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ON THE CHARTS

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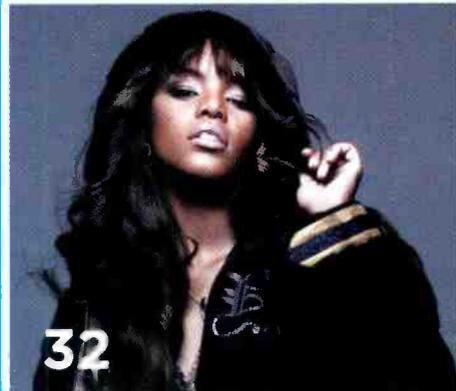
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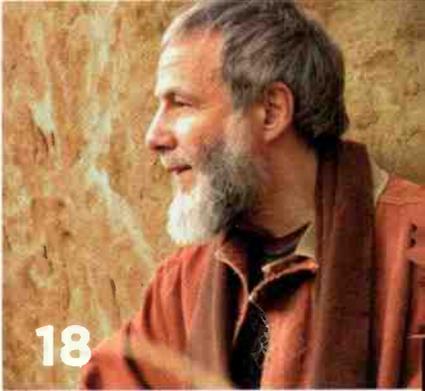
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DMB

Visit billboard.com/dmb to check out video from the making of the Dave Matthews Band's new album, "Big Whiskey and the Groogrux King," and to read the uncut Matthews Q&A quoted in last week's cover story.



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Latin Artists: Evolve And Survive

A Tough Economy Demands New Business Models

BY PEGGY DOLD

"In down economies, the only thing that's going to change things is changing things."

—Seth Godin, best-selling author of "Meatball Sundaes"

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

With few exceptions, Latin artists seem to be unsure of the next steps, which will be essential for reinvention, and ultimately for economic survival. As artists see their income dwindle, one must ask whether artists are focused on the turbulence in the music business or on their plans to reinvent their own approaches to it.

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

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

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

- Pop: -45.8%
- Regional Mexican: -36.4%
- Tropical: -57.7%
- Urban: -55.9%

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

In the United States, 79% of Hispanics are online, according to the Pew Internet & American Life Project, higher than any other group. According to Com-



Score M:Metrics, 71% of Hispanics consume content on their cell phones, compared with 48% of the general population. The market research company Insight reports that 30% of all Hispanic users of mobile data download or stream music to their phones, more than double the figure for non-Latinos.

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

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

How are you offering your fans more value than what you offered last week, last month, last single, last album or last tour?

Do you still assume that your label is responsible for building and/or maintaining your business?

Perhaps your label is providing strong support with traditional marketing or blazing a new trail for you (involving

sales of recorded music). But unless you have an agreement that involves the label growing your business, (re)building your business is not its responsibility.

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

To evolve—indeed, to survive—you will need to closely review your business model. Do you have a creative and aggressive team that can find new ways to connect with your fans and build new revenue streams to replace those in decline? Are you prepared to invest in new products that will replace some of the revenue lost to declining CD sales?

While there is no one way to prepare for the digital future, technology offers endless opportunities for artists to introduce their music to new fans, and give added value to existing fans. Do you have a compelling Web site that is updated regularly? Do you offer something special to fans on a regular basis? Do you search for strategic alliances to provide resources to connect with new and existing fans? If not—if you are still recording an album, promoting a single and going on tour as you were years ago—it is time for a change.

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

It is time to change things by changing things.

What are you changing? ...

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

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>>> 'THREE STRIKE' DEBATE TO RESUME

The debate on a French piracy law will resume in the French Assembly April 29, according to French deputy Jean-François Copé. The bill, which features a 'three strike' scheme to prevent illegal downloads, was surprisingly rejected by the French Assembly April 9, shocking the government and the music industry, which were preparing to celebrate the final adoption of the law.

>>> QTRAX RELAUNCHES

Qtrax, the ad-supported peer-to-peer music download service, relaunched in the United States more than a year after it originally proposed to go live. The subsidiary of Brilliant Technologies originally debuted at the music trade show Midem last year, but it quickly closed down after it turned out the company hadn't finalized the major-label agreements it said it had. Since then, Qtrax signed licensing deals with all four major labels and a number of independents.

>>> PAUL WILLIAMS TO HELM ASCAP

ASCAP has tapped songwriter Paul Williams to helm the organization as president/chairman of the board. He replaces Marilyn Bergman, who stepped down April 8. Williams is a Hall of Fame songwriter who has been honored with Academy, Grammy and Golden Globe Awards. His songs have been recorded by such icons as Elvis Presley, Frank Sinatra, Ella Fitzgerald, David Bowie and R.E.M., among many other performers.

UP FRONT

RETAIL BY GLENN PEOPLES

DOWN IS THE NEW UP

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

For years the majors have sought digital track price flexibility, arguing that they could make more money by raising prices on hit songs and discounting slower-moving tracks.

Judging from the first week of sales since iTunes rolled out variable track pricing April 7, it appears that the labels have some evidence to back the first part of their argument: Sales are declining, but incremental revenue from higher-priced transactions appears to be compensating.

Labels immediately raised the iTunes price on many top-selling tracks by 30 cents to \$1.29. They marked down others to 69 cents, although none of them were on the iTunes top 100 chart April 7.

The 33 songs in the top 100 that were repriced at \$1.29 sold 12.5% fewer copies during the week ended April 12 than they had in the previous week at 99 cents, according to Billboard's

analysis of Nielsen SoundScan sales data. The 67 songs that remained at 99 cents sold, in aggregate, 9.9% more copies than in the previous week.

During the week ended April 12, the tracks on the April 7 iTunes Top 100 chart sold a combined 4.62 million units, down 0.5% from 4.64 million in the previous week. Even though the top 100 tracks sold fewer copies, they generated more total revenue because the slight drop in unit sales wasn't enough to erase the extra revenue from the 30-cent price bump. If those price increases had been matched by all other download stores, revenue from that list of 100 songs would have increased 11.8%. On Wednesday, nearly half of the iTunes Top 100 songs had been raised to \$1.29.

Assuming that iTunes has an 80% market share—and assuming that no other online retailers raised their prices—the total revenue from the Top 100 would

have risen about 9.5% over seven full days of sales. But other stores did raise their prices—including Amazon.com and Wal-Mart (see Retail Track, page 10)—although not as much.

The repricing of tracks at digital retailers did not drag down total U.S. track sales, which rose 3% in the week ended April 12, compared with the previous week. Sales of the top 200 digital tracks rose 1.3%, while sales of the top 100 tracks rose slightly less than 1%, according to SoundScan.

Some of the sales shifts in individual tracks were caused by natural ebbs and had little to do with the price increase. For instance, digital track sales of Black Eyed Peas' "Boom Pow Pow," which was repriced at iTunes for \$1.29, plunged 28% in the week ended April 12 to 465,000 from 335,000 in the prior week. But that's not surprising because the track debuted in the prior week.

Excluding the drop of "Boom Pow Pow," unit sales of the 33 songs priced at \$1.29 fell by only 6.9%, instead of 12.5%.

For a better gauge of the price increase's impact, consider the case of GS Boyz's "Stanky Legg," repriced at \$1.29 at iTunes April 7. During the weeks ending April 5 and March 29, the track sold 22,000 and 23,000 units, respectively (sales are rounded to the nearest thousand). During the week ended April 12, sales dropped 12% to 20,000 units. Akon's "Beautiful" had a similar trajectory during the same three weeks, from 59,000 to 58,000 to 53,000.

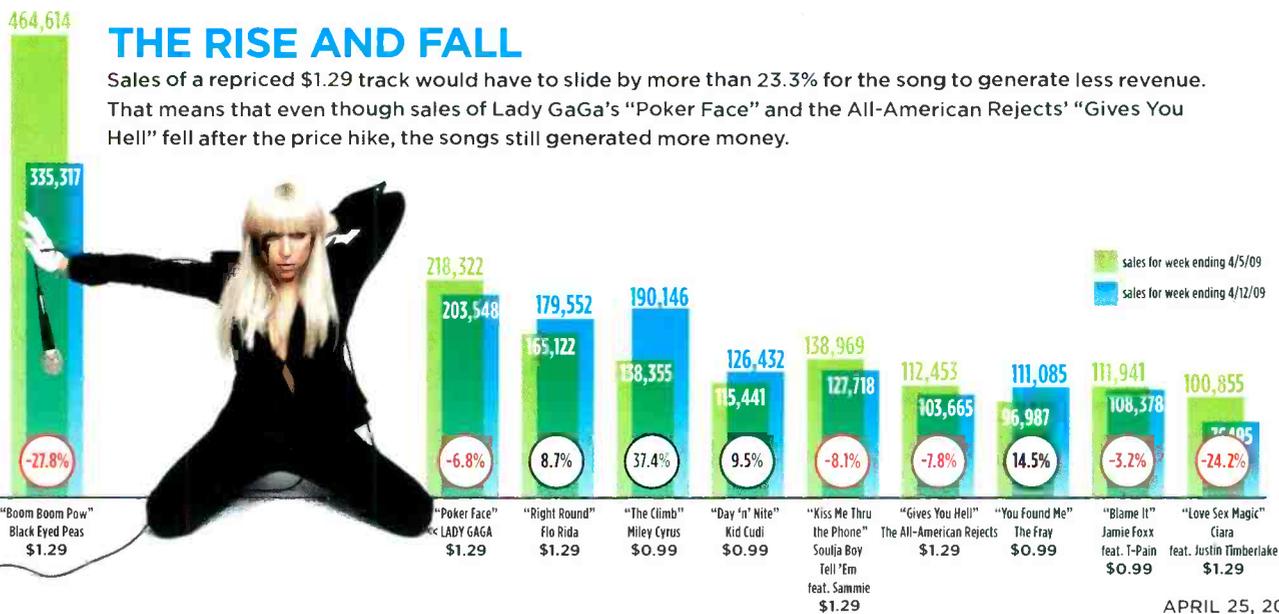
Unit sales of a repriced \$1.29 track would have to fall by more than 23.3% for the track to generate less revenue.

Two Lady GaGa tracks on the April 7 iTunes Top 100 chart, "Poker Face" and "LoveGame," also decreased in sales, by 6.8% and 6%, respectively. But the extra revenue from the 30-cent

price increase was enough to make up for the drop in sales. At 99 cents each, the two tracks combined for unit sales of 238,000, generating \$235,818 in retail revenue in the week ending April 5. In the following week, the two sold a total of 220,000 units. If they had been priced at \$1.29 for the entire seven days—the price change occurred on the third day of the week—they would have generated \$286,674, a 21.6% increase. Assuming that only iTunes increased its prices on the tracks and that it accounted for 80% of Lady GaGa's digital sales, revenue would have increased 15.9% to \$273,340.

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

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



RADIO BY PAUL HEINE

>>> JERKINS BECOMES 'STARMAKER'

In addition to working on upcoming albums by Sean "Diddy" Combs, Mary J. Blige and Toni Braxton, songwriter/producer Rodney Jerkins will appear as mentor/head judge on MTV's new reality series "Starmaker." Created by Combs and reality show guru Mark Burnett, the program is slated to run this summer. While a premiere airdate is still being determined, 10 episodes have been taped thus far. The show centers on aspiring solo artists who will live together as they compete for a record deal with Combs' Bad Boy label.

>>> LIVE NATION, COMCAST SIGN HARTFORD DEAL

Live Nation and Comcast entered a seven-year naming rights agreement for the former New England Dodge Music Center in Hartford, Conn. The 25,000-capacity amphitheater will be renamed the Comcast Theatre, effective immediately. The new Comcast Theatre is owned and operated by Live Nation, and will host approximately 20 concerts per year. Acts scheduled to perform at the shed this summer include Rascal Flatts, Coldplay and Phish.

>>> NBA DRAFTS KANYE FOR PLAYOFFS

The NBA recruited Kanye West's latest single, "Amazing," as the musical backdrop for its 2009 playoffs campaign. NBA Entertainment produced a new music video in which memorable moments from past playoff games featuring Kobe Bryant, LeBron James and other NBA players are sequenced against the pounding beat of the West track. The 2009 NBA Playoffs will air nationally on ABC, ESPN, ESPN2, TNT and NBA TV.

Video Helps The Radio Star

Online Listenership Grows As More Consumers Flock To Video And Social Media Sites

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

—TOM WEBSTER, EDISON RESEARCH

Radio's streaming revenue spigot may open a little wider in 2009, as the growing popularity of online entertainment helps expand the audience for Internet audio.

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

Online radio is benefiting indirectly from the growing availability of high-quality, professionally produced online video, which has consumers spending more time in front of their computers, according to Edison VP of strategy and marketing Tom Webster. About 27% of the respondents in the Arbitron/Edison survey said they watch video on a weekly basis, up from 18% a year earlier. Edison VP Jason Hollins says the growth in streaming video

and audio are intertwined, noting that nearly two-thirds of people who have listened to online radio in the last month have also watched online video in the last month.

Online video accounts for only a tiny 0.5% of an average consumer's daily video consumption, with TV accounting for the rest, according to a separate study released in March by Ball State University on behalf of the Nielsen-funded Council for Research Excellence.

But online audiences account for much larger percentages of total radio listening, according to figures reported by broadcasters. For instance, Clear Channel says streaming comprises between 10% and 15% of its listening audience. In 2008, the radio giant's online audience grew 17%, according to Evan Harrison,

president of online music and radio at Clear Channel.

The expanding use of online social networks is also boosting the streaming radio audience, according to Arbitron/Edison. The percentage of online radio listeners who have joined Facebook doubled from 14% in early 2008 to 28% in January 2009, while those on MySpace rose to 37% from 30% and those using LinkedIn increased to 13% from 5%. Overall, 54% of weekly online radio listeners have a profile page on a social networking site, versus 34% of the overall population, Arbitron/Edison said.

Social networking is "essentially the new word-of-mouth," Webster says. "If I have people on my Facebook page talking about a certain artist or certain clip they saw on TV, it floats to the top of what I pay attention to that day. That's in-

creasingly how people are learning about the media that they're sharing. It may be a funny video that was shared with a friend that brought them to a radio station site."

With an eye on exploiting the pull of online video, radio companies are continuing to expand the video inventory on their station sites. Nearly four years after Clear Channel launched its online video concert series "Stripped," Emmis Communications and Regent Communications said at the end of March that they will develop online TV channels for their station Web sites in conjunction with digital media company Gen2Media. The deals follow earlier moves by CBS Radio, Entercom and other broadcasters to make video a key component of their digital strategy.

Efforts to monetize radio station streams vary sharply from

company to company. Sources estimate that Clear Channel's online advertising, including in-stream spots, represents close to 5% of the company's total \$3.3 billion in radio revenue. According to financial data provider SNL Kagan, Salem Broadcasting's online revenue climbed to \$15.8 million, or 8% of total radio revenue, in 2008, up from \$12.6 million, or 6% of revenue, in 2007. Radio One's Internet revenue shot up 385% to \$15.3 million, from \$3.2 million during the same period, and now accounts for 5% of total revenue. Online dollars for Beasley Broadcast Group swelled 39% to \$5.8 million.

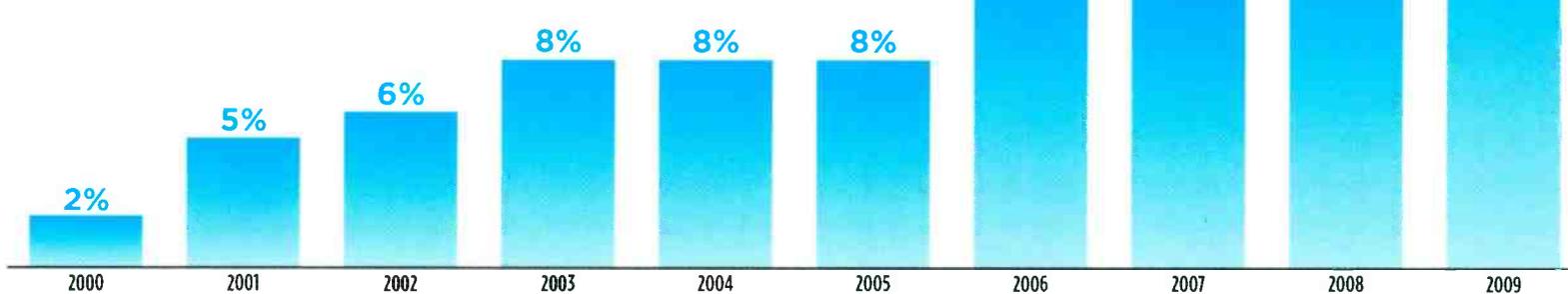
SNL Kagan says that the percentage of radio and TV revenue from online platforms has grown by double digits annually since 2004. Brad Adgate, senior VP/director of corporate research at ad agency Horizon Media, says the outlook remains bright for monetizing online radio.

"Web radio is one of the bright spots; dollars are migrating there," he says. "The future for Internet radio is perhaps brighter than over-the-air radio." ■■■

SWELLING STREAM

Percent of annual survey respondents who said they listened to online radio during the previous week.

SOURCE: Arbitron/Edison Research



HOME FRONT

360 DEGREES OF BILLBOARD

PRINCE NAMED BILLBOARD.COM NEWS EDITOR

David J. Prince has been named news editor at Billboard.com. He will be based in New York

and will report to Billboard.com editor Jessica Letkemann.

Prince will edit the news section of Billboard.com, as well as write news stories for the Web site and the magazine.

For the past two years, Prince has edited the popular music news aggregator and blog the Daily Swarm. He is a former staff reporter at Spin magazine and has written extensively about music and the music industry for a variety of other publications, including Rolling Stone, Vibe, Urb, the



Chicago Tribune and the Chicago Sun-Times.

Prince was the founder and creative director of the M3 Summit in Miami Beach and has also worked as a promoter, artist manager, DJ and record store manager.

A native of Evanston, Ill., Prince has a B.A. from DePaul University in Chicago.

SOLD OUT

elton billy

JOHN JOEL

face 2 face

march 2

**JACKSONVILLE
VETERANS MEMORIAL
ARENA**

attendance **13,433** combined gross **\$1,807,308.50**
BOTH FIGURES BEST IN VENUE HISTORY!

march 5

**ST. PETE TIMES
FORUM**
TAMPA BAY'S SPORTS AND ENTERTAINMENT CENTER

attendance **18,148** combined gross **\$2,091,134.50**

march 7

**TIME WARNER
CABLE ARENA**

attendance **16,897** combined gross **\$1,913,846.50**

march 14

**PHILIPS
ARENA**

attendance **16,967** combined gross **\$2,049,954.50**

congratulations

jacksonville veterans memorial arena • st. pete times forum • time warner cable arena • philips arena

LIVE NATION

>>> JONAS BROTHERS HOSTING CANADIAN AWARDS

The Jonas Brothers will host the 2009 MuchMusic Video Awards June 21 in Toronto. The Canadian gig is timed to coincide with the June 15 launch of the trio's fourth album, "Lines, Vines and Trying Times," and a world tour with seven Canadian concert dates.

Nominations for Canada's music video awards, which will air on MuchMusic, a division of CTVglobemedia, will be announced in May. CTVglobemedia has yet to sign a U.S. broadcast partner for the awards show.

>>> MICHAEL JACKSON AUCTION CANCELED

A huge auction of Michael Jackson memorabilia scheduled for late April was canceled and auctioneers agreed to return all the items to the singer. Auctioneer Darren Julien told Reuters the cancellation of the planned April 22-25 sale was the result of an agreement with Jackson, who had filed a lawsuit in March demanding the return of certain items.

>>> FONTANA, SAVOY SIGN FOR DISTRIBUTION

Fontana signed an exclusive distribution deal with the Savoy Label Group, which includes 429 Records, Denon Classics, SLG Records and Savoy Jazz. Acts on the 429 Records roster include Dr. John, Little Feat, Cracker and Gin Blossoms. Classics label Denon features Andre Rieu, while Savoy Jazz is home to the catalogs of Miles Davis and Charlie Parker, as well as Ravi Coltrane.

Compiled by Chris M. Walsh. Reporting by Cortney Harding, Paul Heine, Gail Mitchell, Mitchell Peters, Aymeric Pichevin, Reuters and Etan Vlessing.

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Going Green: WNYC's new Jerome L. Greene Performance Space and the view from Varick Street (below).

RADIO BY MITCHELL PETERS

Alive On Arrival

N.Y. Radio Station To Open Venue For Live Broadcasts

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

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

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

Funded by the Jerome L. Greene Foundation and the Lower Manhattan Development Corp., the Greene Space will host its first live studio audience April 29, with performances by Lou Reed, Santigold and string quartet Ethel.

With 1.1 million weekly listeners across WNYC's programming, performances at the Greene Space should prove to be a valuable promotional tool for artists, Etwaroo says. "The benefit is that they'll have the wonderful reciprocity of doing this in front of a live audience, which creates energy when they're performing. It also has the promotional value of going live on our air."

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

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

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

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



TOURING BY ROBERT THOMPSON

TAKE THIS LONGING

Canadian Government Responds To Public Anger Over Ticket Resellers

TORONTO—Canadian government officials are lining up against what they contend is concert business price gouging, responding to recent public anger over Ticketmaster and its resale business TicketsNow.

The Competition Bureau, Canada's equivalent of the U.S. Federal Trade Commission, has launched a probe of the ticketing giant, while provincial legislators in Ontario and British Columbia have introduced bills to crack down on ticket resellers.

"I've had my discussions with Ticketmaster," Ontario Attorney General Chris Bentley says, "and we are going to legislate now."

A recent Angus Reid poll found 49% of Canadian concert-goers felt TicketsNow should be closed because they believe Ticketmaster uses it to overcharge fans.

Only 7% had a favorable opinion of the service.

Joe Freeman, assistant general counsel for Ticketmaster, says the ticketing giant will comply with any new regulations regarding secondary ticket sales, but he maintains that government officials are overlooking the thriving legal resale market for sports and concert tickets in Canada.

"We don't think it is right or effective to single out one company when these issues run so deep," Freeman says.

Legislation against online ticket resellers already exists in the provinces of Alberta and Manitoba, where Ticketmaster stopped operating TicketsNow in October. But Bentley says Ontario's reliance on the Ticket Speculation Act as an anti-scalping law failed to compel Ticketmaster to do the same in Canada's most populous province, where TicketsNow continues to operate.

The public uproar over ticket reselling in Canada erupted after recent concerts by Elton John, Leonard Cohen and other artists sold out within minutes. Almost immediately, tickets to the shows appeared on TicketsNow at a steep premium over face value. And although Freeman says TicketsNow bars third-party resellers from advertising tickets before they're available to the public, tickets

for Cohen concerts that weren't yet on sale appeared on TicketsNow for more than \$800 Canadian (\$646) each. Freeman says that matter has been resolved and won't happen again.

Despite Alberta's reselling law, one music fan unwittingly paid more than \$1,200 U.S. to see the country artist Charley Pride in Edmonton through a site called Absolute Tickets.

Pride was so infuriated by the incident that he flew to Edmonton to offer the fan her money back.

"I didn't want my fans to think I was in cahoots with these guys who charged her all that money," Pride says. "Sometimes you just have to make a stand. I mean, I wouldn't pay \$1,000 to see me play."

49%
Percentage of Canadian concert-goers who think TicketsNow should close



A legal matter: Ontario Attorney General **CHRIS BENTLEY**

WITH THE BRAND

MAKING MUSIC PAY IN AN ERA OF TIGHT BUDGETS

by JOSH RABINOWITZ, GREY WORLDWIDE



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

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

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

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

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

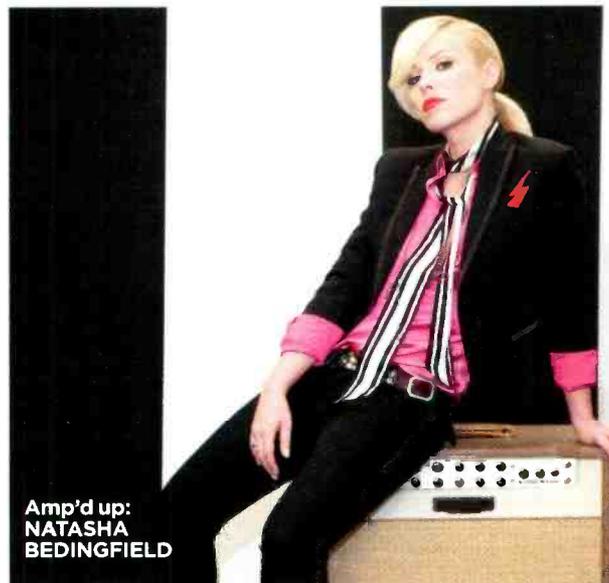
What if brands began shelling out more for music? That would open up more options for a marketing and branding campaign. But making effective use of music isn't just about spending more. And even when a marketer is willing to pay, it often doesn't work out as expected.

Led Zeppelin's "Rock and Roll" revitalized Cadillac, while Natasha Bedingfield's "Unwritten" did wonders for Procter & Gamble's Pantene. But for every successful campaign that uses a famous artist, you can find many more that fail to connect. Some brands will spend \$500,000 or more on a well-known track, only to learn later that consumers remembered the song or the artist,

but not the product. Consider

Sunsilk's licensing of Madonna's "Ray of Light," or all those Who songs that Hummer, Dell and countless others have used. If a brand doesn't pay close attention to the way the music sounds, it will get lost in the sonic clutter.

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



Amp'd up:
NATASHA
BEDINGFIELD

Target and J.C. Penney have worked with commercial music houses to create original songs for TV ads that have created buzz. A noteworthy example was "How Can It Be," created by the

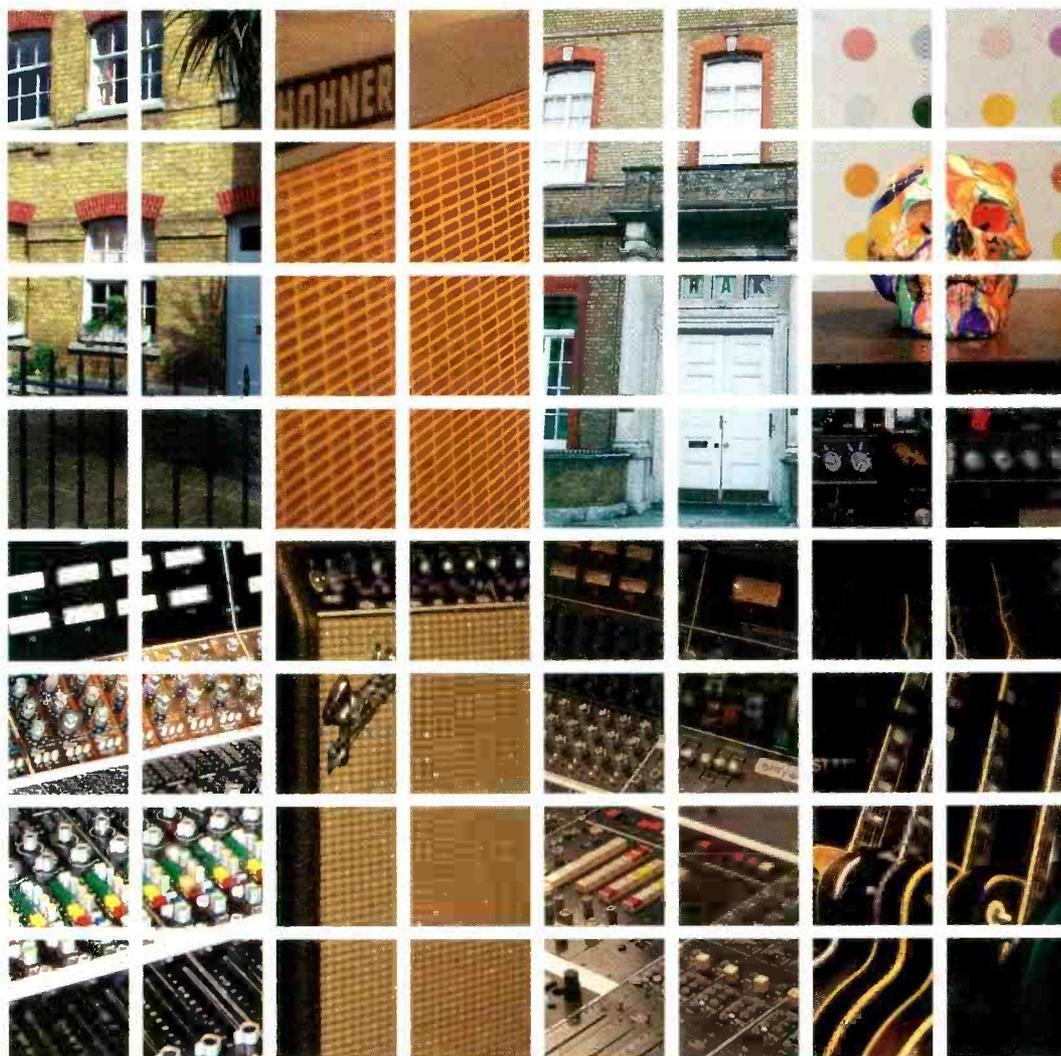
Australian music company Nylon for a 2007 Penney's campaign. The tune, recorded by vocalist **Melanie Horsnell** and songwriter/producer **Elliott Wheeler**, was so well-received that a full-length single of the track was made available on iTunes. The track has sold 16,000 units to date in the United States, according to Nielsen SoundScan.

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

Meanwhile, Lincoln-Mercury demonstrated the power of reworked favorites from the past, when it hired the sultry-voiced **Cat Power** to cover **David Bowie's** "Space Oddity" last year for a Lincoln MKS TV spot. When Power bends the words "tom" and "grade," as the triplets "to-o-om" and "gra-ay-ade," she succeeds in making the song her own—and the brand's as well.

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

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



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Name Your Price

Labels Embrace Different Approaches To Variable Track Pricing



Digital graffiti: LED ZEPPELIN

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

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

On the flip side, sources say, Sony Music has cut prices on 10 tracks to 50 cents wholesale/69 cents retail for every premium-priced track, in line with iTunes' original request when it agreed to allow variable track pricing in order to obtain tracks without digital rights management (DRM). Sources say UMG has exceeded that ratio. WMG

is planning to reduce prices on four tracks for every higher-priced one, which in absolute numbers translates to about 32,000 tracks dropping to the 69-cent retail price point.

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

Most indies also are foregoing price increases on digital tracks.

According to sources, none of the labels at Fontana, RED, E1 Distribution, Caroline, Ryko Distribution, Super D Distribution or Red Eye increased a single track price, although some Fontana and Ryko labels priced some tracks at 69 cents retail. There are a few exceptions. ADA and some of its labels, in-

cluding Epitaph, are involved in a "thoughtful" pricing experiment, a source says, while another source says Concord also repriced a limited number of its titles.

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

iTunes can handle about 10,000 price changes per week per label. If a song appears

on multiple compilations or is merchandised on different pages, iTunes blows through that allotment quickly. After the first week, a source at one major says, only about one-quarter of the label's price increases had been rolled out.

Labels appear to have a common

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

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

When other majors increased wholesale prices to 90 cents per track, Amazon responded by raising its top pricing tier of 89 cents to 99 cents. Thus in the first week of variable track

pricing, every **Led Zeppelin** track was priced at \$1.29 at iTunes but was going for 99 cents at Amazon.

Amazon said in a statement that "the vast majority of our Amazon MP3 best-selling tracks are 99 cents, with only a few priced at \$1.29 and over 1.5 million songs priced at 89 cents or less."

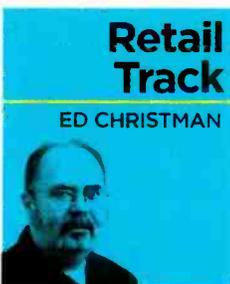
Similarly, Wal-Mart said in a statement that it has priced "the majority" of its tracks at 94 cents and 64 cents, including "Poker Face" by **Lady GaGa** and "Right Round" by **Flo Rida**, which are each priced at 94 cents. The remaining tracks are selling for \$1.24 each, which the retail giant said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

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

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

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

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Retail Track
ED CHRISTMAN

Jerusalem On The Jukebox

JDub Brings Jewish Music To The Mainstream

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

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

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

Even though the label hasn't signed another breakthrough artist, it continues to straddle the line between its Jewish roots and reaching out to a broader audience.

"Our core mission is about developing modern Jewish culture," co-founder **Aaron Bisman** says. "But we can also reach people in the mainstream by delivering high-quality content. While the music is a way to reach

young Jewish people, it can also stand alone as music for its own sake. We incorporate great design and I like to think we reach a niche audience within the mainstream."

Bisman started the label in part to address the fact that few of his young Jewish peers were connecting with traditional Jewish organizations, even though they wanted to be involved in the community. "We do work with established organizations like the [Jewish Community Center]

and synagogues, but we don't limit ourselves," he says.

