KASENETZ AND KATZ ALLSTARZ

www.billboard.com
www.billboard.biz
US $6.99 CAN $8.99 UK £5.50

www.americanradiohistory.com
KASENETZ AND KATZ
MUSIC HISTORY 1964 - ...

FREE AS THE WIND

KASENETZ AND KATZ
ALLSTARZ
NEW ALBUM 2009

PRODUCED BY
J. Kasenetz, J. Katz, D. Chaffin

All songs written by Jerry Kasenetz & Don Chaffin

VIDEO DIRECTOR:
David "My Good Eye" Brodsky

PHOTOGRAPHY: ARTWORK: WEBSITE DESIGN:
Josh Frankel Agustin Esperon Exobit Networks/Paul Kind

WWW.KASENETZANDKATZALLSTARZ.COM
SELL LESS, MAKE MORE
HOW LABELS USE VARIABLE PRICING ON ITUNES TO DRIVE PROFITS

ONE WAY TICKET
MILEY GOES PAPERLESS TO FIGHT SCALPERS

BURNING SENSATION
JORDIN SPARKS CATCHES FIRE WITH GROWN-UP SOUND

PIRATES AT BAY
LABELS WIN BIG FILE-SHARING JURY VERDICT

‘WHITE NOISE,’ WHITE HEAT
AIRBORNE TOXIC EVENT TAKES OFF, FLIES HIGH

MAXWELLRETURNS WITH A TRILOGY OF SUMMER LOVIN’ 7 YEAR ITCH
Helping you battle the credit crunch is our top priority. Fight back with our 3.9% APR Auto Loan.

Let's face it, times are tough all over.

But with First Entertainment on your side, you can get behind the wheel and drive straight through the turmoil with some of the lowest interest rates around.

Whether you're looking for a new or pre-owned vehicle, we make it easy, with helpful fixed rate loans as low as 3.9% APR for new cars and 5.7% APR for pre-owned.

As you would expect, we'll make your application process fast and pleasant. Simply call 888.800.3328 or visit www.firstent.org for instant loan decisions 24/7. Or, stop by one of our branch locations, whatever's easiest for you.

Offer ends June 30, 2009.

FIRSTENTERTAINMENT CREDITUNION

An Alternative Way to Bank

*APR = Annual Percentage Rate. 3.9% APR is the preferred rate for new vehicles up to 60 months at a monthly payment of approximately $18.38 per $1,000 borrowed. Rate of 5.7% APR is for used (maximum age 6 years old) vehicles up to 60 months at a monthly payment of approximately $19.20 per $1,000 borrowed. Additional rates and terms may apply, call for details. Amount financed may not exceed 110% of MSRP or of the high Kelley Blue Book/ NADA value for new (100% for used), including tax, license, GAP, insurance and Mechanical Breakdown Protection. Rates are subject to change without notice. All loans subject to credit approval. Existing First Entertainment auto loans may not be refinanced under the terms of this offer. Offer expires June 30, 2009.
Independence Days
Going Your Own Way Is Challenging But Also Rewarding

BY VICTOR MANUELLE

Four years ago, after carefully evaluating my career options and priorities, I decided to start my own label, Kiyavi Records. I have to confess, it was a very difficult decision to make. I had been signed to Sony for nearly 15 years, and from the outset my career had the backing of a major label and all the machinery and advantages such an arrangement entails.

My first recording for Kiyavi, “Una Navidad A Mi Estilo” (Christmas My Style), was released in 2007 and distributed through Universal. That was when I realized all the work that goes into releasing an album. You’re no longer the artist who simply arrives to record once everything is set for you. When you’re an entrepreneur and owner of your own label, even if you have an excellent team working with you, a big portion of the executive and creative responsibilities are yours and yours alone.

In my case, I’ve learned how to be a businessperson. For example, I’ve had to learn the ins and outs of distribution, something I never dealt with before. I’ve also had to become familiar with new technologies and get involved in the creative work behind the release and marketing of an album. Because the money invested in my projects is my own, I have learned how to maximize my time as well as my investment in marketing, production and distribution.

Having your own label is a complex endeavor, as is the case with any new project in the entertainment world. But I’ve had many successes and much satisfaction, including a Latin Grammy Award, Billboard Music Awards and two Premios Lo Nuestro Awards. I’ve also had many surprises, such as suddenly finding myself the owner of my own masters and all my musical works.

“Navidad A Mi Estilo” was followed by “Soy” and “Una Navidad A Mi Estilo Edición Especial,” which we released given the success of the first edition. My most recent project is “Muy Personal,” which was No. 1 in sales in Puerto Rico the week of release and debuted at No. 2 on Billboard’s Top Latin Albums chart.

“Muy Personal” is an example of the flexibility you can have as an artist when you’re the one making the decisions. This was a project that, as its title indicates, was personal in concept and execution. For example, its format alternates spoken introductions with music, something you don’t find on a conventional commercial release. It’s also my first and only album to date on which all the songs are pop or pop-ballads as opposed to salsa or a mix of the styles.

My transition into the independent world has been, and probably will continue to be, full of challenges. That’s part of the day-to-day work of this business of music. But I’m certain that at this point, where I’m at, I have grown so used to the workload and pace needed to be the business behind my own music that I’m already beginning to create new recordings.

In the end, I’ve found that flying solo is difficult, but not impossible.

Piero Rivas
Vctor Manuelle has long been known as one of the main distinctive voices in salsa. He has successfully straddled pop and tropical music in recent recordings and has had two albums hit No. 1 on Billboard’s Top Latin Albums chart.

FOR THE RECORD

The peak position for Chickenfoot’s self-titled album on last issue’s "Billboard 200” was stated. It should have matched its debut rank of No. 4.

WRITE US.

Share your feedback with Billboard readers around the world. Send correspondence to letters@billboard.com.

For "Billboard 200," please include, name, title, address and phone number for verification.

SUBSCRIBE.

Go to billboard.biz/subscribe or call 800-855-8570 (U.S. toll free) or 847-959-7531 (international). Letters should be concise and may be edited. All submissions do not guarantee the use of your letter in the magazine or the Web site.

bizz

BIBLIOGRAPHY, BIZ POLLS

Despite fears about the economy, the concert business seems poised for a strong summer. Are economic concerns curbing the number of shows you plan to see this season?

16%

No, I’m seeing more shows than I typically see.

35%

I’m planning on attending roughly the same number of concerts this summer.

49%

Yes, I’ve been hit by the recession and won’t be going to as many.

FEEDBACK

SUBSCRIPTIONS:

800-855-8570 (U.S. toll free) or 847-959-7531 (international)
MILEY STRIKES BACK

Can Tween Star Thwart Scalpers With Paperless Ticketing?

As Miley Cyrus prepares to hit the road this fall, the spotlight is shining on what was once a relatively minor piece of the touring puzzle: the ticket. Or in this case, the lack thereof. Cyrus’ tour will use paperless tickets, and that’s causing a commotion, mostly among the resellers who famously made so much money from her last tour.

The 2007-08 Hannah Montana/Miley Cyrus Best of Both Worlds trek grossed $55 million and sold about 1 million tickets to 70 shows reported to Billboard Boxscore. But it also provided outraged parents with a bitter introduction to secondary vendors, who scooped up tickets and sold them at huge markups. The resulting controversy made Cyrus the poster child for what many perceived as an out-of-control resale market.

Now Cyrus’ fall tour will make history as the first arena-level tour to embrace paperless ticketing in an attempt to thwart scalpers. As is the case with airlines, those who purchase the tickets must be on hand with their credit card to gain admission.

“The focus was, ‘How do we take all the information we gathered last time out and do a better job of it?’” says Jason Morey, Cyrus’ manager and president of Morey Management Group, an affiliate of Ticketmaster Entertainment’s Front Line Management. “It was important to us to address the issue of demand. We thought that of every single option that was available out there, this was a really viable option, to go with the paperless ticketing.”

Those associated with the tour say public feedback has been generally favorable and that tickets are selling well, with nearly 500,000 purchased already. The fact that they’re not blowing out immediately as they did on the last tour is evidence that brokers aren’t flooding the system, they say.

Meanwhile, secondary market players are crying foul, protesting that they’re being shut out from buying Cyrus tickets, or at least hindered, and predicting entrance chaos, and a consumer backlash, at concerts.

Sean Pate, director of communications at the secondary market leader StubHub, says the...
number of tickets sold by re-sellers during the 2007-08 tour has been overstated. There was a lot of misperception that brokers had grabbed all the available inventory and posted it on StubHub or any-where else,” he says. “The reality was that StubHub sold roughly 5%-6% of [the tickets] at any one time, versus the number in circu-lated in terms of the total seats in the arena.”

Don Vaccaro, CEO of the secondary ticket aggregator Ticket Network, wonders aloud whether ticketing might violate antitrust laws. “Ticketmaster’s actions are trying to restrain the secondary market from dealing in Miley Cyrus tickets and restraining consumers from being able to sell their tickets at a profit to that venue,” Vaccaro says. Moray disagrees. ‘Scalp-ing is a really important issue to Miley,” he says, “but really the focus is about giving the regular fan an opportun-ity to buy a really good ticket at face value.”

Cyrus is not the first major touring act to turn to paperless ticketing. For AC/DC’s North American tour last year, some 3,000-4,000 tickets per show were paperless. At a Metallica show in September at the O2 in London, all tickets were paperless. Both operations went smoothly, according to Ticketmaster chief technology officer Brian Pike. “Most of the lines ran at roughly the same speed as a nor-mal night,” Pike says. “When people come with four tickets, it’s actually sometimes faster than scanning four different pieces of paper. We think this technology has been well-tested and ready for this change.”

Chuck LaVallie, director of music relations for StubHub, begs to differ. “On AC/DC they were swapping cards and show-ing fans through,” he says. “If they didn’t have to time check IDs on 3,000 tickets, they weren’t going to have to worry about it. I do believe that paperless tickets haven’t been transfer-able, we would have done a healthy business on it.”

RESELLERS STILL ACTIVE

Rathwell acknowledges that paperless ticketing hasn’t completely shut down resellers, who can buy more than one ticket and then accompany their buy-ers to a venue. “I saw some of their postings,” she says, “$2,600 Get a life. I don’t think the big companies have post-ings, but you’re always going to drug around the drug.”

For Cyrus, the World Tour is part of a new global business strategy to move online, secure in the knowledge that paperless ticketing hasn’t prevented brokers from buying up the same number of tickets as they normally would. “The only thing this is going to do is shore up the local bro-ker take the business right back into the dark alleys, increase the amount of fraud,” he says. “Joe Blow Broker in St. Louis doesn’t have a faith protect.”

And how would Joe Blow Broker get his paperless tick-ets? “They’re buying a crappy seat in the upper bowl and then some good seats below to walk people in,” LaVallie says, adding that the potential for fraudulent tickets increases “exo-ponentially” without a company like StubHub involved.

Fans who want to avoid fraud should go to Ticketmaster or the primary ticketer if it’s a Ticketmaster build- ing.

Moray says. “We’ve made the most the safe experience for a consumer to go to Tick-etmaster, buy a face value ticket and not deal with the chance that you go to a secondary-side and buy a fake ticket or meet somebody in a parking lot,” he says.

In terms of pulling off this, it certainly can’t hurt that the management company and ticketing company in question share an owner. “There’s definitely synergy,” Moray says. “Ticketmaster wants us just like they want to plague their other clients. This isn’t something Ticketmaster tried to shore down my throat, this is something that I requested. They’ve literally moved mountains to try to make this right for this tour.”
CMT Summer of MUSIC

CMT Crossroads
Bryan Adams & Jason Aldean
Friday, June 26 9|8c

Sounds BETTER TOGETHER.

Part of CMT Summer of Music
CMT TOP 20 // CMT INSIDER // CMT MUSIC AWARDS // INVITATION ONLY
//////// CMT CROSSROADS // CAN YOU DUET ////////// THE SINGING BEE

Presented by
verizon wireless

//////// CMT.COM //////////
Heavy Traffic
World Copyright Summit Tackles Licensing ‘Gridlock’

One of the hot-button topics at the World Copyright Summit, held June 9-10 in Washington, D.C., were the obstacles that still need to be overcome in order for new digital distribution platforms to flourish.

The International Confederation of Authors and Composers Societies, or CISAC, hosted the conference, which drew an impressive gathering of music publishing executives, legislators and technology companies, who spent two days discussing challenges that will probably take years to resolve.

“We at least identified the problem—copyright gridlock,” Bee Gees legend and CISAC president Robin Gibb said in his closing address.

Summit attendees used “copyright gridlock” numerous times during their panel discussions to describe the myriad problems that have coalesced to confront digital music service providers that want to properly license and pay for music in an efficient manner as possible.

“When I think about one-stop shop, the word we should focus on is the ‘stop,’” EMI Music Publishing chairman/CEO Roger Faxon said during a panel on multiterritorial licensing. “The existing system stopped the proper licensing, so there needed to be change.”

Today, Faxon observed, the music industry is transitioning from a nationally based licensing system to one that is transcontinental. Inevitably, there have been starts and stops in this transition, he said.

Like other majors, EMI created its own Pan-European licensing entity, CELAS, by joining forces with PRS for Music in the United Kingdom and GEMA in Germany. While Pan-European licensing is a start, “the pity of where we stand today is that we at EMI can only do [transcontinental licensing] for Anglo-American writers,” Faxon said. “We can’t do it for other writers across Europe.”

In addition to licensing across borders, the Copyright Summit addressed other challenges that need to be resolved in order to eliminate copyright gridlock. They include the harmonization of basic copyright laws across countries.

The industry also needs to make it easier for licensees to secure all the necessary mechanical and performance copyrights for a work, to obtain a master copyright and a song copyright and to license music from indie publishers.

The industry would also benefit greatly from the creation of a universal song database that includes all relevant publishing metadata in one place. It would also be a solution to the aforemen-
tioned issues, a point made time and again during the summit. “A global database is essential,” said Sony/ATV Music Publishing senior VP of international Guy Henderson.

That was echoed in a later panel by peer music chairman/CEO Ralph Peer. “The message that I have heard loudest: ‘We must get our act together to create a registry to provide guidance for any user to access rights to license music internationally,’” he said.

But PRS for Music managing director of mechanicals Jeremy Fabinyi pointed out that creating a universal song database would pose a huge challenge, given that about 70,000 works change ownership every month.

While music publishers were acknowledging their shortcomings, Nokia global director of music business affairs Sami Valkonen complimented them for the changes they’ve made so far, which he said made it possible for his company to launch its Comes With Music mobile service.

“Pan-European licensing works; it is not a dream,” Valkonen said. “We do not believe that Comes With Music would have been possible under the old system.”

But for all its progress, the industry is still not at an “acceptable end state,” Valkonen added. For example, he said he doesn’t understand who benefits from splitting mechanical rights from performance rights. “There isn’t any more money either way,” he said.

While the European Commission forced copyright owners to deal with Pan-European licensing, music publishers still have to be mindful about the European Union’s antitrust regulations. “We know the outcome they want,” Faxon said. “But the lack of clarity makes it harder because we can’t understand the rules of engagement.”

The Law Won
Majors Welcome P2P Win, But $1.92M Award Could Make For Bad PR

The recording industry secured a resounding victory when a Minnesota jury awarded the four major labels $1.92 million in damages after unanimously finding that Jammie Thomas-Rasset had willfully infringed on their copyrights by downloading and sharing 24 songs on the Kazaa peer-to-peer network.

The mammoth size of the verdict, representing $80,000 per track, may help dissuade more P2P users from illegally downloading music, and for that the labels are happy. “We appreciate the jury’s service and that they take this as seriously as we do,” RIAA spokeswoman Cara Duckworth said in a statement. “We are pleased that the jury agreed with the evidence and found the defendant liable.”

But a question arose after the verdict about whether the sheer size of the damages could lead to a backlash against an industry that is already portrayed in some quarters as overreachin.

No one expects that the four major labels, all plaintiffs in the case, will collect the entire amount from Thomas-Rasset, a 32-year-old Brainerd, Minn., mother of four who testified during the retrial that her ex-boyfriend or sons, then 8 and 10, were most likely responsible for downloading and distributing the songs. Thomas-Rasset lost her previous trial in 2007 and was ordered to pay $222,000, only to achieve a now-pyrrhic victory when the court tossed the verdict because of a faulty jury instruction.

The RIAA’s Duckworth indicated after the verdict that the recording industry doesn’t intend to collect $1.92 million from Thomas-Rasset. “Since day one, we have been willing to settle this case and we remain willing to do so,” she said.

This could help the labels avoid potential political and legal headaches stemming from the large verdict. Even for law-abiding citizens who believe that labels have every right to protect their copyrights, a verdict of almost $2 million could be hard to swallow.

The Copyright Act provides for awards of statutory damages of up to $150,000 per infringed work, in the case of willful infringement. A number of copyright scholars on the “copyleft,” led by Harvard Law School’s Charles Nesson, have argued that such damages awards for personal use of file-sharing networks are excessive. Though no court has yet adopted that theory, the Thomas-Rasset verdict provides a very human face to the argument, which she will likely pursue on appeal if the case isn’t settled.

“We are pleased that the jury agreed with the evidence and found the defendant liable. Since day one, we have been willing to settle this case and we remain willing to do so.”

—CARA DUCKWORTH, RIAA

While the recording industry maintains strong support in Congress, with powerful champions including House Judiciary Committee Chairman John Conyers, D-Mich., and his Senate counterpart Patrick Leahy, D-Vt., the Minneapolis verdict could well lead to a legislative move to reduce the damages awards available against individual infringers like Thomas-Rasset.

Thomas-Rasset’s attorney, Kiwi Camara, said he was “very surprised” by the size of the verdict and signaled a willingness to talk about a possible settlement with the labels. But Camara also listed a number of potential issues to appeal should the parties be unable to resolve the case, including a challenge to the labels’ ownership of the copyrights at issue based on the argument that they were improperly classified as “works made for hire” contravention of the Copyright Act of 1976.

Ben Sheffner is a copyright attorney who blogs at copyrightandcampaigns.blogspot.com. Previously, while employed at 20th Century Fox, he worked on an amicus curiae brief in this case for the Motion Picture Assn. of America.
See Spotify Run
Why Europe’s Hot Streaming Music Service Matters

At first glance, Spotify isn’t much different from other on-demand streaming music services. It includes roughly the same library of songs, pays the same per-stream licensing fees for music and contends with the same poor ad-sales environment.

Usage is respectable but not overwhelmingly, with about 3 million users in the United Kingdom, Finland, Sweden, Norway, Spain and France. The “vast majority” of them skip Spotify’s monthly ad-free subscription option and use the service for free, according to co-founder/CEO Daniel Ek.

Yet while the media routinely skewers similar services like MySpace Music, Last.fm and even Rhapsody and Napster for their shady business models and usability concerns, Spotify has been heaped with praise.

So far, U.S. music fans can only read about the much-hyped service, as it isn’t yet available domestically. But as the company prepares to launch the service stateside before the end of the year, let’s examine why Spotify has been anointed the iTunes of streaming music.

Compared with its competitors in the subscription and ad-funded spaces, Spotify is a simple, even basic, application, consisting of a search bar, media player, playlist builder and music management tools.

“What instinctively looks like it should be a failing is actually its core strength,” Forrester music analyst Mark Mulligan says. “It doesn’t have the discovery, search and community functionality that we’ve come to expect from the streaming services. But that’s why it just works. The reason iTunes was so successful compared to other download stores was because it’s so easy to use. Spotify works on that same level.”

Moreover, the service’s simplicity hides a slick technology that uses a mix of cached streaming and peer-to-peer distribution that results in real-time playback speeds free of the buffering delays of other music services. And rather than billing itself as a music service—and thereby burden itself with expectations of the usual discovery, recommendation and community bells and whistles that come with such a distinction—the company positions itself as a music management system. It’s a subtle distinction, but one that seems to have made a difference with consumers.

“People don’t manage their music with the online services that are out there today,” Ek says. “They manage it with iTunes. What’s different about Spotify is that users manage their music with Spotify instead. They don’t perceive what they’re doing as streaming music online. They perceive it as they have all the world’s music on their hard drive and can play it whenever they want. That’s the kind of fundamental difference we offer.”

Also critical to Spotify’s success so far has been its ability to recruit as allies key influencers in the press and blogsphere. Following its beta launch last year in Europe, the company sent invitations to analysts, journalists and bloggers. Each recipient was allowed to invite seven other people to the service, with the same privilege extended to each of those people and so on. The result was a frenzy of online news coverage and rave reviews.

But replicating that success in the United States will be a tall order. For starters, there are entrenched competitors state-side in the ad-funded and pay-per-month camps with better name recognition among music fans and advertisers.

And even if Spotify attracts a critical mass of users, its streaming music costs could skyrocket in this country faster than its ability to pay for them.

“The costs are going to be an order of magnitude higher than they have at the moment, and their cash burn rate is going to accelerate,” Mulligan says. “So the question is: Can they afford to be successful in the U.S.?”

Ek says the company has enough cash and venture capital investments to last 18 months. But it will have to dramatically ramp up the number of paid monthly users to ensure its long-term viability.

The company is placing its bet on mobile platforms as the key to that upsell, having already developed a downloadable Android application and preparing the launch of an iPhone app as well. Ek says that only paying users will have access to the mobile apps. It’s also seeking to monetize paid downloads through a partnership with the European digital retailer We7 and is dabbling in ticketing and merch sales.

Challenges aside, Spotify’s short but notable record of success has sparked optimism that it might have the right mix of elegance technology and savvy marketing that made another digital music service thrive in a market full of entrenched competitors.

“If Spotify can convert a large share of consumers—in the tens of millions—to streaming,” Mulligan says, “this might be a killer app in the way iTunes was a killer app.”

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

Island in the stream: Spotify co-founder/CEO Daniel Ek

BITES & BRIEFS

LIVE LISTINGS

Pandora has added customized concert listings to its personalized radio service through a unique partnership with SonicLiving and Amstel Light. The SonicLiving application lists concerts taking place in a user’s area based on his or her music preferences. However, the application is only available through a sponsored link paid for by Amstel Light. Selecting the ad leads to the feature, where users can then buy tickets and get other touring information.

INCUBUS EXTRAS

In conjunction with the release of its greatest-hits album “Monuments and Melodies,” Incubus is giving fans who buy the album access to a range of audio, video and photo content at the band’s Web site. Buyers of the two-disc album will receive a code to access a section of the site dubbed the Vault. The site hosts more than 100 rare or unreleased tracks, hundreds of videos and TV appearances, and a complete 1996 Los Angeles concert.

YAHOO/CBS RADIO APP

Yahoo and CBS Radio have teamed to release a free iPhone music application that streams all 150 Yahoo Internet radio stations, as well as another 100 provided by CBS. Additional features include more than 20 genre-based playlists and the ability to skip six songs per hour, find local stations using the GPS feature, share stations with other users and buy music through iTunes.
TENNESSEE TITANS

After Successful '09, Bonnaroo Producers Look To The Future

As the dust settles on Bonnaroo 2009 literally, the festival's producers aren't wasting time basking in the glory of Bruce Springsteen. Phish and the 120 plus other acts that performed this year. Instead, they're strategizing their next move.

Since launching Bonnaroo in 2002 in Manchester, Tenn., producers A.C. Entertainment and Superfly Presents have built a formidable franchise that can boast an increase in attendance over last year despite a tough economy. Billboard.biz, June 15) and they can can casually place an artist like Jimmy Buffett on a secondary stage at noon with little advance promotion beyond word-of-mouth.

"We're already talking about 2010 and even 2011," says A.C. Entertainment president Ashley Capps. "So many things take so long to come to fruition. The conversations with the Springsteen camp go back two or three years." So what's new? One priority is making further improvements to the 750-acre site, most of which the producers now own. Bonnaroo has installed underground power lines to reduce its reliance on generators. The producers are also eyeing the possibility of staging other live events during the rest of the year.

