banshees, Terror, Shipwreck AD and Misery Signals, as well as the Netherlands’ No Turning Back and Slovenia’s Red Five Point Star. The tours take in all major South African cities, with No Turning Back stopping off May 29 in Gaborone, Botswana, and Drunken Banshees planning dates in Zambia.

“Southern African countries like Botswana, Mozambique and Kenya have emerging scenes and are eager to benefit from these tours,” Botes says. Touring revenue for these acts ranges from 100,000 rand ($10,000) to 200,000 rand ($20,000) before costs, Botes says. “A significant portion of income comes from merchandise—and CD sales [at shows], because most bands touring here don’t have labels or have small labels with no distribution here,” he says.

Flag recently started a new label and distribution company called Pirate Music. “The name reflects the fact that we don’t care if fans steal our music,” Botes says. “We just want them to come to the shows if they like the music and, oh, buy the T-shirt.”

Africa’s attraction as a tourist destination contributes to its appeal for touring acts. The Johannesburg booking agency Authentic Ideas is bringing the U.S. pop-punk band the Atari to South Africa in May and the Australian hardcore act Parkway Drive in September to headline the Lucky Fish Music Festival in Jagsfontein. Nancy Hillary, Authentic’s director of management and marketing, says tourism helps “sweeten the deal” with overseas acts.

Drummer John Bowes of CDC, whose members hail from the suburbs of Philadelphia, says playing places other than the usual circuit is part of the attraction. “Africa is so different from anywhere else I’ve ever been,” he says. “Different climate, different culture, different history.”

Washington, D.C., act Drunken Banshees approach southern Africa from a different perspective, having been formed in 2009 by three American expatriates in Lusaka, Zambia. “Sometimes people seem to appreciate the shows more in smaller scenes,” guitarist Alex Reimer says. “South Africa is a true community and it’s great to see it grow and be part of it in some way.”

Punk isn’t new to South Africa. The country’s punk scene in the late ’70s to mid-’80s played a role in the anti-apartheid resistance and will be the subject of a documentary titled “Punk in Africa,” which will be released later this year by Meerkat Media, Bohemian Lion Productions and Peligros Productions of Prague.

Domestic acts have been benefiting from the revived punk scene. The Johannesburg hardcore band Bloodline Ltd. has secured a deal through Flag with Pennsylvania-based Stand Not Surrender Records, which is scheduled to release the group’s debut album in the United States at midyear.

Ashley De Beer, vocalist for the Johannesburg band Truth and Its Burden, says the tour circuit offers valuable networking opportunities. “Seeing Shipwreck AD’s DIY approach when we toured with them last year was inspirational,” De Beer says. “We made lots of contacts, hopefully for ongoing tour exchanges.”
THE TIPPING POINT?

Spotify Sparks Optimism For European Streaming Services

Brands including Ford, Vodafone, Sony Pictures and Nike have already used the service. He expects the future introduction of targeted advertising options based on music genre, age, sex, geography and social demographic to boost revenue—and predicts Spotify will be "profitable in the next 12 months."

"Unlike old radio advertising, we can tell brands we are reaching, say, 35,000 males in London between the ages of 25 and 35, and right now they're listening to cheerful music," he says. "If you're a brand that wants to be upbeat, you can associate yourself with that audience."

Steve Purdham, co-founder/CEO of rival U.K. service We7, also believes the model remains viable. We7 launched in November after a lengthy beta phase and claims 500,000 registered users.

"We're having to work very hard for our money," Purdham says. "If we can continue to build a quality audience, the natural reaction will be for brands to follow that audience."

We7, which also has deals with all four majors and most indies, plans to introduce subscription and a la carte models and diversify into ticketing and merchandise. But the company expects its core revenue to continue to come from advertising.

Spotify also offers an ad-free premium subscription service at $9.99 ($12.70) per month and is developing a mobile platform.

Ek declines to divulge precisely how revenue is shared with rights owners, but he says it is based on the number of times each song is streamed. Andrew Shaw, managing director for broadcast and online at the U.K. collecting society PRS for Music, says it has seen revenue from ad-funded streaming services rise in the last few months. PRS charges 8% of gross ad revenue with a minimum rate of £0.0022 ($0.003) per stream.

With MySpace Music also expected to launch in Europe in the next few months, some fear the impact of such services on download sales. Others feel it’s a risk worth taking.

“We don't know whether ad-funded services will cannibalize download sales, but they offer the possibility of growing the overall digital-music market,” says Adrian Pope, director of digital and business development at the European indie group PIAS.

"With CDs and downloads, stakeholders are paid only once even if the consumer listens to the recordings 10,000 times," says Martin Stiksel, London-based co-founder of the ad-funded Web radio platform Last.fm. "With streamed services, the music is monetized each time the song gets played."

In addition, We7 provides links to iTunes for listeners who want to buy songs, while the U.K. download store 7digital is working with Spotify to develop technology designed to improve the listening-to-purchase conversion rate.

"We see streaming as helping drive downloads,” 7digital managing director Ben Drury says. "It can encourage people to listen to more music."

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MAKING ‘FREE’ PAY

French Market Highlights Difficulties For Ad-Supported Businesses

PARIS—As Spotify spurs talk about the potential for ad-supported streaming services in Europe, the experience of similar companies in the more developed French streaming market highlights the challenges facing such businesses.

Deezer, France’s leading ad-financed streamed music service, launched in August 2007 and says it has 5 million monthly unique users. It has deals with all the majors except EMI and most leading indies, and has advertising deals with such big brands as Coca-Cola, Nissan and Apple. But Deezer recently announced plans to embrace other business models following criticism from rights holders that it wasn’t generating enough revenue.

Laurent Petitgirard, chairman of the French collecting society Sacem, complained at this year’s MIDEM that a song streamed 240,000 times on Deezer had generated an income of just €147 ($187) for Sacem, under an agreement that ended in December.

"The free model cannot work," says Denis Ladegaillerie, CEO of the French digital distributor Believe, who notes that online advertising rates allow a stream to generate as little as €0.0005 ($0.00065) for labels. "On-demand streaming services will all come to a paid model."

Deezer now plans to also offer paid-for premium editions on mobile handsets, and Deezer co-founder Jonathan Benassaya expects premium services to account for 20% of revenue in 2009 and to overtake advertising revenue within three years.

Meanwhile, rival service Jiwa says it uses its on-demand streaming service to drive listeners to its online radio stations, which are cheaper to license. Another service, MusicMe—originally an on-demand streaming subscription service that switched to free in 2008 after Deezer’s success—says it uses the offering to drive consumers to its temporary download service that costs €9.90 ($12.91) per month.

"We had to go free, considering the model had been legitimized by the music industry," MusicMe co-founder Ludovic Leu says, "but we don’t believe in free."

The French wireless giant Orange is scheduled to unveil its ad-funded Wormee service for mobile and PC in April. Benassaya, who is renegotiating his company’s deal with Sacem, says rights holders must be patient.

"It takes time to build a media venture," he says. "But we’re starting to generate revenue for the music industry."

Labels are keen to work with the services but are also eager to boost revenue. "These services are luring pirates into legal content," says Pascal Négre, president of Universal Music France. "But they are also leading some users to buy less music, which is why we want to get paid."

Mark Mulligan, the U.K.-based VP/research director at Forrester Research, believes ad-funded services across Europe will need to go truly wireless to survive.

"A service no longer needs to be only downloadable to be portable," Mulligan says. "Mobile will enable streaming services to have a stronger role in music consumption."

Once that happens, many believe streaming services will come of age.

"These sites are highly popular and attracting an increasingly large number of visitors," France’s Internet Society CEO John Kennedy says. "Most people in the industry believe they will be a central part of record companies’ business models and revenue streams in the future."
Declaring Independence

As major labels continue to trim their rosters of Latin artists, more acts are starting to go on their own way. This isn't new, especially in smaller Latin American countries, where it's easier for indies to market and promote releases (Billboard, Feb. 7). But in the United States, which has a more diverse Latin audience, marketing music can be a more difficult and expensive proposition. That hasn't stopped artists, and the entrepreneurs who love them, from taking up the challenge.

Last year the Colombian singer Maní (née Manuel Alejandro Correa), a former member of the pop group Los Tri-O, got a loan to launch Alceo Records, his own label and released "Otra Parte de Mi," his first solo project. In early March, Maní partnered with Colombian indie Café Records to release and distribute in the United States its albums by vallenato star Lisandro Meza and his son, Juan Jose Meza.

When Maní started shopping for a label deal in the United States, he found a very different music business from the one he remembered as a member of Los Tri-O, whose album "Nuestro Amor" sold 260,000 copies, according to Nielsen SoundScan. Advances were no longer forthcoming, he says, "and even then, I felt their commitment wasn't there."

So Maní put together a team—a publicist, radio promotions executives in the United States and Puerto Rico, and marketing specialist Fernando Fazzari—and arranged for distribution through Select-O-Hits, which is growing its Latin roster. "We've realized that if we could do it, other people in the same boat would come to us, the people who don't find a solution with a multinational," he says. "There are many ways of working an album in the U.S.—maybe not with the same glamour as before, but as if it were any other business."

Other artists don't even bother to look for a label deal. "I tell my clients to look for investors and get together a team," says Monica Escobar, a partner in PR/marketing company the 3 Lolated Collective. "The same kind of team you'd have inside a record label."

The Cuban group 3 de La Habana found a "sponsor" in music lovers Rafael and Camerena Campillo, who last year launched RafCa Records, specifically to release albums by the group and by legendary Cuban percussionist Orestes Vilato.

"We went into it not thinking we were going to make millions of dollars," says Camerena Campillo, an attorney who had taken time off to raise her son and saw 3 de La Habana performing during a trip to Cuba. "We went into it for the love of music and the love of Cuban music."

The Campillos didn't have any music industry experience but had long known Vilato. The artist had recorded with many prominent musicians, from Celia Cruz to Aretha Franklin, but had never released a solo album. They were toying with the notion of a label when, in December 2007, 3 de La Habana defected from Cuba and went to see them in their Los Angeles home.

"Three months later, we said: 'Let's give it a try, let's produce their albums,' and here we are, now trying to learn a very complicated business," says Campillo, who released Vilato's album "It's About Time" in February and 3 de la Habana's "Llego el Momento" March 10.

Along the way, Campillo has gathered the team that make up her mini-enterprise. She and her husband entirely shouldered the cost of the album production, art and video. She's hired a public relations company, a radio promotion firm, an Internet team and a marketing specialist. Distribution is through indie Select-O-Hits, which also does pressing and point-of-sale marketing. Vilato and 3 de la Habana have also signed their publishing to RafCa and will eventually share in the touring. But Campillo says, it's been "a substantial amount of money."

Latin Notes

LEILA COBO

D.I.Y. acts: 3 DE LA HABANA and MANÚ (Inset)

Rebound Over

Argentine Music Sales Fall In '08

Physical music sales in Argentina fell 12% in 2008, ending a five-year rebound from the country's financial crisis earlier in the decade, according to the recording industry trade group CAPIF. The organization's annual report reveals that physical sales, which make up an overwhelming 95.7% of Argentina's recorded music market, slid last year to 16.8 million units, slightly more than their levels in 2000, when the country's economy was sliding into crisis. The subsequent collapse of the Argentine peso brought unit sales down to 6.2 million in 2002. But sales soon began to rebound and had climbed every year since 2003, thanks to Argentina's economic recovery and an increase in local production.