That attitude was instrumental in breaking Matisyahu. "I met him a long time ago, and at first, he had to be convinced to do music," Bisman says. "We knew what he could do

early on and knew that if we tried to break him in the Orthodox community, it might not work. We booked him in mainstream venues and had to make compromises—there was no way to prevent men and women dancing together at the shows, for instance. But we never booked him on Friday nights, and we were always paying attention to what his fans

were writing about him and careful about our language."

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

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

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

The ability to marry mainstream appeal with a strong Jewish affiliation was what attracted **the Sway Machinery** to the label. The quintet, which in mid-April released its



A chosen band: THE SWAY MACHINERY

debut album, "Hidden Melodies Revealed," on JDub, includes guitarist **Jeremiah Lockwood** of **Balkan Beat Box** (another JDub act) and drummer **Brian Chase** of **Yeah Yeah Yeahs**.

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

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

The other bands on JDub are an eclectic bunch that includes the folk-punk band **Golem**, Israeli hip-hop act **Sagol 59** and indie-pop combo **the LeeVeas**. JDub operates as a non-profit organization, generating half its funds from charitable foundations (in a remarkable stroke of luck, none of JDub's backers were wiped out by **Bernie Madoff**) and the other half from label activities.

"People find culture meaningful in hard times," Bisman says, "and I think the community will continue to see value in our work." ...

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



The Indies
CORTNEY HARDING

HOW TO:

MOVE YOUR ALBUM AT INDIE RETAIL

by MIKE WORTHINGTON, TOMMY BOY ENTERTAINMENT



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

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

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

1 KNOW WHERE PHYSICAL DEMAND STARTS

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

2 COURT CONSIGNMENT

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

3 GIVE TO GET

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

of tickets to the show for the store to give away.

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

4 MAKE IT SPECIAL

If your music is really special to you, then it's up to you to make it really special to your potential fan base. So whether you're a small band that will only release locally or a band with a larger base, consider making your local release (or core release) something deluxe and limited, available only through your local indie retailer. Interesting packaging that's numbered for a limited run, unique local posters, rare tracks—some incentive so that anyone who takes the plunge feels like they're a first adopter, part of the inside-the-rope team.

5 WEIGH THE COSTS AND BENEFITS

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

—Interview by Evie Nagy



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

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DIGITAL BY ANTONY BRUNO

No Distribution Without Compensation

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

Many of you reading this column are hypocrites.

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

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

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

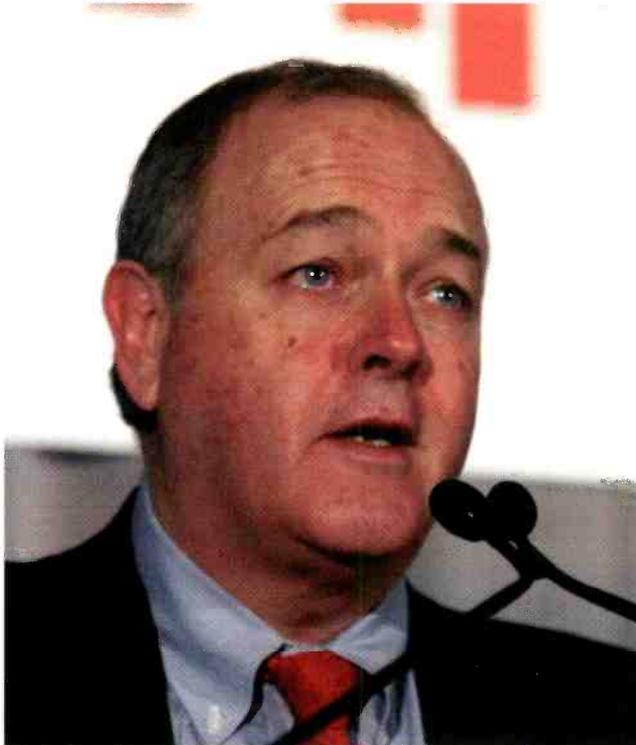
Sound familiar? It should, because the newspaper busi-

ness is suffering just as much as the music industry, if not more, from the disruptive effects of Internet distribution. No matter how you feel about the way the AP is tackling the issue, it's clear that the news cooperative is a comrade-in-arms in the battle to protect copyrighted content—and one from which the recording industry could eventually learn.

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

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

Both industries are struggling to reconcile the traffic and discovery benefits of content aggregators and search engines with their inability to generate meaningful revenue from them. Both are also competing with serv-



Misery loves company: Associated Press chairman and MediaNews Group CEO DEAN SINGLETON

ices that simply take their content and offer it to users without compensation.

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

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

What's more, the news business can provide music industry executives some badly needed perspective. How inconvenient would it be if Google News shut

down? Or if the search giant dropped its e-mail news alerts? Or if a popular news or commentary blog closed because of an AP lawsuit? The recording industry is quick to shrug off similar developments involving their own content. How does it feel when the shoe is on the other foot?

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

Meanwhile, major labels and newspapers, long dominant in their respective industries, have to realize that they don't have a preordained right to traditional revenue streams any more than new online services have a right to their content.

So, back to those of you poaching a copy of this column: It's time to start eating what you cook.

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BITS & BRIEFS

WANTED: SINGER, DRUMMER, BASSIST

Activision, the publisher of the "Guitar Hero" franchise, is reprogramming certain songs available in previous, guitar-only versions of the game so they can be played with the instruments used for "Guitar Hero World Tour." To determine which of the hundreds of previously released tracks will have added drum, vocal and bass gameplay, the company is asking fans to vote online for their favorites. The "Guitar Hero Smash Hits" expansion pack will feature 48 tracks and is expected to be released in June.

RINGTONES IN WINAMP

Fox Mobile Distribution has reached agreements with AOL Europe and AOL Canada to sell ringtones to Winamp users in those territories. The deal adds Fox Mo-

bile ringtone "buy" links to the Winamp digital media player. Users will be able to buy ringtones on Jamba- or Jamster-branded pages integrated into Winamp. Jamba and Jamster are Fox-owned mobile entertainment content providers.

MOBILE ENTERTAINMENT GROWTH TO SLOW

The mobile entertainment market may not be the answer to the music industry's problems after all. A recent study by Juniper Research projects the global mobile entertainment market will grow by \$13 billion in the next five years, assuming a "worst-case scenario" of a prolonged global recession. That's down sharply from Juniper's previous forecast of a \$26 billion five-year gain before the recession. Mobile TV, user-generated content and music were identified as the most vulnerable categories.

HOT RINGMASTERS™ APR 25 2009 Billboard

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ORIGINAL ARTIST
1	1	16	#1	KISS ME THRU THE PHONE
		10 WKS		SOULJA BOY TELL 'EM FEATURING SAMMIE
2	4	8		RIGHT ROUND
				FLO RIDA
3	2	12		BLAME IT
				JAMIE FOXX FEATURING T-PAIN
4	5	7		DAY N NITE
				KID CUDI
5	3	15		DEAD AND GONE
				T.I. FEATURING JUSTIN TIMBERLAKE
6	6	9		POKER FACE
				LADY GAGA
7	10	3		BOOM BOOM POW
				THE BLACK EYED PEAS
8	8	7		I LOVE COLLEGE
				ASHER ROTH
9	7	17		GIVES YOU HELL
				THE ALL-AMERICAN REJECTS
10	13	8		NEXT TO YOU
				MIKE JONES
11	15	4		THE CLIMB
				MILEY CYRUS
12	9	16		TURNIN ME ON
				KERI HILSON FEATURING LIL WAYNE
13	11	9		CRACK A BOTTLE
				EMINEM, DR. DRE & 50 CENT
14	12	10		ROCKIN' THAT THANG
				THE-DREAM
15	20	9		SHE'S COUNTRY
				JASON ALDEAN
16	18	7		TURN MY SWAG ON
				SOULJA BOY TELLEM
17	16	16		ALL SUMMER LONG
				KID ROCK
18	17	5		YOU CAN GET IT ALL
				BOW WOW FEATURING JOHNITA AUSTIN
19	14	19		HEARTLESS
				KANYE WEST
20	38	2		KNOCK YOU DOWN
				KERI HILSON FEATURING KANYE WEST & NE-YO

Based on master ringtones sales data reported by Nielsen RingScan, a service of Nielsen MobileScan. Chart endorsed by CTIA - The Wireless Association and Mobile Entertainment Forum



'BAND' ON THE RUN

Unwilling to let rival "Guitar Hero" capture the portable gaming world for itself, the creators of "Rock Band" have released "Rock Band Unplugged," a slimmed-down version of the game for the Sony PlayStation Portable. The developer, Harmonix, teamed with Backbone Entertainment on the title to reinvent the gameplay for the handheld gaming system. A player's fingers replace the faux-instrument controllers of the original console version, but virtually all of the other components are there—including the in-game store to download tracks. It also comes with more than 40 master recordings to play.

"Rock Band Unplugged" is available in North America and Europe for \$40.—AB

6 QUESTIONS

with MICHAEL SPIEGELMAN

by ANTONY BRUNO

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

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

Yahoo Music GM Michael Spiegelman explains the evolution.



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

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

2 Is there a mobile element to the strategy?

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

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

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

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

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

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

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

6 How does the music industry share in this ad revenue?

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



"The book raises the bar for what constitutes a printed rock-music-company history"

Eric C. Shoaf, Vintage Guitar Magazine

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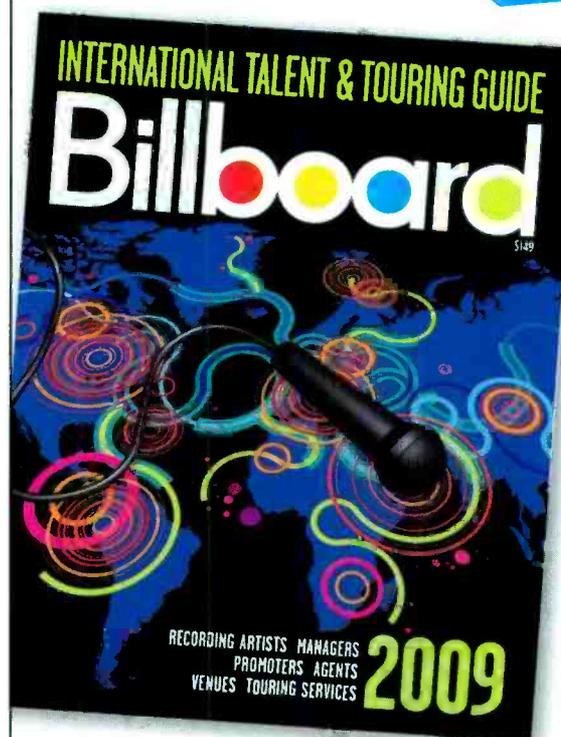
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GLOBAL BY WOLFGANG SPAHR

The Prosecution Rests

German Biz Switches To Civil Piracy Cases

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

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

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

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

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

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

BVMI managing director Stefan Michalk is also critical of the shift. "What is the difference between stealing one CD or 3,000 in a store, or to do the same on the Internet?" he asks.

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

effective as a deterrent.

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

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

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

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

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

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

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

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



Chasing pirates: German culture minister BERND NEUMANN (center) with Bundesverband Musikindustrie's DIETER GORNY (left) and STEFAN MICHALK

GLOBAL BY HOWELL LLEWELLYN

GAIN IN SPAIN

Festival Tourism Stays Strong Despite Cancellations

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

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

"The crisis doesn't appear to be touching the festival scene," says Isabelle Juanco, international marketing director at Maraworld, the company that runs the Benicassim festival, also known as FIB Heineken. Juanco says that with more than three months to go until the July 16-19 event, all but 5,000 four-day tickets had been sold, which she says is "unprecedented."

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

Benicassim—which this year features Oasis, Franz Ferdinand and Lily Allen—is heavily



Festimad for it: ALVARO RUIZ (left) and JULIO MUÑOZ

marketed to overseas fans, with Juanco expecting 50% of 2009 attendees to come from outside Spain, with the United Kingdom providing the largest contingent. That's despite the weakness of Britain's pound versus the euro, which has caused a 20% decline in vacation bookings from the United Kingdom this summer, according to the London-based Spanish Office for Tourism.

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

By contrast, Barcelona's Primavera Sound, another festival popular with British visitors, has no overnight camping facilities. But the festival's booking agent, Abel Suárez, says advance sales are ahead of this time last year. He expects to beat total attendance of 64,000 in 2008, when 40% of festivalgoers were from abroad, with U.K. fans again the biggest contingent. Primavera will be held May 28-30 with a roster that includes Neil Young and My Bloody Valentine.

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

GLOBAL NEWSLINE

>>> U.K. BIZ BUILDS NORTH AMERICA MARKET SHARE

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

>>> MONTFORT NEW EMI FRANCE PREZ

EMI France has appointed Olivier Montfort pres-

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

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

Warner Music U.K. has promoted Paul Craig to the newly created role of senior VP of artist partnerships. The London-based Craig was previously GM of Atlantic Records U.K. He will work closely with all the Warner Music U.K. labels to build on the major's



Benicassim bound:
LILY ALLEN

years by offering "crazy sums of money" to artists to launch new festivals.

"In most cases the fans didn't turn up," he says. "For a while, it was easy money being a manager in the U.K. You knew that if a Spanish promoter phoned to offer a sum for an English act to play, a second would ring shortly after and offer twice as much."

Many promoters claimed Sinnamon had used such tactics last year, when it staged several debut festivals that have since been

suspended, including Ola Festival, Forward Festival, Weekend Dance and Daydream. Representatives at Sinnamon declined to comment, beyond stating that Summercase will return in 2010.

Live Nation Spain president Gay Mercader, a veteran promoter who organizes Spain's edition of the Rock in Rio festival, remains optimistic. "Last year some people didn't know how to do their sums," he says. "But festivals with a secure past have a secure future." ...

360-degree agreements with artists. Craig, a former manager who worked with INXS and Kaiser Chiefs, joined Warner Music U.K. in 2007. —Andre Paine

>>> SPANISH COURT JAILS P2P OPERATOR

A Spanish court has sentenced a man to six months in jail for operating an illegal file-sharing Web site. No previous peer-to-peer lawsuits in Spain had resulted in convictions, due to the failure of prosecutors to prove a profit motive. But a judge in the region of La Rioja jailed Adrián Gómez Llorent, 22, and fined him €4,900 (\$6,496) for violating intellectual property laws by generating advertising revenue on his site, infopsp.com, which offered movie and videogame links. The ruling says Gómez "put at the disposal of [Internet] users means to obtain illicit copies of works protected by authors rights." The April 9 verdict came around the same time as the appointment of the new Spanish culture minis-

ter Ángeles González-Sinde, who has voiced opposition to P2P activity. —Howell Llewellyn

>>> PROCOL HARUM TOPS 'MOST HEARD' LIST

Procol Harum's 1967 classic "A Whiter Shade of Pale" has been named the United Kingdom's most-heard recording in all public places during the past 75 years. The chart, compiled by the licensing organization Phonographic Performance Ltd. to mark its 75th anniversary, was unveiled April 13 during a three-hour countdown, "The People's Chart," by the national U.K. AC broadcaster BBC Radio 2. The top 75 were compiled from PPL records of licensed use of recorded music in clubs, cafes and supermarkets, as well as radio airplay. The song beat Queen's "Bohemian Rhapsody" from 1975 at No. 2 and the Everly Brothers' 1958 track "All I Have to Do Is Dream" at No. 3. —Paul Sexton

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GLOBAL BY ANDRE PAINE

Synchs Swim In The Gulf

Major Music Publishers Expand Operations In The UAE

LONDON—Music publishers are targeting Dubai to boost income from synchronization licensing, as falling advertising budgets put pressure on revenue elsewhere in the world.

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

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

In August 2008, Fairwood/BKP, a joint venture between Dubai music production company BKP and London-based publisher Fairwood Music International, signed a deal with Universal Music Publishing Group to become UMPG's sub-publisher in the UAE and its licensee in the Middle East and North Africa. In March, the company signed a sub-publishing deal with Cherry Lane Music Publishing for the Middle East. Fairwood/BKP

usually "never cleared music, they simply used it with a 'catch me if you can, attitude.'" While UAE law includes copyright protections, the region lacks collecting societies to enforce royalty payments.

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

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

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



Gulf Coast highway: Universal Music Publishing's ANDREW JENKINS (left) and Fairwood/BKP Music's HUSSAIN 'SPEK' YOOSUF

also represents the MCS, Stage 3 Music, Budde Music, Roy Orbison and the RZO David Bowie catalogs in the region.

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

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

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

Yoosuf says some regional agencies previ-

But Yoosuf notes his company has generated "zero income" from mechanical royalties, with distributors claiming mechanicals are paid on imports from Europe. He is leading a regional industry initiative to set and collect mechanical royalties. There have also been "close discussions with the major societies and CISAC" on performance licensing and setting up a local collecting society, he says.

Guy Henderson, Sony ATV senior VP of international in London, cautioned that "Dubai is running a little scared" in the current economic climate. He adds that synch deals for the UAE can "still be done out of big agencies in Europe."

Jenkins believes the Middle East can become a significant revenue source. "I expect the Gulf to provide tremendous opportunities, with the UAE leading the way," he says. "We didn't go into the deal to maintain overall revenues, we are looking for growth." ...

David 'Pop' Winans Sr., 74



DAVID 'POP' WINANS

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

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

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

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

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

DEATHS

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

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

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

It was on Philly Groove that the Delfonics enjoyed their greatest artistic and commercial success, with top 10 hits like "La-La Means I Love You"

and "Didn't I (Blow Your Mind This Time)" and other such classic sides as "I'm Sorry," "Break Your Promise" and "You'll Get Yours and I'll Get Mine."

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

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

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

Duane Jarvis, 51, died April 1 of colon cancer at his home in Marina del Rey, Calif.

Jarvis, a singer/songwriter

and guitarist who described his style as "country soul rock-'n'-roll," recorded several albums as a solo artist. But he was perhaps best-known in the industry as gifted sideman who played with such acts as Dwight Yoakam, John Prine, Lucinda Williams, Rosie Flores, the Divinyls, Michelle Shocked and Frank Black.

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

"He had a spare, soulful style of playing that always complemented, underscored—never got in the way," Rigby wrote on her blog after Jarvis' death. "And he was sweet and kind."

Jarvis is survived by his mother, Barbara, of Portland, Ore., and his brothers, Kevin of Venice, Calif., and Brian of Portland. —LH

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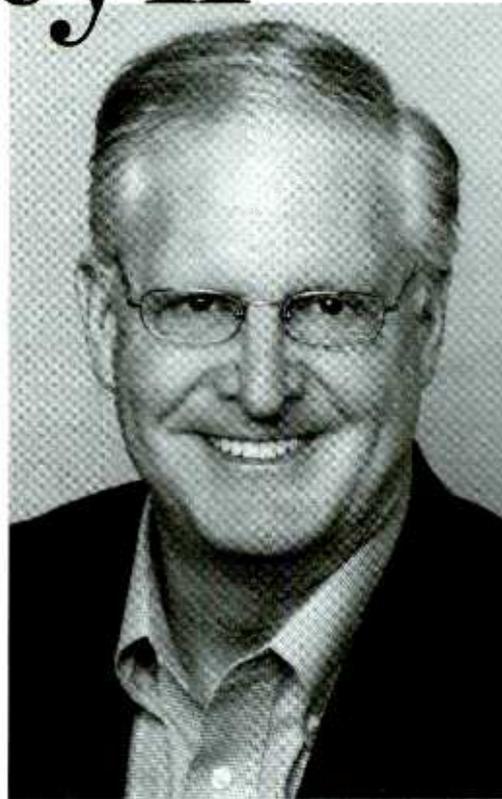
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GOSPEL
MUSIC ASSN.
PRESIDENT

John Styll

The head of Christian/gospel's biggest trade group discusses sales trends and challenges in growing its fan base.



No one is immune to the ills facing the music industry these days, and creators of faith-based music are no exception.

In fact, record labels that specialize in Christian/gospel music encounter unique challenges in that theirs is the only genre defined by lyrical subject, rather than musical style. And breaking through to a broader audience can be tough because mainstream media outlets are often cautious about aligning themselves with explicitly religious material.

These are sure to be among the topics that will be discussed at the Gospel Music Assn.'s annual GMA Music Week slated for April 18-22 at the Renaissance Nashville Hotel and Convention Center. The annual gathering leads into the GMA's 40th annual Dove Awards, which will be broadcast live April 23 on the Gospel Music Channel from Nashville's Grand Ole Opry House.

Few people have a better sense of the challenges facing the Christian/gospel industry than GMA president John Styll, the founder/longtime publisher of CCM magazine, the Christian music community's leading consumer publication, which became an online-only operation last year. Styll sold CCM to Salem Communications in 1999 and remained at the helm until 2001.

In an interview with Billboard shortly before the start of GMA Music Week, Styll discussed how Christian/gospel music sales are holding up and how the genre is faring in terms of branding and licensing opportunities.

What do you see happening in terms of Christian/gospel music sales?

Well, we are at least happy to say that the decline in Christian/gospel sales was less precipitous in the first quarter than overall music sales. We would like to say that folks seek out music of hope and inspiration when times are tough. But we don't really have the empirical evidence to make the claim that we have seen a lift in sales for that reason. More than 60% of gospel/Christian sales take place through the mainstream retail channel. Several of the first quarter's top-selling titles may have a little more appeal to the "everyday" shopper as opposed to those who seek out specifically religious products in Christian retail stores. That channel has experienced a bit of a dearth of hit book titles recently, which is a factor in decreased traffic and, therefore, decreased music sales.

Mainstream big-box stores are reducing floor space for music. Are Christian retailers doing the same thing?

We have definitely seen reduction in floor space and total SKUs in the Christian retail space, but it's probably not as dramatic as what has been experienced on the mainstream side. Music, books, Bibles and gifts are the key product lines in the Christian retail channel, unlike big-box stores that carry more diverse merchandise. Through direct education and articles in trade publications, we are working to convince Christian retail stores that

music remains a very viable product line and one that drives sales of other types of merchandise.

Are digital sales keeping pace with other genres?

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

The Dove Awards have struggled to build a successful brand like the CMA Awards. Why is that?

We have to face the fact that the message of gospel and Christian music, while inspiring and joyful, is often specifically religious. Frankly, that makes television networks wary because they don't want to be seen as promulgating a particular religious message. And while gospel and Christian music is about 6.5% of the U.S. prerecorded music market, it is still perceived as a niche despite the fact

that millions of people are engaged with Christian and gospel music in churches each Sunday. Nonetheless, the Dove Awards is our industry's top brand in terms of creating awareness of the many styles of gospel music and we are stepping up our efforts to put together mainstream marketing deals with retail, mobile and media partners.

McDonald's sponsors a gospel tour and Chevrolet has worked with Third Day, but overall corporate involvement is lacking. What can be done to change that?

This is a constant battle. The black gospel side benefits from multicultural marketing programs and attracts far more corporate dollars than contemporary Christian music. To speak plainly, white Christian music is often perceived as being "agenda-driven," while black gospel music is seen as a natural part of the culture. We work hard to convince corporate sponsors that the Christian market is real, large and reachable. But for many of the same reasons that the major television networks shy away from it, corporate sponsors have concerns about affiliating their brands with what they see as religion.

Branding and synch licensing deals have become increasingly important sources of income for mainstream pop artists. But by and large, those kinds of opportunities have eluded gospel artists. Is the industry seeing

We work hard to convince corporate sponsors that the Christian market is real, large and reachable. But . . . corporate sponsors have concerns about affiliating their brands with what they see as religion.

much progress on this front?

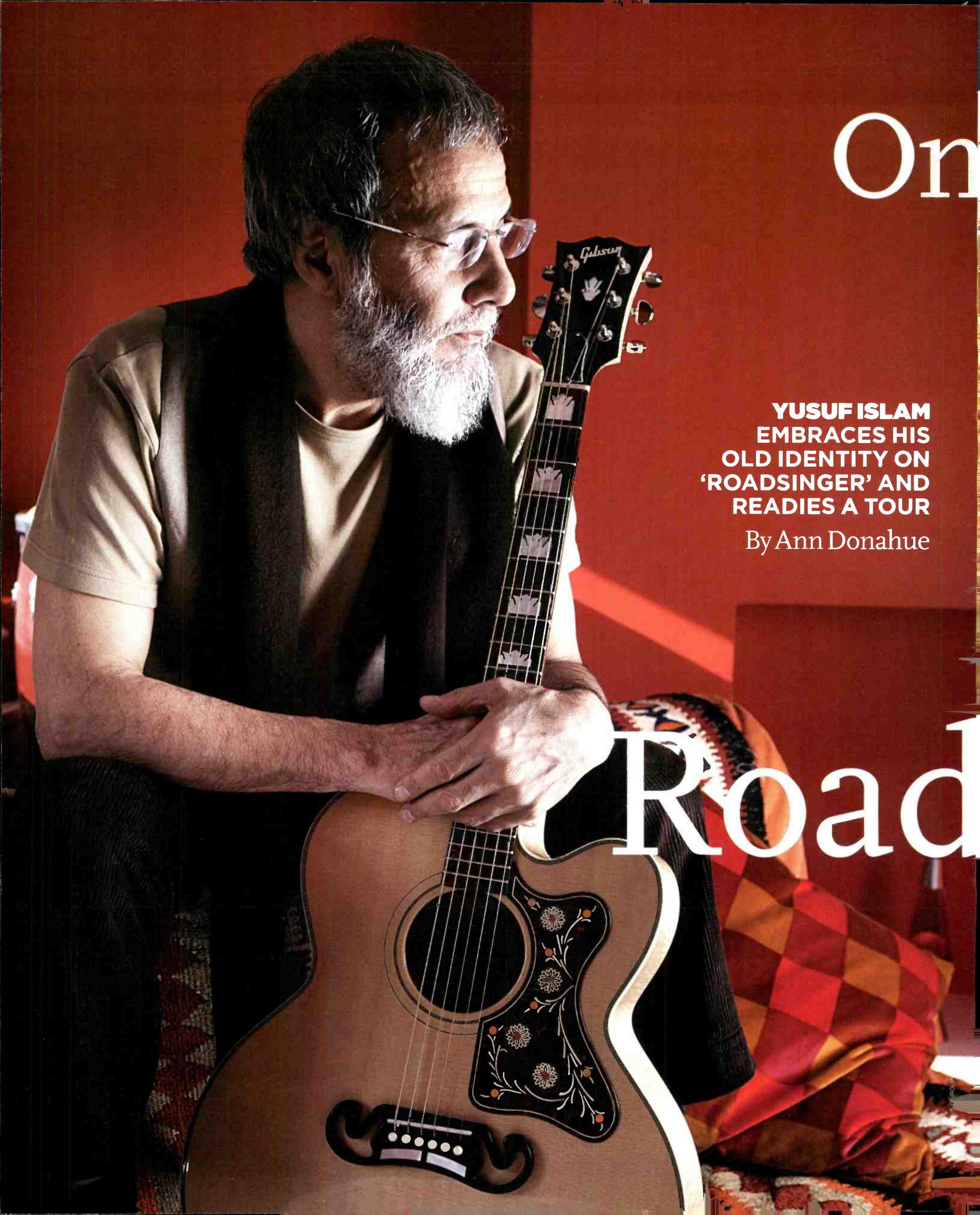
We are seeing more and more music from Christian artists showing up in TV shows and network promos. The film and TV departments of agencies such as William Morris [and Creative Artists Agency] represent the music of top Christian and gospel artists and when the music is appropriate for the proposed use, it often has a fighting chance. So yes, there has been great progress. However, because of the message, some gospel music lyrics are not considered "inclusive" enough for use in mainstream movies or TV.

What is the biggest challenge facing Christian/gospel music these days?

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

It's been said that gospel music knows where its audience is every Sunday morning, so it should be easier to target that demo. Does the industry do that effectively?

Honestly, it does not. The music industry's agenda is slightly different from that of the church. The church wants to help its people grow spiritually through worship and education and also to conduct outreach. That doesn't usually synch with the music industry's goal of selling music. The church typically shuns commercial agendas. That said, with the advent of contemporary worship music, more and more of the music sung in church is being played on Christian radio, which does lead to sales. . . .



On

**YUSUF ISLAM
EMBRACES HIS
OLD IDENTITY ON
'ROADSINGER' AND
READIES A TOUR**

By Ann Donahue

Road

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

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

Since the Nielsen SoundScan era started in 1991 he's sold 6.2 million albums; his last one as Cat Stevens was released in 1978. But after receiving support from Islamic theologians about the propriety of performing music—

and with the unceasing encouragement of his son, Muhammad Islam, a singer/songwriter who records melodic folk under the name Yoriyos—Yusuf returned in 2006 with "An Other Cup."

With the May 5 release of "Roadsinger"—only his second collection of secular music since his conversion—he reconciles his Cat Stevens singer/songwriter past with his man-of-faith Yusuf Islam present. "To me, 'Roadsinger' is effectively what would have been a Cat Stevens album, since 'An Other Cup' was really a blend of his Eastern and Western material," says Bruce Resnikoff, president of Universal Music Enterprises. "This album is how he would have evolved over time. He wrote the songs on his guitar, and it gives it a unique sound and storytelling ability."

Yusuf will tour clubs to support the album, and the shows will feature music from both of his creative incarnations, according to his manager David Spero. In the coming months he will perform in New York, Los Angeles, Chicago and Toronto, as well as some yet-to-be-announced European dates. "It will be a very informal kind of setting where there might be some tables onstage, might be some friends having coffee and maybe a little conversation in between," Yusuf says.

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

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

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

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

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

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

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

For Yusuf, working on the two projects simultaneously created some headaches: Which song goes into the stage show? And which on the album? Again, it was his son Yoriyos who guided him. "He said, 'Dad, let me have a go,'" Yusuf says. "He's got such ears. He wanted to create that journey that the album can take you on." Yoriyos will open for his father dur-

ing Island Records' 50th anniversary concert series the last week of May at London's Shepherd's Bush Empire.

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

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

A series of incidents drew media attention, starting in 1989 when remarks he made at London's Kingston University were

interpreted to support the fatwa against author Salman Rushdie. Yusuf maintains his comments were misunderstood—that he only intended to explain tenets of Islamic law—and issued a statement against vigilantism the day after his appearance.

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

A simple bureaucratic error, but in the post-9/11 era, one that still resonates. How is Yusuf dealing with it? By making fun of the situation. The song "Boots & Sand" was written after the incident and features Parton, Paul

McCartney, Alison Krauss and Terry Sylvester portraying "sheriffs" and trading verses with Yusuf: Sheriffs: "Is your name this?"/Yusuf: "I guess it is."/Sheriffs: "You're on our 'no song' list."/Yusuf: "Oh no, sir, no. This can't be so!"

"It's a slight oddity of a song," Yusuf says. "The image I had was kind of a cowboy B movie made in Italy—but the story came from real events, real people." It's a way of cleverly defusing the memories of the situation for Yusuf and the pop culture-consuming public. His manager Spero says the song may be released as a bonus track on the U.S. version of "Roadsinger."

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

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

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

Additional reporting by Tom Ferguson in London and Wolfgang Spahr in Hamburg.

'A lot of people wanted to hear me do simple stuff, just with the guitar again.'

—YUSUF ISLAM

The

Again

ENTER THE MATRIX

Latin
Music
Was Slow
To Embrace
Digital Sales.
But **DON OMAR**
Is Leaping Into The
Future With 'IDON.'

BY LEILA COBO
Photographs By David Yellen



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

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

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

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

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

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

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

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

“The first phase of it all was really centered around the Internet,” Omar’s manager Adam Torres says. That emphasis



Digital man:
DON OMAR

came from the artist, who in the planning stages advocated for a digital-only release. But, recognizing that the Latin marketplace in particular still isn’t ready for such a bold move—year to date, digital albums account for only 3.5% of all Latin albums sold in the United States, compared with 22.3% for all genres except Latin, according to Nielsen SoundScan—Universal also is releasing the album to traditional stores. The label expects physical copies to make up the bulk of sales of “IDON.”

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

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

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

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

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

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

it for one of its Latin releases.

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

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

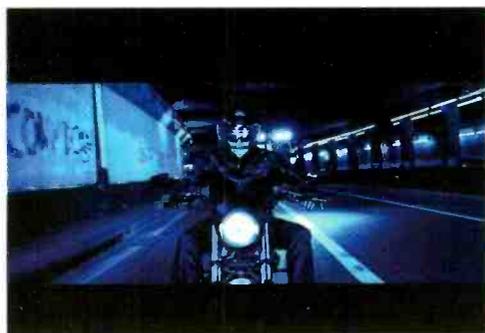
While these efforts should translate into some digital sales, Universal is also looking toward long-term mobile sales, which so far make up the vast majority—85%—of Omar’s digital business, according to Goucha. Much of Omar’s audience is young, Latin, mobile and inclined to spend money by using their cell phones than online. Universal will aggressively promote Omar’s music with all carriers and is negotiating a deal with AT&T that includes a radio spot campaign in Puerto Rico and the United States.

