

THE GREEN ISSUE

Billboard

EXPERIENCE THE BUZZ

As The Economy Tanks
And The Price Of Oil Declines,

IS SAVING THE PLANET STILL A PRIORITY?

PAPER OR PLASTIC?
THE SEARCH FOR
A BETTER CD CASE

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TO \$1.29

Q1 SALES SLIDE 7%
WHILE CDs SLIP 30%

CHART HEAT

Keri Hilson,
Lady GaGa,
Pearl Jam,
Martina
McBride

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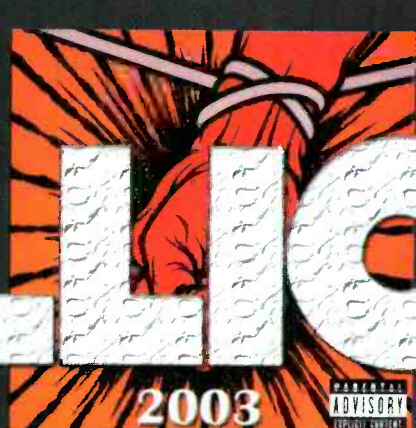
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1983



2008



2003



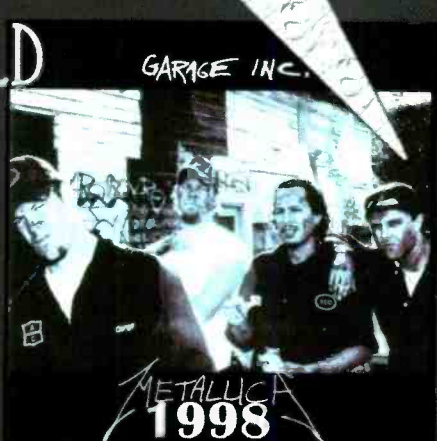
1999

FOR MORE THAN 25 YEARS
YOU HAVE ENTERTAINED
AND THRILLED AUDIENCES AROUND THE WORLD



1984
RIDE THE LIGHTNING

YOUR ROCK AND ROLL
HALL OF FAME INDUCTION
IS A CELEBRATION OF YOUR SUCCESS
IN AN INDUSTRY THAT ALL TOO SOON
FORGETS ITS HEROES.



GARAGE INC.

1998



1986
MASTER OF PUPPETS

WE ARE FORTUNATE
TO HAVE BEEN ASSOCIATED WITH YOU
FROM THE VERY BEGINNING



1988 AND JUSTICE FOR ALL

Joni Soekotjo, Julie Rene
and Your Friends at

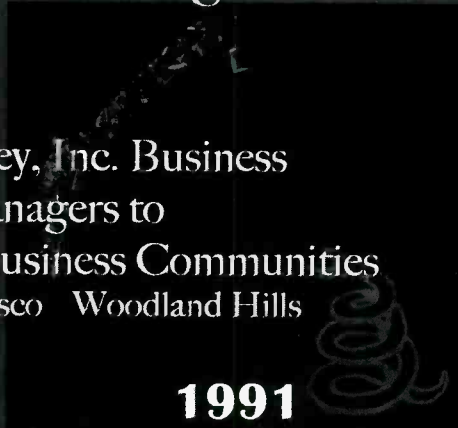
Provident Financial Management



1984



1997 RELOAD



2003



1996 LOAD

No. 1

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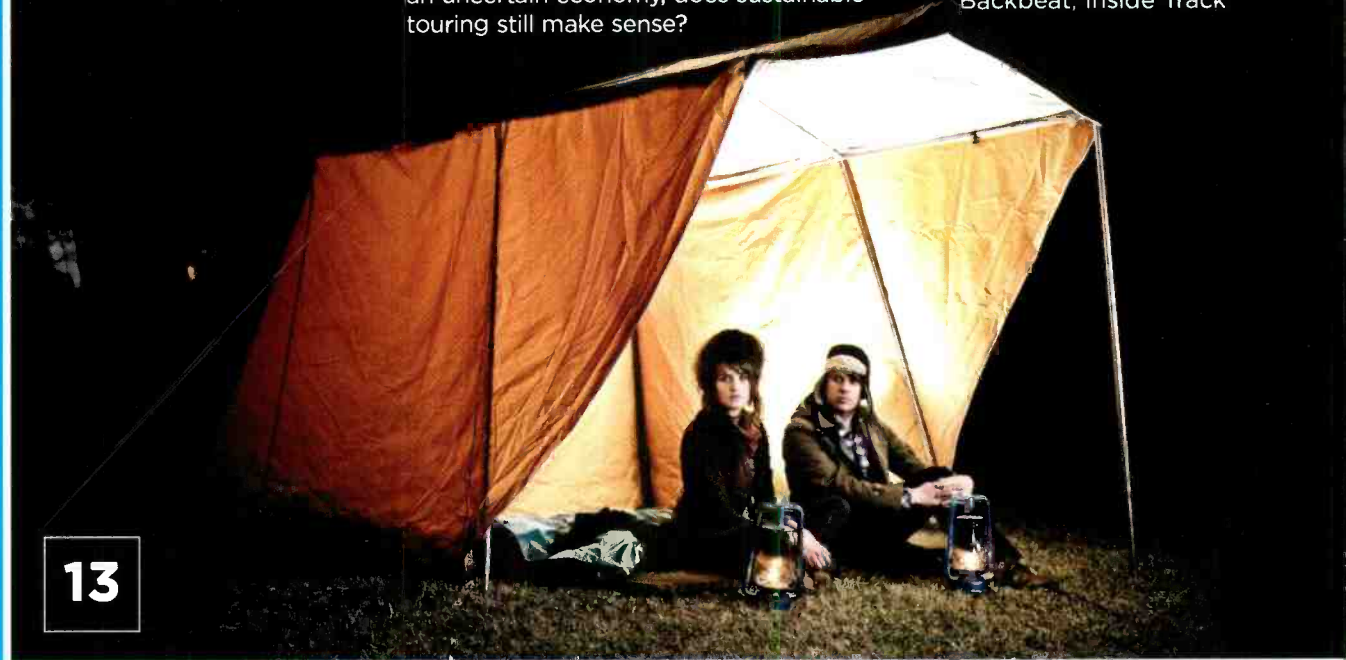
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 Join Billboard April 20-24 in Miami for the superstar Q&A with **Don Omar**, panel sessions, the Billboard Bash with performances and the Latin Music Awards. More details at billboard-latinconference.com.

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 Visit billboard.com/metallica to watch drummer Lars Ulrich chat about the just-released "Guitar Hero: Metallica" and the band's induction into the Rock and Roll Hall of Fame April 4.

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DEPUTY EDITOR: Louis Hau 646-654-4708
SENIOR EDITOR: Ann Donahue 323-525-2292
SPECIAL FEATURES EDITOR: Thom Duffy 646-654-4716
INTERNATIONAL BUREAU CHIEF: Mark Sutherland 011-44-207-420-6155
EXECUTIVE DIRECTOR OF CONTENT AND PROGRAMMING FOR LATIN MUSIC AND ENTERTAINMENT: Leila Cobo (Miami) 305-361-5279
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CORRESPONDENTS: Ayala Ben-Yehuda (Latin) 323-525-2293; Mike Boyle (Rock) 646-654-4727; Courtney Harding (Indies) 646-654-5592; Mitchell Peters 323-525-2322
INTERNATIONAL: Lars Brandle (Australia), Wolfgang Spahr (Germany), Robert Thompson (Canada)
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ONLINE EDITORS: Mariel Concepcion (Billboard.com) 646-654-4780; Katie Hasty (Billboard.com) 646-654-4650
COPY CHIEF: Chris Woods
COPY EDITOR: Christa Titus
SENIOR COPY EDITOR, SPECIAL FEATURES: Wayne Robins 646-654-4713
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CONTRIBUTORS: Jim Bessman, Larry Blumenfeld, Juliana Koranteng, Kerri Mason, Deborah Evans Price, Paul Sexton, Steve Traiman, Anastasia Tsioulcas
SPECIAL PROJECTS MANAGER: Kristina Tunzi

DESIGN & PHOTOGRAPHY

ART DIRECTOR: Christine Bower-Wright SENIOR DESIGNER: Greg Grabowy
PHOTO EDITOR: Amelia Halverson

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BILLBOARD RESEARCH MANAGER: Gordon Murray 646-654-4633

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MANAGER, INTERNATIONAL LICENSING & SALES: Angeline Biesheuvel angeline.biesheuvel@nielsen.com
MAGAZINE REPRINTS: Doug Kline 1-800-290-5460 Ext. 133 or BB@theYG5group.com

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ADVERTISING PRODUCTION MANAGER: Chris Dexter
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VICE PRESIDENT, AUDIENCE MARKETING: Joanne Wheatley

BILLBOARD OFFICES

NEW YORK: 770 Broadway, New York, N.Y. 10003
Phone: 646-654-4500
Edit Fax: 646-654-4681
Adv. Fax: 646-654-4799
LOS ANGELES: 5055 Wilshire Blvd., Los Angeles, CA 90036
Phone: 323-525-2300
Fax: 323-525-2394/2395
MIAMI: 101 Crandon Blvd., Suite 466, Key Biscayne, FL 33149
Phone: 305-361-5279
Fax: 305-361-5299
LONDON: Endeavour House, 189 Shaftesbury Ave., London WC2H 8JT.
Phone: 011-44-207-420-6003
Fax: 011-44-207-420-6014
NASHVILLE: 3200 West End Ave., Suite 500, Nashville, TN 37203

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We Need To Go Green

Even In A Recession, It's Worth Spending Money On Environmental Issues

BY ALISON TICKELL

I don't need to say that this is a challenging time. Even with an injection of \$1 trillion into the U.S. financial system, times remain fraught. But hovering over our collapsed and smoldering financial system is the issue of climate change, the most complex, confounding problem of our age.

So which comes first: bankruptcy or burning? Neither, of course. This unhelpful polarity between the two issues obscures the real problems. And we need to see them for what they are in order to solve them.

When it comes to climate change, it's important to remember why we need to be concerned. Science suggests that we need to make deep cuts in greenhouse gas emissions. If we don't take action, temperatures could rise 7 degrees Celsius by 2100, at which point all of our weather model bets are off.

We need to reduce global CO2 emissions 80% by 2050, according to the Fourth Assessment Report of the Intergovernmental Panel on Climate Change. So countries, states and cities are setting ambitious reduction targets—including, at last, the United States.

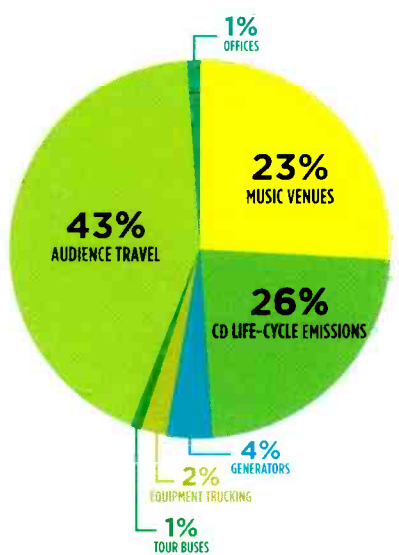
The music business also needs to play its part, even as it struggles with other issues. So Julie's Bicycle—a cross-industry coalition of scientists and music industry leaders—commissioned Oxford University's Environmental Change Institute to examine the annual greenhouse gas emissions produced by the U.K. music industry. The resulting study, the first of its kind anywhere in the world, has guided us since. The results are above (see illustration)—and it's worth remembering that the United Kingdom is only the third-largest music business in the world.

In response, the bigger U.K. labels and venues have committed to CO2 reductions, and for good reason. First, energy efficiency makes good business sense. Simply by turning off lights, computers and engines, businesses can save significant amounts of money. The National Theatre in London saved £100,000 (\$146,000) by switching to LED lights. By putting the refrigerators in its venues on timers, Live Nation has said it can save £150 (\$219)

per appliance per year. With some scale—say, 70 refrigerators—that's £10,500 (\$15,336).

Just as important, the audience demand for green policies is growing: Our packaging research showed that 55% of those surveyed preferred the card wallet version of Coldplay's "Viva la Vida or Death and All His Friends" (Parlophone/EMI) to the one in a jewel box.

HOT HOT HEAT
The largest source of yearly greenhouse gas emissions from the U.K. music market is audience travel, followed by CDs and concert venues.



SOURCE: Julie's Bicycle

Meanwhile, national and international legislation is heading our way. The United Kingdom's Climate Change Act is already affecting arenas and other venues. And the Copenhagen Climate Conference will set new, tougher targets for emissions reduction this December. Within a year, the United States will pass federal legislation that will set a clear path for how to engage with such international agreements.

"In the short term, we don't expect to save money," says Paul Latham, president of U.K. music and venues for Live Nation. "But music is aspirational, and Live Nation hopes to set an example by showing how seriously we take carbon emissions."

For smaller companies struggling to survive amid an economic slump, environmental ambitions can look like just another cost. Julie's Bicycle recently ran a public session in London titled "Can the Industry Afford to Go Green?" The answer, for many, was a straight "no." So we're offering grants, funded by the European Union. To be eligible, companies must have between four and 50 employees; show a commitment to embedding environmental sustainability into their work; prepare to reduce their CO2 emissions; and need expertise and support in order to do so.

Ultimately, we want to promote climate issues in a way that will stimulate market shifts, such as replacing jewel boxes with cardboard CD containers.

"The industry is full of individual initiatives," says Tony Wadsworth, chairman of the U.K. labels organization BPI. "By adopting a cross-industry consensual approach, Julie's Bicycle can accelerate change and, by prompting market shifts from plastic jewel cases to cardboard, bring down costs and reduce CO2."

There's no point in pretending that reducing carbon emissions won't cost money. But if we share those costs, minimizing the exposure to any individual company, we can create demand for a more sustainable business. And companies that can take emissions reduction to scale need to lead the way—in the spirit not of pirates, but of pioneers.

Alison Tickell is CEO of Julie's Bicycle, a U.K. music industry environmental coalition.

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PRESSURE DROP
Sliding CD sales lead Q1 music decline



SELL A SONG
Tips on how to get a publishing deal



PUNK 'ANTHEM'
Brody Dalle returns with indie team



TEENAGE KICKS
Underage shows gain traction in the U.K.



STREAMING LIFE
A chat with MySpace Music's Courtney Holt

>>> YOUTUBE BLOCKS VIDEOS IN GERMANY

YouTube blocked access to music videos in Germany after talks broke down between the online video giant and the German collection society, GEMA, regarding a licensing agreement extension. The move follows a similar incident last month in the United Kingdom when negotiations between Google and PRS for Music stalled over rates, prompting YouTube to block access to premium music videos in the United Kingdom.

>>> MUSIC SPENDING, P2P USE DROP

Teens are buying fewer downloads, using peer-to-peer services less frequently and listening to more music streams, according to a new report by NPD Group. NPD found that CD purchases declined 26% in 2008 while download purchases fell 13%. The percentage of teens downloading or streaming music on social networks rose to 46% from 26% in 2007, while the quantity of files teens acquired through P2P networks fell 6% from the previous year.

>>> TICKETMASTER'S MORIARTY RESIGNS

Nearly two months after Ticketmaster Entertainment and Live Nation announced plans to merge, Sean Moriarty, president/CEO of the Ticketmaster division, has resigned. During his time at Ticketmaster, Moriarty led the company through its acquisitions of the software company Paciolan, secondary ticketing company TicketsNow and Chinese promoter Emma Ent., along with investments in iLike and Echo Music.



TV BY CORTNEY HARDING

Return to Saturn: NO DOUBT

Morning Glory

NBC's 'Today' Summer Concert Lineup Highlights TV's Promo Power

No band is going to show up for a 5 a.m. sound check unless the members know they're getting something substantial in return.

Luckily for the producers of NBC's "Today," artists often see significant boosts and buzz in exchange for getting up early.

No Doubt, Taylor Swift, the Dave Matthews Band and the Black Eyed Peas are among the acts preparing for predawn wakeup calls to participate in the morning show's 2009 summer series, which is sponsored by Toyota. Now in its 15th year, the concerts have become an

established platform for acts to reach new audiences, thanks to its average weekly viewership of 5.6 million, according to Nielsen Media Research.

"The impact each band will see depends on [its performance]," executive producer Jim Bell says. Regardless of the sales impact, though, the concerts provide a great boost of energy for the show and the crowd."

"Today," the highest-rated morning show in the United States, is one of several daytime programs that compete to book music acts. ABC's "Good Morning America," which features its own concert series, hasn't yet announced its lineup for 2009. Other daytime shows that regularly host music acts include

"The Early Show" on CBS, "The View" on ABC and "The Oprah Winfrey Show," which a panel of branding experts surveyed last year by Billboard deemed to be the most valuable promotional platform in TV for music acts (Billboard, Sept. 27, 2008).

"Morning and night are literally as different as morning and night," says Rob Stringer, chairman of Columbia/Epic Label Music Group, whose acts the Fray and Natasha Bedingfield are playing the summer 2009 season. "Today" skews pop, and we can do more rock in the evening."

"Today" said last year that acts see a 2.2% average increase in sales following performances in the summer concert series. Confirming

such claims can be difficult because many artists go on the show to promote albums prior to their release, while others play new hits that are also in heavy radio rotation.

But many acts see discernable boosts. A couple of months after releasing their first album in 16 years, the B-52s played a three-song "Today" set May 26, 2008, which featured "Love Shack," "Rock Lobster" and the band's new single, "Funplex." The week after the performance, U.S. download sales of "Love Shack" jumped 18% to more than 5,000, while sales of "Funplex" doubled to more than 1,000 and "Rock Lobster" surged 27% to more than 2,000, according to Nielsen SoundScan. The country star Kenny Chesney performed June 13, 2008, on "Today" and saw sales of his 9-month-old album, "Just Who I Am: Poets & Pirates," leap 30% that week to more than 16,000.

Some artist managers contend that the show's impact can't be measured in sales figures alone.

"We feel like the 'Today' show has become not only our TV platform, but our partner," says Jared Paul, manager of New Kids on the Block, whose May 16, 2008, performance was its first live appearance in 14 years. "We used the show to announce the reunion, went back to stage the first performance, back again to launch the record,

and we're going back again this summer to launch a tour."

"Today" has a tangible impact on online buzz. According to BuzzMetrics—a Nielsen Online data source that measures buzz in social media across more than 78 million blogs and message boards—of 103 million-plus messages posted on the Internet between Jan. 1 and May 16, 2008, buzz was highest after the New Kids' "Today" performance, with more than 1.3 million messages posted.

This season's big "comeback" act will be No Doubt, whose May 1 guest spot will be its first public performance in five years. But the show isn't just for older performers firing up the amps one more time. Younger acts, like the All-American Rejects, also report positive results in the wake of performances.

"I've seen it have an impact on record sales and concert ticket sales," says Jordan Berliant, GM of the music division at the Collective, which works with AAR and other rock acts. "It's such a broad audience that you want to do something that is familiar to as many viewers as possible, so sometimes it's nice to mix old songs with new songs."

New Kids manager Paul adds that the show lends a certain air of legitimacy to an act.

"People watched the 'Today' show performance," he says, "and realized that these guys meant business."

Additional reporting by Mitchell Peters.



Back on the block: NEW KIDS ON THE BLOCK appear on "Today" in May 2008.

>>> SANTANA SET FOR VEGAS RESIDENCY

Carlos Santana is setting up shop in Las Vegas this May through a multiyear agreement with AEG Live. Beginning May 27, the Hard Rock Hotel & Casino's recently opened 4,007-capacity Joint in Las Vegas "will be the only place west of the Mississippi" where fans will be able to watch Santana perform live through 2010, according to a news release from AEG Live. The musician will perform about 36 concerts per year at the Hard Rock, which is booked exclusively by AEG Live.

>>> KILL ROCK STARS SIGNS WITH REDEYE

The Northwest indie label Kill Rock Stars, which lost its distribution when Touch and Go folded in February, has signed a deal with the independent distributor Redeye. KRS will move its catalog, including albums by Elliott Smith, Sleater-Kinney, Bikini Kill and the Gossip, to Redeye. Its next release is the new album from the Thermals, "Now We Can See," due April 7. Redeye distributes such labels as Barsuk, Warp, Luaka Bop, Daptone and Yep Roc and acts including Public Enemy, Over the Rhine, the Faint, Lisa Loeb, the Donnas, Cake and New Model Army.

>>> CROW, MODEST MOUSE, PERRY SET FOR BUMBERSHOOT

Sheryl Crow, Modest Mouse, Katy Perry, De La Soul and Raphael Saadiq are among the first acts confirmed for the 2009 Bumbershoot: Seattle's Music & Arts Festival. The event will be held Sept. 5-7 at Seattle's City Center. Bumbershoot three-day passes are on sale at bumbershoot.org. Single-day tickets go on sale July 21. Last year's festival featured headliners Beck, Stone Temple Pilots, Lucinda Williams and Neko Case.

Heartaches By The Number

Q1 CD Decline Fuels Drop In Overall U.S. Music Sales

Growing numbers of industry executives expect U.S. digital music sales to overtake physical volume later this year.

First-quarter music sales demonstrated a clear reason why: The rapid erosion in CD sales shows no sign of letting up.

During the three months ended March 29, combined U.S. sales of albums and track-equivalent albums (or TEA, where 10 digital tracks equal an album), totaled 123.4 million units, down 7% from 132.7 million in the corresponding period last year, ac-

ording to Nielsen SoundScan. While digital album sales jumped 23% to 19.3 million units and TEA sales rose 17%

to 32.9 million, CD sales plunged 20.3% to 70.5 million. That compares to a 16% fall in CD sales in the year-earlier quarter and a 25.2% drop in fourth-quarter 2008.

Digital track sales climbed to 329.5 million in the first quarter, up 17% from 281.4 million in the same period last year, according to SoundScan. Sales of hit songs grew at a faster clip, with combined sales of

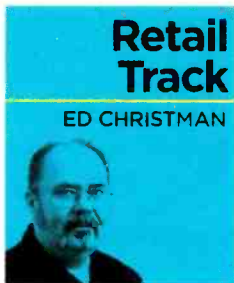
the top 10 digital tracks in the quarter surging 49% to 15.9 million from sales of 10.6 million for the top 10 tracks in the year-earlier period. Fifteen tracks had more than 1 million downloads in the first quarter, led by **Flo Rida's** "Right Round" with 2.4 million. During first-quarter 2008, only four tracks passed that milestone.

Despite the growth in hit song downloads, catalog titles still dominated track downloads in the first quarter, accounting for 64%, or 210.8 million, of the configuration's sales, versus 36%, or 118.5 million, for current tracks.

In terms of album sales, current titles—those within the first 18 months



SWIFT: GRAHAM DENHOLM/WIREIMAGE.COM



Retail Track

ED CHRISTMAN

How The Quarter Stacks Up

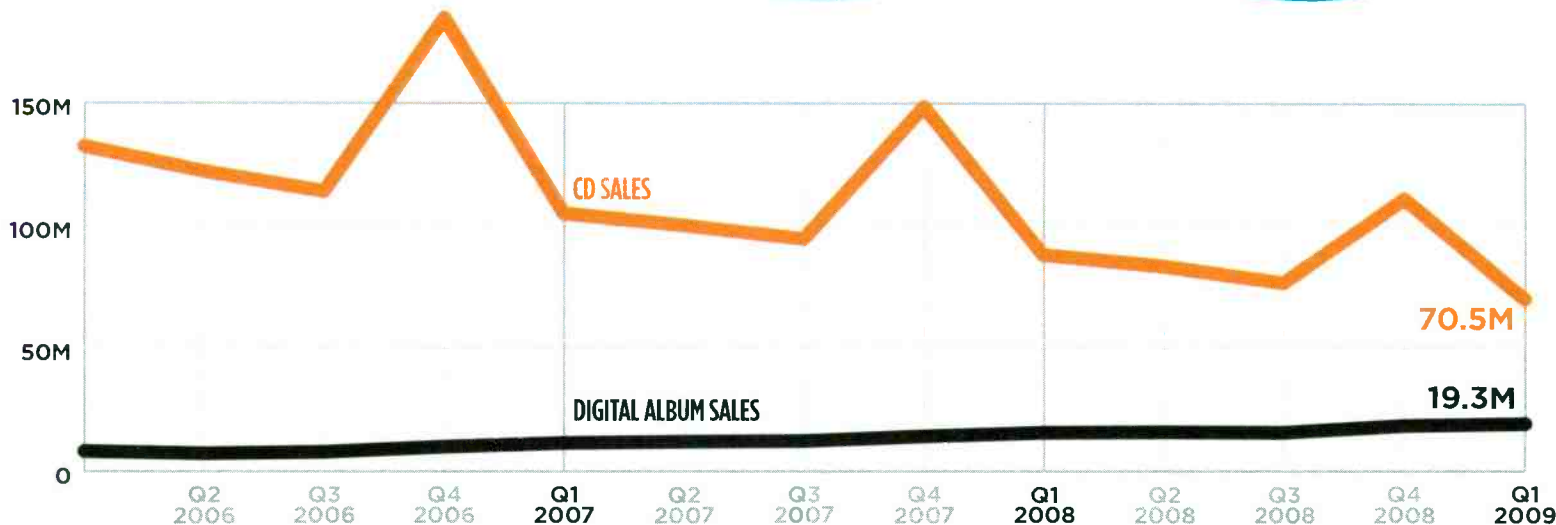
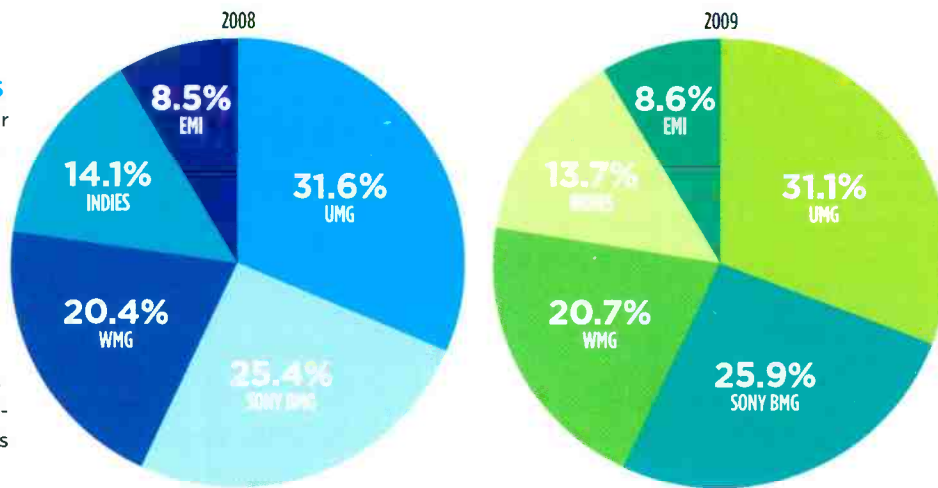
Sales And Share Trends For The First Three Months Of 2009

MARKET SHARE BY DISTRIBUTOR BASED ON ALBUM + TEA (TRACK-EQUIVALENT ALBUM) SALES

Universal Music Group's continued strength was helped by four of the quarter's top 10 albums: Taylor Swift's "Fearless" and U2's "No Line on the Horizon" (see the top five albums chart, opposite page), Kanye West's "808s & Heartbreak" (No. 7) and Lady GaGa's "Fame" (No. 10).

Sony also placed four albums in the top 10: Beyoncé's "I Am... Sasha Fierce," Bruce Springsteen's "Working On a Dream" (No. 6), the Fray's "The Fray" (No. 8) and Jamie Foxx's "Intuition" (No. 9).