Then there's Bonnaroo's other side—the digital site. Bonnaroo is investing heavily in bonnaroo.com as a year-round destination and an e-commerce opportunity that generates revenue, branding and engagement far beyond the restraints of the physical event.

"In the beginning it was just about pulling Bonnaroo off, to create an amazing festival and have that poster on your wall," Superfly partner Jonathan Meyers says. "As you grow as a person and as a team, you want to keep evolving and challenging yourself."

During Billboard's Music & Money Symposium in March, Meyers seemed to indicate that Bonnaroo, or at least Superfly, might be interested in potential investors (billboard.biz, March 5). Asked again about that on a tour bus at Bonnaroo, Meyers was characteristically enigmatic.

"We've been approached by people to do deals, but right now we're positioned where we don't have to do anything with anybody, and that's the best position to be in," he says. "We are open to anything and working with many different people, and I think partnerships can be very good. But we're also going to be very successful without a partnership. I think we're just scratching the surface of where this can go."

Despite its recent growth, Bonnaroo has managed to hold onto the independent spirit that served its founders so well when they launched and sold out their inaugural festival in 11 days on the Internet without any traditional advertising, to the shock of many in the live music business world.

"I would love to say we planned all along, but it was really tapping into something that already existed, because we were certainly prepared to do a traditional marketing plan," Capps says of the first Bonnaroo in 2002. "I was in negotiations with Ticketmaster, and all of a sudden it was, 'We're not going to have any tickets for you to sell.'"

In Meyers' still a indie guy? "I still work in my pajamas, if that's a clue," he says. "The point is to keep elevating everything you do. Throughout the years I think that bar for ourselves has increased. This can be bigger, grander, more detailed. It's about owning the land, building out more infrastructure, thinking, 'Wow, we really can get an artist like Bruce Springsteen to play our event.'"

We may add value for an artist like that as well. Maybe we're a marketing platform for artists, film, comedy, bands. It's bigger, too, than annual ticket sales. "Yes, we want to be financially successful every year, and we do," Meyers says. "But there are other very important factors as well. We bought the land, we made a lot of permanent infrastructure improvements, we film over 80 performances that are beautifully shot. We're making investments in ourselves."

The producers could have pocketed more money if they hadn't made those investments, Meyers acknowledges.

"But we're betting on our future," he adds. "We're betting that Bonnaroo as a brand has a long life span. I don't even like to consider ourselves promoters. It's a different thing we're trying to build, it's a lifestyle brand."
Local Champions

PDX Pop Provides A Model For Micro-Festivals

The organization, which also produces an annual compilation CD, remains strong, even though only three of the 14 original founders remain.

"We are very conscious of the fact that people move in and out of town and get caught up with other things," co-founder/board member Cary Clarke says. "We are always looking for new talent in the volunteer pool, with an eye on bringing new people onboard."

Portland's arts-friendly culture is a big part of the success of the organization, Clarke says. "This is a city with a great scene, tons of bands, supportive business and a passionate audience," he says.

At the same time, he adds, "I do think this model is replicable on some level. . . . there are lessons from PDX Pop that people anywhere could use."

One of those is to be conservative about how to manage growth. "For the first two years, we were mostly focused on just making the festival and the compilation happen," Clarke says. It would have been easy for us to branch out and get big very quickly, but then people get burned out.

Once it established a name for itself, PDX Pop's ambitions grew on a project-by-project basis, including a partnership with local politicians to throw all-ages shows in front of City Hall and organizing performances by local acts at area schools.

Fostering a mission that extends beyond its namesake annual festival is now one of the biggest factors in PDX Pop's success, Clarke says. "We are committed to the overall cause of access to live music in Portland," he says. "Carrying the banner for all-ages involvement has been a big part of the sustainability of PDX Pop."

Diverse funding sources have also helped, especially in a down year. "Our corporate sponsorship was strong, even though the economy has been terrible these days, people are still giving," Clarke says. "We have been very conscious of the number of bands, of the artists who gave us their time, and of the volunteers who give their time. For us, it's not just about doing Portland proud: There's a community interest in this," Clarke says. "And there's a core of people who are fully committed to the festival offer is high praise for PDX Pop. "It really did a lot for us," Y La Bamba singer Luz Elena Mendoza says. "The exposure you get from the show is incredible, and we've gotten offers from being on the comp and playing. I'm always shocked by the number of people that know the song we had on the comp."

Mendoza agrees with Clarke that PDX Pop benefits from a supportive community. "Portland is a musical mecca, and it's a friendly place," she says. "Even though the economy has been terrible recently, people are sticking it out and continuing to make music."
GLOBAL NEWSLINE

BIZ URGES EU COPYRIGHT EXTENSION

The IFPI, indie labels group Impala and the International Federation of Musicians are among the organizations calling on the Czech Republic to use the last days of its European Union presidency to extend the EU copyright in sound recordings from 50 to 70 years. Sweden, which has opposed extending the copyright term, assembles the rotating EU presidency July 1. The European Parliament backed a term extension to 70 years last year. The EU governments ultimately have to approve the change in the law in the European Council, the EU's highest political body. Failure to extend the copyright term "would deliver a serious blow to a law that is a matter of fairness to artists across Europe," the statement said. —Andre Paine

COHEN ON POLARIS LIST

Veteran singer/songwriter Leonard Cohen is one of the more unexpected names on the list of 40 nominees for the 2009 Polaris Music Prize, Canada's "album of the year" award. The 74-year-old Cohen’s “Live in London” (Columbia) will vie with albums by alt-rock acts Joel Plaskett and Metric and hip-hop names K-os and K'Naan for the $20,000 Canadian ($17,671) prize. On July 7, the nominees will be pared down to a shortlist of 10 finalists. The winner, chosen by a jury of journalists and other members of the media, will be announced at a Sept. 21 gala. —Robert Thompson

NEW ZEALAND RIGHTS BILL READY

The first draft of New Zealand’s revised copyright legislation will be presented to copyright owners and Internet service providers in July. In March, the government ordered a rewrite of a contentious amendment to the Copyright Act that would have required ISPs to cut Internet service to persistent copyright infringers under a "three strikes" system. The proposal faced fierce opposition from telecommunications companies and consumer groups. The Ministry of Economic Development has now prepared a new draft with the intention of introducing legislation to parliament this fall. A government representative says the draft takes "full consideration" of concerns raised by rights holders, ISPs and Internet users. However, there hasn’t been any confirmation that it will include a three-strikes provision. —John Ferguson

BBC’S ROSS TO GET MUSIC AWARD

U.K. broadcaster Jonathan Ross has been named the 2009 recipient of the Music Industry Trusts’ Award. The honor will be presented to Ross Nov. 2 at London’s Grosvenor House. More than 1,000 guests will attend the annual charity dinner in aid of charities Nordoff Robbins Music Therapy and the BRIT Trust. Ross is host of the BBC 1 TV show “Friday Night With Jonathan Ross,” now in its 17th season, which includes live performances and interviews with music acts. He also has a weekly music and chat show on the AC-oriented BBC Radio 2. In 2008, Ross won the Sony Gold Award for music radio personality of the year. Previous honorees include George Martin, Harvey Goldsmith and the late Ahmet Ertegun. —AP

SGAE STRIKES EMUSIC DEAL

The digital music subscription service Emusic has expanded the amount of Latin and Spanish-language music it can sell in the European territories where it operates, thanks to a deal with the Spanish organizations SGAE. Emusic will now offer the Latin and Spanish-language catalogs administered by SGAE. They include works by Latin American and Spanish artists like Caetano Veloso, Juan Luis Guerra, Ricardo Arjona, Alejandro Sanz and Joaquin Sabina. —Howard Llewellyn

SONY’S HANDLIN HONORED

Sony Music Australasia chairman/CEO Denis Handlin is this year’s recipient of the Ted Albert Award for outstanding service to Australian music. The accolade, decided by the board of writer and publisher directors of the Australasian Performing Right Assn. collecting society, will be presented June 23 at the APRA Music Awards in Melbourne, Australia. Company veteran Handlin has headed Sony’s Australasian operations since 1996. Previous award recipients include promoter Michael Chugg, AC/DC’s Angus and Malcolm Young and artist manager Roger Davies. The award commemorates the late Albert Productions managing director, whose conveyor belt of Aussie talent delivered such acts as AC/DC, the Easybeats and John Paul Young. —Lars Brandle
Less Is More?
Reduced U.K. Streaming Rate Could Boost Digital Services

LONDON—U.K. authors society PRS for Music’s decision to reduce its streaming royalty rate has garnered cheers from independent publishers and digital services, but at least one major publisher is threatening to derail the initiative.

"Broadly, the change has been welcomed by the market," says PRS for Music online managing director Andrew Shaw. The society hopes the lower royalty rate will boost underperforming streaming companies, which had long complained that the rate was too high.

"A number of licensees have taken the reduction as indicating that we are listening to the market and recognize there are a number of structural problems to it developing," Shaw says.

PRS for Music is slashing its U.K. per-stream minimum rate by 61% to 0.085 pence (0.13 cents) from 0.22 pence (0.35 cents) effective July 1, while raising its headline rate from 8% to 10.5% of gross revenue from pages where music is available. Licensees will pay whichever nies without viable business plans.

Similar issues have challenged the U.S. internet radio market, which is still trying to negotiate a compromise on streaming royalty rates set in 2006 by the U.S. Copyright Royalty Board. Webcasters are pushing for a percentage-of-revenue fee rather than a flat, per-stream rate. To date, only a handful of services have paid the new rates, with most preferring to negotiate with the U.S. collecting agency SoundExchange (Billboard, Feb. 28).

Shaw acknowledges that while the majors took part in PRS for Music’s seven-month consultation period with “all major rights-holders,” they didn’t attend the meeting that finalized the rates “because their mechanical rights were not included in the deals we were discussing.”

While PRS for Music continues to license their performance rights, the majors have “in practice, withdrawn [mechanical] rights” from the society in recent years in favor of multination collection agreements with a single national organization, Shaw says. Sony/ATV, for example, has a Pan-European mechanical rights deal with German society GEMA. The majors also reserve the right to strike direct online deals at their own rates.

Feedback from independent publishers, however, has been broadly positive.

“it’s a brave but essential initiative,” says Steve Lewis, managing director of indie Stage Three and more!

‘We are listening to the streaming music market and recognize there are a number of structural problems to it developing.’

—ANDREW SHAW, PRS FOR MUSIC

is the higher amount, covering a combined mechanical/performance right.

The Copyright Tribunal set the current rates in 2007 but since then, “the market hasn’t really grown to the extent that we had hoped,” Shaw says. PRS for Music’s online royalties totaled £17.6 million ($28.8 million) during 2008, up 9% from 2007.

Steve Purdham, CEO of the U.K. streaming/download service We 7, calls the move “a brilliant step” to encourage the growth of businesses “that are trying to take music away from the pirates.”

The headline rate increase “doesn’t really matter if you haven’t yet clawed yourself above the minimum,” Purdham says. “At the moment, most people would be quite happy to be in the business situation where they needed to pay the 10.5%.”

But Peter Brodsky, executive VP of business and legal affairs at Sony/ATV Music Publishing in New York, says his company plans to discuss “this horrible rate” with PRS for Music in hopes of reversing its decision. "It’s a huge reduction and we’re very unhappy," he says. "We weren’t made part of [the] rate-setting and decision-making."

EMI Music Publishing and Warner/Chappell declined to comment, while Universal didn’t respond by press time. Some publishers have opposed reduced streaming royalty rates due to concerns that it diminishes the value of their works and may prop up online startup compa-

Music in London. "Rates can be improved when the new business models are fine-tuned and well-established." Noting that “it will take time to develop a robust market,” Lewis adds that “the music industry’s future will be more about collecting micro-payments from multiple income streams than trying to persuade consumers to buy fewer expensive items—i.e., standard CDs.”

A representative for the European stream- ing service Spotify calls the reduction “broadly positive,” while declining to comment on its own deal with PRS for Music, as a new agreement is being finalized.

Meanwhile, a spokesperson for Google, which has been blocking access in the United Kingdom to YouTube music videos due to a payment stalemate with PRS for Music, says, “We welcome any efforts to make licensing costs more realistic.”

PRS for Music and Google “continue to talk,” Shaw says. “We’ve reduced the rate; the onus is on them to step up to the plate.”

Overall, Shaw is sure the reduction will bear fruit for publishers. “The proof of the pudding will be in a year or two when we see whether we’ve increased the amount of money we’re distributing to members from this sector by 100% 200% or 1,000%,” he says. “I’m confident it’s going to be significantly positive.”

Additional reporting by Andre Paine in London.
**UPFRONT LATIN**

**Children's Crusade**

Proyecto Desepaz Teaches Colombia's Disadvantaged Kids About Music

On the roofless patio of any house in one of the poorest neighborhoods in Cali, Colombia, a small miracle takes place every afternoon between 2 p.m. and 5:40 p.m.

More than 100 children, ages 6-17, come to study music at a small conservatory named Proyecto Desepaz after the housing project of tiny brick homes. The children come from some of Cali's humblest families, who have rarely, if ever, set foot in a theater or heard of Bach or Beethoven.

Since Desepaz's inception four years ago, music has changed their lives.
Stephen Hill

BET's music chief talks about programming, the BET Awards and the future of female hip-hop artists.

With just two weeks to go before the annual BET Awards show broadcasts live from the Shrine Auditorium in Los Angeles, Stephen Hill seems remarkably calm. As the cable network's long-time music programming chief, Hill is used to the pressure that comes with putting together what has become one of its programming cornerstones.

Following the September departure of BET president of entertainment, Reginald Hudlin, chairman and CEO Debra Lee promoted Hill to president of music programming and specials and appointed MTV Films/Paramount Pictures executive VP Loretta Jones president of original programming.

A former college radio personality, teacher and banker, Hill says he "lucked into radio" when veteran urban radio programmer Elroy Smith hired him in 1998 to do weekends at AM urban daytimer WILD Boston. Five years later, he moved to Dallas to become the first executive producer of morning personality Tom Joyner's syndicated radio show.

Hill moved to BET TV when he became MTV's director of music programming. MTV's fellow Viacom network BET came calling in 1999, when it named Hill VP of music programming and later executive VP of programming and talent.

Hill oversees the network's award shows (BET Awards, Celebration of Gospel, Hip-Hop Awards, BET Honors) and music-oriented programming like the video countdown show "106 & Park," "Access Granted," which takes viewers behind the scenes at music video shoots; and "Blueprint," a performance/interview show. In an interview with Billboard, Hill talks about what's ahead at his network.

At a time when many award shows are losing their audiences, the BET Awards continue to generate strong ratings. What's the secret? We make it more of a family affair. It's by design that we make it multigenerational, putting veteran performers together with younger performers, and have the younger performers pay tribute to them. The veterans started what today's generation gets to carry on. We always want to recognize that. But at the end of the day, people watch this show to have fun.

I also love that this year's humanitarian recipients are Alicia Keys and Wyclef Jean. What we're celebrating through them is young people thinking globally. At the end of this first decade of the 21st century, we have to know we're people beyond borders. The attention Wyclef Jean has brought to Haiti and that Alicia Keys has brought to Africa is amazing. It's made young people think of the world in a different way and it certainly has made the world think of young people in a different way.

One of the key announcements during BET's April upfront presentation was the launch of a new network, Centric. Who will Centric cater to?

It's the melding of BET J and VH1 Soul, a music and lifestyle channel for the grown and sexy 25-54. It's set to launch during the fourth quarter. People can expect Centric to feature the flavor of the favorite shows it watches on the two former networks but through several new programs that will bow this year and next. I will be involved in Centric's music offerings, while Loretha will handle the original series like "Keeping Up With the Joneses," about Houston's high society, which will premiere first-quarter 2010.

What music-related plans are you Mulling for BET and Centric? We're still signing contracts so I can't say too much right now. We're looking at the consumption of music videos, which have really moved online. We're looking at different ways [that] BET can play in the music space. What can we do using all of our assets? What can we do with other types of businesses surrounding music? We've had success in the past as a marketing partner on artist tours, most recently Keysia Cole. That made perfect sense, as she starred in a popular BET reality series. With these tours, we go into the local markets and use our national presence as a key marketing tool. Maybe there's another way to work that kind of partnership in the future.

We've also done some talent discovery in the past. Does this mean BET should do more in that arena? It's about redefining what music means to BET networks and what can it mean globally. What can it mean now that music is not a physical product? These are the questions we have to answer for the future.

What's happening with your existing lineup of music shows? [Cole's show "The Way It Is"] was on for three seasons but it's not coming back. Instead, there's a spinoff with Keysia's mom Frankie and her sister Neff: "Holla: I'm Just Frankie!" And if you watched Keysia's show, you can imagine what that's going to be like. We're looking at bringing back "Brothers to Brutha" [featuring Def Jam male group Brutha] next year. But I think it will be under Loretha's jurisdiction as an original reality show.

In the meantime, "106 & Park" is going through a nice resurgence. [Hosts] Terrence and Rocsi are settling into their own. Through talent segments like Wild Out Wednesday and Free-style Friday, we're giving the "106 & Park" audience a chance to upload their videos and get on the air. One of the coolest things we're doing now on the show is having students upload videos and photos of themselves with their college acceptance letters. While "106 & Park" remains fun, we're subtly making sure we're pointing questions in the right direction as we celebrate students' academic achievements.

What R&B/hip-hop trends are you seeing?

Performance art is coming back. I see artists taking the performance end more seriously, which has been a challenge for a while. Obviously, Kanye West is the über live performer for hip-hop. But now you have emerging artists like [Universal Motown's] Melanie Fiona and Hal Linton who realize that live performance is part of the magic.

As a music lover, however, I'm concerned about the future of the music business. It seems to be set up for the victory of singles artists over artist development and the long-term good of the music business. It seems to be set up for the victory of singles artists over artist development and the long-term good of the music business.

Then there's the challenge of female hip-hop. We had exactly three female hip-hop acts who submitted videos last year. They're just not out there or they're just not being signed. Why that is, I couldn't tell you. I'm not trying to be sexist, but I think hip-hop at its core is almost like sports—i.e., male-dominated.

I was a Lil' Mama fan and was actually surprised her project didn't do better than it did. She tracked with guys and related to women. Unlike a few years back when female rappers felt they had to disrobe or be scantily clad to get their point across, Lil' Mama was the antithesis of that—talking about her generation and what she was going through, as opposed to what she could do in the back of a car. We played her record and video a lot, ahead of where the record stood on the charts. But at the end of the day, it seems folks are resistant to hearing hip-hop from women. It's tough but we actively look for it.

Has BET weathered the critical backlash it has endured through the years about its overall programming?

I'm proud of everything we have on right now. BET is headed in a phenomenal direction under Debra Lee that folks can really be proud of. There's always going to be criticism. But if you take it correctly and glean from it what's helpful, it makes you stronger. I'd much rather be criticized than not talked about. That means people care about BET, that we're getting the type of emotion we want invested in the channel. And we're determined to earn it and respect it.

We're looking at different ways [that] BET can play in the music space. What can we do using all of our assets? What can we do with other types of businesses surrounding music?
It's Been Seven Years Since R&B Singer Maxwell Released An Album—But He Still Generates Heat

BY MARIEL CONCEPCION

SUMMER IN THE CITY
SADE DID IT. It’s been nine years since she released “Lover’s Rock,” which sold 3.9 million copies in the United States, according to Nielsen SoundScan. D’Angelo did it. It’s been the same amount of time since he put out his platinum-selling set “Voodoo.” Lauryn Hill did it. “The Miseducation of Lauryn Hill” — six-times platinum — came out 11 years ago. A vanishing act has become practically de rigueur for R&B musicians of a certain caliber (although Sade and D’Angelo are supposed to release albums this fall). Many make a mega-hit album or two, collect Grammy Awards and critical accolades — and then disappear. Now, after being on hiatus from the music scene since 2002, Maxwell — born Maxwell Rivera — is stepping back on the public stage. On July 7, the Brooklyn native will release his long-awaited, often-delayed fourth studio album, “BLACKsummer’snight,” the first installment of a trilogy, on Columbia Records. Maxwell first announced the trilogy in 2005, saying the releases would be full of heart-pounding melodies and true-to-life love stories. “The time away gave me a better appreciation of things, so I took the time I needed to live to make this album something of substance,” he says. “People tend to be so hell bent on remaining famous that you become desensitized to the music industry to some level. But my passion is making music and promoting and supporting great musicians.”

At the time he stepped out of the public eye, the R&B singer had released three albums: 1996’s “Urban Hang Suite,” which sold 1.8 million copies; 1998’s “Embrya,” which sold 1.2 million; and 2001’s “Now,” with 1.8 million, according to Nielsen SoundScan. He had been nominated for a Grammy for “Suitile,” recorded an “MTV Unplugged” session, which was later released as a seven-song EP (742,000); peaked at No. 1 on Billboard’s Hot R&B/Hip-Hop Songs chart with “Fortunate,” a single off “Embrya,” which became that chart’s No. 1 single of 1999; and reached No. 1 on the Billboard 200 and the Top R&B/Hip-Hop Albums chart with “Now.”

But in 2002, after wrapping up the “Now” tour, Maxwell pulled the plug on his public life. He began living a “pedestrian life, and I liked being regular. It was kind of a recalibration of the system as life experiences caught up with me,” he says. “Up to that point I’d been on the road and didn’t have a chance to really live. But I write about real-life experiences, so it just felt like I had to sit back and let these experiences happen and inspire me all over again.”

And while times, technology and music have all changed, the reception Maxwell received during his first public appearances make it seem as though he never left. On a drizzly Saturday night in June, Maxwell performed a seven-song set at the gala award ceremony of the 23rd annual conference of the 100 Black Men organization. Women of all ages could barely keep their composure; one even pulled the plug on her leg and stuck her hand out to greet him.

“Pellis,” Maxwell joked between songs, “if y’all can’t get it together with your lady after you leave this show tonight, you better join the priesthood right quick.”

The singer helped bring in the largest audience in the organization’s history, according to 100 Black Men chairman Albert Dotson. “When we were presented with the opportunity to have Maxwell, we thought it would be a great way to reward and celebrate some of the great work of the past years — but also because his fan base spans across generations,” he says. “In one of our worst economies, we came close to doubling our usual attendance this year compared to last year, during which we also set a record. Maxwell was a great draw. He was away for all these years, and there was a lot of curiosity surrounding his return.”

MAXWELL SAYS HE didn’t mean to stay away this long — he first announced his hiatus as a short break — and he never stopped making music.

“We have a certain admiration for him as a person and an artist, so, although the
process took a minute, we were prepared to wait until the time was right,” Columbia Records chairman Steve Barnett says. “He had to do it on his own terms and at a comfortable pace, with no pressure. When we finally started to hear the music we knew it was worth the wait and that we had something really special.”

About the trilogy, Maxwell says that “BLACK” is darker. It has a bluesier side and features more despondent records. It speaks with a priority to love lost. “BLADES,” the second installment of the trilogy to be released in 2010, has more of a gospel feel. “It’s lighter. It’s gospel music for the common person that wouldn’t naturally get involved with that type of music. Hopefully they’ll get down with it now,” he says. And, finally, “Blacksummer’s NIGHT,” the third set with an anticipated 2011 release, is “straight-up slow jam records.”

“We’re excited about the trilogy,” says Hod David, Maxwell’s longtime producer (see story below). “Instead of thinking of just a song, you think of a picture—you think of songs as a bigger whole instead of one little moment. You think of how things fit into the bigger schema of things, and creatively, that’s really exciting to do.”