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

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

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

Just how effective Omar’s Internet gamble will be remains up in the air. “That’s the question everyone is asking: ‘Does it translate into actual sales?’” Torres says. “What I can tell you is that two weeks after Don and [the reggaetón duo] Wisin & Yandel released ‘No Se De Ella’ in 2006, we were playing a show in Santiago de Chile and the whole stadium was singing the song. That was the spark for Don. The single hadn’t touched radio or television and yet everyone knew it.”



VIRTUAL REALITY

Don Omar Talks Digital—And Divas

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

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

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

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

the flick of a switch. Someone at the forefront of technology. I wanted to transform Don Omar, both musically and personally.

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

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

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

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

How "cybernetic" are you?

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

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

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

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

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

That's what "IDON" is about. It's the moment Don Omar tries to be as accessible as

fortable in English and in Spanish and I didn't want to fall behind. But I'd be lying if I told you I'm looking for a crossover to the English-language market.

After your role in "Fast & Furious," do you have future acting plans?

I've signed with [the Creative Artists Agency] and I have an opportunity to try out for a role in "Prison Break." I'd love to do more film, and I've been taking English classes every day for the past six months. —LC

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

'Fast & Furious' Scores With Latin Soundtrack

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

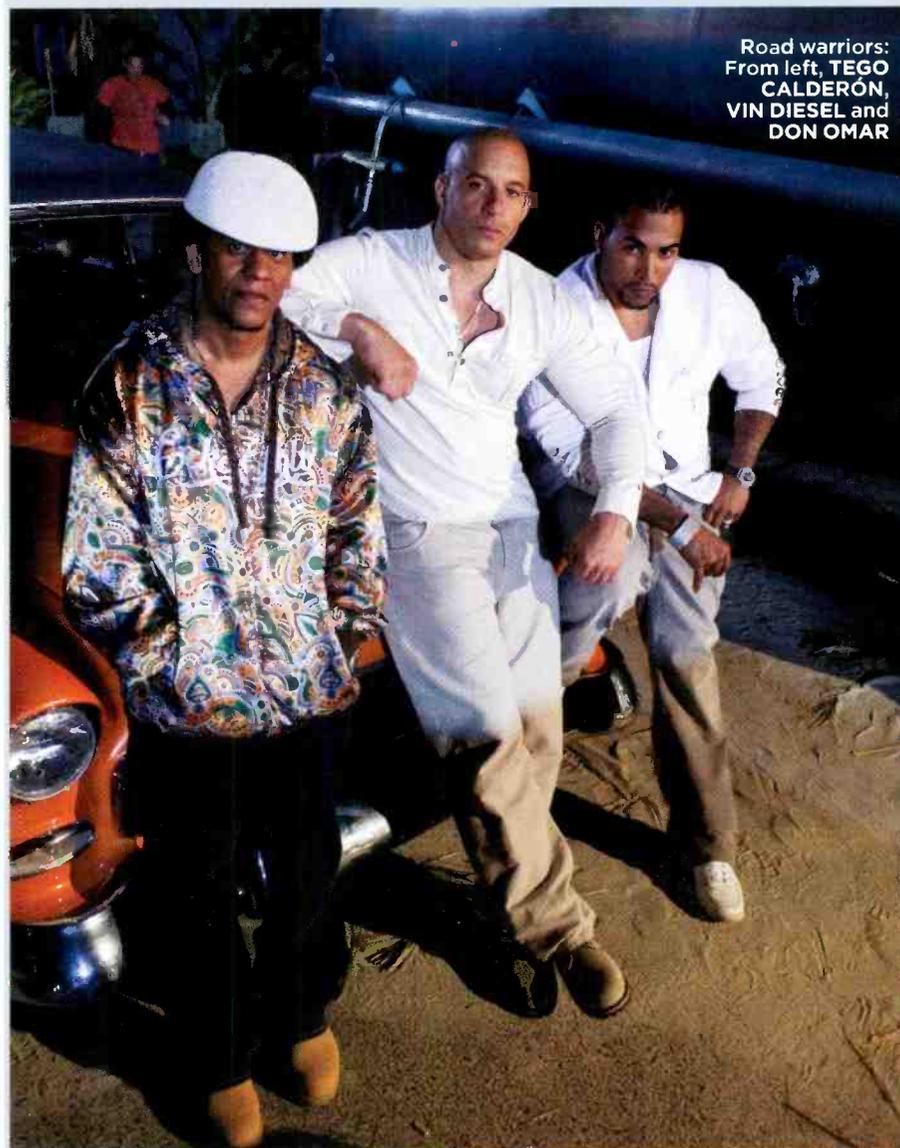
"It's not a Latin-themed movie," says Universal Pictures president of film music Kathy Nelson. "It's car racing and drugs. That could be anything. But we wanted the soundtrack album to be Latin."

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

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

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

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



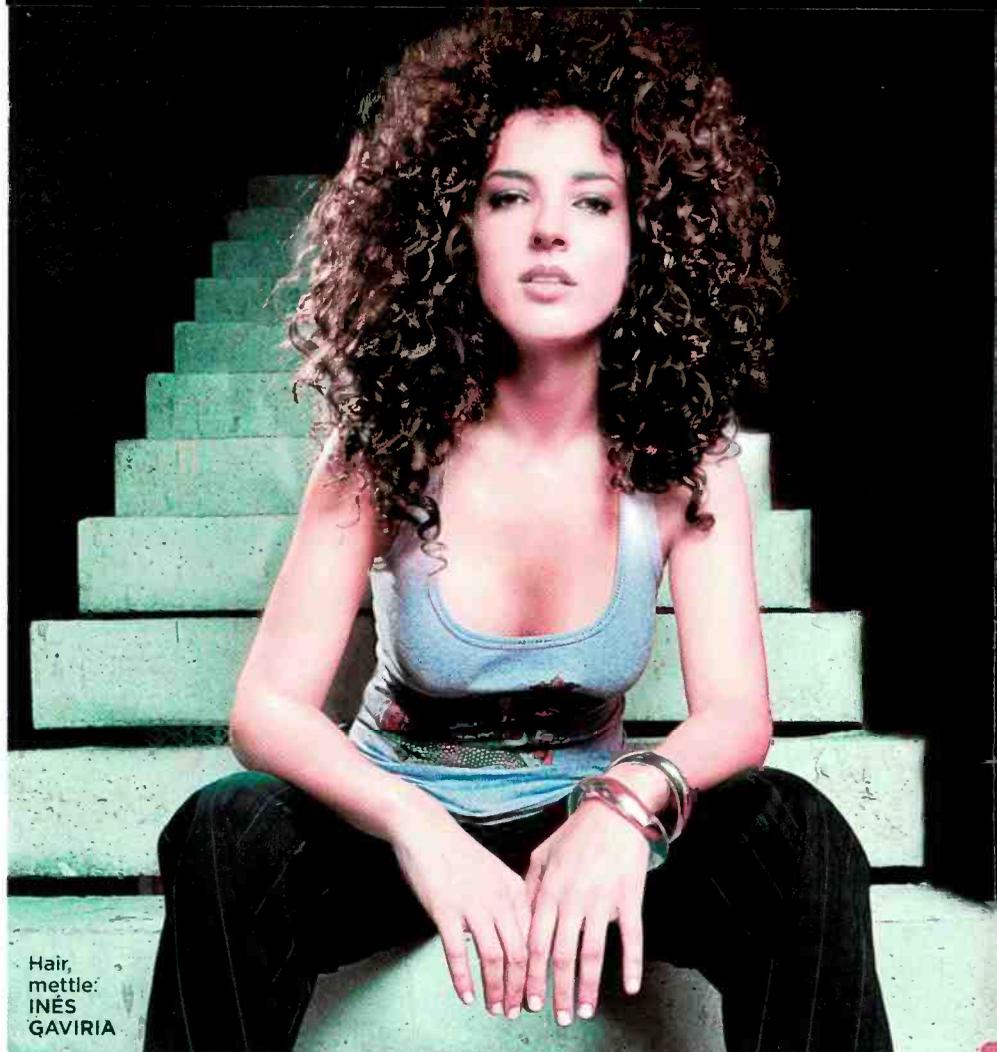
Road warriors: From left, TEGO CALDERÓN, VIN DIESEL and DON OMAR

PREVIOUS SPREAD: GROOMING BY ELISA FLOWERS FOR BERNSTEIN & ANDRULLI; "FAST & FURIOUS": JAMIE TRUEBLOOD/UNIVERSAL PICTURES; © 2009 UNIVERSAL STUDIOS; VIRTUAL DIVA: STILLS: UNIVERSAL MUSIC LATINO



CASE STUDY: INÉS GAVIRIA

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



Hair, mettle:
INÉS
GAVIRIA

The odds are stacked against developing Latin pop acts. Given the limited promotional avenues in the United States, the huge distances between major markets and the significant differences among Latin populations in these communities, breaking these artists is an expensive proposition.

It's even tougher for acts that don't have a label. Going indie has become much easier, thanks to the Internet and the rise of independent digital distribution. And the case for releasing albums independently has been made by established artists like salsa star Victor Manuelle and duranguense singer Diana Reyes, who both chose to go solo instead of accepting label offers. "Insatisfecha," Reyes' first release last April on her own label, DBC, has sold 47,000 copies, according to Nielsen SoundScan. Manuelle's "Soy," released last June, has sold 28,000 copies, while his earlier album "Navidad a Mi Estilo" sold 43,000.

But developing artists don't have such a clear blueprint for success. Take singer/songwriter Inés Gaviria, a double Latin Grammy Award nominee for her 2005 debut, "A Mi Manera." She shopped for distribution for her second album, "Tantas Cosas," but released it herself March 17.

2005

With financial backing from her husband, the businessman Jamil Atallah, Gaviria records "A Mi Manera" in her native Colombia. The album, produced by her brother José Gaviria (who also produced Fanny Lu and was a judge on Colombia's "Factor X," the local version of the reality TV franchise), is a collection of pop/rock tracks written by Gaviria, whose

performances vacillate between popstress to acoustic singer/songwriter.

Acting as Gaviria's manager, Atallah keeps ownership of the masters and publishing, then shops for a licensing or distribution deal. The album makes its way to Monica Escobar, then a publicist for Universal Music Latino, who takes an early interest in the project—which pays off down the road.

Atallah has no luck with the majors, and Gaviria lands with Respek Records, an indie label launched by the entrepreneur Mark Eman as part of his music company, Eman Entertainment. (The fledgling label has since shuttered.)

Respek releases "A Mi Manera" in the United States with distribution from Universal. Gaviria hires a publicist but doesn't promote the album to radio.

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

2006

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

2007

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

2008

Early in the year, Atallah and Gaviria create their own label, Amuleto Records. Gaviria spends months recording "Tantas Cosas" in Los Angeles with her own money, with Sebastian Jácome producing.

Faced with an industry slump, Atallah can't find a label to commit, so he releases "Tantas Cosas" on his own in the United States digitally, since that costs less. "As owners of the project, we can't recoup our investment, even if we sold 30,000 [physical] copies," he says. Atallah signs a digital distribution deal with TuneCore but looks for partners for a physical release in other countries.

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

2009

With help from TuneCore and Escobar, Gaviria secures a Single of the Week slot on iTunes Latino, which in turn dictates the release date of the album: March 17. Atallah

hires an independent radio promoter. The first single gets some airplay in the Southeast.

Atallah signs distribution deals that include marketing and promotion in Ecuador, Spain and Colombia. In the United States, "Tantas Cosas" will continue to be sold digitally and through Gaviria's Web site, which can ship physical product to individual buyers.

THE FUTURE

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

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

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

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

1 GET FUNDING

Going solo means no advances; and it costs money to record, release and market music—even digital tracks. Add to that the cost of taking photos, doing press and shooting a video and you're looking at \$100,000 at least. Where to get the money? Friends, relatives or business partners could be willing to invest with you. "I tell my clients to not bother looking for a label deal, but for an investor," says Monica Escobar, partner in the PR firm the 3 Collective.

2 GET A TEAM, INCLUDING A PROJECT MANAGER

Don't try to do everything yourself—it doesn't work. Hire specialists in

each field, particularly PR and marketing. When it comes to managing costs, the tendency is to forgo a project manager, who some see as nonessential. But someone with music industry experience should run the project in its entirety. As tempting as it is to give this job to your significant other or the person providing the cash, don't do it, unless that person has experience in the field.

"The project manager creates the strategy and puts together the team, hiring the best people in each field according to the profile of the artist," says Luana Pagani, a partner in 4670 Communications, a Miami-based marketing and communications company. This ranges from the creation of marketing tools—photos, Web sites, digital and mobile promo pieces—

budgeting the launch process and negotiating distribution and sponsorship deals. "Doing it separately is, of course, possible," Luana says. "But it may lack the orchestration necessary to empower each of the efforts."

3 NEGOTIATE A DISTRIBUTION DEAL

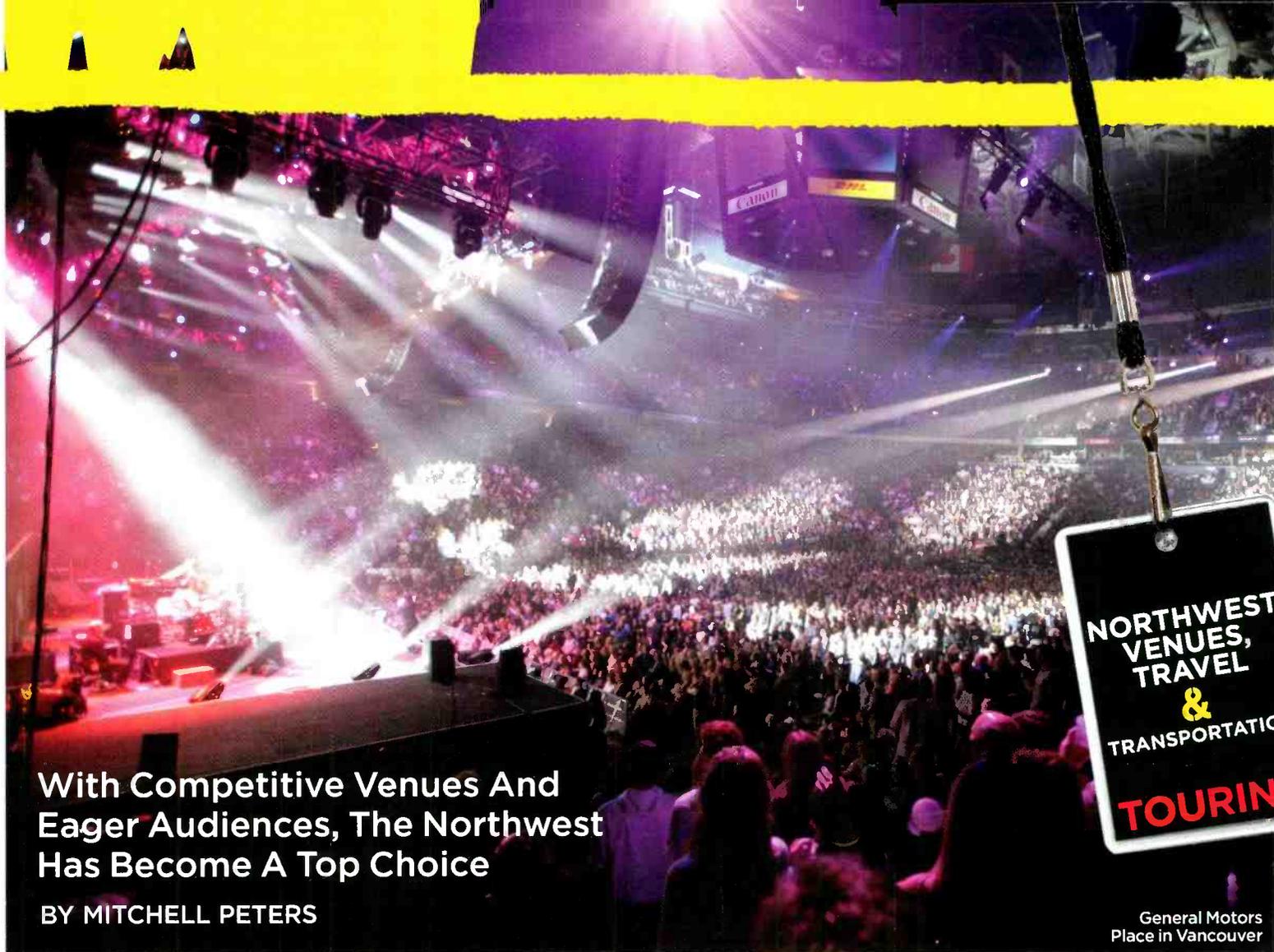
It's impossible to self-distribute in a significant way. Digital distribution is easy to get through companies like TuneCore, but indie distributors like Select-O-Hits can also negotiate physical distribution. If your release has commercial appeal and fits into Latin radio formats, invest in promotion,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

4 DEVELOP AN ONLINE PRESENCE

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

5 HAVE A FAN

Every act needs one person to believe completely and wholeheartedly in its project. "There has to be a No. 1 fan," says Inés Gaviria's husband and manager, Atallah. "I think Inés is the best artist in the world." —LC



With Competitive Venues And Eager Audiences, The Northwest Has Become A Top Choice

BY MITCHELL PETERS

General Motors Place in Vancouver

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

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

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

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

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

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

GENERAL MOTORS PLACE (VANCOUVER)

There never seems to be a dull moment at the General Motors Place in Vancouver, a 20,000-capacity venue owned by the Aquilini Investment Group and

managed by Canucks Sports & Entertainment.

Along with performances this spring and summer by such headliners as Leonard Cohen, Fleetwood Mac, Dane Cook, Coldplay, Jonas Brothers, No Doubt and Rod Stewart, the venue hosted the Juno Awards in March. And in early 2010, it will host a number of men’s and women’s Olympic tournaments when the winter games roll in.

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

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

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

With a population of about 700,000 potential music fans to draw from in the surrounding region, the 7,400-seat Save-On-Foods Memorial Centre in Victoria, British Columbia, doesn’t have much to worry about in terms of competition.

“There isn’t really anything around us,” venue director of event services Trevor Thors says. “We are the only major venue that can handle any decent size event.”

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

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

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

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

TACOMA DOME (TACOMA, WASH.)

Rob Henson, GM of the 23,000-capacity Tacoma (Wash.) Dome, has at least one thing on his side when it comes to a competitive edge for concerts: size.

“One thing that works in my favor for big shows is that I’ve got 5,000 more seats than [Seattle’s] Key Arena does,” he says. “So at a \$100 ticket, we’re talking about half-a-million dollars on the table.”

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

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

Henson, who has spent most of his career as an artist manager in Nashville, says the key to landing concerts that route through the Northwest is the relationships he’s built in the live entertainment business. “What I learned is that when you’re a manager you’re basically the hub of the wheel, and all the spokes are the attorneys, the agents, the record labels and the business managers,” he says. “When I crossed over to the facil-

continued on >>p26

from >>p25 ity management side I brought that with me, and incidentally all of the contacts.”

SPOKANE ARENA (SPOKANE, WASH.)

Located about 280 miles east of Seattle, the Spokane Arena hosts up to 15 concerts per year, according to GM Kevin Twohig, who says the 12,500-capacity facility routes well with other similar-sized venues in Washington, Montana, Idaho, Oregon and Canada.

The 14-year-old building, owned by the Spokane Public Facilities District, keeps a full calendar as the home to the Western Hockey League's Spokane Chiefs and Arena Football League 2's Spokane Shock. Sporting events are scheduled through 2010, and concerts include Celtic Woman (May 8), Taylor Swift (May 14), the Fray (Aug. 7) and Barry Manilow (Oct. 23).

As a member of the ArenaNetwork, a consortium of nearly 50 arenas that seeks to create live opportunities for member venues, the Spokane Arena has landed more shows as a result its membership.

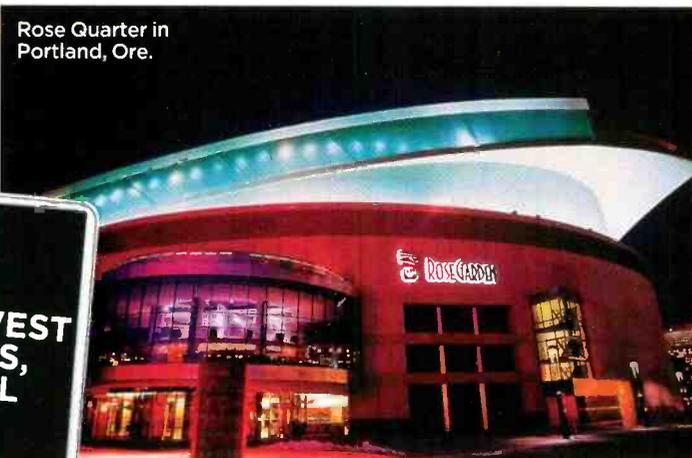
Twohig hopes to attract new visitors to the arena through its recently built restaurant, Northwest Grill, which opened in September and seats 250 people.

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

ROSE QUARTER (PORTLAND, ORE.)

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

Rose Quarter in Portland, Ore.



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Located about 175 miles south of Seattle, the venue hosts about 35 concerts each year.

Along with large concert promotion companies Live Nation and AEG Live, “we also have a very strong local independent promoter group with Monqui Presents, Double Tee Concerts and Mike Thrasher Presents,” building GM Chris Oxley says. “From an independent side, the city of Portland is pretty blessed.”

Shows at the Rose Quarter include Celtic Woman (May 9), the Allman Brothers Band (May 15), Taylor Swift (May 16), Il Divo (June 3), Dane Cook (June 6), Jonas Brothers (June 27), Chicago (July 18) and the Fray (Aug. 4).

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

Similar to other U.S. facilities, Rose Quarter has a theater setup that can be scaled from 3,300 to 6,400 seats. “We play to the side of the house, so it's not just an end-stage cutoff curtain,” Oxley says. “We have 90-foot drapes from the floor to ceiling that really

provide a unique and intimate concert setting that isn't a standard cut-down arena.”

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

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

IDAHO CENTER (NAMPA, IDAHO)

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

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

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

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

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ALL ABOARD

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

BY RAY WADDELL

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

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

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

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

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

Senators' rates are "holding steady," Aikin says. "There was a

lot of talk that everybody would be figuring out ways to do more with less, and I don't really see it affecting the rates. We've always been kind of a reverse barometer, both the entertainment business and coach companies. It seems like when the economy tightens up, we do well."

Based on Hemphill's observation, though, it seems some buses will be a bit more crowded this summer. "For a multibus tour, a 12-bunk bus will roll with eight or nine peo-

ple on each," Hemphill says. "Now some tours are dropping a bus and filling each one to capacity. . . . We have even seen a couple of smaller tours inquire about 15-sleepers, which is something that we have done on a limited basis. This is a less than ideal option, due to the fact that we are adding more bodies to the bus and at the same time taking away some of the seating by installing additional bunks. Hopefully, 15-sleepers will not become a trend in the industry."

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

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

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

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

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

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

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

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



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BOXSCORE Concert Grosses

	GROSS/ TICKET PRICE(S)	ARTIST(S) Venue, Date	Attendance Capacity	Promoter
1	\$2,129,764 \$181.25/\$55.75	BILLY JOEL & ELTON JOHN U.S. Airways Center, Phoenix, March 26	17,495 sellout	Live Nation
2	\$1,808,969 \$180/\$54.50	ELTON JOHN & BILLY JOEL Honda Center, Anaheim, Calif., March 30	15,696 sellout	Goldenvoice/AEG Live
3	\$1,767,496 \$180/\$54.50	BILLY JOEL & ELTON JOHN Honda Center, Anaheim, Calif., March 28	17,852 sellout	Goldenvoice/AEG Live
4	\$1,555,204 \$95/\$65/\$39	BRUCE SPRINGSTEEN & THE E STREET BAND Pepsi Center, Denver, April 10	17,202 17,414	Live Nation
5	\$1,106,977 \$95/\$65/\$39	BRUCE SPRINGSTEEN & THE E STREET BAND Toyota Center, Houston, April 8	12,488 sellout	Live Nation
6	\$1,039,926 \$89/\$55	BRUCE SPRINGSTEEN & THE E STREET BAND BOK Center, Tulsa, Okla., April 7	12,382 sellout	Live Nation
7	\$894,930 \$500/\$325/\$225 /\$75	PAUL MCCARTNEY & FRIENDS - DAVID LYNCH FOUNDATION BENEFIT Radio City Music Hall, New York, April 4	5,816 sellout	David Lynch Foundation
8	\$645,130 \$125/\$35	ELTON JOHN - MATTHEW SHEPARD FOUNDATION BENEFIT Arena Auditorium, Laramie, Wyo., April 3	10,170 sellout	Goldenvoice/AEG Live
9	\$637,389 (353,516,000 colon) \$72.12/\$21.64	IRON MAIDEN, LAUREN HARRIS Estadio Alejandro M. Soto, San Jose, Costa Rica, March 3	14,457 18,000	Evenpro/Water Brother
10	\$618,238 \$65/\$45	NICKELBACK, SEETHER, SAVING ABEL i wireless Center, Moline, Ill., March 15	10,877 sellout	Live Nation, in-house
11	\$617,306 \$66/\$41	NICKELBACK, SEETHER, SAVING ABEL Wells Fargo Arena, Des Moines, Iowa, March 18	12,046 sellout	Live Nation
12	\$604,025 (1,401,970 reales) \$258.50/\$30.16	IRON MAIDEN, LAUREN HARRIS Sambódromo, Manaus, Brazil, March 12	11,968 15,000	Evenpro/Water Brother, Mondo Entretenimento
13	\$599,708 (1284,750 bolivares) \$233.40/\$16.70	SANTANA Campo de Fútbol, Caracas, Venezuela, March 10	3,279 6,000	Evenpro/Water Brother
14	\$591,474 (\$898,050 Australian) \$49.40	KINGS OF LEON, THE STILLS Entertainment Centre, Brisbane, Australia, March 16	11,974 sellout	Frontier Touring
15	\$581,387 \$209.15/\$59.75	LIL WAYNE, T-PAIN, GYM CLASS HEROES, KERI HILSON Prudential Center, Newark, N.J., March 19	6,324 12,329	Live Nation, Haymon Entertainment
16	\$576,573 \$150/\$41	LIL WAYNE, T-PAIN, GYM CLASS HEROES, KERI HILSON Conseco Fieldhouse, Indianapolis, March 21	9,164 10,998	Live Nation, Haymon Entertainment
17	\$565,771 \$59.50/\$44.50	IRON MAIDEN, LAUREN HARRIS BankAtlantic Center, Sunrise, Fla., April 2	10,679 sellout	Evenpro/Water Brother, AEG Live
18	\$555,664 (19,545,000 pesos) \$284.30/\$99.51	SANTANA Altos de Chavón, La Romana, Dominican Republic, March 7	4,743 sellout	Evenpro/Water Brother
19	\$550,937 \$148.75/\$37.75	LIL WAYNE, T-PAIN, GYM CLASS HEROES, KERI HILSON AT&T Center, San Antonio, March 25	8,204 13,511	Live Nation, Haymon Entertainment
20	\$540,009 (\$948,400 New Zealand) \$45.55	KINGS OF LEON, THE STILLS Vector Arena, Auckland, New Zealand, March 25	11,855 sellout	Frontier Touring
21	\$539,000 \$77	PRINCE NOKIA Theatre L.A. Live, Los Angeles, March 28	7,000 sellout	Goldenvoice/AEG Live
22	\$523,532 (13,088,287,500 sucres) \$199/\$24	SANTANA Coliseo General Rumiñahui, Quito, Ecuador, March 14	5,411 11,000	Evenpro/Water Brother
23	\$513,368 (\$802,200 Australian) \$48	KINGS OF LEON, THE STILLS Memorial Drive, Adelaide, Australia, March 11	10,696 sellout	Frontier Touring
24	\$497,468 (£343,568) \$54.30/\$21.72	THE X FACTOR LIVE, SIGNATURE Braehead Arena, Glasgow, U.K., March 21-22	12,315 three sellouts	3A Entertainment
25	\$479,904 \$125/\$52	SANTANA Coliseo de Puerto Rico, Hato Rey, Puerto Rico, March 5	6,060 8,500	Evenpro/Water Brother, Lincoln Road Productions
26	\$470,207 \$95/\$25	MÖTLEY CRÛE, HINDER, THEORY OF A DEADMAN, THE LAST VEGAS Van Andel Arena, Grand Rapids, Mich., Feb. 13	9,578 10,102	Live Nation, in-house
27	\$466,800 \$90/\$70	NICKELBACK, SEETHER, SAVING ABEL Mohegan Sun Arena, Uncasville, Conn., March 8	7,701 sellout	Live Nation, in-house
28	\$462,469 (\$596,534 Canadian) \$79.08/\$19.19	MÖTLEY CRÛE, HINDER, THEORY OF A DEADMAN, THE LAST VEGAS Scotiabank Place, Ottawa, March 10	8,380 9,460	Live Nation
29	\$462,249 (1158,910,000 pesos) \$111.69/\$27.92	SANTANA, FANIA ALL STARS Coliseo El Campín, Bogotá, Colombia, March 12	8,447 9,000	Evenpro/Water Brother
30	\$455,487 \$62/\$50.75	RASCAL FLATTS, JESSICA SIMPSON North Charleston Coliseum, North Charleston, S.C., Jan. 24	8,475 sellout	Live Nation
31	\$443,880 \$1,000/\$25	T.I. & FRIENDS CHARITY CONCERT, RHYTHM AND RHYME & OTHERS Thomas & Mack Center, Las Vegas, March 18	4,932 4,948	I Care Group, Ed Burt produced by Dick Klotzman
32	\$428,344 (£327,455) \$58.86/\$39.24	THE X FACTOR LIVE O2, Dublin, March 19	8,622 sellout	Aiken Promotions
33	\$428,314 \$150.75/\$29.75	LIL WAYNE, T-PAIN, GYM CLASS HEROES, KERI HILSON Dunkin' Donuts Center, Providence, R.I., March 17	7,265 8,098	Live Nation, in-house
34	\$427,234 \$95/\$29.50	MÖTLEY CRÛE, HINDER, THEORY OF A DEADMAN, THE LAST VEGAS Giant Center, Hershey, Pa., March 8	8,092 9,687	Live Nation
35	\$423,298 \$75/\$29.50	MÖTLEY CRÛE, HINDER, THEORY OF A DEADMAN, THE LAST VEGAS Verizon Wireless Arena, Manchester, N.H., March 17	7,499 8,709	Live Nation, Clear Channel Radlo, in-house

RAY WADDELL
rwaddell@billboard.com

ON THE ROAD

WHEELING AND DEALING

Seasonal Tour Travel And Transport At Full Capacity, Even While Tours Cut Costs



Tour transport ready for unloading

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

U2 production manager **Jake Berry** admits that the massive scale of the band's 360-degree stadium tour requires more trucks, possibly, than any tour ever. But Berry also oversees production on the Walking With Dinosaurs tour, which he says is "always looking to cut the cost of production and that, of course, leads to [fewer] trucks."

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

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

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

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

There are, after all, a finite number of trucks available. "Say the entire touring in-

dustry is 300 trucks," Kiely says. "If somebody like Upstaging has U2 and somebody like Stage Call has **Taylor Swift**, and then there are a few major festivals out there, it sort of ties up the marketplace. The prices rise with the tide as everybody gets busy. When the market's depressed, prices go down. That's why you see really aggressive pricing in the winter and in the summer it's harder."