One bright spot in 2008 was the 18.5% jump in unit sales of music DVDs, which make up about 10% of the physical market. Top-selling music DVDs included titles released to the hit TV show "Patin' Feo," as well as Soda Stereo's Me Verás Volver tour and Madonna's Confessions trek. CAPIF executive director Javier Delupi attributed the format's growth to a larger offering of high-quality tour footage and the relative difficulty in downloading it online for free.

Meanwhile, digital sales remained a relatively small portion of the overall Argentine market, accounting for only 4.3% of net sales value in 2008, little changed from 4.1% in 2007. Mobile platforms account for more than 97% of digital music sales. Ringtones and master tones make up 57% of mobile music sales, with ringbacks, full-track downloads and other artist content each accounting for 11%, albums comprising 8% and videos 1.5%.

Delupi says the failure to develop online sales has precluded digital sales from compensating for the decline in CD sales. CAPIF blames this failure on a lack of commitment by Internet service providers to work with labels and composers to combat illegal file sharing.

Today, unlike in the heyday of physical product, "use of both legal and illegal digital services form part of the array of services for getting music to the public," Delupi says. CAPIF is also working to secure the music industry some of the same tax breaks and subsidies that the Argentine government grants to book publishers and theater owners. For example, the organization is pressing for a halving of the 21% value-added tax applied to music sales. "—Ayala Ben-Yehuda

EN ESPAÑOL: ¡La gran Latin music coverage you've come to expect from Billboard—in Spanish! billboardenespanol.com

FLEX, LOS PIKADIENTES CONFIRMED FOR BILLBOARD BASH

Flex, Los Pikadientes de Caborca, Luz Rios, Marala and Los Felinos de La Noche have been confirmed as performers for the seventh annual Billboard Bash. The acts will take the stage April 22 at Miami's Karu Y night club, beginning at 9:30 p.m.

The Bash is part of the 20th annual Billboard Latin Music Conference, which will be presented by State Farm in association with Verizon. This year's Bash will be hosted by Mary Garman and Jorge Bernal of Telemundo's "Al Rojo Vivo" and will be covered by various Tele- mundo programs. The event will serve as a prelude to the 2009 Billboard Latin Music Awards, which will air live on Telemundo April 22 from Miami's Bank United Center.

The Bash honors industry finalists in such categories as label, songwriter, publisher and producer of the year. Guests at the Bash will include conference attendees, sponsors, press and VIP guests. Past performers have included Wisin & Yandel, Ivy Queen, La Arrolladora Banda El Limón and Luis Fonsi.

Flex is a finalist in more than a dozen categories, including hot Latin song, Latin album and Latin ringmaster of the year, for his hit song and album "Te Quiero." Los Pikadientes de Caborca are finalists for Hot Latin Song of the year by a duo or group and for new hot Latin song, new Latin album, Latin ringmaster and regional Mexican airplay song and album of the year by a duo or group for their song "La Cumbia del Rio" and album "Vamonos Pa' Río.

Newcomer Marala is up for tropical airplay song of the year by a female for "Quiero Tenerle," while Luz Rios duet with Joan Sebastian, "Aire," made her a finalist for regional Mexican airplay song of the year by a female and Hot Latin song of the year, vocal event.

"—Ayala Ben-Yehuda
Damon Dash

The Roc-a-Fella co-founder sounds off on his new business ventures and why he’s going multiplatform to push the new Jim Jones album.

What have you been up to since selling part of Rachel Roy to Jones New York last year?

After being able to settle my wife’s company, I was able to start doing other things. My first approach was the music business and getting with Jim Jones.

Why Jones?

At first I wanted to help him because I’ve known him since he was young and me listening to the album and thinking it was really good. I thought it deserved to be heard outside of the urban market. So I spent the last six months doing research, trying to figure out how to use all my resources to blow this out. Plus, he just likes to work. He shows up and he respects time.

What’s the marketing plan to promote Jones’ upcoming album?

There’s [“Red Apples Falling”], the Byrd Gang [Jones’ crew] movie. He’s also doing some performances with a live band, and he has a show, plus webisodes online and a movie in the works. We did a test run a few months back with the play, and now we’re bringing it back and hoping to go on the road with it soon.

It’s all about building his brand. I think it’s important to sell albums, but what’s important is making enough off album sales to cover your costs all around so you can invest in the other things that make an artist money these days, like touring. And then branching out into other things, like the documentary, is a way to gain exposure in other circles.

What do you think of Jones becoming VP of urban A&R at EMI Music, formerly Koch?

He had a purpose for taking it. Now he has a plan to be able to showcase all his artists. He can sign any one of his artists anytime he feels like it. If it doesn’t work out, he’s gone. And he still has a record deal on Sony.

You had other apparel lines before Rachel Roy. What happened to them?

The reason I sold half of [Rachel Roy] was because it was costing a lot to build as a brand and I wanted to get with some partners who could take some of that pressure off me. Fashion is so hard and the retail game right now is in such a bad place. I had Pro-Keds but that didn’t really work out. It was a sucker deal considering I was building a brand that I didn’t even own. Then I was doing CEO but I found that it was hard for me to make urban clothing just because the quality of it is a little different.

The younger dudes from ages 15 to 25 don’t really wear urban clothes anymore. So now I only make underclothes under the CEO brand. You know, there are some other things I’m thinking about doing but the time’s not right to start anything, especially in retail— the numbers are down. As much as people in urban fashion claim it’s all right, it’s not all right.

In all the businesses that I’m in, it feels the music business has the least amount of respect because the people who run it are more creative than business and there’s no respect for time. In the fashion world, there is a calendar, you have to get these deliveries every month. You have to be able to design the clothes, develop your clothes, make samples, then you have to pay to get it made so they can be in the store. If you miss a day, you miss millions of dollars. There is no time for BS.

You ask someone in the music business, they act like they’re the best on the planet. They don’t want to talk, strategize. The more you want to work, the more resistance you get. I embrace people that want to work.

How will Jones’ album do?

I have no idea. I’m not out there like that. I’m in my house taking care of my kids. I meet Jimmy in the studio and I go to rehearsal, that’s it. But I’m not in the community like I used to be. I just know that good records sell. But I also know I don’t depend so much on record sales, I depend on the brand.

What do you think of $360 deals? The $360 deals are smart for those who don’t have a brand set up yet. If you don’t have anything and you have someone that’s going to put $1 million or $2 million into building your brand, then they deserve a piece of it. But if you already have your following, then I wouldn’t do a 360 deal. It’s like the Cool Kids—they don’t need the record company. An artist has to look at it like this: If you can’t do it on your own, and you need the record company to do it for you, then you have to give up a piece. Get a record company only when you need it.

How has the recession affected your business strategy?

At this time, you have to generate a lot of things and make it within an affordable price point and you have to be better than everybody. I do see brands on every level that still do well. But everything just seems oversaturated and everyone is trying to make a buck. Everyone was trying to do the same thing, so the minute urban fashion got hot, everyone had a clothing line. And the minute music got good, everyone started a label.

You talk about affordable price points, but some of the price tags on the Rachel Roy line are like $2,000. When you build a brand, you have to understand that you have to develop a lifestyle which you have to buy into. If you start at a $2 price point, nobody wants to buy into that. So now that Rachel Roy’s pants cost $2,000, the minute someone can get Rachel Roy for $200, they’re going to buy it because they’re getting a little piece of a lifestyle that they can’t really afford. You establish the lifestyle first.
After Almost Five Years Building ‘Hannah Montana’ On TV, In Record Stores And On Tour, MILEY CYRUS Makes A Movie—And Maybe A Dance Craze
IKEY CYRUS IS attempting to teach an adult the Hoedown Throwdown, the big dance number from "Hannah Montana: The Movie," and it's not going well. • "We did it in one day!" she gasps, as I tell her how I've flailed through the YouTube instructional video. "We just all kind of made it up as we went along." • It doesn't help that Cyrus offers this consolation and advice over the phone while I'm trying to follow along on YouTube—and untangle myself from my phone cord.

"Well," she patiently explains, "you have to be semi-coordinated to do it."

Then it dawns on me that this is exactly how Cyrus' legion of preteen female fans is learning the dance: YouTube onscreen, phone to ear, someone on phone offering encouragement amid occasional peaks of laughter.

Such is Cyrus' Everygirl power. For the better part of five years, the 16-year-old has had a direct dial into the cerebral fun cortex of the brains of millions of 10-year-old girls. Under the stewardship of the Walt Disney Co., Cyrus has starred in "Hannah Montana," which remains one of the top-rated kids' TV shows on cable; sold more than 7 million albums; starred in "Miley Cyrus/Hannah Montana: Best of Both Worlds Concert Tour 3-D," which opened at No. 1 and earned more than $65 million at the box office, making it the top-grossing concert film; and helped sell a clothing factory's worth of merchandise at Wal-Mart. That all adds up. According to Billboard's Money Makers chart (Feb. 21), Cyrus was the 15th-biggest earner of 2008, taking in $48.9 million from sales of music, ringtones and concert tickets.

On April 16, the franchise about the schoolgirl-by-day, pop-star-at-night will get a narrative take on the big screen and an accompanying soundtrack. In "Hannah Montana: The Movie," Cyrus' character from the show, Miley Stewart, gets a little too embroiled in some diva-lishious antics while in her Montana guise and winds up brawling with Tyra Banks in a posh boutique. Stewart's father—played by Cyrus' real-life dad, Billy Ray—sends her back home to Tennessee to bring her down to earth. After getting in a little Henry David Thoreau time communing with nature (and, in an age-appropriate fashion, with a cute local farm boy played by Lucas Till), Stewart weights the benefits of a life less glam.

The two early standouts from the movie's soundtrack are "Hoedown Throwdown" and the current single "The Climb," this week "Climb" is No. 9 on the Billboard Hot 100 and "Hoedown" is No. 56. The soundtrack will be released March 24 and features 18 tracks; seven are performed by Cyrus in her Montana persona, four by Cyrus herself, one by Billy Ray and one by her and him together. Newcomer Steve Rushton, who just signed to Hollywood Records, contributes two tracks (see story, page 20); Taylor Swift adds a new song, "Crazier"; and Rascal Flatts supplies an acoustic version of "Bless the Broken Road."

"For us, it's really unique because we can promote 'Hannah Montana' to more than Disney fans," says Damon Whiteside, senior VP of marketing for Walt Disney Records. "The other country artists provide a whole new world for us."

Some of the singles besides "The Climb" have already made a chart impact—and the gone-country tone of the soundtrack appears to be working. Billy Ray's solo track is already No. 54 on Billboard's Hot Country Songs chart; it also serves as the title track to his next album, which will be released April 7, not coincidentally, the week the movie comes out. (In early test screenings of the "Hannah Montana" movie, the father-daughter bonding moment where the Cyruses perform "Butterfly" consistently ranked at the top.)

"We wanted to honor the Disney Channel show without totally emulating it," says Mitchell Leib, president of music and soundtracks for Walt Disney Studios. "Billy Ray is such a force of the show and such a complement to Miley, and we wanted to establish music being a part of their lives."

While "Hannah Montana" the TV show certainly features its fair share of music, the movie takes it one step further. In the film, the music is presented as an indelible part of the characters' lives—Rascal Flatts performs at a neighborhood party like it's an everyday occurrence. It's a narrative strategy that has reaped soundtrack sales for other recent movies, in particular 2007's "Juno" and last year's "Twilight."

