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Latin Artists Evolve And Survive

A Tough Economy Demands New Business Models

By Peggy Dold

“In down economies, the only thing that’s going to change things is changing things.”

Seb Godin, best-selling author of “Meatball Sundae”

During the past 12 years, as an executive in the Latin music business, I’ve had the privilege of working closely with both developing acts and established superstars in a variety of genres. As a result, I’ve had a close-up view of the many businesses built around Latin music — many of which are no longer viable the way they’ve currently existed.

With few exceptions, Latin artists seem to be facing the same challenges as their counterparts in the music business or on their plans to revitalize their own approaches to it.

According to the recent RIAA Latin Market Summary, 2008 Latin shipments for audio/video units are down 42.4% from the previous year; over the past three years, they’re down 62.7%. And downloads only accounted for 2.5% of Latin album sales last year, according to Nielsen SoundScan.

Although total digital revenue is larger than that from album sales due to income from mobile and streaming music products, the difference between the decline in the physical market and the growth in digital is striking — and it probably won’t narrow soon enough for comfort. Latin artists, like those in every market, need to explore new ways to reinvent their businesses and replace the income they’ve lost.

Here’s a breakdown by genre of RIAA Latin music market summary figures on 2008 sales compared with those from the previous year:

Pop: -54.8% 
Regional Mexican: -36.4% 
Tropical: -57.7% 
Urban: -55.9%

The causes are many — technology, immigration uncertainties, gas prices, etc. — but the numbers are relentless.

In the United States, 79% of Hispanics are online, according to the Pew Internet & American Life Project, higher than any other group. According to ComScore M-Metric, 71% of Hispanics consume content on their cell phones, compared with 48% of the general population.

The market research company Insight reports that 30% of all Hispanic users of mobile data download or stream music to their phones, more than double the figure for non-Latinos.

“Overall, Hispanics are heavy users of all digital media, embracing innovations more rapidly than non-Hispanic whites, and share it very freely with friends and family,” according to Lisa E. Phillips, senior analyst at MarKeter and author of “U.S. Hispanic Media Usage,” an Internet marketing report. “Ownership and usage of several forms of portable media devices indicates this group of super communications will lead the uptake of mobile Internet and video in the U.S.”

Clearly, Latin consumers love entertainment. Perhaps it’s their perception of value that has changed. So I’d like to pose the following questions:

How are you offering your fans more value than what they offered you last week, last month, last single, last album or last tour? Do you still assume that your label is responsible for building and/or maintaining your business?

Perhaps your label is providing strong support with traditional marketing or blazoning a new trail for you (involving sales of recorded music). But unless you have an agreement that involves the label growing your business, it’s not its responsibility.

Instead, you owe it to yourself and to your fans to invest in your business and to enhance your relationship with your fans as only you can do. That will help your label so that in turn, can support you in the promotion and sale of your recordings.

To evolve — indeed, to survive — you will need to closely review your business model. Do you have a creative and aggressive team that can find new ways to connect with your fans and build new revenue streams to replace those in decline?

Are you prepared to invest in new products that will replace some of the revenue lost to declining CD sales?

While there is no one way to prepare for the digital future, technology offers endless opportunities for artists to introduce their music to new fans, and give added value to existing fans. Do you have a compelling Web site that is updated regularly? Do you offer something special to fans on a regular basis?

Do you search for strategic alliances to provide products that will connect with new and existing fans? If not — you are still recording albums, promoting a single and going on tour as you were years ago — it is time for a change.

Now, more than ever, it is the job of artists to bond more tightly with fans, to build communities and to provide the music and experiences fans want, when, where and how they want them.

It is time to change things by changing things.

What are you changing?

Peggy Dold is a marketing consultant for the general and Hispanic markets, as well as a former VP of the Univision Music Group’s international department, which she launched in 2002. She has done consulting work for MTV Networks Latin America and field executive positions at Crescent Moon Records and the Island Independent Label Group.

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For years the majors have sought digital track price flexibility, arguing that they could make more money by raising prices on hit songs and discounting slower-moving tracks. Judging from the first week of sales since iTunes rolled out variable track pricing April 7, it appears that the labels have some evidence to back the first part of their argument: Sales are declining, but incremental revenue from higher-priced transactions appears to be compensating.

Labels immediately raised the iTunes price on many top-selling tracks by 10 cents to $1.29. They marked down others to 69 cents, although none of them were on the iTunes Top 100 chart April 7.

The 33 songs in the top 100 that were repriced at $1.29 sold 12.5% fewer copies during the week ended April 12 than they had in the previous week, 99 cents, according to Billboard's analysis of Nielsen SoundScan sales data. The 67 songs that remained at 99 cents sold, in aggregate, 9.9% more copies than in the previous week. During the week ended April 12, the tracks on the April 7 iTunes Top 100 chart sold a combined 4.62 million units, down 0.3% from 4.64 million in the previous week. Even though the top 100 tracks sold fewer copies, they generated more total revenue because the slight drop in unit sales wasn't enough to erase the extra revenue from the 10-cent price bump. If those price increases had been matched by all other download stores, revenue from that list of 100 songs would have increased 11.8%. On Wednesday, nearly half of the iTunes Top 100 songs had been raised to $1.29.

Assuming that iTunes has an 80% market share—and assuming that no other online retailer raised their prices—the total revenue from the Top 100 would have risen about 9.5% over seven full days of sales. But other stores did raise their prices—including Amazon.com and Wal-Mart (see Retail Track, page 10)—although not as much. The repricing of tracks at digital retailers did not dump down total U.S. track sales, which rose 3% for the week ended April 12, compared with the previous week. Sales of the top 200 digital tracks rose 1.3%, while sales of the top 100 tracks rose slightly less than 1%, according to SoundScan.

Some of the sales shifts in individual tracks were caused by natural ebbs and flows and had little to do with the price increase. For instance, digital track sales of Black Eyed Peas' "Boom Boom Pow," which was repriced at iTunes for $1.29, plunged 28% in the week ended April 12, but iTunes sold 655,000 copies in the prior week. But that's not surprising because the track debuted in the prior week. Excluding the drop of "Boom Boom Pow," unit sales of the 33 songs priced at $1.29 fell by only 6.9%, instead of 12.5%.

For a better gauge of the price increase's impact, consider the case of GQ Boyz's "Stankly Legg," repriced at $1.29 at iTunes April 7. During the week ending April 5 and March 29, the track sold 22,000 and 21,000 units, respectively (sales are rounded to the nearest thousand). During the week ended April 12, sales dropped 12% to 20,000 units. Akon's "Beautiful" had a similar trajectory during the same three weeks, from 59,000 to 58,000 to 53,000 units. Sales of a repriced $1.29 track would have to fall by more than 23.3% for the track to generate less revenue.

Two Lady Gaga tracks on the April 7 iTunes Top 100 chart, "Poker Face" and "Love Game," also decreased in sales, by 6.8% and 6.5%, respectively. But the extra revenue from the 30-cent price increase was enough to make up for the drop in sales. At 99 cents each, the two tracks combine for unit sales of 238,000, generating $235,818 in retail revenue in the week ending April 5. In the following week, the two sold a total of 220,000 units. If they had been priced at $1.29 for the entire seven days—the price change occurred on the third day of the week—they would have generated $526,674, a 21.6% increase. Assuming that only iTunes increased its prices on the tracks and that it accounted for 80% of Lady Gaga's digital sales, revenue would have increased 15.9% to $273,340.

Labels hope that higher track prices would encourage consumers to buy whole albums, but this first week of new sales data didn't provide much clarity on that issue. Total U.S. album sales rose 10% during the week ending April 12, compared with the previous week, while digital album sales increased only 3% and sales of the top 200 digital albums rose 4.8%, according to SoundScan. There were scattered examples of increased digital album sales after the price change. However, Sales of Akon's "Beautiful" dropped 9%, while digital sales of his album "Freedom" rose 18%, compared with a 9% increase for the CD.

Although Gaga brought in more revenue from her two hits, she didn't benefit from increased digital album sales. Total sales of her set "Fame" increased 10% in the week ending April 12, but digital album sales dropped 4% from the previous week.

Sales Of $1.29 Hit Songs At iTunes Fall As Top 100 Revenue Rises

The debate on a French piracy law will resume in the French Assembly April 29, according to French deputy Jean-Francois Copé. The bill, which features a 'three strike' scheme to prevent illegal downloads, was surprisingly rejected by the French Assembly April 9, shocking the government and the music industry, which were preparing to celebrate the final adoption of the law.
Radio's streaming revenue spigot may open a little wider in 2009, as the growing popularity of online entertainment helps expand the audience for Internet audio.

The number of Americans who listen to online radio on a weekly basis totaled 42 million, up 27% from 33 million a year earlier, according to an annual survey on radio listenership by Arbitron and Edison Research. About 17% of those surveyed said they listened to online radio in the prior week, up from 13% in 2008. That follows three years of little or no growth. The Arbitron/Edison data is based on a January survey of 1,858 people 12 and older.

Online radio is benefiting indirectly from the growing availability of high-quality, professionally produced online video, which has consumers spending more time in front of their computers, according to Edison VP of strategy and marketing Tom Webster. About 27% of the respondents in the Arbitron/Edison survey said they watched video on a weekly basis, up from 18% a year earlier. Edison VP Jason Hollins says the growth in streaming video and audio are intertwined, noting that nearly two-thirds of people who have listened to online radio in the last month have also watched online video in the last month.

Online video accounts for only a tiny 0.5% of an average consumer's daily video consumption, with TV accounting for the rest, according to a separate study released in March by Ball State University on behalf of the Nielsen-funded Council for Research Excellence. But online audiences account for much larger percentages of total radio listening, according to figures reported by broadcasters. For instance, Clear Channel says streaming comprises between 10% and 15% of its listening audience. In 2008, the radio giant's online audience grew 17%, according to Evan Harrison, president of online music and radio at Clear Channel. The expanding use of online social networks is also boosting the streaming radio audience, according to Arbitron/Edison. The percentage of online radio listeners who have joined Facebook doubled from 14% in early 2008 to 28% in January 2009, while those on MySpace rose from 37% from 30% and those using LinkedIn increased to 13% from 5%. Overall, 54% of weekly online radio listeners have a profile page on a social networking site, versus 34% of the overall population, Arbitron/Edison said.

Social networking is "essentially the new word-of-mouth," Webster says. "If I have people on my Facebook page talking about a certain artist or certain clip they saw on TV, it floats to the top of what I play attention to that day. That's increasingly how people are learning about the media that they're sharing. It may be a funny video that was shared with a friend that brought them to a radio station site.

'This may be a funny video that was shared with a friend that brought them to a radio station site.'

—TOM WEBSTER, EDISON RESEARCH

Company sources estimate that Clear Channel's online advertising, including in-stream spots, represents close to 5% of the company's total $3.3 billion in radio revenue. According to financial data provider SNL Kagan, Salem Broadcasting's online revenue climbed to $15.8 million, or 8% of total radio revenue, in 2008, up from $12.6 million, or 6% of revenue, in 2007. Radio One's Internet revenue shot up 385% to $15.3 million from $3.2 million during the same period, and now accounts for 5% of total revenue. Online dollars for Beasley Broadcast Group swelled 39% to $5.8 million. SNL Kagan says that the percentage of radio and TV revenue from online platforms has grown by double digits annually since 2004. Brad Adgate, senior VP director of corporate research at ad agency Horizon Media, says the outlook remains bright for monetizing online radio.

"Web radio is one of the bright spots; dollars are migrating there," he says. "The future for Internet radio is perhaps brighter than over-the-air radio."
Elton John and Billy Joel: Face 2 Face

March 2: Jacksonville Veterans Memorial Arena
- Attendance: 13,433
- Combined Gross: $1,807,308.50

March 5: St. Pete Times Forum
- Attendance: 18,148
- Combined Gross: $2,091,134.50

March 7: Time Warner Cable Arena
- Attendance: 16,897
- Combined Gross: $1,913,846.50

March 14: Philips Arena
- Attendance: 16,967
- Combined Gross: $2,049,954.50

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New York public radio station WNYC will open the doors to its new ground-level performance venue at the end of April. It hopes to provide artists new promotional avenues on its airwaves and digital platform, and boost awareness of the station among local audiences.

The Jerome L. Greene Performance Space, located on the ground floor of WNYC’s new digs on Varick Street in lower Manhattan, will typically host live performance a month for each of its four main daily radio programs, including the music-themed shows “Soundcheck” and “Evening Music.” The concerts will be free and hold 120 people for seat events and 250 for standing shows. Tickets will be available by reservation through WNYC’s Web site, and concerts will be aired live on the station and streamed online.

“We’re uniquely situating this as a multi-platform space,” says Indira Ewaroo, executive producer of the Jerome L. Greene Performance Space, “We have the collision of radio, digital and live. It allows us to create this transparency of coming face to face with our audience.”

Funded by the Jerome L. Greene Foundation and the Lower Manhattan Development Corp., the Greene Space will host its first live studio audience April 29, with performances by Lou Reed, Santogold and string quartet Ethel. With 1.1 million weekly listeners across WNYC’s programming, performances at the Greene Space should prove to be a valuable promotional tool for artists, Ewaroo says. “The benefit is that they’ll have the wonderful reciprocity of doing this in front of a live audience, which creates energy when they’re performing. It also has the promotional value of going live on our air.”

In addition to the free concerts, the Greene Space will host ticketed events for outside acts, theater groups and other organizations. Other revenue sources will come from corporate sponsorships and rental fees, according to WNYC spokeswoman Jennifer Houlahan.

The Greene Space opens at a challenging time for U.S. public radio stations. In late January, the Corp. for Public Broadcasting warned that even though the cumulative public radio audience reached an all-time high in 2008, memberships are either flat or down. And given the severity of the economic downturn, the CPB warned of a potential 13% decline in total public radio revenue in fiscal 2009 from last year, including a 10% drop in pledge donations, the single largest source of station funding.

Compared with its peers, WNYC is doing relatively well, having raised $62.9 million during a capital campaign it completed in February, exceeding its goal by 9%. About $45 million of the funds will be used to cover the expenses associated with WNYC’s move to its Varick Street location last year, as well as the costs of building new studios and the Greene Space.

John Schaefer, the host of “Soundcheck,” says the venue will heighten the energy level of in-studio performances. “Any musician will tell you that a really great performance happens because you’re getting something back from the live audience there in front of you,” he says. “That’s been a part of the equation we’re missing with our studio performances.”

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A recent study by the Stockholm-based consultancy Heartbeats International found that 97% of the companies it surveyed believe music can strengthen their brand and that 76% regularly use music in their marketing.

This is encouraging news. The 70 brands participating in the Heartbeats survey are among the biggest names out there, including Adidas, BMW, McDonald’s, Audi, Pepsi, Absolut, Sony, Nokia, Toyota, Microsoft and Disney.

But there was also another striking data point: 71% of the brands spent 5% or less of their marketing budgets on music.

From my experience as a music director who procures or produces music for TV advertising, 5% sounds accurate, at least on a per-spot basis. Assuming a production budget of about $750,000 for a 30-second national TV spot and an average music cost of about $35,000, you’re at 4.7%. These days, brand-hired cost consultants may ask you to do it for less—say, $25,000 to $30,000, which brings your music costs down to about 3% or 4% of your budget.

Such excessive frugality isn’t very smart. There’s clear evidence that sound, specifically music, is the sensory input that stays with us longer than any other, including visuals. But the 5% model is an unfortunate reality that we face every day.

What if brands began shelling out more for music? That would open up more options for a marketing and branding campaign. But making effective use of music isn’t just about spending more. And even when a marketer is willing to pay, it often doesn’t work out as expected.

Led Zeppelin’s “Rock and Roll” revitalized Cadillac, while Natasha Bedingfield’s “Unwritten” did wonders for Procter & Gamble’s Pantene. But for every successful campaign that uses a famous artist, you can find many more that fail to connect. Some brands will spend $500,000 or more on a well-known track, only to learn later that consumers remembered the song or the artist, but not the product. Consider Sunsilk’s licensing of Madonna’s “Ray of Light,” or all those Who songs that Hummer, Dell and countless others have used. If a brand doesn’t pay close attention to the way the music sounds, it will get lost in the sonic clutter.

Instead of spending mid-six figures on a classic master recording, companies may want to consider creating a track specific to their brand or reworking a well-known song with all its cachet and power.

Target and J.C. Penney have worked with commercial music houses to create original songs for TV ads that have created buzz. A noteworthy example was “How Can It Be,” created by the Australian music company Nylon for a 2007 Penney’s campaign.

The tune, recorded by vocalist Melanie Hornsall and songwriter/producer Elliott Wheeler, was so well-received that a full-length single of the track was made available on iTunes. The track has sold 16,000 units to date in the United States, according to Nielsen SoundScan.

In a similar, if more modest, example, I oversaw a song competition at MIDEM last year where the winning song was “Shine” by Brooklyn-based artist Rosi Golan and New York music house Human LLC. The song was released as a single on iTunes at the same time that the song began appearing in a Pantene TV spot. Golan later rerecorded the track for her 2008 album “The Drifter and the Gypsy,” produced by indie auteur Marshall Altman. The two versions of the song have racked up combined digital sales of more than 3,000, according to Nielsen SoundScan.

Meanwhile, Lincoln-Mercury demonstrated the power of re-worked favorites from the past, when it hired the sultry-voiced Cat Power to cover David Bowie’s “Space Oddity” last year for a Lincoln MKT TV spot. When Power bends the words “ton” and “grade,” as the triplets “to-o-o-em” and “gra-ay-al-ay,” she succeeds in making the song her own—and the brand’s as well.

Such campaigns as these don’t cost as much as, say, incorporating a Rolling Stones track into a campaign. But more of them would probably require marketers to loosen their purse strings beyond that persistent 5% budget ceiling. Those that do will reap dividends.

Josh Rabinowitz is senior VP/director of music for Grey Worldwide in New York and an adjunct professor at the New School.

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Name Your Price

Labels Embrace Different Approaches To Variable Track Pricing

With attention already focused on how iTunes, Amazon and other digital download services are responding to the brave new world of variable pricing, let’s look at the label strategy on the issue.

Sources say the Warner Music Group has been the most aggressive price experimenter, agreeing to a 90-cent wholesale price to more than 8,000 tracks, giving them a $1.29 retail price at iTunes. That’s up from the previous 70-cent wholesale/99-cent retail price split. Universal Music Group has priced about 400 to 500 tracks at the higher price point, while Sony Music Entertainment has done the same with about 400 tracks, sources say.

On the flip side, sources say, Sony Music has cut prices on 10 tracks to 50 cents wholesale/69 cents retail for every premium-priced track, in line with iTunes’ original request when it agreed to allow variable track pricing in order to obtain tracks without digital rights management (DRM). Sources say UMG has exceeded that ratio. WMG is planning to reduce prices on four tracks for every higher-priced one, which in absolute numbers translates to about 32,000 tracks dropping to the 69-cent retail price point.

At press time, EMI was still standing on the sidelines, content to watch how the other majors fare. It was only last October that EMI dropped its wholesale price to 70 cents, after more than a year at the 90-cent level when it was the first and only major to sell DRM-free tracks at iTunes.

Most indices also are foregoing price increases on digital tracks. According to sources, none of the labels—Fontana, RED, E1 Distribution, Caroline, Ryko Distribution, Super D Distribution or Red Eye increased a single track price, although some Fontana and Ryko labels priced some tracks at 69 cents retail. There are a few exceptions. ADA and some of its labels, including Epitaph, are involved in a “thoughtful” pricing experiment, a source says, while another source says Concord also repriced a limited number of its titles.

It’s too early to assess what the repriced digital market will ultimately look like. Due to technical limits on their capacity to implement price changes, digital retailers haven’t yet been able to process all the repricing requests sought by the majors.

iTunes can handle about 10,000 price changes per week per label. If a song appears on multiple compilations or is merchandised on different pages, iTunes blows through that allotment quickly.

After the first week, a source at one major says, only about one-quarter of the label’s price increases had been rolled out.

Labels appear to have a common goal in their pricing experimentation: to provide an incentive to customers to buy albums instead of tracks. In most instances where track prices increased to $1.29, prices on albums that included those higher-priced tracks remained the same or fell.

Merchants, of course, are pursuing a different agenda. Market leader iTunes appears to be passing along all price increases to consumers. By contrast, Amazon and Wal-Mart appeared to have absorbed most of the wholesale price increases to retain a pricing edge over iTunes, except for titles from Sony, which uses an “agency” model under which the label, not the merchant, sets the retail price. As Hyperbot first reported, tracks from Sony are priced at $1.29 at Amazon and comprise the overwhelming majority of tracks priced at the $1.24 level at Wal-Mart.

When other majors increased wholesale prices to 90 cents per track, Amazon responded by raising its top pricing tier of 89 cents to 99 cents. Thus in the first week of variable track pricing, every Led Zeppelin track was priced at $1.29 at iTunes but was going for 99 cents at Amazon.

Amazon said in a statement that “the vast majority of our Amazon MP3 bestselling tracks are 99 cents, with only a few priced at $1.29 and over 1.5 million songs priced at 99 cents or less.”

Similarly, Wal-Mart said in a statement that it has priced “the majority” of its tracks at 94 cents and 64 cents, including “Poker Face” by Lady Gaga and “Right Round” by Flo Rida, which are each priced at 94 cents. The remaining tracks are selling for $1.24 each, which the retail giant said is “the lowest price available for those specific titles.”

iTunes, Sony and UMG declined to comment. WMG and EMI didn’t respond to requests for comment by press time.

While the majors understand the need for lower prices for catalog and developing artist tracks, the specie of labels cutting track pricing to vie for a No. 1 hit is emerging as a concern.

“My great fear is that people will drop pricing to 69 cents on best-selling singles,” a major-label executive concedes. “I hope the labels realize how they killed the single when they used the 49-cent price point to get to No. 1 back in the 1990s. Let these labels exercise some restraint.”

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JDub Brings Jewish Music To The Mainstream

Ask people for examples of Christian music and they’ll probably mention church hymns, Christmas songs or Creed.

But Jewish tunes are harder to pin down. Many associate the music of the Chosen People with “Fiddler on the Roof” or Adam Sandler’s “Chanukah Song.”

JDub Records is trying to change that perception. Founded in 2002, the label is best-known for releasing Matisyahu’s debut album and proving that a Hasidic hip-hop artist can appeal to nonreligious music fans.

Even though the label hasn’t signed another break-through artist, it continues to stride the line between its Jewish roots and reaching out to a broader audience.

“Our core mission is about developing modern Jewish culture,” co-founder Aaron Bisman says. “But we can also reach people in the mainstream by delivering high-quality content. While the music is a way to reach young Jewish people, it can also stand alone as music for its own sake. We incorporate great design and I like to think we reach a niche audience within the mainstream.”

Bisman started the label in part to address the fact that few of his young Jewish peers were connecting with traditional Jewish organizations, even though they wanted to be involved in the community. “We do work with established organizations like the Jewish Community Center and synagogues, but we don’t limit ourselves,” he says.

That attitude was instrumental in breaking Matisyahu. “I met him a long time ago and, at first, he had to be convinced to do music,” Bisman says. “I knew what he could do early on and knew that if we tried to break him in the Orthodox community, it might not work. We booked him in mainstream venues and had to make compromises—there was no way to prevent men and women dancing together at the shows, for instance. But we never booked him on Friday nights, and we always paying attention to what his fans were writing about him and careful about our language.”

By not marketing Matisyahu to a religious community, JDub broke from the model used by Christian labels, which often target religious stores, churches, youth groups and genre-related festivals with their releases.

“Our model is more similar to what world music labels are doing,” Bisman says. “We’re reaching out to non-Jews all the time. As we’ve seen with the growth of world music, people are open to music from different cultures and music sung in other languages.”

A prime example of the JDub aesthetic is the violinist/singer Alicia Jo Robins, who will have an album out later this year as Girls In Trouble. “She’s reimagining women’s stories from the Bible, but she’s doing it in a very lush, indie rock style,” Bisman says. “It doesn’t sound traditionally Jewish, and it works on a lot of levels. If you know a lot about the stories she’s referencing in her lyrics, but you can listen to it as a pretty album and still enjoy it.”

The ability to cross the mainstream appeal with a strong Jewish affiliation was what attracted the Sway Machinery to the label. The quintet, which in mid-April released its debut album, “Hidden Melodies Revealed,” on JDub, includes guitarist Jeremiah Lockwood of Balkan Beat Box (a JDub act) and drummer Brian Chase of Yeah Yeah Yeahs.

“It was a good fit in terms of the music,” Lockwood says. “My grandfather was a cantor and that music is present, but we mix it with blues and African music.”

Lockwood concedes that he’s worried about how his affiliation with JDub could pigeonhole him. But he adds, “every label limits you in some way. Whatever label you’re signed to, you get lumped in with the other bands on the label in some way.”

The other bands on JDub are an eclectic bunch that includes the folk-punk band Gollem, Israeli hip-hop act Sagol 59 and indie-pop combo the LeeVees. JDub operates as a nonprofit organization, generating half its funds from charitable foundations and the other half from CD sales. Some of JDub’s backers were wiped out by Bernie Madoff and the other half from label activities.

“People find culture meaningful in hard times,” Bisman says, “and I think this community will continue to have value in our work.”

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The Indies

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HOW TO:
MOVE YOUR ALBUM AT INDIE RETAIL
by MIKE WORTHINGTON, TOMMY BOY ENTERTAINMENT

Despite the continued sharp decline in CD sales and doomsday predictions about the imminent end of physical retail, local record stores can still play a key role in establishing indie artists and music scenes.

It’s how many bands got their start. If someone at a local store likes a new album, they’ll recommend it to their customers. Even in this age of file-sharing and digital downloads, it’s the kind of endorsement that any act craves.

Mike Worthington knows the value of word-of-mouth promotion to underground music. The music industry veteran is head of sales, international and radio promotion for Tommy Boy Entertainment. He also manages artist-owned labels by veteran acts like Tesla and World Party. Worthington shares his thoughts on how emerging bands and labels can work with independent retailers to their mutual advantage.

1 KNOW WHERE PHYSICAL DEMAND STARTS
The fact that you record and manufacture an album does not necessarily make it a good fit with market value that a retailer will make room for in his store. For a band starting out, I consider venue sales to be the equivalent of a traveling indie record store—if you can first get people at your show to buy your CD, then the next phase is getting people to buy your CD at a local indie retailer. You can easily load up the digital storefronts, while you build consumer demand in your local market through shows, venue sales and word-of-mouth they generate.

2 COURT CONSIGNMENT
Retailers that are highly engaged with their local music scenes, like Newbury Comics in New England, have had consignment programs with bands for years. This means you give the store a certain number of CDs and you get paid as they’re sold. Become friendly with your local store, find out who the buyer and marketing people are, work on a consignment deal and then work on building demand: You can get all of your family members to buy out a store’s stock, but you don’t want the next batch to sit on the shelves.

3 GIVE TOGET
The best retailer-artist relationship is one in which each side has genuine enthusiasm for the other. For example, the Record Exchange in Boise, Idaho, reached out to us because they love our band Plushgun. So we totally followed up—sent them buttons for a gift with purchase, a signed poster for the store display. Now we’re planning the tour for July, and Boise is on the schedule, so we’ll consider bringing the band by the store, or we might offer a bunch of tickets to the show for the store to give away.

The next phase is that we’re looking to all the retailers like Record Exchange who have supported the band early, and we’re putting their logos and links on Plushgun’s MySpace page, which we expect to have a million hits per month by the end of the summer, doing a whole “Plushgun hearts indie retail” kind of thing. It’s just another way to drive home the concept of how important these stores and their communities are to the band’s success.

4 MAKE IT SPECIAL
If your music is really special to you, then it’s up to you to make it really special to your potential fan base. So whether you’re a small band that will only release locally or a band with a larger base, consider offering your local release or core release something deluxe and limited, available only through your local indie retailer.

Interesting packaging that’s numbered for a limited run, unique local posters, rare tracks—some incentive so that anyone who takes the plunge feels like they’re a first adopter, part of the inside-the-tube team.

5 WEIGH THE COSTS AND BENEFITS
Just as you don’t want to invest in manufacturing far more albums than you can sell, you want to carefully weigh your optimal level of retail promotion. Are we meaningful enough to do an in-store appearance? Have we built enough of a relationship with this store to ask to do such-and-such with our upcoming album? Finally, determine if you’ve achieved a level of success at the indie retail level to reach out to a small, hip indie distributor like Junketboy, of which indie rapper/comedian MC Chris and I are big fans. Good luck!