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

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

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

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

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

CELEBRATING 20 YEARS OF
INNOVATION AND BUSINESS
MUSIC, LATIN

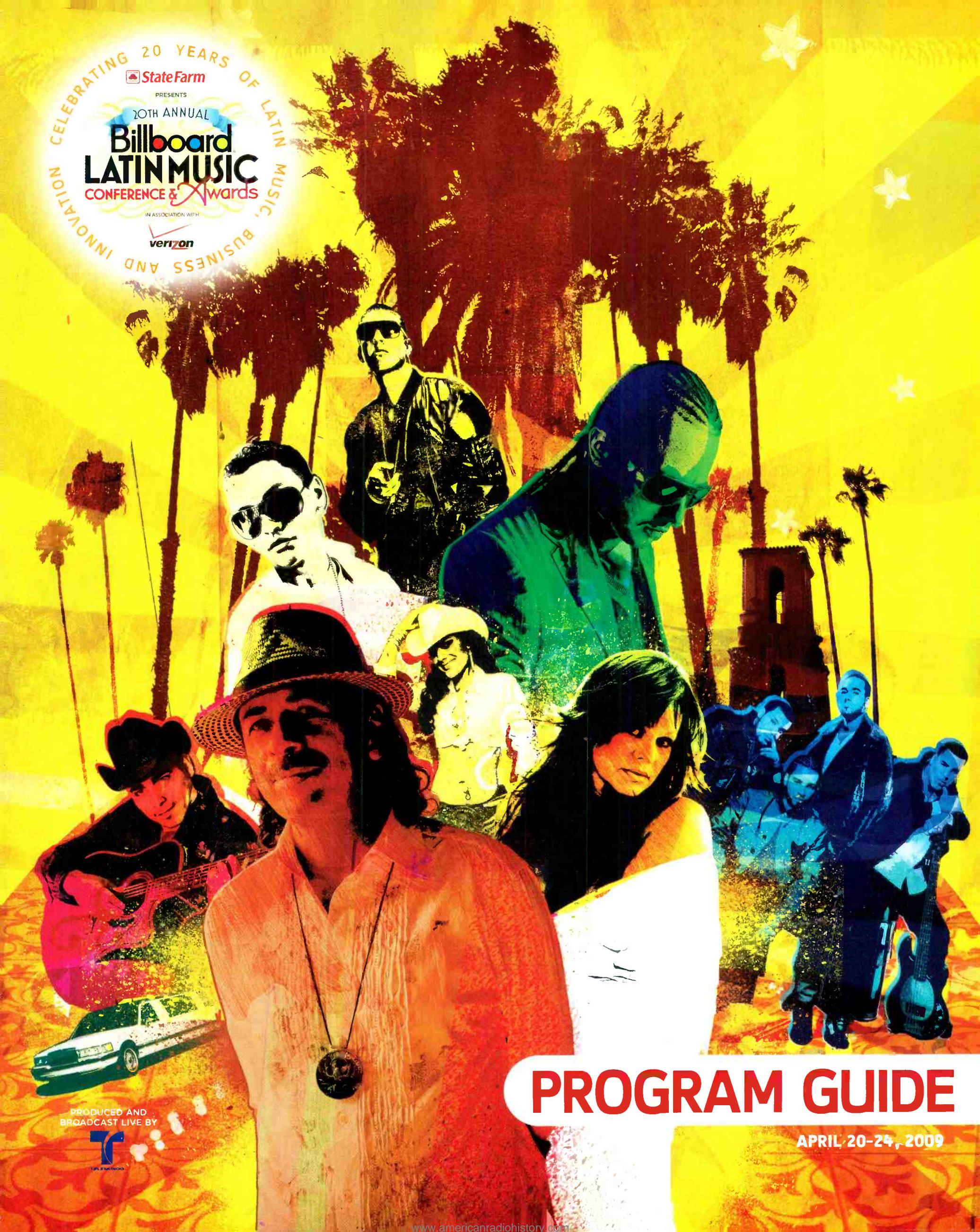


PRESENTS

20TH ANNUAL

Billboard LATIN MUSIC CONFERENCE & Awards

IN ASSOCIATION WITH



PROGRAM GUIDE

APRIL 20-24, 2009

PRODUCED AND
BROADCAST LIVE BY



Off The Charts!!!

CONGRATULATIONS TO OUR 2009
BILLBOARD LATIN MUSIC AWARD NOMINEES



SONGWRITER OF THE YEAR
Joan Sebastian
Marco Antonio Solís

PRODUCER OF THE YEAR
Armando Ávila
Fher Olvera
Joan Sebastian

HOT LATIN SONG OF THE YEAR
"No Me Doy Por Vencido" Luis Fonsi
"Donde Están Corazón" Enrique Iglesias
"Si No Te Hubieras Ido" Maná

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

HOT LATIN SONGS ARTIST OF THE YEAR
Enrique Iglesias

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



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

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

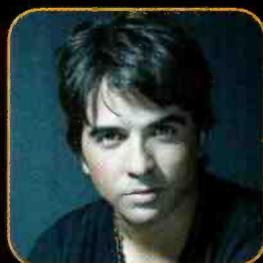
LATIN POP AIRPLAY SONG OF THE YEAR, MALE
"No Me Doy Por Vencido" Luis Fonsi
"Donde Están Corazón" Enrique Iglesias

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

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

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

TROPICAL AIRPLAY SONG OF THE YEAR, FEMALE
"Quiero Tenerte" Marala (RVM)
"Cosas Del Amor" Olga Tañón ftr. Milly Quezada
Or Jenni Rivera



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

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

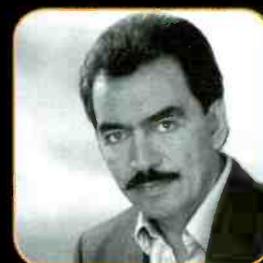
REGIONAL MEXICAN AIRPLAY SONG OF THE YEAR, FEMALE
"Culpable O Inocente" Jenni Rivera
"Me Muero" Diana Reyes

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

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

LATIN RHYTHM AIRPLAY SONG OF THE YEAR, DUO OR GROUP
"Na Na Na" Angel & Khriz
"El Perdedor" Aventura

LATIN RINGMASTERS OF THE YEAR
"Perdóname" La Factoría



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Building Together

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

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

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

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

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

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

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TAKE TO THE STREETS

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

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

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

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



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

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

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

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

NEW SOUNDS, NEW MODELS

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

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

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

The sessions will span all sectors of the Latin music industry—radio, TV, touring,

branding, licensing, new digital technologies and songwriting—and include the traditional teen panel, which will feature research data from MTV Tr3s and insightful conversations with industry leaders and artists.

Key speakers scheduled include Latin Academy president Gabriel Abaroa; Universal Music Latino/Machete president Walter Kolm; Disa/Televisa president Gustavo Lopez; Gibson Guitar chairman/CEO Henry Juskiewicz; State Farm Insurance advertising director Edward C. Gold; Live Nation senior VP of touring Kate Ramos; LatinPointe CEO David Chavez, who is also the executive producer of the ALMA Awards; and Span-



ish Broadcasting System executive VP/ chief creative officer Cynthia Hudson.

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

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

In a ringing endorsement of how brands and artists can work together, pre-

senting sponsor State Farm has been hosting a series of pre-conference VIP events throughout the country.

Verizon plans to announce new endorsements and partnerships, and Gibson Guitar and its piano brand Baldwin will showcase new instruments and equipment during the conference. In addition, sponsors Burger King and Coca-Cola launched special promotions to fly contestants to the awards.

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

And, for those with stamina, Sony, MySpace Latino and Verizon will present an after-conference party April 24.

And The Finalists Are...

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

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

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

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

FLEX

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

ENRIQUE IGLESIAS

Serial hitmaker Enrique Iglesias is a finalist in 10 categories, including hot Latin songs artist and top Latin albums artist of the year. His multiple finalist spots are anchored by the single "Donde Están Corazon" and his collection "95/08," which is up for several album awards including greatest-hits album of the year.

MANÁ

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

VICENTE FERNÁNDEZ

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

JENNI RIVERA

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

LOS PIKADIENTES DE CABORCA

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

AVENTURA

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

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

MARCO ANTONIO SOLÍS

The prolific singer/songwriter is a finalist in multiple categories with a live set, "Una Noche En Madrid: Marco Antonio Solís En Vivo," a studio album, "No Molestar"; as well as for songwriter of the year. Solís penned the classic "Si No Te Hubieras Ido"; Maná performed a cover of it that is also a finalist this year.

LOS DAREYES DE LA SIERRA

José Darey Castro and his band made a national splash with the single "Hasta El Día De Hoy," which is up for hot Latin song in the new artist and duo or group categories, as well as regional Mexican airplay song of the year by a duo or group. The album "Con Banda" is up for top Latin album, new artist and regional Mexican album of the year, duo or group.

JULIETA VENEGAS

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

WISIN & YANDEL

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

ALACRANES MUSICAL

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

DIANA REYES

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

GERMÁN MONTERO

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

DADDY YANKEE

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

LOS TEMERARIOS

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

LUIS FONSI

Luis Fonsi had a banner year, with finalist entries for hot Latin song; hot Latin song, male;

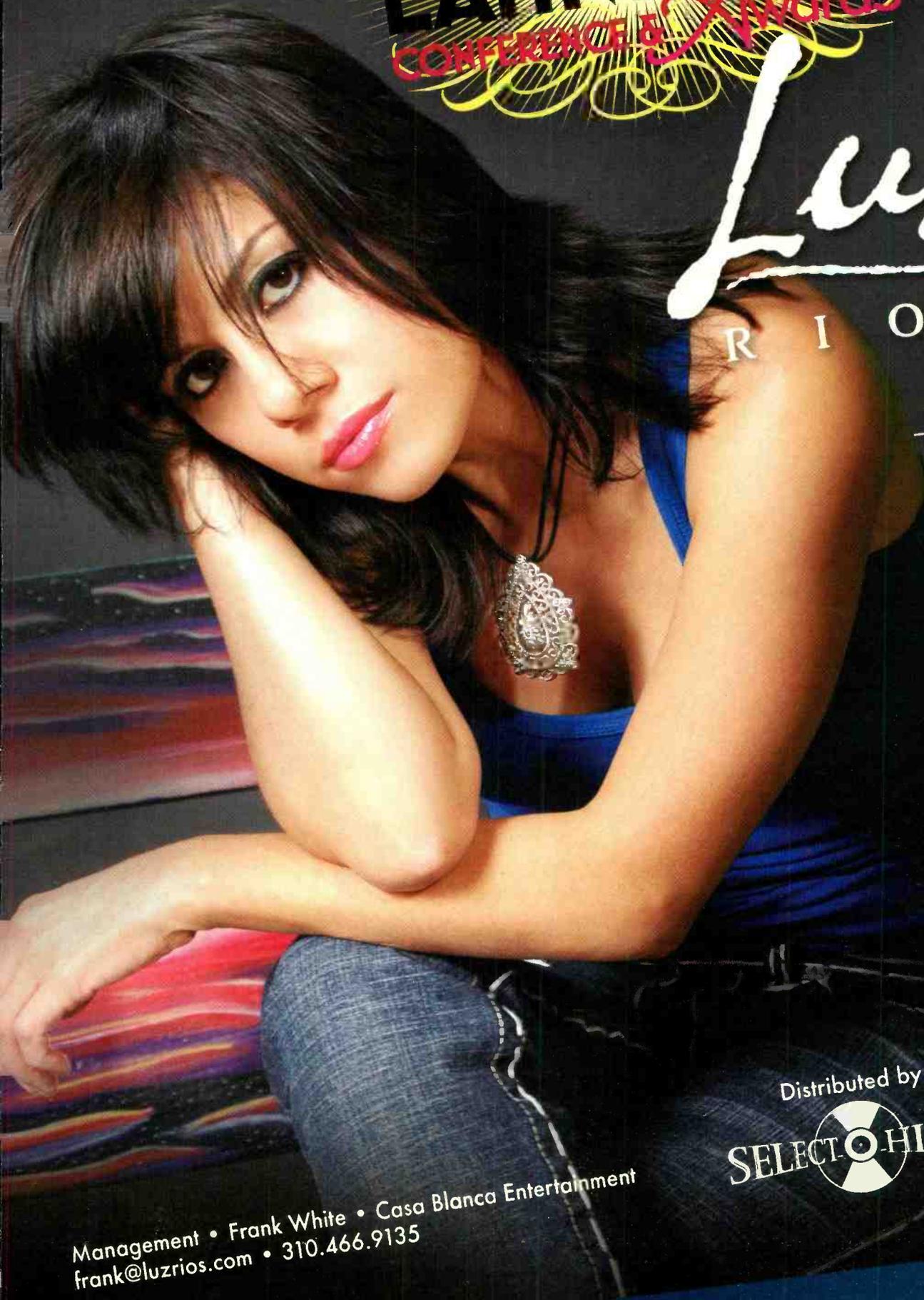
continued on >>pLM6



LCR RECORDS CONGRATULATES

20TH ANNUAL
Billboard
LATIN MUSIC
CONFERENCE & Awards

FINALIST



Luz
R I O S

AIRE (Duet featuring Joan Sebastian)

HOT LATIN SONG OF THE YEAR, VOCAL EVENT

REGIONAL MEXICAN AIRPLAY SONG OF THE YEAR, FEMALE

“ Thank you fans, media and radio PD’s for your vision and heart in making “Aire” a national hit. A special thanks to Joan Sebastian for being my friend! Love you!
-Luz

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WINNER'S CIRCLE

Billboard Latin Music Awards Honor Top Stars And Service

BY AYALA BEN-YEHUDA

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

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

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

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



from >>pLM4 and Latin pop airplay song, male for "No Me Doy Por Vencido." The song is from "Palabras Del Silencio," a finalist for Latin pop album of the year by a solo artist.

LUZ RIOS

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

XTREME

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

JUANES

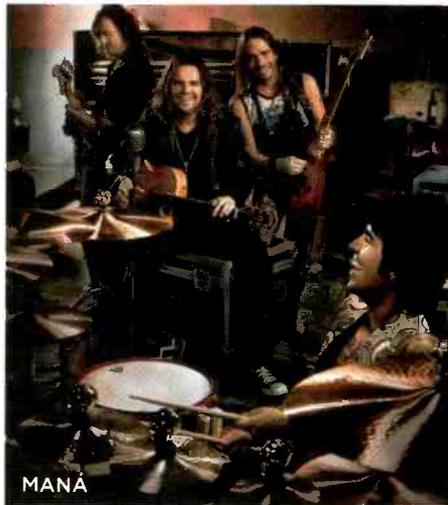
Coming off his blockbuster 2007 album "La Vida . . . Es Un Ratico," Juanes maintained his popularity at radio with "Gotas De Agua Dulce," a finalist for Latin pop airplay song, male. The Colombian rocker is also a finalist for hot Latin songs artist of the year.

IVY QUEEN

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

DJ NESTY

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



LUIS MIGUEL

The Mexican crooner also known as "El Sol" is a contender for Latin pop album, solo for "Cómplices" and is a finalist for Latin tour of the year.

HECTOR ACOSTA

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

VICTOR MANUELLE

The artist is a double finalist in the tropical album of the year, solo category, with the releases "Soy" and "Historia De Un Sonero." The former is a studio album released on Manuelle's own label, Kiyavi.

TONY DIZE

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

LA FACTORIA

"Nuevas Metas" is up for Latin rhythm album, duo or group, while the single "Perdoname" is a finalist for Latin ringmaster of the year.

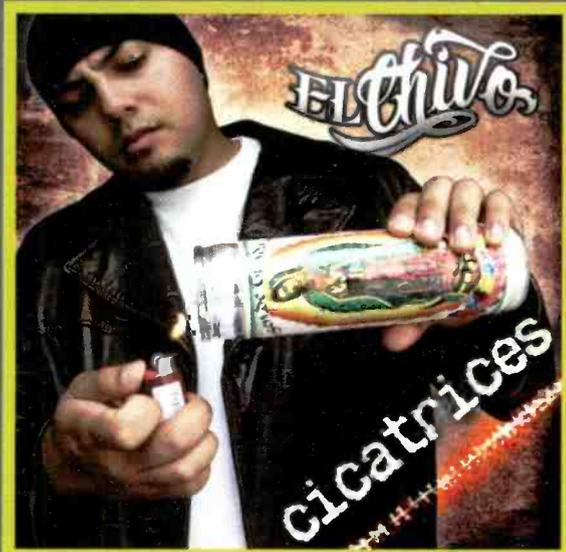
MARALA

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

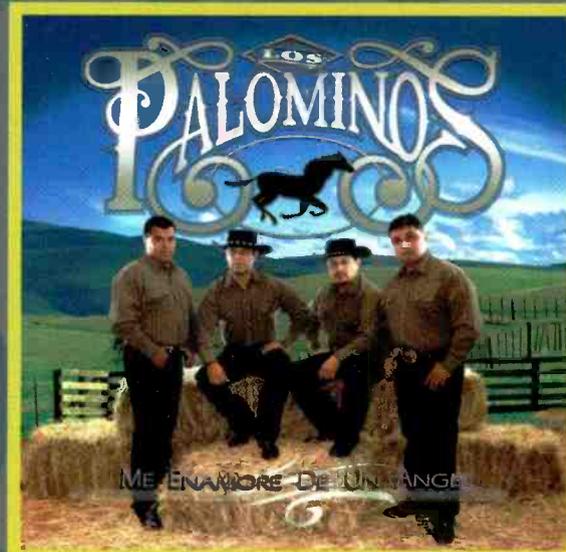
Additional reporting by Leila Cobo.

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45 NEW **LOS PALOMINOS** Me Enamore de Un Angel 45
URBANA RECORDS (12.98)
Issue date 07/05/2008



47 NEW **DAVID LEE GARZA y LOS MUSICALES** Aqui Estare 47
DLG RECORDS (12.98)
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Pablo Raúl Alarcón

1926-2008

Thank you, Raúl,
for providing
a much-needed voice
to millions.

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

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

Sbs



SPANISH BROADCASTING SYSTEM

Words And Music

Mexican Influence Strong Among Songwriter Honors BY LEILA COBO

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

Joining them is Colombian rocker Juanes, nominated for four tracks from his own album. And, straddling the Latin pop and Mexican arenas is the ever surprising Marco Antonio Solís, whose songs were reinterpreted in multiple formats.

Following is a look at the stories behind their songs.

ISIDRO CHAVEZ ESPINOZA (ESPINOZA PAZ)

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

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

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



JUANES



PAZ

JOAN SEBASTIAN

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

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

MARCO ANTONIO SOLÍS

Billboard's 2008 songwriter of the year returns as a contender with seven tracks, including three from his new album, "No Molestar." But Solís was also covered by duranguense groups Conjunto Atardecer and Los Horóscopos De Durango and by Chilean artist Myriam Hernández. Most surprising was that Mexican rock act Maná covered his biggest hit, "Si No Te Hubieras Ido."

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

JUAN ESTEBAN ARISTIZABAL (JUANES)

Colombian rocker Juanes is the only songwriter finalist who performed all his songs, from his album "La Vida Es... Un Ratico." Juanes' first single from that album, "Me Enamora," was a contender for hot Latin song of the year in 2008 and has continued to garner airplay.

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

Juanes is also a finalist for three other hits: "Gotas De Agua Dulce," "Tres" and "Odio Por Amor."

AIRWAVES ENTREPRENEUR

SBS Founder Raúl Alarcón Honored With Posthumous Hall Of Fame Award

BY LEILA COBO

In 1960, a Cuban entrepreneur named Pablo Raúl Alarcón fled his country in the wake of Fidel Castro's revolution, leaving behind 14 radio stations and the notion of returning to his homeland.

He arrived in New York in 1960, with his wife and his child, not speaking a word of English. So he got a job where he could speak Spanish, doing what he knew how to do: radio.



ALARCÓN

"There were two or three stations in Spanish at the time, and I started as an announcer on one of them," Alarcón—who died last June at 82—told *Billboard* in 2003. He worked his way up, eventually becoming PD, then sales director, until he was offered a station for sale.

"When I went to the bank... I told them I managed the station and that I had tripled sales," Alarcón said. "So the bank manager said, 'What do you need?' I said, 'I'm being offered a station for \$3.5 million. If you lend me that money, I'll be able to pay in one lump sum, and they'll give me a discount.' And that's what happened."

Three-and-a-half million dollars was a lot of money. But once Alarcón realized he wouldn't be returning to Cuba in the foreseeable future, he set about creating in the United States some semblance of the business he left behind. At the time, he couldn't have imagined how big his American enterprise would become.

Spanish Broadcasting System, borne out of a single station, WSKQ-AM, is today the largest publicly traded Hispanic-controlled media and entertainment company in the United States, and it's the second-largest Spanish-language radio network in the nation.

SBS owns and/or operates 21 stations in the top U.S. Hispanic markets, including WSKQ-FM New York, the most listened-to Spanish-language station in the country. Today, as a multimedia operation it also includes the Web site *Lamusica.com*, TV operation Mega TV and an event production division.

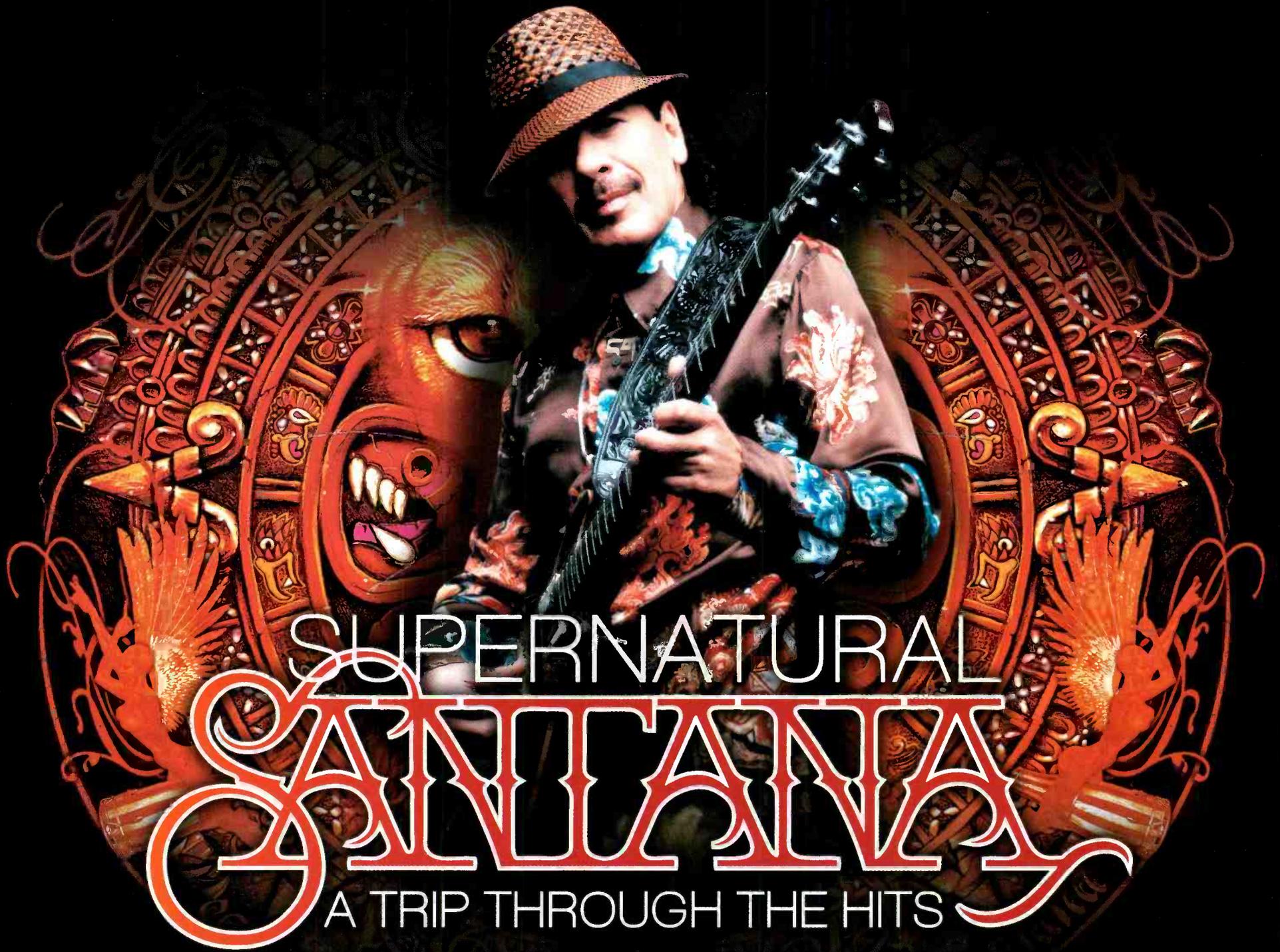
Twenty-five years after he bought that first AM station, Alarcón is posthumously honored with the *Billboard* Hall of Fame Award for his extraordinary contributions to the development of radio and Latin music in the United States.

The award will be presented April 22 to his son, Raúl Alarcón Jr., who is president/CEO/chairman of SBS' board, at the *Billboard* Latin Music Conference.

"I am truly honored to accept this award on my father's behalf," Raúl says. "His entrepreneurial spirit and passion for radio have made his dreams a reality and helped build the largest Hispanic-controlled radio broadcasting company in the United States."

Alarcón worked at the company he founded until the end of his life. "I'm involved with everything," he told *Billboard* in 2003. "I still think I'm 25 years old."

Congratulations Carlos
ON THE BILLBOARD LATIN MUSIC LIFETIME ACHIEVEMENT AWARD!



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Music With A Mission

Billboard Lifetime Achievement Award Goes To Latin Pioneer Carlos Santana BY LEILA COBO

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

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

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

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

Beyond the fame, however, Santana has dedicated substantial time to social concerns and hands-on philanthropy, most directly through his Milagro Foundation, which he created with his family in 1998. Dedicated

to helping underprivileged children in the areas of health, education and the arts, Milagro receives its funding from Santana himself and through proceeds from his concert tickets and licensing sales, among other sources.

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

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

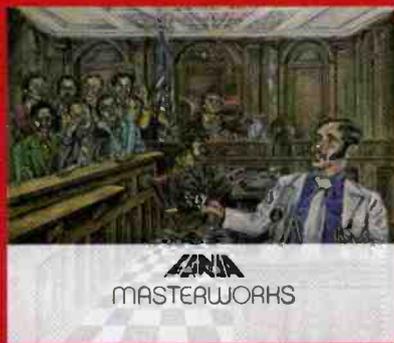
"There's a beautiful part in the 'Selena' movie, when she's on the roof, and the sister says, 'Selena, what are you doing there?' " Santana told Billboard in a 2006 interview. "And she says, 'Looking at the stars. I represent the dreams and aspirations of my people.' Man, that's deep. That's who Ritchie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

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



SANTANA

AFTER MORE THAN 40 YEARS STILL RELEASING THE ULTIMATE IN SALSA!



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Por hacernos cantar en la ducha.
Por acompañarnos en el carro.
Por ser el alma de las fiestas.
Por permitirnos hacer el ridículo bailando.
Por romper el silencio.
Por ayudarnos a que la novia vuelva.
Por consolarnos en el despecho.
Por darnos recuerdos.



A Warrior With Heart

Daddy Yankee Feted With Spirit Of Hope Award
BY LEILA COBO

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

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

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

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

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

Yankee's efforts preceded the creation of his foundation. In 2006, he launched a program called Blimblinendo Con Las Escuelas (Putting Bling Bling Into

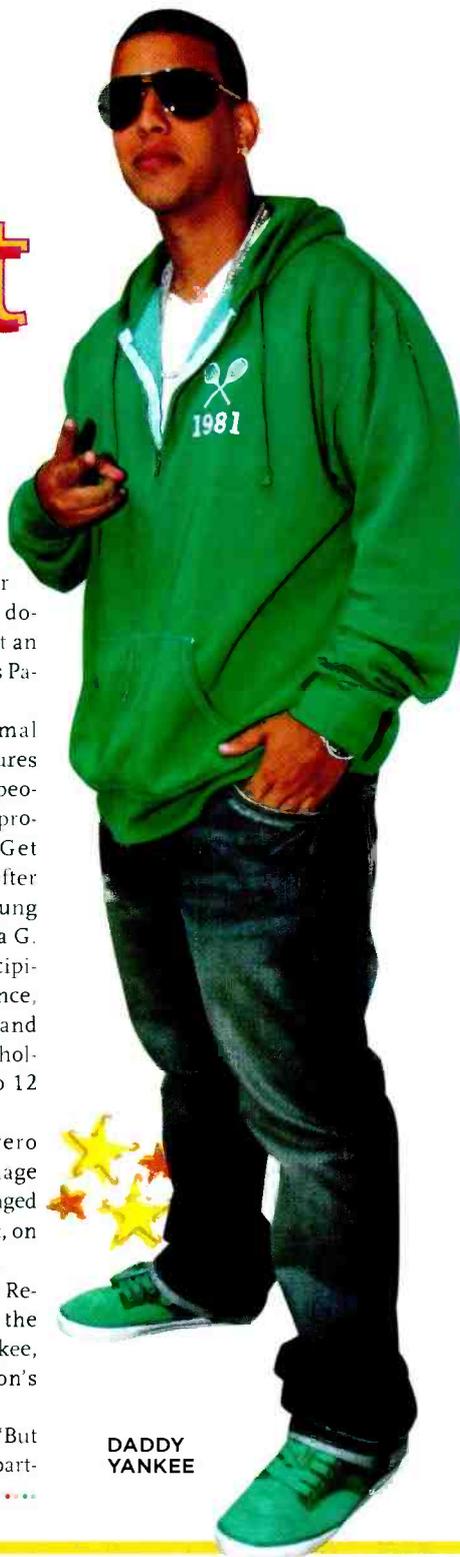
Schools) that donated \$160,000 in computers and other equipment to 16 Puerto Rican schools. The program has since been exported to other countries; most recently, Yankee donated money to build bathrooms at an impoverished school on Colombia's Pacific Coast.

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

Most recently, Corazon Guerrero opened Daddy's House, an orphanage and public dining room for disadvantaged children in the Dominican Republic, on land that Yankee purchased in 2006.

"I'm very fond of the Dominican Republic and every time I go there, the poverty touches my heart," said Yankee, who hopes to expand his foundation's work to other countries as well.

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



DADDY YANKEE

BEHIND THE MUSIC

Latin Hitmakers Vie For Producer Of The Year

BY AYALA BEN-YEHUDA

The finalists in the producer of the year category cover a diverse range of genres, from pop to regional Mexican. The category is determined by the producers' involvement in hit radio airplay songs during the eligibility year.

What this year's finalists have in common is an ability to identify sounds with mass appeal and make creative choices that resonate with fans at different stages of artists' careers.

Armando Ávila is a veteran of the pop music scene, having worked with RBD, La Quinta Estacion and many other groups. The Mexican producer is a finalist on the strength of Luis Fonsi's chart-topping "No Me Doy Por Vencido." The song was aided by an Olympics-related AT&T campaign on Telemundo, and an acoustic ranchera version was serviced to regional Mexican radio. Ávila also produced Gloria Trevi's "Cinco Minutos," which hit No. 4 on Billboard's Hot Latin Songs chart. The song had a second life as a duet with the sister act Los Horóscopos De Durango.

Another producer whose songs have

The producer finalists each make creative choices that resonate with fans.

been replicated for different formats is Irving Dominguez, whose work with Panamanian "romantic style" artists makes him a finalist in this category. Flex's ubiquitous breakout No. 1 hit "Te Quiero" and up-and-comer Makano's "Te Amo," which peaked at No. 11, are examples of Dominguez's pop- and urban-friendly skills.

Fher Olvera and Alex Gonzalez are members of the Mexican rock stalwart Maná, a band not known for covers. But Olvera and Gonzalez gifted fans by producing a rock version of Marco Antonio Solís' grupero classic, "Si No Te Hubieras Ido," which Maná took to No. 1. The single was a new studio track on the band's live set, "Arde El Cielo," which was recorded on tour.

Joan Sebastian is a legendary regional Mexican songwriter and producer of his own recordings, but he's a finalist for producer of the year as a result of his work on ranchera star Vicente Fernandez's blockbuster album "Para Siempre."

The release spawned hits including the title track, which peaked at No. 2 on Hot Latin Songs, and "La Derrota," which went to No. 7. Sebastian's work refreshed Fernandez's sound for a new generation, which turned up in droves during Fernandez's recent record-setting tour. ...

TOP LABELS, PUBLISHERS

Billboard Rewards Success Across Latin Charts BY AYALA BEN-YEHUDA

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

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

For top Latin albums label of the year, the candidates are EMI Televisa, Warner Latina, Universal Music Latin Entertainment and Sony Music Latin. But the tropical indie J&N is a finalist for tropical airplay label of the year with such songs as Frank Reyes' "Te Regalo El Mar" and Daniel Moncion's "Culpable."

Another tropical indie label, Emusica, is up for trop-

ical albums label of the year, propelled by the Hector Lavoe collection "El Cantante: The Originals." Three Sound, the label that spawned multi-Billboard Award winner Mariano Barba, is a finalist for regional Mexican albums label of the year. Three Sound released "20 Super Éxitos De La Migra: Vol. 1."

A non-Latin label, Interscope Geffen A&M, is up for Latin rhythm albums label of the year with Daddy Yankee's "El Cartel: The Big Boss."

In the publisher of the year category, Arpa (BMI) is a finalist with such hits as La Arrolladora Banda El Limon's "Y Que Quede Claro" and Cuisillos' "Vive Y Dejame Vivir" to its credit. EMI Blackwood (BMI) scored with Julieta Venegas' "El Presente" and Camila's "Yo Quiero," while Sony/ATV Discos (ASCAP) published Luis Fonsi's "No Me Doy Por Vencido" and Chayanne's "Amor Inmortal." Finalist WB Music (ASCAP) hit with Tommy Torres' "Pegadito" and Franco De Vita's "Mi Sueño."

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



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PRESENTS

Don't Miss

20TH ANNUAL Billboard LATIN MUSIC CONFERENCE & Awards

IN ASSOCIATION WITH



APRIL 20 - 24, 2009 EDEN ROC RESORT & SPA • MIAMI BEACH

Monday, April 20

12:00pm - 5:00pm
REGISTRATION & EXHIBITS

PROMENADE, LOBBY LEVEL
MORNING WAKE-UP COURTESY OF CAFE BUSTELO
BADGES SPONSORED BY SESAC
LANYARDS SPONSORED BY CMN
AUDIO RECORDED SESSIONS PROVIDED BY ROCKHOUSE
LOCMAN, THE OFFICIAL CONFERENCE TIMEPIECE
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ENGLISH & SPANISH TRANSLATIONS AVAILABLE!