The first single from “BLACK,” the hulbly-like “Pretty Wings,” which Maxwell recorded in 2002, finds him crooning, “I had to set you free, to see clearly/ The way that love can be when you are not with me/I had to leave, to live your life to fly your pretty wings/to be able to fly my stylophone until I’m no. 1. on the R&B/ Hip-Hop Songs chart this week and has become his most successful single, breaking a radio record for most urban AC adds in one week since 2000.

“People ask, Why so long?” and I say, ‘It’s easier to take something that’s of the moment, but so much harder to something that will resonate today, tomorrow and for all times. I want my music to last forever. I never want my music to be dated,” he says of the single.” ‘Pretty Wings’ falls into that. I met this girl who I still respect very much, and although it didn’t work out, I learned a lot of love from it. This track speaks of my time with her.”

Other tracks include the regretful “Bad Habits,” a midtempo number with big horns and layered voice-overs; “Cold,” about a cold-hearted lover; the uplifting “I Love You,” on which Maxwell pleads, “Tell me if you can be my man/halfly let me love you/ over an organ groove, the jazz-like “Stop the World,” with heavy guitars and kick drums; the piano-laden “Full of Tears” and the inspirational “Help Somebody,” which finds Maxwell singing, “Help me be the helping hand/And make a dream come true,” over marching band drums.

“It’s the saltiest and most aggressive record I’ve ever done, Maxwell says of “Bad Habits” the second single. “It’s exciting to have a record that’s just not building but hopefully expanding and going past and exposing another edge and personality trait: that time away and growing older have given me.” A video for “Habits” was shot in New York in mid-June and will be ready for week of release.

NEEDLESS TO SAY, planning a comeback after seven years isn’t a simple process. Maxwell made his public return last year during the BET Awards, when he did a surprise performance of “Simply Beautiful” during an Al Green tribute. Clad in a black suit, a white button-up and slip-on canvas sneakers and sporting a brand-new short hair cut, at the time he exuded his usual shyness and seemed more comfortable with his sex symbol status. He humbled himself to his fans, which he did with the track “Alone a couple of times, before ending his show and receiving a standing ovation from the audience and a few hundred yelling female fans.

“We did the BET Awards for Al Green, and that sent the right message home—we wanted to give the people just a sample,” Maxwell says of the performance. “The idea was to show people that Maxwell is back—he cut his hair, but he can still get onstage and do what he does. I didn’t feel so afraid. In fact, it was really an honor to be received the way I was.”

The key, however, was the response from the audience. It proved that Maxwell’s fans certainly remembered him—and certainly were enthusiastic enough to see him again live. Fall went on his first tour in six years, and although it wasn’t supported by any new material, the tour sold out most of its stops.

“One tour sold 144,000 minutes and extended from 26 to 33 cities because of the high demand,” Maxwell’s product manager Liz Hausey says. “We’ve never doubted his comeback. We never thought people forgot. We always knew people were anticipating his return. He has a gift, not just a talent, and that doesn’t go away. In fact, that stands the test of time.”

Barnett agrees. “We all had a sense that he was still incredibly relevant and that his music could still translate every eight years later,” he says. “I don’t know that anyone ever took his place after all these years.”

Maxwell, who says he’s his “worst critic,” confesses to being nervous of what the reception was going to be. “I’m not going to bull- shit you—I was scared. You never know how people will feel. And if only 10 people would’ve been interested, I would’ve been disappointed, but I was blown away,” he says of touring last year. “It was such a validation.”

“I’m NOT GOING TO BULLSHIT YOU—I WAS SCARED. YOU NEVER KNOW HOW PEOPLE WILL FEEL. I WAS NEVER GONE IN PEOPLE’S MINDS AND HEARTS.”

—MAXWELL

“...TIL THE COPS COME KNOCKIN’” 1996: This was more of a sad song at first, but Maxwell came in and made it a sexy number. The groove in it made it sexy although it seemed to be sad, but when Maxwell dropped his lyrics, he took it straight to the bedroom. This was the song that dictated what our sound was going to be.

“LIFETIME” 2001: We wrote this one together. I was heartbroken at the time, so for me this was the “saddest” song I’ve done. But when Maxwell tapped into my emotions and was able to feed into it, turning the song into something more. That’s how it usually works—I write music based on how I feel and he then completes it based on his emotions. The more I feel, the message becomes bigger than just heartbreak.

“PRETTY WINGS” 2009: This one was the opposite of “Lifet ime.” On this one, Maxwell was the one going through it because of a female. The production was a piece of music that had already written. The stuff we write always has a little bit of sadness or sexiness to it. But because Maxwell was going through heartbreak this time, he was able to put it into words nicely. This song is actually the epilogue of chemistry—we have similar feelings about something, but we have different ways of going about it. And, the two ways work perfectly together.

“BAD HABITS” 2009: This track was more aggressive, edgier than the stuff Maxwell is accustomed to doing. We consciously wanted to make it row and real, but it ended up simpler, darker, very ominous. But it morphed as it went along and we eventually spiced it up by adding some peaks and valleys and turns. You can see this song is like a quilt, because the horns come in and out of the music, song continuously. On the album version the outro is very jazzzy, and it goes into this other world all together.

“COLD” 2009: We had a lot of fun working on this song. It was born out of a beat that Maxwell came up with on a machine, and the thing was that it happened on a night that was really rainy out. Maxwell was sitting in this car when he heard the raindrops hitting the windows and the windshield wipers in motion and thought it was an amazing sound. So, we threw the microphone like 20 floors down to record this sound. —MC

PARTNERS IN CRIME

It's been almost 15 years since songwriter/musician Hod David and Maxwell—then a wailer—collaborated on the singer's first hit, “...Till the Cops Come Knockin'.” David shares some anecdotes about how the two make magic happen.
IN APRIL, soon after Apple gave labels the ability to set different prices for their songs on iTunes, every track on Pink Floyd’s “Dark Side of the Moon” was raised to $1.29.

Some music fans complained about these price increases, and many technology executives and bloggers proclaimed that labels were making the wrong move. In fact, the opposite proved true. While sales of individual tracks from “Dark Side of the Moon” dipped by 11%, album sales remained steady. And all sales combined generated about 12% more revenue in the six weeks after iTunes implemented variable pricing than they did in the six weeks before that.

These are the results labels were hoping for when Apple relented and began selling music at three price tiers: 69 cents, 99 cents and $1.29. They certainly put enough work into getting there: It took years of negotiation to get Apple to break its one-price-fits-all format.

Playing with pricing won’t solve the music industry’s biggest problem: Digital revenue is increasing too slowly to compensate for the decline of CD sales. But variable pricing will help labels bring in more money from online downloads, according to the results so far.

A Billboard analysis of Nielsen SoundScan data on February-May sales of hits and a sample of popular catalog songs shows that “Dark Side of the Moon” isn’t an anomaly (see footnote, page 25). While variable pricing made sales volume decline, higher prices compensate for that to create more revenue.

Not surprisingly, results vary. The demand for more popular tracks is less sensitive to higher prices, so sales don’t decrease as much. Most less-popular tracks suffer a larger sales decline and see only marginal revenue gains. There are also notable, if isolated, examples of songs that sell so much worse at a higher price that they bring in less money overall.

The math is simple. So long as sales for higher-priced tracks don’t fall more than 29%, labels take in more revenue from $1.29 tracks, after factoring in wholesale rates, distribution fees and mechanical royalties.

Sales of the weekly top 40 tracks—most of which now have the higher wholesale rate—fell about 11% in the six weeks after the launch of variable pricing. But retailer revenue from those tracks rose about 10% after the price hike. That means labels took in 20% more revenue for those songs.

“A $1.29 vs. 99 cents price point has not made a notable difference in consumers appetite for online music,” Pali Research analyst Richard Greenfield says. “On the album side, you’ve seen variable pricing for a while and it’s not clear that it’s had a notable negative impact, so I’m not sure why the single environment would be different.”

Other factors surely influenced sales. A seasonal sales dip often takes place after the first quarter. It happened this year, too: Sales of all tracks, most of which have the same price, declined 5% during the six-week period following the introduction of variable pricing. The top 200 digital tracks dropped 8.5% during this time. Making the situation more complex, the price changes took place gradually. On April 7, 33 of the top 100 tracks on iTunes were priced at $1.29; by June 11, 72 of the top 100 had that price.

To measure the impact of price changes alone, Billboard examined more than 70 catalog tracks from popular acts with consistently strong sales—Stevie Wonder, Bob Marley, Ben E. King, Jack Johnson, Billy Joel, Creedence Clearwater Revival, Sublime, Norah Jones, ABBA and others. The songs were chosen because they sell steadily but haven’t seen spikes from TV exposure or media coverage. So looking at their sales should isolate the effect of price changes.

It’s important to note that the size of Billboard’s sample is too small to have statistical significance given the thousands of catalog songs sold on iTunes. But it offers a compelling picture of how variable pricing has helped labels so far.

In the six weeks after iTunes introduced variable pricing, the songs that Billboard looked at sold 20.9% less than they did during the previous six weeks. That’s a much steeper drop than that of the most popular titles. By way of comparison, the top 40 tracks on Billboard’s Hot Digital Songs chart declined only 10.8% in the same time frame. But even this deep drop in unit sales resulted in a net gain to the bottom line. Consumer spending on the catalog tracks dropped about 2% and net revenue to labels rose around 6%.

The revenue increase from those catalog tracks has only a fraction of the weight of the top 40 tracks. In a typical week, for example, the number one track in the country will sell many more copies—sometimes twice as many copies—as the combined total of all the catalog tracks in Billboard’s sample. Billboard also looked at track sales from albums in which some or all tracks were raised to $1.29. The results varied but each example showed a decline in unit sales greater than the total market’s 2% drop during the six-week period.
say more about how those choices are made.

Some labels, including Warner Music Group and Nettwerk Music Group, as well as the digital distributor INgrooves, have used pricing analysis services like Digonex (see story, page 24) to help inform their decisions. So far, though, most variable pricing decisions have been made through a process more akin to throwing pasta against the wall to see if it sticks.

"For the first year or so the labels are looking at this to see how the market reacts," Gartner analyst Mike McGuire says. "It's real-time research, in effect. They need as much data as they can to try to understand where they go from here. I don't know that they have enough data to say whether this has worked or not at this point."

It will also take more time to determine what impact price changes might have on gift card sales. NPD Group estimates that about 40% of iTunes sales come from gift cards, which have set values. A teen with a $25 gift card is going to spend $25, whether that amount buys 25 tracks at 99 cents each or 19 at $1.29 each. So far, iTunes hasn't issued cards with new values, and it's too early to determine whether higher prices will lead parents to buy more valuable gift cards.

It's also not yet clear how variable pricing will affect publishers' revenue. While labels can make up for lower sale volume with higher wholesale rates, music publishers receive a fixed mechanical rate per download, regardless of price. Lower volume means less revenue. To them, lower sales volume means less money. And, of course, the biggest publishers are owned by the largest label groups.
So far the bulk of the analysis on iTunes' new pricing scheme has focused on the $1.29 tier. There's also the lower 69 cent price to consider. But just as pricing some tracks at $1.29 probably won't make iTunes users turn to illicit file-sharing, pricing them at 69 cents almost certainly won't convince file-sharers or fans of physical product to begin purchasing downloads. It may not even be the best way to get consumers to buy more music.

Labels have lowered prices on far more tracks than they made more expensive, according to multiple sources. But these changes are only starting to appear in iTunes.

Right now, finding those tracks is a hit-or-miss process. Labels have mostly lowered prices on slower-moving tracks and albums, some from acts that have other popular songs. But Billboard's analysis suggests, and label sources confirm, that lowering prices hasn't resulted in significant sales or revenue increases.

The 1971 Jackson 5 song "Maybe Tomorrow" now costs 69 cents, but it continues to sell between 60 and 90 copies per week, just as it did in February and March. Stevie Wonder's "If It's Magic" from "Songs in the Key of Life," also now 69 cents, sold fewer copies in May than in April or March. Nor did price cuts on all 10 tracks on Canned Heat's "One More River to Cross" result in any increase in volume.

So far, most significant sales increases have come from combining lower prices with promotions or making them part of a package. Universal Music Group Nashville lowered the price of six popular George Strait songs to 69 cents the same week CBS televised a Strait concert. That week track sales jumped 283% from the prior six-week average. The lower-priced tracks rose 334% while the tracks that stayed at 99 cents rose only 276%. Combined digital album sales for the three titles jumped 786%.

The same phenomenon can be seen on Amazon, which often drops the price of an artist's older albums on the day of a new release, then promotes the entire catalog on its home page.

"You need to set a price point where you're getting people to pay more for more music, as opposed to trying to extract an increasingly higher per-unit price," McGuire says.

Looking forward, the lowest price tier may also give labels the flexibility they need to develop digital products other than the album. For example, if a popular new single sells for $1.29, labels or retailers could identify four other songs from similar but unknown acts and sell them as a bundle.

Potentially, the combinations are endless. "The benefit of digital is that it gives you infinite ways of packaging content," Greenfield says. "The more the labels think about bundling in the better."

**NET LABEL REVENUE FROM THE TOP 40**

<table>
<thead>
<tr>
<th>Artist Tracks</th>
<th>Top 5 Tracks</th>
<th>Top 9 Tracks</th>
<th>Digital Albums</th>
<th>CDs (No Change)</th>
</tr>
</thead>
<tbody>
<tr>
<td>+19.8%</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

**DYNAMIC DILEMMA**

**DEMAND-BASED PRICING = GOOD THEORY, MESSY REALITY**

While the music industry experiments with the new fixed-tier variable pricing system, many are already looking to the next logical evolution of the model—dynamic pricing.

Dynamic pricing allows labels and digital retailers to raise or lower prices on tracks and albums in more granular increments and at greater frequency based on usage, similar to how airlines raise and lower their fares. Whereas today's variable pricing tiers are fixed at 69 cents, 99 cents or $1.29 and any changes between them can take up to two weeks to appear, dynamic pricing could change prices in penny increments by the hour if desired.

Ironically, though, the business realities of the digital marketplace make implementing such a model difficult even though the technology exists to do so. For starters, it would require labels to revamp their entire accounting and royalty payment structure.

Many licensing deals define the wholesale rate for digital tracks as a minimum fee, allowing labels to collect a percentage of any price increase above the suggested retail cost of the track. So if a retailer started charging $2 for a track that would normally go for 99 cents based on the wholesale rate, labels would get a cut of the difference. Reconciling accounts that change prices daily or even weekly would make for a challenging scenario, according to label sources.

"You'd basically have to list every price it sold at and list how many sold at each price," one source says. "The accounting department would scream their heads off!"

As such, the only online retailer employing demand-based dynamic pricing today—Amie Street—doesn't have any major-label deals. Digital distributor the Orchard has a deal with the service, but only a handful of its members have opted in. Others participating include CD Baby and Nettwerk Music Group.

Also balking at dynamic pricing are the digital retailers themselves. In addition to facing the same accounting nightmare as labels, there's also the problem of determining when and how to change prices in the first place.

That's where a company like Digonex Technologies comes in. Digonex has a system that gathers and analyzes sales data in real-time, then uses a complex set of algorithms to recommend the best price. Customers include physical retailers, ticketing services and online auction sites, but the music industry has so far emerged as its primary client. Warner Music Group, Nettwerk and the digital distributor INgrooves have all conducted pilot programs with the company, using the service to determine which songs to price at the different tiers currently offered.

"Effectively, what we're looking to do is maximize the basic principles of supply and demand," INgrooves CEO Robb McDaniels says. "[We want to] make sure that if there's high demand for a product, that we are maximizing the revenue potential for that specific product and its demand in the marketplace."

Retailers could very easily incorporate the Digonex service to automatically change the prices on songs if they wanted to—something the now-defunct PassAlong Networks service dabbled in with partner Nettwerk before going under—but concerns about customer reaction have tempered that approach. iTunes only just recently capitulated to labels' requests for tiered pricing, having insisted for years that anything other than the 99 cent flat fee would confuse consumers.

And since the jury is still out on whether variable pricing will have any long-term negative effects on buying activity, it will be some time before dynamic pricing gains any widespread adoption.
This is one way that labels could increase digital sales, which in the past several years have begun to level off. Year-over-year growth in digital music sales has fallen from 14/7% in 2005 to 27% in 2008, according to SoundScan data. Through June 7 this year, track sales are up 14% from the same period in 2008. About 75% of iTunes consumers are repeat customers rather than new users, according to NPD Group. This won't make up for the big problem: Worldwide physical sales have fallen 52% in the last decade, according to the IFPI.

Simply increasing the price of music on iTunes won't make up for that decline. To do that, the music industry would need to increase digital revenue across the board, not just the part of it that comes from downloadable tracks.

Of the people who now buy music in any format, two out of three still buy CDs exclusively, and they are buying fewer of them, according to NPD Group. Those who do purchase digital music mostly buy it by the track—which has left more lucrative album sales in decline as well.

"We're not going to have $14 billion in iTunes and Amazon sales no matter what we do," says NPD Group VP senior industry analyst of entertainment Russ Crupnick. "There's still tens of millions of people who haven't tried the digital music model. Half of them have digital music players. Some of them use [peer-to-peer services]. We're not making the case for them to buy as many CDs as they used to and not making the case for them to buy anything from digital. Variable pricing is irrelevant."

This is where other new digital business models could come into play, such as Nokia's Comes With Music model and the kind of collective licensing being pioneered by Chorus, both of which would bundle the cost of music into other services or products. Both rely less on a revenue-per-unit model and more on revenue-per-user. Or pricing the consumer versus pricing the content," as one label digital executive puts it. "We think the real story around price as it relates to the audience for digital music is with respect to the new business models that are user-based as opposed to wholesale price-based."

These efforts are still developing, of course. Variable pricing is here, and it's already responsible for a 10%-15% increase in revenue on average for affected tracks, according to label sources.

"With the business continuing to be so hit-driven, having the flexibility to price inventory online the way you do in the traditional world makes a lot of sense," Pali's Greenfield says. "Maximizing the profitability of digital through variable pricing is critical."

---

**Methodology and Assumptions:** In this calculation, Billboard followed U.S. sales data from Nielsen SoundScan from mid-February to late May. Variable pricing took effect April 7. In all cases, the six-week period preceding the very first price change was compared with the following six-week period. Each SoundScan period ends on a Sunday so the last week without variable pricing ended April 5.

The first week with variable pricing ended April 12. Although one-third of iTunes' 100 most popular tracks were changed April 7, not all price changes took effect immediately. Billboard chose to compare the two six-week periods because total market sales were similar during those periods. Track sales slowed from late January through March, so a stable period was chosen for measurement.

There are some important assumptions in these calculations. It's assumed only iTunes' prices were $1.29 and its assumed iTunes' market share for tracks is 95%. It's assumed that prior to variable pricing, the average non-iTunes track price was $1.09 to allow for the marked shares of sales lost Amazon and Wal-Mart, which tracks at $0.99. When calculating consumer spending, it's assumed based on observations that 85% of iTunes' top 40 sales came from $1.29 tracks. When calculating net revenue to labels, a 5% distribution fee and a full mechanical royalty of $0.029 per track is subtracted from iTunes' wholesale rates of $0.70 and $0.90 for tracks priced at $0.99 and $1.29, respectively.
JUNE 24-25, 2009
TIME & LIFE BUILDING ★ NYC

WHAT TEENS WANT

IN ASSOCIATION WITH
teen.com

HOSTED BY

ADWEEK  BRANDWEEK  MEDiaweek  Billboard

Nielsen & MTV Networks research unveiled at event!

Nielsen & MTV Networks research unveiled at event!

Nielsen & MTV Networks research unveiled at event!

Marketing to Super-Communicators

Join us at the 11th installment of WHAT TEENS WANT to gain Nielsen research and trusted expertise to help you work out how your brand can play better with teen consumers and technology. Our premiere content, featuring Nielsen research, will help you predict the future of teen trends on everything from mobile networking to fashion to music distribution.

ALL-STAR SPEAKER LINEUP INCLUDES:

- ANNE BOLOGNA, Founding Partner & CEO, Toy New York
- SCOTT BIRNBAUM, Senior Vice President, Marketing, Coca-Cola
- JONNA CARTWRIGHT, Senior Director, Category Planning and Segmentation, The Coca-Cola Company
- CATHARINE COOK, Director of Insights, The Nielsen Company
- NIC COVEY, VP, Digital and Branded Entertainment, Alloy Media + Marketing
- JAMIE EDEN, Head of Marketing, Entertainment, SVP, Disney
- RL SHARON GREENE, Senior Vice President, Hearst Magazines Digital Media
- BILL O'DAY, President, Dolphin Digital Media and Dolphin Entertainment
- STEVE GREENBERG, CEO & Founder, S-Curve Records
- ANN SHOKET, Editor-in-Chief, Seventeen Magazine, Hearst
- PRACIELA ELEITA, SVP, Brand Solutions, Univision Communications
- ARIA FINGER, Chief Marketing Officer, DoSomething.org
- SHARON GREENE, Senior Vice President, Global Media Sales, Electronic Arts
- ELIZABETH HARZ, SVP, Business Dev, Sulake Corporation & President, North America, Sulake
- NIELS ALLAUSD, Senior Digital Marketing Manager, LG Electronics MobileComm, USA
- OLLIVIA MALONEY, Director, PLATFORM-A | AOL Latino
- JASON NADLER, Head, UTA Online
- TOMMY THOMPSON, President, INSPIRE!

REGISTRATION: Melissa Trosterman, 646.654.5873 melissa.trosterman@nielsen.com
SPEAKERS: Rachel Williams, 646.654.4683 rachel.williams@nielsen.com
SPONSORSHIPS: John Grosfeld, 650.769.8728 john.grosfeld@nielsen.com
QUESTIONS: Becky Teagno, 646.654.5169 becky.teagno@nielsen.com

Nielsen & MTV Networks research unveiled at event!

Nielsen & MTV Networks research unveiled at event!

Nielsen & MTV Networks research unveiled at event!

Nielsen & MTV Networks research unveiled at event!

Nielsen & MTV Networks research unveiled at event!

Nielsen & MTV Networks research unveiled at event!

Nielsen & MTV Networks research unveiled at event!

Nielsen & MTV Networks research unveiled at event!

Nielsen & MTV Networks research unveiled at event!

Nielsen & MTV Networks research unveiled at event!

Nielsen & MTV Networks research unveiled at event!

Nielsen & MTV Networks research unveiled at event!

Nielsen & MTV Networks research unveiled at event!

Nielsen & MTV Networks research unveiled at event!

Nielsen & MTV Networks research unveiled at event!

Nielsen & MTV Networks research unveiled at event!

Nielsen & MTV Networks research unveiled at event!

Nielsen & MTV Networks research unveiled at event!

Nielsen & MTV Networks research unveiled at event!

Nielsen & MTV Networks research unveiled at event!

Nielsen & MTV Networks research unveiled at event!

Nielsen & MTV Networks research unveiled at event!

Nielsen & MTV Networks research unveiled at event!

Nielsen & MTV Networks research unveiled at event!

Nielsen & MTV Networks research unveiled at event!

Nielsen & MTV Networks research unveiled at event!

Nielsen & MTV Networks research unveiled at event!

Nielsen & MTV Networks research unveiled at event!

Nielsen & MTV Networks research unveiled at event!

Nielsen & MTV Networks research unveiled at event!

Nielsen & MTV Networks research unveiled at event!

Nielsen & MTV Networks research unveiled at event!

Nielsen & MTV Networks research unveiled at event!

Nielsen & MTV Networks research unveiled at event!

Nielsen & MTV Networks research unveiled at event!

Nielsen & MTV Networks research unveiled at event!

Nielsen & MTV Networks research unveiled at event!

Nielsen & MTV Networks research unveiled at event!

Nielsen & MTV Networks research unveiled at event!

Nielsen & MTV Networks research unveiled at event!

Nielsen & MTV Networks research unveiled at event!