Warner Music Group had two top five albums—Nickelback's "Dark Horse" and the "Twilight" soundtrack—while EMI's best-selling album was Coldplay's "Viva La Vida or Death and All His Friends" (No. 19).



DIGITAL ALBUM SALES VS. CD ALBUM SALES

While digital albums have hit the million-unit mark every week since mid-November 2007, the first quarter marked the first reporting period when they consistently accounted for 20% of weekly album market share.

Since Nielsen SoundScan began tracking digital album sales in first-quarter 2006 (when they totaled 7.4 million units), the format's sales have surged 160.8% to 19.3 million units in first-quarter 2009. During that same period, CD album sales have plummeted 46.8% from 132.4 million to 70.5 million.

CHART SOURCE: Nielsen SoundScan

Star bucks: TAYLOR SWIFT (opposite page) and FLO RIDA

albums surged thanks to strong sales of Lady GaGa's "Fame," which sold 402,000 units in the quarter, and the various-artists soundtrack to "Slumdog Millionaire," which sold 236,000. New age sales inched up on recent releases from two of the genre's top artists, Enya and Yanni, which generated brisk sales for "And Winter Came" and "Yanni Voices," respectively. While sales of gospel albums at mainstream retailers rose 3.7% in the quarter, overall sales for the genre fell 4.7% to 6.3 million, according to Christian SoundScan, which includes sales at Christian retailers.

Rock albums turned in a respectable showing, slipping a relatively modest 5.2% in the quarter to 31.3 million units, versus the overall album sales decline of 13.5%. But other major genres suffered far deeper declines, including R&B, down 18.1% to 16.9 million; country, down 15.6% to 9.1 million; and Latin,

down 31.3% to 4.7 million.

A notable shift in industry trends occurred in retail categories, with chain stores recapturing their status as the top channel for album sales from mass merchants, which held the top spot for the past year but were hurt by the liquidation of the rackjobber Handleman in June.

But even with liquidation sales at Circuit City and Virgin Megastore, chains suffered a 16.4% decline in album sales to 29.6 million units from 35.4 million in first-quarter 2008, while mass merchants dropped 24.5% to 28.8 million units from 38.2 million during the same period last year.

The chains' reign as the top retail channel could be fleeting, as album sales in the nontraditional sector grew 9.4% to 26 million units in the first quarter. Album sales at indie merchants fell 16.8% to 6 million units.



FLO RIDA: MARK MANN

album sales, or 48.6 million units, while current albums were 53.7%, or 41.8 million. That contrasts with first-quarter 2008, when catalog sales made up 44.3% of sales, while current titles accounted for 55.7%. The continued market-share decline of current albums is even more dramatic when one consid-

ers that they made up 65.6% of sales in 2000—the U.S. recording industry's peak sales year, when album sales totaled 785 million units.

The only genres to post album sales gains in the first quarter were electronic, up 22.4% to 2.3 million, and new age, up 10% to 527,000. Sales of electronic

>>> COLEMAN TO RUN MELTDOWN

The jazz legend Ornette Coleman will be the artistic director of the 16th annual Meltdown Festival June 12-21 at the Southbank Centre in London. Coleman becomes the first jazz artist to take charge of Meltdown. Previous curators include David Bowie, Morrissey, Nick Cave, Patti Smith, Jarvis Cocker and Massive Attack. The festival's full lineup hasn't yet been announced.

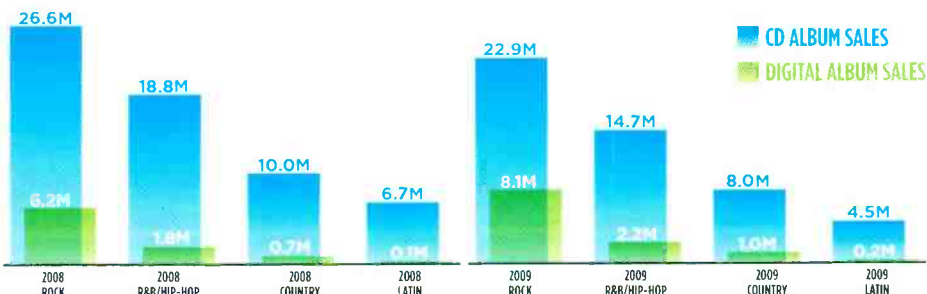
>>> UMG ROLLS OUT STONES REISSUES

Universal Music Group will reissue the Rolling Stones' post-1971 back catalog beginning in May. The 14-album campaign will begin with "Sticky Fingers," "Goats Head Soup," "It's Only Rock 'n' Roll" and "Black and Blue." The reissues continue in June with "Some Girls," "Emotional Rescue," "Tattoo You" and "Undercover." "Dirty Work," "Steel Wheels," "Voodoo Lounge," "Bridges to Babylon" and "A Bigger Bang" will follow in July.

>>> PITBULL BRINGS IMPRINT TO POLO/RCA

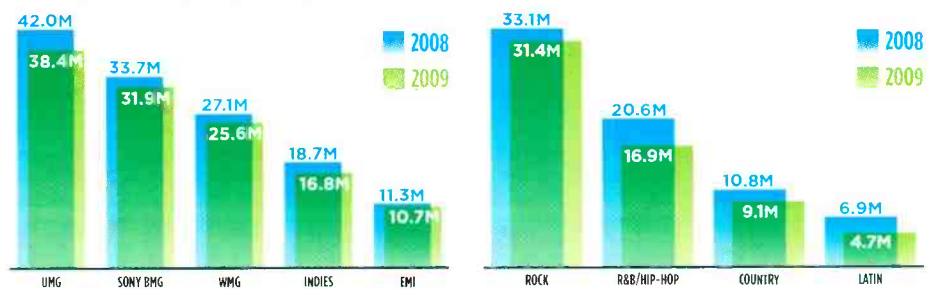
The rapper Pitbull has signed with Polo Grounds Music/RCA Music Group through his Mr. 305 imprint. The move reunites the Miami rapper with Polo Grounds Music president Bryan Leach, who signed Pitbull to TVT Records six years ago. The deal includes touring and branding opportunities. Pitbull's last TVT album, 2007's "The Boatlift," has sold 131,000 copies, according to Nielsen SoundScan.

Compiled by Chris M. Walsh. Reporting by Karen Fensterstock, Gail Mitchell, Andre Paine, Glenn Peoples, Mitch Peters, David J. Prince and Wolfgang Spahr.



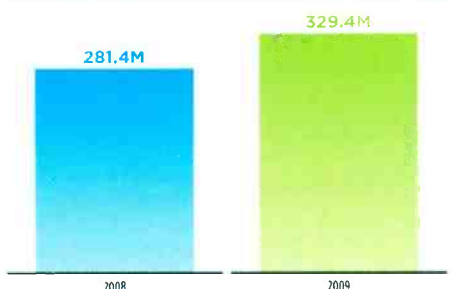
CD ALBUM SALES VS. DIGITAL ALBUM SALES BY GENRE

The accelerating decline of the CD continues to stymie the industry, hurt by the closings of brick-and-mortar stores carrying music, the reduction in floor space at other physical retailers and, of course, the growing number of options to consume music online.



ALBUMS + TEA SOLD BY DISTRIBUTOR

While Universal Music Group retained the top spot, the 8.6% drop in the company's sales of albums with TEA (track-equivalent albums) exceeded the overall industry decline of 7%.

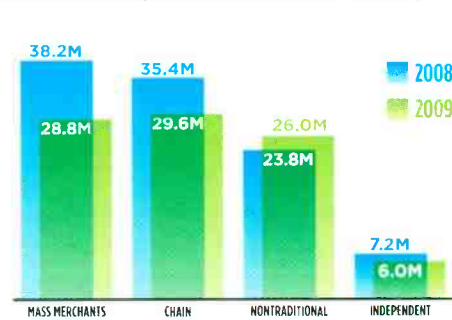


DIGITAL TRACK SALES

Digital tracks averaged weekly sales of 25.3 million units in the first quarter, with 37 million units sold in the first week of January, when digital music sales typically enjoy a post-Christmas bump from consumers who received iPods as gifts.

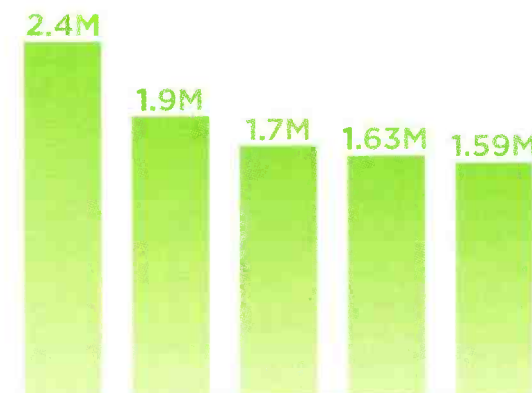
TOTAL ALBUM SALES BY GENRE

Rock music captured 34.7% of U.S. album sales in the quarter, trailed by R&B/hip-hop at 18.7%, country at 10.1% and Latin at 5.2%.



ALBUM SALES BY STORE TYPE

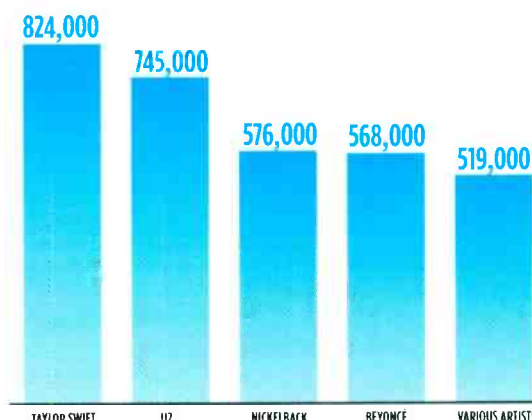
By the end of 2009, the top U.S. retail category could be the nontraditional sector. Of the sector's 26 million album sales in the quarter, download stores accounted for 74.4%; mail-order, venue and online CD sales 22.6%; and other nontraditional outlets, like Starbucks and Hot Topic, 3%.



| Artist/Track | Label |
|-------------------------------|---|
| "Right Round" (Album Version) | POE BOY/ATLANTIC |
| "Gives You Hell" | DOGHOUSE/DGE/INTERSCOPE |
| "Just Dance" | FEAT. COLBY O'DONIS |
| "Poker Face" | STREAMLINE/KON LIVE/CHERRYTREE/INTERSCOPE |
| "Heartless" | ROC-A-FELLA/DEF JAM/IDJMG |

TOP FIVE DIGITAL TRACKS IN Q1

These tracks were among the 15 that tallied more than 1 million in sales during the quarter. Only four tracks passed that milestone during the same period last year.



| Artist/Album | Label |
|--------------------------|---------------------------------|
| "Fearless" | BIG MACHINE |
| "No Line on the Horizon" | ISLAND/IGA |
| "Dark Horse" | ROADRUNNER |
| "I Am... Sasha Fierce" | MUSIC WORLD/COLUMBIA/SONY MUSIC |
| "Twilight" | SUMMIT/CHOP SHOP/ATLANTIC/AG |

TOP FIVE ALBUMS IN Q1

Taylor Swift remained a sales juggernaut, while U2's latest was the quarter's second-best performer despite its early-March release.

Clean water act: LADY ANTEBELLUM



The Bottle Let Me Down

Lady Antebellum Delves Into Green Branding With Water Filter Maker Brita

Branding partnerships can be green, too.

The country music trio **Lady Antebellum** is partnering with the water filtration company Brita and its "Filter for Good" campaign to encourage fans to reduce their consumption of disposable plastic water bottles, switch to filtered water and, of course, use Brita products. The deal is the first corporate partnership for both the band and the brand.

Lady Antebellum, which will support **Kenny Chesney** on his Sun City Carnival tour this summer, will have Brita filtering systems installed on its tour bus and will drink from reusable Nalgene bottles.

"We have 12 people on the bus and everybody's drinking several bottles of water every day," says **Dave Haywood**, guitarist/mandolin player for Lady Antebellum, which also includes lead vocalists **Charles Kelley** and **Hillary Scott**. "We can go through a hundred bottles in a day, and that could fill up landfills pretty quickly. When we can, we're going to do the filtered water thing."

Hauling 12 people on one bus instead of two buses will also help reduce waste. "We've had the option to split that up," Haywood says, "but especially for us and where we are in our career, it works out best to stay on one bus... Those buses go through a lot of fuel, so it helps out in that way as well."

Lady A launched its campaign to reduce water bottle waste March 25 with a webisode that the group posted on its Web site. The band has been posting weekly webisodes on Wednesdays for nearly a year. Brita will also promote its partnership with the band at brita.com and filterforgood.com.

Drew McGowan, senior group manager for Brita, acknowledges that the company isn't providing Lady A with a big cash outlay, saying that the group will be primarily compensated by marketing support.

"We're looking at it as a way we can help to support everything they're doing with the song 'I Run to You,' going into their tour and on their Web site," McGowan says. "And then, likewise, we're going to be doing stuff on our end from a marketing standpoint, telling everybody that's signed up to pledge on our Filter for Good site all about what Lady A is doing and hopefully encourage the people on our site to look at Lady A and tell their friends about it."

Lady A also participated in the World Wildlife Fund's Earth Hour on March 28, when individuals and businesses worldwide were encour-

aged to turn off their lights at 8:30 p.m. local time to show their commitment to take action on climate change. To that end, the band dimmed the stage lights during its performance of "I Run to You" at a show in Peoria, Ariz.

The Brita/Lady A deal, brokered by **Marcie Cardwell**, president of MAC Presents, continues to expand and new elements will be added as it moves forward. "We'll be doing a lot more stuff online right away and moving forward throughout the summer, looking to evolve this and find opportunities that make sense for both of us," McGowan says.

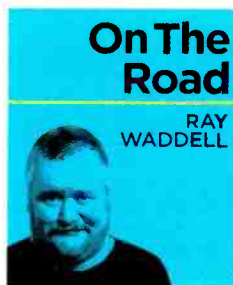
Lady Antebellum is managed by Borman Entertainment and booked by **Stan Barnett** at Creative Artists Agency. The band is currently in the studio working on its second Capitol album.

GOING PAPERLESS: The environmentalist dream of a paperless society hasn't yet come true. But in the meantime, new technologies are helping the ticketing business make strides toward paperless transactions.

The March 19 **Elton John/Billy Joel** show held at the Toyota Center in Houston set a new record for digital ticket sales. About 80% of the tickets sold were digital, indicating a growing acceptance of paperless technology and a dramatic illustration that it can work with a majority of the house.

About 12,000 fans were able to purchase digital tickets using Veritix's Flash Seats technology, through which venues can sell paperless tickets and fans can transfer tickets to friends or resell their tickets at a branded online secondary marketplace. Buyers know their tickets are authentic and can enter a venue using their own identification. The technology enabled the Toyota Center to know exactly who was in which seat, when the transaction took place and at what value.

The Flash Seats platform has been used at the Toyota Center for such acts as **the Eagles**, **Britney Spears**, **Nickelback** and **Fleetwood Mac**. The technology is also used by the Cleveland Cavaliers, Houston Rockets and Rio Tinto Stadium in Sandy, Utah, home of the Real Salt Lake Soccer Club. So far, Flash Seats has sold about 1 million tickets, facilitated about 600,000 transfers, and generated about 2.8 million unique user profiles for teams and venues.



On The Road
RAY WADDELL

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

BOXSCORE Concert Grosses

| | GROSS/ TICKET PRICE(S) | ARTIST(S) Venue, Date | Attendance Capacity | Promoter |
|----|---|---|--|--|
| 1 | \$6,849,720 (\$5,345,706) \$63.43/\$37.80 | MARCO BORSATO Sportpaleis, Antwerp, Belgium, March 13-14, 17-18, 20-21, 25, 27-28 | 123,130 126,838 nine shows | The Entertainment Group |
| 2 | \$3,865,005 \$153/\$68/\$39.50 | BRITNEY SPEARS, THE PUSSYCAT DOLLS Prudential Center, Newark, N.J., March 13-14 | 33,535 two sellouts | Concerts West/AEG Live |
| 3 | \$3,714,316 (\$4,605,752 Canadian) \$122.58/\$31.85 | BRITNEY SPEARS, THE PUSSYCAT DOLLS Air Canada Centre, Toronto, March 18-19 | 37,512 two sellouts | Concerts West/AEG Live |
| 4 | \$3,660,943 (\$5,579,600 Australian) \$59.65/\$44.73 | SOUND RELIEF: KINGS OF LEON, KYLIE MINOGUE & OTHERS Melbourne Cricket Ground, Melbourne, Australia, March 14 | 81,606 sellout | Sound Relief by arrangement with Frontier Touring |
| 5 | \$3,623,790 \$153.50/\$69.50/ \$39.50 | BRITNEY SPEARS, THE PUSSYCAT DOLLS (MARCH 11 ONLY) Nassau Coliseum, Uniondale, N.Y., March 11, 23 | 33,549 two sellouts | Concerts West/AEG Live |
| 6 | \$2,721,025 (\$8,312,225 bolivares) \$233.32/\$81.66 | IRON MAIDEN, LAUREN HARRIS Estacionamiento del Polledro, Caracas, Venezuela, March 5 | 17,521 20,000 | Evenpro/Water Brother |
| 7 | \$2,408,636 (\$5,514,530 reales) \$152.87/\$30.57 | IRON MAIDEN, LAUREN HARRIS Autódromo de Interlagos, São Paulo, Brazil, March 15 | 46,290 50,000 | Evenpro/Water Brother, Mondo Entretenimento |
| 8 | \$2,277,609 \$250/\$175/\$140/ \$95 | BETTE MIDLER The Colosseum at Caesars Palace, Las Vegas, March 24-25, 27-29 | 14,973 19,224 five shows | Concerts West/AEG Live |
| 9 | \$2,141,042 \$179.75/\$54.25 | BILLY JOEL & ELTON JOHN St. Pete Times Forum, Tampa, Fla., March 5 | 19,401 sellout | Live Nation |
| 10 | \$2,125,479 \$177/\$51.51 | ELTON JOHN & BILLY JOEL Toyota Center, Houston, March 19 | 16,612 sellout | Live Nation |
| 11 | \$1,972,928 \$127.75/\$97.75/ \$54.75/\$39.25 | BRITNEY SPEARS, THE PUSSYCAT DOLLS American Airlines Arena, Miami, March 7 | 18,644 sellout | Concerts West/AEG Live |
| 12 | \$1,940,793 \$179/\$53.50 | BILLY JOEL & ELTON JOHN BOK Center, Tulsa, Okla., March 17 | 17,335 sellout | Live Nation |
| 13 | \$1,932,820 (\$10,954,008 pesos) \$40.07/\$34.84 | IRON MAIDEN, LAUREN HARRIS Club Hípico, Santiago, Chile, March 22 | 51,657 54,000 | Evenpro/Water Brother |
| 14 | \$1,911,733 (\$2,408,784 Canadian) \$119.05/\$51.59 | BRITNEY SPEARS, THE PUSSYCAT DOLLS Bell Centre, Montreal, March 20 | 21,234 sellout | Concerts West/AEG Live, Gillett Entertainment Group |
| 15 | \$1,909,235 \$152.50/\$67.50/ \$39.50 | BRITNEY SPEARS, THE PUSSYCAT DOLLS TD Banknorth Garden, Boston, March 16 | 16,659 sellout | Concerts West/AEG Live |
| 16 | \$1,893,547 \$179/\$53.50 | ELTON JOHN & BILLY JOEL AT&T Center, San Antonio, March 21 | 17,203 sellout | Live Nation |
| 17 | \$1,859,147 \$128/\$98/\$55/ \$39.50 | BRITNEY SPEARS, THE PUSSYCAT DOLLS Verizon Center, Washington, D.C., March 24 | 18,160 sellout | Concerts West/AEG Live |
| 18 | \$1,818,011 \$127.75/\$97.75/ \$55/\$39.50 | BRITNEY SPEARS, THE PUSSYCAT DOLLS St. Pete Times Forum, Tampa, Fla., March 8 | 18,929 sellout | Concerts West/AEG Live |
| 19 | \$1,708,005 \$175/\$45 | FLEETWOOD MAC Madison Square Garden, New York, March 19 | 14,955 15,258 | Live Nation |
| 20 | \$1,695,449 \$129/\$99/\$55/ \$39.50 | BRITNEY SPEARS, THE PUSSYCAT DOLLS Philips Arena, Atlanta, March 5 | 17,194 sellout | Concerts West/AEG Live |
| 21 | \$1,605,568 (\$2,483,670 Australian) \$109.90/\$77.57 | LEONARD COHEN, PAUL KELLY Rod Laver Arena, Melbourne, Australia, Feb. 5, 10 | 17,567 17,700 two shows one sellout | Frontier Touring |
| 22 | \$1,604,815 \$127/\$97/\$55/ \$39.50 | BRITNEY SPEARS, THE PUSSYCAT DOLLS New Orleans Arena, New Orleans, March 3 | 16,810 sellout | Concerts West/AEG Live |
| 23 | \$1,477,710 (\$1,153,245) \$89.69/\$70.47 | LIONEL RICHIE O2, Dublin, March 13-14 | 17,444 two sellouts | Aiken Promotions |
| 24 | \$1,328,857 (\$2,050,800 Australian) \$48.60 | KINGS OF LEON, THE STILLS Rod Laver Arena, Melbourne, Australia, March 13-14 | 27,344 two sellouts | Frontier Touring |
| 25 | \$1,310,948 (\$1,976,730 Australian) \$112.74/\$79.58 | LEONARD COHEN, PAUL KELLY Sydney Entertainment Centre, Sydney, Jan. 28-29 | 13,740 14,000 two shows one sellout | Frontier Touring |
| 26 | \$1,277,092 \$146.50/\$22 | FLEETWOOD MAC Izod Center, East Rutherford, N.J., March 21 | 13,306 15,003 | Live Nation |
| 27 | \$1,235,438 (\$1,872,075 Australian) \$49.49 | KINGS OF LEON, THE STILLS Sydney Entertainment Centre, Sydney, March 18-19 | 24,561 two sellouts | Frontier Touring |
| 28 | \$1,179,388 (\$808,808) \$41.56/\$21.87 | THE X FACTOR LIVE, SIGNATURE Wembley Arena, London, Jan. 3, March 25 | 32,796 three sellouts | 3A Entertainment |
| 29 | \$1,150,815 (\$2,583,720 reales) \$267.25/\$131.8 | IRON MAIDEN, LAUREN HARRIS Estádio Mané Garrincha, Brasília, Brazil, March 20 | 19,602 21,000 | Evenpro/Water Brother, Mondo Entretenimento |
| 30 | \$1,147,546 (\$829,218) \$39.44/\$20.76 | THE X FACTOR LIVE, SIGNATURE LG Arena, Birmingham, England, March 13-14 | 30,200 31,260 three shows | 3A Entertainment |
| 31 | \$1,028,607 (\$2,600,775,000 pesos) \$81.08/\$29.66 | IRON MAIDEN, ANTHRAX, LAUREN HARRIS Parque Simón Bolívar, Bogotá, Colombia, March 7 | 18,215 25,000 | Evenpro/Water Brother |
| 32 | \$1,027,022 \$146/\$46 | FLEETWOOD MAC Nassau Coliseum, Uniondale, N.Y., March 13 | 17,210 sellout | Live Nation |
| 33 | \$990,901 \$173/\$149/\$91/ \$55 | EAGLES Fargodome, Fargo, N.D., March 15 | 9,377 12,268 | AEG Live |
| 34 | \$988,509 (\$2,269,670 reales) \$152.44/\$41.38 | IRON MAIDEN, LAUREN HARRIS Praça de Apoteose, Rio de Janeiro, Brazil, March 14 | 15,806 20,000 | Evenpro/Water Brother, Mondo Entretenimento |
| 35 | \$957,951 \$65.50/\$40.50 | NICKELBACK, SEETHER, SAVING ABEL Rupp Arena, Lexington, Ky., Feb. 27 | 17,227 sellout | Live Nation |

HOW TO:

GET A PUBLISHING DEAL



KENNY MacPHERSON, PRESIDENT, CHRYSALIS MUSIC GROUP USA

As the music industry relies less on album sales for revenue, it's more important than ever for recording artists and songwriters to explore every possible avenue to leverage the value of their compositions. A publishing company plays a critical role in these efforts.

While some songwriters choose to retain 100% of their music copyrights, signing a publishing deal can offer significant benefits, such as advances on royalties, assistance in finding synch licensing opportunities and connections to other artists and producers who may want to record or perform your work.

Chrysalis Music Publishing has a catalog of hit songs by Paul Anka, Blondie and Billy Idol, as well as such newer acts as My Morning Jacket, Andrew Bird, Gnarls Barkley and OutKast. The company also works with emerging artists and songwriters who have had their work recorded by the biggest stars in the business. President Kenny MacPherson shares advice on how to integrate publishing into your creative and business goals.

1 JOIN A PERFORMING RIGHTS ORGANIZATION

New artists who are songwriters should realize the importance of companies like BMI, ASCAP and SESAC. Not only do they help songwriters get paid for their work, the PROs are wonderful for helping their affiliated writers get in touch with people in the industry. Some young emerging artists go and find a lawyer and/or a manager to help them do this, but the PROs play an incredibly important role for young songwriters—get in touch with them first. Also, the PROs have people on staff who work in every genre of music and can provide specific guidance around the publishing market for your music.

2 CHOOSE CAREFULLY

Artists and songwriters should research a number of publishing companies and take a look at their rosters—does your music fit? Does this company have the right kind of experience with music like yours? There are also many resources online and in print that can give detailed guidance specific to your publishing needs, so put in the time to make them work for you. Two recommended books are “Music, Money and Success: The Insider’s Guide to Making Money in the Music Business,” by Jeffrey and Todd Brabec, and “All You Need to Know About the Music Business,” by Donald Passman.

3 BE FLEXIBLE

You should be adaptable to the publishing market when it comes to negotiating a deal. There are numerous types of arrangements, the most common being a co-publishing deal where the company and writers share royalties and publishing rights. The precise terms depend on what the market will bear and what

each side is bringing to the table. There is a structure to work with and you should be educated about it, but the goal posts can move.

4 WRITE TO YOUR STRENGTHS, NOT THE MARKET

The commercial market for music varies widely across genres, and there’s no way to predict where exactly the opportunities will be. For example, people will sometimes say that hard rock isn’t in, but it never goes away. There’s always a fashionable trend at any given time, and you should be aware of what’s doing well. But if you hear a hit song right now and then try to emulate it, who’s to say that by the time you write it, anyone’s going to want it? Of course there’s no creative rulebook—it’s just human nature that people will try things—and if you don’t try different styles, you’ll never know where your strengths lie. But seek out feedback and work to sell your music based on what you do best.

5 THINK LONG TERM

When publishers build their rosters, we look at songwriters who are artists and songwriters who are just writers and/or producers. Either way, the publisher has to believe in the material, and it all starts with the song. If it’s an artist who will perform the song, we may take into consideration the fan base, career history—some of the same things that a record company would look at. But like anything else, being a recording artist may only last for so many years, whereas you should be able to write songs until the day you die. We’re fundamentally trying to be involved with a songwriter who can have a long-term career as a writer, whether they’re an artist or not. Whether you’re selling out tours or no one’s ever heard of you, sell us on your music with your creative staying power in mind. —Interview by Evie Nagy



‘Being a recording artist may only last for so many years, whereas you should be able to write songs until the day you die. We’re fundamentally trying to be involved with a songwriter who can have a long-term career as a writer.’

—KENNY MacPHERSON, CHRYSALIS MUSIC GROUP USA

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Web Browsers

SESAC's Digital Summit Highlights Online Challenges

SESAC Latina organized its Latin Music Digital Summit to educate SESAC writers in particular and the Latin music community in general about online revenue opportunities. But while the gathering was informative, it also underscored the challenges of converting Web exposure into artist income.