12:30pm - 12:45pm
OPENING GREETING

Lella Cobo, Executive Director of Content & Programming for Latin Music & Entertainment, Billboard

12:45pm - 2:00pm
**TOURING:
WIDENING LATIN MUSIC'S REACH**

MODERATOR:
Francisco Serrano Carreto, Director, Lunario del Auditorio Nacional
SPEAKERS:
Jason Greene, Vice President, Touring, Strategic Development and Special Projects, AEG Live
Ari Kaduri, President, NYK Productions
Kate Ramos, Sr. VP Touring, Live Nation
Elena Sotomayor, VP of Event Marketing & Sponsorship, CMN Events
Michel Vega, VP/Head of Latin Touring, The William Morris Agency

2:15pm - 3:30pm
MUSIC & MEDIA: HOW TV IS LAUNCHING LATIN MUSIC STARS

MODERATOR:
Jose Tillan, Sr. VP of Creative, Content and Music, MTV/VH1 LATIN AMERICA
SPEAKERS:
Rita Ferro, Vice President, DisneyMedia+
Cynthia Hudson, EVP & Chief Creative Officer, Spanish Broadcasting Systems
Margaret Guerra Rogers, Vice President, Music Affairs, Telemundo Network Group LLC

3:30pm - 3:45pm
GIBSON EQUIPMENT DEMONSTRATION
Play the newest and coolest Gibson Guitars!



3:45pm - 5:00pm
THE URBAN MOVEMENT, PAST AND PRESENT

MODERATOR:
Kevin Montano, Creative Media Group & Latin Mixx Conference
SPEAKERS:
Arcangel, Artist, Machete
Tony Dize, Recording Artist, W&Y Records
DJ Laz, Radio Personality, Power 96 Miami
Toby Love, Recording Artist, Sony
Nely "El Arma Secreto," Grammy Award Winning Producer
Boy Wonder, Chosen Few

5:00pm - 6:00pm
THE URBAN STAR PANEL

MODERATOR:
Lella Cobo, Executive Director of Content & Programming for Latin Music & Entertainment, Billboard
SPEAKERS:
Kinto Sol, Artists, Machete Music
Nayo Crespo, Panama Music Corp.
Alexis y Fido, Artists, Sony

6:00pm - 9:00pm
ASCAP ACOUSTIC SHOWCASE
YUCA, 501 LINCOLN ROAD, 2ND FLOOR



10:00pm
URBAN MIXX PARTY
LA FOLIE • 655 WASHINGTON AVE, SOUTH BEACH



Tuesday, April 21

9:00am - 5:00pm
REGISTRATION
MORNING WAKE-UP
COURTESY OF CAFE BUSTELO



9:30am - 10:45am
HOW TO CREATE AN INTERNATIONAL MUSIC BRAND

MODERATOR:
Lella Cobo, Executive Director of Content & Programming for Latin Music & Entertainment, Billboard
SPEAKERS:
Gabriel Abaroa, President, Latin Academy of Recording Arts & Sciences
Edward C. Gold, Advertising Director, State Farm
Henry Juskiewicz, Chairman and CEO, Gibson Guitar

11:00am - 12:15pm
THE EVOLVING DIGITAL WORLD

MODERATOR:
Juan Paz, Head of Research/Business Analyst, Music Ally
SPEAKERS:
Gerardo Alton-Ortega, CEO, Digi cards
Lupe De La Cruz, Latin Outreach Director, SoundExchange Inc.
Fabio Jafet, Chief Creative Officer & Co-Founder, MyContent.com
Felipe Llerena, Executive Director, iMusica
Alfonso Perez Soto, VP Business Development, Warner Music LATAM

12:15pm - 1:45pm **BREAK**

1:45pm - 3:00pm
RADIO DAYS: FROM MUSIC TO MORNING SHOWS - HOW TO KEEP YOUR AUDIENCE LISTENING IN THE PPM ERA

MODERATOR:
Leila Cobo, Executive Director of Content & Programming for Latin Music & Entertainment, Billboard
SPEAKERS:
Al Fuentes, PD/Morning Show Host, SBS
Leticia del Monte, Broadcasting Executive, SBS
Marilyn Santiago, President, Sunshine Integrated Solutions, LLC

3:00pm - 3:15pm
GIBSON EQUIPMENT DEMONSTRATION
Play the newest and coolest Gibson Guitars!



3:15pm - 4:30pm
**BMI PRESENTS:
HOW I WROTE THAT SONG**

MODERATOR:
Della Orjuela, VP of Latin Music, BMI
SPEAKERS:
Gabriel Flores, Songwriter
Jose Luis Pagan, Songwriter
Kike Santander, CEO, Santander Music Group/Songwriter
A.B. Quintanilla, Artist
Jorge Villamizar, Singer/Songwriter
FLEX, Artist/Songwriter



4:45pm - 6:00pm
THE TEEN PANEL
PRESENTED BY MTV TR3S

PRESENTERS:
Jesus Lara, Senior VP, Music and Talent/Artist Relations, MTV Tr3s and MTV/VH1, Latin America
Nancy Tellet, VP Research & Consumer Insights, MTV Tr3s



6:30pm - 8:30pm
**NETWORKING COCKTAIL
RECEPTION POOLSIDE**
SPONSORED BY RUTHLESS RECORDS, RAFCA RECORDS, 786 RECORDS AND ROYAL RECORDS



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



12:00am Midnight
RITMO LATINO SHOWCASE
PRESENTED BY CONEXION EUROLATINA
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The Hottest Week in Latin Music!

Wednesday, April 22

9:30am - 5:00pm
REGISTRATION MORNING WAKE-UP
COURTESY OF CAFÉ BUSTELO



4:00pm - 5:00pm
**THE BILLBOARD
SUPERSTAR Q&A WITH
DON OMAR**



MODERATOR:
Leila Cobo, Executive Director
of Content & Programming for
Latin Music & Entertainment,
Billboard

10:00am - 11:00am
**THE PRESIDENT'S PANEL:
VIEW FROM THE TOP**

MODERATOR:
Leila Cobo, Director of Latin Content &
Programming, Billboard

SPEAKERS:
Gloria Brell, CEO, Emusica Records, LLC
Don Brown, President, Telemundo Communications
Group, Inc.
Walter Kolm, President, Universal Music
Latino/Machete
Camilo Lara, GM, EMI Mexico/Televisa EMI and
Head of A&R, EMI Latin America
Gustavo Lopez, President, Fonovisa/DiSA

11:00am - 11:15am

**SPECIAL AWARD
PRESENTATION
PABLO RAÚL ALARCÓN SR.
BILLBOARD HALL OF FAME
ACCEPTED BY RAÚL ALARCÓN JR.**



PRESENTED BY:
Leila Cobo, Director of Latin Content &
Programming, Billboard
Bill Werde, Editorial Director, Billboard
Howard Appelbaum, Publisher, Billboard

11:15am - 11:30am
**GIBSON EQUIPMENT
DEMONSTRATION**



Play the newest and coolest Gibson Guitars!

11:30am - 12:45pm
WOMEN OF LATIN MUSIC

MODERATOR:
Leila Cobo, Executive Director of Content &
Programming for Latin Music & Entertainment,
Billboard

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

12:45pm - 1:00pm
PRESS CONFERENCE



To announce new Verizon Latin Initiatives.
Ed Ruth, Director, Digital Content and Programming,
Verizon

1:00pm - 2:30pm **BREAK**

2:30pm - 3:45pm
I AM THE ARTIST: MONETIZE MY MUSIC

MODERATOR:
Mindy Figueroa, President & Founder, Latin2Latin
Marketing + Communications, LLC

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

Immediately Following
HAPPY HOUR & SHOWCASES



8:00pm Red Carpet - 9:00pm Show Starts
THE BILLBOARD BASH

KARU & Y • 71 NW 14TH STREET
PRESENTED BY STATE FARM AND VERIZON

The official pre-awards show party with
red carpet appearances, presentations and
performances by 2009 Billboard Latin Music
Awards finalists! *With DJ Carlos Sarli!*

LIVE PERFORMANCES BY 2009 LATIN AWARD FINALISTS:



V Georgio the Official Vodka of
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Round-trip bus transportation to the BASH provided by Verizon.
Buses leave the Eden Roc starting 7:00pm (last departure at
8:30pm). Return trips starting immediately after the BASH.
First come first serve.

11:00pm
LATE NIGHT SHOWCASE

SANTO - 430 LINCOLN ROAD
PRODUCED BY CAPORASO ENTERTAINMENT



Thursday, April 23
BONUS PROGRAMMING



ADWEEK BRANDWEEK MEDIAWEEK Billboard

**THE LATIN DOWNLOAD:
INNOVATIONS & TRENDS**

8:00am - 12:00pm
**REGISTRATION & LAST CHANCE
FOR BILLBOARD LATIN MUSIC AWARDS
SHOW TICKET PICK UP**

MORNING WAKE-UP COURTESY
OF CAFÉ BUSTELO



8:00am - 4:00pm
**PROMENADE, LOBBY LEVEL
REGISTRATION**

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

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

9:30am - 10:15am
**CREATING A MEMORABLE
BRAND EXPERIENCE**

SPEAKERS:
Edward C. Gold, Advertising Director, State Farm
Luis Miguel Messlanu, President & CCO, Alma DBB

10:30am - 11:15am
**SPANISH-LANGUAGE
CONTENT ONLINE**

MODERATOR:
Pete Blackshaw, Executive Vice President, Online
Digital Strategic Services, The Nielsen Company

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

11:15am - 12:00pm
**INTERACTIVE STRATEGIES TO
REACH YOUR TARGET AUDIENCE**

MODERATOR:
Matias Perel, Founder & CEO, Latin3
SPEAKERS:
John Farrell, General Director, Google Mexico
Dave Rodriguez, Multicultural Marketing
Communications Manager,
Ford Motor Company



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LUZ RIOS,
MARALA
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The Stars Come Out For The Billboard Bash

BY AYALA BEN-YEHUDA

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

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

The gathering draws conference attendees, sponsors,

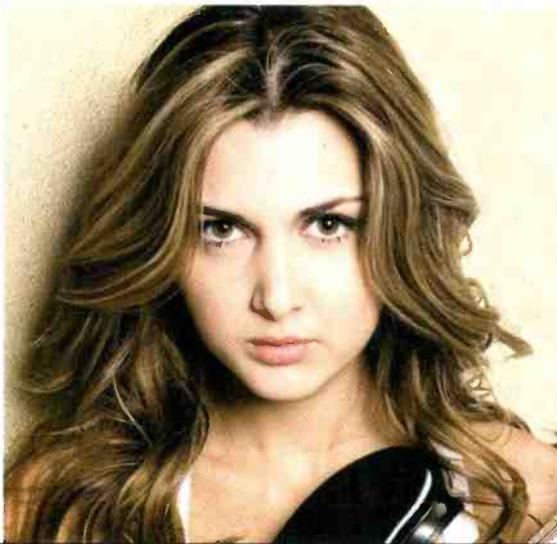
press and VIP guests. Past performers include Wisin & Yandel, Ivy Queen, La Arrolladora Banda El Limón and Luis Fonsi.

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

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

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

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



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Latin Live

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

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

TOBY LOVE

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

RICKY C

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

MONTE ROSA

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

WISE

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

ALBITA

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

BEBE

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

BLACK JOE & CHELIN

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

LAS OBEJAS NEGRAS

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

LOS PRODUCTIVOS

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

NENE

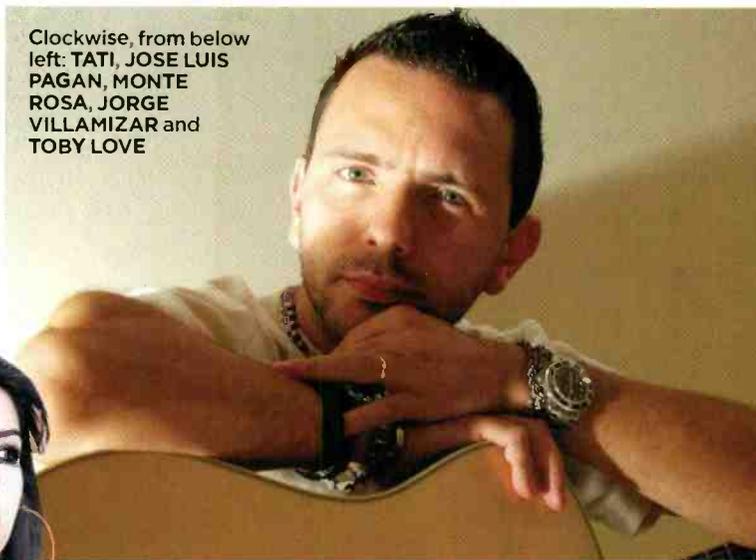
Puerto Rican-born Luis Angel Vega is an artist on Subestimados Music. He is working on his bilingual album, "Sentimientos De Un Hombre." A veteran of compilations, he is working on remixes of OneRepublic's "Apologize" and Casely's "Emotional." He is on the bill at Era Music's "Tu Musica" showcase April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

ESTEBAN VELASQUEZ

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

continued on >>pLM20

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



SELECTO LATINO

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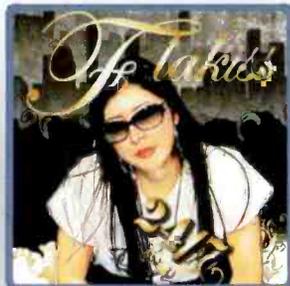
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Clockwise from top left: WIDA LOPEZ, RICKY C and YAZIEL

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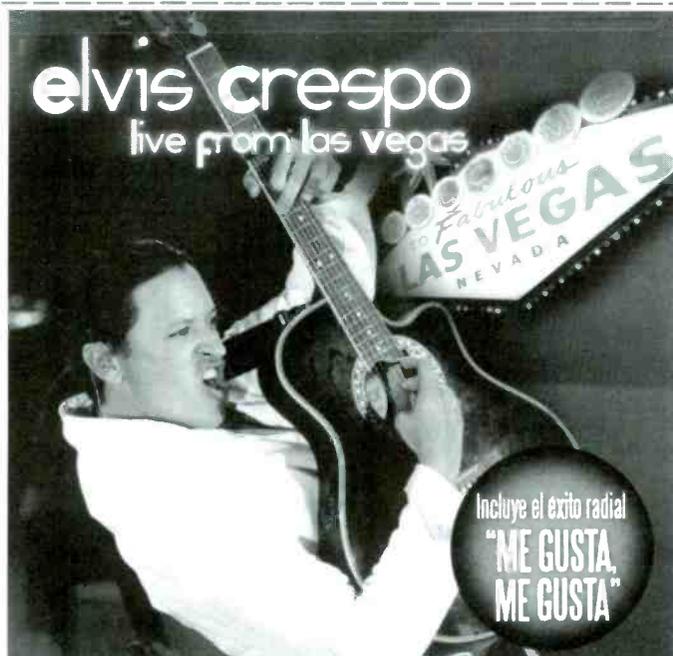
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from >>pLM18

YAMIN ELIAS

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

YAZIEL

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

WIDA LOPEZ

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

JORGE VILLAMIZAR

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

KIKE SANTANDER

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

MANUEL ARAUZ

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

YERBAKLAN

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

MÁS SALSA QUE TÚ

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

JOSE LUIS PAGAN

The Grammy Award-nominated producer/songwriter Jose **continued on >>pLM24**

QUISIERA SER IDIOTA - TE PRESUMO
MÁLDITO LICOR - EL OTRO - HASTA EL
DÍA DE HOY - A PUNTO DE LLORAR -
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PREMIOS BILLBOARD DE LA MÚSICA LATINA 2009

"NO ME DOY POR VENCIDO" **Claudia Brant**, co-autora

Luis Fonsi (Universal Music Latino)

"TU INSPIRACIÓN" **Alacranes Musical**

(Aguila/Fonovisa/UMLE)

"DAMÉ TU AMOR" **Guillermo Ibarra**, compositor

Alacranes Musical (Fonovisa/Musivisa)

"CINCO MINUTOS" **Erika Ender**, compositora

Gloria Trevi (Universal Music Latino)

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- JESUS NAVARRO de REIK
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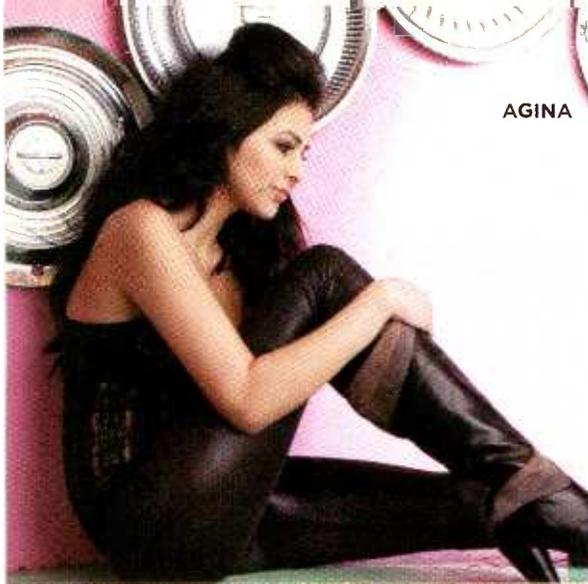
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AGINA

from >>pLM20 Luis Pagan has penned and produced songs for Thalía, Jennifer Lopez, Marc Anthony, Chayanne, Alejandra Guzman and many others. He will be part of BMI's "How I Wrote That Song" panel April 21.

DA' ZOO

The Puerto Rican quartet produced its own Sony Music debut, a fusion of reggaetón, dance and pop. The first single, "Chitu," is accompanied by a cartoon video depicting a man competing with an ape for his lady's affection. Da' Zoo will appear April 24 at the MySpace/Sony Music Showcase co-sponsored by Verizon.

REIK

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

ALEXIS & FIDO

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

KANY GARCIA

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

TATI

The debut album by Colombian-born Tatiana Olaya Barrero (aka Tati), "El Latido De Mi Corazón," features noteworthy collaborators including production by José Miguel Velásquez, songwriting by Kike Santander and Balta Hinojosa, and arrangements by Rayito. Tati will perform April 21 at the poolside reception.

3 DE LA HABANA



AGINA

"Somos Mar Y Arena," with guitar and backing vocals from Maná's Sergio Vallín, is Agina's first single from her forthcoming album on Ruthless Records. The Mexican-American actress/singer will perform April 21 at the poolside reception.

3 DE LA HABANA

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



The European Gateway



Border crosser: Puerto Rican singer LUIS FONSI performs at the 50th Song Festival of Vina del Mar Feb. 27 in Santiago, Chile.

Spain Welcomes Latin Artists Seeking New Fans Abroad

BY HOWELL LLEWELLYN

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

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

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

This is Fonsi's third tour in the region. Sandra Rotondo, general director of Planet Events, Spain's top Latin artist booking agent and concert promoter, says he's scheduled to play four other concerts: Seville (May 21), Barcelona (May 27), Valladolid (May 30) and Santa Cruz de Tenerife (June 5), which is in the Canary Islands off West Africa.

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

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

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

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

Estefan, Guerra, Venegas and Juanes all took advantage of their following and bookings in Spain in the past year to play elsewhere in Europe.

The Mexican trio Camila sold out Madrid's 1,500-capacity Sala Heineken March 13, as it had done last October in Barcelona and Valencia during the act's first tour of Spain.

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

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

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

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

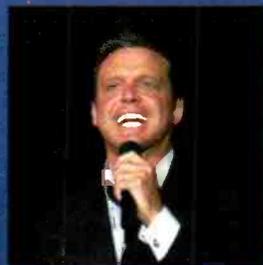
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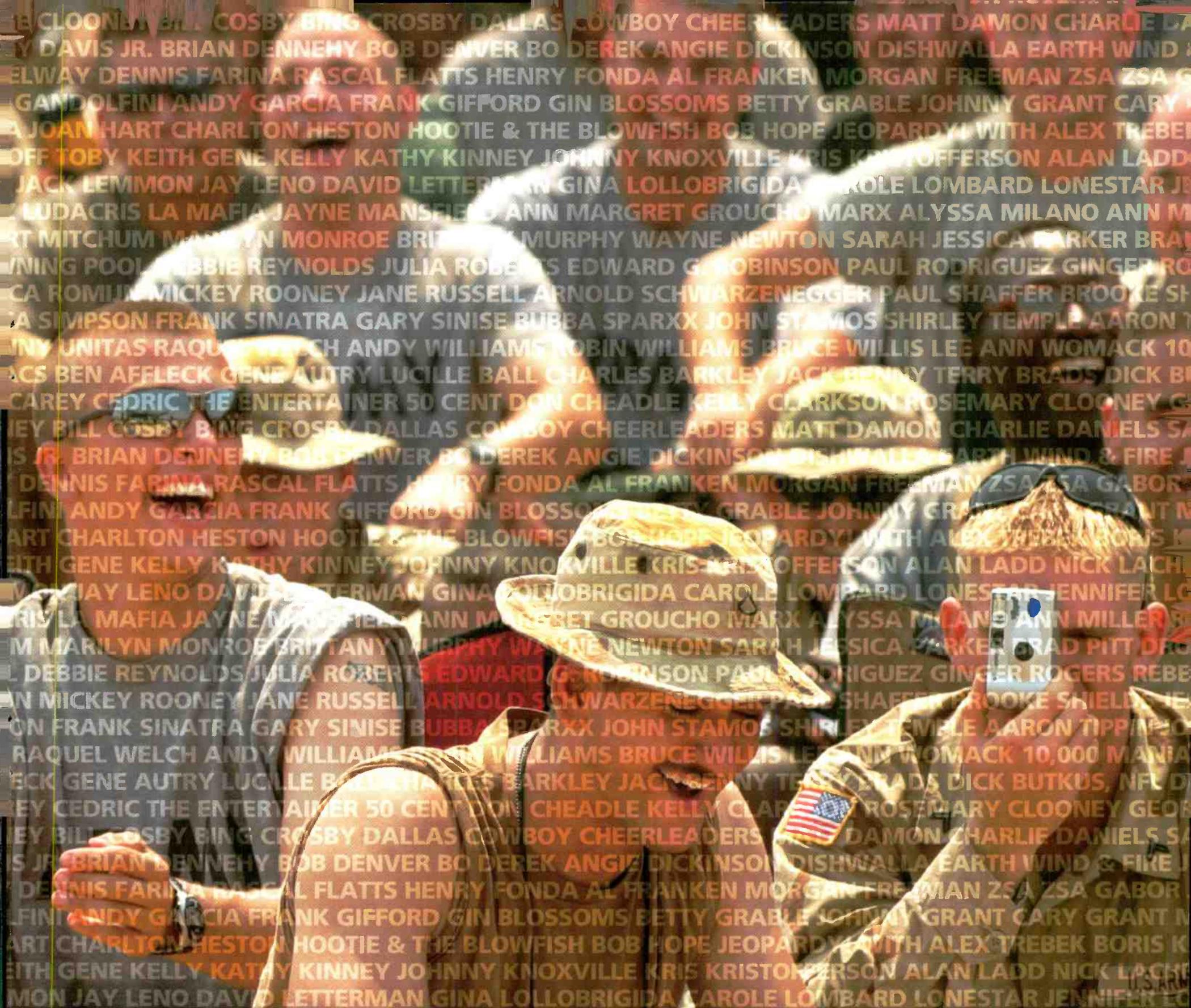
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PUSHING HER LUCKETT
LeToya takes risks on edgy new album



ACTOR, ACTOR
St. Vincent gets dramatic



IT'S A MAN'S WORLD
Tanya Tucker tackles the boys' songs



AIR PLAY
'80s duo Air Supply lands label deal



SCHOOL DAZE
Harvard's Chester French 'Love the Future'

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MUSIC

ROCK BY CHRISTA TITUS

She's Got The Power

Amos' 'Sin' Explores Rules Of Attraction

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

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

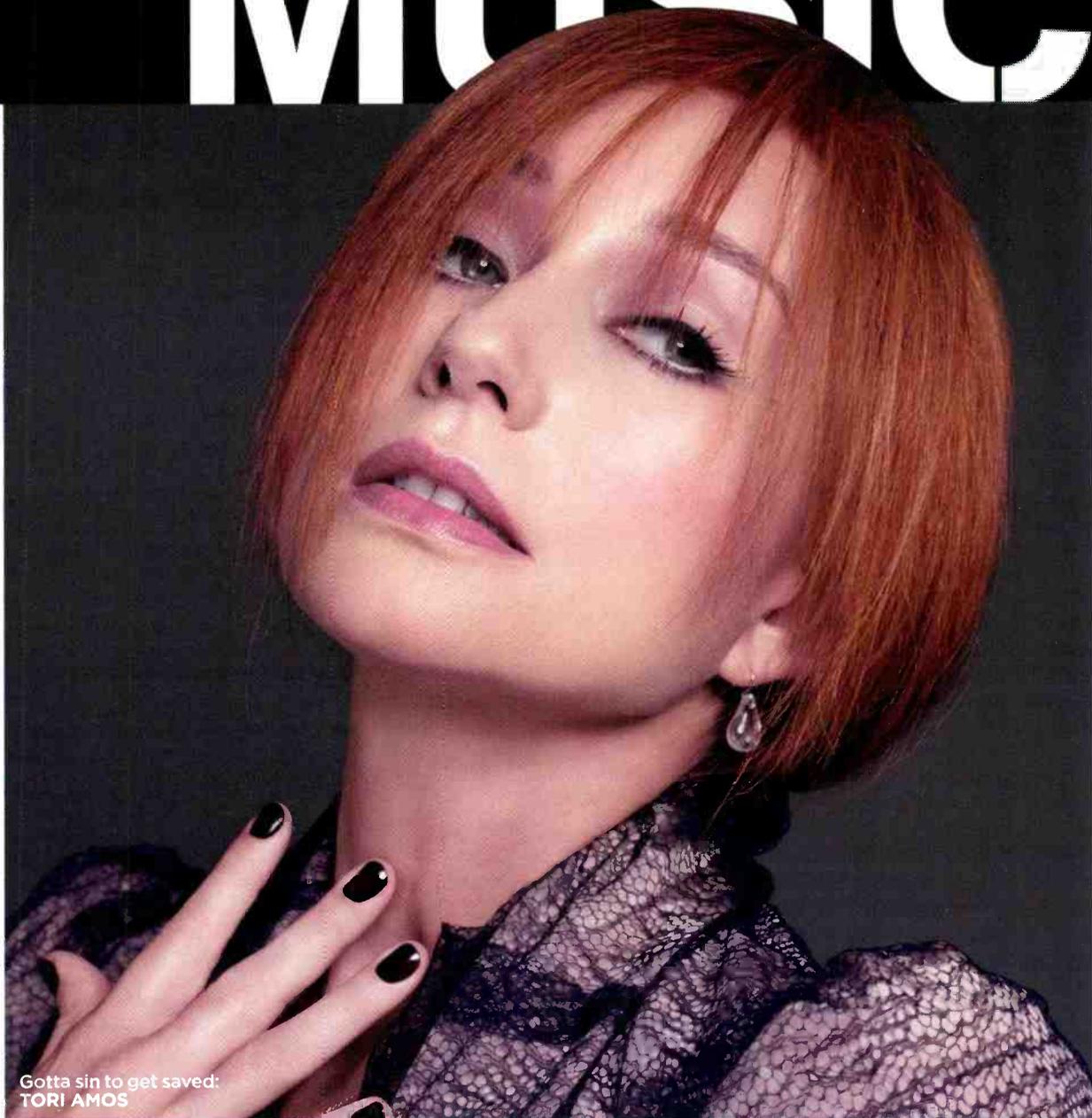
Amos is fully aware of her own strength as an artist. When she sat down with Universal Music Group chairman Doug Morris to discuss her Universal Republic deal, her longevity and devoted fan base gave her considerable clout. Amos, who has her own publishing and merchandising companies, was firm about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

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

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

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

The label is also giving away the song "Maybe California," which deals with a mother feeling like an inadequate parent,



Gotta sin to get saved:
TORI AMOS

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

Designing the marketing plan presents a number of challenges for the label; Amos's fan base ranges dramatically in age and technological savvy. The label is planning a number of TV appearances, outdoor sniping, retail visibility and other online initiatives. For example, on March 10 AOL's Spinner.com premiered the album's cover art and track listing along with an Amos interview. On March 19, she previewed some new songs with a headlining showcase at

South by Southwest last month. "Welcome to England" is being added at Triple A and will approach hot AC April 28.

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

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

KAREN COLLINS

>>>BACK TO THE LANDS

Pearl Jam, the Dave Matthews Band and the Beastie Boys will headline San Francisco's second Outside Lands Music & Arts Festival, to be held Aug. 28-30 at Golden Gate Park. M.I.A., Modest Mouse, the Mars Volta, the Black Eyed Peas, Ween, Thievery Corporation, Incubus and Jason Mraz are also in the lineup. Other acts scheduled to perform include TV on the Radio, Tom Jones, Built to Spill, Calexico, the National, Q-Tip, Deerhunter, Heartless Bastards, Blind Pilot, Mastodon, Trombone Shorty and Dengue Fever. Such local acts as the Dodos, the Morning Benders, Brett Dennen, John Vanderslice, Raphael Saadiq and SambaDa are also on the bill. More artists are to be announced. Last year's inaugural Outside Lands featured Radiohead, Tom Petty, Jack Johnson, Manu Chao and Ben Harper, among many others.

>>>IT'S ALL RELATIVE

Nas and reggae artist/producer Damian "Jr. Gong" Marley announced April 8 they are still in the studio prepping their collaborative effort, "Distant Relatives," slated for a late-June release. The two first joined forces on the track "Road to Zion" for Marley's 2005 set "Welcome to Jamrock." The title of "Distant Relatives" is inspired by Nas and Marley's relationship and their shared African ancestry, which is a common thread throughout the album. "Africa is the backbone of the world and the foundation of everything, and Africans are in a situation where they need help more than anywhere else," Marley said in a statement. An international tour will follow the album's release.

Reporting by Mariel Concepcion and David J. Prince.

R&B BY GAIL MITCHELL

The Waiting Game

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

LeToya Luckett didn't expect to wait three years between albums. After she released her first record, EMI announced that Capitol and Virgin would merge into the Capitol Music Group. Then, in the midst of restructuring, the group's executive VP of urban music, Ronnie Johnson, died of a sudden heart attack.

"When you get caught up in a merger and then lose someone who was so involved in your project, there's nothing you can do," says LeToya, who uses only her first name professionally. "You don't have control; you can't release another album. So you learn to be patient."

As she waited, she focused on figuring out some things about love, relationships and her personal growth as a woman, singer/songwriter and entrepreneur. All those life lessons are reflected in the songs on "Lady Love." Originally slated for release May 19, the album is now due June 23.

An original member of Destiny's Child, LeToya established her solo status with a 2006 self-titled album. Debuting at No. 1 on the Billboard 200 and Top R&B/Hip-Hop Albums charts with 165,000 copies, the set has

since sold 529,000, according to Nielsen SoundScan. The lead single, "Torn," peaked at No. 2 on Hot R&B/Hip-Hop Songs.

The second time around, the Houston native says she wanted to write songs with a more fun, upbeat and edgy attitude. "The first album was more about getting adjusted to being solo and finding my lane," LeToya says. "It's still about soulful, feel-good music. However, I didn't want to be stuck in a comfort zone. I wanted to be freer, more daring vocally and lyrically to reflect the situations I've experienced."

The lead single, "Not Anymore," picks up from where "Torn" left off as LeToya sings about kicking a cheating boyfriend to the curb. The empowerment anthem—co-written and co-produced by Ne-Yo—this week climbs from No. 58 to No. 53 on Hot R&B/Hip-Hop Songs. The accompanying video, with a stylized '60s motif, was directed by Bryan Barber and is airing on BET J. It started rotation this week (April 13) on MTV Jams and mtvU. "Not Anymore" is also featured on the April reel playing in Foot

Locker's 1,500 locations.

Another ballad, "Regret," is being groomed as the second single. But other songs, like the sassy "She Ain't Got Shit on Me," point to a different sound and side of the singer. "There's a lot of talk like that on this album," LeToya says. "My swag is different. People will be surprised."

Three songs—"Doing So Good," "Swagger" and "Don't Let Me Get Away"—have been targeted as album exclusives for potential use at retail, iTunes and for the album's June 23 international release. In addition to Ne-Yo, LeToya collaborated with songwriter/producers Raphael Saadiq, Marsha Ambrosius of Floetry, Tank, Be-Major Oak and Neff-U.

To reintroduce LeToya to the marketplace—as well as thank ongoing supporters for their response to her first album—Capitol is staging a national, 30-city Lady Love bus tour. Rolling out in late April, it will visit major (New York, Los Angeles, Chicago) and key tertiary markets (Savannah, Ga.; Jacksonville, Fla.; Birmingham, Ala.).