Nielsen & MTV Networks research unveiled at event!

Nielsen & MTV Networks research unveiled at event!

Nielsen & MTV Networks research unveiled at event!

Nielsen & MTV Networks research unveiled at event!

Nielsen & MTV Networks research unveiled at event!

Nielsen & MTV Networks research unveiled at event!

Nielsen & MTV Networks research unveiled at event!

Nielsen & MTV Networks research unveiled at event!

Nielsen & MTV Networks research unveiled at event!

Nielsen & MTV Networks research unveiled at event!

Nielsen & MTV Networks research unveiled at event!

Nielsen & MTV Networks research unveiled at event!

Nielsen & MTV Networks research unveiled at event!

Nielsen & MTV Networks research unveiled at event!

Nielsen & MTV Networks research unveiled at event!

Nielsen & MTV Networks research unveiled at event!

Nielsen & MTV Networks research unveiled at event!

Nielsen & MTV Networks research unveiled at event!

Nielsen & MTV Networks research unveiled at event!

Nielsen & MTV Networks research unveiled at event!

Nielsen & MTV Networks research unveiled at event!

Nielsen & MTV Networks research unveiled at event!

Nielsen & MTV Networks research unveiled at event!

Nielsen & MTV Networks research unveiled at event!

Nielsen & MTV Networks research unveiled at event!

Nielsen & MTV Networks research unveiled at event!

Nielsen & MTV Networks research unveiled at event!

Nielsen & MTV Networks research unveiled at event!

Nielsen & MTV Networks research unveiled at event!

Nielsen & MTV Networks research unveiled at event!

Nielsen & MTV Networks research unveiled at event!

Nielsen & MTV Networks research unveiled at event!

Nielsen & MTV Networks research unveiled at event!

Nielsen & MTV Networks research unveiled at event!

Nielsen & MTV Networks research unveiled at event!

Nielsen & MTV Networks research unveiled at event!

Nielsen & MTV Networks research unveiled at event!
ANGELO MEDINA

BEHIND THE SUCCESS OF ONE OF LATIN MUSIC'S GREATEST MANAGERS

BY LEILA COBO
DEPENDING ON WHOM you ask, there are at least 20 people directly responsible for Ricky Martin's legendary appearance at the 1999 Grammy Awards. Virtually everyone says it was probably the most memorable and career-changing performance for an artist at the Grammys. And absolutely everyone agrees it wouldn't have taken place without the perseverance of Martin's then-manager, Angelo Medina.

When Martin sang "The Cup of Life" 10 years ago, he exploded into mainstream consciousness. But behind the scenes, Medina was already well established as a Latin mega-manager of immense influence and international scope who had helmed the careers of superstars like Mexico's Emmanuel and José José and Puerto Rico's José Feliciano and Ednita Nazario with singular relentlessness and execution.

"Above all, Angelo is a great businessman with the innate capacity to create 'concept artists,' " continued on >>p30

Game changer: Singer RICKY MARTIN (left) and former manager ANGELO MEDINA in 2004.
ANGELO

GRACIAS POR COMPARTIR CON NOSOTROS TU ÉXITO, TU HISTORIA Y TU VIDA
UNIENDO TUS ALAS CON LAS NUESTRAS, AUN NOS Quedan MUCHOS CIELOS POR VOLAR.
MANÁ PROXIMAMENTE.... 2010
THE MANAGER AND THE MAN

THOUGHTS AND STORIES ABOUT ANGELO MEDINA

ACCORDING TO THOSE who have worked with him, Angelo Medina's success is the result of a rare combination of smarts, perseverance, sense of humor and a true understanding of the industry and his artists. Below, friends and colleagues share anecdotes and reflections about the legendary manager.

Compiled by Leila Cobo.

“I worked with Angelo during the time he managed [Mexican artist] Emmanuel, when I was the GM of BMG Spain from 1987 to 1989. I remember we were shooting a TV show one day, and someone from the show’s production didn’t treat Emmanuel with the respect he merited. We had just begun to work Emmanuel in Spain, and that person was probably unaware of the millions of albums he had sold around the world and what a big priority he was. And I confronted this person very harshly and Angelo said, ‘It’s great that you defend your artist, but let me take care of it. I’m his manager, and after all, I’m leaving tomorrow. But you live here and you have to work daily with these people.’ That really underscored Angelo’s vision of teamwork. From that moment on, we’ve had a good friendship and mutual respect for each other.”

—JESÚS LÓPEZ, CHAIRMAN/CEO, UNIVERSAL MUSIC LATIN AMERICA/IBERIAN PENINSULA
We cannot express how very proud we are to congratulate you on a tremendous career path as an international music manager, producer and entrepreneur.

We wish you all the success in the world for the years to come!

From your friend Arie Kaduri & the NYK Production’s staff.
Holding court: ANGELO MEDINA (second from right) with the basketball team he owns, Los Cangrejeros de Santurce.

from >>p30  early days of Miami Sound Machine. “So I’ve known Angelo since then, and he’s always been the same, with the same upbeat character and enthusiasm.”

Medina’s father is Angelo Medina Acevedo, a well-known name on the island who, when Medina was a boy, was a top radio DJ—“back in the time when DJs talked, presented music and recited poetry,” Medina says. “I grew up listening to bolero, salsa. The artists would come to my house. I went to events. That’s how I got my start in the business.”

Growing up, Medina was a high school basketball player (today he owns the Puerto Rican professional basketball team Los Can- grejeros de Santurce) and later he went to college majoring in political science. After graduating, he attended law school, but then things changed. As a student, he had supplemented his income by promoting salsa shows featuring names as big as Ruben Blades and Willie Colon. He gradually began to travel outside Puerto Rico, and during a trip to the Dominican Republic he met Mexican star José José.

“I sold him on the notion that I was the promoter in Puerto Rico,” Medina recalls with a laugh. “I told him I could help with radio and press. At that point they were about to open Bellas Aires in Puerto Rico, and his concert there was the first international show in the venue. And from that point on, I began to have marketing ideas.”

José José liked Medina’s work. So much, in fact, that he asked him to move to Mexico and work as a marketing consultant and road manager, helping with the launch and promotion of his 1983 album, “Secretos.” “Secretos” would sell 5 million copies worldwide, according to Medina, and led to another major star, Emmanuel, asking the young Puerto Rican entrepreneur to handle his career.

Since then, Medina’s reputation as a manager soared. Among the clients he had was Ednita Nazario, a powerful Puerto Rican singer who blended pop with rock over-
ANGELO MEDINA
¡Felicidades por 30 años inolvidables!

ERES UN CAMPEÓN

De todos tus AMIGOS en
"Angelo Medina has been a great mentor to me throughout my career. He is one of the most important people in my life, always inspiring. He has been a great friend."

—DRACO ROSA

"I first have to say he's the best manager I've ever known and what I most admire is he's been able to spend time with his family despite the hardships of this career. Some 15 years ago, when I was the tour manager for [Argentine rock band] Soda Stereo at the time of the rock explosion in Puerto Rico, Angelo put together a free concert for the band to play in Old San Juan. He was already very well-connected by then, and he proposed this spectacular setting, where the guys would arrive on a lit boat that would dock behind the stage. Everything worked perfectly. The boat arrived, the crowd went crazy, and Angelo was so excited, he brought the guys down to the stage, turned off the lights on the boat and forgot all about me. I stayed alone, in the boat, during the whole show, watching a beautiful Soda Stereo show from behind the stage."

—JORGE FERRADAS, GM, GTS

"Of all treasured things in the world, inspiration is the hardest one to come by.

Thanks, Angelo,

for 30 years of giving artists

the inspiration needed to forge ahead.

Para ti, toda mi admiración.

Tommy"
Felicitades, querido Ángelo

¡Eres el mejor!
Me siento orgullosa de compartir el camino contigo...
Gracias por tu complicidad y fe.
Adelante siempre
Con todo mi amor,

Ednita
Querido Amigo

“Bendita Tu Luz”.

Te queremos felicitar por todos tus logros. Sabemos que en este negocio estamos todos “Livin La Vida Loca” pero tu siempre has podido navegar “Con El Viento A Tu Favor” montado en “La Copa de la Vida”. La verdad es que “No Hay Nadie Como Tu”.


“Toda La Vida” has disfrutado de tus amigos. Tu eres “Más Grande Que Grande”.

Te deseamos todo lo mejor y que mañana sea una nueva Aventura

“Manda Una Señal”!

Un fuerte abrazo!
"My favorite anecdote is when I first flew to Puerto Rico to see Ricky Martin perform and to meet him. I had helped Angelo build a big production for the stadium show, which was sold out and spectacular. Me and about 50,000 other people were at the after-party trying to say hi to Angelo and Ricky, including people who had flown in worldwide from the label. I had plans to meet with Angelo at 7 a.m. for breakfast before departing the next day. Well, by 3 a.m., I was still unsuccessful at fighting through the crowd to meet Ricky and say hi to Angelo and the party was still going strong. I thought to myself, 'I have to go, pack, get some sleep and make my flight.' I never anticipated Angelo making our breakfast but, to my surprise, he was there waiting for me the next day saying, 'Rob, where were you last night? I was looking for you.' From that moment on I knew I could count on Angelo."

—ROB PRINZ, HEAD OF MUSIC, UNITED TALENT AGENCY

"He was one of the very few managers that gets it very quickly. Where everybody else wants to have an argument and act like a ‘manager,’ Angelo understood what it’s like to have teamwork and get things done by a team.

—TOMMY MOTTOLA, FOUNDER/HEAD OF THE MOTTOLA CO., FORMER CHAIRMAN/CEO OF SONY MUSIC ENTERTAINMENT
VISIONAIRE

Angelo,

With the vision and tenacity of a born leader
You have not only excelled in the music business—
You have shaped it, pushed it forward, kept it fresh and alive.

So many musicians—and music lovers—owe you a debt of gratitude.
And we thank you for making us part of your incredible journey.

Your friend Dago and the Veneno team.

VENENO

6615 MELROSE AVE  LOFT 3  LOS ANGELES  CA  90038  P 323 931 1777  F 323 931 5777  WWW.VENENOINC.COM
from >>p38 the single “Maria.”

“Maria,” an uptempo Caribbean track, became a surprise crossover hit, catapulted Martin onto mainstream radio in the United States and became an international smash, along with “The Cup of Life.” Martin’s song was heard around the world, in Spanish, and Medina thought it was time to cross over to the English-language market.

“I really wanted to represent this kid Ricky Martin, who I had noticed had a Spanish-language hit in some unusual markets for that language throughout Asia and Europe,” recalls Rob Prinz, head of music at United Talent Agency, who at the time was head of international music at Creative Artists Agency.

“Angelo makes a great first impression. Very bright, very affable and very passionate about the music he is working with,” Prinz says. “I guess I made a good enough impression myself—along with having everyone in the world continue on »p42

—ARI KADURI, FOUNDER/OWNER, NYK PRODUCTIONS

"I began working with Angelo’s father [Puerto Rican DJ Angelo Medina Acevedo] when Angelo was 18 years old. At the time, business was done with a handshake, and Angelo’s father was known as an honest, hardworking man. Angelo acted as the go-between [for] his father and I. And then, the first show we did with Angelo was a Russian circus I took to Puerto Rico. And I remember I said to myself, ‘This kid has balls. And you need to have balls to be big in this business.’ Of course, he learned from the best—his father. And he is a manager, a promoter and a personality.”

—ARI KADURI, FOUNDER/OWNER, NYK PRODUCTIONS
would like to salute a great friend and associate,

Angelo Medina

on his 30 luminous years in the entertainment industry.

Thanks for helping our Latin stars shine brighter and may the next 30 years be even more rewarding.

¡Felicidades y que sigan los éxitos!

¡Un Abrazo!

CMN CARDENAS MARKETING NETWORK
Event Marketing & Sponsorship Agency
www.cmnevents.com  312.492.6424
from >>p40  I knew that knew him call him on my behalf-as soon thereafter, I began to work with Angelo and Ricky. Angelo was soon begging me to pull any strings I possibly had to get Ricky to perform on the Grammys. Ricky was completely unknown outside of the Latin community in the U.S. at that time. My friend Ken Ehrlich (producer of the Grammy Awards) hemmed and hawed for weeks over this. Eventually we got it done and Ricky exploded across the universe off that performance.

Martin's story is well-known. It kicked off what would be called the "Latin explosion" and set the template for a slew of other crossovers. More than a decade after they first began working together, Medina and Martin parted ways in 2001, after the release of Martin's second English-language album. They later settled a legal dispute, and today they have an amicable relationship.

"Angelo is a relentless leader who's focused, disciplined and unstoppable," Martin says. "My career has been 25 years of intense work and the years that we worked together consisted of incredible experiences, mutual growth and an insatiable quest for success."

Following his split with Martin, Medina told Billboard he was ready to take it easy and spend more time at home with his wife, Enid Perez, and his children, Angelo, Giancarlo and Fiorella, who are now 17, 15 and 13, respectively. But not long after, in 2006, he signed another major act: the Mexican rock group Maná, which was preparing to release a new album. The members of Maná were different from Medina's other acts in that they already were established, major stars when he signed them.

"I have to say that this has been perhaps my biggest challenge ever," Medina says. "to take a group that was already as big as Maná and take them to the next level."

The members of Maná had known Medina for a long time and were in conversations with him to promote portions of their upcoming tour. When Medina parted with Martin, they saw an opportunity.

"The band had achieved a point where we needed somebody to take us to a higher level," drummer Alex González says. "And I told [singer] Pêr [Olvera], 'Let's speak...

continued on >>p44

"He's very sharp. He's very intelligent. I almost see him like a general. He's in the front of the plan, and he knows the strategy. He's always coming up with different strategies and he knows how and when to attack."

—ALEX GONZÁLEZ, DRUMMER, MANÁ

"When I first arrived in the United States, I was constantly trying to get my artists on the top spots on the charts. Angelo would call me over the weekend and ask, 'Do you need help?' I would say, 'No, everything is under control.' And on his end, he would call all his friends in media and tell them, 'Give this guy a hand. He's working hard.' On Mondays, after the charts came out, he'd call me and say, 'Grande, campeón!'"

—WALTER KOLM, PRESIDENT, UNIVERSAL MUSIC LATINO

30 YEARS OF TALENT AND QUALITY.

CONGRATULATIONS ANGELO MEDINA, YOU MAKE IT LOOK SO EASY!

www.americanradiohistory.com
We recognize you for your great achievements in the entertainment industry in Puerto Rico.

Since the opening of The Coliseo de Puerto Rico, Angelo Medina has produced more than 100 events with $30 million in gross ticket sales and over 850,000 fans!

Thank you for your great contribution!
Ricky Martin, not only on the Grammy performance that followed, but also on the CBS special, was very instrumental in his success. The way he worked with Donny was the right choice. Angel Gaviria, former Sony Music chief Donny Lener, said, "We worked very closely together. Angel was the right guy. He was doing a piece of the puzzle, but it was very important not to endanger what Ricky's status was around the world."

Ken Ehrlich, Founder/Owner, AEG Ehrlich Ventures
NO HAY PREMIO MAS IMPORTANTE QUE 30 AÑOS DE TRAYECTORIA

FELICITACIONES ANGELO MEDINA

simplemente GRACIAS por estos años compartidos

Fenix ARGENTINA
+54 11 4899 4600
Av. Figueroa Alcorta 3221
www.fenix.com.ar

Fenix CHILE
+ 562 47 49 669
Las Hortensias 2335, Providencia
www.fenixchile.cl

Fenix ANDINA
+ 511 980 901 695
Malecon Balta 1040, Lima

Fenix EEUU
+1 786 210 5237

www.americanradiohistory.com
Querido Angelo

Gracias por todos estos años de Música y Amistad!

Tus amigos de,

UNIVERSAL
UNIVERSAL MUSIC LATINO

COMPLETE DIRECTORY OF MUSIC INDUSTRY CONTACTS:
Agents, A&R, Attorneys, Managers, Tour Managers, Radio Stations, Sites and more...

Musician's Guide TO TOURING & PROMOTION

More than 6,000 updated contacts: It's everything the working musician needs to book gigs and promote. And, unlike annual directories, the MUSICIAN'S GUIDE to Touring and Promoting is updated every six months. The newly released 32nd edition includes:
- A&R directory to major and independent labels
- Showcase contacts at music conferences
- Directory of agents, attorneys, and managers
- Comprehensive city-by-city listings of clubs, radio stations, record stores, and local press
- Special Features: How the Kings of Leon Went from Southern Rockers to International Stars,
  Plus: How to Maximize Merchandise Sales and Get a Booking Agent.

Order online now www.orderbillboard.com/AMG32
or call: 800-562-2706 [U.S.] or 818-487-4682
or by mail: Billboard Directories, P.O. Box # 1558, North Hollywood CA 91615

Only $15.95 Sealed

www.americanradiohistory.com
TALL, GENTLEMANLY AND preternaturally calm, Angelo Medina looks more like a Caribbean dandy than a mega music manager. In three decades of managing acts and promoting shows, Medina has kept his cool, built a broad base of support and respect, and developed new ways of doing business, from facilitating crossovers to forging new alliances. In this conversation with Billboard, Medina reflects on this experience and the lessons learned.

Thanks to your father [Puerto Rican DJ Angelo Medina Acevedo], you grew up immersed in the music industry. When did you first think of doing this for a living?

I was 5 or 6 years old when Spanish singer Raphael, who was an international idol, came to Puerto Rico. My father interviewed him and it was fascinating. This is an artist who has lived through everything, beginning in prehistoric times—when labels were the trunk of a car, not the multinational of today. But at that moment, I saw the fans, the crowds, the adrenaline. Raphael was something astonishing. I remember that. And many years later, I brought him to Puerto Rico to give a show, and I brought him again recently.

What was the turning point in your career, the beginning of your success?

My first important step, or medal, came with the release of José José’s album “Secretos.” I was 22 or 23. This was a very big release for me and the album that catapulted José José as an artist. I was his road manager and his marketing adviser, and the album went on to sell 5 million copies. It was my turning point because I had the opportunity to work a Latin act at an international level and I was able to work with very important people, from Argentina all the way to the United States. That was a major step without being a bona fide manager, and this led me to work with Emmanuel as his manager.

You began as a concert promoter in the early ’80s. How was the scene back then?

It existed. It was very nice, very personal. Where it was really more evolved was Mexico and Argentina, where, obviously, there were more clubs, more promoters and more venues. There were also promoters in the U.S. and Puerto Rico, but obviously, the Latin shows were not handled as they are today. The conditions weren’t there. We had to produce shows with less equipment, fewer people, with more capacity. That was the case in Puerto Rico, where there was one old coliseum. There were no midsize venues like Bellas Artes, which filled that void.

At the time, did you think you could make money?

It was never about money. My thrust was, I was passionate about it. First, because there was a lot of music and partying in my house. So, it began with music, but very quickly, it was also about strategy, about making a plan. It was a challenge for me. Obviously, today I speak about it from a totally different perspective, but really, we were just looking for things to get done and to push what we represented. I was an athlete—a good basketball player at that level—and I applied the same discipline: A lot of work, a lot of commitment, a lot of vocation. But at the time, I didn’t think about money. We had to be very creative, economically speaking.

Ricky Martin’s breakthrough song was “Maria,” which initially was met with resistance from the label because it was uptempo instead of a ballad. Why did you have faith in it?

[Label executives] understood it was a very Caribbean sound and wanted to look for a more international situation. I argued that music doesn’t need a language if you can dance to it. We’d had the macarena, lamabda, “Oye Como Va,” Gloria Estefan. And I thought that for it to be valid and really make a crossover, it had to be initially in Spanish. Julio Iglesias had crossed over from Spanish to the world. I wanted this to be a world phenomenon and then come to the United States. So, those first albums were in Spanish. That was the strategy. Although the plan was always to record in English.

Is it still possible to break someone like this?

Ricky was broken like this. Initially, Ricky was never a priority. His entire project was a guerrilla movement. We even paid for the performance at the Grammys. Now, once the door opened, the support was overwhelming. But we opened the door.

Why doesn’t this happen with more artists?

Obviously, Ricky took 12, 13 years. Now, there’s another vision of the industry. One of Ricky’s accomplishments is he brought closer together the Latin and American industries. In those days, American companies were way up there. You had to go to Olympus to reach Sony. But Ricky was a factor in having the major labels look to the Latin market, and those artists that kept going are those who had careers in other parts of the world. In Ricky’s case, the only ones who knew where we were going were Ricky and I. Other artists can come and if they have the right investment, it will happen. But it’s not only about a single song. It’s about maintaining a position.

What do you think of the crossover market today?

Obviously the Latin market in the United States today has a presence. And there are artists who are trying to cross over to the Latin and the Latin American market. With Ricky, we went market by market. He was the first Latin act to sell half a million copies in Spain, which was a very insular market. We had success first in Argentina, then Brazil, then Spain, then France. We even had to look for independent labels continued on >>p48
LUIS OLmos, JAIME TORREGROsA, MARcOS CALO,
"I know a lot of promoters and a lot of managers, and few of them have Angelo's impetus. I'm more bohemian, more laid-back, and Angelo plans things and makes them happen. I remember one time we were in New York playing a show at Madison Square Garden. We had a show the next day in another city and Angelo wanted us to catch the early morning flight out to ensure we got there on time. I told him no; I said my instincts told me it was going to snow and I didn't want to leave so early. But he insisted on leaving on that flight; it snowed and they were stuck. Instead, we got up late, we took a car to another city, caught a flight out of there and made the concert with plenty of time to spare. Angelo arrived 17 hours later. And from that point on, he always asks me, 'What do your instincts tell you?'"

—FHER OLVERA, LEAD SINGER, MANA
“On meeting Angelo, you are immediately struck by a man who is not impressed by empty gestures but by commitment to the cause. He’s the only manager who I was forever telling, ‘Slow down, get some sleep.’ The most amazing testament to the work ethic was that for the launch of the second album, we put together an amazing live promotion in Italy and there were 35 countries present and Ricky had been to every single country. Angelo always rose to the occasion—he was never phased by all the attention and was a master at putting shows on sale.”
—SARA SILVER, VP OF MARKETING, ROUNDER RECORDS

“There are managers that ask for opportunities and managers that create opportunities. Angelo does the latter.”
—KEVIN LAWRIE, PRESIDENT, SONY MUSIC LATIN

Congratulations to a partner and friend on his 30 years of adventure

Angelo, here’s to the next 30.

GRUPO PÉREZ SUBIRÁ

Sponsorship Agency • Concert Promoters • Family & Sports Events
San Juan, Puerto Rico • 787.706.3333
WITH ONE EXCEPTION, all of Angelo Medina's clients are from his native Puerto Rico. But they vary widely in popularity, scope and genre. Moreover, each act has been handled in a different fashion that highlights what Medina calls a "boutique" approach to management.

MANÁ
The top-selling Spanish-language rock group in the world signed with Medina in March 2006. With Medina as manager, the group released its album "Amar Es Combatir." The subsequent tour was the highest-grossing Latin tour of 2007 and Maná's highest-grossing trek. The band is signed to Warner Music Latino.

EDNITA NAZARIO
The Puerto Rican singer, an icon of pop/rock, has been handled by Medina for nearly 22 years. "Everything I do, I run by him," she says. "I am, after his wife, the woman that's lasted most with him." Nazario is signed to Sony Latin.

TOMMY TORRES
The singer/songwriter revived his solo career with his current Warner album. Under Medina, Torres has flourished as a songwriter and producer for many acts (he's producing Alejandro Sanz's new album) and also as a fledgling soloist with a hit album currently in the market.

MANNY MANUEL
The Puerto Rican artist has navigated a career of merengue, boleros, ballads and tropical music for nearly 15 years. He's signed to Universal Music Latino.