Of course, the movie has some good old-fashioned will-she-or-won't-she drama to get fans into the theater. The trailer for "Hannah Montana: The Movie" flashes in giant protagonist-facing-a-turning-point capital letters that Stew-

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MIX IT UP

While new releases from "Hannah Montana" and Miley Cyrus lead in sales, Disney's remixes and karaoke albums also do healthy business.

Source: Nielsen Soundscan, U.S. sales through March 8

<table>
<thead>
<tr>
<th>Artist</th>
<th>Sales (in Thousands)</th>
</tr>
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<tbody>
<tr>
<td>Hannah Montana</td>
<td>3.7M</td>
</tr>
<tr>
<td>&quot;Hannah Montana&quot;</td>
<td>3.2M</td>
</tr>
<tr>
<td>&quot;Hannah Montana 2&quot;: Meet Miley Cyrus</td>
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</tr>
<tr>
<td>&quot;Hannah Montana 2&quot;: Non-Stop Dance Party</td>
<td>4.6M</td>
</tr>
<tr>
<td>&quot;Hannah Montana 2&quot;: Hits of Miley Cyrus</td>
<td>487,000</td>
</tr>
<tr>
<td>&quot;Miley Karaoke Series: Miley Cyrus&quot;</td>
<td>41,000</td>
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<tr>
<td>&quot;Hannah Montana 2&quot;: Wild Karaoke Series: Miley Cyrus</td>
<td>47,000</td>
</tr>
<tr>
<td>&quot;Meet Miley&quot;</td>
<td>1.4M</td>
</tr>
<tr>
<td>&quot;Hannah Montana 2&quot;: Al's Amazed</td>
<td>53,000</td>
</tr>
</tbody>
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art has had "the best of both worlds . . . now, she has to choose just one." In the real world, once Cyrus sold 1.4 million of 2008's "Breakout," her first album without an implicit "Hannah" connection, it seemed inevitable that she'd shed her blond wigged alter ego for a career under her own name.

Not so fast, Cyrus says. This is Disney, after all, and—Bambi's mom notwithstanding—they're in the habit of killing off major (and profitable) characters. Cyrus has eight more episodes of the third season of "Hannah Montana" yet to film.

"This movie was never meant to be the end of Hannah Montana," she says. "The thing is, a lot of people put where the show's future lays in my hands—and it's not up to me. It's up to Disney and whether they want more episodes, and we hope that they do." (A Disney Channel representative says it's retaining the option to renew the show for a fourth season; a soundtrack with the music from the show's third season is expected in July.)

Nonetheless, even the hint of putting Montana out to pasture is a tease that will pack tweets into theaters. By the life span of teen trends, "Hannah Montana" should practically be ready for the old folks' home after close to five years—but Disney's marketing and promotional smarts have ensured that some new twist is always just around the corner. In this case, it's using the movie to show fans that Cyrus is taking another step toward establishing herself as more than just a Disney artist.

"Certainly Disney and Miley have enjoyed an enormous success together—and there's additional trust that goes along with the massive success," Leib says. "We wanted to do something that was concurrent with Miley's interest to be able to wear multiple hats in the film, the music and the record business. We were sensitive to Miley's own career direction."

Cyrus and her team helped secure multiple musician cameos for the film. The members of Rascal Flatts appear as themselves, Swift sings at an open-mic night, and Vanessa Williams plays a pushy record label publicist. "There's a lot of prototypes for that," Williams says with a laugh. "My daughter is 8 years old and she's the reason I did the movie. They called with the offer, and I said, 'Sure, Yes. You don't have to show me the script.'"

Disney plans that kind of character awareness with almost military precision, and the same marketing machinery that promoted Cyrus can boost the soundtrack—or even individual tracks. Take, for example, the evolution of the "Hannah Montana."

Leib approached songwriters with a dire-sounding task: Write a song that could be "Miley's 'Macarena' meets 'Achy Breaky Heart.'" Songwriters Nikki Hassman and Adam Anders stepped up to the challenge and worked with choreographer Jamal Sims and movie director Peter Chelson to create the sequence that becomes a centerpiece of the film. "There's humor in it, and it's very, very true to the spirit of the movie, and that's why I think it's striking a nerve," Leib says.

When it came to actually cashing in on the song, Disney leased "Hannah Montana" TV show, played the song in heavy rotation on Radio Disney—for the week ending March 15, it was the No. 10 most-played song on the station, according to Nielsen BDS—and uploaded the instructional video to YouTube, where it was viewed 1.2 million times in two weeks.

The song can be purchased on Radio Disney's special section of iTunes, and the instructional video will be one of the four clips included in a deluxe digital edition of the soundtrack. Thanks to the soundtrack's country tinge, Disney is working the "Hannah Montana" film and album beyond the in-house properties. The cable country music channel GAC will debut a Billy Ray Cyrus-hosted, behind-the-scenes look at making of the music of the film, which will run repeatedly before the movie comes out.

"In addition to our teen marketing, we feel the country music market is a great place to reach out to the moms who have kids in the 'Hannah' demographic."

—DAMON WHITESIDE, WALT DISNEY RECORDS

"We feel the country music market is a great place to reach out to the moms who have kids in the "Hannah" demographic."

—DAMON WHITESIDE, WALT DISNEY RECORDS

KIDS TODAY

How To Do The Hoedown Thowdown

If you're of a certain age, you probably remember the country line-dancing craze inspired by Billy Ray Cyrus' "Achy Breaky Heart." Consisting of a couple of steps and an occasional 90-degree turn, it was a dance that was easy enough to be performed by the uncoordinated masses at high school dances, but mizvahs and senior centers.

Such simplicity is apparently horrifying outre, since the Hoedown Thowdown consists of 19 steps. (Yes, we counted them. Don't you want to be a Billboard intern?)

The difficulty is ameliorated only in part by the fact that the lyrics of the song spell out exactly what step you're supposed to take next. Unfortunately, this means that you have to remember if "polka dot" comes before or after you put your "hawk in the sky."

Above, we illustrated three of the song's steps, so you'll be cool enough to do more than "clap three times."

That's a gimme.

—AD

ILLUSTRATION BY ERIC LARSEN

MARCH 28, 2009 | www.billboard.biz | 19
from the star herself.

Amid the buildup to the film’s premiere and the release of the soundtrack, Cyrus released an autobiography, the aptly titled “Miles to Go.” “It’s just an honor for people to be able to relate to me and my music—and not so much the character anymore,” she says. “I can’t be Hannah Montana forever. I have to have something else. I can’t do this when I’m 30.”

And while she may not be footloose and “Hannah”-free just yet, Cyrus is back adjusting to life in Los Angeles. Her boyfriend, 20-year-old country singer/model Justin Gaston, drops her off at her Pilates lessons that double as credit for her physical education requirements. (Cyrus still needs to take PE—remember, she’s still in high school.) She shackles with glee as she points out to Gaston an orange passer-by, the victim of a particularly unfortunate spray tan—”It’s freaking me out! Everyone else is totally normal-colored around here. She has a huge splotch!”—and she’s excited about the birthday party she’s throwing that evening for “Hannah Montana” co-star Emily Osment.

“This is like, the first time I’ve seen all my friends in seven months,” Cyrus says. “It’s hard. With all the stuff that goes on with this business, I only want to do something if I absolutely love it.”

And the scene that she loves the most in the “Hannah Montana” movie? The Hoedown Throwdown. Of course.

MILEY’S MULTICULTURAL MAGIC

Disney’s Musicals Score With Latin Tweens BY LEILA COBO

When TV producer Peter Murrieta first came to the Disney Channel, executives there asked him if he wanted to write “The Amazing O’Malleys,” a weekly comedy series about a family of magicians.

Murrieta, who is half-Mexican and half-Irish, liked the premise but proposed bringing it closer to his own personal experience.

“I said, ‘How about a multicultural family?’” he recalls. “How about a half-Latino family?”

The resulting hit, “Wizards of Waverly Place,” tells the story of the Russos, an ordinary family that just happens to come from a long line of wizards. The Italian-American father and his Mexican wife try to lead a normal life while keeping an eye on their three teenage children and their blossoming magical powers.

Unlike so many other TV programs, the Latin-ness of the show’s characters isn’t often remarked upon but rather simply taken for granted. “My life has been about being like this, without the need of hitting you over the head [with the concept],” Murrieta says.

This attitude is at the core of Disney’s success in reaching a young Latin audience, in both the United States and Latin America. Among the 1.4 million people who watch the Disney Channel daily, 242,000, or 17% are Hispanic, according to Nielsen. Among the Disney Channel’s core demographic of 6- to 11-year-olds, 20% are of Hispanic origin.

Some of this success comes from how the channel purposefully casts for diversity. “We felt very strongly that we needed to reflect diversity in the United States,” says Rich Ross, president of Disney Channels Worldwide. “It was so obvious from knowing and seeing that we live in a diverse world and all kinds of families need to see themselves on television.”

Although Census numbers show that Latinos represented 15.1% of the U.S. population in 2007, this is still the exception rather than the rule. This year’s Emmy Awards featured only one Latin actor—America Ferrera of “Ugly Betty.”

Most of Disney’s music-based films feature Latin actors in leading roles. “High School Musical” stars Vanessa Hudgens, whose mother is Filipina, as the presumably Latin Gabriella Montez (whose ethnicity is never discussed); “Camp Rock” features Demi Lovato, whose father is of Hispanic descent; and three out of the four Cheetah Girls are Hispanic.

It’s hard to know exactly how much this inclusiveness boosts soundtrack sales among Hispanics, as there isn’t any data on the ethnicity of music buyers. But Disney’s soundtrack sales in Latin America have been extremely strong. In Mexico, “High School Musical” has shipped more than 400,000 copies, according to Anpromex. Mexico’s association of record producers, and the most recent album in the franchise, “High School Musical 3: Senior Year,” has shipped 200,000 in Argentina. The “Camp Rock” soundtrack was the 10th-best-selling CD of 2008, according to Argentina’s association of record producers, CAPIP.

“The world is changing before our eyes,” Murrieta says. “Especially with a young demographic, which sees people who look and act like them.”

Once Cyrus casts Latin actors, the company handles their characters as it would any other. That’s big contract with even the hipper youth-driven, bilingual channels, which drive home their Latin-ness with the subtlety of a tractor trailer.

“It’s organic to the storytelling and it’s consistent across the network,” Ross says. “When people ask us if we do specials like Latin History Month or Black History Month, we already have all that. We don’t have to order up a special to be able to salute Hispanics or Asians or anybody else.”

Indeed, Disney doesn’t often make a fuss about its Latin cast members, or off the set. “You don’t have to write quot-quot-quot ‘Latino,’” says Cuban American actress Maria Canals-Barrera, who plays Theresa Russell in “Wizards.” Although the series has featured Latin-themed episodes (like the one in which Theresa pressures her daughter Alex—played by Selena Gomez—to have a quinceañera party), they’re not the norm.

“I didn’t think anything of it,” says Gomez, whose father is Mexican, of playing some one-half Latin. “For me it’s normal. When I was nominated to the ALMA Awards—which honor Latinos in film, TV and music—that’s when I stepped back and said, ‘Wow, this is a big deal.’”

Girl power: VANESSA HUDGENS (left) and SELENA GOMEZ

��图：JEFF BOWEN/GAGE/UPDATE, ANGELA T. GARCIA, ERIC VALENTINE, JOHN H. MILLER, BILLBOARD CHANNEL.