The summit, held March 25 at the Gibson Showroom in Miami, was moderated by **Kenny Cordova**, associate director of writer/publisher relations for SESAC Latina, and produced by Topmedia's **Jack Hernandez**. Industry interest was clearly high, with more than 100 people in attendance. Panelists included executives from Universal Music Group, MySpace, terra.com, Yahoo and the Independent Online Distribution Alliance.

The digital arena "is an integral part of the business and cannot be ignored," said **John Echevarría**, Universal Music Group International executive VP of operations for Latin America. "With more than 15% of in-

come—and 20% in our case—coming from digital, it is the difference between economic viability or an operation's failure. Plus, in new business arenas, digital marketing actions are often sources of income as well."

There isn't a single major—or minor—Latin release nowadays that isn't accompanied by vigorous online promotion. But how to translate those efforts into tangible sales results? **Manny Miravete**, VP of U.S. Hispanic sales and strategy for MySpace, offered some advice.

"You need to be very, very flexible about letting the people who distribute you work with sponsors," Miravete said. "We're creating packages where we purchase the music—say, 30,000 tracks—and the person who purchases is the advertiser."

Although some acts have been able to parlay a catchy song and innovative marketing into online stardom, generating millions of song or video streams isn't easy. In this environment, companies are trying to find new ways of distributing recorded music.



Digital discussion: Universal Music's **JOHN ECHEVARRIA** (left) and Yahoo Latin America's **JAVIER GARCIA**; inset: MySpace's **MANNY MIRAVETE**

Latin Notas

LEILA COBO



Gerardo Alton-Ortega, CEO of Vital Digital in Miami, discussed his company's success with digi-cards, which look like credit cards but come with access codes that give the holder access to MP3s, videos or other digital media. Alton-Ortega says most of his clients are indie acts from Europe and Asia. But he added that the cards are gaining traction with Latin acts. Colombian rock band **Don Tetto** recently purchased 5,000 digi-cards, Alton-Ortega said. Don Tetto gave away about 500 of them for marketing purposes and is using the rest to sell album downloads, he said.

As has long been the case in the physical world, scoring with a mass audience online is a process that requires not only smart, creative marketing but occasional luck as well. And the time and expertise it takes to



build an effective campaign can be difficult to pull together, especially for independent artists.

Perhaps that explains the audience's reaction when **Javier García**, director of market development for Yahoo Latin America, asked if anyone thought artists were sellouts if they accepted sponsorships.

No one raised a hand. ...

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

Up Close And Personal

Tequila 100 Años Launches Campaign With Los Rieleros Del Norte

The tequila 100 Años is aligning itself with regional Mexican music in a targeted branding campaign very different from the larger-scale strategies usually associated with the genre.

The tequila brand's "100 Years of Mexican Music Tribute Series" campaign features

norteño legends **Los Rieleros del Norte**. Instead of the large community dance events that they typically play, Los Rieleros will play more intimate dates with four up-and-coming norteño bands that the group helped select from different U.S. cities to pay homage to Mexican music.

Each of the groups will play promotional events at small clubs with Los Rieleros in each of the acts' home cities. The campaign launched March 24 in Los Angeles with Los Herederos del Norte, followed by Los Pachis de Tierra Caliente March 31 in Chicago, Los Líderes de la Sierra April

7 in Phoenix and Grupo Mensaje April 14 in Houston. Through the remainder of the year, the four groups will play additional shows at other venues, mostly bars and clubs. Only Los Rieleros will receive a sponsorship fee, although the four groups will get promotion and exposure.

The campaign is an extension of the branding initiative 100 Años did last year—a traveling photo exhibit of 50 Mexican music acts from the past century that was shown in bars, restaurants and liquor stores around the United States.

"We decided to evolve the program so people could have a closer, richer experience with the music," says **Antonio Portillo**, senior brand manager for 100 Años, which is

made by the Sauza distillery and is part of Beam Global Spirits & Wine.

Because the 2008 photo exhibit featured artists from different genres, this year's 100 Años-sponsored shows will feature each group performing its own material as well as covers of well-known tracks from many of the acts featured in the photo exhibit. Each group also recorded cover versions of the artists' songs for a tribute CD that will be given away at the promotional events.

This music initiative is an effort to consolidate the 100 Años brand in the United States. Although Portillo says the campaign may include larger events later in the year, he opted for small venues to kick things off to establish closer contact with fans and to present acts that "were like the brand," he says.

"Humble and down to earth," Portillo adds, "in the good sense of the word."

—Leila Cobo



You can leave your hat on: Tequila 100 Años (right) and LOS RIELEROS DEL NORTE

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EN BREVE

MORE SPEAKERS CONFIRMED FOR LATIN MUSIC CONFAB

Latin Grammy Award winner **Kany Garcia** will join the "Women of Latin Music" panel at the Billboard Latin Music Conference. The April 22 session will feature top female artists discussing breaking through on the charts, finding business opportunities, defining their image and lyrics, and taking advantage of new technologies to reach fans.

Speakers also have been added to such previously announced sessions as "I Am the Artist: Monetize My Music," at which attorney **Ivan Jose Parron** will explain how to close licensing, sync and sponsorship deals. Spanish Broadcasting System executive **Leticia del Monte** will join the "Radio Days" panel on retaining audiences with Arbitron's new Portable People Meter audience measurement system. **Lupe de la Cruz**, Latin outreach director for SoundExchange, will join "The Evolving Digital World" to discuss how labels, artists and publishers can profit from online and mobile sales and streams.

The 20th annual Billboard Latin Music Conference, presented by State Farm in association with Verizon, takes place April 20-24 at Miami's Eden Roc Resort & Spa in Miami Beach. For more information, go to billboardlatinconference.com.

MYSPACE, LIVE NATION LAUNCH CONCERT SERIES IN SPAIN

MySpace and Live Nation have entered a marketing partnership for a series of concerts in Spain. The shows, called MySpace Music Live Presents, begin April 3 with **Franz Ferdinand** at Madrid's Palacio de los Deportes.

More shows are expected to be announced shortly. As part of the deal, MySpace will market the shows to its users, who will have exclusive access to ticket presales and the chance to win artist meet-and-greets.

The partnership was announced by **Robert Grima**, head of Live Nation Spain, and **Christopher Moser**, GM of MySpace Spain and Portugal. MySpace counts more than 2.7 million users in Spain.

—Ayala Ben-Yehuda

DIY 360

Brody Dalle Puts Together A New Band And A New Team

In 2003, **Distillers** front-woman **Brody Dalle** was poised to become the next **Courtney Love** or **Shirley Manson**. After releasing two albums on the Epitaph imprint Hellcat and signing to Warner, the first single from the Distillers' major-label debut, "Drain the Blood," cracked the Modern Rock chart and peaked at No. 28.

Then, just as quickly, the Distillers' fortunes declined. Neither of the following two singles charted in the United States, and Dalle and the band dropped off the scene. Five years later, though, Dalle is back with a new group, **Spinnerette**, whose self-titled album will be released June 2.

"I had some bad experiences," Dalle says with a laugh, reflecting on her major-label tenure. "My old management got us into debt and they weren't informing me what was happening. This

time around, I was adamant about making sure the same thing didn't happen."

With that in mind, Dalle avoided the major-label system all together and assembled a "dream team" of her own. She started by connecting with **Meghan Symczyk** of SRO Management, whose most famous client is **Rush**. "I knew Megan when she worked at Universal, and I trusted her experience," Dalle says.

Once Dalle was onboard as a client, she, Symczyk and SRO president **Ray Danniels** put together a strategy for distributing the album. They first decided to release "Spinnerette" through SRO's label, Anthem.

"Brody's gut feeling was that she shouldn't re-sign with a

major," Danniels says. "Fun- nily enough, I went through the same thing 30 years ago with Rush—everyone knew they were good, but no one knew what to do with them."

The team then started meeting with distributors, finally landing at the door of **Alan Becker**, senior VP of product development at RED

Distribution. Symczyk says, "I had a great feeling about RED, the fact that they have **Danny Busch** running the radio department and [thinking] the Spinnerette

album could break at radio didn't hurt."

Becker says that in addition to distribution and radio promotion, RED will provide on- line and retail marketing as well as press.

Dalle also made it clear to the team that she wanted to reach beyond traditional retail



Top Spinnerette: BRODY DALLE



and suggested partnerships with the media technology company Topspin and the retailer Hot Topic.

"I love Spinnerette," Top- spin president **Ian Rogers** says. "And we can help them do everything from creating a targeted offer based on looking at users who like similar bands to connecting the band with fans of the Distillers. We offer a tool kit the band can use to create things like streaming widgets for their own sites. It's really cost-effec-

tive, tightly targeted outreach."

The Topspin partnership has already resulted in products like an EP, a heart-shaped vinyl single that was sold on Valentine's Day and a "stem" users could download and remix.

The data that Topspin offers will also be used in conjunction with the other partnerships, Symczyk says. "We're going to use the data to target who we should reach out to for live shows and special secret events," she says. "We're also going to offer rewards for fans.

For instance, Topspin lets you see who has shared your songs with other users, and we can see who shared our songs the most and have Brody send them a personal e-mail or call them on the phone. It will allow us to make smarter moves."

Symsyk adds that the team plans to use the data from Top- spin to help shape some of its efforts with Hot Topic. She says the team is also in talks to create a retail exclusive to be sold at Hot Topic stores, but the details haven't been final- ized. Hot Topic representatives didn't respond to requests for an interview.

"Brody is really doing this all the right way," Rogers says. "She's created a 360 [deal by] herself. The management does the marketing and she's found all the right partners. She took stock and asked what she needed to get ahead, and then she went out and made it happen." ...

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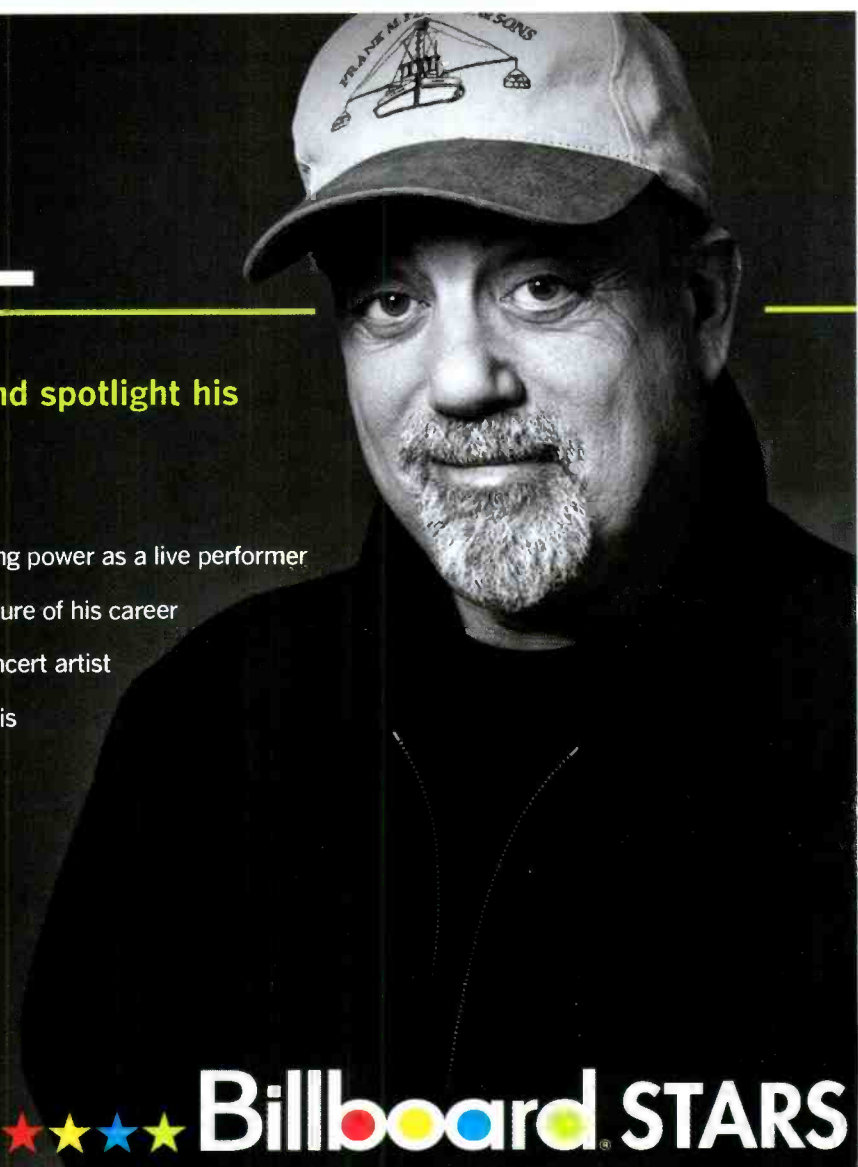
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CHAPMAN BAEHLER



Before I get old: East London's Victoria Park has hosted the Underage Festival since 2007.

GLOBAL BY HAZEL DAVIS

The Kids Are Alright

Under-18 Gigs Take Off In The U.K.

MANCHESTER, England—The business of organizing teen-oriented live music events is no longer child's play in the United Kingdom.

While all-ages shows are common in the United States, many U.K. venues other than big arenas have traditionally resisted the concept, due to licensing regulations and the lack of income from bar sales.

But now a new wave of alternative rock and metal shows is finding a teenage audience, led by the annual Underage Festival. Held this year in London's Victoria Park Aug. 2, and featuring the Pigeon Detectives, Mystery Jets and Santigold, the event has annually increased its capacity: from 5,000 in 2007 and 7,500 in 2008 to 10,000 this year. Tickets are priced at £26.50 (\$38), and promoter Eat Your Own Ears is confident of a third successive sellout.

"The music industry's always trying to find new ways to connect with a young fan base," says Mick McCarthy, manager of Pigeon Detectives, who also played the 2008 event. "For lots of people, the Pigeon Detectives are the first ever band they have seen live, and that's something they will always connect to."

Despite the festival's growth, Underage co-organizer Marcus Weedon says it still isn't making big bucks.

"We rely heavily on sponsorship," he says, citing deals with Converse, Red Bull and retailer Top Man, "because we can't sell alcohol and we have to keep ticket prices down. We make a small profit but, as capacity has increased, so has the infrastructure."

This year's Gaymers Camden Crawl multivenue festival also features a parallel alcohol-free event, the Red Bull Bedroom Jam X-Crawl. It features 25 alt-rock acts in four venues with tickets priced at £14.50 (\$21) exclusively available to 14- to 18-year-olds.

"There's huge demand for events," Red Bull commercial events manager Daniel Walsh says. "Any brand needs to get to that next generation of consumers."

Julie Weir, managing director of U.K. metal label Visible Noise—which previously ran pioneering under-18 live event Subverse at club venues in London—is staging an all-ages metal festival, Dark Days, April 11 at the 1,000-capacity Islington Academy.

"It's on a much larger scale [than Subverse] across two rooms with 15 bands and promoted by Metal Hammer magazine," she says.

Weir says Dark Days could become a regular event and expand beyond London if it's successful.

Under the U.K. Licensing Act of 2003, kids under 16 are only allowed on premises primarily used for serving alcohol if supervised by an adult. Licensees staging under-18 events have to outline their intentions in their operating schedule, including measures to protect children from harm—unless alcohol isn't served, in which case that rule does not apply.

Many venues remain put off by the extra commitment. But Be Rozzo, managing director of MAMA Group-owned venue chain Barfly—which has six venues across the U.K.—claims that 30% of its music events are now open to fans as young as 14, with the number of such shows growing during the last three years.

"We could make more money doing different events," Rozzo says, "But it's a way to promote good music to the best audience and we are passionate about that."

Meanwhile, other touring executives are pondering whether the sector is ready to go mainstream, including Kelly Chappel, senior promoter at Live Nation, which doesn't yet have plans to promote underage shows.

"It's become more and more apparent that the underage music scene is growing," Chappel says. "Festivals are popping up throughout the U.K. and most new acts are asking for shows to be 14-plus, so it appears it is no longer underground. Everyone is getting mixed in together."

GLOBAL BY MARK WORDEN

Little Fish, Big Problems

Success Of Italian Stadium Shows Overshadows Smaller-Venue Woes

MILAN—With a summer of sold-out stadium shows on the horizon, Italy's live business appears to be booming. Yet many concert promoters believe that this success masks a growing crisis for small and midsize venues.

"The business is growing, but this growth is weighted in favor of big artists, events and venues. The medium and small sectors are suffering," says Gigi Bresciani, co-owner of Frame Events, a Bergamo-based promoter specializing in ethnic music concerts and festivals.

Figures from the Italian collecting society SIAE show that the value of live entertainment and cinema ticket sales declined 4.7% in 2008 to €2.6 billion (\$3.5 billion), from €2.7 billion (\$3.7 billion) in 2007. Cinema and theater registered declines of 5.2% and 11.9%, respectively, but concerts bucked the trend with a 6.7% increase to €286 million (\$389 million), up from €268 million (\$365 million) in 2007.

Although ticket sales for classical and jazz concerts fell, "light music" (rock/pop) grew 9.7%, from €207.7 million (\$282.6 million) in 2007 to €227.7 million (\$309.8 million).

Executives anticipate more growth in rock and pop ticket sales this year, as consumers seek relatively cheap forms of escape from the economic crisis.

"Consumers may have to forget about a new car or a nice holiday," says Roberto De Luca, managing director of Live Nation Italia. "But they're still prepared to spend €30 [\$41] or €40 [\$54] on a concert." De Luca, whose clients include Vasco Rossi, Eros Ramazzotti, Madonna and U2, reckons his own business "may be up by as much as 20% this year."

In terms of stadium shows, this summer's emphasis is on international acts, as opposed to the Italian artists who dominated 2008. U2, Madonna, Bruce Springsteen and Coldplay will all play stadiums in July and August.

While most executives agree the number of stadium shows hasn't increased dramatically in recent years, "what has increased is

the ticket prices," says Springsteen's Italian promoter, Claudio Trotta of Barley Arts. Like others in the industry, Trotta believes the expensive stadium shows are diverting fan entertainment spending from elsewhere, including summer festivals.

Live Nation's Heineken Jammin' Festival near Venice is one high-profile casualty. The three-day multi-act outdoor event has been a key part of the summer calendar for the last decade, attracting headliners including Pearl Jam, Iron Maiden and Aerosmith. De Luca insists the cancellation wasn't related to the general economy, claiming that the event was scrapped because all suitable headliners had prior engagements. He pledges it will return in 2010.

Italy's small venues appear to be suffering the most. Milan's 27-year-old Rolling Stone club said recently that it will close in June (billboard.biz, Feb. 10). Attilio Perissinotti—who runs the promoter Virus Concerti and Deposito Giordani, a 1,000-capacity club in Pordenone in northeastern Italy—reports that business at his club is down by around 20%, with even "X-Factor" runner-up and pop sensation Giusy Ferreri struggling to move tickets for her March 13 show.

"We expected to sell out, but we only did 400 tickets," he says. "I'm told she had disappointing figures elsewhere."

Ferdinando Salzano of the Milan-based promoter FP says new artists are struggling to find live audiences. "The concert scene is dominated by old lions, by which I mean established artists," he says.

Perissinotti believes the challenges facing the concert business in Italy go beyond the difficult economic environment, saying they're rooted in the generational shift under way in the live audience.

"Forty-somethings like myself are happy to fork out big bucks for an event concert like Madonna, but youngsters just don't seem to be interested in music," he says. "Italy doesn't have a vibrant club scene, like the U.K. Without clubs, who will be the stadium acts 15 years from now?"

The Italian job: NEGRAMARO plays Milan's San Siro soccer stadium in 2008.



UNDERAGE FESTIVAL: DEBBIE BRAGG; NEGRAMARO: COURTESY OF BARLEY ARTS

GLOBAL BY DIANE COETZER

AFRICAN ALTERNATIVES

South African Alt-Rock Acts Target Overseas Audiences

There's more to South African music than Ladysmith Black Mambazo or the Soweto Gospel Choir. For proof, look no further than the number of acts trying to break out internationally from the nation's bustling alternative rock scene.

In recent years, several of South Africa's finest have been attempting to crack international markets by relocating overseas, while others are working on making a long-distance impact through touring and online exposure. Leading the current pack is Secretly Canadian's Johannesburg-based psychedelic-rock act BLK JKS, one of Billboard's "10 Acts to Watch" at South by Southwest.

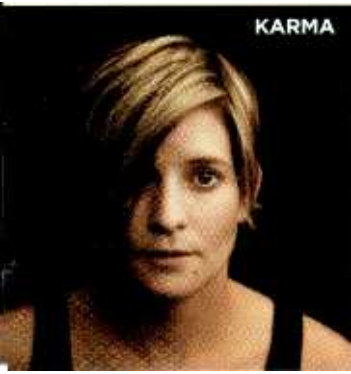
But other acts are also gaining traction with overseas fans.

KARMA

Base: Los Angeles

Latest release: "Papercuts," 2008 (South Africa: Sheer; United States: Munki Music)
Booking: Panda Productions, Johannesburg (South Africa); Munki Music, Los Angeles (United States); Living It Live, London (United Kingdom); Roadshock, Berlin (Europe)

The U.S. hip-hop community first encountered Karma in late 2008, when she sued Lil Wayne over his unlicensed sampling of her song "Once." But she's been a star back home since 1996, initially with the EMI South Africa band Henry Ate and, since 1998, as a solo artist. Having relocated stateside in 2003, Karma has a residency at Los Angeles' Hotel Cafe in April and May and U.K. tour dates in July. Jonathan Lazar of her music publisher Urban & Lazar says Karma's spiky folk-rock makes her "one of the most talented singer/songwriters in Los Angeles," adding that "any artist that decides to leave their home and fan base in South Africa to pursue a career in America is inspiring."



KARMA

CIVIL TWILIGHT

Base: Nashville

Latest release: "Civil Twilight," due in summer (Wind-up Records)
Booking: Wind-up Touring, New York (United States)

Civil Twilight left Cape Town for the United States in 2005, leaving behind a small, devoted fan base. But the decision by brothers Steven and Andrew McKellar and their high school friend Richard Wouters to try their luck stateside proved inspired. After a low-key 2007 debut album, "Human," through Los Angeles-based One October, the trio signed to Wind-up Records. "Civil Twilight is a powerful and raw live band," Wind-up president Ed Vetri says. "Their performances will win over people and begin to build a legacy for the band." The group relocated to Nashville in 2008. Recent U.S. exposure has also come through high-profile TV synchs, including Fox's "House," CBS' "Without a Trace" and the CW's "One Tree Hill."



CIVIL TWILIGHT

DEAR READER

Base: Johannesburg

Latest release: "Replace Why With Funny," 2009 (South Africa: Just Music; rest of world: City Slang)
Booking: Roadshock, Johannesburg (South Africa); Highroad Touring, San Francisco (North America); 13 Artists, Brighton, United Kingdom (rest of world)

Scotland's Harris Tweed & Knitwear recently forced Cheryl MacNeil and Darryl Torr to change the name of their band, but "the artists formerly known as Harris Tweed" didn't lose the domestic momentum generated by their 2006 Just Music debut, "The Younger." Dear Reader now has an international deal with Berlin-based City Slang. "There are huge radio songs on this [new] album," City Slang founder Christof Ellinghaus says, lauding MacNeil as "a new young voice of a different South Africa." The album rolled out across Europe Feb. 20 through April 5, with European shows scheduled for mid-April. A U.S. release date has yet to be confirmed.



DEAR READER

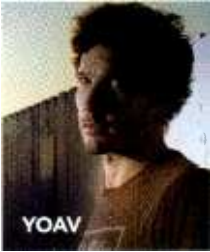
YOAV

Base: Los Angeles

Latest release: "Charmed and Strange," 2008 (Verve/Universal)

Booking: Creative Artists Agency, London (worldwide)

Cape Town-born Yoav tried London and New York while searching for a wider audience for his blend of folk/pop, electronica and hip-hop before he landed in Los Angeles. He's demoing material for his second Verve album, tentatively set for release in the late summer or fall. Yoav plays European festivals this summer ahead of U.S. shows around the album's release date. The new set shows Yoav has "taken in every new experience and observation touring the world has offered," his Los Angeles/Montreal-based co-manager David Fiels says. "He's reshaped these inspirations into something magical."



YOAV

JIM NEVERSINK

Base: Johannesburg

Latest release: "Shakey Is Good," 2008 (Radio Lava/Next Music)

Booking: self-booked (South Africa)

He doesn't have an overseas deal, but Jim Neversink is already linked to one famous U.S. name. His self-described "loserbilly rock" earned him a cult following through two critically acclaimed, self-released albums in South Africa. That proved useful in connecting with former Television guitarist Richard Lloyd through Facebook, leading to Lloyd producing Neversink's forthcoming album, "Skinny Girls Are Trouble." A domestic release is due in May on Neversink's Radio Lava. The artist hopes a "cool U.S. label" will pick it up as he and Lloyd make the rounds. Overseas dates will coincide with any album release. "Anyone who hears this record and allows it to wash over them," Lloyd says, "will be irrevocably changed and for the better."



NEVERSINK

GLOBAL NEWSLINE

>>>UMGI REVS UP WITH F1

Universal Music Group International's joint venture All the Worlds and the motor racing organization Formula One Administration have formed a global entertainment partnership called F1 Rocks, under which international artists will perform live at Formula One race locations. All the Worlds, a venture between UMGI and brand marketing veterans Paul Morrison and Becky Morgan, started in 2008 to produce branded live music events generating TV and digital content. The names of participating artists or performance dates for F1 Rocks aren't yet available. Morrison says more details will be released in June, adding that talks are under way with the governments of Formula One host countries, major team sponsors and other related parties.

—Richard Smirke

>>>SPOTIFY ADDS DOWNLOADS

The U.K. download store 7digital.com has

signed a deal with the Sweden-based streaming service Spotify that will allow users across Europe to purchase MP3 downloads directly through their local Spotify sites. Links to 7digital's digital music store have been integrated with the Spotify application in the United Kingdom, France, Spain and Germany. The service will be rolled out to Sweden, Norway and Finland soon, according to a statement from 7digital and Spotify.

—RS

>>>LUCKY 13 FOR U.K.'S AMG

The London-based venue operator Academy Music Group has acquired a majority stake in ABC Glasgow for an undisclosed sum, expanding its portfolio of venues to 13. The Art Deco building, located along the Scottish city's Sauchiehall Street shopping thoroughfare, contains two music venues, ABC (1,362 capacity) and ABC 2 (350 capacity). It will be renamed O2 ABC Glasgow during the summer. AMG already owns and operates the 2,500-capacity O2 Academy

Glasgow. Promoters Regular Music and PCL Concerts, the previous operators of ABC Glasgow, will remain minority shareholders.

—Tom Ferguson

>>>NEW MERCURY PRIZE SPONSOR

Barclaycard has become the title sponsor of the Mercury Prize under a four-year deal between the credit card company and the prestigious U.K. music award. Barclaycard takes over from mortgage lender Nationwide, which had sponsored the event since 2004. Nominees for the 2009 Barclaycard Mercury Prize will be announced July 21. The winner will be named Sept. 8 at a televised ceremony.

—RS

>>>NICKELBACK RULES AT JUNOS

Nickelback dominated the 2009 Juno Awards March 29, winning in three categories at the Canadian recording industry's annual gala. The band won awards for group and album of the year (for its EMI Canada set "Dark Horse") and the Juno fans' choice award. Montreal rocker Sam Roberts was named artist of the year, while the songwriter of the year was

Alexisonfire's Dallas Green, who also records as City and Colour. Vancouver rock act Loverboy was inducted into the Canadian Music Hall of Fame, while Sarah McLachlan received the Allan Waters Humanitarian Award. The event was televised by CTV.