CALLE 13
Medina's newest signing is the Grammy Award-winning rap duo, known for its avant-garde music and performances and nontraditional marketing and promotion. Calle 13 is signed to Sony Music Latin.

DRACO ROSA
Rosa, a former member of Menudo alongside Ricky Martin, has flourished as a songwriter (he co-authored "Livin' La Vida Loca" and "The Cup of Life") and a soloist.

AVENTURA
The urban bachata group has Medina onboard as a management consultant.

-Man of many talents: Merengue star MANNY MANUEL has succeeded across genres.
Celebrating the hottest rising talent in the music business

This elite list recognizes top young executives across the music industry landscape from social media and digital music to marketing, management, merchandising and more.

Are you OR do you know someone who is driving the business forward?

Submit Your Nominations Today!
www.Billboard.biz/30under30

FINAL DEADLINE: JUNE 27, 2009

BILLBOARD STARS

It's Your Artist's Time To Shine!

Is your artist celebrating a milestone?
Launching a major worldwide tour?
Ready to drop a major new release?

Get the word out through Billboard STARS...

The ultimate opportunity to have an editorial section of Billboard magazine completely dedicated to your artist’s career achievements.

Experience the buzz when key decision-makers and peers read about your artist in the pages of Billboard!

For more information, please contact:
Aki Kaneko • 323.525.2299 • akaneko@billboard.com

LEANN RIMES
KRATY CHESEY
RON MAIDEN
THE SUMMER PREVIEW ISSUE
Ready For ‘Battle’

Jordin Sparks Raises Her Voice On Sophomore Album

Even Jordin Sparks knows how giddy she sounds. As the 19-year-old singer rattles off a list of favorite tracks from her new album “Battlefield”—out July 21 on 19 Recordings/Jive Records—her excitement is contagious: "I can’t wait for you to hear them," she says. "I’m sure you can hear the smile in my voice."

There are plenty of reasons why Sparks is so happy. She’s been able to give her sophomore set more attention than her 2007 self-titled debut, which was recorded in four weeks and rushed to stores soon after the Phoenix, Ariz.-native won “American Idol.” That album sold 1 million copies, according to Nielsen SoundScan.

This time, Sparks spent four months writing and recording, entering the studio in January and working with Dr. Luke, StarGate, Ryan Tedder of OneRepublic and T-Pain. "I knew I’d be able to get more involved because we had the time," Sparks says. "It’s an amazing feeling to put my experiences on paper, and all of a sudden it becomes a song."

Like Sparks’ debut, “Battlefield” leans heavily toward mid-tempo pop ballads with some songs skewing into R&B territory. The title track, produced and co-written by Tedder, debuted at No. 23 on the Billboard Hot 100 the week after Sparks introduced it as her first single on “Idol.” Another standout track is the Dr. Luke/T-Pain collaboration “Watch You Go,” the only song that features another artist. "It’s got a slow, urban vibe," Sparks says of the song, "but don’t worry—I don’t think my voice is in AutoTime."

Choosing “Battlefield” as the first single was a bold decision, since the song finds Sparks straying from her cheery demeanor and singing assertively about the dark side of love. Her new manager says it fits with their strategy to present Sparks in a new light. "Jordin started as the youngest ‘American Idol’ winner and had all the blessings that come with that," says Kevin Jonas, who’s also the manager (and father) of the Jonas Brothers and handles Sparks with his partner Phil McIntyre. "But now it’s important for Jordin to tell everyone, ‘I am a strong woman and I have something to say.’"

Lisa Cambridge-Mitchell, senior VP of marketing at Jive Label Group, agrees. "There’s a level of freedom and confidence about her that’s growing every day, from finding her voice as a songwriter to figuring out what photographer she likes to work with. Things like that are empowering, especially for female artists."

A longer lead for Sparks’ second album means more time to promote it, which is another big change for her and the label. "It is a challenge for the company overall, because initially it’s very reactionary," Cambridge-Mitchell says of Jive’s efforts to market debut albums by “Idol” winners. "With this project, we were able to start talking about our strategy in March." Sparks is booked to perform on “Good Morning America,” “Live With Regis and Kelly” and “Late Night With Jimmy Fallon,” and the label has partnered with the young-plus-size women’s fashion chain Torrid to host album-listening parties.

Jive also will release a deluxe version of “Battlefield” for $22.98 that features a bonus DVD with behind-the-scenes footage of the singer recording in the studio and working out with her new personal trainer. Extra footage will be picked up by AOL as exclusive content.

Dictating the rollout of all this is Sparks’ upcoming tour with the Jonas Brothers, a 52-date run that kicks off June 20 in Arlington, Texas. The singer will have full use of the Jonas Brothers’ production and return to the stage during their set to perform. "The Jonas Brothers have had to play front of curtain many times, so we said if we’re ever headlining, we want to treat every person opening for the boys in a way that honors them," Jonas says. "Jordin will have the chance to show she can hold 30,000 people in the palm of her hand."

As expected, Sparks is relishing all these opportunities and the ones that will likely follow. "This tour is massive, and I feel very blessed to be a part of it," she says, adding that she hopes to keep bridging the gap between pop and R&B hits well into the next phase of her career. "I’m in a really great position right now. I know that’s weird to say because there has to be that growth and evolution, but I want to stay right where I am."
LATEST BUZZ

>>>McKNIGHT MOVES
Brian McKnight is “almost done” with his first set of all-new material since his 2006 album “Ten.” The as-yet-untitled album, which will be a joint venture between McKnight’s own label and E1, will feature duets with Stevie Wonder and Jill Scott. The R&B star predicts that the planned first single, “What I’ve Been Waiting For,” could go to radio in the next few weeks. McKnight will also have a weekly late-night talk show airing weekends on certain CW affiliates starting Sept. 26.

>>>RAP ON THE ROAD
Lil Wayne, Young Jeezy, Soulja Boy Tell’Em and Drake have announced dates for an official summer tour. The Young Money Presents: Americas Most Wanted Music Festival trek kicks off July 27 at the Toyota Pavilion in Scranton, Pa. According to reps, Wayne will headline while Jeezy, Soulja Boy and Drake will serve as openers. Tickets for the 21-city tour go on sale June 20 through Ticketmaster, Live Nation and select venue ticketing systems.

>>>THE CROWES FLY
The Black Crowes will release two new studio albums Sept. 1. Fans who purchase “Before the Frost... Until the Freeze” will be given a unique download code they can use to obtain a second Crowes record, “…the other side of the frost.” Produced by Paul Stacey, both albums will be available together on one vinyl version, also slated for a Sept. 1 release. The Crowes will be sharing bills with Levon Helm and labelmates Truth & Salvage Co. on the road through October.

Reporting by Michael D. Ayers, Mariel Conception and Gary Graff.

BLANK GENERATION

Amanda Blank Turns On The Bright Lights

When critics comment that Amanda Blank lights up a stage, they’re being literal. Opening for her friend, labelmate and collaborator Santigold at New York’s Terminal 5, Blank hits the stage in pants wrapped in Christmas lights, the focal point on an otherwise dark stage. Despite a muddly mix, she transits through a set of 80s-era girl rap and harder pop, captivating the crowd.

After the show, Blank strips off the pants to reveal a bra on one ankle. “This tour is a really physical experience, and I totally get worn out,” she says. “The lights are powered by these huge double-D batteries, so I’m performing with a giant dido battery strapped to my leg.”

If Blank’s label, Downtown, has its way, she’ll be a lot more tired by the end of her year-long awaited album, “I Love You,” will be released July 14; the first single, her take on Ronnie Voué’s “Never Say Never,” is making its way around the Internet. The track will also be worked to alternative specialty and top 40 radio, according to Downtown president Josh Deutsch.

“Amanda has the ability to cut across formats,” Deutsch says. “She has a great mix of the pop appeal and the blog appeal.”

Appealing to blogs has been a central part of the early rollout of the album. “We’re super-preserving early adopters online,” Deutsch says. “We released the first track on RCRD LBL, a music blog that’s a joint venture between Downtown and journalist Peter Rojas] and re-leasing tracks on MySpace.”

Deutsch adds that because Blank has previously performed with Spank Rock and the Philadelphia performance art band Sweethearts, she comes with something of a built-in community: “We are going to wrap her up in this culture,” Deutsch says. “But this album is a little different from some of the things she has done before.”

The album was produced by Diplo, Switch, XXChange and Eli Escobar, among others. “I wrote 30 songs, and then Switch, XXChange and I picked the final lineup,” Blank says. “But we had a bunch left over, so we’re putting out some on a five-song, vinyl-only release to cater to DJs.”

As with most Downtown artists, Blank is also signed to the company’s publishing arm. “We introduced her to the film and TV community very early,” Deutsch says. “She has two songs in ‘CSI: NY’ and she’s in a Laos television ad in Europe. Because we control the publishing, we are able to get a way out ahead in terms of licensing the songs.”

Like Santigold, Blank has licensed every song from her debut album, and she’s excited about the possibilities for TV and film exposure: “I’m dying to be on ‘Gossip Girl,’” she says. “I call up the publishing staff and say, ‘I want to be on the show. Sant was on the show and she doesn’t even watch it. It’s not fair.’”

AMERICANA

BY LAURA LEEBOVE

Oh Darlin’

Country Gals Those Darlins Go Their Own Way

After glowing reviews at South by Southwest and performances with the likes of Black Keys’ Dan Auerbach, O’Death and Heartless Bastards, it would have been easy for the Tennessee-based Americana trio Those Darlins to take one of the many label deals being thrown their way. But with deals for business management by Flood, Bunnestead, McCready & McCarthy—booking by High Road Touring—and distribution through Thirty Tigers/RED, they wondered what the point would be. The band and manager JF Turner decided there wasn’t one, so they started their own company, Oh Wow, Dan, to release Those Darlins’ self-titled debut, due July 7.

“We just worked really hard and all of a sudden we found ourselves with an incredible team of people helping us,” says guitarist Jessi (all three members use the surname Darlins professionally). And considering the band’s history of designing its own merchandise and Web site, the do-it-yourself route was an easy decision. “They’re a pretty rough and tumble group of gals,” Turner says. “Their blue-collar work ethic was evident and their overall sense of humor and playfulness toward getting things done professionally but having fun was really appealing.”

Jessi says that by recording independently (with help from Jeff Cutin, who also worked on Vampire Weekend’s debut), they were able to keep their masters. “We felt like it’s our music and we should own it ourselves. We want control over our music and our image,” she says. “The only thing a label could offer us that we couldn’t do ourselves would be money. You can give us money, but we already have the entire team of everything we need.”

Turner says it was important to get the record out before the band was old news, and releasing it any other way could have taken until the fourth quarter of this year or first-quarter 2010.

GLOBAL PULSE

EDITED BY TOM FERGUSON

>>>RUBY SHINES
It’s been almost 20 years since Ruby Turner became one of the few U.K.-based soul singers to hit No. 1 on Billboard’s R&B chart, with 1990’s “It’s Gonna Be Alright”—and more than 30 since she first drew critics’ attention as the teenage star of a rock opera at the Edinburgh (Scotland) Festival. Now, for the first time, she’s turned her hand to a gospel album.

The Jamaica-born Briton’s career has including performing with Culture Club albums and a current residency as a featured vocalist with Jools Holland’s Rhythm and Blues Orchestra. “I’m traveling On,” she says. “I’m on my own Nova/Universal-distributed RTR Productions label, set for U.K. release Sept. 7. Already available digitally, it’s introduced by the July 20 single release of the Sister Rosetta Tharpe song “This Train.”

Travelin’ woman RUBY TURNER

vertones, Soul Stirrers and others while on the road. “I was driving between dates on Jools’ tours and got fueled up by these wonderful spiritual songs,” she says. “I’m from a Pentecostal background. I left the church when...
I was about 15, but the church never left me.

Turner is looking to secure international licensing for the album. She says setting up RTR "gave me great satisfaction and a sense of empowerment—that it can be done."

—Paul Sexton

Loud'n'Gold

Having scored a gold single, Australia's Cassie Davis is ready to unleash her debut album in August.

Davis' debut single, "I Like It Loud," peaked at No. 11 on the Australian Recording Industry Assn. singles chart in February, went gold (35,000 copies shipped) and secured a long-term deal with Universal Music Publishing Group.

About five years ago, Davis took a U.S. trip to work on her songwriting/production, a gamble that eventually had her working with Rodney Jerkins (Michael Jackson, Britney Spears) and Wayne Kirkilis (Beyonce, Pink). "Cassie is breaking through as an artist in her own right," says Universal Music Publishing Australia managing director Bob Aird, "but also has a very successful career writing, producing and recording with other international and domestic artists."

In March she added "fashion-ionista" to her resume when the 170-store fashion chain Supre sold out an exclusive line of T-shirts emblazoned with the single's title. "We used that partnership to spread the word and build interest in the song," says Davis' older sister and business partner Emma. The sisters' 12 Stones label/production company has a global deal with Sony Music.

"We're going to the U.S. in July for writing and production with other artists," Emma says. "But the album is our next big focus."

—Lars Brandt

Fresh Egh

Eg White isn't a household name, yet his songs are famous throughout the world, including co-writes like Adele's "Chasing Pavements" and Duffy's "Warwick Avenue." Now the London-based singer-songwriter is stepping out of the shadows as Eg, with his solo album "Adventure Man" (Parlophone/EMI) having drawn critical praise since its May 18 U.K. release.

The album appeared in the same week that White was named songwriter of the year at the 2009 Ivor Novello awards in London. The 42-year-old won his first Ivor Novello trophy in 2004 for "Leave Right Now," a 2003 U.K. No. 1 for "Pop idol" winner Will Young. White's songwriting credits include James Morrison, James Blunt, Take That, Joss Stone, Pink and Kylie Minogue.

Containing 12 new songs, "Adventure Man" follows the same soulful, melodic pop formula that has brought White's clients international success. The album is "all about putting an artist in a place where people who may not previously have heard of Eg White really get to know the person behind the hits," Parlophone marketing manager JoJo Head says. EMI hopes to arrange international releases later this year. White is managed by London-based Spilt Milk Music and published by Sony/ATV Music Publishing U.K.

—Richard Smirk

Questions

6 Questions

with Omar Rodriguez-Lopez

by Luke Baumgarten

When guitarist Omar Rodriguez-Lopez and vocalist/lyricist Cedric Bixler-Zavala left At The Drive-In to form the Mars Volta, the duo burst out of the confines of post-punk into a kind of sprawling, Latin-infused prog that has been called everything from utterly brilliant to completely incurable. Despite this, the band also managed to sell albums, 2005's "Frances the Mute" sold more than half a million copies, according to Nielsen SoundScan, while its most recent, "The Bedlam in Goliath," sold 153,000.

The Mars Volta's new album, "Octahedron," due June 23, significantly scales back the complexity of previous work. Billboard spoke with Rodriguez-Lopez about making a record that meditates on disappearances and, for the first time in a while, simplicity.

1. Your albums generally have a concept. Is there one here?

The concept we were throwing around was that of disappearances. When we were in high school, there was this lake the kids used to go out to and two of our close friends went out there and never came back. We started talking about how impactful that is. At least death you can assign to your own personal beliefs. You can say, "Oh, he's with God and the angels," or whatever you believe in. But when you don't have answers, it's the most aggravating. And then the fact that emotions disappear—you can be in love with someone for 20-30 years and then wake up one day and say, "Honey, I don't love you anymore. What are we going to do?"

2. You've said that this is your acoustic album, but that shouldn't be taken literally, right?

Well, that's one of those things that gets misinterpreted. I only ever said this would be acoustic-inspired. I was asked what I was listening to and I said, "A lot of Nick Drake and Syd Barrett and Leonard Cohen. That'll be the starting point." I always maintained I didn't think it'd end up there. That's the springboard.

3. Did thinking about Drake and Cohen—who sing a lot about falling out of love and romantic alienation—feed your thoughts on the disappearance concept?

I never even thought about it until this moment, but that's a really good point. At the time my love for heavy music or rock music or whatever had just completely gone away—and I think I'm still in that—so I think I was also just searching for anything else to listen to.

4. You've said that all your songs are pop songs at heart. Does that come through here?

It was a need to just do something different. At the core of every song I write, it's just verse, chorus, verse, chorus, bridge, chorus and you're done. Then I get bored and start playing with the edit. With this record I said, "That's the first thing I'm not going to do. I'm not going to fuck with it. I'm going to stick with the original intention."

5. You said you wanted "The Bedlam in Goliath" to be your last major-label record, but then you ended up just jumping from Universal to Warner Bros. What happened?

Wait—Warner isn't an indie? Again, this is the problem with just saying what you're feeling at the time. Especially when you act completely out of instinct, the way I do. As with a record, it's so different what you have in your head and what comes out when you start writing the fucking thing. I felt that way and felt that way and then ran into Tom Whalley. I'd known Tom in the past and liked his attitude. It just felt like, "OK, let's give this relationship a try. And it's like any relationship you'll have. You say, "OK, I'm going to trust you, but you got to trust me also."

6. You've been described as a control freak when it comes to writing music, and yet Cedric Bixler-Zavala has complete control over the lyrics. Do you clash much because of this?

We've had three arguments in the 18 years we've known each other and two of them have been over food. It's unspoken. He hears my record and goes, "Ah, OK, of course. It's one of those things we can't really explain or even understand.
SONIC YOUTH
The Eternal
Producer: John Agnello
Metador
Release Date: June 9
Almost 30 years and 15 albums into its esteemed career, Sonic Youth is starting to make it look easy. Hitting a second stride with "Murray Street" in 2002, the band maintains its leadership position among melodic noise-makers with "The Eternal," which is so chock-full of hummable pop hooks you'd think a hit doctor lent a hand. The group even embraces—wait for it—harmonies. Of course, these ditties are couched in nasty, stinging skronk and often extend into six-minute-plus ruminations on love, death and unreturned desire. The album goes soft in the middle and the band sometimes wears its influences on its sleeve, but the guitar tones have rarely sounded better and the new bassist Mark Ibold (ex-Pavement) brings a head-turning articulation to the low end. Don't miss the shotgun-blast opener "Sacred Trickster," before/after reality check "Anti-Orgasm," angsty kiss-off "No Way," or soundtrack-ready scene-stealer "Massage the History."—SV

GRIZZLY BEAR
Veckatimest
Producer: Chris Taylor
Warp Records
Release Date: May 26
The Brooklyn quartet Grizzly Bear has earned a reputation for dense sonic builds and gorgeous harmonies, and the group's third album "Veckatimest" excels on both accounts. The opener "Southern Point" starts with a simple, bluesy guitar-and-keyboards combo that soon gives way to a procession of drums, tambourines and a multivoiced chorus. Most of the 12 tracks—produced by the band's multi-instrumentalist Chris Taylor—take similar drastic turns in just a few minutes' time, effectively keeping the lengthier tracks from falling flat. Even with the generally lo-fi nature of Grizzly Bear’s repertoire, the band manages to throw in a couple of rocking guitar riffs in tracks like "Fine for Now" and "While You Wait For the Others." But when the soft-but-stunning croons from lead singer/songwriter Ed Droste and Daniel Rossen are complemented on several tracks by the orchestral "oohs" and "ahhhs" from an all-girl choir, the vocals remain the centerpiece.—LL

THE LONELY H
Concrete Class
Producer: Joe Reineke
The Control Group
Release Date: June 9
The Lonely H comes from Port Angeles, Wash., the late short story writer Raymond Carver's hometown, and the band tells its classic American road tales with similar cogency. The members are undoubtedly mature for their ages: Three of the four aren't 21yet—singer Mark Fredson is all of 19—but they have the poise of a band that's been on the road for a decade. Their mainstream rootsiness augurs back to the glory days of Creedence Clearwater Revival and Bob Seger & the Silver Bullet Band. Particularly strong among the well-written, well-played songs are "Take Care," evoking the Grateful Dead in the "American Beauty" era (even reminding the listener to "wear some flowers in your hair"), and "Goin' Out West," its simple acoustic guitar and piano evoking the spirit of Gram Parsons. While "Girl From Jersey" and "The River" show that these Pacific Northwesters have studied their Springsteen music books, learned their lessons well and seem about ready to last out on their own.—WR

RAYHET MILLER
Rhett Miller
Producer: Salim Nourallah
Shout Factory
Release Date: June 9
Each of the Old 97's frontman's solo albums has come out on a different label—first Elektra, then Verve, now Shout Factory—but Rhett Miller's musical identity couldn't be more consistent. On this fine self-titled set (produced, as was the most recent 97's album, by Dallas-based Salim Nourallah), Miller works his familiar mixture of '50s-pop-jangle and alt-country twang, singing about the highs and lows of love like someone who just experienced them for the first time. Instrumental accompaniment from Jon Brion and apples in stereo drummer John Dufilho provide valuable muscle and texture, though Miller's best here at his most stripped-down, as in "Haphazardly," a wistful ballad in which he discovers "what the house feels like without you in it."—MW

MOS DEF
The Ecstatic
Producers: various
Downtown Records
Release Date: June 9
MOS DEF's late-2006 release "True Magic" was so quietly whisked out in the dead week between Christmas and New Year's (without cover art, no less) that rumors circulated that the "real" album was coming sometime later (it wasn't). That might have been for the best. Where "True Magic" was the uncomfortable sound of Mos stretched too thin among his myriad pursuits, "The Ecstatic" is more a focused set with more high moments than Mos has hit since his near-perfect (and never remotely approached) 1999 masterpiece "Black on Both Sides." The killer first half is filled with off-kilter, dissonant soul hooks and Mos' hypnotic, just south-of-smoked-out Latina trio-sisters Nina and Phanie Diaz and buddy Jenn Alva—matches throwback vocals with a modern-rock attitude. Think the Ronettes, heavily tattooed, meeting My Bloody Valentine in a Texas alley. The act's sophomore release, "Trip B.C.," finds it full of swag and in fine form with tracks like "Ven Cera," featuring Nina crooning Spanish lyrics with a snarl. Droning, high-voltage guitars fill "Static Mind," while "BB" maintains a swinging, torch-singer vibe while evoking the spirit of the American Southwest. The members of Girl in a Coma may be protéges of a music legend, but they don't need to ride Jett's coattails—these kids are more than alright.—HS

TAKING BACK SUNDAY
New Again
Producer: David Kahne
Kramer Bros. Records
Release Date: June 2
"New Again," the title of Taking Back Sunday's fourth album and its second for Warner, may refer to the departure of guitarist Fred Mascherino and the addition of Matthew Fazi. Yet on a stylistic level, the New York alt-rock band is also branching out from its emo roots, and they sound focused exploring complex melodies and thematic ideas. "Capital ME" is a scathing response to Mascherino's exit that lets the prickly guitar line do all the talking, while the exploding hand claps of "Sink Into Me" make the simple the band's most immediate since "A Decade Under the Influence." Taking Back Sunday's appeal still resides in frontman Adam Lazzara's vocals, and on "New Again" he deftly captures the sarcastic, sometimes melancholy mood of his lyrics. The group may still rely on catchy vocal refrains, but the growth of Lazzara's songwriting has made its fourth effort a brisk, enjoyable outing.—JL

HIP-HOP
BUSDRIVER
Jhelli Beam
Producers: various
Anti- Records
Release Date: June 9
Boosting a flow that buries fast-rapping MCs like Twista and Krayzie Bone, Los Angeles' Busdriver returns with his second full-length for Anti-. "Jhelli Beam" finds this prominent member of the West Coast underground hip-hop coalition Project Blowed challenging his unique flow and uncanny wordplay at every roundabout turn, rhyming against a tsunami of samples crafted by such L.A.-based production wizards as Daedelus and Nobody, among others. They throw everything into the mix, from Electric Light Orchestra-style prog-pop to Art Blakey-esque jazz drumming to Mozart's "Sonata No. 11," yet fail totrip up the rapper's seamless flow, which references everything from Barney the Dinosaur to "Barton Fink." "Jhelli Beam" boasts a unique array of cameos, ranging from lifelong Project Blowed associates No. CanDo and Freestyle Fellow-
to the hook on "Happy Insider," and Deerhoof guitarist John Dieterich, who adds to the rhythm of the album's closing number, "Frisby Face."—RH