—Interview by Eric Nagy

‘Work out a consignment deal and then work on building demand: You can get all of your family members to buy out a store’s stock, but you don’t want the next batch to sit on the shelves.’

APRIL 25, 2009 | www.billboard.biz | 11
No Distribution Without Compensation

Faced With Similar Challenges, Labels And Newspapers Can Learn From Each Other

Many of you reading this column are hypocrimutes. If you're a Billboard subscriber, we're cool. But anyone who's borrowing a co-worker's copy of the magazine, reading these words in a forwarded e-mail or getting them in a blog that took them without permission from our distribution partner Reuters? You're just as bad as all those file sharers you've accused of decimating the music industry.

At least that's the impression you might get from Associated Press Chairman Dean Singleton's remarks at the Newspaper Assn. of America's (NAA) annual convention, where earlier this month he sighed to rally the troops by railing against the perils of piracy.

"We must be paid fully and fairly," said Singleton, who's also CEO of MediaNews Group, the publisher of the San Jose Mercury News, the Denver Post and about 50 other daily U.S. newspapers. "We can no longer stand by and watch others walk off with our work under misguided legal theories. We're mad as hell, and we are not going to take it anymore."

Sound familiar? It should, because the newspaper business is suffering just as much as the music industry, if not more, from the disruptive effects of Internet distribution. No matter how you feel about the way the AP is tackling the issue, it's clear that the news cooperative is a commodity—in the battle to protect copyrighted content—and one from which the recording industry could eventually learn.

In terms of business challenges, record labels have perhaps more in common with newspapers than with their entertainment brethren in film and TV. While film studios and TV networks have struggled to adapt to the new world of online distribution, their woes are hardly on par with those of labels or papers.

The print edition of a newspaper is much like the CD has been to the recording industry—the physical product and primary delivery vehicle that for decades provided the foundation of a now-impaired business model.

Both industries are struggling to reconcile the traffic and discovery benefits of content aggregators and search engines with their inability to generate meaningful revenue from them. Both are also competing with services that simply take their content and offer it to users without compensation.

As some online commentators have noted, the AP's plan to monetize its online content takes several pages from the music industry's playbook. First, get newsgang aggregators to pay for the right to post links back to AP member newspaper sites. Second, work with other news organizations to establish a separate aggregation service similar to what Universal Music Group is trying to establish for music videos. And third, deploy technology to track where its content winds up online and then sue any sites using it without a license.

Just because this strategy treats familiar ground doesn't mean the music business can learn from the AP's experience. Businesses execute similar ideas in countless different ways. The AP's efforts provide the music industry with another test case to solve a common problem.

What's more, the music business can provide music industry executives some badly needed perspective. How inconvenient would it be if Google News shut down? Or if the search giant dropped its e-mail news alerts? Or if a popular news or commentary blog closed because of an AP lawsuit? The recording industry is quick to shrug off similar developments involving their own content. How does it feel when the shoe is on the other foot?

Too often, pundits paint this problem as a struggle between content creators and the technology industry, which is unfortunate because both sides need the other. Aggregation services and search engines need interesting content to point consumers to. Content companies need them to drive traffic and find new users.

Meanwhile, major labels and newspapers, long dominant in their respective industries, have to realize that they don't have a preordained right to traditional revenue streams any more than new online services have a right to their content. So, back to those of you poaching a copy of this column: It's time to start eating what you cook.

For 24/7 digital news and analysis, see billboard.biz/digital.
On April 7, Yahoo Music flipped the switch on its latest incarnation—a music service focused on revamped artist pages that pull in content from non-Yahoo sources like videos from YouTube, downloads from iTunes or Amazon, ticket sales from Ticketmaster, music streams from Rhapsody or Internet radio from Pandora and Last.fm.

The changes represent a 180-degree shift from Yahoo's Music Unlimited, a subscription service that once competed with some of these same partners. Under the new strategy, Yahoo no longer licenses any music from the industry outside of its music video service. But it hopes its new aggregation plan will keep it a player in online music.

Yahoo Music GM Michael Spiegelman explains the evolution.

1. **Yahoo Music looks different from its Music Unlimited days. How much of the change is a result of an internal shift in strategy versus a response to rising music licensing fees?**

   It's primarily driven by strategy and consumer needs. As the music industry keeps changing, how do we tie these things together in a way that makes sense? As a corollary, it was at the same time that we started to see the commoditization of certain types of content and change in the economics in things like Internet radio. We had to ask whether we wanted to devote our resources to things like Internet radio, or invest in something really forward-looking.

2. **Is there a mobile element to the strategy?**

   One of the cool things about the way mobile has developed is that a lot of what you do for the Web also works for mobile. So this site is fully browsable on the iPhone. Some things, like Pandora Radio, won't work, but we're talking about how to figure out a way to launch iPhone applications on our site. But a lot of our strategy is very focused on where we have our greatest strength as Yahoo, and that's on the Web.

3. **Do the artist pages feature content only from those companies with whom you've partnered, or can fans add their own?**

   In this release, it's all services we have direct relationships with. We're planning to add more modules like artist merchandise, ring tones, things like that. We also will have a major release later on where we'll open it up more broadly so that anyone can build applications into our service. We'll let them make sure they're music-oriented and legitimate. It may not show up as default, but they'll show up in the widget gallery and can be added to artist pages.

4. **If labels or artists wanted to work with Yahoo on their pages, how would they do that?**

   As part of our road map, the third stage is to open it up to artists and labels who can directly publish content to their pages. At that point they'll be able to upload their own music, videos, blog posts, share concert info and photos. The idea is that we want users to directly publish content that lives side by side with news and photos from other sources. So you'll have what the artist is saying, along with what the community and the Web is saying.

5. **Since Yahoo is just linking to everyone else's services, how does it make money?**

   Where we have relationships with services that are commercial in nature—such as iTunes, Amazon, TicketMaster and Rhapsody—we get bounty revenue if a user goes over there and makes a purchase or subscribes. But really, that's sort of an ancillary revenue stream. The focus is on driving additional advertising revenue. By creating pages that are more relevant to our users and give them a reason to come back, we can drive more frequency of return. That drives more page views and in turn drives more advertising revenue.

6. **How does the music industry share in this revenue?**

   The advertising in our music videos is shared with the music industry. Advertising on our artist pages is not. Our role is to drive greater demand for that music and tie things together for people so when a user is looking for bio info or photos, we convert that user to watching videos or streaming music and provide a way to buy music or tickets. We want artists to have the most possible ways to reach out to their audience.

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## The Prosecution Rests

**German Biz Switches To Civil Piracy Cases**

HAMBURG—New legal guidelines in Germany are limiting the criminal prosecution of illegal file sharers, but early evidence suggests the change won’t have a serious impact on the fight against Internet piracy.

According to labels body Bundesverband Musikindustrie (BVMI), illegal downloads in Germany plunged by nearly half to 312 million in 2007 from 602 million in 2003.

Executives credit the fall to the industry’s pursuit of criminal charges against some 100,000 file sharers since 2004. But that approach is now under review after the country’s public prosecution offices (PPOs) changed their policy on criminal cases.

In a July 2008 recommendation only recently made public, the Bavarian PPO issued guidelines advising criminal proceedings only be taken out in cases where at least 3,000 music files had been illegally downloaded. Most other PPOs have since followed suit.

Cologne chief public prosecutor Franz Heinrich Pohl says the previous use of prosecutions was often “disproportionate,” whereas under the new threshold, “you can assume that this is not done just for private use, but commercially.”

Although consumer advocates back the policy shift, Bernd Neumann, Germany’s minister for culture and the media, has condemned the move as sending “an extremely dubious signal.”

BV MI managing director Stefan Michalk is also critical of the shift. “What is the difference between seizing one CD or 3,000 in a store, or to do the same on the Internet?” he asks.

Critics blame the new guidelines for a modest 1.3% increase in illegal downloads to 316 million in 2008. But prosecutors maintain the move is in line with a September 2008 change in federal law that no longer requires rights holders to start criminal proceedings against copyright infringers in order to obtain their IP address from their Internet service provider (ISP). Civil cases are also generally cheaper to pursue and take less time, with some early civil cases suggesting they may be just as effective as a deterrent.

“We have already filed and settled several civil cases and are pleased how the courts ruled according to the new law,” says Clemens Rasch, an attorney and founder of the Hamburg-based law firm Rechtsanwälte Rasch, which represents the major labels in civil and criminal cases.

There had been concerns that the federal law’s requirement that copyright infringement be on a “commercial scale” might restrict its effectiveness. But Michalk says this hasn’t proved to be an obstacle so far, with some cases featuring as few as two illegally downloaded tracks.

“Obviously the civil judges take the problem more seriously than the public prosecutors,” Michalk says.

While legal music downloads have been slow to take off in Germany (Billboard, April 18), a recent survey by Nuremberg-based market researchers GFK found legal downloaders outnumbered file sharers by 4.1 million to 3.7 million in 2008.

And sales of legal downloads haven’t dropped under the new guidelines, according to Oke Göttlich, managing director of digital retailer Finetunes in Hamburg and a board member of VUT, the association of independent labels. Göttlich says he isn’t in favor of prosecuting individual downloaders. “Any kind of use of music is welcomed by us,” he says. “We should cooperate with the ISPs.”

BVMI CEO Dieter Gornoky echoes the call for greater cooperation, but says the industry will continue to pursue both civil and criminal cases.

Without the willingness of politicians and ISPs to at least test the implementation of warnings or sanctions in the event of repeat breaches, we have no alternative but to continue to take legal action,” he says. But Holger Christoph, director of marketing and sales, digital, at Berlin-based Universal Music Germany urges caution.

“It is naive to believe you can fight Internet piracy completely,” Christoph says. “Whenever you think you have achieved something, technological advances have already overtaken you.”

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### GAIN IN SPAIN

**Festival Tourism Stays Strong Despite Cancellations**

MADRID—Crisis? What crisis? That’s the message from Spanish promoters regarding the upcoming festival season, despite the cancellation of some events.

Barcelona-based promoter Snamom has blamed the poor economy for the suspension of many of its festivals this year, including the one-day Summercase events in Barcelona and Boadilla del Monte, near Madrid, which regularly feature international artists. But other promoters say ticket sales are up from previous years, while bookings from overseas music fans—a key factor in the Spanish festival season—remain strong.

“The crisis doesn’t appear to be touching the festival scene,” says Isabelle Juanco, international marketing director at Maraworld, the company that runs the Benicasim festival, also known as FIB Heiniken.

Juanco says that with more than three months to go until the July 16-19 event, all but 5,000 four-day tickets had been sold, which she says is “unprecedented.”

“We think we’ll at least equal last year’s attendance of 50,000 a day,” she adds.

Benicasim—which this year features Oasis, Franz Ferdinand and Lily Allen—is heavily marketed to overseas fans, with Juanco expecting 50% of 2009 attendees to come from outside Spain, with the United Kingdom providing the largest contingent. That’s despite the weakness of Britain’s pound versus the euro, which has caused a 20% decline in vacation bookings from the United Kingdom this summer, according to the London-based Spanish Office for Tourism.

Juanco maintains that Benicasim 2009 hasn’t taken any special measures to attract festivalgoers and is instead relying on the loyalty of longtime attendees. Other executives note that Benicasim’s beachside location and inclusion of nine days of free camping in the €170 ($224) four-day ticket price means it remains a relatively inexpensive annual vacation.

By contrast, Barcelona’s Primavera Sound, another festival popular with British visitors, has no overnight camping facilities. But the festival’s booking agent, Abel Suarez, says advance sales are ahead of this time last year.

He expects to beat total attendance of 64,000 in 2008, when 40% of festivalgoers were from abroad, with U.K. fans again the biggest contingent. Primavera will be held May 28-30 with a roster that includes Neil Young and My Bloody Valentine.

Madrid’s Festimad, for many years an open-air, non-camping weekend festival, was staged last year in an indoor 12,000-capacity building in nearby Leganés. But this year it is returning to its small-club roots. Festimad promoter Julio Muñoz says a lack of camping space, rather than the economy, forced the move, although Festimad founder Alvaro Ruiz adds that some new promoters almost “broke the market” in the past two years.

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### GLOBAL NEWSLINE

#### U.K. Biz Builds North America Market Share

British recording artists have increased their share of U.S. and Canadian album sales for the fourth year in a row, according to a report from the U.K. trade organization BPI. U.K. artists’ share of album sales in the United States rose to 10% in 2008 from 8.5% in 2007. In Canada, British artists made up almost 15% of album sales, up from 12.5% in 2007. Coldplay’s “Viva La Vida or Death and All His Friends” (Capitol) was the No. 1 U.K. artist album in the United States in 2008, while Leona Lewis’ “Bleeding Love” (Syco/1) was the top-selling U.K. single-track download. AC/DC had the No. 1 U.K. artist album in Canada with “Black Ice” (Columbia), according to the BPI, which says the band has Anglo-Australian “dual nationality”; four members are either British or were born in the United Kingdom. —André Pain

#### MONFORT NEW EMF FRANCE PREZ

EMI France has appointed Olivier Montfort president. He will report to EMI Europe, Middle East and Africa president David Kassler. He replaces Nathalie Collin, who left the company in January to join the national newspaper Libération. Montfort was working as COO of the French film producer/distributor Europacorp. He started his career in 1982 at France’s leading music retailer Fnac, then joined Virgin in 1988 to launch Virgin Megastores in France. From 1993 to 2004, Montfort worked for Sony Music France, where he became chairman/CEO. He was then appointed chairman/CEO of Sony BMG France, leaving in 2005. —Aymeric Pichevin

#### CRAIG TAKES ARTIST SERVICES ROLE AT WARNER U.K.

Warner Music U.K. has promoted Paul Craig to the newly created role of senior VP of artist partnerships. The London-based Craig was previously GM of Atlantic Records U.K. He will work closely with all the Warner Music U.K. labels to build on the major’s
LONDON—Music publishers are targeting Dubai to boost income from synchronization licensing, as falling advertising budgets put pressure on revenue elsewhere in the world.

The global recession hasn’t spared Dubai, the most populous city in the United Arab Emirates. But Huwes, “Ske” Yoosuf, managing director and partner of publishers Fairwood/BKP Music (Arabia), says he was able to strike several six-figure U.S. dollar synch deals for individual tracks in the UAE and Middle East in 2008, and expects significant growth in publishing income.

“Times have changed,” says Yoosuf, a former member of Canadian hip-hop outfit the Dream Warriors. “There is a genuine appetite to license music and pay for it.”

In August 2008, Fairwood/BKP, a joint venture between Dubai music production company BKP and London-based publisher Fairwood Music International, signed a deal with Universal Music Publishing Group to become UMPG’s sub-publisher in the UAE and its licensee in the Middle East and North Africa. In March, the company signed a sub-publishing deal with Cherry Lane Music Publishing for the Middle East. Fairwood/BKP usually “never cleaned music, they simply used it with a ‘catch me if you can, attitude.’” While UAE law includes copyright protections, the region lacks collecting societies to enforce royalty payments.

Other publishers are also targeting the region. Sony ATV Music Publishing has a license deal with Saudi media group Rotana covering the Middle East and North Africa, and recently issued synch licenses for songs by Herbie Hancock and Adams (shared with UMPG).

EMI Music Publishing is “in the advanced stage of negotiations” regarding UAE representation, according to senior VP of global services Neil Gaffney. A Warner/Chappell spokesperson says it is still making direct synch deals in the region from London.

Executives now expect other publishing revenue streams to open up in the Gulf region. “What is perhaps more exciting than synch is the potential from the digital deals we are currently looking at,” UMPG’s Jenkins says. Yoosuf says digital income is now coming in from the likes of Nokia’s Music Store, which was introduced in the Middle East in December, while Fairwood/BKP is in the process of “concluding several digital deals.”


——Andre Paine

Gulf Coast highway: Universal Music Publishing’s ANDREW JENKINS (left) and Fairwood/BKP Music’s HUSSAIN ‘SKEP’ YOOUSUF also represents the MCS, Stage 3 Music, Budde Music, Roy Orbison and the RZO David Bowie catalogs in the region.

UMPG’s decision to enter the UAE “was really about the fantastic expansion of Dubai and waiting until we found the right partner to go forward with,” says Andrew Jenkins, executive VP at UMPG in London.

It was a significant move in a region that most publishers have previously treated as a “black hole” for collection. Synch have until recently represented 100% of Fairwood/BKP’s income. Yoosuf says, citing recent deals for songs by Fatboy Slim, Gnarls Barkley and Andrea Bocelli.

The company licensed “On a Day Like Today,” a song co-written by Bryan Adams, to Emirates Airlines for its in-flight landing films. The airline also has cut a deal with Fairwood/BKP on an undisclosed song for a worldwide TV campaign.

Yoosuf says some regional agencies previ-
DEATHS

Randy Cain, 63, an original member of Philly soul group the Delfonics, died April 9 at his home in Maple Shade, N.J. The Burlington County medical examiner’s office was still determining the cause of death at press time.

Cain grew up in West Philadelphia, where he befriended William and Wilbert Hart, two brothers who shared his love of doo-wop. The trio began singing together and, after a series of lineup and name changes, eventually called their group the Delfonics. Moon Shot Records released their debut single, “He Don’t Really Love You,” in 1966.

The track was co-written, arranged and produced by Thom Bell, who remained a key collaborator when the group began recording for their manager’s label Philly Grove Records in 1968.

It was on Philly Grove that the Delfonics enjoyed their greatest artistic and commercial success, with top 10 hits like “La-La Means I Love You” and “Didn’t I (Blow Your Mind This Time)” and other such classic sides as “I’m Sorry,” “Break Your Promise” and “You’ll Get Yours and I’ll Get Mine.”

William sang lead, backed by Cain on second tenor and Wilbert on baritone and second tenor. “He was in the middle of the harmony,” Wilbert says of Cain. “Cain had a unique voice and helped the Delfonics’ sound become what it is.”

Cain left the group in 1971 and was replaced by Major Harris, who later enjoyed success as a solo artist. The Harts, Cain and Harris reunited in 1999 for a series of live performances. More recently, Cain performed with William Hart’s version of the Delfonics.

According to Wilbert Hart, Cain is survived by two sons; his mother, Louise, and his sister, Joanne, both who live in Wynnewood, Pa., and his grandchildren.

Duane Jarvis, 51, died April 1 of colon cancer at his home in Marina del Rey, Calif. Jarvis, a singer/songwriter and guitarist who described his style as “country soul rock’-n’-roll,” recorded several albums as a solo artist. But he was perhaps best-known in the industry as gifted sideman who played with such acts as Dwight Yoakam, John Prine, Lucinda Williams, Rosie Flores, the Divinyls, Michelle Shocked and Frank Black.

In addition to his own recorded work, his songwriting credits included collaborations with Flores (“Sold On You” from her 1992 set “After the Farm”), Williams (“Still I Long for Your Kiss” from 1998’s “Car Wheels on a Gravel Road”) and Amy Rigby (“For New Times’ Sake” from her 1998 album “Middlerescence”).

“He had a spare, soulful style of playing that always complemented, underscored—never got in the way,” Rigby wrote on her blog after Jarvis’s death. “And he was sweet and kind.” Jarvis is survived by his mother, Barbara, of Portland, Ore., and his brothers, Kevin of Venice, Calif., and Brian of Portland.

—LH

David ‘Pop’ Winans Sr., 74

David “Pop” Winans Sr., singer and patriarch of the Winans gospel music family, died April 8 from complications of a heart attack and a stroke at a Nashville hospital. He was 74.

Born April 20, 1934, in Detroit, Winans a pastor’s son who began singing in the gospel quartet the Nobelaires at the age of 18. He met his wife, Delores, while both were singing in the Lemon Gospel Choir, and the two married in 1953. While Winans held down various entrepreneurial jobs to support his wife and their 10 children, he remained active in the community and began preaching sermons at a Detroit Pentecostal church in the late 1960s.

Winans’ children, who were forbidden from listening to any music other than gospel, also developed an affinity for singing. When gospel legend Andrac Crouch offered four of them (Michael, Marvin, Garvin and Ronald) a record contract as all-male quartet the Winans, David became their manager. They recorded such gospel hits as the 1987 Anita Baker collaboration “Ain’t No Need to Worry” and earned six Grammy Award nominations. Two of Winans’ other children, BeBe and CeCe, later formed a singing duo and recorded R&B/gospel crossover hits “Addictive Love” and “I’ll Take You There.”

Following the success of their children, David and Delores released their debut album, “Mom & Pop Winans,” in 1989 on Sparrow Records and garnered a Grammy nomination. David earned rave reviews and another Grammy nod for “Uncensored,” his 1999 blues-influenced solo debut. Recently, David and Delores had regularly appeared on the Trinity Broadcasting Network’s “Praise the Lord” program and at evangelist Benny Hinn’s crusades.

Winans is survived by Delores, their nine children and 23 grandchildren.

—Jason Lipshtutz

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No one is immune to theills facing the music industry these days, and creators of faith-based music are no exception. In fact, record labels that specialize in Christian/gospel music encounter unique challenges that their mainstream counterparts do not. These challenges are due to the fact that the genre is defined by lyrical subject, rather than musical style. And breaking through to a broad audience can be tough because mainstream media outlets are often cautious about aligning themselves with explicitly religious material.

The largest labels that have experienced reduced sales for genres other than mainstream, such as pop and rock, have been doing so for years, with digital sales taking an increasing share of overall industry sales. But in recent years, the Christian music sector has seen an overall decline in sales, which is likely due to the decreased traffic and, therefore, decreased music sales.

Mainstream big-box stores are reducing floor space for music. Are Christian retailers doing the same? We have definitely seen reduction in floor space and total SKUs in the Christian retail space, but it’s probably not as dramatic as what we’ve seen in the mainstream side. Music, books, Bibles and gifts are the key product lines that have been experiencing the main- stream side. But we don’t really have the empirical evidence to make the claim that we have seen a lift in sales for that reason. More than 60% of gospel/Christian sales take place through the mainstream retail channel. Several of the first quarter’s top-selling titles may have a little more appeal to the “everyday” shopper as opposed to those who seek out specifically religious products in Christian retail stores. That channel has experienced a bit of a dearth of hit book titles recently, which is a factor in decreased traffic and, therefore, decreased music sales.

Mainstream big-box stores are reducing floor space for music. Are Christian retailers doing the same? We have definitely seen reduction in floor space and total SKUs in the Christian retail space, but it’s probably not as dramatic as what we’ve seen in the mainstream side. Music, books, Bibles and gifts are the key product lines in the Christian retail channel, unlike big-box stores that carry more diverse merchandise. Through direct education and articles in trade publications, we are working to convince Christian retail stores that mainstream music remains a very viable product line and one that drives sales of other types of merchandise.

Are digital sales keeping pace with other genres? Digital sales in the Christian space seem to be lagging behind the general market. This may be partly a data issue, since some of those sales are not captured as specific to the Christian/gospel market. The labels have been fairly aggressive in online marketing, however, and there is no indication that the younger demo that buys the majority of Christian music is any less sophisticated than any other consumer. After all, the vast majority of Christian music consumers also purchase music from other genres. More than 90% of Christian/gospel sales come from companies owned by EMI, Sony or Warner Bros., so they have the advantage of the digital savvy of their parent companies.

The Dove Awards have struggled to build a successful brand like the CMA Awards. Why is that? We have to face the fact that the message of gospel and Christian music, while inspiring and joyful, is often specifically religious. Frankly, that makes television networks wary because they don’t want to be seen as promoting a particular religious message. And while gospel and Christian music is about 6.5% of the U.S. recorded music market, it is still perceived as a niche despite the fact that millions of people are engaged with Christian and gospel music in churches each Sunday. Nonetheless, the Dove Awards is our industry’s top brand in terms of creating awareness of the many styles of gospel music and we are stepping up our efforts to put together mainstream marketing deals with retail, mobile and media partners.

McDonald’s sponsors a gospel tour and Chevrolet has worked with Third Day, but overall corporate involvement is lacking. What can be done to change that? This is a constant battle. The black gospel side benefits from multicultural marketing programs and attracts far more corporate dollars than contemporary Christian music. To speak plainly, white Christian music is often perceived as being “agenda-driven,” while black gospel music is seen as a natural part of the culture. We work hard to convince corporate sponsors that the Christian market is real, large and reachable. But... corporate sponsors have concerns about affiliating their brands with what they see as religion.

BRANDING AND SYNCH LICENSING DEALS HAVE BECOME INCREASINGLY IMPORTANT SOURCES OF INCOME FOR MAINSTREAM POP ARTISTS. BUT BY AND LARGE, THOSE KINDS OF OPPORTUNITIES HAVE ELUDED GOSPEL ARTISTS. IS THE INDUSTRY SEEING MUCH PROGRESS ON THIS FRONT? WE ARE SEEING MORE AND MORE MUSIC FROM CHRISTIAN ARTISTS SHOWING UP IN TV SHOWS AND NETWORK PROMOS. THE FILM AND TV DEPARTMENTS OF AGENCIES SUCH AS WILLIAM MORRIS (AND CREATIVE ARTISTS AGENCY) REPRESENT THE MUSIC OF TOP CHRISTIAN AND GOSPEL ARTISTS AND WHEN THE MUSIC IS APPROPRIATE FOR THE PROPOSED USE, IT OFTEN HAS A FIGHTING CHANCE. SO YES, THERE HAS BEEN GREAT PROGRESS. HOWEVER, BECAUSE OF THE MESSAGE, SOME GOSPEL MUSIC LYRICS ARE NOT CONSIDERED “INCLUSIVE” ENOUGH FOR USE IN MAINSTREAM MOVIES OR TV.

What is the biggest challenge facing Christian/gospel music these days? The biggest challenge is the same one facing the rest of the industry: piracy and monetization of intellectual property. But there are also challenges inherent in Christian/gospel that are not as prevalent as other genres. This is because this is largely a nonprofit and non-commercial business. For example, most radio airplay is on noncommercial radio stations, so public performance collections are greatly diminished. Also, since many live performances take place in churches, artists cannot command the same ticket prices as artists in genres such as country and pop. The problem is that diesel fuel costs them the same.

It’s been said that gospel music knows where its audience is every Sunday morning, so it should be easier to target that demo. Does the industry do that effectively? Honestly, it does not. The music industry’s agenda is slightly different from that of the church. The church wants to help its people grow spiritually through worship and education and also to conduct outreach. That doesn’t usually synch with the music industry’s goal of selling music. The church typically shuns commercial agendas. That said, with the advent of contemporary worship music, more and more of the music sung in church is being played on Christian radio, which does lead to sales. ...
YUSUF ISLAM EMBRACES HIS OLD IDENTITY ON ‘ROADSINGER’ AND READIES A TOUR

By Ann Donahue
Yusuf Islam is wearing a starched white shirt and sitting on a stark white couch at Hollywood's Roosevelt Hotel, sipping tea from a white teacup and admitting that he's taken aback by the hotel's lurid vibrancy. "It's so . . . Hollywood," chuckles Yusuf, the Artist Formerly Known As Cat Stevens, as Prince might call him. Rumored to be haunted by the ghost of Marilyn Monroe, the hotel is located on a vaguely upmarket stretch of Hollywood Boulevard—in that it contains a Baja Fresh fast food joint instead of a fetish shop.

Hollywood—a place perpetually in the process of reinventing itself—seems an appropriate place to meet Yusuf, who has a back story that is the stuff of cable TV biopics. After almost drowning in the ocean off the coast of Malibu in 1977 and converting to Islam, Yusuf left the secular music scene for close to 30 years. He re-emerges voluntarily to make occasional musical appearances for charity—as well as involuntary appearances in headlines after several controversies surrounding his faith.

Since the Nielsen SoundScan era started in 1991 he’s sold 6.2 million albums; his last one as Cat Stevens was released in 1978. But after receiving support from Islamic theologians about the propriety of performing music—and with the unceasing encouragement of his son, Muhammad Islam, a singer/songwriter who records melodic folk under the name Yoriyos—Yusuf returned in 2006 with “An Other Cup.”