At each stop, LeToya will visit radio stations and retailers. She'll also reach out to the

public through appearances at various women's organizations and other events targeting high school and college fans.

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

Having appeared in the urban-life stage play "Rumors" early last year in Atlanta, LeToya is making inroads into acting. She will make her feature debut this summer with Warner Premiere's first theatrical release, "Preacher's Kid," a drama starring Clifton Powell and Essence Atkins. In early June, LeToya will begin filming a



Not a poseur: LeTOYA

role in Lionsgate's forthcoming "Five Killers" opposite Ashton Kutcher and Katherine Heigl.

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

ROCK BY MICHAEL D. AYERS

Acting Out

St. Vincent's Grand Ambitions

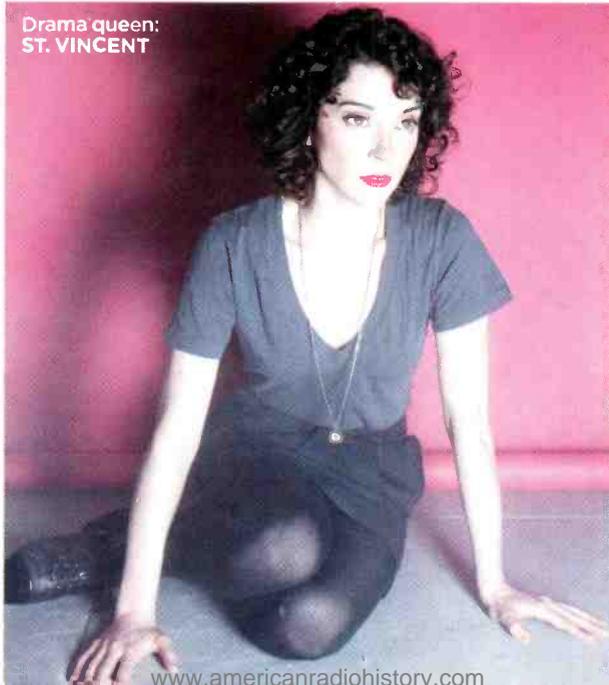
Annie Clark always gravitated toward taking on other personas. Since her 2006 debut, "Marry Me," she recorded under the name St. Vincent. So it's fitting that her follow-up album, which will be released May 5 on 4AD, is called "Actor."

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

"I was president of my theater club," Clark says. "I did high school plays. It's something that I absolutely love, but

I'm absolutely abominable at. But being good or not didn't hinder my enjoyment of it. I

Drama queen: ST. VINCENT



loved everything about it, from the staging to the lights to the underpinnings."

Early on in her musical career, she exercised that theatrical side as a touring member of the joyful rock troupe Polyphonic Spree and with Sufjan Stevens,

both of which incorporate theatrics and elaborate costuming.

On "Actor," Clark's writing process was esoteric. She used Apple's Garage Band software to orchestrate the elaborate, whimsical arrangements, then worked backward to create pop melodies and lyrics. "I didn't write it on guitar, I didn't write it on piano. It was really, really weird," she says.

Clark believes the new album's music would lend itself to film or TV. "The little seed to every song was envisioned as a film score—or scoring scenes from movies that I love," she says. "At some point, I would like to try my hand at a proper film score."

After hearing the record, 4AD realized it had a budding film composer on its hands, so it scheduled private performances in Boston, New York, Chicago and Los Angeles, with an eye toward showcasing the songs for film and

TV supervisors.

In addition, 4AD lined up a private showcase for executives and supervisors at Fox and is fielding requests from three ad agencies in New York. "Where we won't necessarily get immediate results from having her do these, they're certainly important to do," says Miwa Okumura, senior product manager at 4AD parent company the Beggars Group. "Especially for someone like Annie who makes a very strong first impression."

4AD is offering the record for pre-order six weeks before street date with a bonus 7-inch included with orders. "Actor" will stream in its entirety through NPR's "First Listen" program two weeks before its release, and AOL's Spinner debuted the video for "Actor out of Work" April 10. Major festival appearances (Sasquatch, Bonnaroo, All Points West) will be included on a larger, headlining tour. ...

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6 QUESTIONS

with **TANYA TUCKER**
by **DEBORAH EVANS PRICE**

Few artists have had longer or more colorful careers than Tanya Tucker. Country music's original teen sensation, Tucker landed her first top 10 hit, 1972's "Delta Dawn," at 13 and continued to chart during the next three decades with such hits as "What's Your Mama's Name," "Texas (When I Die)" and "Strong Enough to Bend."

On her new project, "My Turn," Tucker covers classics by legendary male artists including Merle Haggard ("Ramblin' Fever"), George Jones ("Walk Through This World With Me") and Hank Williams ("Lovesick Blues"). Due June 2 from Saguaro Road, a Direct Holdings/Time Life imprint, the CD includes an endorsement from Jones, who says, "There will never be a more distinctive voice in country music than Tanya's."

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

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

2 Why cover songs popularized by male artists?

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

3 Do you consider this record a tribute to your fa-

ther? [Tucker's father/manager, Beau Tucker, died in November 2006.]

I know that my dad would have loved for me to do these songs. He introduced me to this music back when I was a kid and I'm hoping he would have approved of this record. All the people at Time Life were interested in my ideas for the packaging of the record. I think it's the best packaging I've ever had. I'm holding my Dad's hat on the album cover, and that was a special thing for me. I've really had a hard time with [his death]. I



Gender bender: **TANYA TUCKER**

don't think I've really come to terms with it yet. When you feel that way, you don't feel like doing anything, especially singing. So this record was a way to pay tribute to him.

4 What is happening with your TLC reality show, "Tuckerville"?

It's called "Tuckertime" now. I almost have six shows ready to go. We are looking for another network. Several people are looking at it right now. We've got lots of footage. It shows our move out of our Tuckerville

ranch in Nashville and how hard that was. Then going out to L.A. we had a six-vehicle caravan, and it shows all our trials and tribulations on the way, and of course, being in Malibu and living there.

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

I'd say, "Keep on doing what you're doing. You're doing a great job. And keep on writing, because if you decide you don't

want to sing anymore, you'll have that writing money coming in and you won't have to worry about nothing."

6 What are your goals for the future?

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

GLOBAL PULSE

EDITED BY TOM FERGUSON

>>> APRIL IN PARIS

Two years after its initial exposure on the French video-hosting service Daily Motion, the French act La Chanson du Dimanche has released its debut album, "Plante un Arbre" (Mercury/Universal). The act formed in February 2007, when guitarist/singer Clément Marchand, a mathematics professor, and keyboardist/singer Alexandre Castagnetti, an independent filmmaker, began posting a new topical song each Sunday. Each video showed the duo in various Parisian locations playing a lo-fi song poking fun at current affairs.

The buzz rapidly spread and La Chanson du Dimanche has now posted more than 55 songs that collectively have been viewed 22 million-plus times, manager Grégoire Bouissou says. The members had previously been in other bands, he notes, emphasizing that "they're not humorists but actual musicians."

Bouissou has co-founded La Peche Production to handle the act's production and publishing. (The co-publisher is Warner/Chappell.) A self-titled May 2008 DVD (Universal) featuring the duo's first 32 videos has sold 15,000 copies, Bouissou says.

"Plante un Arbre" features 14

songs, all rerecorded with a full band. Released March 23, it entered the IFOP/SNEP/Tite-Live chart one week later. La Chanson du Dimanche is on a 50-date tour of France and Belgium that runs through August and is booked by Auguri Productions.

—Aymeric Pichevin



Sunday boys: **LA CHANSON DU DIMANCHE**

>>> HIT ME AGAIN

It's been 30 years since the Blockheads scored a U.K. No. 1 with "Hit Me With Your Rhythm Stick" (Stiff Records), backing the late Ian Dury. Now the U.K. act is again enjoying a high profile in Europe.

The group's new album, "Staring Down the Barrel," its first with EMI and its third studio set since Dury's death March 27, 2000, rolled out

April 6 in France, Belgium and the United Kingdom—territories where the band has retained a loyal live following. The track "Greed" was serviced to U.K. radio ahead of an April 20 digital release.

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

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

—Richard Smirke

>>> WHITE HEAT

Marco Borsato had the first of his 13 No. 1 singles in the Netherlands in 1994, and every one of the Dutch su-

perstar's albums since has also topped the charts. He returned to No. 1 recently with his album "Wit Licht" (Mercury/Universal), which was propelled to the top of the Mega Charts listing nearly six months after its initial release. That followed Borsato's double win March 22 at the Dutch music industry's televised Edison Awards.

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

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

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

—TJ Lammers

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THE BILLBOARD REVIEWS

ALBUMS

ROCK

BOOKER T.

Potato Hole

Producers: Rob Schnapf, Booker T
Anti-

Release Date: April 21

"Potato Hole" comes loaded with good news for fans of sweet soul music. Not only is it Booker T. Jones' first solo outing in decades, but he's backed on these 10 instrumentals by the Drive-By Truckers, as well as Neil Young. But the guests' reverence for Booker T. is clear—the Truckers, as they did when they recently backed Bettye LaVette, know when to muscle up (on "Pound It Out") and how to hang back (on moving, B3-powered track "She Breaks," a sweet, shimmering number filled with references to Booker T.'s awesome past). For fans of left-field covers, "Potato Hole" (a 19th-century African-American term for the place where smuggled food was stashed beneath slave quarters) also sports a surprisingly boppy version of "Hey Ya," a nice raw trudge through Tom Waits' "Get Behind the Mule" and a sweet take on the Truckers' own "Space City."—JV

JANE'S ADDICTION

A Cabinet of Curiosities

Producers: Jane's Addiction, Mason Williams
Rhino

Release Date: April 21

When Jane's Addiction delivered its sole home video release, "Soul Kiss," in 1989, the band appropriately subtitled it "The Fan's Video." It provided devotees a brief glimpse of the band's artistry and humor surrounding its music. Now, with the three-CD-and-a-DVD boxed set "A Cabinet of Curiosities," fans benefit yet again. Focusing solely on the group's primary 1986-91 run, two discs of demos, assorted live cuts and cover songs, most of them unreleased, capture the band's early promise (an '87 cassette recording of "My Time" is a gem) and the influence of its forebearers. The third audio disc, however, is the set's highlight—an entire show from 1990 that epitomizes the glory of Jane's on-stage. The DVD is less satisfying. Apart from "Soul Kiss" and a few videos, three clips from an MTV Italy performance aren't enough to appreciate the act's visual, visceral appeal—unlike the stunning curio-box packaging, which is plenty alluring.—CWW

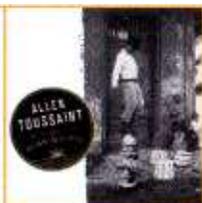
ALLEN TOUSSAINT

The Bright Mississippi

Producer: Joe Henry
Nonesuch

Release Date: April 21

Allen Toussaint's rare amalgam of prodigious piano playing, deft songwriting, arranging and production acumen has kept him at the forefront of modern music for nearly half a century. On "The Bright Mississippi," the Crescent City's crown prince of piano takes a rare look back at the venerable New Orleans songbook, reinventing age-old standards one rollicking riff at a time. Producer Joe Henry pairs Toussaint with the roots-ified rhythm section of David Piltch and Jay Bellerose (Henry's own bandmates, incidentally). The inspiring combination lifts the album far beyond tribute material into sonic territory all its own. Toussaint tackles the classic "St. James Infirmary" with a hymn-like reverence, his rolling piano parts prodding Marc Ribot's nimble guitar. Saxophonist Joshua Redman guests on the Duke Ellington/Billy Strayhorn classic "Day Dream" for a blues-drenched duet that simmers from the very first downbeat. And on "A Dear Old Southland," Toussaint's playful piano work struts, shimmers and shouts alongside the masterful trumpet lines of Nicholas Payton.—JR



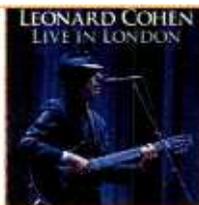
LEONARD COHEN

Live in London

Producer/Director: Edward Sanders
Columbia

Release Date: March 31

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



BLACK LABEL SOCIETY

Skullage

Producers: various
Eagle Rock Entertainment

Release Date: April 21

Black Label Society gets its due with an appropriate greatest-hits package that celebrates the bruised, brawling, beer-fueled sound that has established Zakk Wylde's outrageous persona outside of Ozzy Osbourne's band. Nearly all the essential tracks on the CD—"Stillborn," "Fire It Up," "Doomsday Jesus," "Suicide Messiah"—are paired with a video component on the accompanying DVD. Rounding things out are acoustic performances that nod to Wylde's soulful Southern rock influences, and his usual gruff vocals take on a pleasant, honeyed tone for "Spoke in the Wheel." "Welcome to the Compound" looks at the guitarist's home life (dogs, beer, weight lifting, trucks, more beer), the inspirations behind his songs and his personal philosophies: Believe it or not, Jesus really is Wylde's favorite home boy.—CLT

METRIC

Fantasies

Producers: Gavin Brown, Jimmy Shaw
Metric Music International

Release Date: April 14

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

COUNTRY

JASON ALDEAN

Wide Open

Producer: Michael Knox
Broken Bow Records

Release Date: April 7

Combining the soul of a country boy with a rocker's edgy intensity, Jason Aldean burst through as one of the country format's most successful new artists with such hits as "Why," "Amarillo Sky" and "Johnny Cash." On his third album, he continues to make the kind of ramped-up music that brought him to the party, as evidenced by the fast-climbing first single "She's Country." "Crazy Town" is the Macon, Ga., native's ode to Nashville. "This I Gotta See," which teems with anticipation, boasts a sensuous, descriptive lyric about the woman waiting at home. Among the collection's best tracks are introspective numbers like "Fast," about a country boy leaving rural life behind, and "On My Highway," a potent song that talks of surviving life's up and down and living every moment on your own terms. Aldean's voice has a warmth and soulfulness that is particularly effective on confessional ballads like "Don't Give Up on Me."—DEP

AMERICANA

THE HANDSOME FAMILY

Honey Moon

Producers: Brett and Rennie Sparks
Carrot Top Records

Release Date: April 14

Is there an act more inscrutable than Albuquerque's Handsome Family, alt-country's equivalent of the famous Grant Wood painting "American Gothic"? Husband-and-wife team Brett and Rennie Sparks hole up in their garage studio for long stretches, surfacing publicly every few years with their latest recording to accept the kudos of Americana aficionados everywhere, then retreat once more to their solitude. The music on their eighth studio album since forming in '93—a mélange of classic-era Nashville ("Wild Wood"), '50s Tin Pan Alley and doo-wop ("Linger, Let Me Linger"), and Memphis soul balladry ("My Friend")—is equally veiled, Brett warbling Rennie's pastoral lyrics about lingering kisses, lonely songbirds and reverse-anthropomorphism in an expressive baritone equal parts George Jones and Bing Crosby. Who are these people, you wonder? Though answers don't come easily, the process of getting to know them is fascinating nonetheless.—FM

NEIL YOUNG

Fork in the Road

Producers: Neil Young, Niko Bolas
Reprise

Release Date: April 7

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



THE BILLBOARD REVIEWS

SINGLES

LATIN

MEXICAN INSTITUTE OF SOUND

Soy Sauce

Producer: Holger Beier
Nacional Records

Release Date: April 7

The humor that's always present in recordings by the Mexican Institute of Sound couldn't be more welcome these days. Out just in time for MIS' Coachella set, "Soy Sauce" has a number of elements in its sonic collage to put a smile on your face: big beats, absurdly funny lyrics, scraps of dusty horn and cutely accented English, all designed to inspire spontaneous dance combustion. Among the irresistible tracks are "Karate Kid 2," a Spanish plot summary of the movie set to sunny electro-pop; "Sinfonia Agridulce," a drunk-mariachi rendition of the Verve's "Bittersweet Symphony"; and "Jalale," which may or may not be about phone sex. Guaranteed to break the ice at any party.—*ABY*

BLUES

CYRIL NEVILLE

Brand New Blues

Producer: Brian J
MC Records

Release Date: April 7

Cyril Neville may be the youngest of the Neville Brothers, the first family of New Orleans rock and R&B, but he has just made his best album. "Brand New Blues" ably covers a lot of territory, from the Southern soul of "I'll Take Care of You" to the Sly Stone rumble of the title song to the Slim Harpo cooking show that is "Cream Them Beans." There is terrific

guitar playing throughout from producer Brian J, who co-wrote most of the originals with Neville, and guest appearances by older brothers Art Neville and nephew Ivan Neville on organ and Tab Benoit on guitar. Although the more standard blues songs have their share of mean women, they're nothing compared to the politicians in "Cheatin' and Lyin'" or "Mean Boss Blues" who betray and disappoint honest folks. That is most clear in the finale, a 10-minute rendition of Bob Marley's "Slave Driver" that moves the scene to post-Katrina New Orleans, and is a striking, yet very funky, indictment of hypocrisy and abandonment.—*WR*

NEW AND NOTEWORTHY

PHILLIP LARUE

Let the Road Pave Itself

Producer: Phillip LaRue
BEC Recordings

Release Date: March 31

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

POP

KELLY CLARKSON

I Do Not Hook Up (3:21)

Producer: Howard Benson

Writers: K. Perry, K.

DioGuardi, G. Wells

Publishers: When I'm Rich You'll Be My Bitch/WB Music, ASCAP; Bug Music/Son of Reverend Bill Music/EMI Blackwood Music, BMI

19 Recordings/RCA Records

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

CAROLINA LIAR

Show Me What I'm Looking For (3:58)

Producers: Max Martin,

Tobias Karlsson

Writers: C. Wolf, T. Karlsson

Publishers: Maratone/Kobalt/Monza Music, ASCAP Atlantic

DEMI LOVATO

Don't Forget (3:08)

Producers: John Fields, Jonas Brothers

Writers: D. Lovato, N. Jonas, J.

Jonas, K. Jonas II

Publishers: Seven Peaks Music; Sony/ATV Music; Demi Lovato Publishing, ASCAP; Jonas Brothers Publishing, BMI Hollywood Records

While Miley Cyrus works on crossing over with more mature material, specifically top 10 hit "The Climb," it seems 16-year-old Demi Lovato has also stepped away briefly from the tween sound with her album's title track, "Don't Forget." It looks promising that Lovato will score her first solo top 40, penning "Don't Forget" alongside the Jonas Brothers, with whom she shared the stage for their 2008 Burning Up tour. A vulnerable and breathy vocal opens the midtempo power ballad, showcasing Lovato's falsetto and then slamming into high gear with a rocking instrumental. She may be reaching a new level with a poised vocal performance, as she too is looking to be taken seriously.—*MM*

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

R&B

NE-YO

Part of the List (4:10)

Producer: Chuck Harmony

Writers: C. Harmon, S. Smith

Publishers: not listed

Def Jam

The fourth single from Ne-Yo's platinum "Year of the Gentleman" album is a sentimental slice of acoustic-based R&B. He stretches his sound a bit with some nice musical flourishes: acoustic guitar strumming and signature tight background harmonies that lead to a grandiose, sweeping arrangement by song's end. With prose not usually found in pop songs,

EMINEM

We Made You (4:48)

Producer: Dr. Dre

Writers: M. Mathers, A. Young

Publisher: not listed

Aftermath/Interscope

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

EMINEM
WE
MADE
YOU
EMINEM

Ne-Yo laments some of the more quaint traits of a lost love. This is a classy slice of pop/R&B that should score well with his growing audience.—*CW*

ENRIQUE IGLESIAS FEATURING CIARA

Takin' Back My Love (3:52)

Producer: RedOne

Writers: E. Iglesias, Ciara, F.

Storm

Publisher: not listed

Interscope

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

ROCK

THE VERONICAS

Take Me on the Floor

Producer: Toby Gad

Writers: T. Gad, J. Origliasso,

L. Origliasso

Publisher: EMI Music

Publishing Australia

Sire Records

Australian duo the Veronicas fi-

nally broke in the United States with the top 20 single "Untouched." Their second single "Take Me on the Floor" finds the girls collaborating with writer/producer Toby Gad ("Big Girls Don't Cry") for an arresting, festive slice of dance/pop. A subdued vocal and synth intro bursts into the kind of electronica groove currently in favor thanks to Lady GaGa. The Veronicas concoct a club anthem whose lyrics and video may raise an eyebrow, surely with the hope of continued teen pop momentum for their second album, "Hook Me Up."—*CW*

COUNTRY

TRACY LAWRENCE

Up to Him (2:57)

Producer: Tracy Lawrence

Writers: D. Kent, T. Johnson

Publishers: various

Rocky Comfort/9 North

Lawrence used to be one of country music's rowdiest young bucks, but—to borrow the title of one of his biggest hits—time marches on. These days he's a responsible, church-going family man with his own record label. This strong single previews his first foray into Christian music, "The Rock," which will be released June 2. Penned by David Kent and Tim Johnson, many Americans will relate to the lyric as Lawrence sings, "I just work like it's all up to me/And pray like it's all up to him." Always a solid traditional country vocalist, Lawrence has a song for the times, and country radio should find it resonating with its listeners.—*DEP*

LEGEND & CREDITS

EDITED BY WAYNE ROBINS

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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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Viva Las Vegas: **RUSSELL HITCHCOCK** (left) and **GRAHAM RUSSELL** (right) of **AIR SUPPLY**, and Odds On's **TED JOSEPH**.

POP BY GAIL MITCHELL

Love Jones

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

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

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

Despite Air Supply's crowd-drawing appeal, eight years have elapsed since the veteran duo's last commercial album. And no one was more astonished than Air Supply when Las Vegas-based startup Odds On Records invited the duo to join its roster. Distributed by E1 Music (for-

merly Koch) and headed by former Warner Bros. marketing and promotion executive Ted Joseph, the full-service indie plans to release a new Air Supply studio album in 2010.

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

After touring extensively with Rod Stewart in the late '70s, Air Supply signed with Arista

and scored its first U.S. top five pop hit with 1980's "Lost in Love." That was followed a year later by the group's sole No. 1, "The One That You Love."

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

The duo's heavily orchestrated sound racked up five more hits (including "Every Woman in the World" and "Sweet Dreams") as well as several multiplatinum albums ("Lost in Love," "The One That You Love" and "Now and Forever"). Losing momentum after the No. 2 success of the 1983 single "Making Love Out of Nothing at All"—later featured in the Brad Pitt/Angelina Jolie film "Mr. & Mrs. Smith—

the duo segued to Giant Records in the early '90s. After a less dramatic run there, Air Supply moved to Warner Bros. and released "Yours Truly" in 2001.

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

Odds On's Joseph first entertained the idea of signing Air Supply after catching a Las Vegas show last year. "I saw females from 17 to 77—and a lot of males—who knew the words to every hit," he says. "Coupled with Air Supply's expansive touring... this was an opportunity to partner with a strong brand."

Joseph declines to reveal Odds On's investors, but he is one of several principals—including Grammy Award-winning producer/engineer James Caruso—involved with the label and its \$2 million recording studio. In addition to Air Supply, the roster includes the Los Angeles act Ultra Violet Sound. The electro pop band is slated to release its first single in June.

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

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

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

BAND ON THE RUN

Rascal Flatts' sixth studio album, "Unstoppable," tops both the Billboard 200 and Top Country Albums charts this week with sales of 351,000, according to Nielsen SoundScan. It's the group's fourth No. 1 debut this decade—the most chart-

toppers by any band during this period.

One of the most digitally savvy country acts, Rascal Flatts increased its percentage of first-week digital album sales; more than 16% of first-week sales for "Unstoppable" were digital, double that of the band's last studio album, 2007's "Still Feels Good."

The group also topped Hot Country Songs this week with

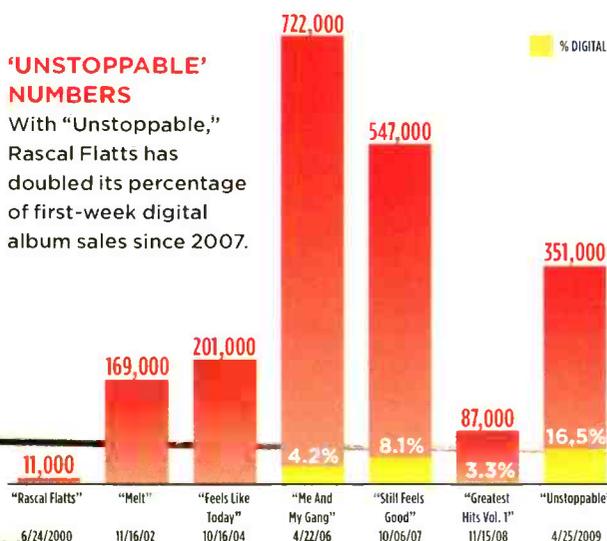
"Here Comes Goodbye," the trio's 10th No. 1 single.

Meanwhile, Rascal Flatts producer Dann Huff tops the Top Country Albums chart for the third straight week. In addition to "Unstoppable," he co-produced Keith Urban's "Defying Gravity" and Martina McBride's "Shine," both of which debuted at No. 1 in recent weeks.

—Ken Tucker

'UNSTOPPABLE' NUMBERS

With "Unstoppable," Rascal Flatts has doubled its percentage of first-week digital album sales since 2007.



SOURCE: Nielsen SoundScan





Tried and true: RODNEY ATKINS

COUNTRY BY DEBORAH EVANS PRICE

To 'Hell' And Back

Rodney Atkins Stays Real With 'It's America'

When Rodney Atkins hit pay dirt with his last album, 2006's "If You're Going Through Hell," some were quick to brand him an overnight success. In reality, Atkins spent nearly a decade in music industry purgatory after signing with Curb Records in 1997.

After several singles were released, Atkins' debut album, "Honesty," was finally issued in 2003. It didn't set the world on fire. But when he recorded "Hell," he ditched the cowboy hat, put on a baseball cap and sang songs about his life. The

music resonated with the country audience in a big way—to the tune of four No. 1 singles.

The March 31 release of Atkins' third Curb album, "It's America," continues the momentum. The set debuted at No. 3 on Billboard's Top Country Albums chart, selling 34,000 units its first week, according to Nielsen SoundScan. This week, "America" stands at No. 12 on Top Country Albums, and the title track is No. 4 on Hot Country Songs.

First-week scans were fueled by ap-

pearances on "The Today Show" and "Larry King Live" as well as a presale campaign on Atkins' Web site and through iTunes. The iTunes pre-order offered an exclusive track, exclusive video and an immediate download of the single "It's America."

Staying true to the musical core of "Hell," the East Tennessee native says he sought songs about real life. "I wanted songs that make you feel grounded," says Atkins, who co-wrote three songs and turned to songwriters like Kim Williams, Dave Berg and

Casey Beathard for others. " 'Watching You' [Billboard's No. 1 country song in 2007] did that. Songs like that remind you to count your blessings, not your problems. We all forget that sometimes. But when you remember, it's a great feeling."

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

"America" also features more serious fare. One example is "The River Just Knows," a song about healing and coming back to your true self.

Curb VP of marketing Jeff Tuerff attributes Atkins' growing success to a unique ability to relate to fans. "Rodney is more approachable than any artist I've ever seen," Tuerff says. "He writes and sings songs that are relatable to his own life—and fans appreciate his music more for it."

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

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



TURNING 'FANTASIES' INTO CHART REALITY

After entertaining offers from major and indie labels, Canadian synth-pop outfit Metric opted to self-release its fourth album, "Fantasies," and the gamble is paying off. A week before its April 14 physical release date through Metric Music International (MMI), "Fantasies" debuted at No. 1—and earned Hot Shot Debut honors—on Billboard's Top Heatseekers chart. Metric also entered the Billboard 200 for the first time, coming in at No. 105.

A two-week exclusive on iTunes beginning March 31 spurred Metric's strong showing. According to Nielsen SoundScan, "Fantasies" sold 6,000 downloads the week of April 7; in the days prior to the CD's official April 14 release, that total rose to 9,000.

Metric gained a following in the Canada-meets-U.S. indie world during the last several years, following acts like Broken Social Scene and Stars. But this is the first time that Metric is seeing commercial radio activity in North America, thanks to the lead single "Help I'm Alive." After a version of the song leaked online in December 2008 and earned positive buzz from MP3 site Hype Machine, the band informally decided to offer radio stations a high-quality version of the song. "From there, it took on a life of its own," Metric's manager Mathieu Dronin says.

Peaking at No. 21 on the Canadian Hot 100, "Help" is close to breaking into the Top 40 on Billboard's Hot Modern Rock Tracks.

To further bolster its relationship with fans, Metric offered a special added-value edition of "Fantasies" for pre-order on its web site March 2. Priced at \$65, the limited-edition set—500 units total—includes extra tracks, an exclusive 7-inch version of "Help" and artwork designed by lead singer Emily Haines. According to Dronin, this package sold out in two weeks.

With Metric starting a U.S. tour in Seattle June 4, Haines hopes the positive start on "Fantasies" will create fresh opportunities. "It's fascinating how people love to predict what the average person is going to enjoy as a song," she says. "The fact is 'Help' was not viable as a commercial single—but it became one. That's the magic of music. The more walls get broken down, the more we can enjoy art."

—Michael D. Ayers

SCULPTING A NEW SOUND

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

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

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

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

"Future" is a collection of meticulously suave pop songs the band spent years perfecting. While

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

Before "Future" sees a retail release, Chester French (a reference to sculptor Daniel Chester French) is letting fans check out its music through "Jacques Jams, Vol. 1: Endurance," an entirely separate album being offered as a free download. Drummey thinks the release will drive more people toward purchasing the group's formal debut.

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

—Jason Lipshutz



Schooled in music: CHESTER FRENCH

THE HOT BOX

A WEEKLY ROUNDUP OF NOTABLE CHART ACHIEVEMENTS



BIG RASCALS

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

EM'S ENTRANCE

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



'OPEN' OPENS

>> While Jason Aldean matches his previous best Billboard 200 rank with the debut of "Wide Open" at No. 4, he surpasses his all-time single-week sales mark with 109,000 copies sold.

CHART BEAT

>> Since the Billboard 200 converted to Nielsen SoundScan data in May 1991, 444 albums have spent time at the summit. But just 10 of those have belonged to country duos or groups. Rascal Flatts' "Unstoppable" becomes the latest entrant on the exclusive list. Notably, six of those 10 titles have reigned in the last three years.

>> Although Harold Melvin & the Blue Notes' 1972 original never reached the Adult Contemporary (then-titled Easy Listening) chart, Seal brings "If You Don't Know Me By Now" back to the tally's top 10 for a second time, following Simply Red's chart-topping run in 1989. It is just the fifth non-holiday title to reach the top 10 as recorded by two artists in the past 20 years.

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

Billboard

CHARTS

Singles Look To Mingle In Shifting Landscape

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

and sexy folks and something to the top 40 crowd."

Who knew that the "Ladies" video would turn into viral phenomenon, spawning countless imitations and a **Justin Timberlake**-assisted spoof on "Saturday Night Live"?

It's sometimes hard to tell what a "single" is these days, especially when more superstar albums are getting iTunes' "Countdown" treatment.

The "Countdown" campaign involves a series of album tracks being released for purchase during a certain period—often on a weekly or biweekly basis—leading up to the album's release date. Then consumers can use the "Complete My Album" offering to purchase the remaining songs at a lower price.

For example, if an album costs \$9.99 and you have purchased two songs for 99 cents each, you can complete your album by buying the rest for \$8.01—the cost of the album less the price of the two tracks you've already purchased.

Sometimes the promotion works well. **Lil Wayne's** "Tha Carter III" and **Jonas Brothers'** "A Little Bit Longer" used the "Countdown" campaign to

great success in 2008. "Tha Carter" offered six advance tracks while "Longer" sold four prerelease songs. More than half of Wayne's first-week digital download sales came from fans using the "Complete" option.

Keith Urban just wrapped a five-song "Countdown" for his March 31 release "Defying Gravity," and **Rascal Flatts'** "Unstoppable" was ushered in with four prerelease songs.

However, at what point will there be a "Countdown" where every track from an album is available for purchase in advance of its release date? What happens then? Do consumers who bought every track return to iTunes on street date and complete their album for free?

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

Will there come a time when an album has three or four concurrent lead singles? If Beyoncé did it last year with two, why can't fellow superstar Timberlake up the ante with three or four simultaneous singles from his up-

coming album? Maybe they wouldn't all be released on the same day—perhaps one per week in the course of a month. Can you imagine the hype that would generate?

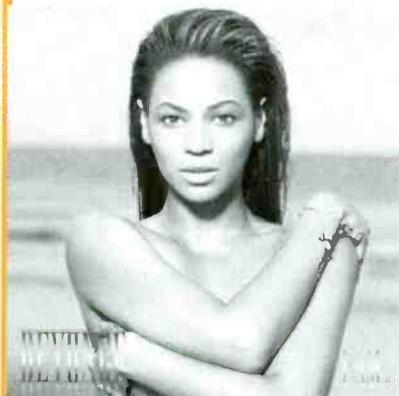
Radio stations would probably never play four new singles from the same artist all at the same time and at the same frequency. There would probably be one focus track for radio. But there could still be four singles for video outlets, streaming media and other promotional campaigns.