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SOME GREAT REWARD

THINK U2 IS EUROPE’S BIGGEST LIVE BAND? IT MIGHT BE DEPECHE MODE— AND THEY’RE TOURING THE UNIVERSE

BY KERRI MASON
PHOTOGRAPH BY ANTON CORBIJN
In a room in New York's Greenwich Hotel, Dave Gahan is sitting erect in a straight-backed chair, immune to the wind outside that's blowing garbage cans down the street. Gahan, the lead singer for Depeche Mode, is a rock star and he dresses the part, in all black. He folds one ringed hand gently over the other and speaks in thoughtful, measured, complete sentences. Onstage, Gahan can be a shirtless, sweaty beast. Right now, though—months before the April 21 release of his group's new album, "Sounds of the Universe"—he's as composed as bandmate Martin Gore's lyrics.

"We're all very individual, but I've always loved a good melancholy song," Gahan says. "Not necessarily in tempo, but some sort of cynical, lyrical content matched with a beautiful melody can really do it for me. Because I identify with that sentiment, wanting to lift yourself from this place."

That contrast between melody and melancholy is perhaps why, after 30 years, Depeche Mode is still a force to be reckoned with. Together, Gahan, Gore and bassist/collaborator Andy "Fletch" Fletcher—have almost broken up, almost died and almost been declared obsolete. Along the way, they've sold more than 100 million records worldwide, according to record label estimates. And they remain one of the world's biggest live acts, reaching 2.8 million people in 31 countries on their last tour alone.

"Sounds of the Universe" (Mute/EMI), due April 21, is the band's 12th album and arguably one of its best, reminiscent of the group's "Violator" heyday of catchy dance beats with a hint of darkness. The accompanying world tour, titled with a certain dark glee Tour of the Universe, is already selling out stadiums in difficult markets like Eastern Europe (see story, page 23). "Even at the very beginning, they seemed to connect to the audience much better than other bands," says Mute chairman Daniel Miller. "It was never an 'us and them,' it was very much a one to one."

The four-month, 37-date Tour of the Universe kicks off May 10 in Tel Aviv and closes Sept. 5 in Fort Lauderdale, Fla. The band's firm all-arena trek includes eight dates in Germany and two at Los Angeles' Hollywood Bowl, plus unusual stops like Hungary, Croatia and Latvia. All of which are nearly sold out. "I feel like I'm gloating, but I'm just stupefied by how quickly they've sold, in general and then with the economy," manager Jonathan Kessler says.
The nostalgic factor certainly helps to keep the band's touring returns in North America. According to Billboard Boxscore, total attendance at Depeche Mode concerts has increased during the past 10 years. 1998's Singles '86-'88 tour saw an attendance of 270,000, 2001's Enigma tour attracted 300,000, and 2005-06's Touring the Angel tour had 410,000 attendees. (The band has sold 8.3 million albums in the Nielsen SoundScan era, which started in 1991 and therefore excludes peak post-release sales for 1990's 'Violator', 1987's 'Music for the Masses', 1985's 'Black Celebration' and 1984's 'Some Great Reward'.)

Overseas, the touring numbers expand into the millions—it's that kind of attendance that rivals U2, the kings of the stadium tour. The 37 shows of the European leg of the Universe tour are expected to attract 1.4 million concertgoers. Even so, the Universe concerts should be a win in the park compared with the Devotional tour, which took 14 months in 1993 and 1994. And "we didn't come to see the sites," Fletcher says. "It was just a whole rock'n'roll sort of excess."

For Miller, the consistency of the band's artistic output is a big factor in its continued popularity. "The mainstream pop kids tend to jump from one thing to another, from one artist to another," he says. "Then they get married and they give up. They might write two albums a year. I think Depeche fans are very different than that. There are those in 40s who've grown up with the band—but there are a lot of people who have joined along the way and have become very loyal. The band makes great records, and they keep progressing, they keep moving on, and they never let the fans down."

When its U.S. contract with Warner Brothers expired after 2005's "Playing the Angel," the band surveyed its fans on-line, including the trendy ones: a Live Nation deal and a DIY path like that of Radiohead.

"If you have a band that makes an album and go on tour, let's not hire this person, that person," Fletcher says. "I think it's something we may have done in our younger days."

In the end, Depeche Mode decided to stay with Mute/EMI worldwide thanks to its longtime relationship with Miller, a trusted advisor and friend since the beginning—albeit only for a one-album deal. "Daniel really made a strong appeal to us," Kessler says. "EMI seems to be getting its house in order. Let's see how it goes; let's see what they can do. They're not going to do something like this, and it will be a lot of work because the band is a very big deal."

The benefit of unified international representation also factored into the group's decision. "I think one of the problems we always have—one of the things that has always annoyed me—is the disappointment of not being on a worldwide label," Kessler says. "There were things that the Americans wanted that the English didn't. That's nothing against Warner Brothers. We had 25 years, including the trendy ones: a Live Nation deal and a DIY path like that of Radiohead."

The EMH deal yielded other benefits too. For one, the band got its masters back. "We always had them coming back but we managed to accelerate the process in this deal," Kessler says, without going into specifics of the timing.

Authenticity is vital—and delicate—for a band that's made a career on mainstreaming an outsider's perspective. "We take care of our fans, and we never make decisions based on money," Kessler says. "We're taste-ful and cautious about what we do and how we do it. We don't cross the line to overexposure, even if the market has to suffer."

That's meant forgoing sponsorships deemed "too commercial," he says, but the group has allowed synch in appropriate outlets. Leather-clad models sang along to "Just Can't Get Enough" a 1999 Gap ad. In 2006, Gahan sang "Suffer Well" in Simlish, the official language of "The Sims 2" videogame.

"Listening is very positive and can be very good, and I have actually tried to expand on it recently," Kessler says. "But with all the absences to the band and to the songs about five or six demons and then continues to write. But this time it came in with an overabundance of demons, so I was able to give music out to people earlier, which is always very positive."

That's not the only good news for potential partners: Depeche Mode is "marking the release of its album—see the disturbing clip for "Wrong"—Gore says. "The band is brightening up a bit. Recorded very democratically in New York (home to Gahan) and Santa Barbara, Calif. (Gore), "Sounds of the Universe" marks the first time the band has had too much material for an album, and that artistic abundance shines through its 13 tracks.

"There are periods during the making of a record sometimes when you've got five or six songs recorded and really need something else to stimulate the feel of it," Gahan says. "It's not there yet, and you have to wait until it comes, and it has to be worked at sometimes."

Not so on "Universe": The sessions yielded more than 20 finished tracks, some of which the group used for demos on a deluxe box set of the album (see story, lower right). The ones that made the cut range from the soulful yearning of opener "In Chains" to the melodic swell of "In Sympathy."

"I've always had this big argument with Martin's wanting to put these amount of tracks at the end of (albuns)," Fletcher says. "I've said, 'Well no, you can't, you can't.' But with this album, there's no choice really. The songs that were going to be last and second front will be the first and second."

Case in point: "Corrector," a satirical declaration of dominance, which closes the album. "I could corrupt it/It would be easy," Gahan croons over a gurgling analog synth, before a massive guitar riff punctuates his victim's doom.

Even though Gore wrote "Corrector," first, he says that the core tracks of "Universe" are "Peace" and "Little Soul," both of which concern liberation, light and freedom. "I wrote them back to back and the flow of the album started to make more sense. It really felt they had a spirituality to them. That somehow set a cornerstone for the rest of the writing."

"Any 10-year relationship is bound to have its rough patches, and the band has argued about roles and responsibilities. "It's really hard for us to gauge how dark anything is," Gores says, every bit as earnest and awkward as Gahan is cool and collected. "With every record, I think we get less dark. Sometimes Andy tries to keep me in check, he tries to put me in perspective. He says, 'But we're not mainstream, we're still really left-field.' Even if we think we've gone a lot lighter, it's probably not going to be noticed by most people."

"For now, though, Depeche Mode is at peace with themselves and, increasingly, with one another. "I think Dave's songwriting is giving him the feeling of being a part of more, and more secure," says Kessler. (Gahan wrote two strong tracks on "Universe"—"Hole to Feed" and "Come Back.") "There's definitely a maturity, like, 'Hey, we've done this enough. It's better that all of us get along than fighting.'"

And though Kessler characterizes that harmony as "fragile," perhaps the band's personal dissonance helps make it what it is. "Fletch has a bit more of a pop head on him, Martin's a bit more left field, Dave's a bit more rock, and it all fits together," Miller says. "You can't completely remove one of the same people."

With all Depeche Mode records, there's always great songs, that unmistakable voice and some experimentation. Those cards can fall in lots of different ways. But they're always moving forward."

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MUSIC FOR THE MASSES

A major veteran act will spend the summer touring European stadiums, playing to hundreds of thousands of fans—besides U2. Nearly 30 years into Depeche Mode's career, the group is going on its first stadium tour of Europe, playing markets that U2 passed up—including the Middle East and Eastern Europe. The band will play 37 shows in 35 cities in 23 of the 27 European countries (sorry, Cyprus, no Depeche Mode for you), before finishing July 12 at the Olympic Stadium in Seville, Spain. Depeche Mode has never been nearly as popular in the United States as it is in Europe, but it will start its North American tour July 24 in Toronto and play arenas and amphitheaters until Sept. 5--22 shows in all.

Depeche Mode is booked in the States by Carole Kinzel at Creative Artists Agency; Andrew Zweck at Sensible Events, a division of Live Nation, is the band's international agent. Live Nation is promoting most of its concerts worldwide.

Depeche Mode last performed extensively on the 2005-06 Touring the Angel outing, which grossed nearly $16 million from 29 North American shows that drew nearly 300,000 people, according to Billboard Boxscore. Even then, it scored better outside the United States: Its three shows in Mexico drew 116,746 and grossed more than $5 million. —Ray Waddell

RETAIL THERAPY

At a time when many fans will illegally download Depeche Mode's new album, "Sounds of the Universe," the group is also selling a $100 boxed set. The four-CD collection includes the new album, bonus tracks from the "Universe" sessions, demos (including hits like "Walking in My Shoes" and "I Feel You"), two books and a DVD directed by Anton Corbijn that chronicles the making of the new project.

Fans who want to get some extras without spending too much cash can buy the album from the iTunes store, where Depeche Mode became the first act to use the iTunes Pass, which delivers additional music, videos and other exclusive content directly to users during the course of three months. Priced at $16.99, including the album itself, the Pass version of "Universe" will spotlight the band far beyond release week.

"Often with Depeche, we have a sales explosion right at the beginning and then it tapers off," manager Jonathan Kessler says. "This is a nice way for us to keep the music, the videos and the tour stuff going—a dialogue with the fans, basically—for three months." —KM

Fandom planet: 'Sounds of the Universe' boxed set
**April-May 2009 Show Schedule**

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Life After Death
Bun B Memorializes Pimp C With Final UGK Album

When his musical partner Pimp C passed away 15 months ago, rapper Bun B vowed to make sure the public would be able to hear the final songs they'd written together. "We weren't trying to take a new direction with this album; we just wanted to solidify the legacy we've set up," Bun says about "UGK 4 Life," the act's last studio album, slated for a March 31 release. "Pimp would always come up with raunchy, strip club music that would make you wonder, 'How did he come up with this stuff?,' but we always had to hold back some. On "4 Life," we decided to go full blown with the type of music that UGK is known for but also that he really, truly loved. This album is the meat of what fans have come to love about us as a group."