—Robert Thompson

>>>RIEU GOES TO THE MOVIES

The Hoyts multiplex in Sydney's Moore Park will host a special screening May 10 of Universal artist André Rieu's blockbuster "Live in Australia" DVD. The concert film will be shown simultaneously in four cinemas at the multiplex and beamed via satellite to Hoyts movie theaters in Melbourne, Perth, Canberra and Adelaide. Hoyts operates 45 locations in Australia and New Zealand. Universal Music Australia says domestic sales of Rieu's CDs and DVDs are approaching 2.5 million copies. The "Live in Australia" DVD has been certified 21-times-platinum, for more than 322,000 copies shipped.

—Lars Brandle

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DIGITAL BY ANTONY BRUNO

Apple's \$1.29 Bite

What Variable Pricing Will Mean For Digital Music

Apple will soon flip the switch on a new variable pricing structure, ending a seven-year run of selling songs for 99 cents.

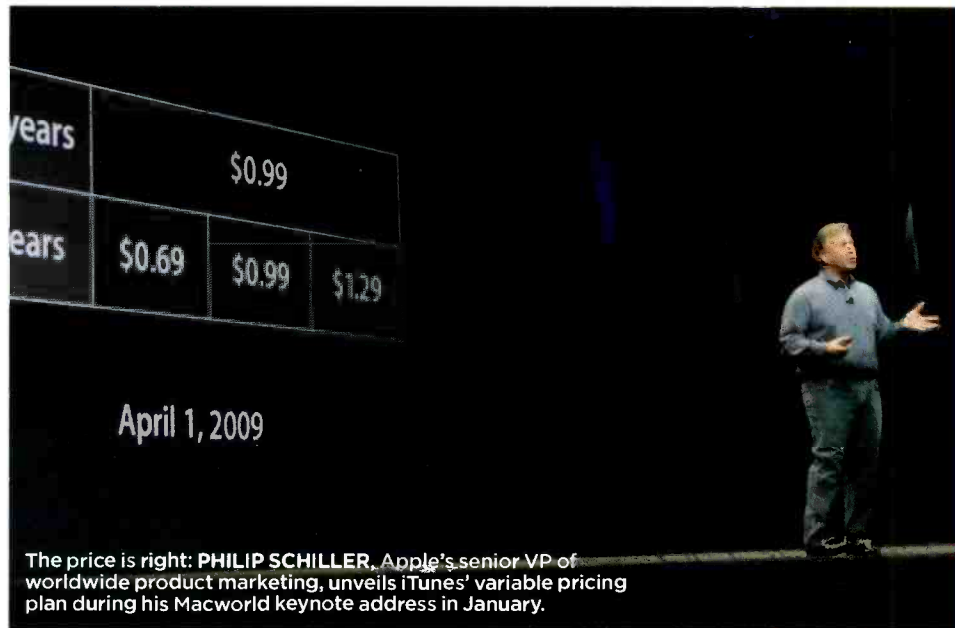
The new system allows labels to set different prices for different songs, based on expected demand. While the majority of tracks will still sell for 99 cents, light-selling catalog tracks will likely cost 69 cents, while new singles from superstars will probably go for \$1.29.

Exactly what this new structure means for labels won't be known for a while, but it will certainly spark plenty of debate. Some of the more common arguments for and against variable pricing are examined below.

VARIABLE PRICING WILL CONFUSE CUSTOMERS

Unlikely. There's some validity to the argument that after seven years of buying digital tracks at the same price, music fans may require a period of adjustment to accept different prices for different songs. But the barrier to digital music adoption is far lower than it used to be.

When Apple opened what was then known as the iTunes Music Store in April 2003, the relative newness of digital music required an easy marketing message like "99 cents a song." It made sense at the time to eliminate any ambiguity over pricing while trying to



The price is right: PHILIP SCHILLER, Apple's senior VP of worldwide product marketing, unveils iTunes' variable pricing plan during his Macworld keynote address in January.

train fans to buy music in a different format.

Five billion songs later, iTunes has become nearly synonymous with digital music, so pricing songs in tiers hardly seems like a risk. Besides, iTunes has long sold albums at different price points.

HIGHER PRICES WILL ALIENATE PEOPLE

Maybe. But if that happens, it will be to such a limited degree that the music industry can afford to shrug it off. It's hard to imagine that someone who's fine with paying 99 cents per song will suddenly blow a gasket and turn to peer-to-peer networks over 30 cents, particularly when that

higher price won't apply to all songs.

The music industry will take a few PR hits from those in the blogosphere who advocate the destruction of the business itself. But it's not going to turn off the majority of regular iTunes customers. While not fully mature, the digital music market has developed beyond the point where rock-bottom prices are necessary to draw customers.

One remaining caveat is how restrained the recording industry will be in marking up some releases. If the labels are smart, they'll use the \$1.29 tier sparingly, limiting it to new releases from the biggest acts, and even then for only a short period of time—say, a month—before the price drops back to 99 cents.

LOWER PRICES WILL MOVE MORE CATALOG

Perhaps. Lowering the price on any consumer good has the potential to drive higher sales. But a track here or a track there won't matter much in the long run. The goal is volume. Say someone just discovered '60s soul and wanted to buy a few dozen songs. A 30 cent discount per track starts to look attractive at that point, which is all the more reason to limit the use of the \$1.29 price.

VARIABLE PRICING ALLOWS FOR MORE FLEXIBLE BUNDLING

Absolutely. It's too easy to bash the labels for wanting more money and ignoring the opportunity here for a real revolution: digital bundling. Rather than just offering various tracks at different prices, bundle the tiers together in a single package. For example, offer an artist's latest track at a premium, along with five older songs at the lower price tier, all for about \$5.

One of the most glaring downsides of iTunes is its music discovery features. People generally use iTunes to buy what they already know they want. Packaging those selections in a multi-item bundle is just good retailing, but ineffective without a variable pricing structure.

Some of the things the labels try will work and some won't. What's exciting is that they finally have the opportunity to experiment with pricing and bundling with the largest music retailer in the world. They may have dabbled with variable pricing and digital product bundles before, but iTunes is where the real activity is. The industry will learn far more in a week on iTunes than it did after months of experimenting with pricing on other services. ♦♦♦

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BITS & BRIEFS

UNIVISION EXPANDS MOBILE SERVICES

The mobile division of Univision will soon offer mobile products like wallpaper images, games and ringtones on a subscription basis through mobile media partner SendMe Mobile. Under the deal, SendMe Mobile will provide a complete product suite to Univision Movil and give fans chances to win various prizes at SendMe's SoLow.com site, where products are awarded to whoever bids the lowest. Univision, in return, will market the services across all its digital media properties.

YOULICENSE OFFERS DIY SERVICE

The online music licensing service YouLicense introduced a new initiative that lets participating artists, labels, publishers and songwriters create their own custom online licensing serv-

ices, using the YouLicense technology as the foundation. The company offers three tiers of service, all at different flat rates. The program provides various templates, search engine technology, a user management system, standard legal documents and e-commerce tools, plus the ability to upload music, logos, marketing text and other details to customize the site.

AOL RADIO'S IPHONE APP FUELS GROWTH

AOL says its AOL Radio app for the iPhone has been downloaded more than 3.5 million times since its launch in July. In that time, AOL Radio's combined mobile and online audience has grown 58.8%. The app provides access to 350-plus online radio stations aggregated under the AOL banner, including 150 local CBS stations and 200 AOL-branded channels.

AOL MUSIC

APR 11 2009

TOTAL MONTHLY STREAMS

TOP SONGS

| | | | |
|----|-----------------|---|---------|
| 1 | DAVID ARCHULETA | A Little Too Not Over You 19/JIVE | 254,108 |
| 2 | DAVID COOK | Light On 19/RCA | 215,290 |
| 3 | TAYLOR SWIFT | Love Story BIG MACHINE | 160,910 |
| 4 | CLAY AIKEN | On My Way Here RCA | 148,305 |
| 5 | KELLY CLARKSON | My Life Would Suck Without You S/19/RCA | 113,982 |
| 6 | DAVID ARCHULETA | Crush 19/RCA | 104,404 |
| 7 | ELLIOTT YAMIN | Fight For Love HICKORY | 98,292 |
| 8 | BEYONCE | If I Were A Boy COLUMBIA | 84,269 |
| 9 | NICKELBACK | Gotta Be Somebody ROADRUNNER | 75,637 |
| 10 | BEYONCE | Single Ladies (Put A Ring On It) COLUMBIA | 73,414 |

AOL is also known as AIOL, as no less than six out of the top 10 slots are occupied by former "American Idol" contestants.

TOP VIDEOS

| | | | |
|----|---|---|---------|
| 1 | A RAHMAN & THE PUSSYCAT DOLLS FEAT NICOLE SCHERZINGER | Jai Ho! (You Are My Destiny) INTERSCOPE | 467,001 |
| 2 | SOULJA BOY TELL'EM | Kiss Me Thru The Phone COLLIPARK/INTERSCOPE | 224,377 |
| 3 | DOLLY PARTON | Backwoods Barbie OOLLY | 161,373 |
| 4 | T.I. FEATURING JUSTIN TIMBERLAKE | Dead And Gone GRAND HUSTLE/ATLANTIC | 125,461 |
| 5 | LADY GAGA | Poker Face STREAMLINE/KONLIVE/INTERSCOPE | 118,914 |
| 6 | TAYLOR SWIFT | Love Story BIG MACHINE | 113,120 |
| 7 | TAYLOR SWIFT | White Horse (AOL Sessions) BIG MACHINE | 108,628 |
| 8 | CIARA FEATURING JUSTIN TIMBERLAKE | Love Sex Magic LAFACE | 97,200 |
| 9 | BEYONCE | Single Ladies (Put A Ring On It) COLUMBIA | 94,707 |
| 10 | TAYLOR SWIFT | White Horse BIG MACHINE | 91,640 |

* First Listen/First View ** Network Live * Breaker Artist
** AOL Sessions Source: AOL Music for the four weeks ending March 26.

PASS THE MIC

Trivia fact: Karaoke literally means "empty (kara) orchestra (oke)" in Japanese. Armed with that tidbit of knowledge, you can save face after belting out an off-key performance of REO Speedwagon's "Keep On Loving You" with the Karaoke Channel Online's Karaoke Kit, the service's first hardware product.

The Karaoke Channel Online features a library of 5,000 songs, which users can access for a \$10 monthly subscription fee. Users can also record their performances on their webcams and submit them to various social networks and blogs. The Karaoke Kit consists of two microphones and a base unit that includes a vocal mixer and volume control.

The kit costs \$100 for the hardware and a one-year subscription, or \$40 for just the gear. —AB



MYSACE
MUSIC
PRESIDENT

Courtney Holt

The MySpace Music chief talks about running an ad-supported biz and working with the majors.



In November, when MySpace Music hired industry veteran Courtney Holt as president, the site had features that didn't add up into a comprehensive strategy.

The former head of new media and strategic marketing at Interscope and executive VP of digital music and media at MTV brought a mix of content-industry perspective and media distribution experience to the job at a time when ad-supported music businesses have been facing serious challenges.

Economic conditions have wreaked havoc on Internet ad sales, and free music streaming services like imeem and Last.fm have been forced to renegotiate licensing terms or consider changing their business model. Holt must also contend with the managerial conundrum of trying to build an innovative online business hand in hand with all four major labels, which are joint-venture partners in MySpace Music with MySpace parent News Corp.

So far, Holt can boast a positive record. Tweaks to MySpace Music's search engine, the addition of new playlist features and improvements to its music player have contributed to what the company says has been a 40% spike in search traffic, the creation of 105 million active playlists by MySpace Music users and more than 5.3 billion average aggregate minutes spent listening to music in January alone. Advertisers and sponsors include leading brands like Toyota, Visa, McDonald's, Kmart and Adidas.

Holt says this is only the beginning. He recently discussed with Billboard what's ahead.

You started after MySpace Music launched. What are you working on now to advance the service?

When I got here, MySpace Music was four things—not really a full service but areas where music existed. Those were the artist pages, user profile pages with the playlists, the search engine and the editorial front door. I wanted to focus on making the service more usable. The first week I got here I sat down with the product teams and technology guys to understand a little better what we could do and needed to do in response to what users have been asking for. We whittled down a 35-product road map to eight that we knew we could get done in the first two months. And all of them are live now.

All these projects are a work in progress. There are things that we've done that I'd say are first steps to a broader opportunity.

Like what?

Album pages. The album got lost in the digital evolution of music. When the CD boom happened, it was all about repurchasing albums for portability and digital sound. In the current evolution of music, people didn't need albums anymore. They started getting excited by tracks. The album has become a fairly unique format. The album's more relevant than ever, it's just a different type of audience. The album pages are an-

other front door for opportunity, and I literally have an 18-month plan around that entire vertical. And if four months from now it's not successful and people don't care, we'll shut that whole entire thing off and start in a different direction.

How has it been working with the major labels on your board? How much input do they have?

It's been very collaborative. I've got relationships across the entire industry and I've been tapping them to help me refine and define what I'm working on. But it's great to have those guys as a sounding board. But I want to reinforce that we work with everybody. I talk to key independents for direction as well, because it's important to the core of our business. I put our business into four buckets—major superstar artists, artists that are well-known but a bit more niche, key independent artists and unsigned artists. I talk to constituents in each of those buckets because we want to keep an open dialogue in the community.

What's the status of your plans for a music video hub? Is it being held up by the Hulu-like video service that Universal Music Group is working on with YouTube?

I can't speak to what they're doing with that, but I can say that on our end we're working toward music

video opportunities. We've done a series of premieres in the last month or so. We're working toward a broad-based video offering. It's going to be a combination of content we've got and produced on our own, a comprehensive music video library and also cool original programming either licensed or created by us.

What about ticket and merchandise sales? How is the pending Live Nation-Ticketmaster merger affecting those plans?

I have to work with whoever controls the tickets. My goal is to be as comprehensive as we can be with our users. We have so much knowledge of what users are doing with tickets. Because I've got contextual data around usage, I can insert messaging around ticketing in a real meaningful way. We're working on extracting the knowledge we have about what our users are doing and applying it to ticketing and merch. People who are actively looking for a ticket know where to go. I'm most interested in people who are not quite sure the artist is even playing or only want to go if they know their friends are going.

Given those opportunities, what's been holding back these kinds of services?

I had to come in here and solve a

I don't think of us as a music service. I think of us as a media company. Music's at our core, but we're part of a broader network.

handful of problems early on. They tried to accomplish a lot in a short period of time. Without dedicated leadership and without a full team in place, that's really hard to do. We just added a bunch of senior executives. We didn't have a senior marketing lead. That's difficult when building out a marketing plan around tours and tickets. We didn't have a general counsel, so we didn't have the resources to even cut the deals. We added a chief technology officer.

To be comprehensive requires a lot of work. It's not just a database of ticketing. It's a database of events, mapped to the user's use case data, mapped to the purchase of the tickets. It's not trivial. You're going to see some interesting developments in the next month or two.

The demise of SpiralFrog and the struggles of other ad-supported services have raised questions about the business model's validity. What's your response?

I don't think of us as a music service. I think of us as a media company. Music's at our core, but we're part of a broader network. Coming from MTV and seeing how networks work, and how broad-based networks solve problems around media dollars, I'm much more confident than I would be if in a pure-play solution. It's a much more diverse portfolio than just pure-play music.

But the downturn in advertising, and Internet advertising in particular, is a concern. Is that affecting any of your service roll-out plans?

I would say I'm cautiously optimistic. There's no doubt the economy creates challenges. But we're still creating great products and the advertisers that we want are trying to connect with an active and passionate audience. If anything, we're being smarter about what we do and why we do it. I'm still seeing a positive trajectory in engagement around our products, and advertisers are interested in that. I'm aware of what's going on out there, and I still feel pretty good. ...

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- Gain access to industry experts during roundtable discussions on rights/copyrights, understanding music libraries, licensing music, and more

KEYNOTES



THE FUTURE OF MUSIC IN ADVERTISING
Steve Stoute
Founder & Chief Creative Officer, Translation LLC

Steve Stoute's Translation agency has brought together Justin Timberlake with McDonald's, Beyonce with Samsung Electronics, Jay-Z with Reebok and Hewlett-Packard, and much more.



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

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As energy prices decline—along with the economy as a whole—many companies are wondering if environmentalism is a luxury they can no longer afford. Here's our annual list of 10 green giants, along with close looks at whether sustainable practices still make business sense.

The Billboard Green 10

Sure, gas is back to \$2.50 per gallon and people are more concerned about saving their jobs than the whales. But the artists who made the Billboard Green 10 this year dedicated time, money and their fame to showing that environmental progress shouldn't wax and wane like the moon. They were judged in five categories—innovations in touring, packaging, charity work, political organizing and on-message media appearances. And they all proved that while it isn't easy being green, there are still inventive ways to make an impact.

JOHN LEGEND



GREEN IS A hot color for John Legend. Not only did he chart with the R&B top 10 "Green Light," featuring André 3000, the singer/songwriter increased his efforts on behalf of various environmental causes.

Legend's tireless support of Barack Obama culminated in a Jan. 19 performance at the Green Inaugural Ball. The celebration of the new administration's pledge to build a sustainable energy economy was executive-produced by Live Earth founder Kevin Wall, and it brought together various environmental activists ranging from conservationists and engineers to scientists and activists. The carbon neutral ball—which served locally sourced and organic food, and, in lieu of a red carpet, had a recyclable green carpet made of 10% post-consumer waste—was part of Legend's ongoing push to raise awareness and promote solutions for worldwide environmental and social issues.

His 2-year-old Show Me Campaign (showmecampaign.org) is dedicated to improving life for the residents of poverty-stricken Mbola, Tanzania, with clean water and higher-yielding agriculture. During stops on his late-2008 Evolver tour, fans could visit Show Me displays or text mobile donations of \$5.

Last year Legend teamed with professor Jeffrey Sachs of Columbia University's Earth Institute for a speaking tour to promote sustainable development in Mbola and other impoverished areas. The engagements were organized in tandem with the Millennium Promise, whose goal is to end extreme poverty in sub-Saharan Africa by 2015.

Besides being named No. 1 on the Billboard Green 10, Legend is earning other accolades in response to his efforts: Last June, he received the CARE Humanitarian Award for Global Change in Washington, D.C.

The environmental activism of artists was judged in five categories—environmentally friendly touring, environmentally friendly packaging, work for green charities, political involvement and work to promote environmental awareness.



TOURING



PACKAGING



CHARITY
WORK



POLITICAL
ORGANIZING



MEDIA
APPEARANCES

JOHN LEGEND: JASON KEMPIN; RADIOHEAD: LUCY NICOLSON/REUTERS; CAKE: TIM JACKSON



CAKE



THE SACRAMENTO, CALIF., band's music might be sardonic, but Cake is sincere when it comes to saving the planet. The act converted its recording studio to run on solar power, installing Evergreen 190SL panels on the roof so it can record with 100% renewable energy. Cake is currently making its sixth album, which is due in the fourth quarter. All of Cake's albums and merchandise are made with non-bleached recycled stock and non-toxic vegetable dyes, and the group has replaced CD jewel boxes with coated cardboard Re-Pak Digipaks.

Four years ago, Cake started giving away tree seedlings at every concert to fans who confirm that they have enough land to plant the tree and agree to send in photos of the tree's progress, the results of which are posted on the band's Web site. Cake's tour buses run on biodiesel, and the group uses biodegradable catering products, travel with Brita water filtering containers and use green bus supplies and cleaners. Cake has issued green contract riders for several years now.

Finally, Cake hosts its annual eclectic Unlimited Sunshine tour, which invites such organizations as Earthjustice, Union of Concerned Scientists, Greenpeace, Sierra Club, Arbor Day Society and HeadCount to set up educational booths to provide resource materials.

RADIOHEAD



A PERENNIAL ON the Billboard Green 10, Radiohead rises to No. 2 this year thanks to the band's wide-ranging activism in 2008. Frontman Thom Yorke backed the Friends of the Earth's Big Ask campaign, heading to Brussels to call on the European Union and governments to agree to annual cuts in carbon emissions, guest editing a special edition of the Observer newspaper's weekly magazine and hailing the campaign's success when the United Kingdom passed a climate change law in November 2008. He also let the Big Ask campaign set up a stand at Radiohead's European dates, where it signed up more than 30,000 supporters.

Radiohead commissioned the research firm Best Foot Forward to provide an ecological footprint and carbon audit of its 2003 and 2006 North American tours, enabling it to be one of the touring bands that "led the way," according to Alison Tickell, CEO of the music industry climate change initiative Julie's Bicycle. Measures implemented for the 2008 tour included booking venues that offered public transport links; an online carbon calculator for fans to work out their travel impact and Radiohead to monitor; increased use of sea freight, which reduces CO2 emissions by 93% compared with air freight; a checklist of ecological policies for venues, including recycling; and waste oil biodiesel generators. "Their agents on both sides of the Atlantic put a lot of thought into the routing and the location of the shows," says Julie Calland of the band's Courtyard Management. "Their production team took an instrumental role in making CO2 reductions."

Radiohead used what it believes to be the first LED lighting system for a tour, requiring a fraction of the power of traditional lighting. Video and lighting was powered by a rechargeable "big battery," enabling efficient use of generator capacity.

The January 2008 physical release of "In Rainbows" used recycled cardboard packaging, and fans could modify the inserts to create traditional packaging with old jewel cases.





PETE SEEGER



AMERICAN FOLK LEGEND, political activist and environmentalist Pete Seeger “represents taking the environmental movement and combining it with social justice,” says Jeff Rumpf, executive director of Hudson River Sloop Clearwater, an environmental organization that Seeger founded in 1966 to preserve and protect the Hudson River. For Seeger’s 90th birthday

May 3, the Clearwater Concert: Creating the Next Generation of Environmental Leaders will feature more than 40 artists—including Bruce Springsteen, Dave Matthews, Eddie Vedder, John Mellencamp and Emmylou Harris—performing at Madison Square Garden in New York. Proceeds go to Clearwater, and some funds will be earmarked for the organization’s Next Generation Legacy Project, a \$20 million program that aims to create eight environmental education centers in the cities along the Hudson. The purpose of the project is to inspire children “to start thinking about this world and trying to

save it,” says Clearwater communications director Tom Staudter. “His major thrust has always been keeping focused on trying to protect the environment but getting other people to do so as well.” The New York show is part of a series of 90th-birthday events benefiting Clearwater, including a concert by Wilco’s Jeff Tweedy in March and the annual Clearwater Festival in June.

Beyond his work for Clearwater, Seeger took center stage during President Barack Obama’s inaugural festivities, performing “This Land Is Your Land” alongside Springsteen at the Lincoln Memorial in Washington, D.C.

LUDACRIS & TOMMY LEE



THE UNLIKELY DUO of Ludacris and Tommy Lee competed in various environmental challenges on “Battleground Earth,” a 10-episode series that aired on Planet Green, Discovery’s 24-hour, ecologically oriented cable network. Designed to heighten environmental awareness, the program took view-

ers on a cross-country trek as Ludacris and Lee battled it out in their quests to go green. Among the challenges: turning vegetable grease into gasoline when the artists discovered their biodiesel tour buses were running on empty in the Texas Panhandle. The situation prompted a contest to see who could fuel up with grease fastest by selling the most burgers and fries at a fast food restaurant.

The pair’s entourage provided assistance, as did celebrity guests including Pamela Anderson, Meat Loaf and Sean “Diddy” Combs. Such celebrities as Magic Johnson and Travis Tritt offered eco-tips in special “Pass It On” segments.

Stops in New Orleans and Oakland, Calif., addressed the issues of solar power and recycling. The series culminated with a green carpet concert at Los Angeles’ Greek Theater featuring Ludacris, Lee and several other artists. Show proceeds benefited the reforestation of Los Angeles’ wildfire-ravaged Griffith Park.

“The focus was on learning by watching rather than being preached to,” says “Battleground Earth” supervising producer Jonathan McHugh. He notes the show received many complimentary letters from teachers. “It was about the little things that add up like changing light bulbs and recycling. I think kids got a lot out of it, as did the two stars.”

In fact, Ludacris and Lee are still going green—and while both practice recycling and have switched to compact fluorescent lighting, Ludacris has gone a step further: He drives a hybrid Tahoe and is installing solar paneling in his Atlanta home.



AND ONE TO GROW ON—IN ORGANIC SOIL, OF COURSE



Having grown up in the Pacific Northwest where they were inspired by punk’s DIY ethos, the ambient black metal trio Wolves in the Throne Room reside with several other people on a 10-acre homestead in Washington state, where they live on crops grown by drummer Aaron Weaver’s partner. The Wolves ban bottled water from their tour bus, and the group uses GPS to find local co-ops for meals that they stock in an ice chest each day.

“We’re very inspired by deep ecology and primitivism,” Weaver says. “It’s not a matter of reducing one’s carbon footprint or a matter of living in a smaller house. I think it’s a much more radical questioning of the basic tenants of civilization.”

Weaver says that the group’s sound—a catalog that includes the just-released set “Black Cascade” from Southern Lord—contains themes of “apocalypse and rebirth. We look at it in terms of transforming the world around us and transforming ourselves.”

The band also ponders whether manufacturing physical records and touring are too much of a conflict of interest with the lifestyle it strives to maintain. “We’re just doing the best that we can and doing what feels right to us,” Weaver says. “And if people are inspired by the music, then so much the better, but in no way do we feel we’ve figured it all out. Our lives are filled with compromise and contradiction just like everyone else’s.”

FEIST



IT'S A CRAFTY way to green craft services on tour: Feist requires her crew and bandmates to drink from reusable bottles or glasses and bans disposable flatware or plates in the catering area and on the bus. She carries a set of dishes that travels with the bus and outfits the backstage with recycling bins. Feist has performed at a number of benefit concerts, including a show to raise money for Sting and Trudie Styler's Rainforest Foundation, and in support of fellow Canadian Sara Harmer's PERL—Protecting Escarpment Rural Land—which is dedicated to protecting the area in rural Ontario where Feist and Harmer live.

Feist participated in a two-week expedition to Disko Bay, off the coast of Greenland, to observe the effects of climate change in the Arctic; the trip was led by artist/environmentalist/filmmaker David Buckland and documented by "Hoop Dreams" director Peter Gilbert.



Going to Greenland: FEIST on the Disko Bay expedition raising climate change awareness.



Mr. green jeans:
OKKERVIL RIVER

OKKERVIL RIVER



LAST FALL, WHEN the indie folk act Okkervil River wasn't hitting its sales mark for stickers to support carbon-offsetting emissions, the six-piece band got creative.

To convince fans to purchase the \$2 decals, created in tandem with the carbon-offset specialist NativeEnergy, the Austin-based act recorded a different version of an unreleased song backstage each night, then gave it away at the end of the concert. "It was almost like a raffle," says Sarah Smith, who handles day-to-day management duties for the band at Constant Artists. "Anyone who bought the sticker had a chance to win this one-of-a-kind recording." To help make the music even more of a collector's item, band member Scott Brackett created hand-drawn art for the CD sleeve.

Okkervil River attempted to reduce its fan base's carbon footprint by encouraging it to ride bikes, carpool or take public transportation to shows. Last year, the group partnered with Air Traffic Control to organize bike rides across the country.