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

Things are only going to get more unconventional and complicated. If iTunes' new Pass program (which debuted with **Depeche Mode's** "Sounds of the Universe" album) is successful, maybe that'll take over for "Countdown" as the go-to iTunes promotion. And maybe a year from now, the quasi-subscription Pass will morph into a whole new thing.

Over The Counter

KEITH CAULFIELD



The album was preceded by "Boy" and "Ladies," which is unusual, since typically one single is selected to introduce an album. That's the standard: A single is picked, a video is created, and all marketing and promotional are focused on that one track.

With "Boy" and "Ladies," it was easy to think, "OK, the former's a ballad and the other is a dance number, therefore, she's giving something to the grown

Market Watch A Weekly National Music Sales Report

Weekly Unit Sales

	ALBUMS	DIGITAL ALBUMS*	DIGITAL TRACKS
This Week	7,837,000	1,499,000	23,995,000
Last Week	7,115,000	1,462,000	23,293,000
Change	10.1%	2.5%	3.0%
This Week Last Year	7,363,000	1,189,000	20,060,000
Change	6.4%	26.1%	19.6%

*Digital album sales are also counted within album sales.

Weekly Album Sales (Million Units)



Year-To-Date

	2008	2009	CHANGE
OVERALL UNIT SALES			
Albums	119,890,000	105,369,000	-12.1%
Digital Tracks	321,866,000	376,539,000	17.0%
Store Singles	443,000	425,000	-4.1%
Total	442,199,000	482,433,000	9.1%
Albums w/TEA*	152,076,600	143,032,900	-5.9%

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

ALBUM SALES

'08	119.9 million
'09	105.4 million

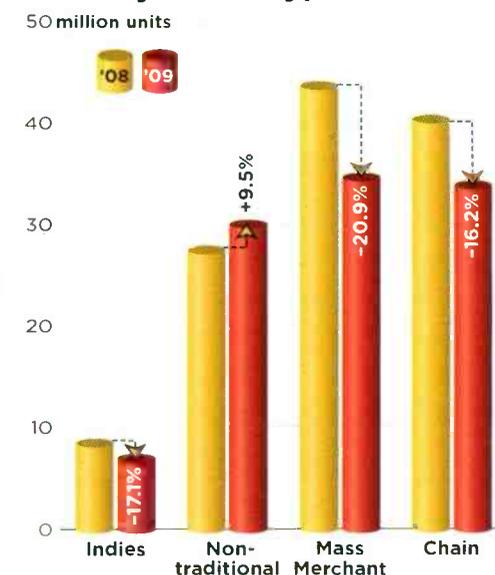
SALES BY ALBUM FORMAT

CD	101,304,000	82,389,000	-18.7%
Digital	18,105,000	22,289,000	23.1%
Cassette	35,000	14,000	-60.0%
Other	446,000	677,000	51.8%

For week ending April 12, 2009. Figures are rounded. Compiled from a national sample of retail store and rack sales reports collected and provided by

nielsen
SoundScan

Year-To-Date Album Sales By Store Type



Go to www.billboard.biz for complete chart data | 41

Main Billboard 200 chart table with columns for rank, artist, title, and peak position. Includes entries for Rascal Flatts, Soundtrack, Jada KISS, Jason Aldean, and various other artists.



The Canadian quartet rebounds 17-13 with a 27% increase to 37,000 units. The current leg of its U.S. tour wraps up in Tampa, Fla., April 26.



The sextet's greatest-hits collection is its fourth to start at No. 1 on Top Christian Albums (30,000) and is the group's fifth chart-topper overall on that list.

Just shy of the 40th anniversary of his first post-Buffalo Springfield appearance, "Everybody Knows This Is Nowhere," the singer/songwriter opens with 28,000.



The trio celebrates a full year on the chart with a 70% uptick to 16,000. New single "I Run to You" enters Hot Digital Songs at No. 53 (33,000 downloads, up 94%) thanks to the group's performance on the April 5 Academy of Country Music Awards broadcast.



This album returns to the chart with its best showing since last June thanks to a reissue with four new tracks.

Continuation of the Billboard 200 chart table, listing artists like Varios Artists, Martina McBride, Adele, and others.

THE BILLBOARD 200 ARTIST INDEX

Artist index table listing various artists and their corresponding chart positions.

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	CERT.	PEAK POSITION
101	77	17	INDIA.ARIE SOULBRO/UNIVERSAL REPUBLIC 012572/UMRG (13.98) ⊕	Testimony: Vol. 2, Love & Politics		3
102	25	2	QUEENSRYCHE ATCO 517967/RHINO (18.98)	American Soldier		25
103	89	82	JENNIFER HUDSON ARISTA 06303/RMG (18.98) ⊕	Jennifer Hudson	●	2
104	109	112	FRANCESCA BATTISTELLI FERVENT 887378/WARNER BROS. (11.98)	My Paper Heart		104
105	56	2	JIM GAFFIGAN COMEDY CENTRAL 0079 (12.98)	King Baby		56
106	33	2	SILVERSTEIN VICTORY 458 (13.98) ⊕	A Shipwreck In The Sand		33
107	96	79	MARY MARY MY BLOCK/COLUMBIA 28087*/SONY MUSIC (15.98) ⊕	The Sound		7
108	76	2	LEONARD COHEN COLUMBIA 40502/SONY MUSIC (21.98)	Live In London		76
109	94	64	RANDY TRAVIS WARNER BROS. (NASHVILLE) 518189/WRN (18.98)	I Told You So: The Ultimate Hits Of Randy Travis		21
110	85	17	ERIC CHURCH CAPITOL NASHVILLE 20810 (12.98)	Carolina		17
111	102	98	MICHAEL W. SMITH REUNION 10133 (13.98)	A New Hallelujah		19
112	NEW	1	HURT AMUSEMENT 1485243* (14.98)	Goodbye To The Machine		112
113	121	115	AC/DC COLUMBIA 33829 EX/SONY MUSIC (14.98)	Black Ice	2	7
114	RE-ENTRY	17	KELLIE PICKLER 19/BNA 22811/SMN (18.98) ⊕	Kellie Pickler		9
115	125	129	SEETHER WIND-UP 13127 (18.98)	Finding Beauty In Negative Spaces	●	9
116	103	87	SEAL 143 515868/WARNER BROS. (18.98)	Soul		13
117	116	92	DIERKS BENTLEY CAPITOL NASHVILLE 02158 (18.98)	Feel That Fire		117
118	120	95	THE KILLERS ISLAND 012197*/IDJMG (13.98)	Day & Age	●	118
119	114	104	DISTURBED REPRISE 411132*/WARNER BROS. (18.98) ⊕	Indestructible	●	119
120	99	85	MUSIQ SOULCHILD ATLANTIC 512335/AG (18.98)	onmyradio		120
121	159	161	JONAS BROTHERS HOLLYWOOD 001944 (18.98) ⊕	A Little Bit Longer		121
122	NEW	1	JAMES TAYLOR HEAR 31385 (9.98)	Other Covers (EP)		122
123	124	2	SOUNDTRACK STAR TRAK/INTERSCOPE 012822/GA (10.98)	Fast & Furious		123
124	127	106	SLIPKNOT ROADRUNNER 617938 (18.98) ⊕	All Hope Is Gone	●	1
125	RE-ENTRY	17	TRACE ADKINS CAPITOL NASHVILLE 20261 (18.98)	X: Ten		32
126	106	93	ANTHONY HAMILTON MISTER MUSIC/SONY DEF 23387/JLG (18.98)	The Point Of It All		126
127	193	2	MORMON TABERNACLE CHOIR MORMON TABERNACLE CHOR 5014332 (17.98)	Come, Thou Fount Of Every Blessing		127
128	97	65	SOUNDTRACK SUMMIT/CHOP SHOP/ATLANTIC 517000/AG (18.98)	Twilight: The Score (Carter Burwell)		68
129	90	58	J. HOLIDAY MUSIC LINE 27532/CAPITOL (18.98)	Round 2		4
130	110	91	LEONA LEWIS SYCO/J 02554/RMG (18.98)	Spirit		1
131	101	105	THIRD DAY ESSENTIAL 10853 (17.98)	Revelation		131
132	126	103	RED ESSENTIAL 10863 (13.98) ⊕	Innocence & Instinct		15
133	94	58	MGMT COLUMBIA 19512*/SONY MUSIC (11.98)	Oracular Spectacular		38
134	153	148	DAVID ARCHULETA 19/JIVE 34752/JLG (18.98)	David Archuleta	●	2
135	113	107	VARIOUS ARTISTS WORD-CURB/EMI CMG/VERITY 41675/JLG (18.98)	WOW Gospel 2009: 30 Of The Year's Top Gospel Artists And Songs		27
136	98	46	NEKO CASE ANTI- 86973/EPITAPH (17.98)	Middle Cyclone		136
137	99	51	SAVING ABEL SKIDDOW/VIRGIN 15019/CAPITOL (12.98)	Saving Abel	●	49
138	108	81	LAMB OF GOD EPIC 37592*/SONY MUSIC (15.98)	Wrath		138
139	131	131	THE TING TINGS COLUMBIA 28925* (12.98)	We Started Nothing		78
140	NEW	1	THE HOLD STEADY VAGRANT 533 (15.98 CD/DVD) ⊕	A Positive Rage		140
141	NEW	1	BAT FOR LASHES THE ECHO LABEL 93020/ASTRALWERKS (15.98)	Two Suns		141
142	152	137	FALL OUT BOY DECAYDANCE/FUELED BY RAMEN/ISLAND 012196*/IDJMG (13.98)	Folie A Deux	●	8
143	130	14	TENTH AVENUE NORTH REUNION 10126 (13.98)	Over And Underneath		130
144	180	184	TOBY KEITH SHOW DOG NASHVILLE 022 (18.98)	That Don't Make Me A Bad Guy	●	144
145	NEW	1	THIRD DAY ESSENTIAL 10298 (13.98)	Live Revelations: On Stage. Off Stage. Backstage.		145
146	112	86	JAZMINE SULLIVAN J 32713/RMG (15.98)	Fearless		8
147	47	2	STEVIE NICKS REPRISE 508028/WARNER BROS. (18.98)	The Soundstage Sessions		47
148	NEW	1	THE TRAGICALLY HIP ZOE 431129/ROUNDER (17.98)	We Are The Same		148
149	RE-ENTRY	80	TRACE ADKINS CAPITOL NASHVILLE 76927 (18.98)	American Man: Greatest Hits Volume II	●	149
150	135	119	YOUNG JEEZY CTE/DEF JAM 011538*/IDJMG (13.98)	The Recession	●	150



The set climbs 25% to 6,000 as a new pressing of the CD, containing the group's remake of Wham's 1985 hit "Careless Whisper," reaches retail.



Up 110% to 6,000, this title re-enters on the strength of his performance of "Til the Last Shot's Fired" with the West Point Glee Club on the Academy of Country Music Awards.



The British artist scores her first appearance on the big chart and opens at No. 2 on Top Heatseekers with her second full-length release.



The Canadian quintet, which formed in 1983, scores its sixth Billboard 200 visit as the set opens with 5,000 units. It's been nearly seven years since the group's last title, "In Violet Light," graced the chart.

199
This side project of Thousand Foot Krutch members Trevor McNeve and Steve Augustine debuts at 3,000 units.

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	CERT.	PEAK POSITION
151	122	195	ANDREW BIRD FAT POSSUM 1124* (14.98)	Noble Beast		12
152	119	130	JEREMY CAMP BEC 26780 (17.98) ⊕	Speaking Louder Than Before		38
153	117	66	LA ARROLLADORA BANDA EL LIMON DISA 724160/UMLE (12.98)	Mas Adelante		66
154	128	96	VARIOUS ARTISTS FEARLESS 30119 (14.98)	Punk Goes Pop Volume Two		15
155	123	83	MANDISA SPARROW 26779 (17.98)	Freedom		83
156	133	100	IL DIVO SYCO/COLUMBIA 39968/SONY MUSIC (18.98) ⊕	The Promise	●	156
157	147	120	JOHN LEGEND G.O.D./COLUMBIA 13740*/SONY MUSIC (18.98) ⊕	Evolver	●	157
158	156	149	LED ZEPPELIN SWAN SONG 313148*/ATLANTIC (19.98) ⊕	Motherhip	2	2
159	137	139	THE PUSSYCAT DOLLS INTERSCOPE 011770/IGA (13.98)	Doll Domination		159
160	RE-ENTRY	7	FOREIGNER ATLANTIC 512130/RHINO (18.98)	No End In Sight: The Very Best Of Foreigner		132
161	155	146	JOEY + RORY VANGUARD/SUGAR HILL 4050/WELK (17.98)	The Life Of A Song		61
162	154	155	DAUGHTRY RCA 86860/RMG (18.98) ⊕	Daughtry		4
163	107	29	INDIGO GIRLS IG/VANGUARD 79886 WELK (18.98)	Poseidon And The Bitter Bug		29
164	136	108	LUDACRIS OTF DEF JAM 012020*/IDJMG (13.98)	Theater Of The Mind	●	5
165	142	121	GARTH BROOKS PEARL 213 (25.98 CD/DVD) ⊕	The Ultimate Hits		3
166	148	118	JAKE OWEN RCA NASHVILLE 31287/SMN (12.98)	Easy Does It		13
167	164	154	AVENGED SEVENFOLD HOPELESS 303804*/WARNER BROS. (18.98)	Avenged Sevenfold	●	167
168	60	2	GOMEZ ATO 0070 (13.98) ⊕	A New Tide		60
169	158	135	RISE AGAINST DGC/INTERSCOPE 011904*/IGA (13.98)	Appeal To Reason		3
170	RE-ENTRY	2	FLEET FOXES SUB POP 781 (5.98)	Sun Giant (EP)		170
171	118	69	STATIC-X REPRISE 517449/WARNER BROS. (13.98)	Cult Of Static		19
172	175	176	TOBY KEITH SHOW DOG NASHVILLE 010334/UME (19.98)	35 Biggest Hits		172
173	RE-ENTRY	4	ELI YOUNG BAND REPUBLIC 011794 UNIVERSAL SDUTH (10.98)	Jet Black & Jealous		30
174	168	138	TITO "EL BAMBINO" SIENTE 653883/UMLE (13.98)	El Patron		138
175	169	153	3 DOORS DOWN UNIVERSAL REPUBLIC 011065/UMRG (13.98)	3 Doors Down	●	175
176	RE-ENTRY	7	SOUNDTRACK NICKELODEON/COLUMBIA 30108/SONY MUSIC (15.98)	Spectacular!		44
177	179	145	TONY OKUNGBOWA THRIVEDANCE 90807/THRIVE (18.98)	Total Dance 2009		13
178	145	114	PLIES BIG GATES/SLIP-N-SLIDE/ATLANTIC 515812/AG (18.98) ⊕	Da REAList		14
179	178	147	THE SCRIPT PHONOGENIC EPIC 33450/SONY MUSIC (12.98)	The Script		91
180	172	177	THE AIRBORNE TOXIC EVENT MAJORDDMO/SHOUT! FACTORY/ISLAND 012827*/IDJMG (12.98)	The Airborne Toxic Event		158
181	163	127	HINDER UNIVERSAL REPUBLIC 012201*/UMRG (13.98) ⊕	Take It To The Limit	●	181
182	171	162	BRANDON HEATH MONOMODE 10127/REUNION (13.98)	What If We		73
183	149	110	RAPHAEL SAADIQ COLUMBIA 06585*/SONY MUSIC (15.98)	The Way I See It		19
184	RE-ENTRY	17	BRAD PAISLEY ARISTA NASHVILLE 26908/SMN (8.98)	Play		9
185	80	2	PJ HARVEY & JOHN PARISH ISLAND 012811/IDJMG (13.98)	A Woman A Man Walked By		80
186	183	175	FRANK SINATRA REPRISE 438652/WARNER BROS. (18.98)	Nothing But The Best	●	2
187	191	193	MATT NATHANSON ACROBAT/VANGUARD 79827/WELK (16.98)	Some Mad Hope		60
188	160	150	RAY LAMONTAGNE RCA 32670* (18.98)	Gossip In The Grain		188
189	146	101	RYAN LESLIE NEXTSELECTION CASABLANCA/UNIVERSAL MOTOWN 011473/UMRG (10.98)	Ryan Leslie		35
190	184	196	KEITH URBAN CAPITOL NASHVILLE 34713 (18.98) ⊕	Greatest Hits	●	190
191	NEW	1	THE THERMALS KILL ROCK STAR 304* (15.98)	Now We Can See		191
192	92	2	PETER BJORN AND JOHN STARTIME/ALMOSTGOLD 005 COLUMBIA (15.98)	Living Thing		92
193	157	143	DUFFY MERCURY 010822*/IDJMG (11.98)	Rockferry	●	4
194	RE-ENTRY	31	VARIOUS ARTISTS CAPITOL NASHVILLE/SONY MUSIC/UNIVERSAL 011724/UMGN (18.98)	NOW That's What I Call Country		194
195	186	157	A DAY TO REMEMBER VICTORY 448 (13.98)	Homesick		21
196	139	52	DOOM LEX 069* (15.98)	Born Like This.		52
197	198	45	TIM MCGRAW CURB 79086 (14.98)	Greatest Hits: Limited Edition		16
198	182	133	VARIOUS ARTISTS GRAMMY 517633/RHINO (18.98)	Grammy Nominees 2009		198
199	NEW	1	FM STATIC TOOTH & NAIL 26552 (13.98)	Dear Diary		199
200	NEW	1	YO GOTTI INEVITABLE TVT 6273/THE ORCHARD (15.98)	CM2		200

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STEVIE NICKS	13
SMOKIE NORFUL	57
TONY OKUNGBOWA	177
JAKE OWEN	166

BRAD PAISLEY	184
PAPA ROACH	50
DOLLY PARTON	71
KATY PERRY	67
PETER BJORN AND JOHN	114
KELLIE PICKLER	192
PINK	35
ROBERT PLANT / ALISON KRAUSS	100

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RANDY TRAVIS	109
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UK	20

TOP POP CATALOG™

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE	WEEKS ON CHART
1	HOT SHOT DEBUT		#1 THE COUNTDOWN KIDS MADACY KIDS/ MADACY (13.98)	150 Fun Songs For Kids	1
2	1	262	PEARL JAM EPIC/LEGACY 39846*/SONY MUSIC (19.98) ⊕	Ten	2
3	7	178	GREATEST GAINER CARRIE UNDERWOOD 19/ARISTA NASHVILLE 71197/SMN (18.98)	Some Hearts	7
4	4	264	GUNS N' ROSES Geffen 001714/IGA (16.98)	Greatest Hits	4
5	3	481	ABBA POLAR/POLYDOR 517007/UME (18.98/12.98)	Gold — Greatest Hits	5
6	19	126	SUGARLAND MERCURY NASHVILLE 007411/UMGN (13.98)	Enjoy The Ride	2
7	5	989	BOB MARLEY AND THE WAILERS TUFF GONG/ISLAND 548904/UME (13.98/8.98) ⊕	Legend: The Best Of Bob Marley And The Wailers	7
8	6	883	METALLICA ELEKTRA 61113*/AG (18.98)	Metallica	8
9	2	806	JOURNEY COLUMBIA/LEGACY 85889 SONY MUSIC (18.98/12.98) ⊕	Journey's Greatest Hits	9
10	8	100	LINKIN PARK MACHINE SHOP 44477*/WARNER BROS. (18.98) ⊕	Minutes To Midnight	2
11	9	184	NICKELBACK ROADRUNNER 618300 (18.98) ⊕	All The Right Reasons	7
12	15	102	MIRANDA LAMBERT COLUMBIA (NASHVILLE) 78932/SMN (18.98)	Crazy Ex-Girlfriend	1
13	12	674	AC/DC EPIC/LEGACY 80207*/SONY MUSIC (17.98) ⊕	Back In Black	13
14	11	96	PARAMORE FUELED BY RAMEN 159612*/AG (13.98)	RIOT!	1
15	10	630	CREEDENCE CLEARWATER REVIVAL FANTASY 2*/CONCORD (17.98/12.98)	Chronicle The 20 Greatest Hits	15
16	14	31	TOM PETTY AND THE HEARTBREAKERS Geffen 010327/UME (13.98)	Greatest Hits	16
17	13	105	MICHAEL JACKSON MJJ/EPIC 88998/SONY MUSIC (18.98/12.98)	Number Ones	17
18	17	1650	PINK FLOYD CAPITOL 46001* (18.98/10.98)	Dark Side Of The Moon	18
19	16	289	JIMI HENDRIX EXPERIENCE HENDRIX: THE BEST OF JIMI HENDRIX EXPERIENCE HENDRIX 111671*/UME (18.98/12.98)	Experience Hendrix: The Best Of Jimi Hendrix	19
20	21	206	ORIGINAL BROADWAY CAST RECORDING DECCA BROADWAY 001682/DECCA (18.98)	Wicked	20
21	19	108	ORIGINAL BROADWAY CAST RECORDING RHINO 73271 (18.98)	Jersey Boys	21
22	27	530	METALLICA ELEKTRA 60439*/AG (18.98)	Master Of Puppets	22
23	23	266	EVANESCENCE WIND-UP 13063 (18.98)	Fallen	23
24	24	588	METALLICA ELEKTRA 60812*/AG (18.98)	...And Justice For All	24
25	25	105	JAMES TAYLOR WARNER BROS. 78094/RHINO (11.98)	Greatest Hits	25
26	22	461	FLEETWOOD MAC WARNER BROS. 25801 (18.98)	Greatest Hits	26
27	36	21	PARAMORE REPRISE 48376*/WARNER BROS. (18.98)	All We Know Is Falling	27
28	25	228	MICHAEL BUBLE 143/REPRISE 48376*/WARNER BROS. (18.98)	Michael Buble	28
29	26	217	MICHAEL BUBLE 143/REPRISE 48946*/WARNER BROS. (18.98) ⊕	It's Time	29
30	46	417	THE BEATLES APPLE 29325/CAPITOL (18.98/12.98)	1	30
31	20	204	STEVIE WONDER UNIVERSAL MOTOWN/UTV 066164/UME (18.98)	The Definitive Collection	31
32	31	57	KORN IMMORTAL/EPIC 92700/SONY MUSIC (18.98 CD/DVD) ⊕	Greatest Hits Vol. I	32
33	30	765	QUEEN HOLLYWOOD 161265 (18.98/11.98)	Greatest Hits	33
34	33	103	THE FRAY EPIC 93931/SONY MUSIC (18.98) ⊕	How To Save A Life	34
35	37	246	DISTURBED GIANT 24738/WARNER BROS. (11.98/17.98)	The Sickness	35
36	29	22	BROOKS & DUNN ARISTA NASHVILLE 11163/SMN (18.98)	Cowboy Town	36
37	41	351	LINKIN PARK WARNER BROS. 47755 (18.98/12.98)	[Hybrid Theory]	37
38	38	105	DISTURBED REPRISE 49433*/WARNER BROS. (18.98) ⊕	Ten Thousand Fists	38
39	26	748	BOB SEGER & THE SILVER BULLET BAND CAPITOL 30334 (16.98)	Greatest Hits	39
40	48	53	CASTING CROWNS BEACH STREET 10117/REUNION (17.98)	The Altar And The Door	40
41	RE-ENTRY		RASCAL FLATTS LYRIC STREET 000384 (18.98)	Still Feels Good	41
42	35	53	JASON ALDEAN BROKEN BOW 7047 (17.98)	Relentless	42
43	42	26	AEROSMITH Geffen/COLUMBIA 00867 SONY MUSIC (18.98)	Devil's Got A New Disguise: The Very Best Of Aerosmith	43
44	47	466	METALLICA MEGAFORCE 60396*/AG (18.98)	Ride The Lightning	44
45	45	121	BRAD PAISLEY ARISTA NASHVILLE 69642/SMN (18.98)	Time Well Wasted	45
46	40	102	MICHAEL BUBLE 143/REPRISE 100313*/WARNER BROS. (18.98)	Call Me Irresponsible	46
47	43	185	JACK JOHNSON JACK JOHNSON BRUSHFIRE/UNIVERSAL REPUBLIC 004149*/UMRG (13.98)	In Between Dreams	47
48	45	91	COLBIE CAILLAT UNIVERSAL REPUBLIC 009219/UMRG (10.98)	Coco	48
49	44	70	VARIOUS ARTISTS INO 20228/TIME LIFE (19.98)	I Can Only Imagine: Platinum Edition	49
50	RE-ENTRY		JASON ALDEAN BROKEN BOW 7657 (12.98)	Jason Aldean	50

The Doves land a No. 14 entry on Top Digital Albums as "Kingdom of Rust" starts with 4,000 downloads, 53% of the title's overall sales total. The act also scores its best showing on the Billboard 200 (No. 89) since 2002's "The Last Broadcast" debuted and peaked at No. 83.



TOP DIGITAL™

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE	WEEKS ON CHART
1	NEW		RASCAL FLATTS LYRIC STREET	Unstoppable	1
2	8	3	SOUNDTRACK WALT DISNEY	Hannah Montana: The Movie	2
3	NEW		THE COUNTDOWN KIDS MADACY KIDS/ MADACY	150 Fun Songs For Kids	3
4	NEW		JADAKISS RUFF RYDERS/D-BLOCK/ROC-A-FELLA/DEF JAM //DJMG	The Last Kiss	4
5	2	23	SOUNDTRACK SUMMIT/CHOP SHOP/ATLANTIC //AG ⊕	Twilight	5
6	NEW		JASON ALDEAN BROKEN BOW	Wide Open	6
7	7	20	LADY GAGA STREAMLINE/ONLIVE/CHERRYTREE/INTERSCOPE //IGA	The Fame	7
8	1	2	KEITH URBAN CAPITOL NASHVILLE	Defying Gravity	8
9	5	2	DEATH CAB FOR CUTIE BARSUK/ATLANTIC //AG	The Open Door EP	9
10	12	10	THE FRAY EPIC/SONY MUSIC ⊕	The Fray	10
11	13	26	KINGS OF LEON RCA //RMG	Only By The Night	11
12	22	22	TAYLOR SWIFT BIG MACHINE ⊕	Fearless	12
13	10	6	U2 ISLAND/INTERSCOPE //IGA ⊕	No Line On The Horizon	13
14	NEW		DOVES HEAVENLY/ASTRALWERKS	Kingdom Of Rust	14
15	24	9	THE LONELY ISLAND UNIVERSAL REPUBLIC //UMRG ⊕	Incredibad	15
16	17	13	SOUNDTRACK INTERSCOPE //IGA	Slumdog Millionaire	16
17	3	2	GAVIN DEGRAW J //RMG	Free	17
18	6	2	FLO RIDA P.O.E.T.S. (Route Of Overcoming The Struggle) P.O.E. BOY/ATLANTIC //AG ⊕	17	
19	18	5	KELLY CLARKSON S/19/RCA //SONY MUSIC ⊕	All I Ever Wanted	19
20	9	2	JIM GAFFIGAN COMEDY CENTRAL	King Baby	20
21	NEW		FLEET FOXES SUB POP	Sun Giant (EP)	21
22	NEW		SOUNDTRACK STAR TRAK/INTERSCOPE //IGA	Fast & Furious	22
23	NEW		YEAH YEAH YEAHS DRESS UP/OGC/INTERSCOPE //IGA	It's Blitz!	23
24	NEW		NEIL YOUNG REPRISE/WARNER BROS. ⊕	Fork In The Road	24
25	4	2	DIANA KRALL VERVE //VG	Quiet Nights	25

TOP INTERNET™

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE	WEEKS ON CHART
1	NEW		GRATEFUL DEAD GRATEFUL DEAD 6008/RHINO	To Terrapin: Hartford '77	1
2	NEW		RASCAL FLATTS LYRIC STREET 002604	Unstoppable	2
3	1		DIANA KRALL VERVE 012433/VG	Quiet Nights	3
4	NEW		NEIL YOUNG REPRISE 518040/WARNER BROS. ⊕	Fork In The Road	4
5	RE-ENTRY		KIDZ BOP KIDS RAZOR & TIE 89195	Kidz Bop 15	5
6	2	2	CHRIS BOTTI COLUMBIA 38735/SONY MUSIC ⊕	Chris Botti: In Boston	6
7	4	2	KEITH URBAN CAPITOL NASHVILLE 35751	Defying Gravity	7
8	19		SOUNDTRACK SUMMIT/CHOP SHOP/ATLANTIC 515923*/AG ⊕	Twilight	8
9	7	6	U2 ISLAND/INTERSCOPE 012630*/IGA ⊕	No Line On The Horizon	9
10	9	2	LEONARD COHEN COLUMBIA 40502/SONY MUSIC	Live In London	10
11	NEW		THE TRAGICALLY HIP ZOE 431229/ROUNDER	We Are The Same	11
12	NEW		JASON ALDEAN BROKEN BOW 7637	Wide Open	12
13	14	3	SOUNDTRACK WALT DISNEY 003101	Hannah Montana: The Movie	13
14	NEW		TAYLOR SWIFT BIG MACHINE 0200 ⊕	Fearless	14
15	19	2	JA RULE THE INC./DEF JAM 063487*/DJMG	The Last Temptation	15
16	13	5	KELLY CLARKSON S/19/RCA 32715/SONY MUSIC ⊕	All I Ever Wanted	16
17	NEW		THE BAND OF HEATHENS BOH 001001	The Band Of Heathens	17
18	NEW		JAMES TAYLOR HEAR 31385	Other Covers (EP)	18
19	11	3	PEARL JAM EPIC/LEGACY 39846*/SONY MUSIC ⊕	Ten	19
20	24	11	SOUNDTRACK SUMMIT/CHOP SHOP/ATLANTIC 517000/AG	Twilight: The Score (Carter Burwell)	20
21	NEW		THE HOLD STEADY VAGRANT 533 ⊕	A Positive Rage	21
22	NEW		JADAKISS RUFF RYDERS/D-BLOCK/ROC-A-FELLA/DEF JAM 012391*/DJMG	The Last Kiss	22
23	22	3	VARIOUS ARTISTS UNIVERSAL/EMI/SONY MUSIC/ZOMBA 012654/UME	NOW 30	23
24	NEW		STEVE MARTIN 40 PRODUCTIONS 98213 EX	The Crow: New Songs For The 5-String Banjo	24
25	NEW		HURT AMUSEMENT 1485243*	Goodbye To The Machine	25

TOP KID AUDIO™ FROM: biz

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	WEEKS ON CHART
1	1	10	#1 KIDZ BOP 15 KIDZ BOP KIDS (RAZOR & TIE)	10
2	2	1	150 FUN SONGS FOR KIDS THE COUNTDOWN KIDS (MADACY KIDS/MADACY)	2
3	3	11	WALT DISNEY RECORDS PRESENTS: RADIO DISNEY JAMS 11 VARIOUS ARTISTS (WALT DISNEY)	3
4	4	10	SPECTACULAR! TV SOUNDTRACK (NICKELODEON/COLUMBIA/SONY MUSIC)	4
5	5	253	BABY EINSTEIN: LULLABY CLASSICS THE BABY EINSTEIN MUSIC BOX ORCHESTRA (BUENA VISTA/WALT DISNEY)	5
6	6	2	PLAYHOUSE DISNEY: MUSIC PLAY DATE VARIOUS ARTISTS (WALT DISNEY)	6
7	7	94	HANNAH MONTANA 2 (SOUNDTRACK)/MEET MILEY CYRUS TV SOUNDTRACK/MILEY CYRUS (HOLLYWOOD/WALT DISNEY)	7
8	8	43	CAMP ROCK TV SOUNDTRACK (WALT DISNEY)	8
9	9	13	CHILDREN'S FAVORITES: VOLUME 1: 30 CLASSIC TUNES VARIOUS ARTISTS (WALT DISNEY)	9
10	10	57	HANNAH MONTANA/MILEY CYRUS: BEST OF BOTH WORLDS CONCERT MILEY CYRUS (HOLLYWOOD/WALT DISNEY)	10
11	11	44	ICARLY TV SOUNDTRACK (NICKELODEON/COLUMBIA/SONY MUSIC)	11
12	12	4	VEGGIETALES: HERE I AM TO WORSHIP VEGGIETALES (BIG IDEA)	12
13	13	7	SPONGEBOB SQUAREPANT: SPONGEBOB'S GREATEST HITS TV SOUNDTRACK (NICKELODEON/SONY MUSIC)	13
14	14	14	EASTER FAVORITES CEDARHURST KIDS (CEDARHURST KIDS/SONY MUSIC)	14
15	15	14	JUICE BOX HEROES IMAGINATION MOVERS (WALT DISNEY)	15

TOP BLUES ALBUMS™ FROM: biz

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	WEEKS ON CHART
1	1	19	#1 CADILLAC RECORDS SOUNDTRACK (MUSIC WORLD/COLUMBIA/SONY MUSIC)	19
2	2	13	ALREADY FREE THE DEREK TRUCKS BAND (VICTOR/SONY MUSIC)	2
3	3	4	TELL 'EM WHAT YOUR NAME IS! BLACK JOE LEWIS & THE HONEYBEARS (LOST HIGHWAY)	3
4	4		THE BALLAD OF JOHN HENRY JOE BONAMASSA (J & R ADVENTURES)	4
5	5		A STRANGER HERE RAMBLIN' JACK ELLIOTT (ANTI-/EPITAPH)	5
6	6		PIETY STREET JOHN SCOFIELD (SCO BIZ/EMARCY/DECCA)	6
7	7	24	BACK TO THE RIVER SUSAN TEDESCHI (VERVE FORECAST/VG)	7
8	8		BLUE AGAIN THE MICK FLEETWOOD BLUES BAND FEATURING RICK VITO (TALL MAN/429/SLG)	8
9	9	33	ONE KIND FAVOR B.B. KING (Geffen/IGA)	9
10	10	38	SKIN DEEP BUDDY GUY (SILVERTONE/JLG)	10
11	11		NEVER GOING BACK SHEMKIA COPELAND (TELARC BLUES/TELARC)	11
12	12		FREE YOUR MIND TOO SLIM AND THE TAILORAGGERS (UNDERWORLD)	12
13	13	2	AUTHORIZED BOOTLEG: LIVE/FILLMORE AUDITORIUM - SAN FRANCISCO, CA: NOV 04-06 MUDDY WATERS (CHESS/GEFFEN/UME)	13
14	14	41	FROM THE REACH SONNY LANDRETH (LANDFALL)	14
15	15		DO IT LIKE WE USED TO DO: LIVE '96-'08 NORTH MISSISSIPPI ALLSTARS (SONGS OF THE SOUTH)	15

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.