CHRISTIAN LANEA'H HALE
Back & Forth
Producers: Mark Hammond, Allen Salmon
Centricity Records
Release Date: May 19

Centricity is a scrappy indie label that has developed a reputation for signing gifted singer/songwriters who see the world through different creative lenses (Jason Gray, Daniel Kirkley, Andrew Peterson), and Lanea'H Hale fits in perfectly. This talented 24-year-old possesses one of those endearingly sweet, vulnerable voices that makes listeners feel as though she’s singing exclusively for them. That intimate quality serves her well. Hale excels at crafting sophisticated, thought-provoking pop that draws heavily on her life experiences, including a harrowing period in her teens when she was cut into. "If I'm Broken" is a poignant song that reflects the role her faith in God played in changing her life. "Here's to the Girls" is an empowering anthem targeted to young women while "Let's Grow Old Together" is an infectious love song.—DEP

CLASSICAL
RENE JACOBS
Idomeneo
Producer: Martin Sauer
Harmonia Mundi
Release Date: June 9

This three-CD set captures conductor Rene Jacobs' glorious realization of Mozart's opera "Idomeneo." Jacobs leads the Freiburger Barockorchester and the RIAS Kammerchor in dynamic heights. The Freiburger Barockorchester is a powerhouse, and the RIAS Kammerchor sings with clarity and an astonishing sense of the dramatic moment. Add to this an impressive cast, led by tenor Richard Croft, mezzosoprano Bernarda Fink and soprano Sun-Ju Im. For an extended passage of breathtaking singing, begin with "Pria Di Partir, Oh Dio!" near the conclusion of Act II and continue into Act III with Im's soaring aria "Zeffiretti Iustingari!" and Fink's exquisite duet with Im on "Principessa, A Tuoi Sguardi." This section is a splendid synthesis of voice, music and passion that mirrors the overall accomplishment of Jacobs' "Idomeneo." —PVV

ELECTRONIC
PASSION PIT
Manners
Producer: Chris Zane
Frenchkiss Records
Release Date: May 26

“Manners,” the debut album from the Brooklyn-based electro-pop outfit Passion Pit, is a charming combination of danceable synth grooves, falsetto shouts and infectious vocal hooks. Even though the quartet's buzzed-about "Chunk of Change" EP was released last fall, "Manners" already shows tightened production and fine-tuned vocals. The anthemic "Little Secrets" is heavy on the distorted synths, while "Fades" (written in Your Hands) holds a drum-machine beat and hand claps under sparse glockenspiel hits. Much of the fun comes from the poppy, multi-voiced choruses—sometimes sung by kids—that make themselves the centerpiece in nearly every song, although some of the lyrics tend to be simplistic. But even when that happens, it can be hard not to sing along.—LL

SINGLES

COUNTRY
RASCAL FLATTS
Summer Nights (4:02)
Producers: Dann Huff, Rascal Flatts
Writers: various
Publishers: various
Lyric Street
Rascal Flatts follows up its No. 1 country smash "Here Comes Goodbye" with a marked contrast to the song's ballad sound. On "Summer Nights" the band returns to its equally successful uptempo mode ("Life is a Highway"). A fun-filled party song, "Summer Nights" is the perfect fit for this summer anthem, sure to be blasted on radios at barbecues and beaches all season long. The track was voted by the group's fans to be the second single, and country radio is already responding enthusiastically. With a summer tour that will surely feature this song in its set list, Rascal Flatts may have created a sure-fire scorcher to heat up the charts once again.—CW

LIVVI FRANC
FEATURING PITBULL
Now I'm That Bitch (3:45)
Producer: Salaam Remi
Writers: O. Watlhe, S. Remi, A. Perez
Publishers: various
Jive Records

GINUINE
Last Chance (4:08)
Producer: Bryan-Michael Cox
Writers: B.M. Cox, A. Shropshire, W. Wells
Publishers: various
Noti Records/Ashian/ Warner Bros. Records

While it has been almost four years since his last project, Giniwine shows he hasn’t missed a step on the first single from his new album, "A Man's Thoughts." (June 23) A spare, bass-beat framed this midtempo shuffler, which builds with sweeping synth lines throughout. And "Last Chance" manages to avoid makeup ballad clichés, pepping clever lines through-out: "If I've only got one shot to win you/Call me Jordan, fourth quarter, in '92." As a result, Giniwine sings with more emotional resonance than previous songs have shown, perhaps indicating he’s ready to move beyond his more sexually charged material.—CW

JAY-Z
D.O.A. (Death of Auto-Tune)
(time not listed)
Producer: No I.D.
Writer: S. Carter
Publisher: not listed
Roc Nation/Atlantic

As the world waits for the third "Blueprint" album, Jay-Z keeps leaking new tracks that may or may not end up on the full-length debut of his new Roc Nation imprint. On this latest single, the former Def Jam president calls for the head of the super-popular audio voice processor Auto-Tune, used ad nauseam by everyone from Cher to Lil Wayne to T-Pain to his longtime pal Kanye West. As the producer credited as "No I.D." threads a big beat with a brilliant psychedelic jazz-funk sample worked from '70s French film composer Janko Nilovic, Jay riffs on Steamp’s immortal '80s kiss-off "Na Na Hey Hey." And while some might dismiss his lyrics as curmudgeonly hem-hawing about today’s rap generation and its obsession with modern technology, the Brooklyn MC’s intent on keeping his art pure is the reason why this old man’s lawn is the most meticulous on the block.—RH

LEGEND & CREDITS
EDITED BY WAYNE ROBINS
CONTRIBUTORS: Ronald Hart, Laura Lavigne, Jason Lomax, Michael Machenich, Deborah Evans Price, Wayne Robins, Molly Smits, Philip Van Vleck, Susan Visakowitz, Jeff Vrabel, Chris Williams, Mike Wood

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

PICK • A new release predicted to hit the top half of the chart in the corresponding format.

ALBUMS
All albums commercially available in the United States are eligible. Send album review copies to Mitchell Peters at Billboard, 5055 Wilshire Blvd., Seventh Floor, Los Angeles, CA 90036 and singles review copies to Monica Herreita at Billboard, 770 Broadway, Seventh Floor, New York, N.Y. 10003, or to the writers in the appropriate bureau.

www.americanradiohistory.com
Flying High

Airborne Toxic Event Builds Momentum, World Tour

The trouble with fronting a constantly touring rock outfit is that it leaves little time to finish a novel. That's what Mikel Jollett, singer/guitarist of the Airborne Toxic Event, came to realize as the momentum behind his band's self-titled debut album stalled its prose output.

"I want to finish it, but I keep going on tour," he says. "I like writing at home late at night, when I've just finished reading a good book. It's hard to write on a bus, it's a whole other lifestyle." Jollett probably won't finish his novel anytime soon. The Los Angeles group has announced an 11-country world tour beginning June 28 at Summerfest in Milwaukee. The band's itinerary includes stops in Europe, Asia and Australia with a North American fall tour kicking off Sept. 17 at the Fox Theatre in Pomona, Calif.

The trek follows the ongoing success of Airborne's first album, which has sold 110,000 copies, according to Nielsen SoundScan. After its release in August 2008 on Majordomo Records, "The Airborne Toxic Event" has slowly amassed a following, topping the Top Heatseekers chart in its 40th week.

The attention still feels surreal to Jollett, who began his 20s as a budding novelist and freelancer. His writing credits include NPR, the Los Angeles Times and Filter magazine. In fact, Jollett was offered a column by NPR before Airborne formed.

But he abandoned his writing aspirations in 2006 when his mother was diagnosed with cancer and he was diagnosed with an autoimmune disorder within the same week. Realizing "I wanted to make my days count," Jollett started writing four songs a week on his guitar. He soon recruited fellow Los Angelinos Steven Chen, Noah Harmon, Anna Bulbrook and Daren Taylor to form the Airborne Toxic Event.

The band—whose name is a reference to a Don DeLillo novel—quickly understood the importance of showcasing Jollett's writing skills. The group's original press kit consisted of the first quarter of his novel, which is about four friends all dying of different diseases. "No one really read it," Jollett says, "but I think it made a statement."

The album feeds off that literary prowess, incorporating various scenes from the novel. Jollett's stark imagery is matched by an integration of compelling string arrangements. The third single "Wishing Well," No. 35 on the Modern Rock chart, is a slow-building tale of escape buoyed by Taylor's propulsive percussion and Bulbrook's shimmering viola. "Airborne" started attracting attention with the release of the dramatic first single, "Sometime Around Midnight." The song peaked at No. 4 on Modern Rock and was named iTunes' No. 1 alternative song of the year on its Best of 2008 list. The song is in its third week on the Adult Top 40 chart, climbing to No. 29.

The band continued to play sold-out shows before being approached by Island Records. Soon after signing the act, Island re-released the album March 16.

"The thing about major labels is this: When you meet Satan, he's not such a bad guy," Jollett says. "We're still partners with Majordomo, but Island's been great for us. They gave us international distribution, which was important because our CD wasn't available in a lot of European countries."

Airborne has been honing its performance skills as the opening act for such groups as Franz Ferdinand, Silversun Pick-ups, the Fratellis and Kaiser Chiefs. Since then, interest in the group has been steadily growing. "Last Call With Carson Daly" ran a special episode May 20 devoted entirely to the band, with concert footage and interviews.

Jollett sounds as surprised as anyone that the band has stumbled upon commercial appeal. "When one of our U.K. shows sold out in 20 minutes, it was insane," he says. "These songs were written in isolation, and now they're letting us go out and engage people. I'm grateful for that."

STRENGTH IN NUMBERS

The trio Lady Antebellum's self-titled debut set is now No. 6 among the 10 albums with the longest runs on Billboard's Top Country Albums chart. However, "Lady Antebellum" (Capitol Nashville) distinguishes itself with this week's highest chart rank (9-8) on the longevity tally. It opened atop the May 3, 2008, chart and has sold 623,000 copies, according to Nielsen SoundScan, spending 16 of its 61 chart weeks inside the top 10. The album has sold more than 10,000 copies per week in the past nine weeks. It also rises 31-26 on the Billboard 200. The trio's best showing on Hot Country Songs is a No. 3 peak for the album's lead track, "Love Don't Live Here." That title amassed 392 million audience impressions during a 37-week chart run and spent nine weeks inside the top 10. The group's second single, "Lookin' for Good Time," peaked at No. 11 in December, while "I Run to You" bullets at No. 6 this issue. The latter title has amassed 270 million impressions during a 23-week climb to its new peak.

—Wade Jessen

HANG 10

In addition to posting the highest rank on this week's chart among these 10 titles with the longest chart runs, "Lady Antebellum" is one of only two albums in this group in this week's top 10.
**On His Own**

**Pleasure P Steps Into The Solo Spotlight**

On a visit to Billboard's Los Angeles office during a West Coast promotional tour in support of his June 9 Swagga Entertainment/Atlantic debut, Pleasure P exudes hard-won confidence.

"All the madness is through and I can move on with my life," says the L.A.-based singer/songwriter, best-known for his stint as lead singer of the male R&B/hip-hop group Pretty Ricky. "There's no one to hold me back.

Save for the Black Eyed Peas this week, there wasn't anyone holding back Pleasure P's strong debut on Billboard's Top R&B/Hip-Hop Albums chart. "The Introduction of Marcus Cooper" bowed at No. 2 on that chart and No. 10 on the Billboard 200. The album has already spun off two hit singles, "Did You Wrong" and "Boyfriend #2," which peaked at Nos. 20 and 2, respectively, on Hot R&B/Hip-Hop Songs. A third single, the sensuous ballad "Under," went to urban radio this week. A companion video, directed by Erik White (T.I., Chris Brown), will premiere on Pleasure P's MySpace page later this month. Describing "Introduction" as a treatise on relationships, Pleasure P says, "Men and women can learn a lot from the album about accepting each other's flaws and working out a relationship instead of doing the easiest thing—leaving. "To help get his point across, he tapped the writing and production skills of Tank, Rico love, the late Static Major, Don Vito and the Co-Stars, among others. The only guest feature is Yung Joc on the uptempo album opener "I'm a Beast."

The album also serves as an introduction to Pleasure P's real-life persona, Marcus Cooper. The Miami native joined former labelmate Pretty Ricky. "There's no one to hold me back."

**MAMAMIA!**

Pixie Lott's debut single may have gone straight to No. 1 on the U.K. charts. But pop's newest princess isn't about to go diva just yet.

Her summery soul stomper " Mama Do (Uh Oh, Uh Oh)" sold more than 58,000 copies the week after its June 8 release, according to the Official Charts Co. Instead of celebrating her instant success at a celebrity hang-out, however, the Mercury singer chilled out at her local nightclub, the Sugar Hut, in suburban Brentwood in Essex.

"Only this time I didn't have to queue up outside in the cold," she says with a giggle.

Lott just turned 18, but she's been waiting for a while to come in from the cold. Like many others in the recent wave of U.K. female singers, she hails from a stage school background—her case, London's Italia Conti school. Lott abandoned musical theater for the music business at the age of 14 when she answered an ad in the Stage newspaper seeking the "next pop diva." That quest ultimately led to a deal with Mercury U.K., as well as a few surreal moments along the way.

"I once received a message saying [Island Def Jam chairman Antonio] "L.A." Reid was flying to London to see me," she recalls. "I didn't have a clue as to who he was. But I told the school I had a dentist appointment. Then I sang for him and went back to class."

"Turn It Up," Lott's debut album, finds the singer working with songwriter/producers RedOne, Kara DioGuardi and Greg Kurstin. The album will be released Sept. 14 outside North America through Mercury. It will come to the United States in late 2009/early 2010 on Interscope.

"Turn It Up" essentially does to Duffy what Duffy did to Amy Winehouse: it spins off similar retro-soul source material in a prettier, poppier package. However, the noteworthy tracks "Cry Me Out" and "Turn It Up" feature real sass and spark, not to mention Lott's surprisingly lusty, soulful voice.

"Pixie's the real deal," Mercury U.K. president Jason Llyo says. "She looks amazing, but she can really, really sing. She can be a global superstar."

Llyo says Lott's June 8 London launch party attracted more than 130 international execs and media. The event marked the culmination of a yearlong setup campaign during which Lott embarked on school and club tours and did extensive regional radio and press promotion. She's currently touring with U.K. pop act the Saturdays and recently teamed with EA Games for "The Sims 3." The new game features a version of "Mama Do" recorded in Simlish, the Sims' own language.

The goal of the setup campaign was to "connect Lott with punters rather than just media," Llyo says. Lott, however, won't be happy until she's reached everyone. "I'd love a career like Mariah Carey's," she says with a smile. —Mark Sutherland

**RIDING A WAVE**

It takes hustle and patience to turn a good song into a hit record. Just ask Detroit R&B singer K'Jon.

He promoted his single "On the Ocean" for more than two years—and included it on two independently released albums—before it finally entered the charts. Currently No. 10 Billboard's Adult R&B tally, "Ocean" peaked at No. 12 on Hot R&B/Hip-Hop Songs and this week is No. 16. It moves to No. 96 on the Billboard Hot 100.

"I've always felt it was one of my best songs," K'Jon says. "But until you can prove it to someone who matters, it's just a pretty nothing."

The success of "On the Ocean" is tied to its appeal within the ballroom dance scene and the style called stepping, which is especially popular among African Americans in cities like Detroit and Chicago. "We found an open lane," says K'Jon, born Kelvin Johnson. "I was getting it out there to steppers and ballrooms and that led to interacting with DJs and radio stations."

The song helped get K'Jon signed last year to Universal Republic, which will release his debut album, "I Get Around," Aug. 4.

Good news hasn't always come this steadily to the singer/songwriter. He moved to New York after being laid off from an administrative job at Detroit Medical Center. Though he landed a song on 2005's "2 Fast 2 Furious" soundtrack (the Latin-tinged "Miami") and wrote tracks for female R&B artist Shareafa, his career was stalling. "I felt I was so close to making it, I could touch it," he recalls. "It was very frustrating."

Moving back to Detroit, he launched his own U & U imprint and wrote "On the Ocean," on which he sings plaintively about his career struggles. The song is a model for the honest, resonant lyrics and pulsing midtempo beats of "I Get Around"—especially on the triumphant title track and the breakup-to-makeup ballad "This Time," a potent second single.

K'Jon has plenty to celebrate now. In addition to his upcoming album, the singer is a featured performer on Apple and iBunes' Black Music Month concert series. "It's such an honor," K'Jon says of his inclusion in the lineup alongside Solange, Joe and Julian Marley. "This is just the start. I want to have longevity as an artist and deliver album after album."

—Monica Herrera
The Black Eyed Peas' "The E.N.D." hits No. 1 bull's-eye on the Billboard 200, selling 104,000 copies—the act's best sales week.

It's also the first chart-topper for the group, which had previously gone as high as No. 2. Its last set, 2005's "Monkey Business," bowed in the runner-up slot with a then-best 291,000. That album came out the same week as Coldplay's "X&Y," which kept the Peas at bay when it started at No. 1 with 737,000.

Target played a big part in the new Peas album's success, as did CBS. The retail giant carried an exclusive version of the album that includes four additional songs and six remixes of past hits. Target sells-priced the two-disc set for $9.98 in its first week of release, and eye-popping TV commercials were scored by the new album track "I Gotta Feeling."

CBS used "Feeling" in spots hyping its new fall schedule. The commercial—part of the network's summer-long promotional campaign—premiered June 7 during the Tony Awards telecast. The Peas performed "Feeling" on CBS' "Late Show With David Letterman" on the album's June 9 street date and on NBC's "Today" June 12.

Awareness of the album seemed to increase as the week progressed, as evidenced by how the set trended on Nielsen SoundScan's Building chart. On Wednesday, June 10, with just one day's worth of unweighted sales, the set had sold 70,000 copies. By Friday it had sold more than double that amount: 152,000.

While the panel of reporters whose data is used to create the Building chart doesn't represent the full SoundScan universe, it still gives a good indication of how an album is trending. This year we've found that for albums debuting at No. 1, the Wednesday Building chart figure usually accounts for about 30% of a set's first-week copies.

Based on that average, after "The E.N.D." rang up a first-day number of 70,000, one could have projected it would sell around 235,000 by the end of the week. (Industry projections outside of Billboard suggested that 225,000 was reachable.)

As it turns out, the album's first day represented 23% of its debut-week sales. That indicates the album didn't nosedive after its first day and performed strongly over the weekend—and that promotional tie-ins and TV appearances paid off.

It also doesn't hurt to have had the most popular song on the radio for the past five weeks. The album's first single, "Boom Boom Pow," holds at No. 1 on the Hot 100 Airplay chart.

In addition, the quartet is the first duo or group to simultaneously claim the top spots on the Billboard 200 and the Billboard Hot 100 since 2004. The last to do so was OutKast, on the Feb. 7, 2004, charts. That was when "The Way You Move" topped the Hot 100 while "Speakerboxxx/The Love Below" spent its last of seven weeks atop the album tally.

In the past 10 years, only one other duo or group has managed the feat. For three weeks in October and November 1999, Santana's "Smooth" single and "Supernatural" album ruled the two charts.

It's rare for an act to score concurrent No. 1s. Often an album's lead single—like "Boom Boom Pow"—is released digitally in advance of the set. The song usually peaks in sales and/or airplay—and therefore on the Hot 100—before the album is released.


Last week the album sold 47,000 copies, bringing its total to 1.04 million. The set has sold at least 40,000 copies each week since the seven-day frame that ended Feb. 22. "The Fame" has spent the past 17 consecutive weeks in the top 10 of the Billboard 200. Taylor Swift's "Fearless" was the last album to spend as many weeks in the top 10 when it ended a 19-week streak April 4.
## Billboard 200 Chart

### Top 20 Albums

<table>
<thead>
<tr>
<th>Rank</th>
<th>Artist</th>
<th>Title</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>The Black Eyed Peas</td>
<td>The E.N.D.</td>
</tr>
<tr>
<td>2</td>
<td>Dave Matthews Band</td>
<td>Big Whiskey &amp; The Groogrux King</td>
</tr>
<tr>
<td>3</td>
<td>Eminem</td>
<td>Relapse</td>
</tr>
<tr>
<td>4</td>
<td>Rascal Flatts</td>
<td>Chickenfoot</td>
</tr>
<tr>
<td>5</td>
<td>Taylor Swift</td>
<td>Fearless</td>
</tr>
<tr>
<td>6</td>
<td>Kenny Chesney</td>
<td>Greatest Hits II</td>
</tr>
<tr>
<td>7</td>
<td>Prince</td>
<td>Purple Rain</td>
</tr>
<tr>
<td>8</td>
<td>Shinedown</td>
<td>The Sound Of Madness</td>
</tr>
<tr>
<td>9</td>
<td>Various Artists</td>
<td>Now 3</td>
</tr>
<tr>
<td>10</td>
<td>Elvis Costello</td>
<td>Secret. Propane &amp; Sugarcanes</td>
</tr>
<tr>
<td>11</td>
<td>Beyoncé</td>
<td>I Am...Sasha Fierce</td>
</tr>
<tr>
<td>12</td>
<td>Darius Rucker</td>
<td>Learn To Live</td>
</tr>
<tr>
<td>13</td>
<td>Lady Antebellum</td>
<td>Lady Antebellum</td>
</tr>
<tr>
<td>14</td>
<td>Pink</td>
<td>Funhouse</td>
</tr>
<tr>
<td>15</td>
<td>Keith Urban</td>
<td>Defying Gravity</td>
</tr>
<tr>
<td>16</td>
<td>Wisin &amp; Yandel</td>
<td>La Revolution</td>
</tr>
<tr>
<td>17</td>
<td>Keri Hilson</td>
<td>In A Perfect World</td>
</tr>
<tr>
<td>18</td>
<td>Theory Of A Deadman</td>
<td>Scars &amp; Souvenirs</td>
</tr>
<tr>
<td>19</td>
<td>Adele</td>
<td>Chasing pavements</td>
</tr>
<tr>
<td>20</td>
<td>Dancook</td>
<td>Guardians 3: Rise of the ERROR: NameError.</td>
</tr>
</tbody>
</table>

### Additional Charts

- **SALES DATA**
  - On this Official U.K. Albums chart, the set gives the act its first top 5 album, as it bows at No. 5. Sales rise, if the band's first top 5 album (10,000 copies).

- **41.**
  - On the Official U.K. Albums chart, the act gives the set its first top 5 album, as it bows at No. 5. Sales rise, if the band's first top 5 album (10,000 copies).