With the May 5 release of “Roadsinger”—only his second collection of secular music since his conversion—he reconceals his Cat Stevens singer/songwriter past with his man-of-faith Yusuf Islam present. “To me, ‘Roadsinger’ is effectively what would have been a Cat Stevens album, since ‘An Other Cup’ was really a blend of his Eastern and Western material,” says Bruce Resnikoff, president of Universal Music Enterprises. “This album is how he would have evolved over time. He wrote the songs on his guitar, and it gives him a unique sound and storytelling ability. Yusuf will tour clubs to support the album, and the shows will feature music from both of his creative incarnations, according to his manager David Spero. In the coming months he will perform in New York, Los Angeles, Chicago and Toronto, as well as some yet-to-be-announced European dates.

“It will be a very informal kind of setting where there might be some tables onstage, maybe some friends having coffee and maybe a little conversation in between,” Yusuf says.

The cover of “Roadsinger” is a cheeky nod to his Cat Stevens era; it features a snub-nosed 1969 Volkswagen van decorated with the iconic artwork from the “Tea for the Tillerman” and “Moonshadow” album covers. (Yusuf owns the van and drives it around London.)

“After I recorded ‘An Other Cup,’ I got a fantastic reaction, but a lot of people wanted to hear me do simple stuff, just with the guitar again,” he says. "Perhaps I went to town a little bit with the production on the last album. I was just having fun with the new technologies—we have endless tracks on Pro Tools. You can just flow them out and add and add, and I did.”

Recorded in Los Angeles and London—the song “This Glass World” was recorded in the attic of Yusuf’s house—the tracks on “Roadsinger” are stripped down, with his voice and guitar taking the forefront on most tracks. His lyrical dexterity and storytelling talent is undeniable; the track “Thinking Bout You” is a sweety melodic love song seemingly meant to be lip-synched by every wannabe Cyrano de Bergerac, and it debuted in late March on the United Kingdom on BBC Radio 2.

Yusuf splits his time between London and Dubai, and his music continues to sell well on the world stage. Universal Music in London says that global sales since 1994—including those in the United States—total 14.7 million copies: 14.1 million as Cat Stevens and 602,000 as Yusuf Islam.

“An Other Cup” reached No. 6 on Billboard’s European Albums chart, appearing on 11 territories’ sales charts. Its highest peak was in Germany, where it hit No. 2 on the Media Control chart. The album remained on the German chart for 29 weeks and was certified platinum with 200,000 copies shipped; Yusuf’s media tour there included a December 2006 appearance on the popular TV show “Wetten, Dass . . . ?” which attracted more than 13 million viewers.

In support of “Roadsinger” in the United States, Yusuf will perform on the traditional TV circuit of late-night and early-morning talk shows, including “The Chris Isaak Show” on Showtime, where he will perform Cat Stevens favorites “Father and Son” and “I Love My Dog,” among others.

While he’s promoting “Roadsinger,” Yusuf is writing the musical “Moonshadow,” scheduled to debut in London’s West End at the end of 2009. It has a similar theme to his upcoming tour—a blend of his classic songs like the title track as well as his newer work—and a corresponding soundtrack is expected later this year.

For Yusuf, working on the two projects simultaneously created some headaches: Which songs go into the stage show? And which on the album? Again, it was his son Yoriyos who guided him. “He said, ‘Dad, let me have a go,’” Yusuf says. “He’s got such ears. He wanted to create that journey that the album can take you on.” Yoriyos will open for his father during Island Records’ 50th anniversary concert series the last week of May at London’s Shepherds Bush Empire.

Although Yusuf has reconciled his personal life with his creative history, he finds his ability to move between the two cultures overshadowed by politics. To put it bluntly, it’s a tough time to be a Muslim with a Western fan base. But Yusuf believes that music can help reconcile the most difficult outlooks.

“I think the recent events of the world—the polarization of creative chaos, if you like—has helped create an upsurge in people wanting to mend this world and call humanity back to its senses,” Yusuf says. “It’s the same as when I was writing ‘Peace Train’ and the Vietnam War was going on. It was another very unpopular war, which created energy within the populace to speak out and sing out.”

A series of incidents drew media attention, starting in 1989 when reports of Yusuf making a press conference (he was supposed to support the farwa against author Salman Rushdie. Yusuf maintains his comments were misunderstood—that he only intended to explain tenets of Islamic law—and issued a statement against vigilantism the day after his appearance.

In 2004, Yusuf was flying to the United States to meet his long-time friend and collaborator Dolly Parton when he was stopped by the Department of Homeland Security’s no-fly list and deported back to England. While an official explanation was never given, Yusuf released a statement saying that he was the victim of mistaken identity due to a misspelling on the list. (Yusuf since has been granted entry to the States numerous times without incident.)

A simple bureaucratic error, but in the post-9/11 era, one that still resonates. How is Yusuf dealing with it? By making fun of the situation. The song “Boots & Sand” was written after the incident and features Parton, Paul McCartney, Alison Krauss and Terry Sylvester portraying “sheriffs” and trading verses with Yusuf: “Sheriffs: ‘Is your name that?’ Yusuf: ‘I guess it is.” Sheriffs: “You’re on our permanent song list.” Yusuf: “Oh, no, sir. No. This can’t be lost.” “It’s a slight oddity of a song,” Yusuf says. “The image I had was kind of a cowboy B movie made in Italy—but the story came from real events, real people.” It’s a way of cleverly defusing the memories of the situation for Yusuf and the pop-culture-consuming public. His manager Spero says the song may be released as a bonus track on the U.S. version of “Roadsinger.”

The Fellini-inspired video for “Boots & Sand” was shot by Jesse Dylan—son of Bob—in the desert outside of Los Angeles and features Yusuf leading a band of weary travelers. “It’s a goof,” Spero says. “He took a real sense of humor to it.”

Between these public incidents and personal crises of faith, Yusuf hasn’t traveled an easy road. “One of the things he’s realized again is what he does best is make music,” Spero says. One track on “Roadsinger,” “Be What You Must”—a piano-and-strings tune that features Michelle Branch, Gunnar Nelson and Children from a London school that Yusuf supports on backup vocals—strives to be the bone of the artist’s conversion from pop star to Islam and his re-emergence to embrace his status as one of the industry’s elder statesmen.

“That was inspired by a philosophical saying of Eckhart Tolle,” Yusuf says. “He says, ‘To be what you must, you must give up what you are.’ I thought that said so much about my life.”

Additional reporting by Tom Ferguson in London and Wolfgang Spahr in Hamburg.
Latin Music Was Slow To Embrace Digital Sales. But DON OMAR Is Leaping Into The Future With ‘IDON.’

BY LEILA COBO
Photographs By David Yellen
Long before William Omar Landrón even imagined winning a role in a major Hollywood movie, he had already won a fan in actor Vin Diesel. Diesel got hooked on “Bandoleros,” a gritty rap track with acoustic guitar that Landrón recorded as Don Omar with his friend Tego Calderón in 2005. In fact, Diesel liked the song so much that he agreed to make a cameo appearance in the last scene of “The Fast and the Furious: Tokyo Drift” — the car movie franchise’s third installment — on the condition that “Bandoleros” was used.

“Vin said, ‘I love this song,’” says Kathy Nelson, Universal Pictures president of film music. “We licensed it, we shot the movie, we finished it, and Don did another song that we used as end credits.

Now, Diesel is once again behind the wheel as the star of “Fast & Furious,” which made $72.5 million its opening week, the highest-grossing April debut, according to the Hollywood Reporter. At his request, Omar’s music is riding along — as well as the man himself.

In his acting debut, Omar plays a small role as a member of Diesel’s gang. His music is a bigger part in the movie, which uses three tracks from his upcoming album “IDON,” including the lead single, “Virtual Diva.”

The film’s fortuitous timing has directed the attention of the mainstream to “IDON,” due April 28 on Machete. A concept album that explores the creation of a digital super-being — with high-energy, hard-driving beats and space-like lyrics — is the perfect match for a film shot in Latin settings and marketed to young, diverse moviegoers.

Beyond the film, “IDON” is an experiment in concept and execution that deliberately goes after a digitally minded audience in a way — if any — Latin acts have done before. “We learn something new every day from the digital marketplace, and with this album we took risks from day one, because it’s a concept album that’s futuristic and has to do with the cyber world,” says Walter Kolm, president of Universal Music Latino/Machete. “We don’t know if this will be a blueprint to follow, but I think the rule now is there are no rules — and we have to take risks and even be innovative in our marketing efforts.”

For Omar, it’s only natural. “I have complete confidence in this digital world,” says Omar, who four years ago was already advocating to sell his music online for 99 cents (see Q&A, page 23). “It’s a world that’s a thousand times bigger than any of us understand. Why weren’t we paying attention? Because we didn’t know enough. This cybernetic moment is younger, more interactive and it gives all my fans the opportunity to learn about me — and in the end, each and every one of them can have me.”

Omar isn’t limiting himself to rhetoric. While Latin labels tend to premiere their artists’ videos on Spanish-language national TV, the premiere of “Virtual Diva” took place simultaneously on MySpace and MySpace Latino, earning half a million hits in two days. The video was conceived for the Internet — it’s a 10-minute piece that marries two videos in one: “Thechosen,” which shows the birth of “IDON” as a lab experiment gone awry, followed by “Virtual Diva.” The latter was subsequently serviced to TV and video channels, but “The Chosen” and the 10-minute joint piece are exclusively online.

“Virtual Diva” has already built a buzz. The video was conceived for the Internet — it’s a 10-minute piece that marries two videos in one: “The Chosen,” which shows the birth of “IDON” as a lab experiment gone awry, followed by “Virtual Diva.” The latter was subsequently serviced to TV and video channels, but “The Chosen” and the 10-minute joint piece are exclusively online.

“The first phase of it all was really centered around the Internet,” Omar’s manager Adam Torres says. That emphasis came from the artist, who in the planning stages advocated for a digital-only release. But recognizing that the Latin marketplace in particular still isn’t ready for such a bold move — year-to-date, digital albums account for only 3.5% of all Latin albums sold in the United States, compared with 22.1% for all genres except Latin, according to Nielsen SoundScan — Universal also is releasing the album to traditional stores. The label expects physical copies to make up the bulk of sales of “IDON.”

“This is a cutting-edge album but it also has mass appeal,” Kolm says. “Don Omar is a big seller, but he’s also liked to step out of his comfort zone. He takes risks and we wholeheartedly support that attitude.”

Omar has sold 1.5 million copies of his three studio albums and two live albums statewide. His latest release and top-selling title to date, 2006’s “King of Kings,” sold 515,000 copies.

Skander Goucha, VP of digital for Universal Music Latin Enterprise (UMLE), says “IDON” is an album that will overindex in digital compared with other bold releases — he anticipates that “IDON” will be Universal’s biggest-selling Latin digital album.

“Here is already our best-selling digital artist,” says Goucha, noting that Omar has sold more than 4 million mobile and digital downloads, including single sales, ringtones and master-tones in the United States. As an urban artist, he appeals to a demographic that is highly active online — traditionally, in Latin as in the mainstream market, the most successful artists in the digital single and masterone categories are urban acts with radio hits. Omar is also active online and is promoting the release of his album and singles on his three Web sites.

Through Omar’s Web site donom.com, Universal is building a strong online database and reaching out to fans on social networks. UMLE is embarking on an unprecedented online campaign for a Latin artist that includes funding iTunes’ search engine marketing campaign.

The promotion calls for Universal and iTunes to split the costs of an online marketing campaign that involves purchasing keywords in Google to market the release. Although the program isn’t new to iTunes, it’s the first time Universal is using it for one of its Latin releases.

In addition, in May, Omar will become Universal’s first Latin artist to have an iPhone and iPod Touch application that will allow fans to download constantly updated content and recorded messages.

All of this is a risk — because sales of Latin digital albums are scant, such marketing generally isn’t worth the investment. But Omar’s online potential makes him a good candidate.

While these efforts should translate into some digital sales, Universal is also looking toward long-term mobile sales, which so far make up the vast majority — 95% — of Omar’s digital business, according to Goucha. Much of Omar’s audience is young, Latin, mobile and inclined to spend money by using their cell phones online. Universal will aggressively promote Omar’s music with all carriers and is negotiating a deal with AT&T that includes a radio spot campaign in Puerto Rico and the United States.

Even Universal’s traditional marketing has an Internet tie-in. Telemundo, for example, is using Omar and his music for a two-month campaign of in-house spots promoting the network’s Internet efforts.

“This is the life of this project, I think half of the revenue will come from mobile and digital sales,” Goucha says. “Our business model has changed. We say this is a successful product, for example, because when we sell 4 million ringtones you reach 4 million consumers.”

In addition, Omar created the “IDON” project as an ongoing saga that can unfold into more albums or more digital tracks. Already, there are songs — including a collaboration with Daddy Yankee — that are being saved for future release.

Just how effective Omar’s Internet gamble will be remains up in the air. “That’s the question everyone is asking,” Torres says. “Does it translate into actual sales?”

“IDON” is streaming in 10 countries and is spreading like wildfire. The album is already sold in five countries and is on its way to being sold in 10 more. And the song is being downloaded worldwide.

“This is just the beginning,” Torres says. “The dream is that this becomes a franchise — not just for Don Omar but for the Latin music industry, as well.”

www.americanradiohistory.com
Don Omar Talks Digital—And Divas

William Omar Landríon is breaking ground with a new album that focuses on the digital world, "IDON." But Landríon, better-known as Don Omar, is also making a bid to become an icon of an increasingly digital entertainment industry, as an actor; as an executive heading his own companies, Crown King Productions and Don Omar Productions; and as owner of a new record label, Orfanato Records. The company's first act, the urban bachata group Marcy Place, has already hit Billboard's Latin charts.

Omar will sit for the superstar Q&A April 23 at the Billboard Latin Music Conference, and he talked with Billboard to preview the discussion.

After a nearly four-year process, you were cleared of charges in Puerto Rico for drugs and weapons possession. How did this affect the creative process behind "IDON"?

I wanted to see what else I could do with Don Omar as an alter ego. I wanted to produce and write passages or episodes, and

I learned that my cyberworld is the backbone of my music world.

I started to write precisely the day the trial ended. There were so many things going on inside my head, looking for answers: "Why did it take so long? Why so many lies?" When we started "Chosen," Don Omar decides to submit himself to an experiment that will turn him into a being that is half human, half machine. Don Omar doesn't want to be vulnerable, like other human beings. He wants to be perfect. And he put himself in the hands of a female doctor—Dr. Vega—our virtual diva. Sadly, the experiment fails and Don Omar becomes an abomination.

That's what "IDON" is about. It's the moment Don Omar tries to be as accessible as the flick of a switch. Someone at the forefront of technology. I wanted to transform Don Omar, both musically and personally.

Have you always regarded "Don Omar" as an alter ego?

I began to see Don Omar as my alter ego the moment I realized that if I didn't differentiate the two personalities, I would have problems. I didn't want Don Omar to become an executive. Don Omar is, and will continue to be, the best artist he can be. And William will become a great executive.

You're placing a large emphasis on digital, but Latin digital music sales are weak. Is this viable right now?

It's a lie that our Latin music industry doesn't have a place in cyberspace. Latinos are the second-most-active community on the Internet. (But) our label executives haven't made the effort to identify those cybernetic resources. Today I have a page that's visited by 3.2 million people per month. A label has never been able to reach 3.2 million people simply by touching a button.

How "cyberetic" are you?

I'm a totally cybernetic guy. 24/7. I'm president of my own label and I do all my research online. I found out, for example, that on average, people spend at least 16 hours a week in front of their computers. That led me to premiere my video on MySpace. And in a week, I saw a 130% increase in visits to my page. I learned that my cyberworld is the backbone of my music world.

There are a lot of English words and phrases on the album. Why?

I like it. I live in the United States and I live with a bilingual community that is coming

"Fast & Furious" Scores With Latin Soundtrack

"Fast & Furious," set in the Dominican Republic, Mexico and East Los Angeles, is not the first mainstream movie to use Latin settings. But it is the first in recent memory to prominently feature Latin music on its soundtrack.

"It's not a Latin-themed movie," says Universal Pictures president of film music Kathy Nelson. "It's car racing and drugs. That could be anything. But we wanted the soundtrack album to be Latin."

The soundtrack includes six Latin-tinted tracks, including Don Omar's "Virtual Diva" and the theme "Blanco," performed in English and Spanish by Pitbull featuring Pharrell.

The movie's score is also Latin-influenced and includes three Omar titles, among them "Bandoleros," the song that originally spurred Vin Diesel's interest in using Omar and Tego Calderón for the film. As Nelson and Omar tell it, Diesel went to an Omar show in Los Angeles and climbed onstage with him to perform "Bandoleros." Months later, Diesel—who also serves as a producer on the film—called Omar and asked him to be in "Fast & Furious."

The movie made sense from a cinematic standpoint, as each film in the "Fast & Furious" series has featured cameos by musicians. In this case, Nelson says, given the Latin settings, it made sense to bring in Omar and Calderón.

The focus on reggaetón is also directly related to the film. "There are no spots for ballads in the movie," Nelson says. "We needed high-energy music."

—LC

Road warriors: From left, Tego Calderón, Vin Diesel and Don Omar

Digital domain: The 10-minute version of DON OMAR'S music video for 'The Chosen' and 'Virtual Diva' (below) is only available online.
CASE STUDY: INÉS GAVIRIA

Four Years, Two Grammy Nominations And One Shuttered Indie: How A Latin Pop Artist Released An Album Without Label Support BY LEILA COBO

The odds are stacked against developing Latin pop acts. Given the limited promotional avenues in the United States, the huge distances between major markets and the significant differences among Latin populations in these communities, breaking these artists is an expensive proposition. It's even tougher for acts that don't have a label. Going indie has become much easier, thanks to the Internet and the rise of independent digital distribution. And the case for releasing albums independently has been made by established artists like salsa star Victor Manuelle and duranguense singer Diana Reyes, who both chose to go solo instead of accepting label offers. "Inrasaficha," Reyes' first release last April on her own label, Respek, has sold 47,000 copies, according to Nielsen SoundScan. Manuelle's "Soy," released last June, has sold 28,000 copies, while his earlier album "Navidad a Mi Estilo" sold 41,000. But developing artists don't have such a clear blueprint for success. Take singer/songwriter Inés Gaviria, a double Latin Grammy Award nominee for her 2005 debut, "A Mi Manera." She shopped for distribution for her second album, "Tantas Cosas," but released it herself March 17.

2005
With financial backing from her husband, the businessman Jamil Atallah, Gaviria records "A Mi Manera" in her native Colombia. The album, produced by her brother José Gaviria (who also produced Fanny Lu and was a judge on Colombia's "Factor X," the local version of the reality TV franchise), is a collection of pop/rock tracks written by Gaviria, whose performances vacillate between popstess to acoustic singer/songwriter. Acting as Gaviria's manager, Atallah keeps ownership of the masters and publishing, then shops for a licensing or distribution deal. The album makes its way to Monica Escobar, then a publicist for Universal Music Group, who takes an early interest in the project—which pays off down the road.

Atallah has no luck with the majors, and Gaviria lands with Respek Records, an indie label launched by the entrepreneur Mark Eman as part of his music company, Eman Entertainment. (The fledgling label has since shuttered.) Respek releases "A Mi Manera" in the United States with distribution from Universal. Gaviria hires a publicist but doesn't promote the album to radio.

Atallah decides that Gaviria would have a better shot at finding an audience first in Colombia. "We hired someone to do PR, someone who had experience in managing the product and acted like a label manager, a private company for bookings, someone to press the albums and someone to distribute them," he says.

2006
"A Mi Manera" yields three radio singles in Colombia and is nominated for two Latin Grammys, including best new artist.

2007
Following the nominations, more labels express interest, but nothing materializes. Gaviria begins writing a new album as well as material for other acts.

2008
In October, Gaviria and Atallah hire Escobar—and a partner in her own company, the 3 Collective—to do publicity for the project.

2009
With help from TuneCore and Escobar, Gaviria secures a Single of the Week slot on iTunes Latino, which in turn dictates the release date of the album: March 17. Atallah hires an independent radio promoter. The first single gets some airplay in the Southeast. Atallah signs distribution deals that include marketing and promotion in Ecuador, Spain and Colombia. In the United States, "Tantas Cosas" will continue to be sold digitally and through Gaviria's Web site, which can ship physical product to individual buyers.

THE FUTURE
Gaviria has yet to see a dime from her musical investment. According to Nielsen SoundScan, each of her albums have sold fewer than 1,000 copies in the United States.

But Atallah sees this as a long-term business plan with recoupment coming at least 18 months down the line. "Our business model dictates we need three singles over the lifetime of the project," he says. By the end of 2010, he wants to have lined up sponsorships and a tour, since that's where the money is. "What we're really aiming for," he says, "is to sell Inés' live show.

Five Tips For Latin Indie Releases In The U.S.

What if you have your music and your conviction but you don't have a label? An increasing number of Latin artists are finding themselves in this position—and an increasing number of former executives are now working independently to help them. As tempting as it may be to think that a Web site and iTunes will solve every problem involved in marketing an album, that just isn't so.

1 GET FUNDING
Going solo means no advance; and it costs money to record, release and market music—even digital tracks. Add to that the cost of taking photos, doing press and shooting a video and you're looking at $100,000 at least. Where to get the money? Friends, relatives or business partners could be willing to invest with you. "I tell my clients to talk to one of their friends or neighbors, or to consider joining a business partnership with a friend," says Monica Escobar, partner in the PR firm, the 3 Collective.

2 GET A TEAM, INCLUDING A PROJECT MANAGER
Don't try to do everything yourself—it doesn't work. Hire specialists in each field, particularly PR and marketing. When it comes to managing costs, the tendency is to forgo a project manager, who some see as nonessential. But someone with music industry experience should run the project in its entirety. As tempting as it is to give this job to your significant other or the person providing the cash, don't do it, unless that person has experience in the field. "The project manager creates the strategy and puts together the team, hiring the best people in each field according to the profile of the artist," says Luana Pagani, a partner in 4670 Communications, a Miami-based marketing and communications company. This ranges from the creation of marketing tools—photos, Web sites, digital and mobile promo pieces—budgeting the launch process and negotiating distribution and sponsorship deals. "Doing it separately is, of course, possible," Luana says. "But it may lack the orchestration necessary to empower each of the efforts."

3 NEGOTIATE A DISTRIBUTION DEAL
It's impossible to self-distribute in a significant way. Digital distribution is easy to get through companies like TuneCore, but indie distributors like Select-O-Hits can also negotiate physical distribution. If your release has commercial appeal and fits into Latin radio formats, invest in promotion, but be realistic. If your music isn't made for the current formats, don't waste your money.

4 DEVELOP AN ONLINE PRESENCE
As an indie, your cheapest, easiest means of communication and promotion is the Web. Have a functional home page and update it constantly. Link to your MySpace, Facebook and Reverb Nation pages, as well as every conceivable music site or social networking outlet. Be sure to Twitter and blog.

5 HAVE A FAN
Every act needs one person to believe completely and wholeheartedly in its project. "There has to be a No. 1 fan," says Inés Gaviria's husband and manager, Atallah. "I think Inés is the best artist in the world."
With Competitive Venues And Eager Audiences, The Northwest Has Become A Top Choice
BY MITCHELL PETERS

As the hub for countless venues and artists, the Northwest has served as a musical epicenter for the past few decades. The region is "always a commitment that you have to make from a touring perspective, just because of the logistics of getting up here and the distance between venues," says Chris Oxley, GM of the Rose Quarter in Portland, Ore.

If artists are touring the Northwest, they should plan on making several key stops along the way, he advises. "Generally if you're touring a show north of California, you wouldn't just on one of Portland and then head over somewhere else," Oxley says. "You're going to take into account Seattle, Tacoma, Spokane, Wash, and Vancouver." 

Other tour stops in the Northwest include venues throughout Idaho, Montana, and Wyoming. Due to a lack of larger-sized arenas, some artists will skip playing Montana and Wyoming for financial reasons, according to Robby Fraser, a booking agent for the Northwest at the William Morris Agency.

"Certain acts need a certain amount of money to break even," Fraser says. "So if you're making $100,000 per night, it doesn't make sense to play for $50,000 in a smaller town. It would be easier to skip it and go to the next big town." Montana and Wyoming may fall short in terms of large facilities, but the United States contains a "decent amount of 5,000-seat arenas," which are good plays for certain midlevel acts, he says.

Despite fewer cities to tour through in the Northwest than in other U.S. regions, "anybody up here would tell you that the market is strong, and we certainly have lots of new buildings," Spokane Arena GM Kevin Twogoh says, citing such buildings as the ShoWare Center in Kent, Wash., and the Abbotsford (British Columbia) Entertainment & Sports Centre. "There are lots of new opportunities and new places to route to in the Northwest right now, and those certainly increase the competition."

Following are venues that play a key role in the Northwest.

GENERAL MOTORS PLACE (VANCOUVER)

There never seems to be a dull moment at the General Motors Place in Vancouver, a 20,000-capacity venue owned by the Aquilini Investment Group and managed by Canucks Sports & Entertainment. Along with performances this spring and summer by such头部 artists as Leonard Cohen, Fleetwood Mac, Dane Cook, Coldplay, Jonas Brothers, No Doubt and Rod Stewart, the venue hosted the Juno Awards in March. And in early 2010, it will host a number of the men's and women's Olympic tournaments when the winter games roll in.

The William Morris Agency's Fraser says looking at a concert in Vancouver next March probably isn't a good idea. "You'd be advertising that show in the middle of the Olympics going on when nobody is going to pay attention to it," he says. "Fortunately it's not during the touring high season, either. It's generally slower in January and February." 

The General Motors Place, which has a 5,000-capacity theater setup, hosts shows coming from cities in Canada and the Pacific Northwest. "We tend to get most of the major talent," Jones says, noting the venue books about 40 concerts annually. "We're a big enough market where people will make the effort to come through the border to come to Vancouver."

SAVE-ON-FOODS MEMORIAL CENTRE (VICTORIA, BRITISH COLUMBIA)

With a population of about 700,000 potential music fans to draw from in the surrounding region, the 7,400-seat Save-On-Foods Memorial Centre in Victoria, British Columbia, doesn't have much to worry about in terms of competition. "There isn't really anything around us," venue director of event services Trevor Thors says. "We are the only major venue that can handle any decent size event."

The larger city of Vancouver sits about 40 miles from Victoria, but local concertgoers have to take a ferry to see a show in Vancouver, which can be a hassle and plays to the center's advantage, Thors notes.

On many occasions, the $30 million facility will be the launching point for Canadian tours. "We've had a lot of shows come up from Seattle, start in Victoria and then work their way east in Canada," Thors says.

At other times, the Memorial Centre is the last stop on the Canadian leg of a tour, with artists typically traveling from the east, hitting Edmonton, Calgary, Kelowna and Vancouver. The facility also serves as the home to the ECHL's Victoria Salmon Kings hockey team.

The center was built in 2005 for $30 million and is managed by RG Facilities, a division of RG Properties. Thors says the venue hosts about 30 events annually and primarily works with Live Nation and AEG Live for concerts.

TACOMA DOME (TACOMA, WASH.)

Rob Henson, GM of the 23,000-capacity Tacoma (Wash.) Dome, has at least one thing on his side when it comes to a competitive edge for concerts: size. "One thing that works in my favor for big shows is that I've got 5,000 more seats than Seattle's KeyArena does," he says. "So at a $100 ticket, we're talking about half a million dollars on the table."

Built in 1983, the Tacoma Dome books about two concerts per month, according to Henson. For May and June, the facility will host shows by Fleetwood Mac, Andre Rieu and Jonas Brothers.

The Tacoma Dome has a theater configuration that can be scaled down to 4,000 seats. "I've got eight or nine venues within one, depending on the size of your show," Henson says of the theater setting. "I can customize the setup to get exactly where you need to be."

Henson, who has spent most of his career as an artist manager in Nashville, says the key to landing concerts that route through the Northwest is the relationships he's built in the live entertainment business. "What I learned is that when you're a manager you're basically the hub of the wheel, and all the spokes are the attorneys, the agents, the record labels and the business managers," he says. "When I crossed over to the facility..."
AIRE, which he more, court, and tember opportunities consortia of concerts include Celtic Woman (May 8), Taylor Swift (May 14), the Fray (Aug. 7) and Barry Manilow (Oct. 23).

As a member of the Arena Network, a consortium of nearly 50 arenas that seeks to create live opportunities for member venues, the Spokane Arena has landed more shows as a result of its membership. Twohig hopes to attract new visitors to the arena through its recently built restaurant, Northwest Grill, which opened in September and seats 250 people.