JOSE GONZÁLEZ



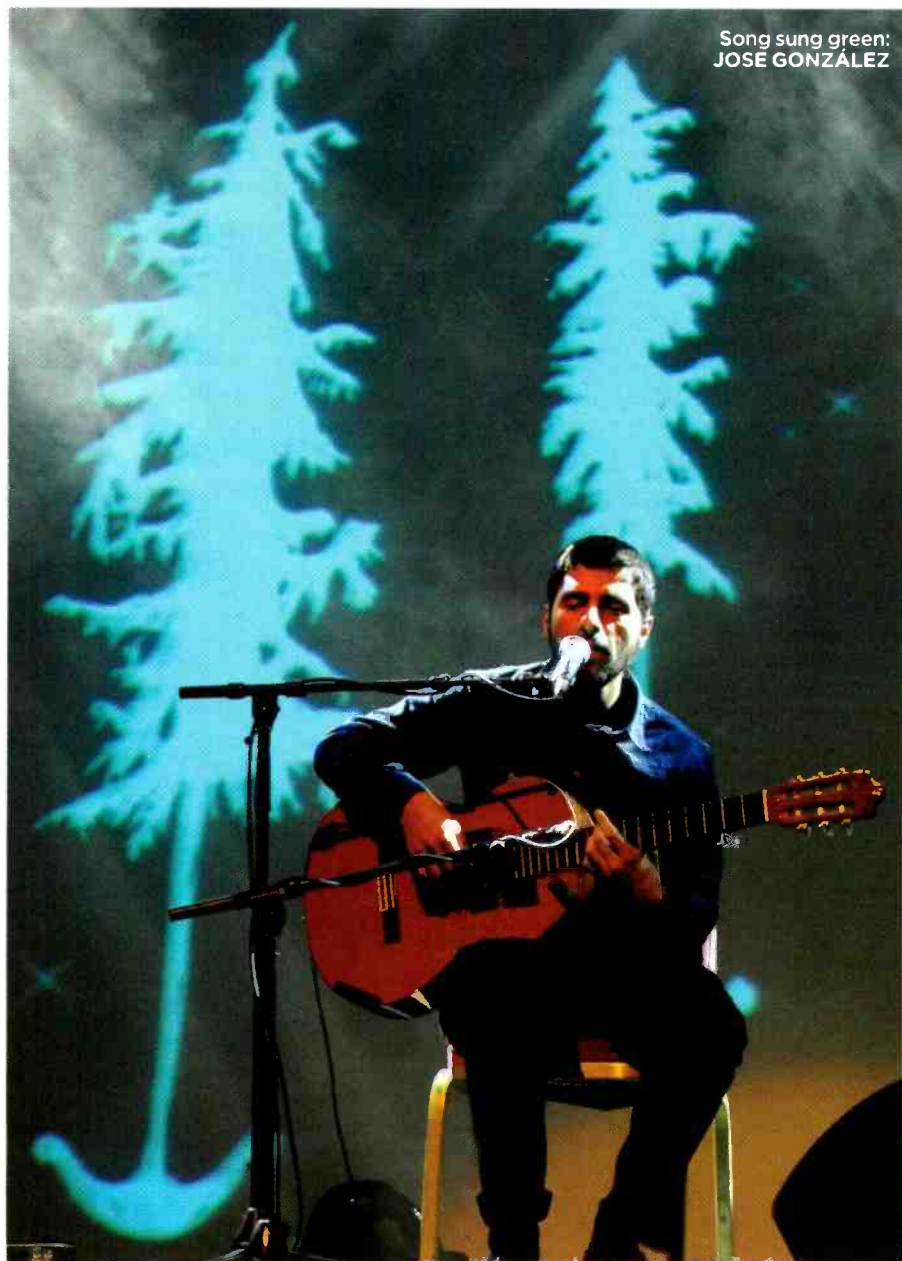
WITH THE HELP of the tour-greening organization Reverb, Jose González's 2008 U.S. trek offset 76 tons of carbon and helped support renewable energy projects—specifically, a program to help farmers purchase wind turbines as well as a family farm in Pennsylvania that produces energy from methane.

The tour used biodegradable dishes and green cleaning and bathroom products backstage and on the buses. Fans could purchase carbon offsets for the energy they used to attend the shows by buying tickets that carried a surcharge bene-

fitting Reverb's greening efforts.

Ratings on companies' environmental records were distributed on the tour, and sales of González stickers raised \$2,000 for the group. Organic cotton T-shirts were sold at the merch stand "in keeping with the theme of the tour," manager Brian Long says.

The singer/songwriter released his "In Our Nature" remixes EP digitally, believing that the DJs it was intended for were unlikely to purchase it on vinyl anyway—which would have made a physical release unnecessarily wasteful, Long says.



Song sung green:
JOSE GONZÁLEZ



JACK JOHNSON



JACK JOHNSON is taking a break from touring (on his biodiesel-fueled bus) since topping Billboard's Green 10 list last year. But he's still raising the bar for the industry with his label, Brushfire Records, whose Los Angeles studio runs on solar power and is built using environmentally friendly materials.

Zee Avi, whose self-titled debut arrives May 19, is the newest Brushfire artist to donate 1% of her sales to green causes and release her album with packaging approved by the Forest Stewardship Council. Emmett Malloy, Johnson's manager and co-founder of Brushfire, says there's no "green test" for

signing acts to the label. "A lot of bands fight to make ends meet on the road. You can't expect every band to travel on biodiesel," Malloy says. "All we can do is educate them and hope they do it the best that they can."

Still, the label doesn't have any trouble drawing eco-minded acts; most of its roster has played Johnson's Kokua Festival in Hawaii, which supports environmental education in the Aloha State. Mason Jennings, who played the Ventura (Calif.) Hillside Music Festival last year to support preservation of open space, will play benefit shows this summer at Surfrider Foundation's beach cleanups.

PHARRELL WILLIAMS



PHARRELL WILLIAMS of the Neptunes and N*E*R*D is redefining hip-hop's involvement in the fashion industry. The rapper/producer recently became co-owner/investor/spokesman of a small, 2-year-old textile company called Bionic Yarn that produces fabrics made from recycled plastic bottles.

In 2005 Williams launched his clothing line Billionaire Boys Club/Ice Cream, which he co-owns with Nigo, the Japanese DJ/fashion designer who founded the clothing line Bathing Ape.

"After a couple of years of development, we started approaching brands to bring us on as a component," says Bionic Yarn co-founder/CEO Tyson Toussant. "We met Pharrell through a mutual friend, and we asked him to use it on his brands. He loved it and the idea of the green movement in general. He came in, sat down with us, plugged into my ideas and helped make it better."

Green acres:
PHARRELL WILLIAMS, with a Bionic Yarn backpack

Reporting by Ayala Ben-Yehuda, Mariel Concepcion, Cortney Harding, Gail Mitchell, Andre Paine, Mitchell Peters and Christa Titus.



JOSE GONZALEZ: SHIRLAINE FORREST/WIREIMAGE; JACK JOHNSON: THOMAS CAMPBELL

Paper Or PLASTIC?

Labels And Retailers Favor Environmentally Sound CD Packaging—But The Economy Is Getting In The Way **BY ED CHRISTMAN**

DURING THE PAST few years, many labels devoted considerable resources to creating nicer, greener CD packaging. Suddenly, it's no longer as high a priority.

"We're thinking about another kind of green right now," says Duncan Browne, COO of the 27-unit, Brighton, Mass.-based Newbury Comics chain. "We're seriously committed to green of the dead president kind."

That's because U.S. album sales continue to fall. As of the end of first-quarter 2009, album sales, including track-equivalent ones, are down 7% from the corresponding period last year, according to Nielsen SoundScan.

"Green packaging is way down on my list right now," says the head of one U.S. independent distributor. "The accounts have bigger problems to worry about."

Three of the four major labels say their progress toward green packaging—and away from polystyrene-based jewel boxes—stands at much the same point as it did last year at this time. Only Sony, which had lagged the other three majors, says it's offering significantly more sustainable packaging, including using 100% recycled paperboard for its Legacy Records Playlist series.

All four majors are now using eco-friendly packaging for some catalog albums, but they still release most new albums in jewel boxes.

At least the majors are finally making moves toward standardization. NARM and the RIAA's joint Sustainable Packaging Working Group concluded that a six-panel recycled paperboard package produces the least greenhouse gas emission. The study also recommends minimizing the weight of packaging and using 30% recycled paper.

Minimizing packaging weight would reduce fuel costs in shipping and could also help solve the problem of shrinking store space for music in the long term. "If CD packaging shrinks by 50%, I can get 50% more product into stores," says Trans World director of merchandising operations Ish Cuebas.

But this process still faces stumbling blocks. Sources suggest that Anderson Merchandisers—the Wal-Mart rack-jobber that changed the course of the packaging debate when it jumped aboard the green bandwagon—says it wants any new packaging to have the same size, weight and shape as current packaging. That's because modifying its automated sortition equipment would cost millions of dollars, other retail sources say. (The Amarillo, Texas-based company didn't return calls for comment.)

Universal Music Group, which has moved to eco-paks



Recycle, one more time: **BRITNEY SPEARS** (top); examples of environmentally friendly CD packaging.

with paperform trays for much of its catalog, confirms that the lighter packaging often "comes shooting out of the machines because they are not stout enough," according to Universal Music Group Distribution president/CEO Jim Urie.

"Even the inclusion of an o-card wrap-around [for] the jewel box makes such packaging unsortable," Cuebas says. But if the industry creates a new packaging standard, he says Trans World will spend money to retool its sortition equipment.

That seems unlikely in the short term due to the potential cost of the change, although the differential between standard and eco packaging is decreasing, as is the cost of recycled paper. Music industry execs say the price of making jewel boxes rose last year along with the price of oil but has yet to drop accordingly.

"It used to be economical to migrate toward conventional CD packaging," says Ric Sherman, national account sales manager for Charlotte, N.C.-based disc manufacturer Optical Experts Manufacturing. "But the gap is closing because polystyrene has generally gone up while companies have been getting more efficient in managing green packaging."

And there's more to packaging decisions than cost. "We are making a marketing call," says Jason Boyd, senior director of national sales at EMI, "if the artists have a particular environmentally friendly agenda."

If the industry converts en masse to standard paperboard packaging, a new process could be automated, WEA executive VP Mike Jbara says. But the NARM/RIAA study acknowledges that declining revenue makes it difficult for many companies to adapt.

That's definitely the case if there's a lack of encouragement at retail. "I did a couple of green packages and nobody gave a shit. Wal-Mart didn't even order it," says the president of one indie label. "It cost a lot more, maybe 30 cents more. So much for that."

TO CD, OR NOT TO CD

Digital Music Isn't The Environmental Fix Its Proponents Hope **BY ANTONY BRUNO**

Most music consumers probably believe that digital music is better for the earth than CDs, even if it hasn't been so great for record labels.

That's not entirely true.

Fewer CDs than ever make their way to garbage dumps, since fewer are being made. CD shipments fell 12% from 2005 to 2006, according to the RIAA, and another 17% from 2006 to 2007. Figures for 2008 aren't yet available, but the trend almost certainly continued. This isn't the kind of environmentalism music executives favor, of course, since it has come with staggering declines in revenue.

The digital devices that are replacing the CD have their own environmental impact, and most activists believe that the toxic components in often-replaced MP3 players have offset any environmental gains made by the CD's decline.

"iPods are disposable and have a very short life cycle," says Sheila Davis, executive director of the environmental research company Silicon Valley Toxics Coalition. "Just because things are smaller doesn't mean that they're less

resource-intensive or less toxic."

There are a few reasons for optimism. Apple now offers a battery replacement program, and electronics recycling—e-cycling—could eventually reduce the amount of toxins that flow from MP3 players into the ground. California, Connecticut, Maine, Maryland, Minnesota, New Jersey, North Carolina, Oregon, Texas and Washington have e-cycling laws on the books. And another 11 states have either just passed such laws or are debating them now. The consumer electronics industry is pushing for a federal law to standardize these state regulations, but that could take years. The Consumer Electronics Assn. didn't return a request for comment.

Companies like Sony, Dell, Hewlett-Packard and Apple encourage consumers to trade in their old gadgets rather than throwing them away. E-cycling firms like echoNew, TechForward, Gazelle.com and MyBoneyard all pay for used equipment. And the U.S. Postal Service last year launched a pilot program called Mail Back, which offers free envelopes and postage for old electronics at more than 1,500 locations.

So far, at least, these efforts don't add up to much. The Environmental Protection Agency estimates that e-cycling increased from 15%, during the period of 1999-2005, to 18% through 2007. "They have to make it as convenient for a person to recycle it as they do to buy it," Davis says, "and I don't think we're there yet."

Until then, don't look for digital music to save the environment any more than it has saved the music industry. ...

Not running on empty:
MY MORNING JACKET
performs at Bonnaroo.



GREENING INDIA

Live Earth India Got Canceled,
But Environmentalism Lives
On The Subcontinent
BY MARK SUTHERLAND

The organizers of Live Earth India canceled the December event in the wake of terrorist attacks a month earlier in Mumbai. But planned green initiatives haven't been called off with them.

"We were devastated at what happened for so many reasons," Live Earth GM Catherine Geanuracos says. "So when we realized we had this set of people, nonprofits and schools around the country who had been planning to do things and wanted to continue, we were really heartened."

Even without the Dec. 7 concert—where Bon Jovi and Roger Waters would've performed alongside Bollywood stars—the Friends of Live Earth program has drawn more than 1 million Indian schoolchildren to participate in consciousness-raising events.

Manju Seal, the on-the-ground project leader for Friends of Live Earth India, says, "The Live Earth concert would have been more glamour-based and written up in all the newspapers, whereas the goal of this was to connect with the common people. It was more grass-roots."

India placed 120 out of 149 nations in a January 2008 Yale University study that ranked countries according to environmental criteria that included carbon and sulphur emissions, water purity and conservation practices. Environmentalism has been low on the Indian media agenda, making it an ideal location for a headline-grabbing event like Live Earth.



Cleaning up:
Schoolchildren lend
a hand in Bangalore.

But Live Earth executives say the Western perception that developing economies aren't concerned about green issues is incorrect. Last June, Prime Minister Manmohan Singh presented India's first National Action Plan on Climate Change, pledging to limit India's greenhouse gas emissions as its economy grows.

"Historically, India has not contributed—certainly in a per capita sense—to climate change," Geanuracos says. "But they will bear some of the most extreme impact in terms of sea level rise and the loss of the glaciers. India needs to continue to develop, and it's better for India and the world that when that happens it's sustainable."

Geanuracos wouldn't comment on whether Live Earth has specific plans for future events, but the organization hasn't ruled out revisiting India once the security situation returns to normal. That may not happen anytime soon, but Seal remains hopeful.

"It would be awesome if they did the big gig," she says. "If Al Gore had come and [Intergovernmental Panel on Climate Change chairman] Dr. Pachauri had come to the stage, India would have been on the global stage. Live Earth can do that."

The Road Less TRAVELED

As Gas Prices Plummet And Concerts Face An Uncertain Economy,
Does Sustainable Touring Still Make Sense? BY RAY WADDELL

THE CONCERT BUSINESS has always been ahead of the curve when it comes to environmental sustainability—but its innovations don't come without cost. However, at a time when the economy is forcing artists to hold down ticket prices, the acts that have done the most for the environment are staying green.

"My existing music clients are definitely looking at the bottom line but are continuing with biofuels, solar and recycling initiatives," says Tim Allyn, a sustainability/biofuel coordinator for tours like Vans Warped and Taste of Chaos.

Naturally, no one wants to abandon environmental goals for profit. "We need to be able to focus on both," says Rich Goodstone, partner at Superfly Presents, which produces Bonnaroo and Outside Lands. "It really goes to the core of our process."

But business pressures are forcing other acts to make compromises. "We were more green in mind-set than final execution," My Morning Jacket tour manager Eric Mayers says. The band attached a nine-page "greening rider" to its main production rider. Last summer, however, when the price of biodiesel hit a historic high, Mayer says that using eco-friendly fuel "was simply cost-prohibitive."

"Bio was more expensive than petroleum," he says. "We had two choices: Drive out of the way on a tight schedule to find a pump open in the dead of night or pay for a truck to come top us off at the venue. With only two buses and one semi it was a tough risk. A 50-gallon error in judgment could have a real impact."

Biodiesel prices have since dropped. Warped tour organizers say they're budgeting \$3.70-\$4 for fuel delivered on-site this year, down from \$5.50-\$6 last summer. At the same time, though, the prices of regular diesel—and regular gasoline, for that matter—have also declined dramatically.

"I can only speak for my tours, but we're doing everything we've done in the past and actually adding to the plan," Warped founder/producer Kevin Lyman says. This summer, a Greenpeace solar truck will power booths at tour venues.

In the increasingly competitive festival market, events that don't consider the bottom line don't last long. But some have found ways to get consumers to finance the changes they want to make. Among the new initiatives at this summer's Bonnaroo is a "green ticket" that allows attendees to donate part of its purchase price to help create permanent sustainable site improvement, which became practical now that Bonnaroo's producers own the 700 acres where the festival takes place in Manchester, Tenn.

"Our population cares about the environment," Goodstone says. "Forty percent of ticket buyers voluntarily decided to contribute money to making the planet greener. We would like to get 100% of our society to do that—and if we can, maybe the broader society can."

Site ownership has also allowed Bonnaroo producers to install permanent electricity that ties into Tennessee's Duck River grid. "This will reduce our generators by 70%, practically eliminating our use of biodiesel," Goodstone says. "The permanent grid allows us to begin exploring ways to produce our own power."

The capital investment in a permanent electrical supply wasn't cheap, but "after it's paid off, it will certainly be a lot cheaper," according to Superfly partner Rick Farmanbut. Those

kinds of long-term investments can still turn into savings, even in a recession. That's why Live Nation San Francisco is moving ahead with a pilot program that's expected to significantly reduce the waste and greenhouse gas emissions generated by its six Bay Area venues and the 1 million fans who attend its events each year.

But not every sustainability initiative will pay off, even in the long term. However, "we live in a progressive part of the world," Live Nation San Francisco chairman Lee Smith says. "It's expected of us." That makes it much easier to use consumers to finance some initiatives, at least while business is still strong.

"We subsidize our program from 25 cent add-ons per ticket, so it only affects us if fewer tickets are sold," Smith says. So far, at least, he hasn't heard any complaints. ...

'We're doing everything we've done in the past and actually adding to the plan.'

—KEVIN LYMAN, VANS
WARPED TOUR FOUNDER



LOUVIN, LEAVIN'
Charlie Louvin on sin, salvation and the South



TOP DOGS
Pet Shop Boys return to form with new album



EH-LECTRO
Shout Out Out Out Out escapes Canada



MAJOR LEAGUES
Buzz leads upstart Kid Cudi to Motown



DOUBLED UP
Bat for Lashes explores dualities on new album

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MUSIC

METAL BY DAVID J. PRINCE

Cinderella Story

'Anvil' Rocked Sundance And Now Rolls Into A Theater Near You

"I don't believe miracles happen halfway," Steve "Lips" Kudlow says. "It took a lifetime for this to actually come to fruition, but this time I went up to bat and knocked it right out of the park."

Anvil, the influential yet decidedly underground thrash metal trio Kudlow started more than 30 years ago with childhood friend Robb Reiner, is finally having that breakthrough moment most bands only get to dream about. In the past three months, the group has signed a management deal with Rick Sales (Slayer, Mastodon), taken on booking agents Steve Strange (Coldplay, Eminem) and Scott Sokol (Oasis, Black Sabbath), hosted VH1 Classic's "That Metal Show," prepared to play headlining slots at the Glastonbury and Download (formerly Donnington) Festivals and geared up for the U.S. nationwide theatrical release of its award-winning documentary "Anvil: The Story of Anvil."

But it was a long way to the top for these rock'n'rollers. While its debut album, 1982's "Metal on Metal," brought the group some renown and influenced a generation of million-selling bands like Metallica and Anthrax, Anvil remained an obscure sideshow of the heavy metal culture for two decades. By 2006, the band had released a dozen albums on numerous labels with negligible sales and played dozens of grungy club tours while achieving none of the fame, fortune or trappings of rock'n'roll stardom.

In fact, on his 50th birthday, Kudlow was working the sunrise shift at an industrial kitchen while desperately trying to keep the band together and raise enough money to record Anvil's 13th album, "This Is Thirteen." And the break he had long been waiting for finally came in the form of a call from an old fan and friend, Sacha Gervasi. The one-time 16-year-old roadie for Anvil had gone on to an illustrious career of his own: He founded Bush with Gavin Rossdale and penned screenplays for Steven Spielberg, Tom Hanks, Nicole Kidman and Keanu Reeves.

Gervasi's love for the band hadn't faded in the intervening years despite falling completely out of touch with Kudlow and Reiner. After tracking the group down in Toronto and learning that Anvil was still recording and playing shows, Gervasi recognized in his old heroes a universal



tale of perseverance, dedication, passion and the uncompromising spirit of metal. He proposed not just a documentary, but a partnership.

"I financed the film, but we did it in such a way that in terms of the creative contributions, it's all favored nations between me and the band," Gervasi says.

"The whole beauty of this story is that it was a fan that came and did this with his own money," Kudlow says. "It's a miracle that we met Sacha 20 years ago only to have him come back and repay his childhood friends."

The Spinal Tap/Anvil comparisons are inevitable—especially with alliterative album titles, a drummer named Robb Reiner and an amp that really does go to 11—but it's the film's emotional core that has struck a chord with audiences. The movie debuted to standing ovations at the Sundance Film Festival in 2008, won festival prizes from Los Angeles to Sydney to Singapore and earned praise from Academy Award-winning filmmaker Michael Moore.

After several early screenings with live Anvil gigs caused a pandemonium in London, where the film was released in February, "Anvil" is now the highest-grossing music documentary in U.K. history.

VH1, which is distributing the film theatrically and on DVD in the United States, is throwing the full weight of the network behind the project and the band. Prior to the film's theatrical release in April, VH1 Classic is sponsoring the Anvil Experience seven-city tour: At each stop, a film screening will be followed by an Anvil live set. For the first time, VH1 added a movie trailer as if it were a music video in every block of VH1 and VH1 Classic music programming; the "Anvil" teaser will run more than 40 times per week throughout April. The DVD release and TV premiere will coincide during the summer.

As for the music, three major labels are bidding for the soundtrack, while the band's self-released "This Is Thirteen" is flying out of the merch booth at every screening and gig. Due to the overwhelming demand, Anvil is also planning to record a new album soon. "This is a one-of-a-kind situation where by the end of the movie people have emotionally invested in us and then they can be a part of the epilogue," Kudlow says. "Their reaction has an effect on the way our lives continue on—by buying the CD they've changed our lives."

He ain't heavy: Anvil's **ROBB REINER** (left) and **STEVE 'LIPS' KUDLOW**

LATEST BUZZ

>>>WAY OUT WEST

Coldplay, Tool and the Beastie Boys will headline the second annual All Points West Music & Arts Festival, to be held July 31-Aug. 2 at Liberty State Park in New Jersey. Other performers confirmed for the multistage fest include Echo & the Bunnymen, My Bloody Valentine, Vampire Weekend, MGMT, Gogol Bordello, the Black Keys, Fleet Foxes, Neko Case, Yeah Yeah Yeahs and Arctic Monkeys. Tickets go on sale April 3. Single-day tickets are \$89. Three-day passes start at \$199.

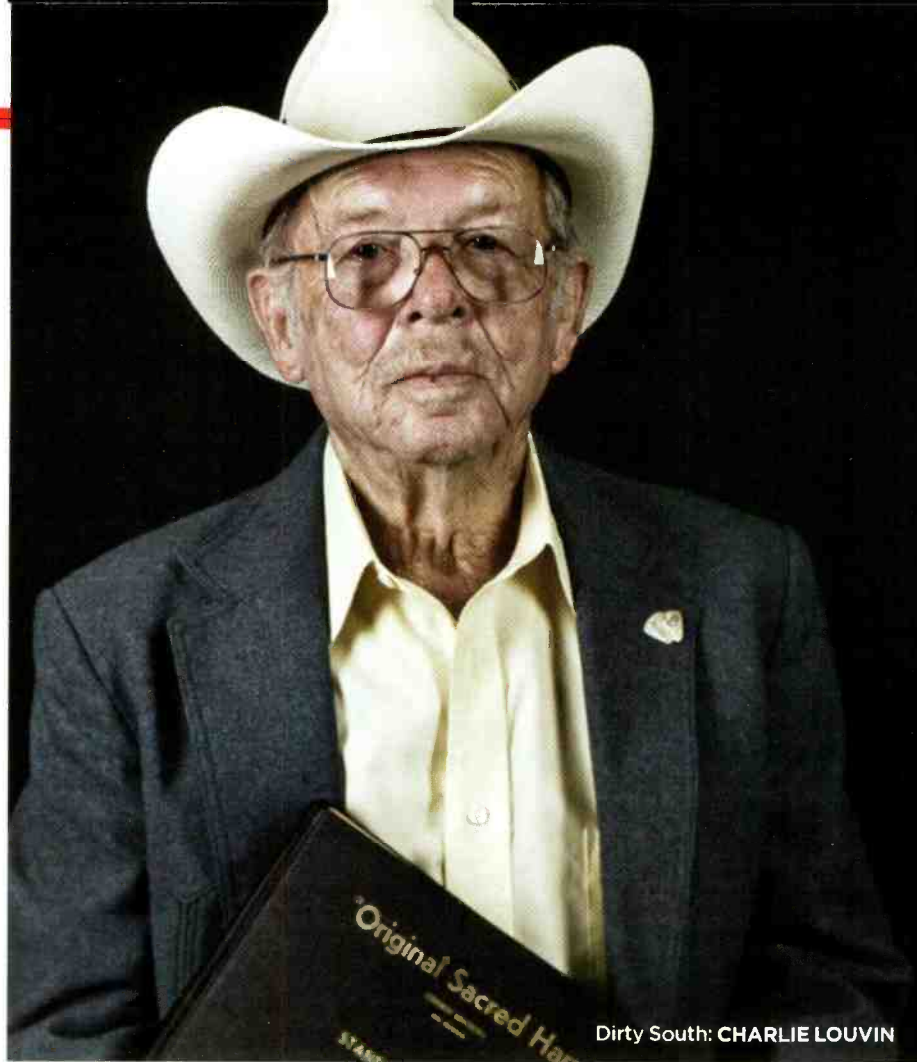
>>>GREEN DAY: THE PLAY

Green Day's "American Idiot" album is headed to the stage. Michael Mayer, the Tony Award-winning director of "Spring Awakening," is adapting the trio's 2004 concept album for the Berkeley Repertory Theatre on the band's home turf in California. The production will run Sept. 4-Oct. 11 to open the company's 2009-10 season. Mayer and Green Day's Billie Joe Armstrong collaborated on the script. The 19-member company will be choreographed by Olivier Award winner Steven Hoggett.

>>>FEISTY WILCO

Wilco has confirmed that Feist will appear on its next album, a still-untitled set due for a late June release on Nonesuch, in a March 27 posting on the band's Web site. Feist lends vocals to the track "You and I." Wilco has spent the last several weeks mixing the album in producer/engineer Jim Scott's Valencia, Calif., studio. According to the posting, 10 songs have been finished, though the album's final sequence is not yet set and may not be complete. As previously reported, Wilco's live DVD "Ashes of American Flags" will be released on Record Store Day (April 18) exclusively to indie retail outlets. The Nonesuch set will be available to all retailers two weeks later. The band's summer tour includes European dates and appearances at the New Orleans Jazz & Heritage Festival, Tennessee's Bonnaroo and the 10,000 Lakes Festival in Minnesota.

Reporting by Gary Graff and David J. Prince.



Dirty South: CHARLIE LOUVIN

COUNTRY BY ROBERT LEVINE

Salvation And Sin

At 81, Charlie Louvin Returns With A Pair Of Albums

"I was going to call these albums 'Heaven' and 'Hell,'" Charlie Louvin says in his smooth Southern drawl. He's talking about his two most recent projects, which he recorded last year at the age of 81: the gospel collection "Steps to Heaven" and the self-explanatory "Charlie Louvin Sings Murder Ballads and Disaster Songs." But he might as well be describing everything he's ever recorded—as half of one of country's great harmony duos, as a Nashville star in the '60s and more recently in a late-career revival that's returned him to his roots in old American music about salvation and sin.