### Billboard 200 Artist Index

### Additional Links

- [Go to www.billboard.biz for complete chart data](www.billboard.biz)
<table>
<thead>
<tr>
<th>ARTIST</th>
<th>Title</th>
<th>Label</th>
<th>Price</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>DATA</strong></td>
<td><strong>MOS</strong></td>
<td>MONTGOMERY GENTRY</td>
<td>59</td>
</tr>
<tr>
<td><strong>DATA</strong></td>
<td><strong>MOS</strong></td>
<td>CHRISETTE MICHELE</td>
<td>39</td>
</tr>
<tr>
<td><strong>DATA</strong></td>
<td><strong>MOS</strong></td>
<td>METALLICA</td>
<td><strong>DAVE</strong></td>
</tr>
<tr>
<td><strong>DATA</strong></td>
<td><strong>MOS</strong></td>
<td>110</td>
<td>108</td>
</tr>
<tr>
<td><strong>DATA</strong></td>
<td><strong>MOS</strong></td>
<td>107</td>
<td>110</td>
</tr>
<tr>
<td><strong>DATA</strong></td>
<td><strong>MOS</strong></td>
<td>113</td>
<td>114</td>
</tr>
<tr>
<td><strong>DATA</strong></td>
<td><strong>MOS</strong></td>
<td>115</td>
<td>116</td>
</tr>
<tr>
<td><strong>DATA</strong></td>
<td><strong>MOS</strong></td>
<td>119</td>
<td>120</td>
</tr>
<tr>
<td><strong>DATA</strong></td>
<td><strong>MOS</strong></td>
<td>122</td>
<td>123</td>
</tr>
<tr>
<td><strong>DATA</strong></td>
<td><strong>MOS</strong></td>
<td>125</td>
<td>126</td>
</tr>
<tr>
<td><strong>DATA</strong></td>
<td><strong>MOS</strong></td>
<td>128</td>
<td>129</td>
</tr>
<tr>
<td><strong>DATA</strong></td>
<td><strong>MOS</strong></td>
<td>131</td>
<td>132</td>
</tr>
<tr>
<td><strong>DATA</strong></td>
<td><strong>MOS</strong></td>
<td>134</td>
<td>135</td>
</tr>
<tr>
<td><strong>DATA</strong></td>
<td><strong>MOS</strong></td>
<td>137</td>
<td>138</td>
</tr>
<tr>
<td><strong>DATA</strong></td>
<td><strong>MOS</strong></td>
<td>140</td>
<td>141</td>
</tr>
<tr>
<td><strong>DATA</strong></td>
<td><strong>MOS</strong></td>
<td>143</td>
<td>144</td>
</tr>
<tr>
<td><strong>DATA</strong></td>
<td><strong>MOS</strong></td>
<td>146</td>
<td>147</td>
</tr>
<tr>
<td><strong>DATA</strong></td>
<td><strong>MOS</strong></td>
<td>149</td>
<td>150</td>
</tr>
<tr>
<td><strong>DATA</strong></td>
<td><strong>MOS</strong></td>
<td>152</td>
<td>153</td>
</tr>
<tr>
<td><strong>DATA</strong></td>
<td><strong>MOS</strong></td>
<td>155</td>
<td>156</td>
</tr>
<tr>
<td><strong>DATA</strong></td>
<td><strong>MOS</strong></td>
<td>158</td>
<td>159</td>
</tr>
<tr>
<td><strong>DATA</strong></td>
<td><strong>MOS</strong></td>
<td>161</td>
<td>162</td>
</tr>
<tr>
<td><strong>DATA</strong></td>
<td><strong>MOS</strong></td>
<td>164</td>
<td>165</td>
</tr>
<tr>
<td><strong>DATA</strong></td>
<td><strong>MOS</strong></td>
<td>167</td>
<td>168</td>
</tr>
<tr>
<td><strong>DATA</strong></td>
<td><strong>MOS</strong></td>
<td>170</td>
<td>171</td>
</tr>
<tr>
<td><strong>DATA</strong></td>
<td><strong>MOS</strong></td>
<td>173</td>
<td>174</td>
</tr>
<tr>
<td><strong>DATA</strong></td>
<td><strong>MOS</strong></td>
<td>176</td>
<td>177</td>
</tr>
<tr>
<td><strong>DATA</strong></td>
<td><strong>MOS</strong></td>
<td>179</td>
<td>180</td>
</tr>
<tr>
<td><strong>DATA</strong></td>
<td><strong>MOS</strong></td>
<td>182</td>
<td>183</td>
</tr>
<tr>
<td><strong>DATA</strong></td>
<td><strong>MOS</strong></td>
<td>185</td>
<td>186</td>
</tr>
<tr>
<td><strong>DATA</strong></td>
<td><strong>MOS</strong></td>
<td>188</td>
<td>189</td>
</tr>
<tr>
<td><strong>DATA</strong></td>
<td><strong>MOS</strong></td>
<td>191</td>
<td>192</td>
</tr>
<tr>
<td><strong>DATA</strong></td>
<td><strong>MOS</strong></td>
<td>194</td>
<td>195</td>
</tr>
<tr>
<td><strong>DATA</strong></td>
<td><strong>MOS</strong></td>
<td>197</td>
<td>198</td>
</tr>
<tr>
<td><strong>DATA</strong></td>
<td><strong>MOS</strong></td>
<td>200</td>
<td>201</td>
</tr>
</tbody>
</table>

**Notes:**
- **MOS:** MOS Status
- **ARTIST:** The artist of the song
- **Title:** The title of the song
- **Label:** The label under which the song is released
- **Price:** The price of the song

**Additional Information:**
- A portion of the proceeds from album pre-orders was donated to the Red Cross to benefit those affected by the recent earthquake in Haiti.
- The album's second season of the HBO vampire drama premiered on June 14, helping stir interest in this soundtrack, which is up 44% in sales.

**Additional Songs:**
- **The new "Gangsta Rap"" compilation"**: No. 54 sells nearly 8,000 in its first week. The commercial 30-track collection (which features three for Tomorrow, passion-) includes a list price of $8.99 and went for 55.99 at best ben.
- **The Devil Wears Prada**: With Roots Above And Branches Below
- **Young Jeezy**: The Recession
- **Demi Lovato**: Don't Forget
- **Barry Allen**: It's Not Me, It's You
- **Toby Keith**: 36 Biggest Hits
- **The Sounds**: Crossing The Rubicon
- **Paramore**: Losing Sleep
- **Francesco Battistelli**: My Paper Heart
- **The New Broadway Cast Recording**: West Side Story
- **The Decemberists**: The Hazards Of Love
- **Various Artists**: Walt Disney Records Presents: Radio Disney Jams
- **Miley Cyrus**: Breakout

**Additional Notes:**
- The number one artist is **Radio Disney Jams**.
- **ARTIST:** **Title**
  - **PAPA ROACH**: **Venom**
  - **TOKIO HAMMER**: **Miracle Worker**
  - **METALLICA**: **Ride The Lightning**
  - **PERRY, REAGAN**: **Breath**
  - **TINA BREED**: **Shade**
  - **JESSICA RIBY**: **Miss Mary Mack**
  - **THE KILLERS**: **Day & Age**
  - **ASHLEY TISDALE**: **It's My Party**
  - **BREATH DEEP**: **You're A Girl**
  - **THE DEVIL WEARS PRADA**: **With Roots Above And Branches Below**
**HOT 100 AIRPLAY**

<table>
<thead>
<tr>
<th>No.</th>
<th>Title</th>
<th>Artist</th>
<th>Label</th>
<th>Units Sold</th>
<th>Week Ending</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>THAT'S MY GIRL</td>
<td>Bo Bice</td>
<td>American Pop</td>
<td>167,000</td>
<td>2009-06-27</td>
</tr>
<tr>
<td>2</td>
<td>THE BLACK EYED PEAS</td>
<td>Black Eyed Peas</td>
<td>Interscope/Universal Records</td>
<td>138,000</td>
<td>2009-06-27</td>
</tr>
<tr>
<td>3</td>
<td>18 VIBES</td>
<td>Ludacris</td>
<td>Def Jam/Polygram</td>
<td>120,000</td>
<td>2009-06-27</td>
</tr>
<tr>
<td>4</td>
<td>GODDAMN IT'S WEEKEND</td>
<td>Tim McGraw</td>
<td>MCA/Universal Republic</td>
<td>110,000</td>
<td>2009-06-27</td>
</tr>
<tr>
<td>5</td>
<td>I HOPE</td>
<td>Kyla</td>
<td>Universal Republic</td>
<td>105,000</td>
<td>2009-06-27</td>
</tr>
<tr>
<td>6</td>
<td>THE RIVERWIND</td>
<td>Taylor Swift</td>
<td>Big Machine/Reprise</td>
<td>95,000</td>
<td>2009-06-27</td>
</tr>
<tr>
<td>7</td>
<td>GLORIFY</td>
<td>Chris Tomlin</td>
<td>Forefront/EMI</td>
<td>90,000</td>
<td>2009-06-27</td>
</tr>
<tr>
<td>8</td>
<td>SWEET SUCCESS</td>
<td>Robert Randolph</td>
<td>Universal Republic</td>
<td>85,000</td>
<td>2009-06-27</td>
</tr>
<tr>
<td>9</td>
<td>HASHORT</td>
<td>Taylor Swift</td>
<td>Big Machine/Reprise</td>
<td>80,000</td>
<td>2009-06-27</td>
</tr>
<tr>
<td>10</td>
<td>I'M NOT OKAY</td>
<td>ployment</td>
<td>Universal Republic</td>
<td>75,000</td>
<td>2009-06-27</td>
</tr>
</tbody>
</table>

**HOT DIGITAL SONGS**

<table>
<thead>
<tr>
<th>No.</th>
<th>Title</th>
<th>Artist</th>
<th>Label</th>
<th>Week Ending</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>I Gotta Feeling</td>
<td>Jason Derulo</td>
<td>Epic/Universal Republic</td>
<td>12,000</td>
</tr>
<tr>
<td>2</td>
<td>Boom Boom Pow Pow Pow Pow</td>
<td>The Band Perry</td>
<td>Universal Republic</td>
<td>11,000</td>
</tr>
<tr>
<td>3</td>
<td>Fire Burning</td>
<td>Crystal Bowers</td>
<td>Universal Republic</td>
<td>10,000</td>
</tr>
<tr>
<td>4</td>
<td>Love Game</td>
<td>Taylor Swift</td>
<td>Big Machine/Reprise</td>
<td>9,000</td>
</tr>
<tr>
<td>5</td>
<td>Knock You Down</td>
<td>Miley Cyrus</td>
<td>Disney Channel/Rockstar</td>
<td>8,000</td>
</tr>
<tr>
<td>6</td>
<td>Waking Up in Vegas</td>
<td>Jason Aldean</td>
<td>Universal Republic</td>
<td>7,000</td>
</tr>
<tr>
<td>7</td>
<td>Second Chance</td>
<td>Kelsea Ballerini</td>
<td>Universal Republic</td>
<td>6,000</td>
</tr>
<tr>
<td>8</td>
<td>Second Chance</td>
<td>Kelsea Ballerini</td>
<td>Universal Republic</td>
<td>5,000</td>
</tr>
<tr>
<td>9</td>
<td>Day 'n' Nite</td>
<td>Taylor Swift</td>
<td>Big Machine/Reprise</td>
<td>4,000</td>
</tr>
<tr>
<td>10</td>
<td>Right Round</td>
<td>Taylor Swift</td>
<td>Big Machine/Reprise</td>
<td>3,000</td>
</tr>
</tbody>
</table>

**ALBUM CHARTS**

<table>
<thead>
<tr>
<th>Title</th>
<th>Artist</th>
<th>Label</th>
<th>Units Sold</th>
<th>Week Ending</th>
</tr>
</thead>
</table>

**RADIO AIRPLAY CHARTS**

<table>
<thead>
<tr>
<th>Title</th>
<th>Artist</th>
<th>Label</th>
<th>Units Sold</th>
<th>Week Ending</th>
</tr>
</thead>
</table>

**SONG CHARTS**

<table>
<thead>
<tr>
<th>Title</th>
<th>Artist</th>
<th>Label</th>
<th>Units Sold</th>
<th>Week Ending</th>
</tr>
</thead>
</table>

**RECURRENT RULES**

<table>
<thead>
<tr>
<th>Song</th>
<th>Artist</th>
<th>Label</th>
<th>Units Sold</th>
<th>Week Ending</th>
</tr>
</thead>
</table>

**Pricing/Configuration/Availability**

<table>
<thead>
<tr>
<th>Configuration</th>
<th>Description</th>
<th>Units Sold</th>
<th>Week Ending</th>
</tr>
</thead>
</table>

**Hot 100 Airplay Songs**

<table>
<thead>
<tr>
<th>Title</th>
<th>Artist</th>
<th>Label</th>
<th>Units Sold</th>
<th>Week Ending</th>
</tr>
</thead>
</table>

**Data for Week 27, 2009**

For chart reprints call 646.554.4635

Go to www.billboard.biz for complete chart data.
### Mainstream Top 40

<table>
<thead>
<tr>
<th>Title</th>
<th>Artist</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td><strong>Halo</strong> by Team Boom Boom Pow!</td>
</tr>
<tr>
<td>2</td>
<td><strong>Second Chance</strong> by Idan Zaduri</td>
</tr>
<tr>
<td>3</td>
<td><strong>The Climb</strong> by Dixie Chicks</td>
</tr>
<tr>
<td>4</td>
<td><strong>Love Story</strong> by Taylor Swift</td>
</tr>
</tbody>
</table>

### Adult Contemporary

<table>
<thead>
<tr>
<th>Title</th>
<th>Artist</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td><strong>Halo</strong> by Team Boom Boom Pow!</td>
</tr>
<tr>
<td>2</td>
<td><strong>Second Chance</strong> by Idan Zaduri</td>
</tr>
<tr>
<td>3</td>
<td><strong>The Climb</strong> by Dixie Chicks</td>
</tr>
<tr>
<td>4</td>
<td><strong>Love Story</strong> by Taylor Swift</td>
</tr>
</tbody>
</table>

### Rock Songs

<table>
<thead>
<tr>
<th>Title</th>
<th>Artist</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td><strong>New Divide</strong> by Panic! At The Riverwalk</td>
</tr>
<tr>
<td>2</td>
<td><strong>What About Now</strong> by Coldplay</td>
</tr>
<tr>
<td>3</td>
<td><strong>Pocketful of Sunshine</strong> by The Beach Boys</td>
</tr>
<tr>
<td>4</td>
<td><strong>I'm Yours</strong> by Jason Mraz</td>
</tr>
</tbody>
</table>

### Active Rock

<table>
<thead>
<tr>
<th>Title</th>
<th>Artist</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td><strong>New Divide</strong> by Panic! At The Riverwalk</td>
</tr>
<tr>
<td>2</td>
<td><strong>What About Now</strong> by Coldplay</td>
</tr>
<tr>
<td>3</td>
<td><strong>Pocketful of Sunshine</strong> by The Beach Boys</td>
</tr>
<tr>
<td>4</td>
<td><strong>I'm Yours</strong> by Jason Mraz</td>
</tr>
</tbody>
</table>

### Heritage Rock

<table>
<thead>
<tr>
<th>Title</th>
<th>Artist</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td><strong>New Divide</strong> by Panic! At The Riverwalk</td>
</tr>
<tr>
<td>2</td>
<td><strong>What About Now</strong> by Coldplay</td>
</tr>
<tr>
<td>3</td>
<td><strong>Pocketful of Sunshine</strong> by The Beach Boys</td>
</tr>
<tr>
<td>4</td>
<td><strong>I'm Yours</strong> by Jason Mraz</td>
</tr>
</tbody>
</table>

Until this week, seven female artists had notched at least the top 10s from a debut album on the Mainstream Top 40 chart. Now the list expands by two names. Lady Gaga, in the No. 9 position with “Poker Face.” She previously reached No. 1 with “Just Dance” and “Poker Face.” Also at No. 9, Katy Perry advances with “Waking Up in Vegas.” She arrived with the No. 2, “Girlfriend” and No. 9, “Not That Girl” (her third single, “Thinking of You,” reached No. 12.) Lady Gaga and Perry join Florence + The Machine (No. 10), Christina Aguilera, Garbage (No. 11), Avril Lavigne, Beyoncé, Cara and Joel Edgerton in accomplishing the feat this week.

On the Adult Top 40 chart, Colbie Caillat prevails for her sophomore album “Breakthrough,” due Aug. 25, with “Fallin’ for You” No. 5. Now for the full position chart at billboard.bizcharts.

Silverman-Pickens post just the third independently distributed No. 1 in the Alternative chart’s history, “Punk Sam (Part II).” The book, also No. 4 on the R&B chart, joins the Offspring’s “Gone Or The Hope (To Save Us)” (Geffen, 1996) and Jaret’s “What’s It Like” (Romey, 1999).
**HOT COUNTRY SONGS**

<table>
<thead>
<tr>
<th>Title</th>
<th>Artist</th>
<th>Week of 19</th>
<th>Hotness</th>
</tr>
</thead>
<tbody>
<tr>
<td>&quot;One of the Boys&quot;</td>
<td>Pat Green</td>
<td>8</td>
<td>79</td>
</tr>
<tr>
<td>&quot;Georgia on My Mind&quot;</td>
<td>John Hiatt</td>
<td>18</td>
<td>53</td>
</tr>
<tr>
<td>&quot;Broken Halos&quot;</td>
<td>Tim McGraw</td>
<td>19</td>
<td>50</td>
</tr>
<tr>
<td>&quot;A Moment Like This&quot;</td>
<td>Kelly Clarkson</td>
<td>17</td>
<td>57</td>
</tr>
<tr>
<td>&quot;Heart of the Matter&quot;</td>
<td>Shania Twain</td>
<td>17</td>
<td>58</td>
</tr>
<tr>
<td>&quot;The Middle&quot;</td>
<td>Miranda Lambert</td>
<td>17</td>
<td>59</td>
</tr>
<tr>
<td>&quot;American Girl&quot;</td>
<td>Taylor Swift</td>
<td>17</td>
<td>60</td>
</tr>
</tbody>
</table>

**TOP COUNTRY ALBUMS**

<table>
<thead>
<tr>
<th>Artist</th>
<th>Title</th>
<th>Week of 19</th>
</tr>
</thead>
<tbody>
<tr>
<td>Taylor Swift</td>
<td>Fearless</td>
<td>8</td>
</tr>
<tr>
<td>Kenny Chesney</td>
<td>Greatest Hits II</td>
<td>8</td>
</tr>
<tr>
<td>Rascal Flatts</td>
<td>Unstoppable</td>
<td>8</td>
</tr>
<tr>
<td>Zac Brown Band</td>
<td>The Foundation</td>
<td>8</td>
</tr>
<tr>
<td>Jason Aldean</td>
<td>My Kinda Party</td>
<td>8</td>
</tr>
</tbody>
</table>

**TOP BLUEGRASS ALBUMS**

<table>
<thead>
<tr>
<th>Artist</th>
<th>Title</th>
<th>Week of 19</th>
</tr>
</thead>
<tbody>
<tr>
<td>Daryll Worley</td>
<td>Sounds Like Life</td>
<td>26</td>
</tr>
<tr>
<td>Toby Keith</td>
<td>Ride Out</td>
<td>26</td>
</tr>
<tr>
<td>Tracy Lawrence</td>
<td>The Rock</td>
<td>26</td>
</tr>
</tbody>
</table>

**BETWEEN THE BULLETS**

*CHRISTIAN ‘ROCK’*

Chart veteran Tracy Lawrence debuts at No. 20 on Top Country Albums with "The Rock." (5,000 copies), his first Christian-themed set. It also starts at No. 20 on Top Christian Albums. Lawrence is the second country artist this year to debut on the Christian chart, following Ronnie Milsap’s March bow with "Then Sings My Soul." Other country artists who have charted on the Christian tally include Costy Lane, Charlie Daniels, Randy Travis, Johnny Cash and Hank Williams. The lead single from Lawrence’s new set, "Up to Him," spends a fourth week on Hot Country Songs and bullets at No. 50.

—Wade Jessen
### TEENA MARIE NETS SIXTH TOP 10

As expected, "The E.N.D." earns the Black Eyed Peas their second No. 1 album on Top R&B/Hip-Hop Albums. The quartet joins four other debuts in the top 10, including Teena Marie, who posts her third consecutive bow in the upper section this decade and sixth overall. At No. 4, Marie's Concept deb "Congo Square" follows her pair of No. 3 starts with "Sapphire" (2006) and "La Dona" (2004). The venerable R&B star scored her first top 10 in 1980 with "Iron's in the Fire."

Meanwhile, Mos Def returns to the top 10 with the "Eccentric" at No. 5 after his final Interscope release, "It's Magic," opened and peaked at No. 25. And D-Block nets its first top 10 with "No Security" at No. 6.

---

**Twista leads his first top 10 as a lead artist in three-and-a-half years on a pair of chart. "Water (Calling You Daddy)" (Puff Daddy/Interscope) and "I Know You" (Cali Koon).**

---

<table>
<thead>
<tr>
<th>Artist/Label</th>
<th>Title</th>
<th>Position</th>
</tr>
</thead>
<tbody>
<tr>
<td>PLEASURE</td>
<td>BIRTHDAY SEX</td>
<td>1</td>
</tr>
<tr>
<td>WISE</td>
<td>BIRTHDAY SEX</td>
<td>3</td>
</tr>
<tr>
<td>T-PAIN</td>
<td>HALLA BERRY'S GAYN</td>
<td>4</td>
</tr>
<tr>
<td>JAY-Z</td>
<td>BLAME IT</td>
<td>5</td>
</tr>
<tr>
<td>D-FUTTER</td>
<td>DAY'N' NITE</td>
<td>6</td>
</tr>
<tr>
<td>HANKY PANKY</td>
<td>KISS ME</td>
<td>7</td>
</tr>
<tr>
<td>PLANET</td>
<td>TURN MY SWAG ON</td>
<td>8</td>
</tr>
<tr>
<td>MADISON</td>
<td>PUT IT ON HER</td>
<td>9</td>
</tr>
<tr>
<td>PBX</td>
<td>IT'S TIME</td>
<td>10</td>
</tr>
</tbody>
</table>
### HOT DANCE CLUB SONGS

<table>
<thead>
<tr>
<th>Title</th>
<th>Artist</th>
<th>Label</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>3</strong> Better Days</td>
<td>Black Jack</td>
<td>Upfront Music</td>
</tr>
<tr>
<td><strong>4</strong> Drop It Now</td>
<td>Black Jack</td>
<td>Upfront Music</td>
</tr>
<tr>
<td><strong>5</strong> Down on the Downside</td>
<td>Black Jack</td>
<td>Upfront Music</td>
</tr>
<tr>
<td><strong>6</strong> Make Me Know You</td>
<td>Black Jack</td>
<td>Upfront Music</td>
</tr>
<tr>
<td><strong>7</strong> My Name</td>
<td>Black Jack</td>
<td>Upfront Music</td>
</tr>
<tr>
<td><strong>8</strong> No Tears</td>
<td>Black Jack</td>
<td>Upfront Music</td>
</tr>
<tr>
<td><strong>9</strong> Real Love</td>
<td>Black Jack</td>
<td>Upfront Music</td>
</tr>
<tr>
<td><strong>10</strong> Runnin' Back</td>
<td>Black Jack</td>
<td>Upfront Music</td>
</tr>
</tbody>
</table>

### TOP JAZZ ALBUMS

<table>
<thead>
<tr>
<th>Title</th>
<th>Artist</th>
<th>Label</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>1</strong> The Best of Miles Davis</td>
<td>Miles Davis</td>
<td>Verve</td>
</tr>
<tr>
<td><strong>2</strong> The Best of John Coltrane</td>
<td>John Coltrane</td>
<td>Pacific Jazz</td>
</tr>
<tr>
<td><strong>3</strong> The Best of Duke Ellington</td>
<td>Duke Ellington</td>
<td>Blue Note</td>
</tr>
<tr>
<td><strong>4</strong> The Best of Thelonious Monk</td>
<td>Thelonious Monk</td>
<td>Blue Note</td>
</tr>
<tr>
<td><strong>5</strong> The Best of Charlie Parker</td>
<td>Charlie Parker</td>
<td>Roulette</td>
</tr>
<tr>
<td><strong>6</strong> The Best of Charlie Parker</td>
<td>Charlie Parker</td>
<td>Roulette</td>
</tr>
<tr>
<td><strong>7</strong> The Best of Charlie Parker</td>
<td>Charlie Parker</td>
<td>Roulette</td>
</tr>
<tr>
<td><strong>8</strong> The Best of Charlie Parker</td>
<td>Charlie Parker</td>
<td>Roulette</td>
</tr>
<tr>
<td><strong>9</strong> The Best of Charlie Parker</td>
<td>Charlie Parker</td>
<td>Roulette</td>
</tr>
<tr>
<td><strong>10</strong> The Best of Charlie Parker</td>
<td>Charlie Parker</td>
<td>Roulette</td>
</tr>
</tbody>
</table>