The first single, "Da Game Been Good to Me," which has a sound that mixes country twang and dirty South, is No. 1 on Billboard's Bubbling Under R&B/Hip-Hop Songs chart. According to Bun B, it was a good way to reinforce the reflect thread throughout the album. "I thought the title summed up everything I wanted to get across to people," he says. "UGK had a very long, successful career, with lots of ups and downs, but at the end of the day, we're still here, still making music. The game's definitely been good to us." The highlight of the duo's victorious musical run is its last album, 2007's "Underground Kings," which has sold 458,000 copies, according to Nielsen SoundScan.

Another track that supports the sentimental tone is "Used To Be," which features R. Ball, MJF, E 40 and B Legit, who Bun B considers "members of the UGK family," he says.

But fans shouldn't think the duo has gone soft. There are still plenty of sex-filled tracks, like the frisky "Harry Ashhole," and "She Luv It," which features a woman moaning throughout.

"Feeling You" and "The Pimp & the Bum," which features Ronald Isley, are both being considered as the second single, while the guitar-laden "Everybody Wanna Ball" and the drum-based "Still on the Grind," featuring Raheem DeVaughn, also appear on the album.

While other releases by groups that have had a member die haven't proved as profitable as their previous work (such as TLC's 2002 "3D" and Wu Tang Clan's 2007 "8 Diagrams"), Jive VP of marketing Lisa Cambridge doesn't anticipate any promotional challenges. "UGK has a strong, core fan base," she says. "We plan to focus on documenting the legacy of the group."

In order to do so, the label chose detailed packaging for the album, using a gold and black UGK logo for the cover and personal photos for the booklet. "We wanted to make it very biographical, so we didn't do any new photo shoots. We're just using personal footage for this one," Cambridge says.

The campaign includes digital efforts, with Bun B video blogging through a widget that will live on UGK's official Web site, along with snippets of most of the songs and information like the duo's discography and track listings. The idea, according to Cambridge, is to make Bun B as visible as possible and ensure he connects with his fans, while giving them enough of the album to entice them to purchase it.

Bun B is currently on a promotional tour, which includes stops in his hometown, and is featured on numerous upcoming albums including Redman and Method Man's "Blackout 2," Raekwon's "Built 4 Cuban Linx: Pt. 2" and producers Play N Skillz' debut. Bun also is working on a solo album slated for a summer release, while Pimp C's widow, who has the rights to his estate, is planning to release a Pimp C solo album a few weeks after "4 Life" debuts.

"I'm trying to make myself as visible as possible, but not trying to take advantage of the situation or the people," Bun B says. "I'm not interested in blood money—just trying to memorialize a dead friend through our music. It's still hard every day, but I really want fans to understand it still is UGK for life."
Blue Note: Still Spry At 70
A Classic Jazz Label Looks Back, And Ahead

Standing at a podium before a packed house at Dizzy's Club Coca-Cola, dap- der as usual in a blue pin-striped suit, Bruce Lundvall spoke of his "love affair with jazz, a lifelong obsession."

For the past 25 years, Lundvall has translated his passion into running Blue Note Records. At the label's 70th-anniversary party, the faces of the label's history dotted the room: saxophonist Joe Lovano, whose forthcoming album, "Us Five," will be its 25th for the label; singer Norah Jones, whose 2002 multiplatinum debut, "Come Away With Me," elevated Blue Note's recent fortunes; bassist Ron Carter, who has played on scores of Blue Note releases; and saxophonist Lou Donaldson, who, later that evening, performed his 1967 Blue Note hit, "Alligator Bugalo.

"Blue Note stands for a body of music that is like a collective memory," Lundvall says. But this anniversary is as much about extending that legacy forward as applauding its past.

The most visible sign of that is the Blue Note 7, an all-star band of current label acts, on tour in support of "Mosaic: A Celebration of Blue Note Records," which reworks classic tunes. The band's 50-city national tour ends with a weeklong engagement at New York's Birdland Theater beginning April 14. In February, a campaign dubbed "Blue Note Takes New York," more than a dozen Blue Note artists fanned out across Manhattan. And festivals throughout the United States and abroad have organized focused label tribute programs.

Releasing music on formats old and new is also part of the campaign. Blue Note's long-running RVG Series of remasters by the legendary engineer Rudy Van Gelder continues space, with some core titles in this series offered as vinyl/CD sets. On March 10, a 70-track bundle called "A History of Blue Note" was released on iTunes and other digital retail outlets. A disc-on-demand program at Amazon, "Back From the Vault," offers more than 200 out-of-print titles, including some that were recently deleted.

Howard Handler, executive VP of marketing at EMI, thinks Blue Note's parent company is especially well-equipped to add force to catalog and new-release sales.

"There aren't too many label brands that carry the kind of consumer equity Blue Note does," he says. "We've built a company that knows how to embrace this brand and maybe, if we're lucky, create a new generation of fans. We've created a functional model where there is a marketing team that cuts across all the different labels and repertoire. And this is an opportunity we put at the top of the priority list.

That's a welcome relief to those who worried that the boutique-label spirit, long the hallmark of Blue Note's identity, might get lost. Blue Note's history began modestly, on Jan. 6, 1939, when a German émigré, Alfred Lion, took boogie-woogie piano masters Albert Ammons and Meade Lux Lewis into a New York studio. Lion's childhood friend, Francis Wolff, a photographer with a similarly attuned ear, caught the last boat out of Nazi-controlled Germany bound for the United States and became a partner. Jazz's progression to its far-flung corners was Blue Note's charge, says Lundvall. The label's fans are, in every sense of the term, "the last true soldiers.)"

"Bruce has given me the chance to do what the great Blue Note artists did," Lovano says, "to play from my own personal history, to document the people I have played with and where we were going."

Lundvall's Blue Note has embraced singers, whom Lion never signed, ranging from present-day jazz standard-bearers Cassandra Wilson and Dianne Reeves (the longest-running member of the roster) to such pop-orientated vocalists as Al Green, whose 2008 CD "Lay It Down" sold nearly 200,000 copies, according to Nielsen SoundScan. While some purists have bristled at broadened horizons, Lundvall recalls the question Lion himself asked when he took over: "What are you going to do to be commercial?"

At 73, with 49 years in the record business, he claims that "I'd like to make it an even 50"—which raises questions about the label's future. If last year is any measure, it looks solid. Blue Note had 15 charting titles on Billboard's 2008 Jazz Albums tally, the most of any label. And the Blue Note 7 makes a good case. According to Danny Melnick, whose Absolutely Live Entertainment produced the band's tour, the trek will gross more than $1 million. EMI's Handler says, "We're in a position to turn all those fans into an extremely valuable resource."

Among Blue Note's fans are, inevitably, some of its artists. "When I was a kid, I was happy just to make a collection of Blue Note albums," says guitarist Lionel Loueke, who was born in Benin, and whose Blue Note debut, "Karibu," was released last year. "But, a world away, I never imagined I'd be part of the collection one day."
THE LEE BOYS

No one can accuse the Lee Boys of committing the cardinal sin of sloth. In the last year, the family band performed about 110 dates, 50 of them at roots, folk, jazz, blues, jam band and Christian festivals.

According to manager Barney Kilpatrick, the six-piece group expects to achieve even greater exposure this year; he says its goal is to get in front of 500,000 concertgoers between April and October. The feat may not be too hard to achieve, considering the Lee Boys have jammed at Mountain Stage, Bonnaroo, New Orleans Jazz & Heritage Festival, Austin City Limits Festival, Cornertone and dozens of other major summer entertainment destinations in the past.

The band's dexterity with multiple genres is its strongest point; it combines folk, soul, funk, blues, country and gospel into upbeat, steel guitar-led performances that can't help but inspire secular and sacred revelry. The three brothers—Alvin, Derrick and Keith—play with their three nephews—Roosevelt, Collier, Alvin Cordy Jr. and Earl Walker—which adds a familial chemistry to their live sets.

"We're the Sunday morning band that wakes everybody up," guitarist Alvin says. "We're still a gospel-based band. That's one element we'll never lose. But we're like messengers, not preachers. We're not trying to teach religion. Spirituality happens because the music, the instrument, is spiritual."

It's that sort of music that landed the act on "Late Night With Conan O'Brien" in December and has put it on the road, onstage and on record with acts like the Grateful Dead, the Allman Brothers Band and the Black Crowes ever since the band played its first show in 2002.

The Lee Boys have self-released a pair of albums and a DVD, plus one a-off album with Arhoolie Records for 2005's "Say Yes," but a permanent record and distribution deal is high on their list. Help may come this summer, as they plan to collaborate with groups on a set with the bluegrass giant the Del McCoury Band for release later this year. Kilpatrick, a Warner Bros. pop radio promotion vet, also plans to schedule performance arts concerts and educational programs at symphony and performing arts centers, a sphere in which some of his other clients, including the Vonn Trapp Children and the pianist/conductor Peter Nero, thrive.

"When I first saw them play, I felt like whoever discovered Muddy Waters or Howlin' Wolf," Kilpatrick says. "I just said, 'This is so real and raw, they could do anything.'"

Contact: Barney Kilpatrick, manager, barney@rattlesby.net

ROSI GOLAN

Rosi Golan may have just completed her debut album, but after performing for eight years, she's far from a newcomer to the music scene. "I'm a bit of a perfectionist," says the Israeli-born singer/songwriter, who decided to never release any of her early demos. "I didn't want to misrepresent what I wanted out there, so I chose to wait."

"The Drifter & the Gypsy," Golan's proper introduction, was released through iTunes Nov. 18 and is a collection of genteel, country-tinged pop songs that reflects the singer's patience. While a single has yet to be chosen, multiple songs off the album have already been featured on various TV shows, from the quiet "Lulaby" ("Private Practice") to the piano-driven "Come Around" ("The Ghost Whisperer").

Golan spent her childhood moving around Europe and learning to speak four languages before settling down in Los Angeles when she was 9. Her abilities as a songwriter eventually led her to New York, where she found a home in an "up-and-coming singer/songwriter scene." Golan has spent the last six years polishing her own tunes while penning numerous songs for other artists, including the 2007 single "Let Me Out" for the U.K. band Ben's Brother.

Recorded in five weeks, "Drifter" and its title are a tribute to Golan's father, a Romanian gypsy who moved around his entire life. "We weren't very close," Golan says, "but I wanted to honor him with what I did here."

Produced by Marshall Altman (Marty Nathanson, Marc Broussard), the album has a physical release slated for April 14. Meanwhile, Golan will support the record on the road this spring, kicking off a U.S. trek March 29 in San Diego. ~ Jason Luttrell

Contact: David Margolis, manager, zendo@al.com

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Latch Key Kid's "Good Times" features in the film "I Love You Man" and is the first song on the movie's soundtrack... Locksley licensed its song "She Does" to the remake of "Friday the 13th."