As much as any of country's early acts, the Louvin Brothers—Charlie and his sibling Ira—walked the line between Saturday nights and Sunday mornings on songs like "The Christian Life," "The Great Atomic Power" and "Satan Is Real." Ira, who felt called to the pulpit but drawn to the bottle, died in 1965. However, the Louvin Brothers found an audience among rock fans thanks to covers of their songs by tastemakers like Emmylou Harris, Elvis Costello and Jeff Tweedy.

In 2006 Louvin started finding even younger fans thanks to a new deal with Tompkins Square, an indie label founded by former Sony Music executive Josh Rosenthal. Louvin agreed to record again as soon as he heard that Tompkins Square has distribution, through Fontana. "People think I got out of the business but I just became disenchanted with the system," Louvin says. "I recorded several projects with indies, but they didn't have money to distribute them." Between that and middling production, none reached listeners

beyond Louvin's core fans.

New audiences did discover Louvin in 2003, when he opened for Cake and Cheap Trick, and Universal South released the tribute album "Livin' Lovin' Losin': Songs of the Louvin Brothers," which won a Grammy Award for best country collaboration with vocals. In 2006 he released his first Tompkins Square project, a self-titled album with guest appearances from Costello, Tweedy, George Jones and others, which presented his music with a more modern production style. It has sold 10,000 copies, according to Nielsen SoundScan. Tompkins Square subsequently released a live album and the gospel and murder ballad albums, which have so far sold about 1,000 copies each.

"It's a challenge with Charlie, because he's not Willie Nelson or Merle Haggard—he never had that kind of prominence as a solo artist," Rosenthal says. "But he's a living legend." So Rosenthal has tried to introduce Louvin to younger listeners by positioning him as an opening act for artists like Lucinda Williams and the Old 97's.

For his album of murder ballads, Louvin drew on songs he performed with the Louvin Brothers, as well as material from a Tompkins Square boxed set, "People Take Warning! Murder Ballads & Disaster Songs 1913-1938." One such song, "The Little Grave in Georgia," concerns an actual event Louvin heard about as a child: the 1913 murder of Mary Fagan in a Marietta, Ga., pencil factory. "Our mom told us that story," he recalls, "and we thought it was an awful thing." Awful indeed: Local citizens lynched the man accused of the murder, who was almost certainly innocent.

Now that Louvin is making albums again, he doesn't plan to stop. Later this year he wants to record an album of old blues songs in the studio of former the Band drummer Levon Helm. "I've done almost everything I'm capable of doing," Louvin says, "and my ambition now is to do a blues album." ■

POP BY ANDRE PAINE

'Yes' We Can

Pet Shop Boys Target A New Audience

The title of the Pet Shop Boys' 10th album—"Yes"—perfectly reflects their positive mood as the duo celebrates 25 years of proving synth pop can rise above mindless fluff.

With 32 Billboard Hot Dance Club Play chart entries, the duo tails only Madonna and Janet Jackson as hitmakers on that chart.

Now the pair is targeting a fresh audience after winning an outstanding contribution to British music trophy at February's BRIT Awards. Pet Shop Boys performed a medley of hits and new material at the show—broadcast live on the national network ITV1—including guest appearances by Lady GaGa and the Killers' Brandon Flowers.

"It felt really good," singer Neil Tennant says. "It was a sign that musically the climate seems amenable to us at the moment."

The BRITs performance—which Parlophone president Miles Leonard describes as a reminder that the duo is "one of the biggest pop acts that has come out of the U.K."—served as the launch pad for the album's March 23 U.K. release on Parlophone/EMI. "Yes" entered the U.K. albums chart at No. 4.

The performance is also "a great talking point as we roll this campaign out," according to Glenn Mendlinger, senior VP of marketing for Astralwerks, which will release "Yes" April 21 stateside.

For the album, which is the latest in the duo's 24-year association with Parlophone, the act teamed with the Kent, England-based production powerhouse Xenomania.

"I imagine it's what it was like working at Motown. There's that real energy and real determination to have hit

GLOBAL PULSE

EDITED BY TOM FERGUSON

>>>SEEING STARS

At the age of 33, Natalie Bassingthwaite has already been a successful actor, musician and TV host. With her solo debut, "1000 Stars" (Sony Music), the Australian also joined the elite group—just 10—of her countrywomen who have scored a No. 1 album in her home market.

Hefty airplay helped the poppy set top the Australian Recording Industry Assn. chart one week after its Feb. 20 release. "Radio and TV have always been very supportive of Natalie," says Sony Music Australia senior director of artist marketing Grant Tohill. "Her first two singles, 'Alive' and 'Someday Soon,' were both No. 1 most-added and went on to become top 10 hits."

Bassingthwaite attained fame in the much-exported Aussie TV soap opera "Neighbours" as the popular character Izzy (2003-07). That international exposure coincided with her electro band Rogue Traders enjoying a U.K. top five hit with "Voodoo Child" (Sony BMG) in 2006. She left the band in mid-2008 but has

maintained a high profile since as host of the Network 10 reality TV show "So You Think You Can Dance Australia" and in Garnier cosmetics ads.

"There's real international interest for Nat's solo record," Tohill says, "along with a number of different opportunities, which are currently being assessed." Booked by the Harbour Agency, Bassingthwaite is signed to EMI Music Publishing and managed by the Sydney-based Mark Byrne Management.

—Lars Brandle

>>>FATHER'S DAY

Self-professed "singer/soul-writer" Alain Clark is surfing the U.K. airwaves with "Father & Friend" (Warner Bros.), currently A-listed by the AC channel BBC Radio 2, guaranteeing 20-plus weekly plays on Britain's most-listened-to station.



Think positive: PET SHOP BOYS

records," keyboardist Chris Lowe says. The collaboration was so successful that the album includes three tracks co-written by Xenomania, while another was given to Xenomania's regular partners, the U.K. girl group Girls Aloud. Lowe says he is "absolutely over the moon" with the resulting Girls Aloud top 10 hit, "The Loving Kind" (Fascination/Polydor).

Leonard believes the association with Girls Aloud, the BRITs appearance, remixes of Madonna, performances with the Killers and collaborations with Robbie Williams help put Pet Shop Boys in front of a new audience.

He adds that commercial top 40 radio is helping "Love Etc"

reach that younger audience and believes the album has a wealth of singles. A heavy U.K. promotional schedule included a March 27 performance on Channel 4's "Shockwaves Album Chart Show," while the band updated its Twitter page live during the daytime program "GMTV."

The Pet Shop Boys' last set, 2006's "Fundamental," released through Rhino in the United States, wasn't a big seller—moving 46,000 copies, according to Nielsen SoundScan, and 66,000 in the United Kingdom, according to the Official Charts Co.

But the polished tunes and smart songwriting (published by Cage Music/Sony ATV) on

"Yes" are worthy of Pet Shop Boys' impressive legacy. "It's a very pop album," Lowe says of the set, which includes contributions from former Smiths guitarist Johnny Marr and, on "All Over the World," uses the melody from Tchaikovsky's "The Nutcracker Suite."

"We've never been afraid to bring things into pop music from outside," Tennant adds.

Mendlinger, who describes "Yes" as "an incredibly strong, very contemporary album," says Astralwerks will be "targeting a new and younger demographic" as well as the traditional fan base, using nightclub promotion, listening parties and an online campaign that includes video, widgets, games and a quiz for social networks. TV appearances are being worked on to surround a planned fall U.S. tour, booked by the William Morris Agency.

Dates booked by the London-based Helter Skelter include a sold-out show in June at London's O2 Arena and such European festivals as Denmark's Roskilde and the United Kingdom's Latitude. ...

The emotional ballad comes from 29-year-old Clark's second album, "Live It Out," which has been certified double-platinum (120,000 shipped) in his native Netherlands since its 2007 release on the indie label 8Ball Music.

On "Father & Friend"—one of four domestic hits from the album—Clark performs with his father, Dane, a Dutch soul cover band veteran. The song "has universal appeal," Clark's manager Daan van Rijsbergen says. "It makes me think of my son—it makes sons everywhere think of their fathers."

Clark had a previous brush with success, scoring three top 50 domestic hit singles on Sony Music in 2004. This time around, however, he looks set to break internationally with his distinctive brand of early-'70s-styled soul/funk after signing globally (outside the Netherlands) to Warner Music U.K. The single appears March 30 across Europe through Warner. "Live It Out" follows April 6.

Van Rijsbergen adds that Clark is a Warner Music International priority artist for 2009. Booked by the Leighton-Pope Organization, he has already played showcases across Europe and performed in February at Italy's Sanremo Festival. Clark's publisher is the Netherlands-based Talpa Music.

—TJ Lammers

>>>STAYING FAITHFULL

She remains a '60s icon, but Marianne Faithfull is very much a contemporary recording artist.

The London-born singer's 22nd album, "Easy Come Easy Go," made its U.K. and U.S. bows March 16 and 17, respectively, following its late-

2008 continental European release through the Paris-based indie label Naïve, which reports shipments of more than 60,000 copies.

The album's U.K. licensee is the indie label Dramatico; Decca/Universal picked it up for the United States, where it entered the Billboard 200 at No. 182 one week after its release.

"Easy Come Easy Go" is a stripped-down covers collection with a prestigious guest list that includes Keith Richards, Rufus Wainwright, Antony Hegarty, Teddy Thompson and Nick Cave. It reteams Faithfull with producer Hal Wilner, who helmed her critically praised 1987 covers set "Strange Weather" (Island).

"This album is so different from what you have on the market these days," says Naïve head of international and digital Thomas Lorain. "It's very honest and just sounds like a classic album from the '70s. You can hear all her history in her voice."

Following a high-profile global media campaign—including a March 31 appearance on "Late Show With David Letterman"—Faithfull plays European live dates in June and July, booked through the Warsaw-based Central European Organization.

—Richard Smirke

HECK BY EVIE NAGY

All Over But The Shouting

Electro-Rockers From North Of The Border Break Out

The Canadian electro-rock outfit Shout Out Out Out has an attention-getting setup to match its name: A six-man band with two drummers, four bassists, five cowbells, a vocoder and a pile of analog synthesizers is hard to ignore. The group hopes the equipment will help amplify its sound as the band travels the miles of cold terrain that lie between its Edmonton, Alberta, home and the U.S. border as Shout Out Out Out prepares to release its U.S. debut album, "Reintegration Time," May 5.

While the band has earned buzz in the

tions for Normals Welcome.

"We had quite a few labels interested in the first album, but it was already kind of out and about, so it didn't really make sense for anyone to put it out again in the U.S.," she says.

Britton explains that the band didn't want to wait for someone to release the album, "because then we would get into the place again where it was released in Canada for a long time but not the U.S. Six Shooter is more established in the U.S., and we have our agent who can combine our Canadian



Not stopping at the border: SHOUT OUT OUT OUT

States since its 2006 breakout appearance at the CMJ Music Marathon in New York, the act opted to put out its first U.S. release on its own Edmonton-based label, Normals Welcome Records, which was founded by Shout Out Out Out's Nik Kozub and Jason Troock. The label also released the band's Canadian debut, "Not Saying/Just Saying," in 2006 and has a roster of five acts with 10 releases among them. According to Nielsen SoundScan Canada, "Not Saying/Just Saying" sold 5,000 copies, while "Reintegration Time" sold 1,000 since its March 3 release.

"We shopped it around to U.S. labels, but we didn't see any of the options as more desirable than doing it ourselves," frontman Kozub says. "When we put out the first record, I don't think the label was at the point where we had enough resources to release in the U.S.; just getting Canada unlocked was a big enough job for us then. But now we feel ready."

Timing was also a major factor in the decision to self-release, says Shout Out Out Out's manager Helen Britton, whose Toronto-based company Six Shooter Records also handles label management func-

and U.S. release tours, so we thought, 'Why don't we just go for it?'" Britton adds that Ryko will distribute the record stateside.

The marketing campaign for "Reintegration Time" will include print and online advertising, college radio, independent retailer promotions and tastemaker servicing. Because the album was released March 3 in Canada, a campaign with music blogs is well under way. Touring will be extensive—in March the band played South by Southwest in Austin and Juno Fest in Vancouver, and it will tour the U.S. Northeast around the album's release date, with stops added in Canada and the States throughout the year.

Kozub says it's important to Shout Out Out Out to tour with all six members and play all instruments live and that this showmanship has built the band's U.S. base without a stateside release. The group also has a videographer on the current tour to shoot a documentary-style film, and it has shot a video for the song "Coming Home" in which the members are set on fire.

"They're perfect for that kind of thing," Britton says. "They're extremely entertaining at all times of the day."



Soap survivor: NATALIE BASSINGTHWAIGHE

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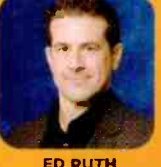
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ALBUMS

COUNTRY

BILLY RAY CYRUS

Back to Tennessee

Producer: Mark Bright
Lyric Street/Walt Disney Records

Release Date: April 7

Say what you will about Billy Ray Cyrus, the man has long since exceeded any expectations critics placed on him when "Achy Breaky Heart" made him an overnight sensation in 1992. And "Back to Tennessee," his latest, is a solid testament to Cyrus' staying power. The title cut, which he co-wrote, is a driving number that serves as a thematic cornerstone for the new Hannah Montana movie, in which he stars with daughter Miley Cyrus. "Butterfly Fly Away," a duet with Miley that's also included in the movie, is an airy and flowing song about family on which father and daughter's voices blend nicely. Other highlights include "Somebody Said a Prayer," a powerful statement about belief in a higher power, and "Love Is the Lesson," a Southern rocker with a message ("Life is the teacher, love is the lesson").—KT

HIP-HOP

FLO RIDA

R.O.O.T.S.

Producers: various
Poe Boy/Atlantic

Release Date: March 31

The acronym in the title of Flo Rida's sophomore set stands for "Route of Overcoming the Struggle," but "R.O.O.T.S." doesn't bother the listener with much in the way of hardship. As he did on last year's "Mail on Sunday," Flo Rida spends most of these 13 pop-rap confessions pondering the finer points of his growing bank account and his incomparable way with women. The best cuts are those that mirror the MC's usual themes with even more familiar sounds: "Right Round," a surging, Dr. Luke-produced rehash of Dead or Alive's "You Spin Me Round (Like a Record)"; "Sugar," which rides an unlikely interpolation of "Blue (Da Ba Dee)" by Eiffel 65; and "Gotta Get It (Dancer)," a rowdy strip-club celebration that keeps threatening to turn into Madonna's "Music." —MW

LADY SOVEREIGN

Jigsaw

Producer: Medasyn
Midget Records

Release Date: April 7

★ On her second album, "Jigsaw," the feisty rapper Lady Sovereign experiments with dancier beats, cleaner production and electronic vocals that sometimes find her singing rhymes instead of rapping them. The repetitive opener "Let's Be

PRINCE

Lotusflow3r

Producer: Prince
NPG Records

Release Date: March 29

Prince has given away albums with concert tickets and (in the United Kingdom) with Sunday newspapers, but the \$11.98 price for this three-CD bundle exclusive to Target compares very favorably to free. One disc, "Elixer," features newcomer Bria Valente, and it's about average for albums from Prince protégés. The other two are peak Prince. "Lotusflow3r" has Prince channeling his Hendrix spirit guide on a cover of "Crimson & Clover" shot through with riffs from "Wild Thing"; on "Wall of Berlin" and "Dreamer," he squeezes the Jimi out of his guitar until you can almost see the hologram. Other strong tracks include the conscious funk of "Colonized Mind," which evokes Gil Scott-Heron; "Love Like Jazz," which could be an eroticized Steely Dan tune circa "The Royal Scam"; and "Feel Good, Feel Better, Feel Wonderful," with James Brown horns and squealing guitars. "Mplsound" is sometimes stronger still, with the party whoop of "(There'll Never Be) Another Like Me," the delicious dirty mind of "Chocolate Box" and "O! Skool Company," which will have you partying like its 1985.—WR



Mates" gets the album off to a rocky start, but Lady Sov quickly redeems herself with "So Human." Over a sample of the Cure's "Close to Me," she rants about the pressure to stay in the spotlight and make more music after 2006's "Public Warning" gave her next-big-thing status. This time around, the British rapper wants to get people on the dancefloor with the robotic vocals of "I Got You Dancin'" and the synthy guitar riff and minimalist beeps and bleeps in "Bang Bang." Although during "So Human" she sings, "I'll be gone again in four days," it's probably not true—the self-proclaimed biggest midget in the game is still going strong.—LL

ROCK

MICHELLE MALONE

Debris

Producer: Nick Di Dia
SBS

Release Date: March 31

Road warrior Michelle Malone has been recording and touring (200 dates per year) for more than two decades, and her 10th release bears all the marks of a seasoned pro. Unapologetic, appealing performances? Check. Songs you want to hear more than

once? Check. A balance of ballads, rockers and up-tempo ditties? Check. The Atlanta-born singer/songwriter blends blues with country-fried folk-rock: A proper American cocktail that's best drunk straight-up. There's no studio trickery on "Debris," no overdone guitar sounds or heavy-handed production. Just Malone, her band, her voice—a more girlish Bonnie Raitt—and her songs, charming in their honesty and simplicity. "Under-tow" rocks out with Malone's swampy slide guitar, "14th Street & Mars" waltzes through the pain of a relationship's end, and "Yesterday's Makeup," a reclamation of the morning-after walk of shame, deserves a place in every woman's library.—KM

VARIOUS ARTISTS

Keep Your Soul: A Tribute to Doug Sahm

Producers: various
Vanguard

Release Date: March 24

★ From the mid-'60s garage rock and bucolic psychedelia of the Sir Douglas Quintet to the bilingual Mexican-American soul of the Texas Tornados, through a solo career until his death in 1999, Doug Sahm

entertained thousands of people and influenced multitudes of musicians. This dead-solid perfect tribute is kicked off by a fierce version of Sir Doug's 1966 hit "She's About a Mover," delivered by Little Willie G, the East Los Angeles singer who once led Thee Midnights, backed by Ry Cooder. You can't go wrong with Jimmie Vaughan's West Coast blues ("Why Why Why"), Charlie Sexton's garage punk ("You're Doing It Too Hard") and Frida & the Firedogs' soulful R&B ("Be Real," featuring Marcia Ball). Delbert McClinton is just the right voice to put across Sahm's autobiographical soul-searcher "Texas Me," and Alejandro Escovedo gives insight into Sahm's influence on his own tough but tender border rock with "Too Little Too Late." Sahm's forever groovy mastery of counter-culture vernacular is illustrated by Los Lobos' rendition of "It Didn't Even Bring Me Down," and the trademark Vox organ of the Quintet's Augie Meyers is heard on "Ta Bueno Compadre."—WR

THE NEW NO. 2

You Are Here

Producers: Dhani Harrison, Oliver Hest
Hot Records

Release Date: March 31

Since one of its principle members is Dhani Harrison, the son of the late Beatle

George, many will undoubtedly expect thenewno2's long-in-the-making debut album to carry some sort of Merseybeat stamp. They're in for a surprise—but not an unpleasant one. On "You Are Here," Harrison and partner Oliver Hest mine a chill, atmospheric pop path more akin to Radiohead than "Revolver," with a bit of Beck thrown into the groove sensibility and some trippy overtones that—all right—harks back to the old man and his mates. The album has its heavier moments—the tuneful, phase-shifting "Give You Love," the bouncy "Yomp," the social commentary "Back to You"—but the majority of these 11 tracks ride a more languid and pleasantly gauzy tip, with a sharp, melodic touch applied throughout to ensure that they're more than mere sonic tone poems. Famous father comparisons should be moot; thenewno2 stands comfortably on its own contemporary virtues.—GG

THERMALS

Now We Can See

Producer: John Congleton
Kill Rock Stars

Release Date: April 7

The Portland, Ore., trio's last release, 2006's "The Body, the Blood, the Machine," was a powerful mess, a ramshackle firecracker of brainy Bush-era garage-punk that

PJ HARVEY & JOHN PARISH

A Woman a Man Walked By

Island

Producers: Flood, PJ Harvey, John Parish

Release Date: March 31

PJ Harvey's solo work might be taking on the self-aware sheen of maturation. But John Parish has a way—perhaps it's his angular rhythms or his aimless melodies begging to go down a dangerous lyrical path—of bringing her back to the primal scenes of 1993's "Rid of Me" and her 1995 breakthrough, "To Bring You My Love." In that sense, the frequent collaborators' second co-billed outing (he provides the music, she the words) is more like the Harvey of old than 2007's "White Chalk." She sighs and croons and rasps her way through Parish's twisted folk landscape, jabbing at an eternally disappointing lover with renewed ferocity and fresh heartbreak. Such a musical mind-meld, so expressive of both artists' perspective, is rare.—KM



MARTA GÓMEZ

Musiquita

Producers: Franco Pinna, Marta Gómez

Aluna Records

Release Date: April 7

The Colombian singer/songwriter Marta Gómez knows her way around a feel-good melody, but the pleasure of her fifth album lies in the details. Flute, piano and guitar combine with subtly employed Latin percussion and Andean wind instruments. Gómez's soothing voice evokes stories of life on her continent, with all its folklore, political strife and ritual celebration. "Tu Voz," with virtuosic scattling, is a happy ode to a voice "made of sun, wind, sea and rum." On "Tierra, Tan Solo," she takes the Spanish writer Federico García Lorca as a melancholy muse; it sounds like a goose bump-inducing prayer, with spare accompaniment by Argentine guitarist Claudio Ragazzi. Gómez's talent lies in using traditional musical language to offer a distinctive take on the present.—ABY



THE BILLBOARD REVIEWS

SINGLES

left scorch marks. This much more polished follow-up goes down smoother but still packs plenty of fire. There's a lot more fizz than fuzz in the opener "We Were Sick," the summery title track and "When I Died," one of a number of songs invested in aging, death and the indie-punk essential, feeling alive. Happily that last road is traveled in the nearly perfect "When We Were Alive"—probably the best 1:45 of speeding, sadly nostalgic fuzz-punk so far this year. "We were reared in a cave," says singer Hutch Harris, and that's not entirely accurate this time out: They're fine out here in the sunlight too.—JV

FOLK RAMBLIN' JACK ELLIOTT

A Stranger Here
Producer: Joe Henry
Anti-
Release Date: April 7

★ Who better to bring some musical perspective to these troubled times than Ramblin' Jack Elliott, as he takes on Depression-era country blues classics on "A Stranger Here," his second release on Anti-Records. The former Woody Guthrie protégé is part of a musical thread that links Guthrie to early Bob Dylan. And as Dylan has recently done, Elliott, at age 77, proves the new relevance of traditional blues. "Children stand there screaming, 'Momma we ain't got no home,'" he rasps on the album's opener, Blind Lemon Jefferson's "Rising High Water Blues." Elliott brings a seen-it-all authenticity to this repertoire while Joe

Henry's sympathetic production (aided by guest appearances by Los Lobos' David Hidalgo and Van Dyke Parks) is pitch perfect, from the spookiness of Son House's "Grinnin' in Your Face" to the jaunty "Richland Women Blues" by Mississippi John Hurt. Elliott skillfully reintroduces these songs and, for that, he deserves to be no stranger to a new generation of fans.—TD

CHRISTIAN ISRAEL HOUGHTON

The Power of One
Producers: Israel Houghton, Aaron Lindsey
Integrity Music
Release Date: March 24

▶ After a string of successful live recordings with his group New Breed, Israel Houghton delivers a solo studio effort that reverberates with the energy and intensity of his live projects yet finds the acclaimed worship leader sinking his chops into a variety of musical flavors. "You Found Me" is a potent rocker featuring tobyMac. "Every Prayer" is an enthralling gospel ballad that features Mary Mary. Noted reggae artist Chevelle Franklin joins Houghton on the Bob Marley-influenced "Surely Goodness." Franklin also contributes her talents to "Sing (Redemption's Song)," which features Delirious frontman Martin Smith. Houghton shifts musical gears effortlessly from reggae to rock to gospel, and the melodies are anchored by lyrics that underscore the connection between worship and social action. Musically engaging and spiritually uplifting, this is an album not to be missed.—DEP

COUNTRY BRAD PAISLEY

Then (4:10)
Producer: Frank Rogers
Writers: B. Paisley, C. DuBois, A. Gorley
Publishers: House of Sea Gayle/Taperoom Music/*Songs of Combustion/Music of Windswept, ASCAP*
Arista Nashville

▶ "Then," the first single from Brad Paisley's new album "American Saturday Night" (due June 30), is a heartfelt song about how true emotions continue to deepen with time. It's a warm, understated ballad, and for an artist sometimes best-known for such up-tempo, tongue-in-cheek hits as "Celebrity" and "Alcohol," this will serve to remind how effective he is on a great love song. Paisley, as always, is earnest and compelling, and his tasteful guitar work is icing on the cake.—DEP

BELLAMY BROTHERS

Lord Help Me Be the Kind of Person (My Dog Thinks I Am) (3:24)
Producers: Bellamy Brothers, Randy Hiebert
Writer: D. Bellamy
Publisher: not listed
Bellamy Brothers Records

★ Howard and David Bellamy have always had a knack for clever lyrics and their latest single is no exception, with a hook line sure to elicit a chuckle from pet lovers. After all, who sees past our flaws more than man's best friend? But as is often the case with a Bellamy tune, behind the humorous lyric, there's a universal message and this song taps into the quest for self-improvement and spiritual growth. The tune is culled from the Bellamys' gospel record, "Jesus Is Coming," which earned them duo of the year at the Inspirational Country Music Awards. Both country and gospel stations should give this engaging track an abundance of spins.—DEP

R&B KERI HILSON FEATURING KANYE WEST AND NE-YO


Knock You Down (not listed)
Producer: Danja

Writers: various
Publishers: various
Mosley/Zone 4/Interscope
Keri Hilson traveled a long road to release her debut album "In a Perfect World," dating back to its first single, "Energy," in May 2008. After a few unsuccessful songs and numerous album delays, her last single, "Turnin' Me On," was the one that finally turned her talent into chart success, peaking at No. 2 on the R&B chart and reaching the top 15 on the Billboard Hot 100. The fourth single, "Knock You Down," will have no problem building on that success. Thumping bass-beat verses transition to a frenetic midtempo groove for the chorus, as Hilson sings about love's surprise punch. With a vocal assist from Ne-Yo and a clever guest rap by Kanye West, it appears Hilson is intent on a knockout punch of her own.—CW

CHRISSETTE MICHELE

Epiphany (I'm Leaving) (3:31)
Producer: Chuck Harmony
Writers: S. Smith, C. Harmon
Publishers: various
Def Jam
The world was introduced to Chrisette Michele two years ago as one of VH1's *You Oughta Know* artists. The lead single from her new, second album, "Epiphany," follows the R&B singer's recent success with "Be OK," featuring Will.i.am, which won best urban/alternative perform-

PINK
Please Don't Leave Me (3:52)
Producer: Max Martin
Writers: Pink, M. Martin
Publishers: Pink Inside/EMI
Blackwood Music, BMI; Maratone AB, ASCAP; Kobalt Music LaFace



ance at the 2009 Grammy Awards. "Epiphany (I'm Leaving)" signals a more hip, funky approach for the Long Island native, melding Michele's fresh jazz tone with a trippy bassline and girl group back-up vocals.—MM

After scoring a top 15 hit with the somber "Sober," Pink's third single from her platinum-certified "Funhouse" album continues her hitmaking pattern with Max Martin. "Please Don't Leave Me" finds Martin and the singer returning to a more upbeat musical palette, with a toe-tapping tempo, a more sparse acoustic production and Pink softly singing a light, refreshing "da da da da" in the background. Once again, the team manages to brighten up dark lyrics, this time focusing on the singer's dependence on someone who she admits to not treating well: It will take a few singalongs before the personal message finally hits full force.—CW

ance at the 2009 Grammy Awards. "Epiphany (I'm Leaving)" signals a more hip, funky approach for the Long Island native, melding Michele's fresh jazz tone with a trippy bassline and girl group back-up vocals.—MM

POP MAT KEARNEY


Closer to Love (3:37)
Producers: Robert Marvin, Mat Kearney
Writers: M. Kearney, R. Marvin, J. Bell
Publishers: various
Aware/Columbia
A playful piano and guitar collide on the feel-good "Closer to Love," Mat Kearney's lead single from his second major-label effort, "City of Black &

White." The Nashville-based singer/songwriter found much inspiration during his world travels and infused "Closer to Love," as well as his new set of pop/rock songs, with his signature soothing falsetto and familiar vocal emotion. As "Closer to Love" continues connecting with mainstream radio, Kearney will tour alongside Keane this spring in support of his album that arrives May 19.—MM

ROCK CHARM CITY DEVILS

Let's Rock-N-Roll (Endless Road) (3:15)
Producer: John Allen
Writer: J. Allen
Publisher: Eastside Johnny
No-Ass Music, BMI
Eleven Seven Music
★ With a name like Charm City Devils, you can just see these guys give you a wink while they bolt a shot of whiskey and slip their hand into the back pocket of your girlfriend's jeans. The Baltimore breakout band (the first signing to Nikki Sixx's label Eleven Seven Music) has clearly been worshipping AC/DC, as the riffs from "Highway to Hell" can be heard in the lead single and title track to its debut album, "Let's Rock-N-Roll." Charm City Devils put their gen-next stamp on it by eschewing thick, brazen power chords, and vocalist John Allen favors singing over Brian Johnson-style screeches.—CLT

NICKELBACK
If Today Was Your Last Day (3:59)
Producers: Mutt Lange, Nickelback, Joey Moi
Writers: Nickelback, C. Kroeger
Publishers: various
Roadrunner Records



The superstar band treads familiar waters on the second single from "Dark Horse," and the formula seems certain to provide another obvious, hooky smash. The song traverses middle ground between the act's prior single, the pop/rock "Gotta Be Somebody" (a No. 10 hit on the Billboard Hot 100), and its 2006 love ballad "Far Away." Lyrically, the band turns philosophical: "What's worth the price is always worth the fight/Every second counts/'Cause there's no second try." The song debuts this week on Adult Top 40 at No. 27, the year's highest bow. Expect mainstream top 40, AC and rock formats to follow in short order.—GT

LEGEND & CREDITS

EDITED BY WAYNE ROBINS

CONTRIBUTORS: Ayala Ben-Yehuda, Thom Duffy, Gary Graff, Laura Leebove, Kerri Mason, Michael Menachem, Deborah Evans Price, Wayne Robins, Christa L. Titus, Gary Trust, Ken Tucker, Jeff Vabel, Chris Williams, Mikael Wood

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

CRITICS' CHOICE ★: A new release, regardless of chart

potential, highly recommended for musical merit.