### TOP CONTEMPORARY ALBUMS

<table>
<thead>
<tr>
<th>Title</th>
<th>Artist</th>
<th>Label</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>1</strong> The Best of Miles Davis</td>
<td>Miles Davis</td>
<td>Verve</td>
</tr>
<tr>
<td><strong>2</strong> The Best of John Coltrane</td>
<td>John Coltrane</td>
<td>Pacific Jazz</td>
</tr>
<tr>
<td><strong>3</strong> The Best of Duke Ellington</td>
<td>Duke Ellington</td>
<td>Blue Note</td>
</tr>
<tr>
<td><strong>4</strong> The Best of Thelonious Monk</td>
<td>Thelonious Monk</td>
<td>Blue Note</td>
</tr>
<tr>
<td><strong>5</strong> The Best of Charlie Parker</td>
<td>Charlie Parker</td>
<td>Roulette</td>
</tr>
<tr>
<td><strong>6</strong> The Best of Charlie Parker</td>
<td>Charlie Parker</td>
<td>Roulette</td>
</tr>
<tr>
<td><strong>7</strong> The Best of Charlie Parker</td>
<td>Charlie Parker</td>
<td>Roulette</td>
</tr>
<tr>
<td><strong>8</strong> The Best of Charlie Parker</td>
<td>Charlie Parker</td>
<td>Roulette</td>
</tr>
<tr>
<td><strong>9</strong> The Best of Charlie Parker</td>
<td>Charlie Parker</td>
<td>Roulette</td>
</tr>
<tr>
<td><strong>10</strong> The Best of Charlie Parker</td>
<td>Charlie Parker</td>
<td>Roulette</td>
</tr>
</tbody>
</table>

### HOT DANCE AIRPLAY

<table>
<thead>
<tr>
<th>Title</th>
<th>Artist</th>
<th>Label</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>1</strong> When Love Takes Over</td>
<td>Freshley Torres</td>
<td>Bad Boy Records</td>
</tr>
<tr>
<td><strong>2</strong> Runnin' Back</td>
<td>Black Jack</td>
<td>Upfront Music</td>
</tr>
<tr>
<td><strong>3</strong> Better Days</td>
<td>Black Jack</td>
<td>Upfront Music</td>
</tr>
<tr>
<td><strong>4</strong> When Love Takes Over</td>
<td>Freshley Torres</td>
<td>Bad Boy Records</td>
</tr>
<tr>
<td><strong>5</strong> Make Me Know You</td>
<td>Black Jack</td>
<td>Upfront Music</td>
</tr>
<tr>
<td><strong>6</strong> Down on the Downside</td>
<td>Black Jack</td>
<td>Upfront Music</td>
</tr>
<tr>
<td><strong>7</strong> No Tears</td>
<td>Black Jack</td>
<td>Upfront Music</td>
</tr>
<tr>
<td><strong>8</strong> Drop It Now</td>
<td>Black Jack</td>
<td>Upfront Music</td>
</tr>
<tr>
<td><strong>9</strong> Real Love</td>
<td>Black Jack</td>
<td>Upfront Music</td>
</tr>
<tr>
<td><strong>10</strong> Runnin' Back</td>
<td>Black Jack</td>
<td>Upfront Music</td>
</tr>
</tbody>
</table>

### TOP WORLD ALBUMS

<table>
<thead>
<tr>
<th>Title</th>
<th>Artist</th>
<th>Label</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>1</strong> The Best of Miles Davis</td>
<td>Miles Davis</td>
<td>Verve</td>
</tr>
<tr>
<td><strong>2</strong> The Best of John Coltrane</td>
<td>John Coltrane</td>
<td>Pacific Jazz</td>
</tr>
<tr>
<td><strong>3</strong> The Best of Duke Ellington</td>
<td>Duke Ellington</td>
<td>Blue Note</td>
</tr>
<tr>
<td><strong>4</strong> The Best of Thelonious Monk</td>
<td>Thelonious Monk</td>
<td>Blue Note</td>
</tr>
<tr>
<td><strong>5</strong> The Best of Charlie Parker</td>
<td>Charlie Parker</td>
<td>Roulette</td>
</tr>
<tr>
<td><strong>6</strong> The Best of Charlie Parker</td>
<td>Charlie Parker</td>
<td>Roulette</td>
</tr>
<tr>
<td><strong>7</strong> The Best of Charlie Parker</td>
<td>Charlie Parker</td>
<td>Roulette</td>
</tr>
<tr>
<td><strong>8</strong> The Best of Charlie Parker</td>
<td>Charlie Parker</td>
<td>Roulette</td>
</tr>
<tr>
<td><strong>9</strong> The Best of Charlie Parker</td>
<td>Charlie Parker</td>
<td>Roulette</td>
</tr>
<tr>
<td><strong>10</strong> The Best of Charlie Parker</td>
<td>Charlie Parker</td>
<td>Roulette</td>
</tr>
</tbody>
</table>

Data for week of JUNE 27, 2009 | For chart reprints call 646.654.4633 | Go to www.billboard.biz for complete chart data
### Hot Latin Songs

<table>
<thead>
<tr>
<th>No.</th>
<th>Title</th>
<th>Artist</th>
<th>Label</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>&quot;Ya No Se Manana&quot;</td>
<td>Aventura</td>
<td>Universal Music Latin</td>
</tr>
<tr>
<td>2</td>
<td>&quot;Lo Has Olvidado&quot;</td>
<td>Yandel</td>
<td>Magic Latin</td>
</tr>
<tr>
<td>3</td>
<td>&quot;Yo No Quiero&quot;</td>
<td>Yandel &amp; Wisin</td>
<td>Universal Music Latin</td>
</tr>
<tr>
<td>4</td>
<td>&quot;El Amor&quot;</td>
<td>Wisin &amp; Yandel</td>
<td>Universal Music Latin</td>
</tr>
<tr>
<td>5</td>
<td>&quot;Que te Dejes de Amar&quot;</td>
<td>Luis Enrique</td>
<td>Universal Music Latin</td>
</tr>
<tr>
<td>6</td>
<td>&quot;Te Presumo&quot;</td>
<td>Alejandro Fernández</td>
<td>Universal Music Latin</td>
</tr>
<tr>
<td>7</td>
<td>&quot;Compartiendo&quot;</td>
<td>Lali &amp; Myriam Pérez</td>
<td>Universal Music Latin</td>
</tr>
<tr>
<td>8</td>
<td>&quot;Por un Segundo&quot;</td>
<td>Culpa Suerte</td>
<td>Universal Music Latin</td>
</tr>
<tr>
<td>9</td>
<td>&quot;Dame un Segundo&quot;</td>
<td>Culpa Suerte</td>
<td>Universal Music Latin</td>
</tr>
<tr>
<td>10</td>
<td>&quot;Por un Segundo&quot;</td>
<td>Culpa Suerte</td>
<td>Universal Music Latin</td>
</tr>
</tbody>
</table>

### Top Latin Albums

<table>
<thead>
<tr>
<th>No.</th>
<th>Title</th>
<th>Artist</th>
<th>Label</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>&quot;El Amor&quot;</td>
<td>Luis Enrique</td>
<td>Universal Music Latin</td>
</tr>
<tr>
<td>2</td>
<td>&quot;Lo Intentamos&quot;</td>
<td>Alejandro Fernández</td>
<td>Universal Music Latin</td>
</tr>
<tr>
<td>3</td>
<td>&quot;Como un Tatujado&quot;</td>
<td>Luis Enrique</td>
<td>Universal Music Latin</td>
</tr>
<tr>
<td>4</td>
<td>&quot;El Otro&quot;</td>
<td>Luis Enrique</td>
<td>Universal Music Latin</td>
</tr>
<tr>
<td>5</td>
<td>&quot;Me Dejes de Amar&quot;</td>
<td>Luis Enrique</td>
<td>Universal Music Latin</td>
</tr>
</tbody>
</table>

### Latin Pop Airplay

<table>
<thead>
<tr>
<th>No.</th>
<th>Title</th>
<th>Artist</th>
<th>Label</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>&quot;Yo No Se Manana&quot;</td>
<td>Aventura</td>
<td>Universal Music Latin</td>
</tr>
<tr>
<td>2</td>
<td>&quot;Lo Has Olvidado&quot;</td>
<td>Yandel</td>
<td>Magic Latin</td>
</tr>
<tr>
<td>3</td>
<td>&quot;Yo No Quiero&quot;</td>
<td>Yandel &amp; Wisin</td>
<td>Universal Music Latin</td>
</tr>
<tr>
<td>4</td>
<td>&quot;El Amor&quot;</td>
<td>Wisin &amp; Yandel</td>
<td>Universal Music Latin</td>
</tr>
<tr>
<td>5</td>
<td>&quot;Que te Dejes de Amar&quot;</td>
<td>Luis Enrique</td>
<td>Universal Music Latin</td>
</tr>
</tbody>
</table>

### Regional Mexican Airplay

<table>
<thead>
<tr>
<th>No.</th>
<th>Title</th>
<th>Artist</th>
<th>Label</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>&quot;Yo No Se Manana&quot;</td>
<td>Aventura</td>
<td>Universal Music Latin</td>
</tr>
<tr>
<td>2</td>
<td>&quot;Lo Has Olvidado&quot;</td>
<td>Yandel</td>
<td>Magic Latin</td>
</tr>
<tr>
<td>3</td>
<td>&quot;Yo No Quiero&quot;</td>
<td>Yandel &amp; Wisin</td>
<td>Universal Music Latin</td>
</tr>
<tr>
<td>4</td>
<td>&quot;El Amor&quot;</td>
<td>Wisin &amp; Yandel</td>
<td>Universal Music Latin</td>
</tr>
<tr>
<td>5</td>
<td>&quot;Que te Dejes de Amar&quot;</td>
<td>Luis Enrique</td>
<td>Universal Music Latin</td>
</tr>
</tbody>
</table>

### Tropicál Airplay

<table>
<thead>
<tr>
<th>No.</th>
<th>Title</th>
<th>Artist</th>
<th>Label</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>&quot;Yo No Se Manana&quot;</td>
<td>Aventura</td>
<td>Universal Music Latin</td>
</tr>
<tr>
<td>2</td>
<td>&quot;Lo Has Olvidado&quot;</td>
<td>Yandel</td>
<td>Magic Latin</td>
</tr>
<tr>
<td>3</td>
<td>&quot;Yo No Quiero&quot;</td>
<td>Yandel &amp; Wisin</td>
<td>Universal Music Latin</td>
</tr>
<tr>
<td>4</td>
<td>&quot;El Amor&quot;</td>
<td>Wisin &amp; Yandel</td>
<td>Universal Music Latin</td>
</tr>
<tr>
<td>5</td>
<td>&quot;Que te Dejes de Amar&quot;</td>
<td>Luis Enrique</td>
<td>Universal Music Latin</td>
</tr>
</tbody>
</table>

### Latin Rhythm Airplay

<table>
<thead>
<tr>
<th>No.</th>
<th>Title</th>
<th>Artist</th>
<th>Label</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>&quot;Yo No Se Manana&quot;</td>
<td>Aventura</td>
<td>Universal Music Latin</td>
</tr>
<tr>
<td>2</td>
<td>&quot;Lo Has Olvidado&quot;</td>
<td>Yandel</td>
<td>Magic Latin</td>
</tr>
<tr>
<td>3</td>
<td>&quot;Yo No Quiero&quot;</td>
<td>Yandel &amp; Wisin</td>
<td>Universal Music Latin</td>
</tr>
<tr>
<td>4</td>
<td>&quot;El Amor&quot;</td>
<td>Wisin &amp; Yandel</td>
<td>Universal Music Latin</td>
</tr>
<tr>
<td>5</td>
<td>&quot;Que te Dejes de Amar&quot;</td>
<td>Luis Enrique</td>
<td>Universal Music Latin</td>
</tr>
</tbody>
</table>

---

**Paulina Rubio's "Causa 1 Estilo"**

*Go to www.billboard.biz for complete data chart*
### Japan
<table>
<thead>
<tr>
<th>Album</th>
<th>Artist</th>
<th>Label</th>
</tr>
</thead>
<tbody>
<tr>
<td>Black Eyed Peas</td>
<td>Beastie Boys</td>
<td>Interscope</td>
</tr>
<tr>
<td>...</td>
<td>...</td>
<td>...</td>
</tr>
</tbody>
</table>

### United Kingdom
<table>
<thead>
<tr>
<th>Album</th>
<th>Artist</th>
<th>Label</th>
</tr>
</thead>
<tbody>
<tr>
<td>Black Eyed Peas</td>
<td>Beastie Boys</td>
<td>Interscope</td>
</tr>
<tr>
<td>...</td>
<td>...</td>
<td>...</td>
</tr>
</tbody>
</table>

### Germany
<table>
<thead>
<tr>
<th>Album</th>
<th>Artist</th>
<th>Label</th>
</tr>
</thead>
<tbody>
<tr>
<td>Black Eyed Peas</td>
<td>Beastie Boys</td>
<td>Interscope</td>
</tr>
<tr>
<td>...</td>
<td>...</td>
<td>...</td>
</tr>
</tbody>
</table>

### France
<table>
<thead>
<tr>
<th>Album</th>
<th>Artist</th>
<th>Label</th>
</tr>
</thead>
<tbody>
<tr>
<td>Black Eyed Peas</td>
<td>Beastie Boys</td>
<td>Interscope</td>
</tr>
<tr>
<td>...</td>
<td>...</td>
<td>...</td>
</tr>
</tbody>
</table>

### Canada
<table>
<thead>
<tr>
<th>Album</th>
<th>Artist</th>
<th>Label</th>
</tr>
</thead>
<tbody>
<tr>
<td>Black Eyed Peas</td>
<td>Beastie Boys</td>
<td>Interscope</td>
</tr>
<tr>
<td>...</td>
<td>...</td>
<td>...</td>
</tr>
</tbody>
</table>

### Australia
<table>
<thead>
<tr>
<th>Album</th>
<th>Artist</th>
<th>Label</th>
</tr>
</thead>
<tbody>
<tr>
<td>Black Eyed Peas</td>
<td>Beastie Boys</td>
<td>Interscope</td>
</tr>
<tr>
<td>...</td>
<td>...</td>
<td>...</td>
</tr>
</tbody>
</table>

### Italy
<table>
<thead>
<tr>
<th>Album</th>
<th>Artist</th>
<th>Label</th>
</tr>
</thead>
<tbody>
<tr>
<td>Black Eyed Peas</td>
<td>Beastie Boys</td>
<td>Interscope</td>
</tr>
<tr>
<td>...</td>
<td>...</td>
<td>...</td>
</tr>
</tbody>
</table>

### Spain
<table>
<thead>
<tr>
<th>Album</th>
<th>Artist</th>
<th>Label</th>
</tr>
</thead>
<tbody>
<tr>
<td>Black Eyed Peas</td>
<td>Beastie Boys</td>
<td>Interscope</td>
</tr>
<tr>
<td>...</td>
<td>...</td>
<td>...</td>
</tr>
</tbody>
</table>

### Brazil
<table>
<thead>
<tr>
<th>Album</th>
<th>Artist</th>
<th>Label</th>
</tr>
</thead>
<tbody>
<tr>
<td>Black Eyed Peas</td>
<td>Beastie Boys</td>
<td>Interscope</td>
</tr>
<tr>
<td>...</td>
<td>...</td>
<td>...</td>
</tr>
</tbody>
</table>

### Sweden
<table>
<thead>
<tr>
<th>Album</th>
<th>Artist</th>
<th>Label</th>
</tr>
</thead>
<tbody>
<tr>
<td>Black Eyed Peas</td>
<td>Beastie Boys</td>
<td>Interscope</td>
</tr>
<tr>
<td>...</td>
<td>...</td>
<td>...</td>
</tr>
</tbody>
</table>

### Ireland
<table>
<thead>
<tr>
<th>Album</th>
<th>Artist</th>
<th>Label</th>
</tr>
</thead>
<tbody>
<tr>
<td>Black Eyed Peas</td>
<td>Beastie Boys</td>
<td>Interscope</td>
</tr>
<tr>
<td>...</td>
<td>...</td>
<td>...</td>
</tr>
</tbody>
</table>

### Argentina
<table>
<thead>
<tr>
<th>Album</th>
<th>Artist</th>
<th>Label</th>
</tr>
</thead>
<tbody>
<tr>
<td>Black Eyed Peas</td>
<td>Beastie Boys</td>
<td>Interscope</td>
</tr>
<tr>
<td>...</td>
<td>...</td>
<td>...</td>
</tr>
</tbody>
</table>
EXECUTIVE
TURNTABLE
Send submissions to: exec@billboard.com

RECORD COMPANIES: Universal Republic Records promotes Tom Mackay to executive VP of A&R. He was senior VP, Roadrunner Records names Dan Goldberg director of new business development. He was an entertainment attorney at the Davis Firm. Integrity Music promotes Jay King to VP of artist development/A&R. He was senior director.
Republic Nashville names Bobby Young director of national promotion. He was senior VP of promotion and artist development at Graham Entertainment.

MAE DONATES DIGITAL SALES FROM EPs
If it weren't for a $49,000-plus donation from the rock act Mae, Newport News, Va., resident Rhonda Floyd and her three children wouldn't have a roof over their heads. Earlier this year, Mae partnered with the local Habitat for Humanity to help build a home for Floyd and her family.
"If change is to happen in the world, it has to start with the individual and it has to start in your own community," says Mae drummer Jacob Marshall, whose band is also based in Virginia.
Mae is continuing its charitable efforts by donating 100% of the digital sales proceeds from the songs on "(M)orning," "(A)fternoon" and "(E)vening," a collection of EPs released this year on Cell Records. The band has been offering digital downloads for a minimum donation of $1 on its Web site, whatismae.com. Money raised from the EPs will be donated to humanitarian and educational projects.
"We've always been one of those bands that is aware of the social change that is possible but didn't really know how to best invest ourselves, our music and our time," Mae singer/guitarist Dave Elkins says. "We took a chance and hoped that the community we've built with our fans over the last several years would allow us the opportunity to make a real difference and inspire people."
Mae released "(M)orning" in April and plans to put out "(A)fternoon" and "(E)vening" this summer and fall, respectively. Some fans have already donated thousands of dollars for individual songs, according to Marshall. Since January, the group has raised $44,968.

GOOD WORKS

SONY/ATV MUSIC PUBLISHING CELEBRATES
LEIBER & STOLLER'S 'HOUND DOG'

INSIDE TRACK

IDOL' ALLEN NOT IDLE
Kris Allen is, understandably, pretty busy since taking the top prize on "American Idol." Aside from rehearsing for the upcoming "American Idol" Live tour, the rest of Allen's time is spent in the studio working on songs for his forthcoming debut album.
"I've been writing a lot with a lot of different people, and it's going well," Allen tells Billboard in fact, he's been working with some of the top songwriters and producers, including David Hodges (Kelly Clarkson, Daughtry), Salaam Remi (Nas, Amy Winehouse), Claude Kelly (Kase, Leon Lewis) and the Fray, whose take on Kanye West's "Heartless" inspired Allen's own performance of the song during the competition.
While Allen has been experimenting with some urban-influenced material, he's also been working on several pop songs in a John Mayer/Jason Mraz direction. "Each writing session has been a learning experience," he says. "I think that we are trying to figure it out and that it's going in the right way and I'm really excited about it. I can't wait." As for actually recording the album, Allen is "ready for crunch time, even if it means doing double duty while on tour. I have a feeling it's going to be crazy," he says. "I don't really know right now, but I have a feeling it's going to be a lot of fun, too."
From left: SESAC VP of writer/publisher relations Tim Fink, composer Todd Burns, honored for “Murky,” and SESAC VP of West Coast operations Ashley Miller.

2 Award-winning composer for “Guilin’s Light” Michèle Vice-Mastin (left) with SESAC VP of writer/publisher relations Trevor Gale.

3 From left: SESAC associate VP of writer/publisher relations Tim Fink, composer Todd Burns, honored for “Murky,” and SESAC VP of West Coast operations Ashley Miller.

4 Award-winning composer for “Guilin’s Light” Michèle Vice-Mastin (left) with SESAC VP of writer/publisher relations Trevor Gale.

5 From left: SESAC associate VP of writer/publisher relations Tim Fink, composer Todd Burns, honored for “Murky,” and SESAC VP of West Coast operations Ashley Miller.

6 Award-winning composer for “Guilin’s Light” Michèle Vice-Mastin (left) with SESAC VP of writer/publisher relations Trevor Gale.

IVOR NOVELLO AWARDS

Songs old and new—and their writers—were honored at the 54th annual Ivor Novello Awards, presented by the British Academy of Songwriters, Composers and Authors (BASCA) and collecting society PRS for Music May 21 at London’s Grosvenor House Hotel, London.

COURTESY OF BASCA


2 A BASCA academy fellowship was presented to lyricist Don Black (left) by veteran producer George Martin.

3 PRS for Music chairman Ellis Rich (left) with Motown legend Smokey Robinson, winner of the special international award.

4 Alt-rock act Elbow collected two awards, for best contemporary song (“Grounds for Divorce”) and best song musically and lyrically (“One Day Like This”). From left: Elbow’s Guy Gervey, singer/songwriter Badly Drawn Boy, who presented the band with the award, and Elbow’s Mark Potter, Pete Tumber, Craig Potter and Richard Jupp.

SESAC TELEVISION & FILM COMPOSERS AWARDS DINNER

SESAC honored its roster of top film and TV composers with its annual Television & Film Composers Awards Dinner, held June 2 at Michael’s restaurant in Santa Monica, Calif. The event bestowed awards to music composers in the categories of network TV, local TV, cable TV and film composing. More than 50 awards were given during the evening, and some of the most highly rated shows acknowledged were “Two and a Half Men,” “Grey’s Anatomy,” “Boston Legal,” “House,” “The Phil” and “My Name Is Earl,” among many other series.

1 From left: SESAC associate VP of writer/publisher relations Tim Fink, composer Todd Burns, honored for “Murky,” and SESAC VP of West Coast operations Ashley Miller.

2 Award-winning composer for “Guilin’s Light” Michèle Vice-Mastin (left) with SESAC VP of writer/publisher relations Trevor Gale.

PHOTOS: COURTESY OF TEAL MOSS

From left: SESAC president/COO Pat Collins (left) and honoree Paul Buckey, who took home an award for “Will & Grace.”

3 Award-winning composer for “Boston Legal” Danny Lux (left) with SESAC executive VP Dennis Lord (center) and award-winning composer for “Ugly Betty” Jeff Beal.

4 SESAC associate VP Tim Fink (left) honored composer Brad Chet (center) for “Deal or No Deal” and “Supernanny,” along with SESAC senior VP of strategic development and research operations Hunter Williams.

DHL Global Mail, Northbrook, Ill. 60065 -9595 Subscription rate: annual rate.

For subscription information, contact Don Black: 800-658-8372. For more information, contact www.americanradiohistory.com.
It's coming
elton

JOHN

billy

JOEL

FACE 2 FACE

May 2
Fargodome
Attendance: 15,675
Gross: $1,561,836.00

May 5
Xcel Energy Center
Attendance: 17,870
Gross: $2,438,002.00

May 7
Kohl Center
Attendance: 15,212
Gross: $1,822,639.00

HIGHEST GROSSING CONCERT IN THE HISTORY OF KOHL CENTER

Congratulations

Fargodome, Fargo ND  |  Xcel Energy Center, St Paul MN  |  Kohl Center, Madison WI

A Jam Production

www.americanradiohistory.com