"We had an area of the building that used to be a smoker's court, and in the state of Washington you can't have those anymore, so we were looking for a revenue-producing option for it," he says, noting that a naming rights deal for the $2 million restaurant is in the works. "So we got together with our concessionaire, which is Centerplate, and worked out a way to pay for it.

ROSE QUARTER (PORTLAND, ORE.)

As a major Northwestern tour stop, Portland, Ore., is the home to many musicians and venues, including the 20,000-capacity Rose Quarter.

Located about 175 miles south of Seattle, the venue hosts about 35 concerts each year. Along with large concert promotion companies Live Nation and AEG Live, "we also have a very strong local independent promoter group with Mongui Presents, Double Tree Concerts and Mike Thrasher Presents," building GM Chris Oxley says. "From an independent side, the city of Portland is pretty blessed."

Shows at the Rose Quarter include Celtic Woman (May 9), the Allman Brothers Band (May 15), Taylor Swift (May 16), Hf Divo (June 5), Dave Cook (June 6), Jonas Brothers (June 27), Chicago (July 18) and the Fray (Aug. 4).

Acts will typically head toward Portland from Washington or Northern California, Oxley says. "If they're coming out of Canada, they'll swing through Vancouver and Seattle to Portland, and then down into Northern California. A lot of shows will come out from California and do that reverse swing."

Similar to other U.S. facilities, Rose Quarter has a theater setup that can be scaled from 3,300 to 6,400 seats. "We play to the side of the house, so it's not just an end-stage cutoff curtain," Oxley says. "We have 90-foot drapes from the floor to ceiling that really provide a unique and intimate concert setting that isn't a standard cut-down arena."

Rose Quarter signed a management deal last July with AEG Facilities, which also has service agreements with the Seattle Center, San Antonio's AT&T Center, Indianapolis' Conseco Fieldhouse and West Valley City, Utah's E-Center, among others. Prior to its agreement with AEG Facilities, a division of Los Angeles-based sports and entertainment presenter AEG, Global Spectrum had managed Rose Quarter since 2005.

Paul Allen, the owner of the National Basketball League's Portland Trail Blazers, also owns the arena. In addition to the Trail Blazers, sports tenants include the Western Hockey League's Portland Winter Hawks and the National Lacrosse League's Portland Lumberjacks.

IDAHO CENTER (NAMPA, IDAHO)

Equipped with a 12,000-capacity arena and an 11,000-capacity amphitheater, the Idaho Center in Nampa, Idaho, is a viable option for concerts coming from Seattle in the northwest to Salt Lake City in the southeast or vice versa, according to GM Craig Balitzer.

The SMG-managed venue's direct competition is the Taco Bell Arena, which is about 20 miles east on the campus of Boise State University. Balitzer says the center's lack of a sports tenant keeps it competitive with the nearby facility.

Taco Bell Arena has "a lot of university sports and things like that and we have calendar dates open. Our focus is really the touring shows," Balitzer says, adding that the venue hosts about 20 concerts annually.

His team works with a variety of concert promoters, including Knitting Factory Entertainment, United Concerts, Another Planet Entertainment, Live Nation and AEG Live. In addition to Seattle and Salt Lake City, the Idaho Center also routes with other venues in Washington, Oregon, Colorado, Nevada, Wyoming and Montana.
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ALL ABOARD

With Steady Fuel Costs And An Uncertain Economy, Transportation Companies Adjust To Market Needs

BY RAY WADDELL

One of the truest barometers of the touring economy, at least from an overall activity standpoint, is the health of the coach leasing business—and based on tour buses on the road, 2009 is a busy year.

If business isn’t up, at least it isn’t down. “We’re doing great business; it looks at least as good as last year,” says John Aikin, VP of leasing for Senators Coach. “It seems like everybody we work with is going out. Parts of our summer are at the tipping point of getting booked up.”

Pioneer Coach president Doug Rountree says his business is trending up, though he notes it’s hard to determine why. “Is it because we’ve been around longer now? Are we working smarter? Are there more tours out there?” he asks. “I would hope to say ‘yes’ to all of those questions.”

That said, tours are acutely aware of cutting costs as they strive to keep ticket prices in line. “We have seen about the same utilization as last year, but there is pricing pressure from our clients to save money on bus rates,” says Trent Hemphill, president/CEO of Hemphill Brothers Coach.

Rountree says tours are using a “pretty similar” number of buses, but his day rates “have softened.” He adds that Pioneer instituted some of that rate adjustment on its own and some in response to requests from tour managers.

Senators’ rates are “holding steady,” Aikin says. “There was a lot of talk that everybody would be figuring out ways to do more with less, and I don’t really see it affecting the rates. We’ve always been kind of a reverse barometer, both the entertainment business and coach companies. It seems like when the economy tightens up, we do well.”

Based on Hemphill’s observation, though, it seems some buses will be a bit more crowded this summer. “For a multibus tour, a 12-bunk bus will roll with eight or nine people on each,” Hemphill says. “Now some tours are dropping a bus and filling each one to capacity. . . . We have even seen a couple of smaller tours inquire about 15-sleepers, which is something that we have done on a limited basis. This is a less than ideal option, due to the fact that we are adding more bodies to the bus and at the same time taking away some of the seating by installing additional bunks. Hopefully, 15-sleepers will not become a trend in the industry.”

Last summer’s rapid increase in fuel prices drastically affected some tour budgets, which has to impact this year’s deals. “Anytime the tour is expensing as much as twice the amount on fuel as in the past, it does affect their bottom line and causes them to look for ways to reduce costs,” Hemphill says. “Thankfully, fuel is back down and in some cases lower than rates at this time in 2007. But the uncertainty of fuel costs is definitely a concern to our clients.”

The stable fuel costs might even have increased some tour budgets and indirectly helped the coach-leasing business, Aikin believes. “[Fuel costs] may still be an issue, but not as big an issue as it turned into last year when it really caught everybody off guard,” he says. “After living through that, maybe it’s freeing up some funds.”

Hemphill and Pioneer are seeing requests for more “all-inclusive” quotes that include fuel and driver pay. “This business used to be a business where the artist always paid a driver on the road, they paid the fuel, and the tour manager had to keep up with paying fuel, paying tolls, driver, taking on liability of workers comp for the driver,” Rountree says. “We’re seeing a lot more all-inclusives where we’re floating everything and removing all the liability from the artist having to handle all these pieces of the puzzle. I’d say 50% of what we have out now is all-inclusive.”

All-inclusives don’t relieve bands from fuel costs, “because the contracts are structured so that when the tour ends the fuel cost is looked over, and if fuel spikes out of the range that was quoted, then the band must pay a fuel surcharge,” Hemphill says.

Hemphill thinks the increase in all-inclusives “is due to the client’s desire for us to deal with DOT regulations while on tour. We do provide support for the client in regards to the DOT, but some have chosen not to deal with it at all, even though doing so is a little less expensive.”

One by-product of more efficient tours is the trailer business is up. “We’re totally seeing more trailers behind buses,” Rountree says. “Our trailer utilization has probably moved up by 30%.”

Pulling trailers behind buses lets tours reduce the number of trucks, but “it does cause more wear and tear on the bus and the driver,” Hemphill says. Even so, “because this saves money for the artist, we are willing to accommodate.”

Hemphill would also like to see even further improvement in routing tours. More costs could be saved if “the booking agents, promoters and band management work together to route the tour, when possible, to lessen the distance between show dates. This would decrease the amount spent on fuel and driver costs, including co-drivers and other driver compensations.”

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Tour transport ready for unloading

Spring is here and the semis are fueling up and preparing to head out to concert venues. There may be fewer rock ‘n’ roll semis on the road this summer, but not because of less touring activity.

Bryan says he hasn’t necessarily seen a major effort to downsize due to the economy but does believe some tours “are forced to cut back” mainly due to lack of ticket sales, which would put down to two things: the economy and the act thinking they are bigger than they really are.”

Christopher Darling, the marketing director for Jando Entertainment Transport, says he, too, has seen a slight scaling back. “I don’t think sets are going to be as big,” he says. “The tours we’re seeing are trying to get a lot smaller. I’d say the theater tours are dropping in half and the shed tours are dropping 15-20%.”

Rather than cutting back, Roadshow Services president David Kiely says clients are becoming “more sensitive about ticket prices and therefore being more competitive in their bidding.”

Planning ahead makes a difference. “We’re very similar to the airlines,” Kiely says. “People who book in advance generally get the best rates. When things happen at the last minute, when you have to fly a drive-in to pick up some equipment or deadhead to somewhere else, then it’s very hard to plan.”

There are, after all, a finite number of trucks available. “That being the touring industry is 300 trucks,” Kiely says. “If somebody like U2 has 12 and somebody like Upset Call has Taylor Swift, and there are a few major festivals out there, it sort of ties up the marketplace. The prices rise with the tide as everybody gets busier. When the market gets depressed, prices go down. That’s why you see really aggressive pricing in the winter and in the summer it’s harder.”

Trucking prices are driven more by production costs than fuel costs, Darling says. “Fuel is fuel, there’s nothing anybody can do about that, and fuel is actually quite low right now,” he says.

How many trucks a band uses in many ways comes down to how many tickets it can sell. “If they’re selling strong and they can carry production, I think any band would prefer to carry their own,” Kiely says.

Kiely adds that there’s been an uptick on local and regional business. “We’re doing a lot more regional shipments, stuff where if people would do air freight in the past, they’re sending trucks to save money,” he says. “We can do it almost as fast. Sometimes I say it’s ‘low altitude air freight.’”

Overall, business is holding up. “Usually winter’s the slow time for most companies, and we were at 125% of our fleet,” Darling says. “We’ve been recession-proof through the end of April. At that point, there’s an industry lull. May through early June, nobody’s out. Every company is looking for something during that time. But come the end of June, we have a five-day period where we have 60 trucks picking up.”

U2 is moving its 360 tour on 41 production trucks and 36 trucks of steel per system. There are three systems. With U2 selling out stadiums across the continent, if ticket sales mean more trucks, do the math.
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Joan Sebastian
Marco Antonio Solis

PRODUCER OF THE YEAR
Armando Ávila
Fher Olvera
Joan Sebastian

HOT LATIN SONG OF THE YEAR
"No Me Doy Por Vencido" Luis Fonsi
"Si No Te Hubieras Ido" Maná

HOT LATIN SONG OF THE YEAR, VOCAL EVENT
"No Hay Nadie Como Tú" Calle 13 ft. Café Tacuba
"Un Buen Perdedor" K-Paz with Franco De Vita
"Aire" Luz Rios ft. Joan Sebastian
"No Me Digo Que No" Xtreme ft. Adrienne

HOT LATIN SONGS ARTIST OF THE YEAR
Enrique Iglesias

HOT LATIN SONG OF THE YEAR, MALE
"Para Siempre" Vicente Fernández
"No Me Doy Por Vencido" Luis Fonsi
"Donde Están Corazón" Enrique Iglesias

HOT LATIN SONG OF THE YEAR, DUO OR GROUP
"Dame Tu Amor" Alacranes Musical
"Si No Te Hubieras Ido" Maná

HOT LATIN SONG OF THE YEAR
"Amantes Escondidos" German Montero

LATIN POP AIRPLAY SONG OF THE YEAR, MALE
"Donde Estará Mi Primavera" Myriam Hernandez
"Cinco Minutos" Gloria Trevi
"Ahora Entendi" Yuridia

LATIN POP AIRPLAY SONG OF THE YEAR, FEMALE
"Donde Estará Mi Primavera" Myriam Hernández
"Cinco Minutos" Gloria Trevi
"Ahora Entendi" Yuridia

LATIN POP AIRPLAY SONG OF THE YEAR
"Cada Que..." Belanova
"No Te Quiero Nada" Ha*Ash
"Si No Te Hubieras Ido" Maná

LATIN RHYTHM AIRPLAY SONG OF THE YEAR
"Sin Perdón" Héctor Acosta
"Donde Están Esos Amigos" El Chaval De La Bachata
"Amor Desperdiciado" Frank Reyes

TROPICAL AIRPLAY SONG OF THE YEAR, MALE
"Sin Perdón" Héctor Acosta
"Donde Están Esos Amigos" El Chaval De La Bachata
"Amor Desperdiciado" Frank Reyes

TROPICAL AIRPLAY SONG OF THE YEAR, FEMALE
"Quiero Tenerme" Maraña (RVM)
"Cosas Del Amor" Olga Tanón ft. Milly Quezada
Or Jenni Rivera

TROPICAL AIRPLAY SONG OF THE YEAR, DUO OR GROUP
"En Aquel Lugar" Adolescent's Orquesta
"El Perdedor" Aventura
"Todo Lo Que Soy" Marcy Place ft. Don Omar

REGIONAL MEXICAN AIRPLAY SONG OF THE YEAR, MALE
"Para Siempre" Vicente Fernández
"La Derrota" Vicente Fernández
"Amantes Escondidos" German Montero

REGIONAL MEXICAN AIRPLAY SONG OF THE YEAR, FEMALE
"Culpable O Inocente" Jenni Rivera
"Me Muero" Diana Reyes

REGIONAL MEXICAN AIRPLAY SONG OF THE YEAR, DUO OR GROUP
"Dame Tu Amor" Alacranes Musical

LATIN RHYTHM AIRPLAY SONG OF THE YEAR, SOLO
"Pose" Daddy Yankee

LATIN RHYTHM AIRPLAY SONG OF THE YEAR
"Na Na Na" Angel & Khriz
"El Perdedor" Aventura

LATIN RINGMASTERS OF THE YEAR
"Perdóname" La Factoría

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Building Together

The 20th Annual Billboard Latin Music Conference & Awards Highlights The Genre's Creativity And Strength

In 1989, Billboard presented its first Latin Music Awards. A year later, it launched the Latin Music Seminar, a one-day event in Miami that consisted of five industry panels and two artist showcases, attended by about 150 people. That year’s awards show was televised from the 4,000-seat James L. Knight Center.

Today, the Billboard Latin Music Conference & Awards is the single largest gathering of the Latin music industry in the world. And this year, we celebrate “20 Years of Music, Business and Innovation” with a weekend celebration that kicks off the morning of April 20.

The event includes four days of panels at the Eden Roc Resort, the Billboard Latin Music Awards April 23 at the BankUnited Center and a Sony/MySpace showcase April 24 that serves as an afterglow for a nonstop musical celebration.

Billboard takes great pride in its key role in supporting the growth of Latin music in this country and beyond. And we welcome you to a week of music and insight to celebrate our industry.

Bienvenidos!

—Leila Cobo, executive director of content and programming for Latin music and entertainment

NEW SOUNDS, NEW MODELS

The Latin Music Conference & Awards Looks Ahead At Strategies For Challenging Times

At a time when the music industry is facing greater economic challenges than ever, the 20th annual Billboard Latin Music Conference & Awards will provide a forum to explore new business models, new sounds and new strategies in Latin music.

Presented by State Farm in association with Verizon, this year’s gathering at the Eden Roc Resort in Miami Beach, kicks off April 20 and includes panels, showcases and festivities through April 24—the first time in the conference’s history that it has run five days. The schedule reflects our attendees’ need for useful information and insightful discussion.

The sessions will span all sectors of the Latin music industry—radio, TV, touring, branding, licensing, new digital technologies and songwriting—and include the traditional teen panel, which will feature research data from MTV Tr3s and insightful conversations with industry leaders and artists.

Key speakers scheduled include Latin Academy president Gabriel Abaroa; Universal Music Latino/ Machete president Walter Kolm; Dia/Televisa president Gustavo Lopez; Gibson Guitar chairman/CEO Henry Juszkiewicz; State Farm Insurance advertising director Edward C. Gold; Live Nation senior VP of touring Kate Ramos; LatinPointe CEO David Chavez, who is also the executive producer of the ALMA Awards; and Spanish Broadcasting System executive VP/chief creative officer Cynthia Hudson.

On April 20, an afternoon of urban music sessions, presented in conjunction with Latin Urban Mixx, will end with the Urban Mixx Party.

In addition to a marquee Q&A session, featuring rap star Don Omar, this year’s event will include top acts on the urban panels and a group of female artists at the first “Women of Latin Music” panel, a reprise of the successful women’s session that debuted at Billboard’s Regional Mexican conference in 2007.

In a ringing endorsement of how brands and artists can work together, presenting sponsor State Farm has been hosting a series of pre-conference VIP events throughout the country. Verizon plans to announce new endorsements and partnerships, and Gibson Guitar and its piano brand Baldwin will showcase new instruments and equipment during the conference. In addition, sponsors Burger King and Coca-Cola launched special promotions to fly contestants to the awards.

It all culminates with the Billboard Latin Music Awards, taking place April 23 at the BankUnited Center in Miami and airing live worldwide on Telemundo.

And the Latin American Music Awards, Sony, MySpace Latino and Verizon will present an after-conference party April 24.

TAKE TO THE STREETS

Urban Mixx Offers Day And Night Of Latin Urban Programming BY LEILA COBO

The Latin urban marketplace has undergone a dramatic shift in the past few years—reggaetón continues to dominate, but other forms of urban Latin music are gaining prominence.

In response to the growing needs of this subgenre, Billboard has partnered with Latin Mixx and Creative Media Group to offer a half-day of programming dedicated to the urban movement.

The “Urban Mixx” program segment kicks off April 20 with a super-panel featuring artists, producers, radio programmers and record executives.

Immediately following, some of the genre’s biggest stars—including Kinto Sol—will take center stage for a “mano a mano” between the movement’s West Coast and East Coast members.

“Being part of this conference is a great growth opportunity and an opportunity to bring a new, fresh part of the music business to the Billboard audience,” Creative Media Group president Kevin “Pills” Montano says. “We want to reach out to new labels, artists and entrepreneurs and show them how viable this business is.”

The “Urban Mixx” day will be capped off by ASCAP’s traditional acoustic showcase, this time featuring acts—Toby Love, Ricky C, WISE and Monte Rosa—that play Latin/urban fusion.

Later the same evening, the Latin Urban Mixx Party will take place at Camaeo Nightclub, featuring performances by Sito Oner Rock, Taliah and Mesarich, Akari and more.

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And The Finalists Are...

Stars Celebrated With Expanded Billboard Latin Music Awards  BY AYALA BEN-YEHUDA

When the 20th annual Billboard Latin Music Awards are given out April 23 at Miami's Bank United Center, they will recognize a wide range of achievement by Latin music's most successful acts. Thirteen new categories have been added: Latin digital download artist of the year, in honor of the strides made in Latin online and mobile music; hot Latin song of the year, for male, female, new artist and duo or group; top Latin album of the year, for male, female, new artist and duo or group; Latin rhythm airplay song of the year, for solo and duo or group; and Latin rhythm album of the year, for solo and duo or group.

The Billboard Latin Music Awards are determined by sales and airplay data that contributed to Billboard's charts from Feb. 9, 2008, through Jan. 31, 2009. The awards, presented by State Farm, will air live on Telemundo starting at 7 p.m. with the red carpet arrivals.

Following is a selection of this year's awards finalists.

FLEX
Panama's DJ Flex catapulted onto Billboard's charts with his infectious single and album, "Te Quiero," introducing a sweet, youthful-friendly take on urban music that he calls "romantic style." Spurred by pop and regional Mexican remixes, the title track and album earned Flex 13 finalist spots, including hot Latin song, hot Latin songs artist and top Latin album of the year.

ENRIQUE IGLESIAS
Serial hitmaker Enrique Iglesias is a finalist in 10 categories, including hot Latin songs artist and top Latin albums artist of the year. His multiple finalist spots are anchored by the single "Donde Están Corazón" and his collection "95.09," which is up for several album awards including greatest-hits album of the year.

MANÍ
Maní's cover of Marco Antonio Solís' hit "Si No Te Hubiera Ido" is a finalist for hot Latin song of the year, while its album "Arde El Cielo" is a contender for four awards, including Latin album of the year. Band members Fler Olvera and Alex González are co-finalists for producer of the year.

VICENTE FERNÁNDEZ
Vicente Fernández is a finalist with his songs "Para Siempre" and "La Derrota," and he's also in the top Latin albums artist and Latin tour of the year categories. The rancheras king's live set, "Primera Fila," is up for regional Mexican album of the year.

JENNI RIVERA
The banda artist is a finalist in the top Latin album, female and hot Latin song, female categories, among others. Rivera's "Jenni" is also up for regional Mexican album of the year, solo artist, and her singles "Culpable O Inocente" and "Irreconocible" are up for regional airplay song of the year, female.

LOS PIKADIENTES DE CABORCA
The off-kilter group's "Vamonos Pa'l Río" has a shot at top Latin album of the year, new artist, as well as regional Mexican album of the year by a duo or group. The album sailed on the strength of "La Cumbia del Río," which is up for hot Latin song, duo or group, hot Latin song, new artist, regional Mexican airplay song, duo or group, and ringmaster of the year.

AVENTURA
The urban bachata pioneer has charted this year with two sets, "Kings of Bachata: Sold Out at Madison Square Garden" and "K.O.B. Live," both up for awards. The single "El Perdedor" is a finalist in the tropical and rhythm airplay categories for a duo or group.

Clockwise, from top: DIANA REYES, JENNI RIVERA, ENRIQUE IGLESIAS and FLEX

JULIETA VENEGAS
Top-alternative singer/songwriter Julieta Venegas is a finalist in five categories for her "MTV Unplugged" album and the live single "El Presente." Her hits collection "Realmente Lo Mejor" is a finalist for rock/alternative album of the year.

WISIN & Yandel
The duo pushed Latin urban music into new territory with the electrified dance sound of "Los Extraterrestres," which received a nod for Latin rhythm album of the year by a duo or group. The hits "Ahora Es" and "Sigo Sigo" are finalists in the tropical and rhythm airplay categories.

ALACRANES MUSICAL
The young Chicago duranguense group is a finalist this year for its album "Tu Inspiracion" and the song "Dame Tu Amor," up for top Latin album of the year by a duo or group and hot Latin song of the year by a duo or group, respectively.

Diana Reyes
The duranguense artist started her own label, an effort that led to finalist spots for top Latin album, female for "Insatisfecha" and regional Mexican airplay song of the year, female for "Me Muero." "Dame Tu Amor," was a finalist for regional Mexican airplay song of the year, male.

Germain Mendoza
The former singer from La Arrolladora Banda el Limón scored as a solo artist with "Amanes Escondidos," a finalist for hot Latin song, new artist and regional Mexican airplay song of the year, male.

Daddy Yankee
The artist who first thrust reggaeton into the spotlight has transitioned into hip-hop and film with "Talentos de Barrio," whose soundtrack is a finalist for top Latin album, male and Latin rhythm album of the year, solo. The single "Pose" is up for Latin rhythm airplay song of the year by a solo artist.

Los Temerarios
Brothers and versatile grupo veterans Adolfo and Gustavo Angel are finalists for regional Mexican album, duo or group and top Latin album of the year, duo or group for "Si Tu Te Vas." The album debuted at No. 1 on the Top Latin Albums chart last year while the duo's subsequent release, "Evocaciones," peaked at No. 2 in February.

Luis Fonsi
Luis Fonsi had a banner year, with finalist entries for hot Latin song, hot Latin song, male, and regional Mexican airplay song of the year, solo.

Carlos Vives
The regional Mexican icon is a finalist in the pop/urban song of the year for "Mi Tierra," and the album "El Perdedor" is a finalist for pop/urban album of the year.

Diomedes Diaz
The legendary colombian singer has been a finalist for his "Diomedes Live" album for top Latin album and for his hit "Cielo," which is up for regional Mexican airplay song of the year.

Andres Calamaro
The Uruguayan rock star has been a finalist for pop/urban album of the year for "De Hoy," and his hit "El Prendedor" is a finalist for pop/urban airplay song of the year.

Marc Anthony
The pop star has been a finalist for pop/urban album of the year for "Si No Te Hubiera Ido," and his hit "Otra" is a finalist for pop/urban airplay song of the year.

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Marc Anthony
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www.americanradiohistory.com
Thank you fans, media and radio PD's for your vision and heart in making “Aire” a national hit. A special thanks to Joan Sebastian for being my friend! Love you!

-Luz
WINNER’S CIRCLE
Billboard Latin Music Awards Honor Top Stars And Service
BY AYALA BEN-YEHUDA

The 20th annual Billboard Latin Music Awards, presented by State Farm in association with Verizon, will air live April 23 from Miami’s BankUnited Center on Tele- mundo beginning at 7 p.m. ET with red carpet arrivals. Performers will include Enrique Iglesias, Aventura, Wisin & Yandel, Akon and Rubén Blades with Los Seis del Solar. Also on the bill: pop favorite Paulina Rubio, urban innovator Don Omar, legendary regional Mexican group Banda El Recodo, pop/mariachi star Cristian Castro, pianist Arthur Han-lon and pop act La Quinta Estación. Actress Aylin Mujica and international TV personality Alan Tacher will host the show.

The Billboard Latin Music Awards’ 2009 Lifetime Achievement Award recipient, Carlos Santana, will also appear on the show, as will Spirit of Hope Award honoree Daddy Yankee.

Santana’s award will honor his musical legacy of blending Latin sounds with rock, blues and pop. Reggaetón star Yankee will be recognized for his work through his Corazón Guerrero foundation, which assists young offenders and underprivileged youth.

The Billboard Latin Music Awards are determined by the sales and airplay data that make up Billboard’s charts during the period of Feb. 9, 2008, through Jan. 31, 2009. 

from >>plM4 and Latin pop airplay song, male for “No Me Doy Por Vencido.” The song is from “Palabras Del Silencio,” a finalist for Latin pop album of the year by a solo artist.

LUZ RIOS
Newcomer/indie artist Luz Rios’ duet with Joan Sebastian, “Aire,” made her a finalist for regional Mexican airplay song, female and hot Latin song of the year, vocal event. Rios blends pop and regional Mexican with her own songwriting and strong vocals.

XTREME
The urban bachata duo of singer/songwriters Steve Styles and Danny D earned a nod for hot Latin song of the year, vocal event for their collaboration with the Cheetah Girls’ Adrienne Bailon, “No Me Digas Que No.” Xtreme’s “Chapter Dos” is a finalist for tropical album of the year, duo or group.

JUANES
Coming off his blockbuster 2007 album “La Vida... Es Un Ratito,” Juanes maintained his popularity at radio with “Gotas De Agua Dulce,” a finalist for Latin pop airplay song, male. The Colombian rocker is also a finalist for hot Latin songs artist of the year.

IVY QUEEN
“Dime” made the urban artist a finalist for hot Latin song, female; tropical airplay song, female; and Latin rhythm airplay song of the year by a solo artist.

DJ NESTY
Dj Nesty’s “La Mente Maestra” showcased the producer’s work with Wisin & Yandel and up-and-coming reggaetón artists. The release is up for top Latin album, new artist and Latin rhythm album of the year, solo.

LUIS MIGUEL
The Mexican crooner also known as “El Sol” is a contender for Latin pop album, solo for “Complices” and is a finalist for Latin tour of the year.

HECTOR ACOSTA
The single “Sin Perdón” is up for tropical airplay song of the year by a male artist, while Acosta’s “Mistad/Mistad” is a finalist for tropical album, solo. Though the album title means “half and half,” it isn’t quite halved, as it traverses bachata, salsa, merengue and even reggaetón.

VICTOR MANUELLE
The artist is a double finalist in the tropical album of the year, solo category, with the releases “Soy” and “Historia De Un Sonero.” The former is a studio album released on Manuelle’s own label, Kyavi.

TONY DIZE
Wisin & Yandel protégé Tony Dize’s “Permítame” is a finalist for Latin rhythm airplay song, solo. His “La Melodia De La Calle” is up for Latin rhythm album of the year by a solo artist.

LA FACTORIA
“Nuevas Metas” is up for Latin rhythm album, duo or group, while the single “Perdón” is a finalist for Latin ringmaster of the year.

MARALA
Colombian singer/songwriter Marala’s “Quiero Tenerte” is a finalist for tropical airplay song, female. She has been promoting her debut album, “Por Aquí,” in the United States; it blends styles from pop to borsa nova and includes songs in English and French.

Additional reporting by Leila Cobo.
Thank you, Raúl, for providing a much-needed voice to millions.

Your induction into The Billboard Hall of Fame is yet another testament to your enduring legacy.