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

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

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**THE BILLBOARD REVIEWS**

**ALBUMS**

**POP**

**INDIGO GIRLS**

Poseidon and the Bitter Bug

**Producer:** Mitchell Froom

**IG Recordings/Vanguard**

**Release Date:** March 24

It's been 22 years and 10 major-label albums since the Indigo Girls' independently released debut, and their return to self-governance is a sweet relief. This set contains two discs, one of full-band recordings of the album's 10 tracks and one of acoustic versions, plus a bonus song—a decision that's as good a "because we can" statement as any. Musically, Amy Ray and Emily Saliers apply their familiar close harmony and nimbler songwriting to a bit of experimentation beyond their folk-rock trade. In "Digging for Your Dream," Saliers' guitar somersaults in decidedly R&B fashion, while Ray's "Driver Education" dabbles in the synth and chimes of '80s teem pop. Though audibly relaxed in their freedom from the label system, the duo delivers a few real emotional stunners. Saliers' "Fleet of Hope" is a breathtakingly chantey of faith and acceptance, and Ray shines on the raw devotional "True Romantic," bringing Janis Joplin (along with an unexpected dose of Morrissey) to mind.—EN

**MARIANNE FAITHFUL**

Easy Come, Easy Go

**Producer:** Hal Willner

**Decca**

**Release Date:** March 17

"Easy Come, Easy Go" is a sequel to the 1987 covers album "Strange Weather" from Marianne Faithfull and producer Hal Willner. This new recording is richer and more daring in its arrangements and choice of material. Faithfull's limited vocal range may require a leap of faith to embrace, but her gift is a kind of musical character acting that allows her to imbue Neko Case's "Hold On, Hold On" with appealing desperation and capture the near-hopelessness of Morrissey's "Dear God Please Help Me." Duets with Nick Cave (on Colin Meloy of the Decemberists' "The Crane Wife 3" and Keith Richards (on Merle Haggard's "Sing Me Back Home") are subtle and cunning. Waller's ambitious musical backdrops (using four arrangers and ever-fluid instrumentation) provide dramatic fire for Faithfull in challenging tunes like "Down From Dover," Dolly Parton's once-controversial tale of an unwed teen, while audacious orchestration adds layers of pleasure to such unexpected delights as Brian Eno's "How Many Worlds."—WR

**YANNI**

Voices

**Producers:** Yanni, Ric Wake

**Decca**

**Release Date:** March 24

Yanni's "voiced" songs often seem surreal, which might be why his orchestral arrangements catch the listener off guard. This time, with "Voices," Yanni delivers a more sensuous album with several appealing arrangements, including "Day by Day," "Stairway to Heaven," and "My Heart Will Go On." The album is titled "Voices," and there's little doubt they are Yanni's. The production is strong, with a few exceptions, and the arrangements are generally well crafted. However, the lack of a cohesive theme makes the album feel disjointed. Overall, "Voices" is an enjoyable listen for Yanni fans and those looking for orchestral music with a modern twist.—CLT

**INDIE**

**THE DECEMBERISTS**

The Hazards of Love

**Producer:** Tucker Martine

**Capitol**

**Release Date:** March 24

Of the two types of musical journeys an artist can take—caravans and solo voyages—the Decemberists' mastermind Colin Meloy takes more of the latter. He leads melodic excursions farther out to sea and into the past than many listeners are prepared to follow. But despite Meloy's lofty vocabulary and penchant for themes of antiquity, Decemberists albums are consistently generous with great tunes and charm, and "The Hazards of Love" is no different. Like their 2006 breakthrough "The Crane Wife," based on a Japanese folk tale, "The Hazards of Love" takes its inspiration from a 19th-century recording of the same name and plunges the narrative depths of American folk. Personified by vocals from Jim James, Robin Hitchcock, Lavender Diamond's Becky Stark and My Brightest Diamond's Shara Worden, characters come to life on tracks like "Won't Want for Love (Margaret in the Taiga)" and "Isn't It a Lovely Night," bringing vi-ocity and added dimension to an expansive and ambitious undertaking.—LW

**THIS PROVIDENCE**

Who Are You Now?

**Producer:** Matt Squire

Fueled by Raman/Atlantic

**Release Date:** March 17

This young Seattle outfit isn't especially adventurous. This Providence's sophomore disc—with its fuzzy guitars, "whoo oh oh" choruses and lyrics about hearts and holy ghosts—can conjure an air of emo-by-numbers. But thanks to a clutch of memorable melodic hooks and Australian singer Dan Young's believably lovelorn vocals, familiarity doesn't necessarily breed contempt: The breezy summer-radio pop of tunes like "Squeaking Wheels and White Light" "This Is the Real Thing" and "Sand in Your Shoes" conjures pleasant teenage memories with the efficiency of a minor John Hughes flick.—MW

**ROYKSOPP**

Junior

**Producers:** Svein Berge,

Torbjørn Brondum

Astralwerks/EMI

**Release Date:** March 24

After the atmosphere of 2001's "Melody A.M.", and the energy of 2006's "The Understanding," "Junior" is exactly the album you hoped that the Norwegian duo Röyksopp would make. It's an icy blast of electro-pop that channels the genre's most quirky beautyful moments and ups the ante with the unmistakable influence of the duo's film-score work with Angèle and Angelo Badalamenti. The Knife singer Karin Dreijer Andersson speaks her best Björkian on "Tricky Tricky" and "This Must Be It," warbling about "flow- ers" and "glittering gold." Anneli Drecker floats like Cocteau Twin Liz Fraser on the unforgettable "You Don't Have a Clue." And Swedish pop diva Robyn plays the girlfriend to Depeche Mode's usual protagonist on "The Girl and the Robot," with grooves and chants just like "Enjoy the Silence." All these elements contribute to the album's success, and it's hard to say it's necessarily a winning combination, but it's certainly a pleasant listen.—LJW

**LEELA JAMES**

Let's Do It Again

**Producer:** Leela James

Shanachie Entertainment

**Release Date:** March 24

Leela James' outsized, soul-steeped voice was first harnessed on the 2005 Warner Bros. set "A Change Is Gonna Come." James has lost none of that mesmerizing talent as listeners revisit a time when both singers and songs overflowed with substance. Covering songs ranging from the Rolling Stones and Bootsy Collins to James Brown and Phyllis Hyman, James delivers a fresh take on R&B/pop old-school heritage. A keen example: her version of the 1964 Womack & Womack nugget, "Baby I'm Scared of You"—enlivened by a "step- pers" dance groove. She switches gears to fiery passion on Angela Bofill's "I Try" and dives into hip-hopped funk on Betty Wright's "Clean Up Woman." Recorded live in the studio, the album deliciously captures James' multifaceted musical aura. At the same time, it also sparks a desire to hear her cut loose the next time on an album of original material.—GM

**COUNTRY**

**JOHN RICH**

Son of a Preacher Man

**Producer:** John Rich

Warner Bros. Nashville

**Release Date:** March 24

Despite his high-hillbilly cottage—think fur coats and plenty of bling—John Rich is a working man at heart. He's the country side...
of the genre-bending duo Big & Rich and this fine solo debut proves it. The title track "Shuttin' Detroit Down," which tackles corporate greed ("in the real world, they're shuttin' Detroit down/While the boss man takes his bonus pay and jets on out of town"), is an anthem for middle America. "Son of a Preacher Man" is Rich's true-life story ("All-nighters with cheaters and liars can sometimes test your faith"), and "Everybody Wants to Be Me" is an in-your-face look at his ascent to stardom. Rich, who wrote or co-wrote every song and produced the album, offers not just a closer look at who he is, but what we all are — KT

IAN TYSON
Yellowhead to Yellowstone and Other Love Stories
Producer: Harry Stinson
Stony Plain Records
Release Date: March 24
Since his last album, 2005's "Songs From the Gravel Road," 75-year-old Canadian legend Ian Tyson has suffered a divorce, another romantic breakup and permanent voice damage. Despite that, "Yellowhead to Yellowstone and Other Love Stories" is one of his most eclectic and affecting song collections. More western than country, it rolls from the epic title track, about a pack of wolves' relocation from Tyson's native Canada to Yellowstone National Park in the United States, to a heart string tugging elegy for the hockey commentator Don Cherry's late wife ("My Cherry Colored Rose").

There are nicely drawn ballads about "Bill Kane" and "Ross Knox" and the shuffling, Dylan-esque "Sin Song." Part of his voice may be gone, replaced by a weathered but forceful rasp, but Tyson hasn't slowed down a step as a masterful songwriter — GG

WORLD
AMADOU & MARIAM
Welcome to Mali
Producers: Marc-Antoine Moreau, Laurent Jais, Damon Albarn
Noneuch
Release Date: March 24
The Malian duo of singer/ songwriter Mariam Doumbia and guitarist/vocalist Amadou Bagayoko have, with the aid of producer Damon Albarn, created an intriguing follow-up to their previous Noneuch release, "Diarabafe a Bamako." With "Welcome to Mali", Amadou & Mariam depart a bit further from their traditional, acoustic roots. Most notably on this new album is an electronic infusion courtesy of Albarn. "Sekebe" is a busy mix of western influences — electronic enhancements plugging into bluesy guitars flying by at a rock-music tempo. "I Follow You" — sung in English — is, for all practical purposes, an orchestrated ballad largely beholden to Europop. And the album's anchor is still in place for Amadou & Mariam, as clearly heard on "Bozos." "Welcome to Mali" showcases the duo at some distance from its original, more elemental sound, but the overall feel is that of musical progress — PVP

LEGENDARIES
EDITED BY WAYNE ROBINS (ALBUMS) AND CHUCK TAYLOR (SINGLES)
CONTRIBUTORS: Gary Graff, Ken Henson, Michael Chen, Jillian De Guzman, Eve Nog, Dan Ouellette, Deborah Evans Price, Shad Root, Wayne Robins, Crista L. Titus, Ken Tucker, Philip Van Vleck, Chris Williams, Mikhail Wood, Laverna Jones Wright
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THE BLACK EYED PEAS
Boom Boom Pow (4:15)
Producer: Will.i.am
Writer: not listed
A&M/Interscope
The Black Eyed Peas achieved international success with their last two releases ("Elephunk" and "Myths & Science") and have earned a Grammy nomination for their upcoming album, "The New Peas" success, delighting fans with its top five hits on the Billboard Hot 100. "Boom Boom Pow," the first single from the group's new album, "The E.N.D.," due in June, shows the act in fine form. Over a techno beat, Will.i.am acts like a hype man to the music, interrupted sometimes by some words. Meanwhile, Fergie whets the appetite of those waiting for her return with a brief but potent vocal and rap. Score "Boom Pow" a knockout. — CW

CIARA & JUSTIN TIMBERLAKE
FutureSex/LoveSounds (3:40)
Producer: The Ys, Justin Timberlake
Writer: J. Timberlake, C. Harris
Publisher: not listed
Jive
Ciara has had a hard time igniting her often-delayed "Fantasy Ride" project (May 5). Now comes duet partner-of-the-moment Justin Timberlake to the rescue. While "Love Sex Magic" sounds like it could have come from Timberlake's "FutureSex/LoveSounds" album, that's not a bad thing. The pair definitely has chemistry, trading off heated vocals that add fire to an already spicy lyric: "I ain't gonna stop you if you wanna wanna play with me, and I'm goin' with you. I ain't gonna stop you if you wanna wanna play with me, and I'm goin' with you." A subtle retro funk groove generates enough sparks of its own to entice the pop crowd onto the dancefloor. With a sure-to-be-steamy video starring the two photogenic singers, "Love Sex Magic" may just be the fuel needed for Ciara's "Fantasy Ride" to take off. — CW

LADY ANTEBELLUM
Run Baby Run (4:30)
Producer: David Martin
Publisher: not listed
Warner Bros.
Lady Antebellum's third album is a clear step forward from what listeners have come to expect from the trio. "Run Baby Run" is a catchy pop-country tune that's sure to appeal to fans of the genre. The album features collaborations with some of the biggest names in country music, including Tim McGraw and Faith Hill. "Run Baby Run" is a fun and upbeat song that will surely be a hit with audiences everywhere. — MR

THE BILLBOARD | MARCH 28, 2009 | 30
Rhythm Power

Mariah Carey continues to chart more accolades. Thanks to her guest appearance on The-Dream’s “My Love”—debuting this week at No. 37 on Billboard’s Rhythmic chart—Carey extends her lead as the female artist with the most charted titles (34) in the 16-year history of the Nielsen BDS-based list. Her closest female rival is Janet Jackson, with 28. Following in the pair’s high-heeled footsteps are Mary J. Blige (22), Missy Elliott (18), Ashanti and Beyoncé (tied at 17) and Brandy (16). The song’s debut also puts Carey in a third-place tie for most Rhythmic chart appearances among all artists.