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HIP-HOP BY MARIEL CONCEPCION

Kid And Play

Rapper Kid Cudi Signs Deal, Climbs Hip-Hop Chart With Debut Single

Early last month, the pressures of the music industry seemed to overwhelm Kid Cudi. On his KidCudi.com site, the Cleveland-born rapper blogged about retiring after the release of his debut album.

"I am falling back on being an artist," he wrote. "The drama that comes with it is more overwhelming than the shit I was dealing with when I was piss-poor broke."

But Cudi's perils were temporary—he retracted his statement a few days later during a South by Southwest performance—and they didn't stop Universal Motown from signing him just last week.

"I was looking at another act on Fool's Gold by the name of Kid Sister," Universal Motown president Sylvia Rhone says. "At the time they also had Kid Cudi, but I thought it was an album deal. We didn't sign Sister, but [Universal Motown A&R manager Nigel Mack] brought me Cudi early last year and I was immediately engaged."

Cudi, who is currently recording with Kanye West in Hawaii, shifted his focus back on his debut album, tentatively titled "The Man on the Moon With the Guardians." It's slated for a late-August release through Dream On/G.O.O.D. Music/Universal Motown.

The first single, "Day 'N' Nite," which Universal Motown purchased from Fool's Gold, is No. 18 on the Billboard Hot 100 and has sold 540,000 digital downloads, according to Nielsen SoundScan.

Mack hopes Cudi's vulnerability and authenticity will continue garnering fans and

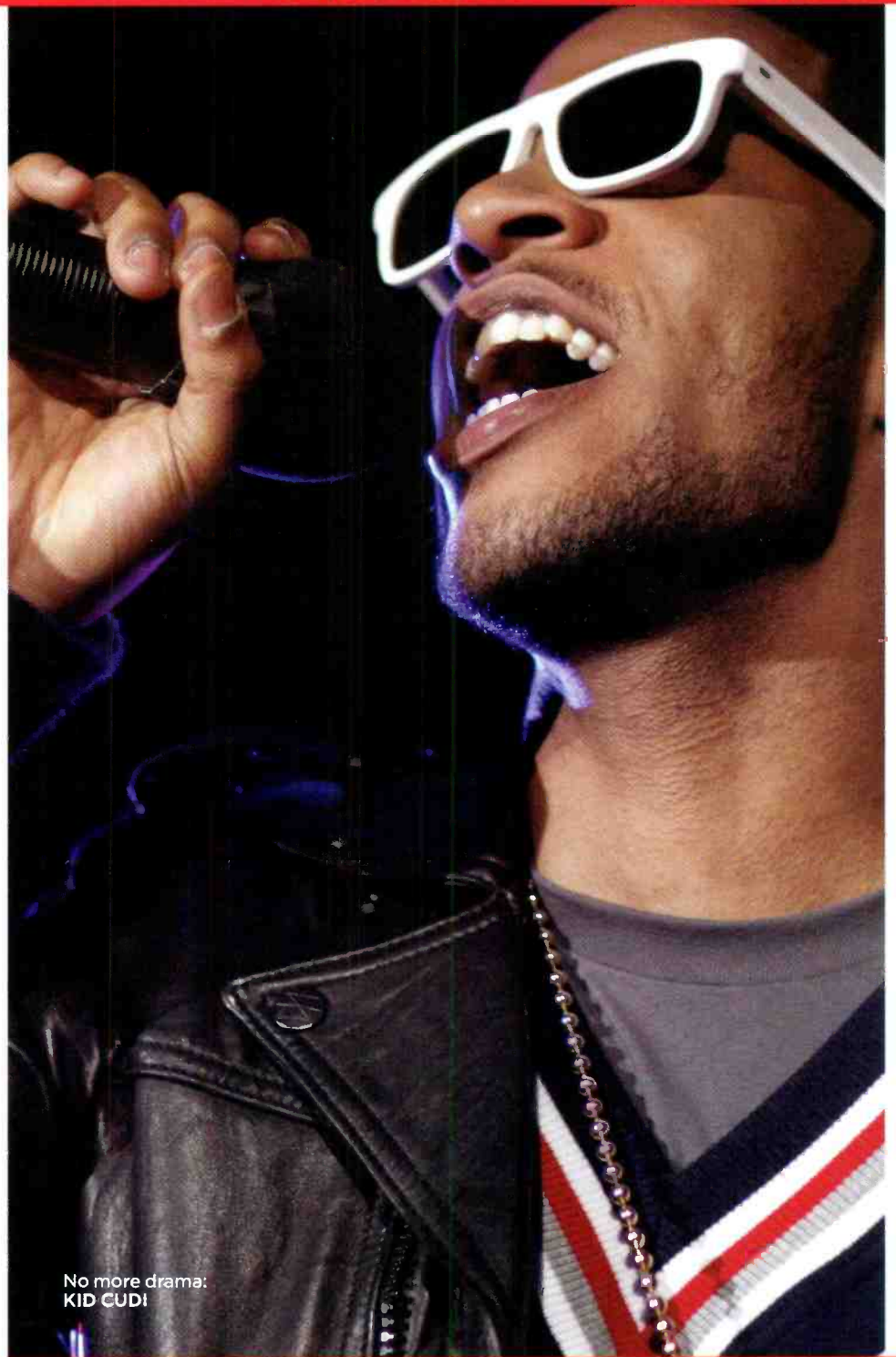
selling tracks. "He speaks to the average person," Mack says. "It's not about putting up a front—it's about who he really is. He puts his heart on his sleeve and lets people in his world. People connect with that."

In fact, according to Billy Zarro, Universal Motown senior director of marketing, the album's rollout campaign is based on making similar connections between Cudi and his fans, while linking his online presence with his live shows.

"He has loyal fans throughout numerous genres, and we want to hear from them," Zarro says. "He's real, he says how he feels, and you can feel the genuineness about him."

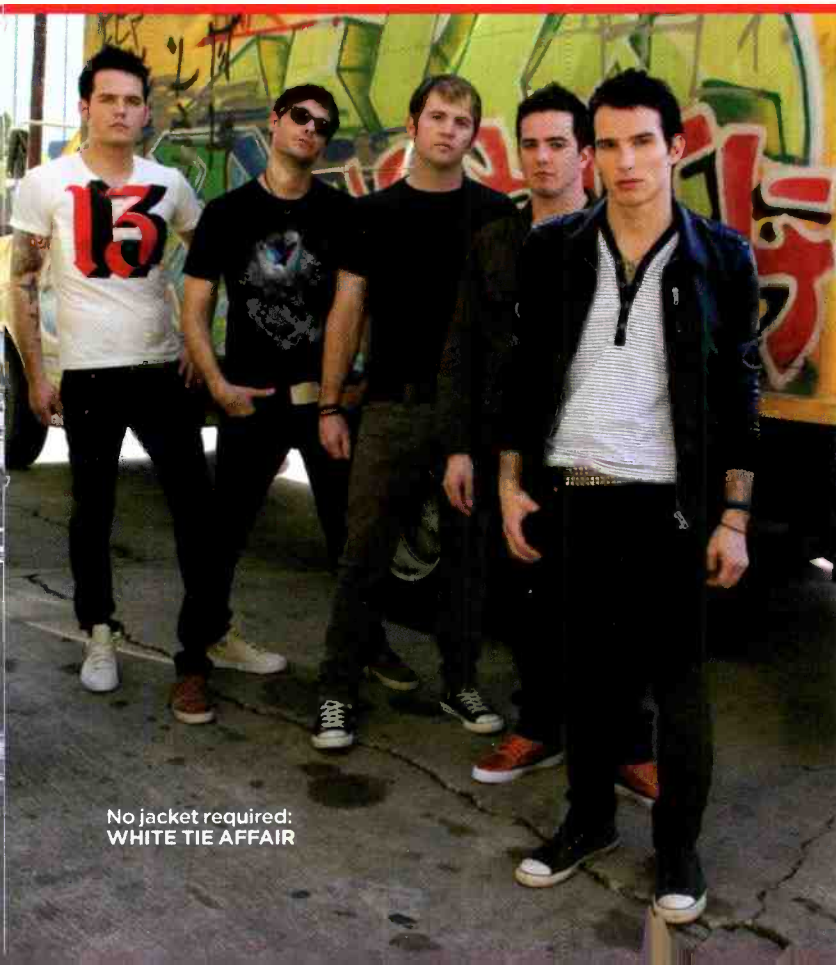
Cudi recently appeared on DJ Angie Martinez's show on R&B/hip-hop WQHT (Hot 97) New York and will soon visit top 40 WHTZ (Z100) and rhythmic AC WKTU. Also in the works is a partnership with Vibe complemented by dates at Bamboozled, the Rothbury Festival and Lollapalooza. He will appear in a new HBO show called "How to Make It in America," produced by Mark Wahlberg, and wants to do more acting in the near future.

"He has a real relationship with fans that goes far beyond the music," Rhone says. "That's the reason I competed and worked for the deal for eight months. He's the future of hip-hop and the future of music; an artist who has no bounds when it comes to genre, format, race, color, topic or emotion. Those are the kinds of artists I love to be involved with."



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CHART THIS WAY

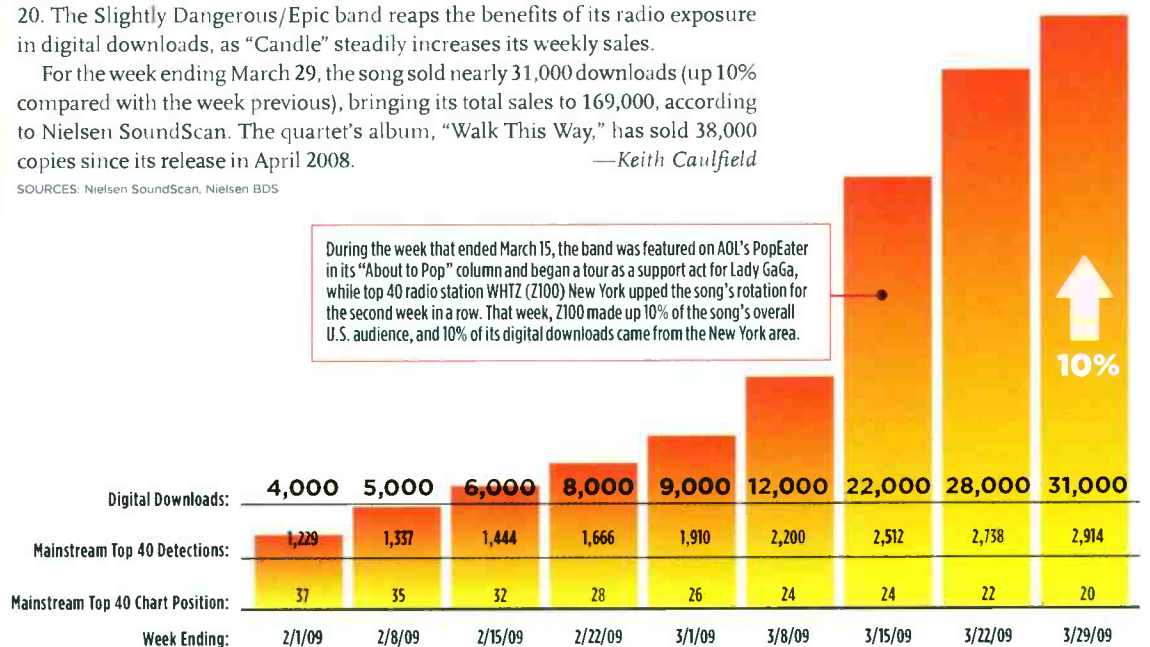
The White Tie Affair charts its first top 20 hit on the Mainstream Top 40 radio airplay tally this week as "Candle (Sick and Tired)" moves up two notches to No. 20. The Slightly Dangerous/Epic band reaps the benefits of its radio exposure in digital downloads, as "Candle" steadily increases its weekly sales.

For the week ending March 29, the song sold nearly 31,000 downloads (up 10% compared with the week previous), bringing its total sales to 169,000, according to Nielsen SoundScan. The quartet's album, "Walk This Way," has sold 38,000 copies since its release in April 2008.

—Keith Caulfield

SOURCES: Nielsen SoundScan, Nielsen BDS

During the week that ended March 15, the band was featured on AOL's PopEater in its "About to Pop" column and began a tour as a support act for Lady GaGa, while top 40 radio station WHTZ (Z100) New York upped the song's rotation for the second week in a row. That week, Z100 made up 10% of the song's overall U.S. audience, and 10% of its digital downloads came from the New York area.



ELECTRONICA BY RICHARD SMIRKE

Bat Out Of Hell

Bat For Lashes Takes Off At U.K. Radio

Natasha Khan, the U.K. singer/songwriter better-known as Bat for Lashes, is turning critical acclaim into radio airplay with her sophomore album, "Two Suns."

Her haunting debut, "Fur and Gold" (Echo/Parlophone), landed on the shortlist for the 2007 Nationwide Mercury Prize and received nominations for British breakthrough act and British female solo artist at the 2008 BRIT Awards.

But despite the accolades—and 58,000 U.K. sales, according to the Official Charts Co.—no track from the album received airplay at a national U.K. radio station. Now that has changed.

The new album's first single, "Daniel," is playing on the national top 40 network BBC Radio 1 and AC-formatted BBC Radio 2, as well as AC-formatted Absolute Radio and such modern rock stations as BBC 6 Music and Xfm. Parlophone will release the album April 6 in the United Kingdom, and it will arrive a day later in the United States on Astralwerks.

Mixing autoharps, intense electronics and intricate drum rhythms with keyboards and strings, "Two Suns" features Khan's touring band, the Blue Dreams, as well as collaborations with New York's eclectic Yeasayer and veteran singer Scott Walker. The album was co-produced by Khan and David Kosten.

"The potential for the record is at least gold," or 100,000 copies, says Kevin McCabe, Parlophone VP of promotion. "Natasha delivered a record that fits the times perfectly."

Expectations are similarly high at Astralwerks. Senior VP of marketing/GM Glenn Mendlinger describes the set as "a significant step forward artistically and commercially."

Mendlinger cites "Daniel" and the psychedelic folk ballad "Sleep Alone" as tracks with similar crossover radio potential stateside, where "Fur and Gold" has sold 27,000 copies, according to Nielsen SoundScan. The video for "Daniel" received its international premiere March 13 on MySpace and was viewed 500,000 times in its first week, according to Astralwerks.



Rising 'Suns':
BAT FOR LASHES

"I'm proud of the album," Khan says. "I was determined to show my range vocally and how much I've grown since the first record."

Khan says the album—an epic, ambitious affair that recalls Kate Bush at her '80s peak—reflects "the journey I went through over the last few years." That journey included the demise of her two-year relationship during the album's genesis and also inspired her to invent a "hedonistic blonde" alter ego named Pearl, who makes her debut on "Two Suns."

"Pearl just happened while I was in New York," Khan says. "I started to dress up as her; she reflects the madness [in me]."

Khan will visit the States for two short tours, booked by the New York-based Paradigm Agency, in April and June. A broader nationwide trek is planned for late summer and fall. British and European live dates, booked by the London-based X-Ray, are scheduled throughout April and May. ♦♦♦

BACK TO BASICS

The Omaha, Neb., alternative rock group Cursive has long used technical innovation to expand its sound. On its 2003 breakout, "The Ugly Organ," the band combined thundering guitars with cello and organ to gorgeous effect. Now in its second decade, Cursive is going back to basics—arranging simple rock songs—on its sixth studio album, "Mama, I'm Swollen."

"We took a chance by writing something this straightforward," singer/guitarist Tim Kasher says of the Saddle Creek Records release, which debuted at No. 11 on Billboard's Top Independent Albums chart. "That's what makes the album pretty dark. It doesn't take any twists or turns, it just locks onto major chords and melodies."

While tracks like "In the Now" feature traditional emo-punk song structures, Kasher's lyrical motifs prevent the album from sounding predictable. As on Cursive's previous releases, "Swollen" centers on overarching thematic concepts, including human mortality and the desire for duty-free pleasure. The band partially credits the album's sharp focus to the recording process: The four members gathered for weeklong studio sessions and recorded for up to 12 hours per day.

Saddle Creek offered the album as a \$1 digital download before its March 10 release. Download cards for bonus material were included with each physical CD and deluxe edition. Although Cursive has a close relationship with the label, bassist Matt Maginn expresses some uncertainty as to the future of such label-based promotions.

"I worry about record labels," he says. "We appreciate the way Saddle Creek has made our music fan-friendly and affordable. But with how quickly everything is changing, we don't know what will happen with this release system. We have to be open to new ideas."

As Cursive prepares for a U.S. tour that begins April 24, Kasher is excited about bringing the sonically stripped-down "Swollen" to fans. "We meticulously rearranged songs for our last two albums," he says. "For this one, we wanted to keep the overdubs to a minimum and let them breathe. The songs translate a lot better."

—Jason Lipshutz



Dancing with Ellen:
CAROLINA LIAR

NEVER TOO LATE

Although Carolina Liar released its Atlantic debut, "Coming to Terms," last May, momentum is just now building behind the group's latest single, "Show Me What I'm Looking For."

As a recent iTunes Single

of the Week (March 3), the song logged more than 600,000 free downloads. "Show Me" has digital sales of 114,000 copies, according to Nielsen SoundScan, and climbs six slots to No. 22 this week on Billboard's

Adult Top 40 chart.

The recent spike in activity follows months of working the album, as well as the success of the group's first single, "I'm Not Over." Peaking at No. 3 on Modern Rock last year, the song has racked up 266,000 paid downloads. Dane Venable, Atlantic

senior VP of marketing, says synchs on TV shows have been crucial in building awareness of the current single and the album. MTV's "The Hills" licensed Carolina Liar's full album, featuring "Show Me" on its March 24, 2008, episode. The CW's "90210," meanwhile, showcased the band Feb. 3 in two live performances.

The song's iTunes placement boosted album sales 175% the following week. To date, the album has sold 52,000 copies, according to Nielsen SoundScan.

Frontman Chad Wolf thinks the lyrics to the Max Martin and Tobias Karlsson-produced "Show Me" connect with people, particularly those concerned about the economy. "Somehow we're all a bit confused and looking for something," the singer/songwriter says. "I don't think we quite know what it is. But it feels like we're all on the same page."

Venable credits the song's catchy, anthemic quality and says the next step is to encourage iTunes to send follow-up e-mails inviting those who downloaded the free single to buy the album.

The "Show Me" video is in medium rotation on VH1 and the group is featured in the channel's You Oughta Know campaign.

Carolina Liar wrapped its most recent radio promo tour March 27. Venable says the band will continue to integrate radio show performances between a trip to Europe and setting up a formal tour in September.

Among the group's engagements is a May 6 appearance on "The Ellen DeGeneres Show," which Wolf calls "a huge accomplishment." He does have one concern, though: dancing with the host. "We're scared of that more than anything," he says. —Jill Menze



BAT FOR LASHES: DAVID SHERRY; CAROLINA LIAR: JEFFREY FITERMAN

THE HOT BOX

A WEEKLY ROUNDUP OF NOTABLE CHART ACHIEVEMENTS

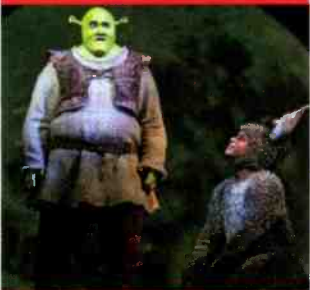


PAPA GETS HIGH

>> With 44,000, Papa Roach's "Metamorphosis" bows at No. 8 on the Billboard 200—the band's first top 10 album since "Love/Hate Tragedy" debuted and peaked at No. 2 in 2002. The new album also bests the first-week sales of its last set, 2006's "The Paramour Sessions" (37,000).

'TEN' AGAIN

>> Pearl Jam's "Ten" re-enters Top Pop Catalog at No. 1 with 60,000 after Legacy reissued the album March 24 in an array of configurations. It originally peaked in 1992 at No. 2 for four weeks on the Billboard 200.



OGRE ON TOP

>> "Shrek: The Musical" bows at No. 1 on Top Cast Albums—making it only the eighth title to debut atop the chart since it began in January 2006. With slightly more than 6,000 sold, it's the best debut sales week for a cast album since "Gypsy" started at No. 1 last September (8,000).

CHART BEAT

>> Randy Travis becomes the first artist in 27 years to send a title into the top 10 twice on Hot Country Songs, as Carrie Underwood's cover of his 1988 chart-topper, "I Told You So," on which he's featured, rises 11-9. No artist has taken the same composition into the top 10 in updated form since Dolly Parton reigned with her original "I Will Always Love You" in 1974 and a rerecording in 1982.

>> Francesca Battistelli vaults 4-1 on Hot Christian AC Songs with "Free to Be Me," becoming the first female artist to top the chart since Nichole Nordeman in 2005. Battistelli is only the fourth solo female to lead the list since its 2003 start, joining Nordeman, Christy Nockels and Joy Williams.

Read Chart Beat every week at billboard.com/chartbeat.

Billboard CHARTS

Billboard 200 Greets A Record 12 Debuts In Top 20

A record 12 albums debut in the top 20 of the Billboard 200 this week, led by the "Now 30" compilation at No. 1 with 146,000 copies. It's the 13th "Now" set to hit No. 1 and the 12th to debut in the top slot. However, this is the lowest debut sales week for the regular "Now" series since it was introduced in 1998.



The Billboard 200 first saw 11 debuts in the top 20 on the Oct. 16, 2004, chart, when Rascal Flatts' "Feels Like Today" started atop the tally with 201,000 copies.

Since then, the top 20 has welcomed 11 arrivals a number of times, the most recent being the Nov. 15, 2008, chart, when Pink's "Funhouse" started at No. 2, followed by entries at Nos. 4, 5, 6, 8, 9, 11, 16, 17, 18 and 19.

Once Nielsen SoundScan began feeding the Billboard 200 its sales data in 1991, high debuts have been the norm. However, every time a new threshold is set (for example, six debuts in the top 10 for the first time, which happened Oct. 17, 1998), it makes one wonder what the next historic feat will be.

With album sales continuing to soften and eroding faster (therefore making room at the top of the chart for debuts), when will we see a Billboard 200 where the entire top 10 are debuts? This year? The fourth quarter?

The fast turnover atop the chart speaks to a larger issue: It's getting harder for an album to sustain momentum after its first few weeks. Albums are deteriorating as though they're films, where a blockbuster opening week is swiftly followed by a tumble out of the box office top 10, and then out of theaters entirely.

Speaking of softening album sales, despite the record 12 debuts in the top 20, overall album sales this week are down 12% compared with the same week of 2008. The good news? The sum of this week's top 20 (1.1 million) beats the top 20 from a year ago by 5.1% (1 million). Though is it really good news when it took a record 12 new albums

to help make that happen? A year ago this week, there were six entries in the top 20, led by Day26's self-titled debut at No. 1 (190,000).

WHAT COULD HAVE BEEN? March 24 brought a bevy of new albums, while the March 17 release schedule was comparatively bare.

Had either of this week's Nos. 2 and 4 debuts—the "Hannah Montana: The Movie" soundtrack and Keri Hilson's "In a Perfect World"—been released just one week earlier and sold the same amount (139,000 and 94,000, respectively)—they would've started at No. 1. Last week's chart-topper, Kelly Clarkson's "All I Ever Wanted," held court with 90,000.

SWIFT SLIPS: For the first time in the album's 20 weeks on the Billboard 200, Taylor Swift's "Fearless" falls out of the top 10, sliding to No. 12. The album spent its first 19 weeks in the top 10, the first to do so since the Black Eyed Peas' "Monkey Business" spent its first 23 weeks lodged in the top 10. The last album by a female artist to spend its first 19 weeks in the top 10 was Mariah Carey's "The

Emancipation of Mimi," which remained there for its first 23 frames.

'HANNAH' GETS DOWN: How do you do the Hoedown Throwdown? We're going to assume that those who picked up the majority of the 139,000 copies of the new "Hannah Montana: The Movie" soundtrack know how. (I tried, really, but gave up before I could connect "hawk in the sky" with "side to side.") Pathetic.)

The Walt Disney album, which debuts at No. 2 on the Billboard 200 and features the dance's titular number, is the companion set to the first big-screen "Hannah" movie, which hits theaters April 10. With the movie yet to come, there's a chance the soundtrack could rise to No. 1 in the wake of what's sure to be a big opening at the box office.

The Miley Cyrus-led album is also the sixth "Hannah"-related set to reach the Billboard 200 since the franchise launched slightly more than two years ago.