And thank you, Billboard, for so graciously honoring our founder and friend.
Words And Music

Mexican Influence Strong Among Songwriter Honors

This year’s field of finalists in the songwriter of the year category is dominated by Mexican writers and regional Mexican repertoire, as exemplified by Espinoza Paz and Joan Sebastian.

Joining them is Colombian rocker Juanes, nominated for four tracks from his own album. And, straddling the Latin pop and Mexican arenas is the ever surprising Marco Antonio Solís, whose songs were interpreted in multiple formats. Following is a look at the stories behind their songs.

**ISIDRO CHAVEZ ESPINOZA (ESPINOZA PAZ)**
The prolific Paz had 14 songs—all performed by different regional Mexican artists—chart during the eligibility period, from Feb. 9, 2008, through Jan. 31, 2009. The variety of the performers underscores Paz’s versatility as a writer whose work can fit many voices and styles.

Interpreters of Paz’s songs range from banda artist Jenni Rivera to duranguense group Grupo Montez De Durango as well as a series of banda acts, including La Arrolladora Banda El Limón. Paz himself performed only one song among the 14. “El Próximo Viernes” is a love song—of sorts—Paz says.

“It wasn’t anything that changed my life,” he says of the experience that inspired the song. “There was a girl and she got upset because I had another girlfriend at the time. I wrote the song for her, but I did include the words ‘el veneno malo’ [the bad poison]. I finally asked her to forgive me, and then I never saw her again.”

**JOAN SEBASTIAN**
Mexican singer/songwriter Sebastian tied with Solís as ASCAP’s songwriter of the year, and once again they are going head to head. Sebastian also charted seven songs, three recorded by himself and one by Conjunto Primavera. A major factor in his success this year was also “Para Siempre,” the album he wrote for ranchera star Vicente Fernández, and which yielded three major hits, including “Estos Célos.” Writing for another singer is an anomaly for Sebastian.

“I have spates of inspiration,” he says. “Sometimes I spend months without writing, and then suddenly, I can write two albums in a single month. Everything is in some way connected to my personal experience. I’ve found through the years that I’m not a tinselmaker. I’m a composer who writes based on experience. And sometimes music springs up, and it springs up from everywhere.”

**MARCO ANTONIO SOLÍS**
Billboard’s 2008 songwriter of the year returns as a contender with seven tracks, including three from his new album, “No Molestas.” But Solís was also covered by duranguense groups Conjunto Atracaré and Los Horoscopos De Durango and by Mexican artist Myriam Hernández. Most surprising was that Mexican vedette Maná covered his biggest hit, “Si No Te Hubieras Ido.”

“Believe me, I’ve often wondered, ‘Why that song?’” Solís says. “It’s had so many opportunities and they’ve all worked. The songs all come from the same place. They’re lost, floating in the air. There are many things you can’t see but you can feel. That’s what I capture. If I’m walking, for example, I feel the energy, the positive vibe, the quietness, and suddenly, the words come. But melody always comes first. Always. Melodies for me are divine. They come from a divine place.”

**JUAN ESTEBAN ARISTIZÁBAL (JUANES)**
Colombian rocker Juanes is the only songwriting finalist who performed all his songs, from his album “La Vida Es… Un Ratito,” Juanes’ first single from that album, “Me Enamora,” was a contender for Hot Latin song of the year in 2008 and has continued to garner airplay.

“The song is inspired in part by my daughters,” Juanes says. “It makes me fall in love to know my soul is part of yours. I’m in love with your eyes.” He says, quoting the lyrics. “They [his daughters Luna, 6, and Paloma, 3] are my eyes. The song came from them. From that love that they emanate.”

Juanes is also a finalist for three other hits: “Gotas De Agua Dulce,” “Tres” and “Odio Por Amor.”
Congratulations Carlos
ON THE BILLBOARD LATIN MUSIC LIFETIME ACHIEVEMENT AWARD!

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Carlos Santana, the original crossover star who ignited rock 'n' roll with Latin music, was honored with the Billboard Century Award in 1996.

Now, he will receive the Billboard Lifetime Achievement Award April 23 during the Billboard Latin Music Awards. This honor recognizes his invaluable contributions to the expansion and recognition of Latin music around the world and to a life committed not just to musical excellence and innovation but also social concerns.

With a career that includes more than 90 million albums sold and performances for 100 million-plus people globally, according to his Web site, Santana epitomizes the power of Latin sounds on a global scale.

Born and raised in the Mexican village of Autlan, Santana discovered music first from his father, a mariachi violinist. Santana's trajectory, from interpreter of traditional Mexican music to rock 'n' roll, from Mexican immigrant to international superstar, has become a symbol of what a Latin immigrant can accomplish in music.

Beyond the fame, however, Santana has dedicated substantial time to social concerns and hands-on philanthropy, most directly through his Milagro Foundation, which he created with his family in 1998. Dedicated to helping underprivileged children in the areas of health, education and the arts, Milagro receives its funding from Santana himself and through proceeds from his concert tickets and licensing sales, among other sources.

Milagro then channels funds through dozens of organizations each year. In the first two months of 2009, Milagro has given more than $100,000 to groups that support its goals, the charity reports.

Such altruism is an intrinsic part of a man who feels his duty and calling is in making a difference in the world.

"There's a beautiful part in the 'Selena' movie, when she's on the roof, and the sister says, 'Selena, what are you doing there?' " Santana told Billboard in a 2006 interview. "And she says, 'Looking at the stars. I represent the dreams and aspirations of my people.' Man, that's deep. That's who Ritchie Valens is, Los Lonely Boys and me. Whether Puerto Ricans, Mexicans like it, I represent the highest there can be.

"I never present myself borracho, high. I always present myself the same way. That's why I'm really important to the Latin community. I will never let you down. I might not be what you want me to be, but I represent you."
Por las canciones pegajosas.

Por hacernos cantar en la ducha.

Por acompañarnos en el carro.

Por ser el alma de las fiestas.

Por permitirnos hacer el ridículo bailando.

Por romper el silencio.

Por ayudarnos a que la novia vuelva.

Por consolarnos en el despecho.

Por darnos recuerdos.
A Warrior With Heart

Daddy Yankee Feted With Spirit Of Hope Award

BY LEILA COBO

Daddy Yankee gave up his dream of becoming a baseball player after he was knocked down by a pitch on the streets of his Puerto Rican barrio. But Yankee still overcame the odds to win another playing field, as a reggaeton star and one of the biggest names in Latin entertainment.

Aware of the role played by luck, tenacity and a little outside support, Yankee in 2007 created the Corazon Guerrero Foundation (Warrior Heart Foundation), whose mission is to help troubled and underserved youth.

Corazon Guerrero's scope includes educational efforts in several Latin American countries and a focus on helping reintegrate youthful offenders into society.

"We wanted to help people that no one else wants to help," Yankee told Billboard in a 2006 interview, on the eve of launching the foundation. "We want to help young people, give them hope."

Yankee's work to change the lives of young people has earned him Billboard's 2009 Spirit of Hope Award, given to an artist for altruistic contributions and investment of effort, means and good will to improve the lives and conditions of others.

Yankee's efforts preceded the creation of his foundation. In 2006, he launched a program called Bimibien savings and scholarships (Putting Bling Bling Into Schools) that donated $160,000 in computers and other equipment to 16 Puerto Rican schools. The program has since been exported to other countries; most recently, Yankee donated money to build bathrooms at an impoverished school on Colombia's Pacific Coast.

Yankee then established a formal foundation to carry on similar ventures and also specifically target young people recently released from jail. The program, Educate Con Impacto (Get Education With Impact), named after Yankee's song "Impacto," gives young ex-convicts scholarships to the Aria C. Mendez college in Puerto Rico. Recipients also receive academic assistance, counseling and stipends for food and books. The program awarded six scholarships in 2008 and expanded to 12 scholarships in 2009.

Most recently, Corazon Guerrero opened Daddy's House, an orphanage and public dining room for disadvantaged children in the Dominican Republic, on land that Yankee purchased in 2006. "I'm very fond of the Dominican Republic and every time I go there, the poverty touches my heart," said Yankee, who hopes to expand his foundation's work to other countries as well.

"I've started this myself," he said. "But hopefully God will inspire others to partner with me in these countries."

TOP LABELS, PUBLISHERS

Billboard Rewards Success Across Latin Charts

BY AYALA BEN-YEHUDA

While it's no surprise that the four major recorded-music companies and their associated labels dominate the finalist spots for labels in the year in the various Latin genres, there are some noteworthy entries by independent companies.

The finalists for hot Latin songs label of the year, which is based on radio airplay, are Fonovisa, home to Los Temerarios' "Si Tu Te Vas" and Banda El Recodo's "Te Presumo"; Machete, whose hits include Daddy Yankee's "Luna" and Wisin & Yandel's "Ahora Es"; Sony Music Latin, which released Vicente Fernandez's "El Ultimo Beso" and Reik's "Inevitable," and Universal Music Latino, home to Luis Fonsi's "No Me Doy Por Vencido" and Enrique Iglesias' "Lloro Por Ti."

For top Latin albums label of the year, the candidates are EMI Televisa, Warner Latina, Universal Music Latin Entertainment and Sony Music Latin. But the tropical indie JN is a finalist for tropical airplay label of the year with such songs as Frank Roa's "Te Regreso El Mar" and Daniel Moncion's "Culpable." Another tropical indie label, Emusica, is up for top albums label of the year, propelled by the Hector Lavoe collection "El Cantante: The Originals." Three Sound, the label that spawned multi-Billboard Award winner Mariano Barba, is a finalist for regional Mexican albums label of the year. Three Sound released "20 Super Exitos De La Migracion: Vol. 1."

A non-Latin label, Interscope Geffen A&M, is up for Latin rhythm albums label of the year with Daddy Yankee's "El Cartel: The Big Boss." In the publisher of the year category, Arpa (BMI) is a finalist with such hits as La Arrolladora Banda El Limon's "Y Que Quede Claro" and Cuisillos' "Vive Y Dejame Vivir" to its credit. EMI Blackwood (BMI) scored with Julieta Venegas "El Presente" and Camila's "Yo Quiero," while Sony/ATV Discos (ASCAP) published Luis Fonseca's "No Me Doy Por Vencido" and Chayanne's "Amor Inmortal." Finalist WB Music (ASCAP) hit with Tommy Torres' "Pegadito" and Franco De Vita's "Mi Sueño."

The finalists for publishing corporation of the year are Arpa, EMI, Universal and Warner/Chappell.
Por estar ahí, GRACIAS.

Como un buen vecino, State Farm está ahí felicitando a todos los nominados.

State Farm

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Sponsorship, Elena Ari Kaduri, 12:45pm Herald
OPENING GREETING
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LOCMAN,
AUDIO
MORNING WAKE - UP COURTESY OF CAFÉ BUSTELO
PROMENADE, LOBBY LEVEL
Lunario
REGISTRATION
GEORGIO,
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APRIL 20 - 24, 2009
EDEN ROC RESORT & SPA • MIAMI BEACH

Monday, April 20
12:00pm - 5:00pm
REGISTRATION & EXHIBITS
PROMENADE, LOBBY LEVEL
MORNING WAKE-UP COURTESY OF CAFÉ BUSTELO
BADGES SPONSORED BY SESAC
LANYARDS SPONSORED BY CMN
AUDIO RECORDED SESSIONS PROVIDED BY ROCKHOUSE
LOCMAN, THE OFFICIAL CONFERENCE THEME PARK
V GÉROIO, OFFICIAL CONFERENCE & AWARDS VODKA
ENGLISH & SPANISH TRANSLATIONS AVAILABLE

12:30pm - 12:45pm
OPENING GREETING
Leila Cobo, Executive Director of Content & Programming for Latin Music & Entertainment, Billboard

12:45pm - 2:00pm
TOURING:
WIDENING LATIN MUSIC’S REACH
Francisco Serrano Carreto, Director, Lunario del Auditorio Nacional
Jason Greene, Vice President, Touring, Strategic Development and Special Projects, AEG Live
Ari Kaduri, President, NYK Productions
Kate Ramos, Sr. VP Touring, Live Nation
Elena Sotomayor, VP of Event Marketing & Sponsorship, CMN Events
Michel Vegh, VP/Head of Latin Touring, The William Morris Agency

3:45pm - 5:00pm
MUSIC & MEDIA: HOW TV IS LAUNCHING LATIN MUSIC STARS
Moderator: Joseph Tillman, Sr. VP of Creative, Content and Music, MTV/VH1 LATIN AMERICA
Panelists:
Rita Perro, Vice President, DisneyMedia+, conference speaker
Cynthia Hudson, EVP & Chief Creative Officer, Spanish Broadcasting Systems
Margaret Guerra Rogers, Vice President, Music Affairs, Telemundo Network Group LLC

3:30pm - 4:30pm
GIBSON EQUIPMENT DEMONSTRATION
Gibson
Play the newest and coolest Gibson Guitars!

3:45pm - 5:00pm
THE URBAN MOVEMENT, PAST AND PRESENT
CREATIVE MEDIA GROUP
Kevin Mortada, Creative Media Group & Latin Mix Conference

10:00pm
URBAN MIXX PARTY
LA FOLIE • 605 WASHINGTON AVE, SOUTH BEACH

Tuesday, April 21
9:00am - 5:00pm
REGISTRATION
MORNING WAKE-UP COURTESY OF CAFÉ BUSTELO

11:00am - 12:15pm
THE EVOLVING DIGITAL WORLD
Moderator: Juan Paz, Head of Research/Business Analyst, Music Ally
Panelists:
Gerardo Altor-Ortega, CEO, Digil cards
Lope De La Cruz, Latin Outreach Director, SoundExchange inc.
Fabio Jafet, Chief Creative Officer & Co-Founder, MyContent.com
Felipe Llerena, Executive Director, Imusica
Alfonso Perez Soto, VP Business Development, Warner Music LATAM

12:15pm - 1:45pm
BREAK

1:45pm - 3:00pm
RADIO DAYS: FROM MUSIC TO MORNING SHOWS - HOW TO KEEP YOUR AUDIENCE LISTENING IN THE PPM ERA
Leila Cobo, Executive Director of Content & Programming for Latin Music & Entertainment, Billboard

3:00pm - 3:30pm
GIBSON EQUIPMENT DEMONSTRATION
Gibson
Play the newest and coolest Gibson Guitars!

3:30pm - 4:30pm
ASCAP ACOUSTIC SHOWCASE
YUCA, 501 LINCOLN ROAD, 2ND FLOOR

4:30pm - 6:00pm
BMI PRESENTS:
HOW I WROTE THAT SONG
Moderator: Della Orjuela, VP of Latin Music, BMI
Speakers:
Gabriel Flores, Songwriter
Jose Luis Pagan, Songwriter
Kike Santander, CEO, Santander Music Group/Songwriter
A.B. Quintanilla, Artist
Jorge Villamizar, Singer/Songwriter

4:45pm - 6:00pm
THE TEEN PANEL
PRESENTED BY MTV TR3S
Moderators:
Jesus Lara, Senior VP, Music and Talent/Artist Relations, MTV TR3s and MTV/VH1, Latin America
Nancy Tellet, VP Research & Consumer Insights, MTV TR3s

6:30pm - 8:30pm
NETWORKING COCKTAIL RECEPTION
POOLSIDE
Sponsored by Ruthless Records, Rafca Records, 766 Records and Royal Records

9:00pm - Midnight
POMPEII BALLROOM
BILLBOARD LATIN MUSIC "TU MUSICA" SHOWCASE 2009
PRESENTED BY ERA MUSIC

12:00am Midnight
RITMO LATINO SHOWCASE
PRESENTED BY POOLSIDE/LATINA
DOLCE ULTRALounge, ISD COLLING AVE, MIAMI BEACH

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Wednesday, April 22
9:30am - 5:00pm
REGISTRATION  MORNING WAKE-UP
COURTESY OF CAFE BUSTELO

10:00am - 11:00am
THE PRESIDENT'S PANEL:
VIEW FROM THE TOP
MODERATOR:
Leila Cobo, Director of Latin Content & Programming, Billboard

SPEAKERS:
Gloria Brelle, CEO, Emsatuca Records, LLC
Don Brown, President, Telemundo Communications Group, Inc.
Walter Kolm, President, Universal Music Latino/Method
Camilo Lara, GM, EMI Mexico/Televiisa EMI and Head of A&R, EMI Latin America
Gustavo Lopez, President, Fonovisa/Osba

11:00am - 11:15am
SPECIAL AWARD PRESENTATION
PABLO RAÚL ALARCÓN SR.
BILLBOARD HALL OF FAME ACCEPTED BY RAÚL ALARCÓN JR.
PRESENTED BY:
Leila Cobo, Director of Latin Content & Programming, Billboard
Bill Werde, Editorial Director, Billboard
Howard Appelbaum, Publisher, Billboard

11:15am - 1:30pm
GIBSON EQUIPMENT DEMONSTRATION
Play the newest and coolest Gibson Guitars!

11:30am - 12:45pm
WOMEN OF LATIN MUSIC
MODERATOR:
Leila Cobo, Executive Director of Content & Programming for Latin Music & Entertainment, Billboard

SPEAKERS:
Claudia Bent, Songwriter
Kany Garcia, Artist, Sony Latin
Fanny Lu, Artist, Universal Music Latino

12:45pm - 1:00pm
PRESS CONFERENCE
To announce new Verizon Latin initiatives.
Ed Ruth, Director, Digital Content and Programming, Verizon

1:00pm - 2:30pm BREAK

2:30pm - 3:45pm
I AM THE ARTIST: MONETIZE MY MUSIC
Mindy Figueroa, President & Founder, Latin/Latin Marketing + Communications, LLC

SPEAKERS:
David Chavez, CEO, LatinPointe, Inc. and Executive Producer, ALMA Awards, Premios Deportes and Tejano Music National Convention
Felipe Jaramillo, Manager, Fonseca
Carlos Munoz, SVP-Group Account Director, Global Hue
Ivan Jesus Paron Esq., Principal, Paron & Associates, Attorneys-at-Law
Ed Ruth, Director, Digital Content & Programming, Verizon Wireless

11:00pm
LATE NIGHT SHOWCASE
SANTO - 430 LINCOLN ROAD
PRODUCED BY CAPORASO ENTERTAINMENT

Thursday, April 23
8:00am - 12:00pm
REGISTRATION & LAST CHANCE FOR BILLBOARD LATIN MUSIC AWARDS SHOW TICKET PICK UP
MORNING WAKE-UP COURTESY OF CAFE BUSTELO

8:00pm - 12:00am
RAÚL ALARCÓN SR.
BILLBOARD HALL OF FAME

8:30am - 8:40am
WELCOME ADDRESS
Matias Perel, Founder and CEO, Latin3

8:40am - 9:30am
NIELSEN RESEARCH IN THE DIGITAL MARKETPLACE
SPEAKERS:
Daniel Aversano, Senior Product Manager, The Nielsen Company
Douglas Darfield, Senior Vice President, Multicultural Measurement. The Nielsen Company

9:30am - 10:15am
CREATING A MEMORABLE BRAND EXPERIENCE
SPEAKERS:
Edward C. Gold, Advertising Director, State Farm
Luis Miguel Messianu, President & CEO, Alma DDB

10:30am - 11:15am
SPANISH-LANGUAGE CONTENT ONLINE
MODERATOR:
Pete Blackshaw, Executive Vice President, Online Digital Strategic Services, The Nielsen Company

SPEAKERS:
Sergio Barrientos, Chief Creative Officer, Latin3
Carlos Pedraja, Senior Manager Sales, MySpace Latino

11:15am - 12:00pm
INTERACTIVE STRATEGIES TO REACH YOUR TARGET AUDIENCE
MODERATOR:
Matias Perel, Founder & CEO, Latin3

SPEAKERS:
John Pannell, General Director, Google Mexico
Dave Rodriguez, Multicultural Marketing Communications Manager, Ford Motor Company

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YOU'RE INVITED

The Stars Come Out For The Billboard Bash
BY AYALA BEN-YEHUDA

Flex, Espinoza Paz, Marala and Los Felinos De La Noche have been confirmed as performers for the seventh annual Billboard Bash. This year's featured acts will take the stage at 9:30 p.m. April 22 at Miami's Karu & Y nightclub.

The bash is part of the 20th annual Billboard Latin Music Conference, which is presented by State Farm in association with Verizon. It serves as a prelude to the Billboard Latin Music Awards, broadcast live April 23 from the Bank United Center on Telemundo. The bash honors industry finalists in such categories as label, songwriter, publisher and producer of the year.

The gathering draws conference attendees, sponsors, press and VIP guests. Past performers include Wisin & Yandel, Ivy Queen, La Arrolladora Banda El Limón and Luis Fonsi.

This year’s bash is hosted by Mary Gamarra and Jorge Bernal of Telemundo’s “Al Rojo Vivo” and will be covered by various Telemundo programs.

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 by a duo or group, new hot Latin song, new Latin album, Latin ringmaster, 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’l Rio.”

Newcomer Marala is up for tropical airplay song of the year by a female for “Quiero Tenerte,” 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.

Los Felinos, discovered during an audition for a State Farm commercial, appear as a special guest performer.

From left: LUZ RIOS, MARALA and FLEX

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Showcases And Panels Spotlight Longtime Favorites And Rising Stars  BY AYALA BEN-YEHUDA

With the Billboard Latin Music Conference serving as a gathering spot for the industry's top executives, it's no wonder that showcase spots are so coveted. The three-day event leading up to the Billboard Latin Music Awards will feature performances by up-and-comers as well as some veterans stepping into the spotlight to show what they can do. Here's an introduction to the performers confirmed to play showcases at press time, as well as the artists appearing as panelists during the conference.

TOBY LOVE
Bronx-born urban bachata artist Toby Love spent six years with the group Aventura before releasing his solo debut, "Toby Love," in 2007. His latest album, "Love Is Back," came out in September 2008 and was produced by Eddie Pérez. Love will perform his signature R&B-infused "crunkchata" at ASCAP's showcase April 20 at Yucatán.

RICKY C
Machine Music urban-pop artist Ricky C's first single is called "Otro Amor," produced by Humberto "Humby" Viana (whose credits include Daddy Yankee's "Me Queré"). Ricky C (aka Ricardo Cisneros) will grace the stage April 20 at ASCAP's showcase at Yucatán.

MONTE ROSA
Colombian-born Monte Rosa released his second album, "12 Historias En 3 Tonos," in October 2008. The pop-rock artist has played dates in the United States and Colombia under the banners of Jack Daniel's Studio No. 7, Gibson Guitar, the Miami New Times and Spirit Airlines. He will also play ASCAP's showcase April 20.

WISE
The prolific producer/songwriter (aka Gabriel Cruz Padilla) has written such hits as RKM & Ken-Y's "Down" and Toby Love's "Tengo Un Amor." Wise's other projects include pop group W7 and an effort to cross over into the English-language pop and urban and European pop markets. He is scheduled to play ASCAP's showcase April 20 at Yucatán.

ALBITA
Cuban-born performer Albita has toured the world, performing for U.S. presidents and sharing the stage with everyone from Celia Cruz to Melissa Etheridge. The Grammy and Emmy Award winner has appeared on Broadway and on soundtracks to such movies as "Dance With Me." She will perform at Era Music's "Tu Musica" showcase April 21.

BEBO
Puerto Rican pop-reggaeton artist Raul Antonio González, who performs as Bebo, started his career as part of the duo Los Inocentes. He joined Subestimados Music in 2007 to pursue a solo career. Amid his charity performance events for such organizations as the American Cancer Society, he will perform at Era Music's "Tu Musica" showcase April 21.

BLACK JOE & CHELIN
Subestimados Music producer/composers Black Joe & Chelin are now working on their first production: "Los Duenos Del Desorden (Rompiendo El Monopolio)." Their repertoire includes reggaeton and merengue versions of the single "Eo Eo." They will perform at Era Music's "Tu Musica" showcase April 21.

LAS OBEJAS NEGRAS
The duo's music spans reggaeton, R&B, ballads, dancehall, reggae and electronica. Alexis Rios ("Hydro") and Rafael Fraguada ("Quilla") will release their debut album, "Trafico Internacional," this summer on Black Sheep Records. They will perform at Era Music's "Tu Musica" showcase April 21.

LOS PRODUCTIVOS
Jonathan Ledesma, Rafael Jimenez and Josh Lopez are a reggaeton trio that got its start in Jersey City, N.J. Their music combines rap with dembow and electronic dance beats. They will perform at Era Music's "Tu Musica" showcase April 21.

NENE
Puerto Rican-born Luis Angel Vega is an artist on Subestimados Music. He is working on his bilingual album, "Sentimientos de Nene." A veteran of compilations, he is working on remixes of OneRepublic's "Apologize" and Céline's "Emotional." He is on the bill at Era Music's "Tu Musica" showcase April 21.

ESTEBAN VELASQUEZ
The "La Academia" contestant has shown off his skills in mariachi, pop, tejano and norteño and is managed by Albuquerque-based Powermoves Entertainment. As the Texas native looks for a label deal, his agenda includes the Tejano Music Fan Fair in San Antonio. He is on the bill at Era Music's "Tu Musica" showcase April 21.

continued on >>pLM20

Clockwise, from below:
left: TATI, JOSE LUIS PAGAN, MONTE ROSA, JORGE VILLAMIZAR and TOBY LOVE
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from >>plm18

YAMIN ELIAS
Puerto Rican-born Yamin Elias is a songwriter, TV host and music video director. His first album, “Por Siempre,” comes out on the label Flako Musik and contains the single “Como Duele” in bachata, balada and salsa versions. He will perform at Era Music’s “Tu Musica” showcase April 21.

YAZIEL
Dominican Republic-born Edgar Gonzalez Casado, who performs as Yaziel, has a sound that is “aimed at the ladies.” The Subestimados Music artist has collaborated with his labelmates, appeared on compilations and is working on his solo debut, “Romantico Con Flow.” He is slated to perform April 21 at Era Music’s “Tu Musica” showcase.

WIDA LOPEZ
Puerto Rican singer/songwriter Wida Lopez went solo after stints in such groups as Porto Latino and Velas, in which she worked with producer Sergio George and shared the stage with the likes of Victor Manuelle. Lopez focuses on pop ballads with R&B and dancehall influences. She will perform April 21 at Era Music’s “Tu Musica” showcase.

JORGE VILLAMIZAR
Bacilos’ lead singer/songwriter released his self-titled solo debut last year on Warner Music Latina. The Grammy and Latin Grammy Award winner, who has penned songs for such artists as Paulina Rubio and Marc Anthony, will reveal his songwriting craft April 21 during BMI’s ‘How I Wrote That Song’ panel.

KIKE SANTANDER
The songwriter/producer is CEO of Santander Music Group and chairman of the Latin Recording Academy. He has worked with everyone from Carlos Santana and David Bishai to Chayanne and Gloria Estefan. The Grammy and Latin Grammy Award winner, who directed Spain’s TV talent show “Operacion Triunfo,” will appear April 21 at BMI’s “How I Wrote That Song” panel.

MANUEL ARAUZ
After winning the Panamanian reality show “Vive La Musica” in 2007, pop-rocker Manuel Arauz placed in the top five on “Latin American Idol.” His first single as a soloist, “Hoy,” is produced by Ricky Ramirez ofContravariás Records. He will appear April 22 at a conference showcase.

YERBAKLÁN
The Honduran urban duo is prepping its first international release, “Primera Clase,” on the U.S. label Xtratuch Music. The album fuses Central American and urban rhythms, and its featured vocalists include Nicky Jam. Yerbaklan will perform April 22 at a conference showcase.

MÁS SALSA QUE TÚ
Two Puerto Ricans and a Cuban make up this hip-hop/salsa trio. The group’s self-titled debut comes courtesy of producer Elias de Leon, whose White Lion label has spawned such acts as Calle 13. Más Salsa Que Tú will perform April 22 at a conference showcase.

JOSE LUIS PAGAN
The Grammy Award-nominated producer/songwriter Jose continued on >>plm24
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"NO ME DOY POR VENCIDO" Claudia Brant, co-autora
Luis Fonsi (Universal Music Latino)

"TU INSPIRACIÓN" Alacranes Musical
(Aguila/Fonovisa/UMLE)

"DAME TU AMOR" Guillermo Ibarra, compositor
Alacranes Musical (Fonovisa/Musivisa)

"CINCO MINUTOS" Erika Ender, compositora
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DA’ ZOO
The Puerto Rican quartet produced its own Sony Music debut, a fusion of reggaeton, dance and pop. The first single, “Chihu,” is accompanied by a cartoon video depicting a man competing with an ape for his lady’s affection. Da’ Zoo will appear April 24 at the MySpace/Sony Music Showcase co-sponsored by Verizon.