—Gail Mitchell

**HIGH FREQUENCY**

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<th>Chart Entries</th>
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<td>28</td>
<td>Diddy</td>
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<td>28</td>
<td>Janet Jackson</td>
</tr>
</tbody>
</table>
Whiz Kid

Is Faryl Smith The New Charlotte Church?

By Hazel Davis

She may have finished fourth on the show, but 13-year-old classical star Faryl Smith could prove to be the real winner of “Britain’s Got Talent.”

Smith’s powerful voice starred on the 2008 season of the ITV talent program, which peaked at 11.2 million viewers, according to the U.K. channel. She released her debut Decca album, “Faryl,” March 9 in the United Kingdom. It debuted on the albums chart at No. 6 a week later, selling 29,000 copies, according to the Official Charts Co. That showing made Smith the youngest female solo artist to post a top 10 album since fellow talent show star Lena Zavaroni in 1974.

After the conclusion of “Britain’s Got Talent,” Smith signed a £2.3 million ($3.3 million) contract with Universal. The label clinched the deal despite the fact that Simon Cowell’s Syco TV produces the show. Paul Potts, the program’s 2007 winner, is signed to Syco, as is the 2008 champ, dancer George Sampson.

“It was a long and hard decision,” Smith says of the pitches she received from all the majors. “But I chose Universal because its classical label and [mezzo soprano] Katherine Jenkins, who has always been my idol, was signed to it.”

Aside from Jenkins, who has since moved on to Warner Classics, Smith’s precocious talent also has drawn comparisons to Charlotte Church, a global teen opera sensation in the late ’90s.

The album has logged U.S. album sales of more than 6 million, according to Nielsen SoundScan. “Faryl” includes Smith’s version of “Ave Maria”—previously sung by Church—as well as “Amazing Grace” and John Denver’s “Annie’s Song.”

“It was important to have something a bit different on the disc,” says Universal Classics & Jazz managing director Dickon Stainer. “But it’s principally a classical recording. Sometimes it’s tempting to take a classical voice in development and make it sing pop songs. But Faryl’s voice is extraordinary that we want to show it properly.”

“Faryl” is already certified gold by the BPI, having shipped 100,000 copies. Sales were boosted by a series of appearances on popular U.K. daytime TV shows including “The Paul O’Grady Show,” “Loose Women,” “GMBTV” and “This Morning.”

Smith will perform April 16 at the Classic FM Live concert at London’s Royal Albert Hall and May 14 at the same venue for the Classical Brit Awards—where she’ll be the youngest person to perform at the ceremony since Church a decade ago.

“Demand for Faryl is red hot at the moment,” Stainer says. “Promoters are queuing up for her.”

An international and U.S. rollout of the album will follow, Stainer says, with label meetings under way in the United States.

LEAK BUILDS ‘BLITZ!’

Yeah Yeah Yeahs drummer Brian Chase likes the recent leak of the rock act’s third full-length album, “It’s Blitz!,” to a kid finding and opening his or her gifts a couple of weeks before Christmas.

“There’s almost a loss in value in that kind of situation,” he says. “But at the same time, we were prepared for something like this and were excited for the music to be out in the world.”

In response to the late-February leak, Interscope executives released “It’s Blitz!” digitally March 10, approximately one month ahead of its originally scheduled April 14 debut. The set bows this week at No. 32 on the Billboard 200, with 13,000 digital copies sold in the United States, according to Nielsen SoundScan. It also debuts at No. 4 on Top Digital Albums.

The leak “forced us to scramble,” says interscope/ Geffen/A&M executive VP of marketing and publicity Dennis Dennehy. He notes that Interscope quickly spread word about the album’s new digital release date by connecting with fans using the Yeah Yeah Yeahs’ Web site and through an interview with lead singer Karen O on the music site Pitchfork.com.

Karen O says that despite whatever panic the leak caused, it also added to the buzz the album was receiving from the electro-tinged single “Zero.” It was released to the blogosphere in mid-February. “There’s a buzz around the record, and that’s a great tool for a band—these days especially,” the singer says.

Along with performances on “Late Show With David Letterman” (April 14) and “Late Night With Jimmy Fallon” (April 15), the band plans to promote “It’s Blitz!” through a series of high-profile U.S. festival gigs, including Coachella, Sasquatch and Bonnaroo. Between those gigs, the act will play about 20 larger club shows stateside before embarking on a European tour. The group also has a scheduled date in Israel, where it’s opening for Depeche Mode in Ramat Gan stadium.

For “It’s Blitz!,” the band worked with producers Dave Sirket of TV on the Radio and Nick Launay, both of whom have collaborated on the act’s past records. Guests include TVOTR’s Tunde Adebimpe and Kyp Malone, Antibalas saxophonist Stuart Bogie and Yeah Yeah Yeahs touring band member Imaad Wilia.

The album will be released physically March 31 and in a vinyl version April 14, according to Dennehy. “Blitz!” follows the act’s 2006 set “Show Your Bones,” which debuted and peaked at No. 11 on the Billboard 200. It has sold 269,000 U.S. copies, according to SoundScan.

—Mitchell Peters

BACK IN STRIDE

With Nickel Creek on sabbatical, mandolinist Chris Thile formed the Punch Brothers, an experimental bluegrass group, while guitarist Sean Watkins teamed with Switchfoot’s Jon Foreman to create the roots rock-leaning Fiction Family. Come April 7, fiddler/vocalist Sara Watkins will complete the trio’s re-emergence with the release of her first self-titled album from Warner Music Group’s Nonesuch label.

While her bandmates are creating music outside the Nickel Creek vein, Watkins continues to mine the group’s bluegrass traditions. “I just wanted to make a record I’d be happy supporting for a long time,” Watkins says.

For Nickel Creek fans, Watkins’ statement comes as no surprise. The members were long recognized as road warriors, having spent most of their 18-year run on tour. One of those moments a couple of years back led to Watkins securing an early commitment for her first album. Backstage at the Cambridge Folk Festival, she met Led Zeppelin’s John Paul Jones, who offered to produce. “I didn’t even tell him I was making one,” Watkins says.

The resulting effort is 14 tracks of originals and covers with such veterans as Jon Bon Jovi, Gillian Welch and Tim O’Brien lending a hand. But Watkins’ voice shines throughout. On Tom Waits’ “Pony,” she turns his ballad into a jazzy, yet exquisite song of optimism. Classic bluegrass fans will relish the instrumental “Frederick.”

Nonesuch wants to reconnect Watkins with Nickel Creek’s fan base. Though there isn’t an actual single, the label will work the album at American, country, triple A and college radio. Nonesuch is tapping Warner affiliate Word Records for distribution to Christian bookstores.

Advertising is also targeting what Nonesuch VP of marketing Peter Clancy describes as the “NPR-oriented/new acoustic music” audience.

“I see no reason why the audience for [Robert Plant and Alison Krauss] ‘Raising Sand’ wouldn’t embrace Sara’s record,” he says.

Watkins is booked for “Late Night With Jimmy Fallon” April 13 and Jones. She is also showing up this spring for John Prine and Old Crow Medicine Show. As she plots a headlining tour, Watkins is excited about her return. “I don’t want to pretend to be something that I can’t stand behind,” she says. “These songs and instrumentation feel like home.” —Michael D. Ayers
Clarkson’s Most ‘Wanted’; U2’s Expanded Sales

Spring has sprung on the Billboard 200 as the chart welcomes 24 debuts this week. Leading the charge is Kelly Clarkson, who nets her second No. 1 album as her fourth release, “All I Ever Wanted,” sells 255,000 copies, according to Nielsen SoundScan.

Her first No. 1 was her debut set, “Thankful,” which began with 297,000 in 2003. The first “American Idol” winner followed up with “Breakaway” in 2004 (a No. 1 debut with 250,000) and 2007’s “My December” (No. 2 with 291,000).

“December” had a good start but fell off the chart after just 18 weeks. It has sold 789,000, according to SoundScan. That pales in comparison to “Breakaway,” which has sold 6.1 million.

“December” was likely hobbled by bad buzz and its lead single, “Never Again.” It tanked on the radio, peaking at No. 47 on the Hot 100 Airplay chart. It was the only track to chart from that album.

In contrast, the new album’s first single, “My Life Would Suck Without You,” is off to an applause-worthy start. It burst at No. 13 on the Hot 100 Airplay this week and has already hit No. 1 on the Billboard Hot 100 thanks to its strong out-of-the-gate digital download sales in January. The track so far has sold 1.1 million.

During the new album’s release week, Clarkson sang on ABC’s “Good Morning America” and “Live With Regis and Kelly,” Fox’s “American Idol” and NBC’s “Saturday Night Live.” TV exposure played a huge part in pumping up the album’s big week.

Her performance on the March 11 edition of “Idol” was most likely the catalyst for juicing the sales of “Wanted.” On Nielsen SoundScan’s Building chart released March 13, the album’s unweighted sales had doubled to 144,000 compared with what it rang up on its first day of release.

Clarkson’s TV blitz recalls Mariah Carey snagging covered appearances on “American Idol” and “The Oprah Winfrey Show” the same week her 2008 album “E-MC2” was released.

After visiting “Oprah” on that Monday, she mentioned “Idol” contestants on Tuesday (the album’s release date) and then performed on the show on Wednesday. What was the “Idol” theme for that week? Carey’s catalog, of course.

In the glow of “Idol,” the Building chart number for “E-MC2” almost doubled from Wednesday (154,000) to Friday (295,000). The album shifted over 463,000 the first week. Nielsen SoundScan special projects manager Deborah Schwartz provided Billboard with this data. For further information about SoundScan’s research abilities, contact her at debbie.schwartz@nieslon.com or 914-684-5503.

DELUXE DEBUT
How each higher-priced configuration of U2’s “No Line on the Horizon” sold as reflected by an estimated percentage of the album’s first-week sales.