And we're just getting started with "Hannah" this year: The soundtrack to the TV show's third season is slated for a July release.



Market Watch A Weekly National Music Sales Report

Weekly Unit Sales

| | ALBUMS | DIGITAL ALBUMS* | DIGITAL TRACKS |
|---------------------|-----------|-----------------|----------------|
| This Week | 6,775,000 | 1,436,000 | 23,030,000 |
| Last Week | 6,138,000 | 1,277,000 | 22,038,000 |
| Change | 10.4% | 12.5% | 4.5% |
| This Week Last Year | 7,719,000 | 1,238,000 | 21,979,000 |
| Change | -12.2% | 16.0% | 4.8% |

*Digital album sales are also counted within album sales.

Weekly Album Sales (Million Units)



Year-To-Date

| | 2008 | 2009 | CHANGE |
|---------------------------|--------------------|--------------------|-------------|
| OVERALL UNIT SALES | | | |
| Albums | 104,537,000 | 90,417,000 | -13.5% |
| Digital Tracks | 281,426,000 | 329,351,000 | 17.0% |
| Store Singles | 380,000 | 367,000 | -3.4% |
| Total | 386,343,000 | 420,135,000 | 8.7% |
| Albums w/TEA* | 132,679,600 | 123,352,100 | -7.0% |

*Includes track equivalent album sales (TEA) with 10 track downloads equivalent to one album sale.

ALBUM SALES



SALES BY ALBUM FORMAT

| | 2008 | 2009 | CHANGE |
|----------|------------|------------|--------|
| CD | 88,417,000 | 70,485,000 | -20.3% |
| Digital | 15,710,000 | 19,329,000 | 23.0% |
| Cassette | 31,000 | 11,000 | -64.5% |
| Other | 379,000 | 592,000 | 56.2% |

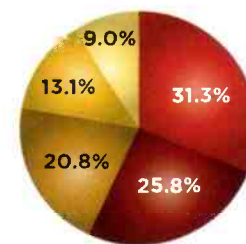
For week ending March 29, 2009. Figures are rounded. Compiled from a national sample of retail store and rack sales reports collected and provided by

nielsen SoundScan

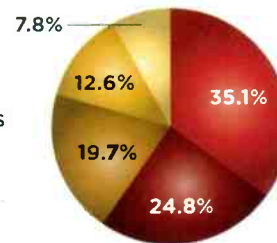
Distributors' Market Share: 03/02/09-03/29/09

● UMG ● Sony BMG ● WMG ● Indies ● EMI

Total Albums



Current Albums



Main Billboard 200 chart table listing artists, titles, and chart positions. Includes 'GREATEST SOUNDTRACK' and 'NOW 30' categories.

It's been 10 years and five months since the first "Now" bowed in November 1998. The original U.K. series took 11 years and four months to reach its 30th collection.



With Keri Hilson (No. 4) and Papa Roach (No. 8) joining U2 (No. 6) and Lady Gaga (No. 7) in the top 10, Interscope is the first label to have four concurrent top 10 sets since the Atlantic Group did on the April 12, 2008, chart. Interscope last did it May 31, 2003.



After the album bowed in its CD configuration last week, following a week of digital and vinyl exclusivity, the set posts a 46% gain, despite a position drop on the chart.

Likely another one-week digital phenomenon, this collection went for 99 cents in Amazon's MP3 store last week, prompting its 18,000-copy bow. It also debuts at No. 2 on Independent Albums, No. 2 on Compilations and No. 3 on Digital Albums.



The duo nets its highest-charting album since 1997's "Shaming of the Sun" debuted and peaked at No. 7. This new one, its first for Vanguard, begins with 18,000.

Continuation of the Billboard 200 chart table, listing artists, titles, and chart positions from rank 51 to 100.

THE BILLBOARD 200 ARTIST INDEX

Artist index table listing names and their corresponding chart positions.

Main Billboard 200 chart table listing 150 albums with columns for Rank, Artist, Title, and Peak Position.

126 The Norwegian duo's first album since 2005's "The Understanding" gives the act its first charting set on the Billboard 200 (4,000). It's also the act's third No. 1 in its home country.



The physical release of the album March 24, after three weeks of only being available through digital retailers, prompts a 166% increase in sales and its debut on the Billboard 200. On Top Latin Albums, it jumps 16-2.



All of the "Now Latino" albums have reached the top three positions on Top Latin Albums. This one begins at No. 3 with 3,000.



The digital launch of her second U.S. album starts with 3,000 (the physical CD bows May 12). Utada's debut release, 2004's "Exodus," entered and peaked at No. 160 with 7,000.



His five EP, which moves 3,000, includes a cover of the Everly Brothers' first Billboard Hot 100 hit, 1958's "All I Have to Do Is Dream."

Continuation of the Billboard 200 chart table, listing albums from rank 151 to 200.

Chart activity table showing album entries, re-entries, and other chart movements.

TOP POP CATALOG™

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON CHIT, ARTIST, TITLE, CERT. Lists top 50 pop catalog albums including Pearl Jam, ABBA, Guns N' Roses, Journey, Carrie Underwood, etc.

TOP DIGITAL™

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON CHIT, ARTIST, TITLE, BB 200 RANKING, CERT. Lists top 25 digital albums including Soundtrack: Hannah Montana: The Movie, Soundtrack: Twilight, etc.

TOP INTERNET™

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON CHIT, ARTIST, TITLE, BB 200 RANKING, CERT. Lists top 25 internet albums including Pearl Jam, Yanni, The Decemberists, etc.

TOP COMPILATION ALBUMS™ FROM: .biz

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON CHIT, TITLE, ARTIST (IMPRINT / DISTRIBUTING LABEL). Lists top 15 compilation albums including Now 30, 99 Perfectly Relaxing Songs, etc.

TOP CAST ALBUMS™ FROM: .biz

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON CHIT, TITLE, ARTIST (IMPRINT / DISTRIBUTING LABEL). Lists top 15 cast albums including Shrek: The Musical, Jersey Boys, Wicked, etc.

On Top Digital Albums, Adele's "19" zips to No. 18 with slightly more than 5,000 downloads—a jump of 102%. On the Billboard 200, the album nabs the Pacesetter trophy...



More charts. Deeper charts. Go to billboard.biz/charts to find Billboard's complete menu of more than 180 charts—albums, singles, digital, mobile, and more—refreshed every Thursday.

Section titled 'BETWEEN THE BULLETS' and 'VOICES' CARRY. Features a photo of Yanni and text discussing his new album 'Voices' and its performance on the charts.

TOP POP CATALOG: Reflects 18-month-old titles or older that have fallen below No. 100 on The Billboard 200 or re-issues of older albums. Total Weeks column reflects combined weeks title has appeared on The Billboard 200 and Top Pop Catalog Albums. TOP DIGITAL: Reflects releases sold as a complete album bundle through digital download services. TOP INTERNET: Reflects physical albums ordered through internet merchants, based on data collected by Nielsen SoundScan. Catalog titles are included. BILLBOARD.BIZ: A weekly spotlight on charts updated weekly on Billboard.biz, including ones that are exclusive to Billboard's websites. Site Charts Legend for rules and explanations. All charts © 2009, Nielsen SoundScan, Inc. All rights reserved.

POP 100

Table with 10 columns: This Week, Last Week, Weeks on Chart, Title, Artist (Imprint / Promotion Label). Top entry: #1 RIGHT ROUND by Flo Rida (P.O.E. Boy/Atlantic).

Table with 10 columns: This Week, Last Week, Weeks on Chart, Title, Artist (Imprint / Promotion Label). Top entry: #51 LUCKY by Jason Mraz & Colbie Caillat (Atlantic/C/RP).

MAINSTREAM TOP 40

Table with 10 columns: This Week, Last Week, Weeks on Chart, Title, Artist (Imprint / Promotion Label). Top entry: #1 RIGHT ROUND by Flo Rida (P.O.E. Boy/Atlantic).

ADULT TOP 40

Table with 10 columns: This Week, Last Week, Weeks on Chart, Title, Artist (Imprint / Promotion Label). Top entry: #1 YOU FOUND ME by The Fray (Epic).

ADULT CONTEMPORARY

Table with 10 columns: This Week, Last Week, Weeks on Chart, Title, Artist (Imprint / Promotion Label). Top entry: #1 I'M YOURS by Jason Mraz (Atlantic/RRP).

MODERN ROCK

Table with 10 columns: This Week, Last Week, Weeks on Chart, Title, Artist (Imprint / Promotion Label). Top entry: #1 GREATEST GAINER USE SOMEBODY by Kings of Leon (RCA/RMG).

"Right Round" spins 2-1 on Mainstream Top 40 to become Flo Rida's second No. 1, following "Low." He joins Nelly (four No. 1s), Eminem, Ja Rule, Kanye West and T.I. (all two each) as rappers who've posted multiple leaders in the chart's 16-year history.



Kings of Leon follow their first Modern Rock No. 1, "Sex on Fire," by sending "Use Somebody" 2-1. No artist had linked consecutive No. 1s without having logged a previous top 10 since Alanis Morissette arrived with "You Oughta Know" and "Hand in My Pocket" in 1995.



POP 100: The most popular songs, according to Nielsen Broadcast Data Systems, and sales compiled by Nielsen SoundScan. Greatest Gainer/Digital and Adult Contemporary, Adult Top 40, and Modern Rock charts are compiled by Nielsen. All charts © 2009 Nielsen Business Media, Inc. and Nielsen SoundScan, Inc. All rights reserved.

TOP R&B/HIP-HOP ALBUMS

Table of Top R&B/Hip-Hop Albums. Columns include Rank, Artist, Title, Peak Position, and Weeks on Chart. Top entries include Keri Hilson's 'In A Perfect World... 101' and Jim Jones' 'Pray IV Reign'.

Following a mixtape preview that bowed and peaked at No. 38 two weeks ago, this studio album grants Jones his best chart position since "Hustler's P.O.M.E." climbed to No. 1 in 2006.



After three previous releases, the rapper nabs his first No. 1 on Top Independent Albums. The titles at Nos. 11 and 22 also score top 10 debuts on that chart.



Her first album for Shanachie opens higher and with more copies on the Billboard 200 (No. 84, 7,000) than her 2005 debut album on Warner Bros.

Table of Top R&B/Hip-Hop Albums (Continued). Columns include Rank, Artist, Title, Peak Position, and Weeks on Chart. Top entries include Lil Wayne's 'Tha Carter III' and Gucci Mane's 'Gucci Mane Presents: Bird Money (Mixtape)'.

Mainstream R&B/Hip-Hop chart. Columns include Rank, Artist, Title, Peak Position, and Weeks on Chart. Top entries include Blame It (feat. T-Pain) and Turnin Me On.

Adult R&B chart. Columns include Rank, Artist, Title, Peak Position, and Weeks on Chart. Top entries include There Goes My Baby and So Beautiful.

Rhythmic chart. Columns include Rank, Artist, Title, Peak Position, and Weeks on Chart. Top entries include Kiss Me Thru the Phone and Blame It.

Hot Rap Songs chart. Columns include Rank, Artist, Title, Peak Position, and Weeks on Chart. Top entries include Kiss Me Thru the Phone and Dead and Gone.

TOP R&B/HIP-HOP ALBUMS: See Charts Legend for rules and explanations. 82 MAINSTREAM R&B/HIP-HOP, 71 ADULT R&B, 75 RHYTHMIC stations are electronically monitored 24 hours a day. 7 days a week. HOT RAP SONGS: Reflects the top rap titles at Mainstream R&B/Hip-Hop and Rhythmic radio. See Charts Legend for rules and explanations. All charts © 2009 Nielsen Business Media, Inc. and Nielsen SoundScan, Inc. All rights reserved.

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For print and online contact Jeff Serrette: 800-223-7524 or jserrette@billboard.com /// For Help Wanted postings in print and online contact Benjamin Alcott: 646-654-5416 or Ben.Alcott@nielsen.com

EXECUTIVE TURNTABLE

Send submissions to: exec@billboard.com

RECORD COMPANIES: Warner Bros. Records names **Todd Moscowitz** executive VP. He will continue to serve as CEO of Warner Music Group's Independent Label Group, which includes labels Asylum and East West.

Universal Republic Records promotes **Joel Klaiman** to executive VP of promotion and artist development. He was executive VP of promotion at Epic Records.

Ultra Records promotes **David Waxman** to VP/GM. He was director of A&R.

Razor & Tie names **John Fraser** VP of sales and marketing of its Kidz Bop division. He was VP of marketing at Classic Media.

Malaco Music Group taps **Lionel Ridenour** to head its new urban music division. He was co-owner of the New York-based MusicWerks Online.



MOSCOWITZ KLAIMAN FRASER STAEGER

PUBLISHING: Universal Music Publishing Group appoints **Evan Lamberg** executive VP of creative for the East Coast and **David Kokakis** to VP of business affairs/business development. Lamberg was executive VP of operations/global entertainment relations, and Kokakis was COO at the entertainment branding and management company Foundry Media Group.

DIGITAL: MySpace Music in New York names **Jamie Kantrowitz** senior VP of strategy and global marketing. She was senior VP of international marketing and content in MySpace's London offices.

TV/FILM: Dick Clark Productions appoints **Will Staeger** senior VP of programming and strategic development. He was an independent producer/screenwriter.

RELATED FIELDS: The broadband entertainment community GetBack Media elevates **Shawn Amos** to senior VP of content. He was VP.

—Edited by Mitchell Peters

GOODWORKS

GREENING FESTS WITH GOLF CARTS

Festival season is nearly here and the Los Angeles-based nonprofit Global Inheritance is ready to spread its green message—on a golf cart.

At most large-scale fests, golf carts are a popular means of bringing artists to a stage or taking producers backstage. With that in mind, Global Inheritance executive director Eric Ritz and his team have customized seven energy-efficient carts that will be displayed at the Coachella (April 17-19) and Stagecoach (April 25-26) festivals at Empire Polo Field in Indio, Calif.

"Each golf cart runs on a different type of renewable energy and we create a whole experience around it, where [festivalgoers are] able to see the pros and cons of each energy source," Ritz says, noting that each cart will represent an act performing at the festival. "We thought golf carts would be kind of cool, because it's a very unusual medium."

The program, dubbed 18 & Up, will feature carts that operate solely on solar, biodiesel, switch grass-based ethanol and wind. The carts' designs were inspired by such acts as Paul McCartney, Yeah Yeah Yeahs, M.I.A. and Franz Ferdinand, Ritz says. Global Inheritance asked fans to submit design ideas, and one of the carts will be given away at Coachella.

—Mitchell Peters

BACKBEAT



Singer/actress and "High School Musical" star **Ashley Tisdale** stopped by the Billboard offices in New York to preview tracks from her new album "Guilty Pleasure" (slated for a June 16 release). The first single "It's Alright, It's OK," which Tisdale co-wrote with songwriter/"American Idol" judge Kara DioGuardi, will be released April 14. From left: Billboard.com editor **Jessica Letkemann**, writer **Chuck Taylor**, Tisdale and Billboard editorial director **Bill Werde**.



Kanye West and **Common** join the gospel duo **Mary Mary** on the set of its new video, "God in Me," the third single from the Grammy Award-winning album "The Sound." The album also garnered a 2009 NAACP Image Award and was nominated for four Dove Awards. Most recently, **Mary Mary** was asked to perform at the White House in honor of Stevie Wonder receiving the Gershwin Award, presented by President Barack Obama. From left: **Mary Mary's Erica Campbell**, West, **Mary Mary's Tina Campbell** and **Common**. PHOTO: COURTESY OF STEVE JONES FOR VGSL ENTERTAINMENT



Debbie Harry (right) performed at the launch party for Carrera's '80s vintage-inspired sunglasses at New York's Angel Orensanz Foundation. Pictured with Harry is actress **Taylor Momsen**, who watched Harry perform her hit songs, including "Rapture." PHOTO: COURTESY OF JAMIE MCCARTHY/WIREIMAGE.COM



New wave progenitor **Devo** appeared at the South by Southwest conference, where the group played to more than 4,000 fans March 20 at the Austin Music Hall. The band also held a press conference to announce an upcoming tour and new music coming in the fall. From left: BMI VP of writer/publisher relations **Jody Williams**; Devo members **Mark Mothersbaugh**, **Gerald Casale**, **Bob Mothersbaugh**, **Josh Freese** and **Bob Casale**; SXSW festival producer **Darin Klein**; and BMI senior director of writer/publisher relations **Mark Mason**. PHOTO: COURTESY OF ERIKA GOLDRING

INSIDE TRACK

CASHING IN

Rosanne Cash is almost finished with "The List," her first album since 2006's "Black Cadillac," and she's taking her father Johnny's lessons to heart.

"The album is based on a list my father made for me when I was 18 years old," Cash tells Track. "He called it the '100 Essential Country Songs' and said if I learned this list, I would be truly educated. We are culling about 15 songs from the list and reinterpreting them, with the respect of an archivist, the love of a daughter and my own sensibility as a New Yorker for the last two decades."

But while the recording has "been a smooth process," she's taking a brief break while **New York Noise**, her long-

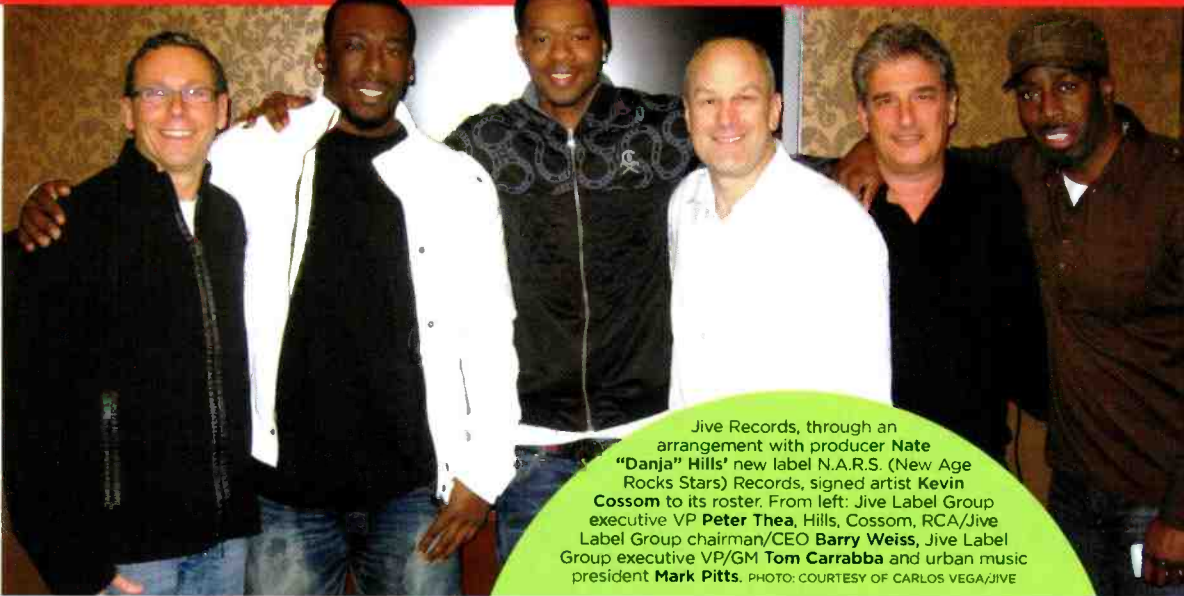
time studio home owned by the producers **Craig Bishop** and **Rick DePofi**, moves from its beloved Meatpacking District spot to a new space uptown.

"That studio on Gansevoort Street was a really special place and saw a lot of great moments," Cash says. "Kris Kristofferson, **Elvis Costello**, [husband/producer] **John [Leventhal]** and I wrote and recorded a song in one day there. I sang 'D-I-V-O-R-C-E' for the **Tammy Wynette** tribute record there, among many, many other songs.

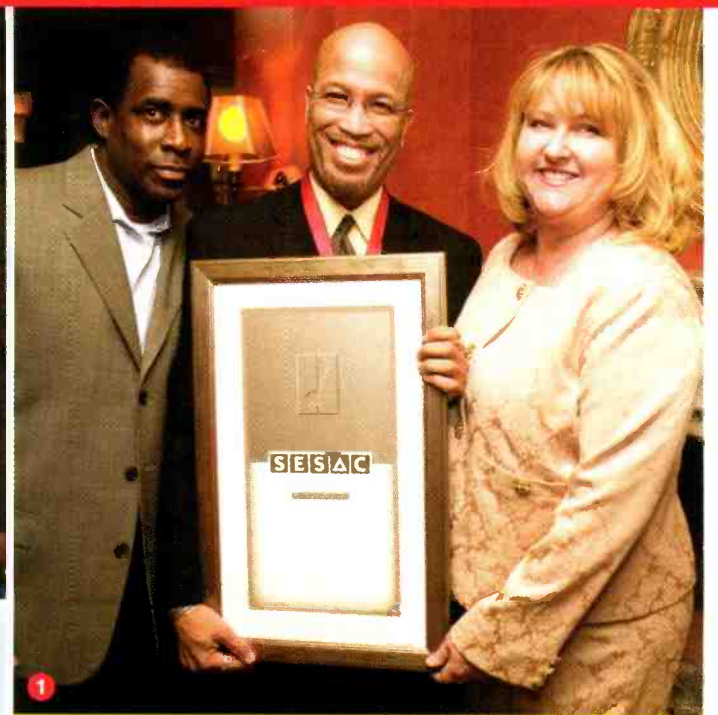
"I am really happy we got the bulk of the record recorded there," she adds. "But **New York Noise** will continue—uptown a little, but hopefully with the same magic and ease."



CASH



Jive Records, through an arrangement with producer Nate "Danja" Hills' new label N.A.R.S. (New Age Rocks Stars) Records, signed artist Kevin Cossom to its roster. From left: Jive Label Group executive VP Peter Thea, Hills, Cossom, RCA/Jive Label Group chairman/CEO Barry Weiss, Jive Label Group executive VP/GM Tom Carrabba and urban music president Mark Pitts. PHOTO: COURTESY OF CARLOS VEGA/JIVE



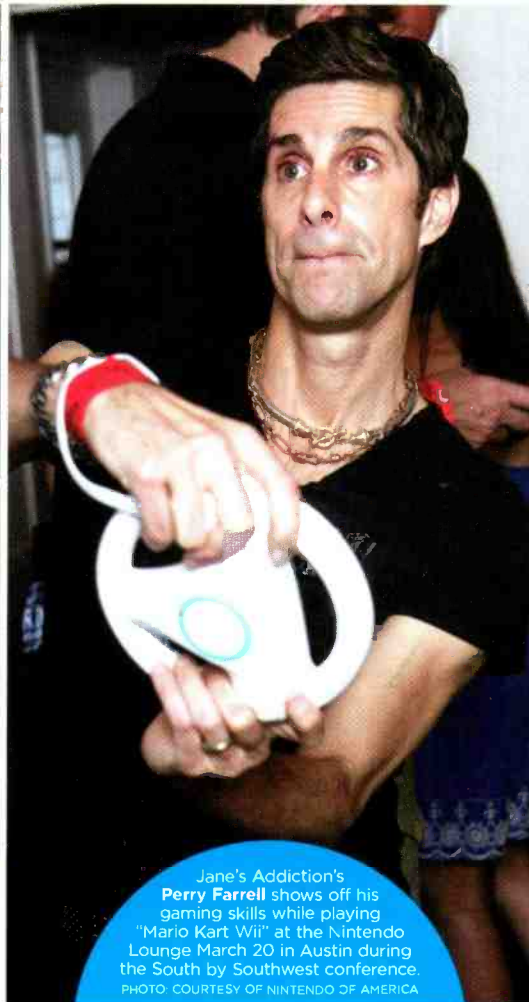
SESAC'S JAZZ AWARDS DINNER

SESAC honored its composers March 16 at the fifth annual Jazz Awards Dinner, held at New York's Trattoria Del Arte and recognized the top 10 jazz albums of 2008. Some of the genre's top artists, songwriters and publishers, along with SESAC executives, honored such releases as Cassandra Wilson's "Lovely," keyboardist Bob Baldwin's "NewUrbanJazz.com" and bassist/composer Ben Allison's "Little Things That Run the World." PHOTOS: COURTESY OF SHAWN EHLERS

- 1 SESAC VP of writer/publisher relations Trevor Gale (left), Bob Baldwin and SESAC VP Linda Lorence Critelli.
- 2 Ben Allison is congratulated by SESAC VP Linda Lorence Critelli.
- 3 SESAC VP Linda Lorence Critelli (left), artist Kate McGarry and SESAC VP of writer/publisher relations Trevor Gale.



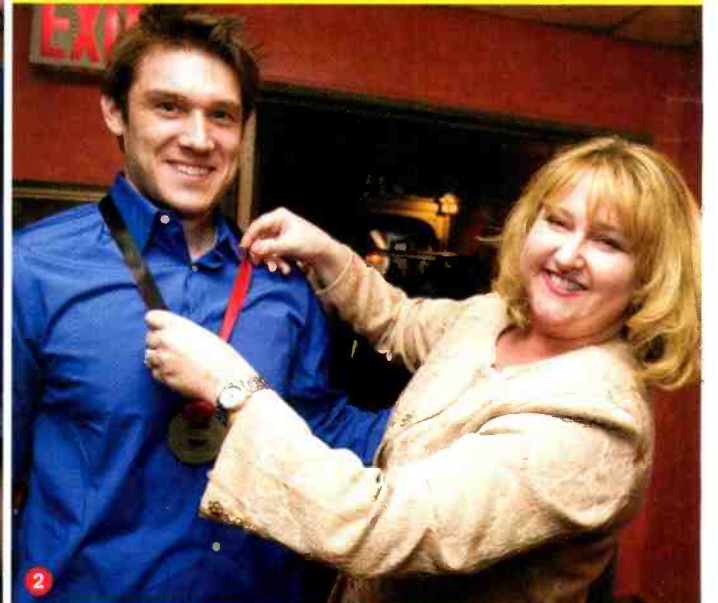
Limp Bizkit members Sam Rivers, Fred Durst, Wes Borland and John Otto (from left) hosted a dinner at Luau restaurant in Beverly Hills, Calif., to celebrate the band's reunion and upcoming world tour, as well as Durst's new movie, "The Education of Charlie Banks," which premiered March 27 in New York and Los Angeles. PHOTO: COURTESY OF CASEY RODGERS/WIREIMAGE.COM



Jane's Addiction's Perry Farrell shows off his gaming skills while playing "Mario Kart Wii" at the Nintendo Lounge March 20 in Austin during the South by Southwest conference. PHOTO: COURTESY OF NINTENDO OF AMERICA



Papa Roach's current single "Lifeline" is No. 2 on Billboard's Mainstream Rock chart and No. 3 at Alternative Rock. The band is touring to support its new album, "Metamorphosis," and recently stopped at New York's Blender Theater. Standing in the back, from left, are Papa Roach's Jerry Horton, Jacoby Shaddix and Tobin Esperance. In the front are the band's Tony Palermo (left) and the Agency Group senior VP Ken Fermaglich. PHOTO: COURTESY OF CHRISTA TITUS



Britney Spears was presented with a platinum plaque—for U.S. sales of 1 million copies—for her latest release, "Circus." The album has sold more than 3 million copies worldwide, and the title track marks her fifth No. 1 hit at top 40 radio. From left: Jive Records senior VP of A&R Teresa LaBarbera-Whites, Jive Label Group executive VP Peter Thea, RCA/Jive Label Group chairman/CEO Barry Weiss, Spears, Jive Label Group executive VP/GM Tom Carrabba and Spears' manager Larry Rudolph of ReignDeer Entertainment. PHOTO: COURTESY OF JEREMY COWART



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