REIK
The Mexican pop trio on Sony Music is a finalist for Latin pop airplay song of the year, duo or group for the single “Inolvidable.” The song peaked at No. 3 on the Hot Latin Songs chart in January. Already a pop world staple, Reik will perform April 24 at the MySpace/Sony Music Showcase co-sponsored by Verizon.

ALEXIS & FIDO
The reggaéton duo has three albums under its belt and a fourth, “Down to Earth,” arrived March 31. The pair has scored six hits on Billboard’s Hot Latin Songs chart, been featured in an AT&T campaign and had its music used in two HBO shows, “The Wire” and “Entourage.” The duo will be onstage April 24 at the MySpace/Sony Music Showcase co-sponsored by Verizon.

KANY GARCIA
A singer/songwriter who hails from Puerto Rico, Garcia won best new artist at last year’s Latin Grammy Awards, as well as best female pop vocal album for her Sony debut, “Cualquier Día,” which cracked the Top Latin Albums chart in 2007. In addition to her showcasing slot, she will speak April 22 on the “Women of Latin Music” panel.

TATI
The debut album by Colombian-born Tatiana Olaya Barrero (aka Tati), “El Latido De Mi Corazon,” features noteworthy collaborators including production by José Miguel Velásquez, songwriter by Kike Santander and Batta Himijosoa, and arrangements by Rayito. Tati will perform April 21 at the poolside reception.

AGINA
“Somos Mar Y Arena,” with guitar and backing vocals from Maru’s Sergio Vallin, is Agina’s first single from her forthcoming album on Ruthless Records. The Mexican-American actress/singer will perform April 21 at the poolside reception.

3 DE LA HABANA
The family trio of Cuban vocalists defected to the United States in 2007 and released the album “Llego El Momento” (RAFCA Records) in March. The set spans bolero, reggaetón, son and reggae. The group will perform April 21 at the poolside reception.

Spain Welcomes Latin Artists Seeking New Fans Abroad

BY HOWELL LLEWELLYN

Spain follows in the footsteps of other top Latin acts that have played in Spain in the past year, including Gloria Estefan, Juan Luis Guerra, Juliana Venegas, Juanes, Alejandro Fernández and Babasonicos.

“Spain still works as a doorway into the rest of Europe,” Rotondo says. “It costs a lot of money for a Latin artist to come to Europe to perform, and solid concerts in Spain help finance the European leg for artists to get better-known in non-Spanish-speaking countries.”

Estefan, Guerra, Venegas and Juanes all took advantage of their following and bookings in Spain in the past year to play elsewhere in Europe. The Mexican trio Camila supported Spain’s 1,500-capacity Sala Heineken March 13, as it had done last October in Barcelona and Valencia during the act’s first tour of Spain.

“Camila is now a reality on the Spanish live music scene,” says Jesús Guerrero, product manager at Sony Music Entertainment Spain. Camila’s debut Sony album, “Todo Cambio,” has sold nearly 1 million copies worldwide, Guerrero says.

A major Latin artist who is playing his first concert in Spain this month is the Guatemalan singer Ricardo Arjona. Tickets for his four concerts sold out six weeks before they were scheduled to take place in Barcelona (April 24), Madrid (April 26), Valdolid (April 27) and Santa Cruz de Tenerife (April 30). The Mexico-based singer’s Madrid concert is at the 12,000-capacity Palacio de Deportes.

“This is an important visit for Arjona, as Barcelona was chosen to open his world tour,” says Irene Pereda, Warner Music Spain product manager. Arjona’s new album, “5to Piso,” entered the Media Control chart at No. 21 in February and remained in the top 50 in late March.

Rotondo says, “The number of Latin artists coming to Spain has not declined, but since the end of last year we have noticed a drop in the number of concert tickets sold because of the crisis.” No major tours are planned for 2009, but it’s hoped that the Mexican artist Paulina Rubio—who is very popular in Spain—will return this fall.

Sales of physical CDs have fallen more in Spain than in most neighboring European territories and digital sales have been nearly stagnant. But an enduring bright spot for Spain is the role it plays as a gateway to Europe for Latin artists.

Spain continues to offer a cultural, linguistic and historical bridge to Europe for Latin music. Just ask Luis Fonsi, the Puerto Rican singer who has probably been the market’s most popular Latin artist of the past year.

Fonsi’s May 26 concert in Madrid has been moved, due to ticket demand, from the 1,300-capacity Teatro Circo Price to the 6,000-capacity Palacio Vistalegre.

This is Fonsi’s third tour in the region. Sandra Rotondo, general director of Planet Events, Spain’s top Latin artist booking agent and concert promoter, says he’s scheduled to play four other concerts: Seville (May 25), Barcelona (May 27), Valladolid (May 30) and Santa Cruz de Tenerife (June 5), which is in the Canary Islands off West Africa.

Fonsi broke away from his world tour March 10 to appear at Spain’s Latin music awards, Premios Dial, in Santa Cruz de Tenerife. He performed “Aqui Estoy Yo” and his acclaimed “No Me Doy Por Vencido” from his latest album, “Palabras De Silencio” (Universal). By late March, the album had spent 30 weeks on Spain’s Media Control chart and was certified gold (40,000 sales). The gala was televised live in the Canary Islands and aired March 19 on Cuatro TV on the Spanish mainland.

Premios Dial is organized by Spain’s second-most-popular music radio network, Cadena Dial, which has 1.7 million daily listeners, according to the media survey company EGM. Dial and Planet Events belong to the media holding company Grupo Prisa, whose radio division, Unión Radio, has music stations in eight Latin American countries as well as the United States.

Border crosser: Puerto Rican singer LUIS FONSi performs at the 24th Song Festival of Vina del Mar, April 22 in Santiago, Chile.

from >>PL.M20 Luis Pagan has penned and produced songs for Thalia, Jennifer Lopez, Marc Anthony, Chayanne, Alejandro Guzman and many others. He will be part of BMI’s “How I Wrote That Song” panel April 21.
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Amos' Sin' Explores Rules Of Attraction

Tori Amos always puts the ladies first. During the course of her career, she’s created a concept album about female archetypes ("American Doll Posse"), written men’s songs from a female perspective ("Strange Little Girls") and connected to fans with haunting, brutal personal portraits — "Me and a Gun" is a spare tale of her own sexual assault. With the release of her first album for Universal Republic, "Abnormally Attracted to Sin," out May 19, Amos tackles yet another thorny subject: women and power.

"I am kind of fascinated with the idea of erotic spirituality," she says. "But first, I wanted to investigate what people are attracted to. Some of the songs are about situations where people are struggling with their power, and find themselves attracted to people that have power over them. Dominance has become an aphrodisiac for some women. But there are also songs about women finding their inner strength."

Amos is fully aware of her own strength as an artist. When she sat down with Universal Music Group chairman Doug Morris to discuss her Universal Republic deal, her longevity and devoted fan base gave her considerable clout. Amos, who has her own publishing and merchandising companies, was firm about not wanting a 360 agreement. "Tell me the upside of a 360 deal unless it’s about $100 million," she asks rhetorically. "I have to give half of it in tax, and a huge percent to my attorney, and then that’s all I’ve got? And someone else owns songs I haven’t even written yet?"

Amos defines the contract as a joint-venture agreement. Universal Republic president/CEO Monte Lipman adds, "There is just a tremendous amount of respect we have for Tori, and when it comes down to her vision and the way she wants to operate, she has a lot of say in that."

The artist herself is a force to be reckoned with on the new album, which blends rock beats with flashes of the avant-garde. Her sense of humor is evident in the lighthearted "Not Dying Today" and the slightly camp "Mary Jane," but songs like the jaded "Curtain Call" and the electronic chirping of "Starling" reveal a pensive side.

"Sin" is being sold in two versions. The standard album includes the bonus track "Oscar’s Theme," while the deluxe one (which is available for presale at iTunes for $13.99) contains a 16-page digital booklet and a movie clip, or "visuallette," as Amos calls them, for each track. Fans who buy the presale copy immediately receive the first single, "Welcome to England," and a code that grants access to a May 28-May 29 Ticketmaster presale for tickets to Amos’ upcoming summer tour.

The label is also giving away the song "Maybe California," which deals with a mother feeling like an inadequate parent, as part of a viral Mother’s Day promotion through an album widget, streams and downloads, and a free ringtone. Amos observes that women often quietly shoulder the burden of keeping a family intact, especially in these times when the economy creates emotional and financial strain. "We define powerful men with being providers. We’re back to that idea of power again, how to define what is power," she says. "When you have a relationship where both are not feeling powerful, because we’ve equated success with having a job and the bread-winner is laid off, the effect that that can have on the family is beyond description."

Designing the marketing plan presents a number of challenges for the label. Amos’ fan base ranges dramatically in age and technological savvy. The label is planning a number of TV appearances, outdoor sniping, retail visibility and other online initiatives. For example, on March 10 AOL’s Spinner.com premiered the album’s cover art and track listing along with an Amos interview. On March 19, she previewed some new songs with a headlining showcase at South by Southwest last month. "Welcome to England" is being added at Triple A and will approach hot AC April 28.

Universal Republic sees Amos’ diverse fan base as a chance to present "Sin" to various audiences instead of a challenge. "We just actually had that conversation a few weeks ago about, 'Is this alternative? Should she be categorized under alternative? Should she be categorized under pop?'" Universal Republic senior VP of marketing and artist development Kim Guiner says. "And some accounts, they’re going to categorize it in the appropriate place they think is best for exposure."

Whatever the category, Amos loves the album’s look. "I love the way [photographer Karen Collins] shoots women. It’s not vulgar or demeaning, but I find it sexy. They look empowered to me and I like her style. I felt that if we were gonna take this line of erotic spirituality, which is quite a line to walk, I realized the two words don’t necessarily usually end up on the same table together in the same sentence. But it was a delicate line to walk."
The Waiting Game

After Three Years Of Setbacks, LeToya Lucket Returns With 'Lady Love'

LeToya Lucket didn’t expect to wait three years between albums. After she released her first record, EMI announced that Conception and Calvin Johnson would merge into the Capitol Music Group. Then, in the midst of restructuring, the group’s executive VP of urban music, Ronnie Johnson, died of a sudden heart attack. “When you get caught up in a merger and then lose someone who was so involved in your project, there’s nothing you can do,” says LeToya, who uses only her first name professionally. “You don’t have control; you can’t release another album. So you learn to be patient.”

As she waited, she focused on figuring out some things about love, relationships and her personal growth as a woman, singer/songwriter and entrepreneur. All these life lessons are reflected in the songs on “Lady Love.” Originally slated for release May 19, the album is now due June 3.

An original member of Destiny’s Child, LeToya established her solo status with a 2006 self-titled album. Debuted at No. 1 on the Billboard 200 and Top R&B/Hip-Hop Albums charts with 165,000 copies, the set has since sold 529,000, according to Nielsen SoundScan. The lead single, “Torn,” peaked at No. 2 on Hot R&B/Hip-Hop Songs. The second tune around, the Houston native says she wanted to write songs with a more fun, upbeat and edgy attitude. “The first album was more about getting adjusted to being solo and finding my lane,” LeToya says. “It’s still about soulful, feel-good music. However, I didn’t want to be stuck in a comfort zone. I wanted to be freer, more daring vocally and lyrically to reflect the situations I’ve experienced.”

The lead single, “Not Anymore,” picks up from where “Torn” left off as LeToya sings about kicking a cheating boyfriend to the curb. The empowerment anthem—co-written and co-produced by Ne-Yo—this week climbs from No. 58 to No. 53 on Hot R&B/Hip-Hop Songs. The accompanying video, with a stylized ’60s motif, was directed by Bryan Barber and is airing on BET J. It started rotating this week (April 13) on MTV Jams and mtvU. “Not Anymore” is also featured on the April reel playing in Foot Locker’s 1,500 locations. Another ballad, “Regret,” is being groomed as the second single. But other songs, like the sassy “She Ain’t Got Shit On Me,” point to a different sound and side of the singer. (There’s a lot of talk like that on this album,” LeToya says. “My swag is different. People will be surprised.”)

Three songs—“Doing So Good,” “Swagger” and “Don’t Let Me Get Away”—have been targeted as album exclusives for potential use at retail, in films and for the album’s June 23 international release. In addition to Ne-Yo, LeToya collaborated with songwriter/producers Raphael Saadiq, Marsha Ambrosius of Floetry, Tank, Beyoncé, Major Oak and Ne-Yo. To reintroduce LeToya to the marketplace—as well as thank ongoing supporters for their response to her first album—Capitol is staging a national, 30-city Lady Love tour next month. Rolling out in late April, it will visit major (New York, Los Angeles, Chicago) and key tertiary markets (Savannah, Ga.; Jacksonville, Fla.; Birmingham, Ala.). At each stop, LeToya will visit radio stations and retailers. She’ll also reach out to the public through appearances at various women’s organizations and other events targeting high school and college fans.

In the planning stages is a cross-promotion tied to the two Lady Elle boutiques that LeToya owns in Houston. The proposed concept centers on treating a discerning high school female student with a shopping spree, new prom dress or beauty makeover. LeToya Blackston, Capitol VP of urban marketing, says, “Giving back, particularly to young girls, is something near and dear to LeToya.”

Having appeared in the urban-life stage play “Rumors” early last year in Atlanta, LeToya is making inroads into acting. She will make her feature-debut this summer with Warner Premiere’s first theatrical release, “Preacher’s Kid,” a drama starring Clifton Powell and Essence Atkins. In early June, LeToya will begin filming a role in Lionsgate’s forthcoming “Five Killers” opposite Ashton Kutcher and Katherine Heigl.

Between her growing acting career and “Lady Love,” the singer says she’s getting the chance to “branch out and showcase a whole different me. I’m a single, growing woman who knows what LeToya wants.”

Acting Out

St. Vincent’s Grand Ambitions

Annie Clark always gravitated toward taking on other personas. Since her 2006 debut, “Marry Me,” she recorded under the name St. Vincent. So it’s fitting that her follow-up album, which will be released May 5 on 4AD, is called “Actor.”

The 26-year-old Brooklyn (by way of Dallas) singer/songwriter channeled her love of film scores, particularly those of Disney and Woody Allen, on her sophomore release. The 11-song set features Clark’s sweeping, soothing voice orchestrated, a departure from the more guitar-driven rock of “Marry Me.”

“I was president of my theater club,” Clark says. “I did high school plays. It’s something that I absolutely love, but loved everything about it, from the staging to the lights to the underpinnings.”

Early on in her musical career, she exercised that theatrical side by touring as a member of the joy- ful rock troupe Polyphonic Spree and with Sufjan Stevens, both of which incorporate theatri cs and elaborate costuming. “On "Actor," Clark’s writing process was esoteric. She used Apple’s Garage Band software to orchestrate the elaborate, whimsical arrangements, then worked backward to create pop melodies and lyrics. "I didn’t write it on guitar, I didn’t write it on piano. It was really, really weird," she says.

Clark believes the new album’s music would lend itself to film or TV. "The little seed to every song was envisioned as a film score—or scoring scenes from movies that I love," she says. "At some point, I would like to try my hand at a proper film score." After hearing the record, 4AD realized it had a budding film composer on its hands, so it scheduled private performances in Boston, New York, Chicago and Los Angeles, with an eye toward showcasing the songs for film and TV supervisors. In addition, 4AD lined up a private showcase for executives and supervisors at Fox and is fielding requests from three ad agencies in New York. “Where we won’t necessarily get immediate results from having her do these, they’re certainly important to do,” says Miwa Okumura, senior product manager at 4AD parent company the Beggars Group. "Especially for someone like Annie who makes a very strong first impression."
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Few artists have had longer or more colorful careers than Tanya Tucker. Country music’s original teen sensation, Tucker landed her first Top 10 hit, 1972’s “Delta Dawn,” at 13 and continued to chart during the next three decades with such hits as “What’s Your Mama’s Name,” “Texas (When I Die)” and “Strong Enough to Bend.” On her new project, “My Turn,” Tucker covers classics by legendary female artists including Merle Haggard (“Ramblin’ Fever”), George Jones (“Walk Through This World With Me”) and Hank Williams (“Lovesick Blues”). Due June 2 from Saguaro Road, a Direct Holdings/Time Life imprint, the CD includes an endorsement from Jones, who says, “There will never be a more distinctive voice in country music than Tanya’s.”

1. You started your own label, Tuckertime Records, in 2002. What prompted you to sign with Saguaro for this new release?

It’s a one-time thing. I’m not signed on as an artist. I had really wanted to cut new material, so I wasn’t really excited at first about doing a covers project, but Time Life is such a great company. They know how to promote music and get records to the buyers.

2. Why cover songs popularized by male artists?

I’ve always loved guys’ songs. When I’m cutting an album, songwriters pretty much know not to send me a female demo because I’m more attracted to male vocals and a male song. I’m not crazy about “poor little me” songs. My past pretty much speaks to the fact that I like strong men’s songs and I turn them into strong women’s songs. It seems to work for me. Women have the same needs, desires and pain as men do.

3. Do you consider this record a tribute to your father?

[Tucker’s father/manager, Beau Tucker, died in November 2006.] I know that my dad would have loved for me to do these songs. He introduced me to this music back when I was a kid and I’m hoping he would have approved of this record. All the people at Time Life were interested in my ideas for the packaging of the record. I think it’s the best packaging I’ve ever had. I’m holding my Dad’s hat on the album cover, and that was a special thing for me. I’ve really had a hard time with [his death]. I don’t think I’ve really come to terms with it yet. When you feel that way, you don’t feel like doing anything, especially singing. So this record was a way to pay tribute to him.

4. What is happening with your TLC reality show, “Tuckerville”?

It’s called “Tuckertime” now. I almost have six shows ready to go. We are looking for another network. Several people are looking at it right now. We’ve got lots of footage. It shows our move out of our Tuckerville ranch in Nashville and how hard that was. Then going out to L.A. We had a six-vehicle caravan, and it shows all our trials and tribulations on the way, and of course, being in Malibu and living there.

5. You became a major star when you were in your teens. Do you have any advice for current teen queen Taylor Swift?

I’d say, “Keep on doing what you’re doing. You’re doing a great job. And keep on writing, because if you decide you don’t want to sing anymore, you’ll have that writing money coming in and you won’t have to worry about nothing.”

6. What are your goals for the future?

I plan to do more songwriting. Harlan Howard always told me I was “a writer trying to get out of a singer’s body,” and maybe he’s right. I’ve got a lot of songs in me. Hits to be written, and I hope I get the chance to do it. I hope the business gives me the chance. If they don’t, I’m going to take it anyway.

Sunday boys: LA CHANSON DU DIMANCHE

>>HIT ME AGAIN

It’s been 30 years since the Blockheads scored a U.K. No. 1 with “Hit Me With Your Rhythm Stick” (Stiff Records), backing the late Ian Dury. Now the U.K. act is again enjoying a high profile in Europe. The group’s new album, “Staring Down the Barrel,” its first with EMI and its third studio set since Dury’s death March 27, 2000, rolled out April 5 in France, Belgium and the United Kingdom—territories where the band has retained a loyal live following. The track “Greed” was serviced to U.K. radio ahead of an April 20 digital release.

The album comes after a two-month run of a musical in London’s West End based on Dury’s life, while a feature film about the singer is provisionally set for a 2010 release. “It does feel like the right time,” says EMI Catalogue and Liberty label consultant Steve Davis, who signed the band for the one-off deal. “The record itself is really strong. It’s really just a question of harnessing this media affection that they have.”

The band is on a 14-date U.K. tour that wraps May 2. At a Glastonbury Festival set June 26 will coincide with further European dates, booked by co-manager Lee Harris and Ralph Dartford Associates. Davis says some stateside EMI companies have already expressed an interest in the album. The Blockheads are published by Blockheads Ltd. Music.

—Richard Smitke

>> WHITE HEAT

Marco Borsato had the first of his 13 No. 1 singles in the Netherlands in 1994, and every one of the Dutch superstar’s albums since has also topped the charts. He returned to No. 1 recently with his album “Wit Licht” (Mercury/Universal), which was propellled to the top of the Mega Charts listing nearly six months after its initial release. That followed Borsato’s double win March 22 at the Dutch music industry’s televised Edison Awards.

The album is the companion piece to the 2008 movie of the same name—in which Borsato made his acting debut—about the plight of child soldiers. Borsato works regularly with the War Child charity that helps children in war zones.

The album has sold 200,000 copies in the Netherlands, according to Universal, and delivered three No. 1 singles. But despite his domestic success, Borsato declines to seek new audiences abroad. “I’m very grateful for everything I’ve achieved in Holland and Belgium,” he says. “But I am a husband and father, and I am an ambassador for War Child. All those things would suffer if I became successful abroad.”

Borsato’s songs are published by Universal Music Publishing; his management/booking is handled by the Entertainment Group in Hilversum.

—TJ Lammers

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ALBUMS

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JANE'S ADDICTION
A Cabinet of Curiosities
Producers: Jane's Addiction, Mason Williams
Rhino
Release Date: April 21
When Jane's Addiction delivered its sole home video release, "Soul Kiss," in 1989, the band appropriately subtitled it "The Fan's Video." It provided devotees a brief glimpse of the band's artistry and humor surrounding its music. Now, with the three-CD-and-a-CD boxed set "A Cabinet of Curiosities," fans benefit yet again. Focusing solely on the group's primary 1986-90 run, two discs of demos, assorted live cuts and cover songs, most of them unreleased, capture the band's early promise (an 87 cassette recording of "My Time" is a gem) and the influence of its forebears. The third audio disc, however, is the set's highlight—an entire show from 1990 that epitomizes the glory of Jane's on-stage. The DVD is less satisfying. Apart from "Soul Kiss" and a few videos, three clips from an MTV Italy performance aren't enough to appreciate the act's visual, visceral appeal—unlike the stunning curio-box packaging, which is plenty alluring.—WW

LEONARD COHEN
Live in London
Producer/Director: Edward Sanders
Columbia
Release Date: March 7
Take almost 15 years off from performing at age 60, and won't fans forget you? Not if you're Leonard Cohen, whose return to the stage last year was greeted with hallelujahs. Deservedly, too: "Live in London" at the O2 Arena (July 17, 2008) is as crisp as both a two-CD album and a two-DVD set, and you can go wrong with either—both capture Cohen's return with remarkable fidelity, in all senses of the word. The concert sound is as vibrant as a fuzzed-over studio recording, and on the DVD Cohen looks rakish in his fedora and pin-striped suit. The sparse but strategically deployed band, led by musical director/bassist Roscoe Beck, plays with the clarity, and you'll share the smile Cohen frequently wears in announcing his background singers: Sharon Robinson and Charley and Hattie Webb, "The Webb sisters." Between tunes Cohen recites lyrics from the song to be performed, and these 26 tunes, delivered in his steady rumbling baritone, may have never sounded better, certainly not in one place on one special night. From his ancient folk-rock standards "Suzanne" and "Bird on the Wire" to the darkly visionary later songs like "First We Take Manhattan," "The Future," "Democracy" and "Closing Time," Cohen delivers a peak musical and emotional experience.—WR

BLACK LABEL SOCIETY
Skullage
Producers: various
Eagle Rock Entertainment
Release Date: April 21
Black Label Society gets its due with an appropriate great-est-hits package that celebrates the bruisied, braiding, beer-fueled sound that has established Zak Wylde's outrageous persona outside of Ozzy Osbourne's band. Nearly all the essential tracks on the CD—"Stilbon," "Fire It Up," "Doomsday Jesus," "Suicide Messiah"—are paired with a video component on the accompanying DVD. Rounding things out are acoustic performances that nod to Wylde's soulful Southern rock influences, and his usual gruff vocals take on a pleasant, hon- eyed tone for "SPOKE in the Wheel." "Welcome to the Compound" looks at the guit- arist's home life (dogs, beer, weight lifting, trucks, more beer), the inspirations behind his songs and his personal philosophies: Believe it or not, Jesus really is Wylde's favorite home boy.—CLT

METRIC
Fantasies
Producers: Gavin Brown, Jimmy Shaw
Metric Music International
Release Date: April 14
Metric's 2005 album, "Live It Out," contained themes of giving up and giving in, but the band's latest effort, "Fantasies," is very much the opposite. In the opener "Help I'M Alive," frontwoman Emily Haines sings, "I get whatever I'm going, I get whatever I need," and that in-control attitude holds true throughout the rest of the record. With "Fantasies," the first release on the band's own Metric Music International label, the Canadian quartet continues to polish its spacey, new wave-colored sound that's heavy with buzzing synths and echoed vocals. Brisk, dissonant acoustic chords and frantic shouts accent "Gold Guns Girls," while the adrenaline runs just as strongly in "Front Row." Although Haines asks for just what the title implies on "Gimme Sympathy," her surge in confidence suggests that she doesn't really need it.—LL

COUNTRY

JASON ALDEAN
Wide Open
Producer: Michael Knox
Broken Bow Records
Release Date: April 7
Combining the soul of a country boy with a rocker's edgy intensity, Jason Aldean burst through as one of the country format's most successful new artists with such hits as "Why," "Amarillo Sky" and "Johnny Cash." On his third album, he continues to make the kind of raucous partying that brought him to the party, as evidenced by the fast-closing first single "She's Country." "Crazy Town" is the Macon, Ga., native's ode to Nashville. "This I Gotta See," which teems with anticipation, boasts a sensual, descriptive lyric about the woman waiting at home. Among the collection's best tracks are introspec- tive numbers like "Fast," about a country boy leaving rural life behind, and "On My Highway," a potent song that talks of surviv- ing life's up and down and living every moment on your own terms. Aldean's voice has a warmth and soulfulness that is partic- ularly effective on confes- sional ballads like "Don't Give Up on Me."—DEP

THE HANSOME FAMILY
Honey Moon
Producers: Brett and Rennie Sparks
Carrot Top Records
Release Date: April 14
Is there an act more inscrutable than Alberque- rie's Handsome Family, alt- country's equivalent of the famous Grant Wood paint- ing "American Gothic"? Hus- band-and-wife team Brett and Rennie Sparks hole up in their garage studio for long stretches, touring reluctantly every few years with their lat- est recording to accept the kudos of Americana aficiona- dos everywhere, then retreat once more to their solitude. The music on their eighth studio album since forming in 93—a mélange of classic- era Nashville ("Wild Wood"), '50s Tin Pan Alley and doo- wop ("Linger, Let Me Ling- er"), and Memphis soul bal- ladry ("My Friend")—is equally veiled, Brett war- rying Rennie's pastoral lyrics about lingering kisses, lonely songbirds and reverse-an- thropomorphism in an ex- pressive baritone equal parts George Jones and Bing Crosby. Who are these peo- ple, you wonder? Though answers don't come easily, the process of getting to know them is fascinating nonetheless.—FM

NEIL YOUNG
Fork in the Road
Producers: Neil Young, Niko Bolas
Reprise
Release Date: April 7
Somewhere around Y2K it became hipper to knock Neil Young for following his music than admire him for it. Yet if anything, he has become more raucous, especially following his 2005 album "Arcade." Lately, Young is obsessed with developing alternative fuels, and that's evident all over the album, most prominently in the snarly highlight "Fuel Line," one of the songs previewed on his most recent tour. Another, the funky "Cough Up the Bucks," left some fans bewil- dered, as Young nearly raps the chorus. He swings all the way back to rockabilly on the title track (chorus: "There's a bailout coming but it's not for you"). Like so many Young albums, there are the tracks that rise to another level (the "Ragged Glory"-like "Just Singing a Song" included) and there are those des- titined to be forgotten. True to himself, though, Young is inspired throughout.—WO
**LATIN**

**MEXICAN INSTITUTE OF SOUND**

Producer: Holger Beier

Nacional Records

Release Date: April 7

The humor that’s always present in recordings by the Mexican Institute of Sound couldn’t be more welcome these days. Out just in time for M3S’ Coachella set, “Soy Sauce” has a number of elements in its sonic collage to put a smile on your face: big beats, absurdly funny lyrics, scraps of dusty horn and cutely accented English, all designed to inspire spontaneous dance combustion. Among the irresistible tracks are “Karate Kid II,” a Spanish plot summary of the movie set to sunny electro-pop, “Sinfonia Agricida,” a drunk-mariachi rendition of the Verve’s “Bittersweet Symphony,” and “Jalapeño,” which may or may not be about phone sex. Guaranteed to break the ice at any party.—ABY