SOURCE: Nielsen SoundScan

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</table>
| Digital Deluxe | $3.99 | 91.8%
| Digital Deluxe + CD | $4.99 | 4.4%
| Deluxe Box Set | $15.99 | 0.8%

92.4% STANDARD PHYSICAL CD AND ALL DIGITAL FORMATS
THE BILLBOARD 200 ARTIST INDEX

ARTIST   ARTIST NAME & NUMBER / DISTRIBUTING LABEL (PRICE)
THE DREAM   THE DREAM / A&M (18.98)
KELLY CLARKSON   KELLY CLARKSON / RCA (17.98)
THE DREAM   THE DREAM / A&M (18.98)
JUNIOR HOLIDAY   JUNIOR HOLIDAY / FREE (18.98)
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SHINEDOWN   SHINEDOWN / WEA (18.98)

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TAYLOR SWIFT   TAYLOR SWIFT / NELSON (18.98)
SHINEDOWN   SHINEDOWN / WEA (18.98)
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<td>Franz Ferdinand: A Day To Remember (18.98)</td>
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<td>Seventh Day Slumber: The Definitive Collection</td>
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<td>Diana Ross &amp; The Supremes: The Essential Collection: 1967-1970</td>
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<td>Brandon Heath: What If We</td>
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<td><strong>NEW</strong></td>
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<td>Toby Keith: 35 Biggest Hits</td>
<td>139</td>
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**105** - The young pianist playing-Runaway's newest album also features on Top Comedy Albums as No. 6. His first Comedy Central TV special airs this month.

**137** - With an album inspired by the poems of Pope John Paul II, Domingo returns to the Billboard 200 for the first time since Jan. 5, 2002.

**193** - A March 15 performance on NBC's "Today" obliterated the set with a 31% sales jump. The group's 5th album, which kicked off last month, continues through July.

**348** - The DVD launch of the film March 10 won a 7% increase in sales for the album, which sits at No. 10 on Top Soundtrack Albums.
Mary J. Blige's "No More Drama" went to No. 1 in 1997, and "Flawless." Though not a hit, it was significant as the first single released after her release from jail. Roots of Life Entertainment is the label behind this release.

**TOP ALTERNATIVE ALBUMS**

1. The Life of the Party (CD)
2. The Who (CD)
3. U2 (CD)
4. The Beatles (CD)
5. The Rolling Stones (CD)
6. Pink Floyd (CD)
7. The Beach Boys (CD)
8. Led Zeppelin (CD)
9. The Cure (CD)
10. Nirvana (CD)

**TOP INTERNET**

1. Kelly Clarkson (CD)
2. Taylor Swift (CD)
3. Eminem (CD)
4. Justin Bieber (CD)
5. avril lavigne (CD)

**TOP MUSIC VIDEO**

1. Taylor Swift (Video)
2. Katy Perry (Video)
3. Beyoncé (Video)
4. Justin Bieber (Video)
5. Ariana Grande (Video)

**EXCLUSIVE CHARTS FROM BILLBOARD.BIZ**

**TOP ALTERNATIVE ALBUMS**

1. No Line On The Horizon (CD)
2. The Who (CD)
3. U2 (CD)
4. The Beatles (CD)
5. The Rolling Stones (CD)

**TOP ARTIST**

1. Kelly Clarkson (CD)
2. Taylor Swift (CD)
3. Eminem (CD)
4. Justin Bieber (CD)
5. avril lavigne (CD)

**TOP INTERNET**

1. Kelly Clarkson (CD)
2. Taylor Swift (CD)
3. Eminem (CD)
4. Justin Bieber (CD)
5. avril lavigne (CD)

**TOP MUSIC VIDEO**

1. Taylor Swift (Video)
2. Katy Perry (Video)
3. Beyoncé (Video)
4. Justin Bieber (Video)
5. Ariana Grande (Video)

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**BETWEEN THE BULLETS ‘SOU’ PROVIDER**

The veteran country star Ronnie Milsap opens at No. 6 on Top Country Albums with his first set of religious songs, "Then Sings My Soul: 24 Favorite Hymns & Gospel Songs." Not only is this Milsap's first ink on the Internet scorecard, the new double-disc is also his first appearance on Top Christian Albums (viewable at billboard.biz/charts), where it bows at No. 8 with total sales of more than 4,000 copies.


—Wide Jensen
The second track from the upcoming "Driving Crazy" album opens with 4.8 million impressions and is Urban's second chart-topping hit. "Drive in a lifetime" opened at No. 17 in 2006.
## Top R&B/Hip-Hop Albums

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Go to www.billboard.biz for complete chart data.
### HITS OF THE WORLD

#### JAPAN
**Billboard Japan Hot 100**
- *March 28, 2009*

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#### UNITED KINGDOM
**Billboard Canada Hot 100**
- *March 28, 2009*

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**Billboard Germany Hot 100**
- *March 13, 2009*

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<td><em>Saint</em></td>
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#### EUROPEAN HOT 100
**Billboard European Hot 100**
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<td><em>This Is The Life</em></td>
<td>March 1</td>
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<tr>
<td>6</td>
<td>LEON</td>
<td><em>Hand Me Down</em></td>
<td>March 1</td>
<td>6</td>
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<tr>
<td>7</td>
<td>LADY GAGA</td>
<td><em>Poker Face</em></td>
<td>March 1</td>
<td>7</td>
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<tr>
<td>8</td>
<td>KELLY CLARKSON</td>
<td><em>My Life Would Suck Without You</em></td>
<td>March 1</td>
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<tr>
<td>9</td>
<td>LILY ALLEN</td>
<td><em>simulate</em></td>
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<tr>
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<td><em>Skeleton Warp</em></td>
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#### EUROPEAN DIGITAL SONGS
**Billboard European Digital Songs**
- *March 28, 2009*

<table>
<thead>
<tr>
<th>No.</th>
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<tr>
<td>2</td>
<td>RICKY FISTY</td>
<td><em>Viva Live!</em></td>
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### EUROPEAN ALBUMS
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- *March 28, 2009*

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<td><em>The Fame</em></td>
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<td>3</td>
<td>THE PRODIGY</td>
<td><em>Invaders of the Heart</em></td>
<td>March 15</td>
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<td>4</td>
<td>INTERNATIONAL DJ JOE HOPPENJOE HOPPEDUO</td>
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<tr>
<td>5</td>
<td>THE BEATLES</td>
<td><em>Rubber Soul</em></td>
<td>March 15</td>
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<td>6</td>
<td>THE KILLERS</td>
<td><em>Sam's Town</em></td>
<td>March 15</td>
<td>6</td>
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<td>7</td>
<td>THE STEREOTYPES</td>
<td><em>Solar</em></td>
<td>March 15</td>
<td>7</td>
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<tr>
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<td>COLDPLAY</td>
<td><em>Viva la Vida</em></td>
<td>March 15</td>
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<td>REGALO PIU GRANDE</td>
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<td><em>The Beatles</em></td>
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### EUROPEAN AIRPLAY
**Billboard European Airplay**
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EXECUTIVE TURNTABLE

Send submissions to: exec@billboard.com

PUBLISHING: Peer music names Mary Megan VP of business development. She was VP in the New York-based media and telecom group of Piper Jaffray. The BMI Foundation elects Gary Cannizzaro director/treasurer. He also serves as VP/controller at BMI.

DISTRIBUTION: Redeye Distribution appoints Jim Chambers director of A&R. He was GM at Warcon Records.

TOURING: The Palms Casino Resort in Las Vegas taps Michael Greco as VP of entertainment. He held the same title at Pure Management Group.

DIGITAL/MOBILE: The global trade association Mobile Entertainment Forum taps Mike Navarro as GM of MEF Americas. He was director of sales at ContentNext Media.

Dada Entertainment appoints Christopher Lam GM in Canada. He was product manager at Rogers Wireless.

MEDIA: MTV Networks International ups Pierluigi Gazzolo to COO. He was president of MTV Networks Latin America.

RELATED FIELDS: Shout Factory and its imprint Majordomo promote Derek Dressler to VP of A&R and comedy. He was senior director of A&R.

Music industry veteran Paul Compton opens Music Highway Writer Services, a songwriting and music catalog representation company. He was senior VP at Murrah Music.

Independent A&R company Taxi names Andrea Torchia-Alford VP of A&R. She was senior director of creative affairs at Universal Music Publishing.

The Music and Entertainment Industry Educators Assn. elects John Kellogg president. He also serves as assistant chairman of music business/management at the Berklee College of Music.

Shore Fire Media promotes Nick Loss-Eaton to senior account executive. He was account executive.

—Edited by Mitchell Peters

GOOD WORKS

MIRANDA LAMBERT LOOKS OUT FOR ANIMALS

Country singer Miranda Lambert has always been an animal lover. But it was a trip several years ago to the Humane Society of East Texas in Tyler where she found her "best buddy," her pet dog, Diahlo, and discovered a passion for helping abandoned, abused and neglected animals.

"When I visited that facility, I was really blown away by all that they were doing and I felt like I was at a place in my life where I could really help them make a difference," says Lambert, who also owns chickens, donkeys, horses, pigs, goats and cats. "They mean so much to me and are a huge part of my life.

Since that experience, Lambert has held a number of charity events for animals, including a Feb. 12 concert with country artist Blake Shelton at Murray State College in Oklahoma. The show helped raise $70,000 that will go toward building an animal shelter in Tishomingo, Okla. "When you walk into the shelter and see 200 dogs and cats being cared for, well fed, played with, and loved you actually see your money at work," Lambert says.

Lambert, who's working on a new album for release this fall, will host her second annual Cause for the Paws charity event May 17 at the Villa Di Felicita in Tyler. —Mitchell Peters

INSIDE TRACK

AS THE CROW FLIES

Adam Duritz, who recently announced that Counting Crows has ended its long-standing relationship with Geffen Records, isn't slowing down even after 18 years in the music business.

"I spent all of January and February doing 17-hour days on a movie set in Los Angeles, came home for a week and then came here to tour with the Who," Duritz tells Track during a late-night phone call from Sydney. The movie, "Freeloaders," a comedy produced by Duritz and the Broken Lizard comedy troupe, revolves around a rock star's entourage who are about to get the boot from their tour bus, out, rent-free mansion. "We re-created the 'Hanging Around' video for the closing credits. It's the whole cast and the band in my living room." Counting Crows is headed to London in May for a "Live From Abbey Road" session and a crack at the Beatles' legacy.

"Everyone who does the show this year is recording a track from 'Abbey Road,"" Duritz says. "We're going to do part two of the medley—we'll start with 'Golden Slumbers' or 'She Came In Through the Bathroom Window' and go all the way through 'The End.' " The band is also going to record two Undertones songs, including "Teenergy Kicks," for a documentary about that group's 30th anniversary. "I don't know what else Counting Crows will do. We'll start recording stuff when we want to. We're an album band. We're going to make albums."
2009 BMI LATIN AWARDS

BMI's 49th annual Latin Music Awards took place at the Breakers in Palm Beach, Fla., and honored Espinoza Paz as songwriter of the year; Estefan Arpa Musical as publisher of the year; and Gloria Estefan as Latin icon. A parade of artists, including Elvis Crespo, Jon Secada, Arthur Hammer, Jorge Villamizar and Fanny Lu, performed Estefan's greatest hits before a packed house. The BMI Latin Music Awards celebrate writers and publishers of the past year's 50 most-performed songs on U.S. radio and TV. Photos: Courtesy of Lester Cohen

1. BMI publisher Pepe Garcia of Ediciones Arpa Musical (left). Gloria Estefan and Espinoza Paz
2. BMI president/CEO Debi Bryant (left) and assistant VP of Latin music Delia Orjuela with Juanes.
3. From left: BMI assistant VP of Latin music Delia Orjuela; peer music VP of Miami operations Ramon Arias; peer music Latin scholarship winner Joseluis Rodriguez Encuentregutierrez; peer music president/CEO of the Anglo America region Kathy Spandanger; BMI president/CEO Debi Bryant and senior director of Latin music Portino Pina.
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