**BLUES**

**CYRIL NEVILLE**

Brand New Blues

Producer: Brian J

MC Records

Release Date: April 7

Cyril Neville may be the youngest of the Neville Brothers, the first family of New Orleans rock and R&B, but he has just made his best album. “Brand New Blues” ably covers a lot of territory from the Southern soul of “Take Care of You” to the Sky Stone rumble of the title song to the Slim Harpo cooking show that is “Cream Them Beans.” There is terrific guitar playing throughout from producer Brian J, who co-wrote most of the originals with Neville, and guest appearances by older brothers Art Neville and nephew Ivan Neville on organ and Tab Benoit on guitar. Although the more standard blues tracks have their share of mean women, they’re nothing compared to the politicians in “Cheatin’ and Lyin’” or “Mean Boss Blues” who betray and disappoint honest folks. That is most clear in the finale, a 10-minute rendition of Bob Marley’s “Slave Driver” that moves the scene to post-Katrina New Orleans, and is a striking, very funny, indictment of hypocrisy and abandonment.—WJG

**NEW AND NOTeworthy**

**PHILLIP LARUE**

Let the Road Pave Itself

Producer: Philip LaRue

BEC Recordings

Release Date: March 31

Previously part of the duo LaRue with his sister Natalie, singer/songwriter LaRue makes his solo debut with this tight, intimate collection. These songs were tracked live in the studio to old-fashioned 2-inch tape, and taken an organic detox in a high-tech world works well for LaRue’s personal, vulnerable delivery. Listening to the tender love song “Don’t Be Deceived” feels like watching a soul lad. Other highlights include the wistful opener “Chasing the Daylight”; the brilliant, confessional “Running So Long,” and the hopeful honesty in the closing track, “Mountains High Valleys Low.”—DEP

**POP**

**KELLY CLARKSON**

I Don’t Need It (3:21)

Producer: Howard Benson, Jerome Foster II, Perry K

DiGiovanna, G. Wells


19 Recordings/RAA Records

Here is a Kelly Clarkson song you can imagine Joan Jett playing on a covers album or as the first of a series of concert encores. Ride the wild guitar by Phil X (aka Xenodoch) from beginning to end, bounce to the insistent beat, and chant along with the devious chorus that delivers a message of girl power. Yes, it’s formulaic, but like the best pop records, it’s a masterful template written by real pros. And speaking of pop, it would be interesting to hear rock formats play this and not tell their listeners who it is. The phones could ring with questions like, “Is that a new Pat Benatar record?”—WR

**CAROLINA LIAR**

Show Me What I’m Looking For (5:38)

Producers: Max Martin, Tobias Karlsson

Writers: C. Wolf, T. Karlsson

Marathon/Kobalt/Mondeza Music, ASCAP

Atlantic

Carolina Liar’s debut single, “I’m Not Over” stormed to No. 3 at Modern Rock last fall. This follow-up peaked at a more modest No. 28. It’s melodic pop sheen less of a fit at the format. It was, after all, helmed by Max Martin (Britney Spears). But that’s where Adult Top 40 comes in, championing this standout track. (It zips to No. 16 this issue.) Its smooth vocals recall Keané’s Tom Chaplin, while wall-of-sound production enhances a hook that builds to anthemic proportions by song’s end. After it conquers adult radio, the cut will be a natural for pop stations that have enjoyed success with the likes of Coldplay and the Killers.—OT

**EMINƎM**

We Made You (4:48)

Producer: Dr. Dre

Writers: M. Mathers, A. Young

Publisher: not listed

Aftermath/Interscope

New song “We Made You” is familiar territory for Eminem, since it pokes fun at popular culture and celebrity gossip. Ato Dr. Dre’s marching beat is primarily piano instrumentation, which amid drums and tubas give the track a carnival feel. Eminem’s witty lyrics comment on everything from John Mayer and Jennifer Aniston to losing sex with Sarah Palim and Jessica Alba. And in case his word play was too fast and strange accent too difficult to decipher, that’s “Jessica Simpson” he sarcastically introduces at the beginning, though Charmagne Tripp is the soulful vocalist whose chorus recurs throughout the song.—SR

**ENRIQUE IGLESIAS FEATURING CIARA**

Takin’ Back My Love (3:52)

Producer: RedOne

Writers: E. Iglesias, Cara, F. Storm

Publisher: not listed

Interscope

Thanks to a global fan base, Enrique Iglesias’ dance duet “Takin’ Back My Love” is already a hit on the European Hot 100 and a top 10 in Germany and France. RedOne, best known for his framework on Kat DeLuna’s “Whine Up” and Lady GaGa’s two recent No. 1s, lends his party song production talents. Pop star Sarah Connor recorded a version with Iglesias, which has been popular in Europe, but Carlos is better paired with the Latin pop star, with its soft and sensual vocal styles. The synth sounds primal off one another as Iglesias belts through the choruses and Ciara’s panning rounds out the single, which is also riding the Hot Dance Club Play chart.—MM

**COUNTRY**

**TRACY LAWRENCE**

Up to Him (2:57)

Producer: Tracy Lawrence

Writers: D. Kent, T. Johnson

Publishers: various

Rocky Comfort/9 North

Lawrence used to be one of country music’s rowdiest young bucks, but—to borrow the title of one of his biggest hits—time marches on. These days he’s a responsible, church-going family man with his own record label! This strong single previews his first foray into Christian music, “The Rock,” which will be released June 2. Penned by David Kent and T. Johnson, many Americans will relate to the lyric as Lawrence sings, “I just work like it’s all up to me/And pray like it’s all up to him.” Always a solid traditional country vocalist, Lawrence has a song for the times, and country radio should find it resonating with its listeners.—DEP

**THE VERONICAS**

Take Me on the Floor

Producer: Toby Gad

Writers: T. Gad, J. Oringlassa, L. Oringlassa

Publisher: EMI Music Publishing Australia

Sire Records

Australian duo the Veronicas, finally broke in the United States with the top 20 single “Un-touched.” Their second single “Take Me on the Floor” finds the girls collaborating with writer/producer Toby Gad (“Big Girls Don’t Cry”) for an arresting, festive slice of dance/pop. A subdued vocal and synth intro bursts into the land of electronic groove currently in favor thanks to Lady GaGa. The Veronicas conquer a club anthem whose lyrics and video may raise an eyebrow, surely with the hope of continued teen pop momentum for their second album, “Hook Me Up.”—CW

**laughs**

**reviewers**

**EDITHA KEITH**

**legends in credits**

**EDITED BY WAYNE ROBINS**

**CONTRIBUTORS:** Aydon Ben-Yehuda, Laura Leebrook, Michael Menachem, Fred Mills, Wes Onishko, Deborah Evans Price, Shad Reed, Jon Regen, Wayne Reymond, Chris Drapkin, Tina L. Titus, Gary Trust, Jeff Vrabie, Chris Williams, Chris W. Woods.

**PICK A:** A new release predicted to hit the top ten of the chart in the corresponding format.

**CRITIC’S CHOICE:* A new release, regardless of chart potential, highly recommended for musical merit.

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'80s Duo Air Supply Raises Odds With New Label Deal

Love never goes out of style—just ask Russell Hitchcock and Graham Russell of Air Supply.

Celebrating its 35th anniversary next year, the soft-rock gurus of romance still perform between 120-140 shows annually, selling such '80s perennials as "All Out of Love," "The One That You Love," and "Making Love Out of Nothing at All."

Despite Air Supply's crowd-drawing appeal, eight years have elapsed since the veteran duo's last commercial album. And no one was more astonished than Air Supply when Las Vegas-based startup Odds On Records invited the duo to join its roster. Distributed by El Music (formerly Koch) and helmed by former Warner Bros. marketing and promotion executive Ted Joseph, the full-service indie plans to release a new Air Supply studio album in 2010.

"We were surprised," Graham Russell says with a laugh. "However, the people at Odds On are industry veterans with a lot of experience. So we said, 'Who knows? We may be able to crack everything once more.' Weird things have happened." Such as writer Russell and singer Hitchcock's chance meeting in 1975 while both were performing in a Sydney production of "Jesus Christ Superstar." Or crafting a platinum-studded career out of percolating performances at local coffeehouses.

After touring extensively with Rod Stewart in the late '70s, Air Supply signed with Arista and scored its first U.S. top five pop hit with 1980's "Lost in Love." That was followed a year later by the group's sole No. 1, "The One That You Love."

Hitchcock explains, "We're just a couple of working-class guys who fortunately—and maybe cosmically—connected with a distinctive sound and great songs."

The duo's heavily orchestrated sound racked up five more hits (including "Every Woman in the World" and "Sweet Dreams") as well as several multiplatinum albums ("Lost in Love," "The One That You Love" and "Now and Forever"). Losing momentum after the No. 2 success of the 1983 single "Making Love Out of Nothing at All"—later featured in the Brad Pitt/Angelina Jolie film "Mr. & Mrs. Smith"—the duo segued to Giant Records in the early '90s. After a less dramatic run there, Air Supply moved to Warner Bros. and released "Yours Truly" in 2001.

The duo always remained a constant on the show circuit. Hitting the road again in January, Hitchcock and Russell played the Nokia Theater in New York's Times Square Feb. 20. According to Nielsen Boxscore, they played to a near-capacity audience (1,161 out of a total 1,186 seats) at ticket prices of $64.50 and $39.50. During the next six months, the two will perform in Brazil, Australia and across the United States.

Odds On's Joseph first entertained the idea of signing Air Supply after catching a Las Vegas show last year. "I saw females from 17 to 77—and a lot of males—who knew the words to every hit," he says. "Coupled with Air Supply's expansive touring...this was an opportunity to partner with a strong brand." Joseph declines to reveal Odds On's investors, but he is one of several principals—including Grammy Award-winning producer/engineer James Curuso—involved with the label and its $2 million recording studio. In addition to Air Supply, the roster includes the Los Angeles act Ultra Violet Sound. The electro pop band is slated to release its first single in June.

Odds On has also licensed two indie Air Supply projects: "Singer and the Song" and "Free Love." Previously sold at Air Supply shows and on the duo's Web site, the label plans to release one of the albums this summer.

In the meantime, Hitchcock and Russell are completing next year's comeback. Titled "Mambo Jumbo," it's a concept album with a story line integrating acoustic sound and full on rock 'n' roll. But there's no denying Air Supply's stock in trade: love songs.

"The older I get, the more interesting love becomes," Russell says. "It's one thing when you're 19; another when you mature and start thinking about the universe. I don't think I've even touched the edges yet."

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<td><strong>Rascal Flatts'</strong> sixth studio album, &quot;Unstoppable,&quot; tops both the Billboard 200 and Top Country Albums charts this week with sales of 351,000, according to Nielsen SoundScan.</td>
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<td>It's the group's fourth No. 1 debut this decade—the most chart-toppers by any band during this period.</td>
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<td>One of the most digitally savvy country acts, Rascal Flatts increased its percentage of first-week digital album sales; more than 16% of first-week sales for &quot;Unstoppable&quot; were digital, double that of the band's last studio album, 2007's &quot;Still Feels Good.&quot;</td>
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<td>The group also topped Hot Country Songs this week with &quot;Here Comes Goodbye,&quot; the trio's 10th No. 1 single.</td>
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<td>Meanwhile, Rascal Flatts producer Dann Huff tops the Top Country Albums chart for the third straight week. In addition to &quot;Unstoppable,&quot; he co-produced Keith Urban's &quot;Defying Gravity&quot; and Martina McBride's &quot;Shine,&quot; both of which debuted at No. 1 in recent weeks.</td>
<td></td>
</tr>
</tbody>
</table>

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<table>
<thead>
<tr>
<th><strong>'UNSTOPPABLE' NUMBERS</strong></th>
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<tbody>
<tr>
<td>With &quot;Unstoppable,&quot; Rascal Flatts has doubled its percentage of first-week digital album sales since 2007.</td>
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<td></td>
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<tr>
<td><strong>Rascal Flatts</strong></td>
<td><strong>Week</strong></td>
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<tr>
<td></td>
<td>1/16/05</td>
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<tr>
<td><strong>&quot;Rascal Flatts&quot;</strong></td>
<td><strong>&quot;Here Comes Goodbye&quot;</strong></td>
</tr>
<tr>
<td><strong>Rascal Flatts</strong></td>
<td><strong>10/10/04</strong></td>
</tr>
<tr>
<td><strong>&quot;Rascal Flatts&quot;</strong></td>
<td><strong>&quot;Here Comes Goodbye&quot;</strong></td>
</tr>
<tr>
<td><strong>Rascal Flatts</strong></td>
<td><strong>11/10/03</strong></td>
</tr>
<tr>
<td><strong>&quot;Rascal Flatts&quot;</strong></td>
<td><strong>&quot;Here Comes Goodbye&quot;</strong></td>
</tr>
<tr>
<td><strong>Rascal Flatts</strong></td>
<td><strong>12/16/03</strong></td>
</tr>
<tr>
<td><strong>&quot;Rascal Flatts&quot;</strong></td>
<td><strong>&quot;Here Comes Goodbye&quot;</strong></td>
</tr>
</tbody>
</table>
To 'Hell' And Back
Rodney Atkins Stays Real With 'It's America'

When Rodney Atkins hit pay dirt with his last album, 2006's "If You're Going Through Hell," some were quick to brand him an overnight success. In reality, Atkins spent nearly a decade in music industry purgatory after signing with Curb Records in 1997. After several singles were released, Atkins' debut album, "Honky Tonk Heaven," was finally issued in 2003. It didn't set the world on fire. But when he recorded "Hell," he ditched the cowboy hat, put on a baseball cap and sang songs about his life. The music resonated with the country audience in a big way—to the tune of four No. 1 singles.

The March 11 release of Atkins' third Curb album, "It's America," continues the momentum. The set debuted at No. 3 on Billboard's Top Country Albums chart, selling 34,000 units its first week, according to Nielsen SoundScan. This week, "America" stands at No. 12 on Top Country Albums, and the title track is No. 4 on Hot Country Songs. First-week scans were fueled by appearances on "The Today Show" and "Larry King Live" as well as a presale campaign on Atkins' Web site and through iTunes. The iTunes pre-order offered an exclusive track, exclusive video and an immediate download of the single "It's America."

"Staying true to the musical core of "Hell," the East Tennessee native says he sought songs about real life: "I wanted songs that make you feel grounded," says Atkins, who co-wrote three songs and turned to songwriters like Kim Williams, Dave Berg and Casey Beathard for others. "Watchin' You" [Billboard's No. 1 country song in 2007] did that. Songs like that remind you to count your blessings, not your problems. We'll forget that sometimes. But when you remember, it's a great feeling."

Also drawing strong reaction is the album track "Fifteen Minutes," where Atkins sings, "I gave up smokin', women and drinkin' last night/And it was the worst 15 minutes of my life. "We've been playing 'Fifteen Minutes' for a year and a half or so and it always seems to work," Atkins says. "People just laugh."

"America" also features more serious fare. One example is "The River Just Knows," a song about healing and coming back to your true self. Curb VP of marketing Jeff Triefell attributes Atkins' growing success to a unique ability to relate to fans. "Rodney is more approachable than any artist I've ever seen," Triefell says. "He writes and sings songs that are relat- able to his own life—and fans appreciate his music more for it."

Atkins is the artist of the month at cable channel GAC. Online listening parties at CMT.com, AOL, MSN and other outlets were complemented by a presale TV ad campaign, a follow-up campaign was launched in top sales markets during the Academy of Country Music Awards show.

Capitalizing on the synergy between NASCAR fans and country music, Atkins will be featured on the No. 13 Curb Records track in the NASCAR Truck Series. His name and album title grace the hood of the yellow truck, while the album cover is emblazoned on the bed.

SCULPTING A NEW SOUND

Chester French started off as a comedy band, with Harvard undergrads Maxwell Drummey and D.A. Wallach playing prog-rock for kicks. When the duo started studying sound engineering and production, however, they turned their attention to the intricacies of pop music. The pair later recruited three backing musicians for recording sessions in their dormitory's basement—but the resulting demo was no laughing matter.

Chester French's early work provides the nucleus for the debut album "Love the Future," due April 21. The demo, finished during the pair's senior year, immediately garnered major-label buzz when it found an early supporter in Kanye West. After being intensely pursued by West, Jermaine Dupri and Interscope Geffen A&M chairman Jimmy Iovine, among others, the band signed with Star Trak in spring 2007. The Interscope-distributed label is operated by production duo the Neptunes: Pharrell Williams and Chad Hugo.

"People were throwing us huge parties on yachts, and then giving us the yacht," deadpans Wallach, who provides vocals while Drummey handles multiple instruments. "It was crazy how every- one was telling us our music was tight, and they wanted us. But Pharrell offered us the most free-

dom. He wanted us to do our own thing completely, so we went with him."

"Future" is a collection of meticulously suave pop songs the band spent years perfecting. While the single "She Loves Everybody"—No. 2 on Hot Dance Singles Sales—spins a sugary pop-rock groove, the band's impressive, hip-hop-leaning list of collaborators (Diddy, Jadakiss, Talib Kweli) reflects an appreciation for genre-crossing. Chester French's distinctive style has already reached a broad audience on the road, where it opened for Common, Lady GaGa, and currently Gym Class Heroes. The duo will be on the road in both the United States and Europe this spring.

Before "Future" sees a retail release, Chester French (a reference to sculptor Daniel Chester French) is letting fans check out its music through "Jacques Jams, Vol. I: Endurance," an entirely separate album being offered as a free download. Drummey thinks the release will drive more people toward purchasing the group's formal debut.

"Free music is unstoppable," he says. "Having people share our music, become familiar with it and then want to buy our album or see us live may be the most successful step for us. This re- moves a huge barrier of entry for fans. We want them to have our music by any means necessary."

—Jason Lipshutz

www.americanradiohistory.com
**Singles Look To Mingle In Shifting Landscape**

Is it odd that in just six months, Beyoncé has already burned through four singles from her latest album, "I Am...Sasha Fierce"? The set was released in November, but she's set the Billboard Hot 100 on fire with "If I Were a Boy," "Single Ladies (Put a Ring on It)", "Halo" and "Divas."

The album was preceded by "Boy" and "Ladies," which is unusual, since typically one single is selected to introduce an album. That's the standard. A single is picked, a video is created, and all marketing and promotional are focused on that one track. With "Boy" and "Ladies," it was easy to think, "OK, the former's a ballad and the other is a dance number, therefore, she's giving something to the growing and sexy folks and something to the top 40 crowd."

Who knew that the "Ladies" video would turn into viral phenomenon, spawning countless imitations and a Justin Timberlake-assisted spoof on "Saturday Night Live"? It's sometimes hard to tell what a "single" is these days, especially when more superstar albums are getting iTunes' "Countdown" treatment. The "Countdown" campaign involves a series of album tracks being released for purchase during a certain period—often on a weekly or biweekly basis—leading up to the album's release date. Then consumers can use the "Complete My Album" offering to purchase the remaining songs at a lower price. For example, if an album costs $9.99 and you have purchased two songs for 99 cents each, you can complete your album by buying the rest for $8.99—the cost of the album less the price of the two tracks you've already purchased.

Sometimes the promotion works well. Lil Wayne's "Tha Carter III" and Jonas Brothers' "A Little Bit Longer" used the "Countdown" campaign to great success in 2008. "Tha Carter" offered six advance tracks while "Longer" sold four prerelease songs. More than half of Wayne's first-week digital download sales came from fans using the "Complete" option.

Keith Urban just wrapped a five-song "Countdown" for his March 31 release "Defying Gravity," and Rascal Flatts' "Unstoppable" was ushered in with four prerelease songs. However, at what point will there be a "Countdown" where every track from an album is available for purchase in advance of its release date? What happens then? Do consumers who buy every track return to iTunes on street date and complete their album for free?

While there may be a handful of songs from an album that get an early release, there is almost always one single. For Rascal Flatts' "Unstoppable," for example, it was "Here Comes Goodbye."

Will there come a time when an album has three or four concurrent lead singles? If Beyoncé did it last year with two, why can't fellow superstar Timberlake take the ante with three or four simultaneous singles from his upcoming album? Maybe they wouldn't all be released on the same day—perhaps one per week in the course of a month. Can you imagine the hype that would generate?

Radio stations would probably never play four new singles from the same artist all at the same time and at the same frequency. There would probably be one focus track for radio. But there could still be four singles for video outlets, streaming media and other promotional campaigns.

But then a problem might arise: What happens after the album drops? If you've already burned through four singles, what's next? Would the album simply have a shorter shelf life? Then, a year later, you could come out with new material. So, you'd maximize album sales in a six- to eight-month window and also sell a boadload of tracks, then move on to the new full-length project.

**MARKET WATCH**

A Weekly National Music Sales Report

**Weekly Unit Sales**

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<th>Cassette</th>
<th>Physical</th>
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<tr>
<td>This Week</td>
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<td>1,499,000</td>
<td>23,998,000</td>
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<tr>
<td>Last Week</td>
<td>7,115,000</td>
<td>1,462,000</td>
<td>23,293,000</td>
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<tr>
<td>Change</td>
<td>10.1%</td>
<td>2.5%</td>
<td>3.0%</td>
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<td>The Week End</td>
<td>7,363,000</td>
<td>1,899,000</td>
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<td>Change</td>
<td>6.4%</td>
<td>26.1%</td>
<td>19.6%</td>
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Digital album sales are not counted with album sales.

**Weekly Album Sales**

(Million Units)

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<td>7.8M</td>
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<td>30-20</td>
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<td>5-1</td>
<td></td>
<td></td>
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<td>Under 1</td>
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**Year-To-Date**

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<tr>
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<th>2009</th>
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<td>Overall</td>
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</tr>
<tr>
<td>Digital</td>
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<td>Cassette</td>
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<td>Physical</td>
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<tr>
<td>Total</td>
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**Album Sales**

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<td>Over 100</td>
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<td>10-5</td>
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<td>Under 5</td>
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**Sales by Album Format**

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<tr>
<td>Cassette</td>
<td>18,000,000</td>
<td>22,000,000</td>
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<td>Other</td>
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<td>14,000,000</td>
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<tr>
<td>Total</td>
<td>151,000,000</td>
<td>118,000,000</td>
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**Year-To-Date Sales by Store Type**

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<th>Non-traditional</th>
<th>Mass Merchant</th>
<th>Chain</th>
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<td>15,000,000</td>
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<td>14,000,000</td>
<td>13,000,000</td>
<td>12,000,000</td>
<td>11,000,000</td>
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**Radio Airplay**

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<tr>
<td>Cassette</td>
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<tr>
<td>Physical</td>
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<tr>
<td>Total</td>
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**Top Singles**

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<th>2009</th>
<th>2008</th>
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<tbody>
<tr>
<td>Overall</td>
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<tr>
<td>Cassette</td>
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<tr>
<td>Physical</td>
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<tr>
<td>Total</td>
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**Top Albums**

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<tbody>
<tr>
<td>Overall</td>
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<tr>
<td>Physical</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Total</td>
<td></td>
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</table>

For the week ending June 12, 2005. Figures are rounded. ****Track counts for a given week includes all versions and back-to-backs, even if they are by different artists.

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**CHART BEAT**

**Big Rascals**

> Rascal Flatts takes one possession of first place among groups this decade for most No. 1s on the Billboard 200. "Unstoppable," its fourth, breaks a tie with Dave Matthews Band, Disturbed, Linkin Park, Staind and System of a Down, all with three.

**EM's Entrance**

> Eminem scores his highest Rhythm & Blue debut in five years, as "We Made You" blasts in at No. 27. (See the entire chart at billboard.biz/charts.) There's a good chance he will notch his highest start on the Billboard Hot 100 next issue, as first-week digital sales should lead to a top 10 debut.

**Open' Opens**

> While Jason Aldean matches his previous best Billboard 200 rank with the debut of "Wide Open" at No. 4, he surpasses his all-time single-week sales mark with 103,000 copies sold.

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**Access Nielsen SoundScan data via BizCharts**

For the latest data and analysis, go to www.billboard.biz.
# Billboard 200

<table>
<thead>
<tr>
<th>No.</th>
<th>Artist</th>
<th>Title</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Rascal Flatts</td>
<td>Unapologetic</td>
</tr>
<tr>
<td>2</td>
<td>Jason Aldean</td>
<td>Wide Open</td>
</tr>
<tr>
<td>3</td>
<td>The Killers</td>
<td>Dying Light</td>
</tr>
<tr>
<td>4</td>
<td>Taylor Swift</td>
<td>Fearless</td>
</tr>
<tr>
<td>5</td>
<td>Keith Urban</td>
<td>Twenty Four Seven</td>
</tr>
<tr>
<td>6</td>
<td>Soundtrack</td>
<td>Twilight</td>
</tr>
</tbody>
</table>
| 7   | Prince & The New Power Generation | Love
| 8   | Lady Gaga | The Fame |
| 9   | Diana Krall | Quiet Nights |
| 10  | Kelly Clarkson | All I Ever Wanted |
| 11  | Nickelback | Dark Horse |
| 12  | Carrie Underwood | No Line On The Horizon |
| 13  | FLO Rida | R.O.O.T.S. (Route Of Overcoming The Snuggle) |
| 14  | Meryn | Don’t Let Me Be Lonely |
| 15  | Neil Young | Fork In The Road |
| 16  | Taylor Swift | Taylor Swift |
| 17  | Sugarland | Love On The Inside |
| 18  | Beyoncé | I Am...Sasha Fierce |
| 19  | The Dream | Love VS Money |
| 20  | Zac Brown Band | The Foundation |
| 21  | Jamie Foxx | Intuition |
| 22  | David Cook | The Fray |
| 23  | Kidz Bop Kids | Kidz Bop 15 |
| 24  | The Fray | Paper Trail |
| 25  | Kings Of Leon | Only By The Night |
| 26  | Jason Mraz | We Sing. We Dance. We Steal Things |
| 27  | James Johnson | That Lonely Song |
| 28  | Darius Rucker | Learn To Live |
| 29  | P!nk | Funhouse |
| 30  | Lady Antebellum | Lady Antebellum |
| 31  | Chris Botti | Chris Botti In Boston |
| 32  | Britney Spears | Circus |
| 33  | Theory Of A Deadman | Scars and Souvenirs |
| 34  | Roddy Ricch | It’s America |
| 35  | R. Kelly | Back To Tennessee |
| 36  | Rascal Flatts | Greatest Hits Volume 1 |
| 37  | Jonas Brothers | The 3D Concert Experience (Soundtrack) |
| 38  | Soundtrack | Slumdiggmnare |
| 39  | The Killers | Suck My Clocks |
| 40  | PewDiePie | PewDiePie |
| 41  | The Fray | Paper Train |
| 42  | Kings Of Leon | Only By The Night |
| 43  | Jason Mraz | We Sing. We Dance. We Steal Things |
| 44  | James Johnson | That Lonely Song |
| 45  | Darius Rucker | Learn To Live |
| 46  | P!nk | Funhouse |
| 47  | Lady Antebellum | Lady Antebellum |
| 48  | Chris Botti | Chris Botti In Boston |
| 49  | Britney Spears | Circus |
| 50  | Theory Of A Deadman | Scars and Souvenirs |

**The Billboard 200 Artist Index**

This chart is based on 73 albums. The Canadian quartet rounded up its first place with a 27% increase to 33,000 units, the current top of the U.S. tour tracks with a 65% increase to 28,000 units, and the group's fifth chart-topper overall on that list.

The number one hit of the 40th anniversary of its first single, from Springfield appearance, "Everybody Knows Title." The singer/songwriter opener with 20,000.

The trio celebrates a full year with the chart with a 70% increase to 16,000. New single "I Am...Sasha Fierce" entered Hot Digital Songs at No. 13 (10,000 downloads, up 94%).

Thanks to the group's performance on the Erotic 4 Academy of Country Music Awards.

**This album returns to the chart with its best showing since the June thanks to a rescue with four new records.**

Data for week of APRIL 25, 2009 | CHARTS LEGEND on Page 47

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**The Billboard 200 Artist Index**

Go to www.billboard.biz for complete chart data.
<table>
<thead>
<tr>
<th>ARTIST</th>
<th>Title</th>
<th>Label</th>
<th>Price</th>
</tr>
</thead>
<tbody>
<tr>
<td>INDIA ARIE</td>
<td>Testimony: Vol. 2, Love &amp; Politics</td>
<td>Columbia</td>
<td>$12.98</td>
</tr>
<tr>
<td>JENNIFER HUDSON</td>
<td>Jennifer Hudson</td>
<td>Epic</td>
<td>$12.98</td>
</tr>
<tr>
<td>FRANCESCA BATTISTELLI</td>
<td>My Paper Heart</td>
<td>Provident</td>
<td>$12.98</td>
</tr>
<tr>
<td>JIM GAGGAN</td>
<td>King Baby</td>
<td>Sparrow</td>
<td>$12.98</td>
</tr>
<tr>
<td>SILVERSTEIN</td>
<td>A Shipwreck In The Sand</td>
<td>Rise Against The Machine</td>
<td>$12.98</td>
</tr>
<tr>
<td>MARY MARY</td>
<td>All The Sounds</td>
<td>To The Machine</td>
<td>$12.98</td>
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<td>LEONARD COHEN</td>
<td>Live In London</td>
<td>Columbia</td>
<td>$12.98</td>
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<tr>
<td>RONNIE TRAVIS</td>
<td>I Told You So: The Ultimate Hits Of Randy Travis</td>
<td>Capitol Nashville</td>
<td>$12.98</td>
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<td>Carolina</td>
<td>Capitol Nashville</td>
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<td>Black Ice</td>
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<td>Hollywood Soundtrack</td>
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<td>JAMES TAYLOR</td>
<td>Other Covers (EP)</td>
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<td>X: Ten</td>
<td>Sony</td>
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<td>ANTHONY HAMILTON</td>
<td>The Point Of It All</td>
<td>Epic</td>
<td>$12.98</td>
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<td>Come, Thou Fount Of All My Blessings</td>
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<td>$12.98</td>
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<td>Twilight: The Score (Original Score)</td>
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<td>Round 2</td>
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<td>Arista</td>
<td>$12.98</td>
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<td>THIRD DAY</td>
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<td>A Positive Rage</td>
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<td>Reprise</td>
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<td>Live Revelations: On Stage, Off Stage, Backstage.</td>
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<td>Atlantic</td>
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<td>The Soundtrack Sessions</td>
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<td>We Are The Same</td>
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<tr>
<td>TRACE ADKINS</td>
<td>American Man: Greatest Hits Volume II</td>
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**THE BEATLES**

**The Set Climb**

The set climbs 25% to 6,000, a new percentage of the top, containing the group's remake of Who's 1965 hit "Careless Whisper," reaches retail.

**Up To 10%**

The Canadian quartet scores its first appearance in the big chart and opens at No. 2 on Top Rock albums with its second full-length release.

**The British artist scores**

The British artist scores her first appearance on the big chart and opens at No. 2 on Top Pop albums with her second full-length release.
<table>
<thead>
<tr>
<th>Digital Album</th>
<th>Title</th>
<th>Artist</th>
<th>Label</th>
<th>Week of Release</th>
<th>Top Peak</th>
<th>Sales Data</th>
<th>Date of Entry</th>
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<tr>
<td><em>Digital</em></td>
<td><em>Rascal Flatts</em></td>
<td>Hannah Montana: The Move</td>
<td>Curb</td>
<td>06.06</td>
<td>59</td>
<td>Unplaced</td>
<td>06.06</td>
</tr>
<tr>
<td><em>Digital</em></td>
<td><em>Ne-Yo</em></td>
<td>Step Up</td>
<td>Jive</td>
<td>06.06</td>
<td>58</td>
<td>Unplaced</td>
<td>06.06</td>
</tr>
<tr>
<td><em>Digital</em></td>
<td><em>Kidz Bop Kids</em></td>
<td>Pop Goes the Weave</td>
<td>Big Machine</td>
<td>06.06</td>
<td>57</td>
<td>Unplaced</td>
<td>06.06</td>
</tr>
<tr>
<td><em>Digital</em></td>
<td><em>Mary Blige</em></td>
<td>The Heat</td>
<td>Interscope</td>
<td>06.06</td>
<td>56</td>
<td>Unplaced</td>
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<tr>
<td><em>Digital</em></td>
<td><em>JASON ALDEAN</em></td>
<td>My Kinda Party</td>
<td>Lyric Street</td>
<td>06.06</td>
<td>55</td>
<td>Unplaced</td>
<td>06.06</td>
</tr>
<tr>
<td><em>Digital</em></td>
<td><em>Eminem</em></td>
<td>Relapse</td>
<td>Shady</td>
<td>06.06</td>
<td>54</td>
<td>Unplaced</td>
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<tr>
<td><em>Digital</em></td>
<td><em>Lil Wayne</em></td>
<td>Tha Carter IV</td>
<td>Cash Money</td>
<td>06.06</td>
<td>53</td>
<td>Unplaced</td>
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<tr>
<td><em>Digital</em></td>
<td><em>Nicki Minaj</em></td>
<td>Pink Friday</td>
<td>Young Money</td>
<td>06.06</td>
<td>52</td>
<td>Unplaced</td>
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<tr>
<td><em>Digital</em></td>
<td><em>Gwen Stefani</em></td>
<td>This Is What the Truth Feels Like</td>
<td>Interscope</td>
<td>06.06</td>
<td>51</td>
<td>Unplaced</td>
<td>06.06</td>
</tr>
<tr>
<td><em>Digital</em></td>
<td><em>Kidz Bop Kids</em></td>
<td>Pop Goes the Weave, Vol. 1</td>
<td>Big Machine</td>
<td>06.06</td>
<td>50</td>
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</tr>
</tbody>
</table>

**Digital**

- **Rascal Flatts**
- **Ne-Yo**
- **Kidz Bop Kids**
- **Mary Blige**
- **JASON ALDEAN**
- **Eminem**
- **Lil Wayne**
- **Nicki Minaj**
- **Gwen Stefani**

**Other**

- **Gwen Stefani**
- **Kidz Bop Kids**

---

**BETWEEN THE BULLETS**

He's been recording for more than 50 years, but Rimblit' Jack Elliott makes his first Billboard chart appearance this issue, as "A Stranger Here" bows at No. 5 on Top Blue Albums. The 77-year-old artist steps out of the folk world with the Depression-era blues sets.

Shifting demographics, "150 Fun Songs for Kids" debuts on Top Kid Audio at No. 2 with 18,500 copies sold. The album was featured on Easter Sunday (April 12) as Amazon's Daily Deal for 99 cents. "Kidz Bop 15" holds at No. 1 on the tally with 20,000 units, while the opening of "Hannah Montana: The Movie" spurs reorders for related sets from Miley Cyrus at No. 7 (3,000 sold; up 154%) and No. 10 (2,000, up 126%).

—Mary DeCree
### POP/ROCK POP 100

<table>
<thead>
<tr>
<th>Title</th>
<th>Artist</th>
<th>Label</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. Boom Boom Pow</td>
<td>The Black Eyed Peas</td>
<td>Interscope</td>
</tr>
<tr>
<td>2. I'm Yours</td>
<td>Lady Gaga</td>
<td>RCA/RMG</td>
</tr>
<tr>
<td>3. Hey There</td>
<td>The Veronicas</td>
<td>Epic</td>
</tr>
<tr>
<td>4. Poker Face</td>
<td>lady Gaga</td>
<td>RCA/RMG</td>
</tr>
<tr>
<td>5. Hollywood</td>
<td>Ashton Kutcher</td>
<td>Interscope</td>
</tr>
<tr>
<td>6. We Found Love</td>
<td>Taylor Swift</td>
<td>Atlantic</td>
</tr>
<tr>
<td>7. Million Reasons</td>
<td>Adele</td>
<td>XL</td>
</tr>
<tr>
<td>8. Safe and Sound</td>
<td>Lady Gaga</td>
<td>RCA/RMG</td>
</tr>
<tr>
<td>9. Dog Days</td>
<td>San Andreas</td>
<td>Universal Motown</td>
</tr>
<tr>
<td>10. Ever After</td>
<td>Lyna</td>
<td>Universal/Republic</td>
</tr>
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</table>

### MAINSTREAM TOP 40

<table>
<thead>
<tr>
<th>Title</th>
<th>Artist</th>
<th>Label</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. It's Gonna Rain</td>
<td>Mariah Carey</td>
<td>Columbia</td>
</tr>
<tr>
<td>2. Just Dance</td>
<td>Lady Gaga</td>
<td>RCA/RMG</td>
</tr>
<tr>
<td>3. P.D.O.</td>
<td>Ludacris</td>
<td>Def Jam</td>
</tr>
<tr>
<td>4. P.O.P.</td>
<td>Lady Gaga</td>
<td>RCA/RMG</td>
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### ADULT CONTEMPORARY

<table>
<thead>
<tr>
<th>Title</th>
<th>Artist</th>
<th>Label</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. Back to You</td>
<td>Adam Levine</td>
<td>Interscope</td>
</tr>
<tr>
<td>2. Better Man</td>
<td>Lady Gaga</td>
<td>RCA/RMG</td>
</tr>
<tr>
<td>3. The Way I Am</td>
<td>Alicia Keys</td>
<td>Universal Republic</td>
</tr>
<tr>
<td>4. Better Man</td>
<td>Lady Gaga</td>
<td>RCA/RMG</td>
</tr>
<tr>
<td>5. Beware</td>
<td>Mark Anthony Green</td>
<td>Atlantic</td>
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### MODERN ROCK

<table>
<thead>
<tr>
<th>Title</th>
<th>Artist</th>
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<tbody>
<tr>
<td>1. Reality Check</td>
<td>T-Pain</td>
<td>Jive</td>
</tr>
<tr>
<td>2. Right Here</td>
<td>John Legend</td>
<td>Def Jam</td>
</tr>
<tr>
<td>3. Live with Her</td>
<td>Adam Levine</td>
<td>Interscope</td>
</tr>
<tr>
<td>4. Use Somebody</td>
<td>Imagine Dragons (feat. The Weeknd)</td>
<td>RCA/RMG</td>
</tr>
<tr>
<td>5. Take the Money</td>
<td>The Game</td>
<td>Interscope</td>
</tr>
</tbody>
</table>

---

**Notes:**
- Lady Gaga's debut on the Billboard Hot 100 chart at No. 1 on Mainstream Top 40, 21 on Pop/Rock, 17 on Adult Contemporary, and 14 on Modern Rock.
- The Black Eyed Peas' "Boom Boom Pow" made its debut on the Modern Rock chart at No. 19 on June 6, 2009, marking their second chart entry within three years, as "Hey You" (No. 20 on March 15, 2008).
- "I'm Yours" by Lady Gaga entered at No. 91 on the Billboard Hot 100 on June 6, 2009, making her second chart entry within three years, as "Black Eyed Peas at No. 20 on March 15, 2008."
## Hot Country Songs

<table>
<thead>
<tr>
<th>Title</th>
<th>Artist</th>
<th>RFI</th>
<th>Label</th>
<th>Week</th>
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<tr>
<td>Here Comes Goodbye</td>
<td>Carole King</td>
<td>1</td>
<td>RCA Records</td>
<td>24</td>
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<tr>
<td>Don't Think I Can't Love You</td>
<td>Janie Fricke</td>
<td>2</td>
<td>RCA Records</td>
<td>24</td>
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<tr>
<td>SCE'S COUNTRY</td>
<td>Rodney Atkins</td>
<td>3</td>
<td>Columbia Records</td>
<td>24</td>
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<tr>
<td>It's America</td>
<td>J. D. Crowe</td>
<td>4</td>
<td>MCA Nashville</td>
<td>24</td>
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<tr>
<td>I Told You So</td>
<td>Carrie Underwood Feat.</td>
<td>5</td>
<td>MCA Nashville</td>
<td>24</td>
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<tr>
<td>Nothin' To Die For</td>
<td>Merle Haggard</td>
<td>6</td>
<td>Capitol Records</td>
<td>24</td>
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<tr>
<td>It Won't Be Like This For Long</td>
<td>Merle Haggard</td>
<td>7</td>
<td>Capitol Records</td>
<td>24</td>
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<tr>
<td>It Happens</td>
<td>Eliza Gilky</td>
<td>8</td>
<td>MCA Nashville</td>
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<tr>
<td>River of Love</td>
<td>George Strait</td>
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<td>Capitol Records</td>
<td>24</td>
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<tr>
<td>White Horse</td>
<td>Taylor Swift</td>
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<td>MCA Nashville</td>
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<tr>
<td>One In Every Crowd</td>
<td>Montgomery Gentry</td>
<td>11</td>
<td>Arista Nashville</td>
<td>24</td>
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<tr>
<td>Shutdown Detroit Down</td>
<td>John Rich</td>
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<tr>
<td>Don't Ask Me</td>
<td>Trace Adkins</td>
<td>13</td>
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<tr>
<td>Marry Me</td>
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<td>14</td>
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<td>Sideways</td>
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<td>15</td>
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<td>24</td>
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<tr>
<td>Always The Love Songs</td>
<td>Jimmy Wayne</td>
<td>16</td>
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<td>24</td>
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<tr>
<td>We've Got Tonight</td>
<td>Alan Jackson</td>
<td>17</td>
<td>Mercury Nashville</td>
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<td>Back To You</td>
<td>Lady Antebellum</td>
<td>18</td>
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<td>Where I'm From</td>
<td>Jason Michael Carroll</td>
<td>19</td>
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<td>How Bout You Don't</td>
<td>The Lost Trailers</td>
<td>20</td>
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## Top Country Albums

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<tr>
<th>Title</th>
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<tr>
<td>Undroppable</td>
<td>Jason Aldean</td>
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<td>Fearless</td>
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</tr>
<tr>
<td>Dying Grace</td>
<td>Keith Urban</td>
<td>3</td>
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<tr>
<td>Can't Say I Miss You</td>
<td>Carrie Underwood &amp; Al Green</td>
<td>4</td>
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<tr>
<td>Canvas Road</td>
<td>Taylor Swift</td>
<td>5</td>
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<tr>
<td>So You Say</td>
<td>Taylor Swift</td>
<td>6</td>
</tr>
<tr>
<td>Love On The Inside</td>
<td>Sugarland</td>
<td>7</td>
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<tr>
<td>That Lonesome Song</td>
<td>Jamey Johnson</td>
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<tr>
<td>Learn To Live</td>
<td>Darrius Rucker</td>
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<td>America's Choice</td>
<td>Rodney Atkins</td>
<td>10</td>
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<tr>
<td>Back To Tennessee</td>
<td>Billy Ray Cyrus</td>
<td>11</td>
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<tr>
<td>Greatest Hits Volume 1</td>
<td>Rascal Flatts</td>
<td>12</td>
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<tr>
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<td>Rascal Flatts</td>
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</tr>
<tr>
<td>Greatest Hits</td>
<td>Rascal Flatts</td>
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## Top Bluegrass Albums

<table>
<thead>
<tr>
<th>Title</th>
<th>Artist</th>
<th>week</th>
</tr>
</thead>
<tbody>
<tr>
<td>Long Road Out Of Eden</td>
<td>Lee Ann Womack</td>
<td>1</td>
</tr>
<tr>
<td>Call Me Crazy</td>
<td>Randy Travis</td>
<td>2</td>
</tr>
<tr>
<td>Fire In The Hole</td>
<td>Blake Shelton</td>
<td>3</td>
</tr>
<tr>
<td>Startin' Fires</td>
<td>Randy Travis</td>
<td>4</td>
</tr>
<tr>
<td>When You Walk In The Rain</td>
<td>Blake Shelton</td>
<td>5</td>
</tr>
<tr>
<td>Little Bit Of Everything</td>
<td>Bily Currington</td>
<td>6</td>
</tr>
<tr>
<td>What I Am Waiting For</td>
<td>Heidi Newfield</td>
<td>7</td>
</tr>
<tr>
<td>Be My Whirl</td>
<td>Willie Nelson &amp; Ace Reid</td>
<td>8</td>
</tr>
<tr>
<td>Greatest Hits</td>
<td>Dierks Bentley</td>
<td>9</td>
</tr>
<tr>
<td>Greatest Hits</td>
<td>Jimmie Wayne</td>
<td>10</td>
</tr>
<tr>
<td>Greatest Hits</td>
<td>Tim McGraw</td>
<td>11</td>
</tr>
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## Between The Bullets

This week features a pair of hefty starts at No. 1 and No. 2 by Rascal Flatts ("Unstoppable," $359,000) and Jason Aldean ("Wide Open," $319,000), and the 4th Annual Academy of Country Music Awards nearly doubles volume on Top Country Albums over the prior week. (See Rascal Flatts, Happening Now, page 39). Reported to have reached a 10-year high in viewers, the CBS telecast helps Greatest Gainer Taylor Swift's "Fears" spike 40,000 (up 98%), and Posecaster Kellie Pickler's self-titled set swells 174% (6,000 copies). Entertainer of the year and female vocalist winner Carrie Underwood's "Carnival Ride" gains 98%. —Wide Jensen
### TOP R&B/HIP-HOP ALBUMS

<table>
<thead>
<tr>
<th>ARTIST</th>
<th>TITLE</th>
<th>Position</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>NEW</strong></td>
<td><strong>CLEON</strong></td>
<td><strong>The Last Kiss</strong></td>
</tr>
<tr>
<td><strong>NEW</strong></td>
<td><strong>ICHI</strong></td>
<td><strong>Lotus Flow3r/MLPS/UNO/Elev3r</strong></td>
</tr>
<tr>
<td><strong>NEW</strong></td>
<td><strong>UGK</strong></td>
<td><strong>UGK 4 Life</strong></td>
</tr>
<tr>
<td><strong>NEW</strong></td>
<td><strong>SNOOKIE NORFUL</strong></td>
<td><strong>Live</strong></td>
</tr>
<tr>
<td><strong>NEW</strong></td>
<td><strong>THE-DREAM</strong></td>
<td><strong>Love 4 Money</strong></td>
</tr>
<tr>
<td><strong>NEW</strong></td>
<td><strong>JAMIE FOXX</strong></td>
<td><strong>Intuition</strong></td>
</tr>
<tr>
<td><strong>NEW</strong></td>
<td><strong>BOW WOW</strong></td>
<td><strong>New Jack City II</strong></td>
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<td><strong>R.O.O.T.S. (Route Of Overcoming The Struggle)</strong></td>
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<td><strong>Boss Of All Bosses</strong></td>
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<td><strong>Don't Feed Da Animals</strong></td>
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<td><strong>SOUL CHILDREN</strong></td>
<td><strong>We All Are One (Live In Detroit)</strong></td>
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<td><strong>ANTHONY HAMILTON</strong></td>
<td><strong>The Point Of It All</strong></td>
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<td><strong>KANYE WEST</strong></td>
<td><strong>808s &amp; Heartbreak</strong></td>
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<td><strong>JENNIFER HUDSON</strong></td>
<td><strong>My Dear Melody</strong></td>
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<td><strong>INDIA.ARIE</strong></td>
<td><strong>Testimony, Vol. 2 (Love &amp; Politics)</strong></td>
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<td><strong>NE-YO</strong></td>
<td><strong>Year Of The Gentleman</strong></td>
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### MAINSTREAM R&B/HIP-HOP

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<td><strong>2</strong></td>
<td><strong>DEAD AND GONE</strong></td>
<td><strong>Lil’ Jon &amp; The Eastside Boyz</strong></td>
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<td><strong>3</strong></td>
<td><strong>KISS ME THRU THE PHONE</strong></td>
<td><strong>Gucci Mane</strong></td>
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<td><strong>4</strong></td>
<td><strong>TURN ME ON</strong></td>
<td><strong>Jeezy &amp; Kanye West</strong></td>
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<td><strong>5</strong></td>
<td><strong>ROCKIN THAT THANG</strong></td>
<td><strong>Uncle Charlie</strong></td>
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<td><strong>6</strong></td>
<td><strong>MAGNIFICENT</strong></td>
<td><strong>Kanye West</strong></td>
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<td><strong>7</strong></td>
<td><strong>IF THIS ISN'T LOVE</strong></td>
<td><strong>Kanye West</strong></td>
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<td><strong>8</strong></td>
<td><strong>BOYFRIEND #2</strong></td>
<td><strong>Alicia Keys</strong></td>
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<td><strong>MAD</strong></td>
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<td><strong>AIN'T I</strong></td>
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<td><strong>Mars</strong></td>
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<td><strong>BABY</strong></td>
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<td><strong>NIGHTMARE</strong></td>
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### RHYTHMIC

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<td><strong>Loving You</strong></td>
<td><strong>Mariah Carey &amp; Tommy Brown</strong></td>
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<td><strong>SAY MY NAME</strong></td>
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### HOT RAP SONGS

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<td><strong>YOU CAN’T STOP ME NOW</strong></td>
<td><strong>Lil’ Kim</strong></td>
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Data for week of APRIL 25, 2009 | CHARTS LEGEND on Page 47

Go to www.billboard.biz for complete chart data
### HOT DANCE CLUB PLAY

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<td>Juliana &amp; Mickey</td>
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<td>Barry &amp; Elsa</td>
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### TOP ELECTRONIC ALBUMS

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### HOT AIRPLAY

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### SMOOTH JAZZ SONGS

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### TOP WORLD ALBUMS

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<td>PABLO</td>
<td>Pablo</td>
<td>Interscope</td>
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Data for week of APRIL 25, 2009 | For chart reprints call 646.654.4633

Go to www.billboard.biz for complete chart data | 53
**United Kingdom**

<table>
<thead>
<tr>
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<th>Artist(s)</th>
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<th>Label(s)</th>
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**Euro Hot 100**

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**Europe Digital Songs Spotlight**

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**Europe Airplay**

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</table>
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Send submissions to: exec@billboard.com

RECORD COMPANIES: Warner Music U.K. promotes Paul Craig to the newly created role of senior VP of artist partnerships. He was GM at Atlantic Records U.K.

Universal Motown Records names Margeaux Watson senior VP of media relations. She was a staff writer/blogger for Entertainment Weekly.

RCA Records Nashville names Norbert Nix VP of national promotion. He was regional director.

PUBLISHING: Universal Music Publishing Group promotes Brian Lambert to senior VP of music for film and television. He was VP.

ST Songs America names David Polomenti VP/head of film and television for North America. He was VP of creative services.

TOURING: ICM taps Robin Taylor as a booking agent. She owned and operated Brooklyn-based booking agency Inland Empire Touring, which will close.

Global Spectrum Facility Management names Ryan MacIvor GM of the Encana Events Centre in Dawson Creek, British Columbia. He was assistant GM/director of marketing.

LEGAL: Loeb & Loeb names Debra White partner, and she also will be a member of the firm's entertainment department and music practice group. She was a partner at Grubman, Indusky and Shire.

RELATED FIELDS: SESAC promotes Hunter Williams to senior VP of strategic development/distribution and research operations. He was VP of royalty distribution and research services.

Evergreen Copyrights promotes John Lippman to COO. He was executive VP/COO.

A2IM names Jennifer Massetti director of membership services. She was U.S. label manager at IKS Records.

—Edited by Mitchell Peters

BUCKCHERRY FIGHTS AGAINST CHILD ABUSE
Author Dave Pelzer's 1995 memoir of childhood abuse, "A Child Called It," has had a significant impact on the members of rock band Buckcherry. Singer/bassist Josh Todd read the book after it was given as a homework assignment to his daughter.

"[Todd] read the book and then called me up instantly and said, 'You've got to read this book,'" Buckcherry guitarist Keith Nelson says. "We were both moved by the story."

At the time, Buckcherry was writing material for its fourth album, "Black Butterfly," which was released last September. Nelson, who is also a parent, says that Pelzer's memoir was the main inspiration for songs "A Child Called It" and "Rescue Me," both of which appear on the new set.

Buckcherry is taking action by partnering with Childhelp (childhelp.org), a nonprofit group dedicated to helping victims of child abuse and neglect. The band will play a benefit concert May 15 for Childhelp at the Fillmore New York at Irving Plaza.

"It will really be a nice way for us to come back to New York and really draw some awareness to something we think is a worthy cause," Nelson says. Through April, Buckcherry has also participated in 30-second child abuse prevention public service announcements across Clear Channel's online music portal, iHeartMusic.com. —Mitchell Peters

INSIDE TRACK
HANSON FAMILY
Hanson is holed up in what Taylor Hanson calls "an undisclosed location" in Texas working on songs for the sibling trio's eighth album. But he says the group is in no particular hurry to put them out. "We're just trying to stay constantly active," he tells Billboard. "We're looking to put out a new Hanson album next spring, and we'll be doing random things we release online, probably starting in the fall." Those, he says, will be designed "to keep our fans interested and keep building those relationships."

Hanson, who's doing double duty as a member of the all-star band Tinted Windows, says that he's really excited about the music he and his brother Zac are creating "in chunks," noting that it "really picks up flavors" of 2007's "The Walk" and is being recorded mostly live in the studio. "We've been writing or the road for the last two years," Hanson says, "so there's this really strong energy from playing it live." The group also plans to tour this summer and perhaps road test some of the new material.

He adds that the 15 or so songs the group has already worked on are also "a little more upbeat than the last record. We always write pop songs at the core, but this album has a lot of songs that hopefully capture a certain fresh energy we feel."
From left: Rock and Roll Hall of Fame inductee Darryl "D.M.C." McDaniels of Run-D.M.C., former New York Yankee Bernie Williams and Kiss guitarist Ace Frehley celebrate opening of the Hard Rock Cafe at Yankee Stadium April 2 in New York. (AP Photo/John Munson)

Jay Leno, Pepsi and NBC teamed up for a free show April 7 at the Palace of Auburn Hills in Detroit to entertain residents who were out of work. From left: NBC Entertainment Sales senior VP James Hoffman; Pepsi chief marketing officer of sparkling beverages Frank Cooper; Kid Rock; Leno; Jeff Bouchard, president of production company Gen & Rice; and NBC Entertainment/HBC Universal Television Studio co-chairman Ben Silverman. (photo courtesy of steve sailer)

ROCK AND ROLL HALL OF FAME INDUCTION

This year's Rock and Roll Hall of Fame inductee list boasted Motörhead, Run-D.M.C., Jeff Beck, Little Anthony & the Imperials, Bobby Womack and others. The festivities took place April 4 at the Public Hall in Cleveland and allowed entry to the general public for the first time, awards courtesy of JBL.

LEFT: From left: Ron Wood of the Rolling Stones, Al Jardine of the Beach Boys, Red Hot Chili Peppers bassist Flea and songwriter/producer Larry Dyvskin.

RIGHT: From left: Eric Carmen of the Raspberries, who performed April 5 at the VIP opening party, induction ceremony band leader Paul Shaffer and Brian Kane of the Boston group Bone Gun.

The T.J. Martell Foundation launched its inaugural Los Angeles Family Day March 29 at the Terrace at L.A. Zoo. The event honored El Music (formerly Koch Entertainment) president Bob Frank and GM & Entertainment managing director Marcus Peterzell for their service to the organization. In the back, from left: Peterzell; event co-chairman John Alexander; Frank; and his wife. Carol; T.J. Martell Foundation CEO Peter Saline; and event co-chairs Sheryl Nenstrap and Kevin Weaver. In the front, from left: Destinee Monroe, Paris Monroe and Sara Diamond of the Clue Girl, Antonia Frank, the Frank's daughter, "American Idol" star Sammi Hanratty, and "Cary" cast member Jennette McCurdy. (photo courtesy of alex wyman/iremeimage.com)

The Recording Academy's Pacific Northwest Chapter, in conjunction with the Recording Academy's Producers & Engineers Wing, hosted the 13th annual Grammy Studio Summit April 4 at the Experience Music Project in Seattle. The summit brought together music professionals and enthusiasts for a day of education and networking focused on the craft and creation of sound recordings. From left: Producers & Engineers Wing co-chairman Glenn Lorchick, Producers & Engineers Wing executive director Maureen Droney, producer Johnny K, the Recording Academy West regional director Lizzy Muñoz and Pacific Northwest Chapter executive director Ben London. (photo courtesy of the recording academy/image.com)

Billboard research manager/chart manager Gordon Murray hangs with a few of the Billboard DJs from South Beach, Fla., during the Winter Music Conference. From left: DJs Dozzi Blakay and Danny Krivit; Tommy Boy founder Tom Silverman; former Billboard DJ Tony Smith; Bobby Shaw, winner of the best independent dance promoter award at the WMC's 24th annual International Dance Music Awards; and Murray.
CONGRATULATIONS

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