BETWEEN THE BULLETS ALL-AGES SHOW



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

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

—Mary DeCroce

HOT 100 AIRPLAY™

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	1	16	#1 DEAD AND GONE 7 WKS	TI FEAT. JUSTIN TIMBERLAKE (GRAND HUSTLE/ATLANTIC)
2	2	12	BLAME IT	JAMIE FOXX FEAT. T-PAIN (J/RMG)
3	3	11	KISS ME THRU THE PHONE	SOULJA BOY TELLEM FEAT. SAMMIE (COLLIPARK/INTERSCOPE)
4	5	10	POKER FACE	LADY GAGA (STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE)
5	4	12	RIGHT ROUND	FLO RIDA (POE BOY/ATLANTIC)
6	12	6	BOOM BOOM POW	THE BLACK EYED PEAS (WILL.I.AM/INTERSCOPE)
7	13	11	DAY 'N' NITE	KID CUDI (DREAM ON/G.O.O.D./UNIVERSAL MOTOWN)
8	6	14	GIVES YOU HELL	THE ALL-AMERICAN REJECTS (DOGHOUSE/DGC/INTERSCOPE)
9	8	13	MY LIFE WOULD SUCK WITHOUT YOU	KELLY CLARKSON (19/RCA/RMG)
10	10	30	LOVE STORY	TAYLOR SWIFT (BIG MACHINE)
11	11	19	YOU FOUND ME	THE FRAY (EPIC)
12	9	17	TURNIN ME ON	KERI HILSON FEAT. LIL WAYNE (MOSLEY/ZONE 4/INTERSCOPE)
13	7	18	MAD	NE-YO (DEF JAM/DJMG)
14	14	24	JUST DANCE	LADY GAGA FEAT. COLBY O'DONIS (STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE)
15	15	17	SOBER	PINK (LAFACE/JLG)
16	17	32	I'M YOURS	JASON MRAZ (ATLANTIC/RRP)
17	16	22	HEARTLESS	KANYE WEST (ROC-A-FELLA/DEF JAM/DJMG)
18	18	16	ROCKIN' THAT THANG	THE-DREAM (RADIO KILLA/DEF JAM/DJMG)
19	21	6	HALO	BEYONCE (MUSIC WORLD/COLUMBIA)
20	20	13	BEAUTIFUL	AKON (KONVICT/UPFRONT/SRC/UNIVERSAL MOTOWN)
21	26	10	HERE COMES GOODBYE	RASCAL FLATTS (LYRIC STREET)
22	25	13	IT'S AMERICA	RODNEY ATKINS (CURB)
23	31	6	I KNOW YOU WANT ME (CALLE OCHO)	PITBULL (ULTRA)
24	29	9	SHE'S COUNTRY	JASON ALDEAN (BROKEN BOW)
25	23	6	LOVE SEX MAGIC	CIARA FEAT. JUSTIN TIMBERLAKE (LAFACE/JLG)

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
26	24	13	DON'T THINK I CAN'T LOVE YOU	JAKE OWEN (RCA NASHVILLE)
27	19	18	CIRCUS	BRITNEY SPEARS (JIVE/JLG)
28	30	5	IF U SEEK AMY	BRITNEY SPEARS (JIVE/JLG)
29	27	32	HOT N COLD	KATY PERRY (CAPITOL)
30	35	10	I TOLD YOU SO	CARRIE UNDERWOOD FEAT. RANDY TRAVIS (19/ARISTA NASHVILLE)
31	33	11	NOTHIN' TO DIE FOR	TIM MCGRAW (CURB)
32	46	3	SUGAR	FLO RIDA FEAT. WYNTER (POE BOY/ATLANTIC)
33	34	44	VIVA LA VIDA	COLDPLAY (CAPITOL)
34	38	6	IT HAPPENS	SUGARLAND (MERCURY NASHVILLE)
35	43	5	MAGNIFICENT	RICK ROSS FEAT. JOHN LEGEND (SLIP-N-SLIDE/DEF JAM/DJMG)
36	40	17	SECOND CHANCE	SHINEDOWN (ATLANTIC)
37	37	10	AIN'T I	YUNG L.A. FEAT. YOUNG DRO & TI (GRAND HUSTLE/INTERSCOPE)
38	28	15	IT WON'T BE LIKE THIS FOR LONG	DARIUS RUCKER (CAPITOL NASHVILLE)
39	51	3	TURN MY SWAG ON	SOULJA BOY TELLEM (COLLIPARK/INTERSCOPE)
40	22	19	RIVER OF LOVE	GEORGE STRAIT (MCA NASHVILLE)
41	45	7	HOW DO YOU SLEEP?	JESSE MCCARTNEY FEAT. LUDACRIS (HOLLYWOOD)
42	41	31	LET IT ROCK	KEVIN RUDDOLF FEAT. LIL WAYNE (CASH MONEY/UNIVERSAL REPUBLIC)
43	32	16	WHITE HORSE	TAYLOR SWIFT (BIG MACHINE)
44	42	19	SHE GOT HER OWN	NE-YO FEAT. JAMIE FOXX & FABOLOUS (DEF JAM/DJMG)
45	36	27	SINGLE LADIES (PUT A RING ON IT)	BEYONCE (MUSIC WORLD/COLUMBIA)
46	59	5	BOYFRIEND #2	PLEASURE P (ATLANTIC)
47	50	6	THE CLIMB	MILEY CYRUS (WALT DISNEY/HOLLYWOOD)
48	55	3	KISS A GIRL	KEITH URBAN (CAPITOL NASHVILLE)
49	57	5	ONE IN EVERY CROWD	MONTGOMERY GENTRY (COLUMBIA (NASHVILLE))
50	54	7	SOBEAUTIFUL	MUSIQ SOULCHILD (ATLANTIC)

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
51	63	2	THEN	BRAD PAISLEY (ARISTA NASHVILLE)
52	52	11	RIDE	MARTINA MCBRIDE (RCA NASHVILLE)
53	58	7	IF THIS ISN'T LOVE	JENNIFER HUGSON (ARISTA/RMG)
54	49	10	YOU COMPLETE ME	KEYSHIA COLE (IMANI/GEFFEN/INTERSCOPE)
55	44	17	I HATE THIS PART	THE PUSSYCAT DOLLS (INTERSCOPE)
56	70	2	OUT LAST NIGHT	KENNY CHESNEY (BNA)
57	61	4	YOU CAN GET IT ALL	BOW WOW FEAT. JOHNITA AUSTIN (COLUMBIA)
58	53	8	SHUTTIN' DETROIT DOWN	JOHN RICH (WARNER BROS. (NASHVILLE)/WRN)
59	64	4	NEVER EVER	CIARA FEAT. YOUNG JEEZY (LAFACE/JLG)
60	65	4	SIDEWAYS	DIERKS BENTLEY (CAPITOL NASHVILLE)
61	47	16	DIVA	BEYONCE (MUSIC WORLD/COLUMBIA)
62	60	6	NEXT TO YOU	MIKE JONES (ICE AGE/SWISHAHOUSE/ASYLUM)
63	69	5	THERE GOES MY BABY	CHARLIE WILSON (P MUSIC GROUP/JIVE/JLG)
64	62	7	MARRY MY GROOM	TRACE ADKINS (CAPITOL NASHVILLE)
65	-	1	KNOCK YOU DOWN	KERI HILSON FEAT. KANYE WEST & NE-YO (MOSLEY/ZONE 4/INTERSCOPE)
66	66	5	ALWAYS THE LOVE SONGS	ELI YOUNG BAND (REPUBLIC/UNIVERSAL SOUTH)
67	68	7	STANKY LEGG	GS BOYZ (SWAGG TEAM/JIVE/BATTERY)
68	73	2	1, 2, 3, 4	PLAIN WHITE TS (HOLLYWOOD)
69	-	1	SISSY'S SONG	ALAN JACKSON (ARISTA NASHVILLE)
70	75	2	I RUN TO YOU	LADY ANTEBELLUM (CAPITOL NASHVILLE)
71	67	20	DOWN THE ROAD	KENNY CHESNEY WITH MAC MCANALLY (BLUE CHAIR/BNA)
72	-	1	BIRTHDAY SEX	JEREMIH (MICK SCHULTZ PRODUCTIONS/DEF JAM/DJMG)
73	-	1	WHATEVER IT IS	ZAC BROWN BAND (HOME GROWN/ATLANTIC/BIG PICTURE)
74	74	4	I WILL	JIMMY WAYNE (VALORY)
75	-	1	DON'T TRUST ME	3OH3 (PHOTO FINISH/ATLANTIC/RRP)

1,298 stations, comprised of top 40, adult contemporary, R&B/hip-hop, country, rock, gospel, smooth jazz, Latin, and Christian formats, are electronically monitored 24 hours a day, 7 days a week. This data is used to compile The Billboard Hot 100.

HOT DIGITAL SONGS™

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	CERT.
1	1	2	#1 BOOM BOOM POW 2 WKS	THE BLACK EYED PEAS (WILL.I.AM/INTERSCOPE)	
2	2	16	POKER FACE	LADY GAGA (STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE)	
3	5	6	THE CLIMB	MILEY CYRUS (WALT DISNEY/HOLLYWOOD)	
4	3	9	RIGHT ROUND	FLO RIDA (POE BOY/ATLANTIC)	2
5	6	11	DAY 'N' NITE	KID CUDI (DREAM ON/G.O.O.D./UNIVERSAL MOTOWN)	
6	4	15	KISS ME THRU THE PHONE	SOULJA BOY TELLEM FEAT. SAMMIE (COLLIPARK/INTERSCOPE)	
7	7	11	BLAME IT	JAMIE FOXX FEAT. T-PAIN (J/RMG)	
8	12	21	YOU FOUND ME	THE FRAY (EPIC)	
9	10	15	DEAD AND GONE	TI FEAT. JUSTIN TIMBERLAKE (GRAND HUSTLE/ATLANTIC)	
10	8	23	GIVES YOU HELL	THE ALL-AMERICAN REJECTS (DOGHOUSE/DGC/INTERSCOPE)	
11	9	9	I LOVE COLLEGE	ASHER ROTH (SCHINO/BOY/LOUD/SRC/UNIVERSAL MOTOWN)	
12	36	5	HOEDOWN THROWDOWN	MILEY CYRUS (WALT DISNEY)	
13	16	11	HALO	BEYONCE (MUSIC WORLD/COLUMBIA)	
14	17	24	DON'T TRUST ME	3OH3 (PHOTO FINISH/ATLANTIC/RRP)	
15	11	4	LOVE SEX MAGIC	CIARA FEAT. JUSTIN TIMBERLAKE (LAFACE/JLG)	
16	24	4	SUGAR	FLO RIDA FEAT. WYNTER (POE BOY/ATLANTIC)	
17	13	39	JUST DANCE	LADY GAGA FEAT. COLBY O'DONIS (STREAMLINE/KONLIVE/INTERSCOPE)	3
18	43	3	CRAZIER	TAYLOR SWIFT (WALT DISNEY)	
19	25	13	SECOND CHANCE	SHINEDOWN (ATLANTIC)	
20	18	9	IF U SEEK AMY	BRITNEY SPEARS (JIVE/JLG)	
21	14	7	JAI HO! (YOU ARE MY DESTINY)	A R RAHMAN & THE PUSSYCAT DOLLS FEAT. NICOLE SCHERZINGER (INTERSCOPE)	
22	22	5	DON'T FORGET	DEMI LOVATO (HOLLYWOOD)	
23	15	12	MY LIFE WOULD SUCK WITHOUT YOU	KELLY CLARKSON (19/RCA/RMG)	
24	26	31	LOVE STORY	TAYLOR SWIFT (BIG MACHINE)	
25	21	10	CRACK A BOTTLE	EMINEM, DR. DRE & 50 CENT (SHADY/AFTERMATH/INTERSCOPE)	

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	CERT.
26	20	9	HOW DO YOU SLEEP?	JESSE MCCARTNEY (HOLLYWOOD)	
27	31	12	1, 2, 3, 4	PLAIN WHITE TS (HOLLYWOOD)	
28	34	7	I KNOW YOU WANT ME (CALLE OCHO)	PITBULL (ULTRA)	
29	33	4	I TOLD YOU SO	CARRIE UNDERWOOD FEAT. RANDY TRAVIS (19/ARISTA NASHVILLE)	
30	27	23	HEARTLESS	KANYE WEST (ROC-A-FELLA/DEF JAM/DJMG)	2
31	19	19	BEAUTIFUL	AKON FEAT. COLBY O'DONIS & MARION BRYAN (KONVICT/UPFRONT/SRC/UNIVERSAL MOTOWN)	
32	23	13	TURNIN ME ON	KERI HILSON FEAT. LIL WAYNE (MOSLEY/ZONE 4/INTERSCOPE)	
33	29	7	ALL THE ABOVE	MAIND FEAT. T-PAIN (HUSTLE HARD/ATLANTIC)	
34	-	1	BEST DAYS OF YOUR LIFE	KELLIE PICKLER (19 BNA)	
35	38	13	THAT'S NOT MY NAME	THE TING TINGS (COLUMBIA)	
36	-	5	MAD WORLD	MICHAEL ANDREWS FEAT. GARY JULES (EVERLONG/DOWN UP DOWN)	
37	35	21	SOBER	PINK (LAFACE/JLG)	
38	41	5	TURN MY SWAG ON	SOULJA BOY TELLEM (COLLIPARK/INTERSCOPE)	
39	28	33	LET IT ROCK	KEVIN RUDDOLF FEAT. LIL WAYNE (CASH MONEY/UNIVERSAL REPUBLIC)	
40	30	52	I'M YOURS	JASON MRAZ (ATLANTIC/RRP)	3
41	32	19	CIRCUS	BRITNEY SPEARS (JIVE/JLG)	
42	47	29	COME ON GET HIGHER	MATT NATHANSON (VANGUARD CAPITOL)	
43	50	3	KNOCK YOU DOWN	KERI HILSON FEAT. KANYE WEST & NE-YO (MOSLEY/ZONE 4/INTERSCOPE)	
44	39	9	I'M ON A BOAT	THE LONELY ISLAND FEAT. T-PAIN (UNIVERSAL REPUBLIC)	
45	-	1	BUTTERFLY FLY AWAY	MILEY CYRUS & BILLY RAY CYRUS (WALT DISNEY)	
46	55	5	CANDLE (SICK AND TIRED)	THE WHITE TIE AFFAIR (SLIGHTLY DANGEROUS/EPIC)	
47	52	22	WHITE HORSE	TAYLOR SWIFT (BIG MACHINE)	
48	73	3	LET'S GET CRAZY	HANNAH MONTANA (WALT DISNEY)	
49	44	5	HERE COMES GOODBYE	RASCAL FLATTS (LYRIC STREET)	
50	37	14	MAD	NE-YO (DEF JAM/DJMG)	

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	CERT.
51	60	10	SHE'S COUNTRY	JASON ALDEAN (BROKEN BOW)	
52	46	14	LUCKY	JASON MRAZ & COLBIE CAILLAT (ATLANTIC/RRP)	
53	-	1	I RUN TO YOU	LADY ANTEBELLUM (CAPITOL NASHVILLE)	
54	-	1	UNSTOPPABLE	RASCAL FLATTS (LYRIC STREET)	
55	42	20	I HATE THIS PART	THE PUSSYCAT DOLLS (INTERSCOPE)	
56	53	6	CARELESS WHISPER	SEETHER (WIND-UP)	
57	57	9	USE SOMEBODY	KINGS OF LEON (RCA/RMG)	
58	45	21	SINGLE LADIES (PUT A RING ON IT)	BEYONCE (MUSIC WORLD/COLUMBIA)	2
59	54	12	THINKING OF YOU	KATY PERRY (CAPITOL)	
60	48	8	ROCKIN' THAT THANG	THE-DREAM (RADIO KILLA/DEF JAM/DJMG)	
61	61	49	VIVA LA VIDA	COLDPLAY (CAPITOL)	3
62	-	1	IMMA PUT IT ON HER	DAY26 FEAT. P. DIDDY & YUNG JOC (BAO BOY/ATLANTIC)	
63	51	4	THEN	BRAD PAISLEY (ARISTA NASHVILLE)	
64	59	38	HOT N COLD	KATY PERRY (CAPITOL)	3
65	68	3	YOU'LL ALWAYS FIND YOUR WAY BACK HOME	HANNAH MONTANA (WALT DISNEY)	
66	62	2	YOU CAN GET IT ALL	BOW WOW FEAT. JOHNITA AUSTIN (COLUMBIA)	
67	69	8	MOVE (IF YOU 'WANNA)	MIMS (AMERICAN KING/CAPITOL)	
68	65	11	PROM QUEEN	LIL WAYNE (CASH MONEY/UNIVERSAL MOTOWN)	
69	-	1	IT HAPPENS	SUGARLAND (MERCURY)	
70	56	60	DON'T STOP BELIEVIN'	JOURNEY (COLUMBIA/LEGACY)	
71	72	2	THE FEAR	LILY ALLEN (CAPITOL)	
72	64	8	STANKY LEGG	GS BOYZ (SWAGG TEAM/JIVE/BATTERY)	
73	66	28	GOTTA BE SOMEBODY	NICKELBACK (ROADRUNNER/RRP)	
74	71	2	WHATEVER IT IS	ZAC BROWN BAND (HOME GROWN/ATLANTIC/BIG PICTURE)	
75	-	1	WEIGHTLESS	ALL TIME LOW (HOPELESS)	

ALBUM CHARTS

Sales data compiled from a comprehensive pool of U.S. music merchants by Nielsen SoundScan. Sales data for R&B/hip-hop retail charts is compiled by Nielsen SoundScan from a national subset of core stores that specialize in those genres.

- Albums with the greatest sales gains this week.
- GREATEST GAINER** 66 Where included, this award indicates the title with the chart's largest unit increase.
- PLATE SETTER** Where included, this award indicates the title with the chart's biggest percentage growth.
- HEATSEEKER GRADUATE** Indicates album entered top 100 of The Billboard 200 and has been removed from Heatseekers chart.

PRICING/CONFIGURATION/AVAILABILITY
CD/Cassette prices are suggested list or equivalent prices, which are projected from wholesale prices. Ⓢ after price indicates album only available on DualDisc. CD/DVD after price indicates CD/DVD combo only available. Ⓣ DualDisc available. Ⓤ CD/DVD combo available. * indicates vinyl LP is available. Pricing and vinyl LP availability are not included on all charts. EX after catalog number indicates title is exclusive to one account or has limited distribution.

SINGLES CHARTS

RADIO AIRPLAY SINGLES CHARTS
Hot 100 Airplay, Hot Country Songs, Hot Rap Songs, Hot Latin Songs and Latin Airplay charts are compiled from a national sample of data supplied by Nielsen Broadcast Data Systems. Charts are ranked by number of gross impressions, computed by cross-referencing exact times of airplay with Arbitron listener data. Mainstream Top 40, Adult Contemporary, Adult Top 40, Modern Rock, Mainstream R&B/Hip-Hop, Adult R&B, Rhythmic, Hot Dance Airplay, Hot Christian AC Songs, Hot Gospel Songs and Smooth Jazz Songs are ranked by total detections.

- Songs showing an increase in audience (or detections) over the previous week, regardless of chart movement.
- GREATEST GAINER** 66 Where included, this award indicates the title with the chart's largest airplay increase.

RECURRENT RULES
Songs are removed from The Billboard Hot 100 and Hot 100 Airplay charts simultaneously if they have been on The Billboard Hot 100 for more than 20 weeks and rank below No. 50. Songs are removed from the Pop 100 and Hot R&B/Hip-Hop Songs charts, respectively, if they have been on for more than 20 weeks and rank below No. 50. Songs are removed from Hot Country Songs if they have been on the chart for more than 20 weeks and rank below No. 10 in detections or audience, provided that they are not still gaining enough audience points to bullet or if they rank below No. 10 and post a third consecutive week of audience decline, regardless of total chart weeks. Songs are removed from Hot Latin Songs and Latin Airplay charts after 20 weeks if ranking below No. 20. Descending songs are removed from Adult Contemporary and Adult Top 40 if they have been on the chart for more than 20 weeks and rank below No. 15, if they have been on the chart for more than 26 weeks and rank below No. 10, or if they have been on the chart for more than 52 weeks and rank below No. 5. Descending songs are removed from the Adult R&B, Hot Dance Airplay, Hot Christian AC Songs, Hot Gospel Songs and Smooth Jazz Songs charts if they have been on for more than 20 weeks and rank below No. 15 (No. 20 for Mainstream Top 40, Modern Rock, Mainstream R&B/Hip-Hop and Rhythmic).

CONFIGURATIONS<

POP 100

Table with 10 columns: This Week, Last Week, Weeks on Chart, Title, Artist (Imprint / Promotion Label). Top entry: #1 POKER FACE by Lady Gaga.

MAINSTREAM TOP 40

Table with 10 columns: This Week, Last Week, Weeks on Chart, Title, Artist (Imprint / Promotion Label). Top entry: #1 POKER FACE by Lady Gaga.

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.

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.

MODERN ROCK

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

Lady GaGa becomes the first artist in more than six years to send her first two chart entries to No. 1 on Mainstream Top 40, as "Poker Face" follows "Just Dance" to the top. Avril Lavigne last accomplished the feat, launching with three No. 1s in 2002-03.



311 makes its first Modern Rock chart appearance in more than three years, as "Hey You" soars in at No. 20 with Greatest Gainer honors. The Omaha, Neb.-based quintet's 19th chart entry dating to its first in 1993 previews its June 2 release "Uplifter."



POP 100: The most popular songs, according to Nielsen Broadcast Data Systems, and sales compiled by Nielsen SoundScan. Greatest Gainer/Digital and Greatest Gainer/Airplay are awarded, respectively, for the largest digital sales and airplay increases on the chart. 129 MAINSTREAM TOP 40, 102 ADULT CONTEMPORARY, 81 ADULT TOP 40, 66 MODERN ROCK stations are electronically monitored 24 hours a day, 7 days a week. See Charts Legend for rules and explanations. All charts © 2009, Nielsen Business Media, Inc. All rights reserved.

HOT COUNTRY SONGS™

THIS WEEK	LAST WEEK	2 WEEKS AGO	WEEKS ON CHART	TITLE	Artist	CERT.	PEAK POSITION
1	6	8	12	#1 HERE COMES GOODBYE D. HUFF, R. SCALAPINO, C. LAGERBERG, C. SLIGH	Rascal Flatts LYRIC STREET		1
2	2	4	35	DON'T THINK I CAN'T LOVE YOU J. RITCHIE (J. OWEN, K. MARVEL, J. RITCHIE)	Jake Owen RCA		2
3	5	6	21	SHE'S COUNTRY M. KNOX (D. MYRICK, B. TATUM)	Jason Aldean BROKEN BOW		3
4	4	5	22	IT'S AMERICA T. HEWITT, B. ATKINS (A. PETRAGLIA, B. JAMES)	Rodney Atkins CURB		4
5	9	9	13	I TOLD YOU SO M. BRIGHT (H. THAVIS)	Carrie Underwood Featuring Randy Travis 19/ARISTA NASHVILLE		5
6	8	7	17	NOTHIN' TO DIE FOR B. GALLIMORE, T. MCGRAW, D. SMITH (C. WISEMAN, L. T. MILLER)	Tim McGraw CURB		6
7	3	1	36	IT WON'T BE LIKE THIS FOR LONG F. ROGERS (D. RUCKER, C. DUBOIS, A. GORLEY)	Darius Rucker CAPITOL NASHVILLE		7
8	10	10	9	IT HAPPENS B. GALLIMORE, K. BUSH, J. NETTLES (J. O. NETTLES, K. BUSH, B. PINSON)	Sugarland MERCURY		8
9	1	3	23	RIVER OF LOVE T. BROWN, G. STRAIT (S. CAMP, B. BURNETTE, D. MORGAN)	George Strait MCA NASHVILLE		9
10	7	2	20	WHITE HORSE N. CHAPMAN, T. SWIFT (T. SWIFT, L. ROSE)	Taylor Swift BIG MACHINE		10
11	11	11	24	RIDE D. HUFF, M. MCBRIDE (A. DORFF, C. A. ROBBINS, M. DAVEY)	Martina McBride RCA		11
12	13	15	6	KISS A GIRL D. HUFF, K. URRAN (M. POWELL, K. URBAN)	Keith Urban CAPITOL NASHVILLE		12
13	14	13	12	ONE IN EVERY CROWD B. CHARNEY (E. MONTGOMERY, I. DEAN, K. TRIBBLE)	Montgomery Gentry COLUMBIA		13
14	12	12	11	SHUTTIN' DETROIT DOWN J. RICH (J. RICH, J. D. ANDERSON)	John Rich WARNER BROS. WRN		14
15	17	20	4	THEN F. ROGERS (B. PAISLEY, C. DUBOIS, A. GORLEY)	Brad Paisley ARISTA NASHVILLE		15
16	19	25	3	GREATEST GAINER OUT LAST NIGHT B. CANNON, K. CHESNEY (K. CHESNEY, B. JAMES)	Kenny Chesney BNA		16
17	15	14	15	MARRY FOR MONEY F. ROGERS (D. TURNBULL, J. MELTON)	Trace Adkins CAPITOL NASHVILLE		17
18	18	17	7	SIDEWAYS B. BEAVERS, D. BENTLEY (J. BEAVERS, D. BENTLEY)	Dierks Bentley CAPITOL NASHVILLE		18
19	16	16	32	ALWAYS THE LOVE SONGS M. WRUCKE (D. L. MURPHY, G. DUGAS)	Eli Young Band REPUBLIC/UNIVERSAL SOUTH		19
20	20	18	27	I WILL J. WEST, D. PAHANISH (D. PAHANISH, R. L. FEEK)	Jimmy Wayne VALORY		20
21	24	23	6	SISSY'S SONG K. STEGALL (A. JACKSON)	Alan Jackson ARISTA NASHVILLE		21
22	21	19	13	I RUN TO YOU V. SHAW, P. WDRLEY (D. HAYWOOD, C. KELLEY, H. SCOTT, T. DOUGLAS)	Lady Antebellum CAPITOL NASHVILLE		22
23	25	24	14	WHATEVER IT IS K. STEGALL, Z. BROWN (Z. BROWN, W. DURREITE)	Zac Brown Band HOME GROWN ATLANTIC BIG PICTURE		23
24	22	21	21	WHERE I'M FROM D. GHEWMAN (P. DAVIS, J. LEATHERS)	Jason Michael Carroll ARISTA NASHVILLE		24
25	23	22	27	HOW 'BOUT YOU DON'T B. BEAVERS (S. NELSON, V. MCGEE, J. STOVER)	The Lost Trailers BNA		25



The Academy of Country Music Awards host's 56 top 10s are the most by any solo female in the chart's 65-year history. New track nets career-high solo bow previously set when "Fear of Being Alone" entered at No. 41 in 1996.



Adkins' emotional military tribute performed on the April 5 ACM Awards spurs unsolicited play at 35 monitored stations. Track is from "X: Ten," No. 26 on Top Country Albums.

THIS WEEK	LAST WEEK	2 WEEKS AGO	WEEKS ON CHART	TITLE	Artist	CERT.	PEAK POSITION
26	26	28	4	LOST YOU ANYWAY T. KEITH (T. KEITH, B. PINSON)	Toby Keith SHOW DOG NASHVILLE		26
27	28	26	22	BEST DAYS OF YOUR LIFE C. LINDSEY (K. PICKLER, T. SWIFT)	Kellie Pickler 19/BNA		26
28	27	27	25	BROTHERS M. ROVEY (D. BRODY)	Dean Brody BROKEN BOW		26
29	29	30	4	BOOTS ON M. WRIGHT, C. AUDRETTCH, III (R. HOUSER, B. KINNEY)	Randy Houser UNIVERSAL SOUTH		29
30	31	34	6	PEOPLE ARE CRAZY C. CHAMBERLAIN, B. CHURRINGTON (B. BRADDOCK, T. JONES)	Billy Currington MERCURY		30
31	34	31	16	GOD MUST REALLY LOVE ME P. DONNELL, C. MORGAN (J. COLLINS, T. VERGES)	Craig Morgan BNA		31
32	33	33	12	WILD AT HEART M. SERLETIC (M. SERLETIC, J. KEAR, S. BENTLEY)	Gloriana EMBLEM/NEW REVOLUTION		32
33	32	32	16	I'LL JUST HOLD ON S. HENDRICKS (B. HAYSPLIT, OLSEN, B. SIMPSON)	Blake Shelton WARNER BROS. WRN		32
34	37	37	11	SOUNDS LIKE LIFE TO ME J. BROWN, K. GRANT (D. WORLEY, W. VARBLE, P. DONNELL)	Darryl Worley STROUD/VAIRIOUS		34
35	35	35	10	MAN OF THE HOUSE D. HUFF, M. POWELL (C. WICKS, M. MOBLEY)	Chuck Wicks RCA		35
36	38	38	9	COUNTRY STAR D. HUFF (P. GREEN, B. JAMES)	Pat Green BNA		36
37	36	36	16	THAT'S HOW IT STILL OUGHTA BE L. REYNOLDS (T. TOMLINSON, T. TOMLINSON, J. COLLINS, T. SHAPIRO)	Trent Tomlinson CAROLWOOD		34
38	40	39	9	LOVE YOUR LOVE THE MOST J. JOYCE (E. CHURCH, M. PHEENEY)	Eric Church CAPITOL NASHVILLE		38
39	NOT SHOT DEBUT	1	1	STRANGE M. BRIGHT (W. MOBLEY, J. SELLERS, N. THRASHER)	Reba STARBUCK/VALORY		39
40	39	41	10	HIGH COST OF LIVING THE KENT HARDLEY PLAYBOYS (J. JOHNSON, J. T. SLATER)	Jamey Johnson MERCURY		39
41	41	46	4	THE CLIMB J. SHANKLE (J. ALEXANDER, J. MABE)	Miley Cyrus WALT DISNEY/HOLLYWOOD/LYRIC STREET		41
42	44	44	10	SMALL TOWN USA J. STOVER (B. D. MAHER, J. STOVER, J. MOORE)	Justin Moore VALORY		42
43	42	43	10	RUNAWAY J. COPLAN, R. E. ORRALL (S. B. LILES, C. SMITH, R. BLACKLEDGE)	Love And Theft CAROLWOOD		42
44	43	42	9	GETTIN' YOU HOME (THE BLACK DRESS SONG) T. STROUD (C. YOUNG, C. BATTEN, K. BLAZY)	Chris Young RCA		42
45	46	45	12	THE MORE BOYS I MEET M. BRIGHT (S. MCGEHEE, G. KENNEDY)	Carrie Underwood 19/ARISTA NASHVILLE		45
46	47	49	4	BAREFOOT AND CRAZY J. STOVER (B. HAYSPLIT, AKINS, D. DAVIDSON)	Jack Ingram BIG MACHINE		46
47	50	51	1	BACK TO TENNESSEE M. BRIGHT (E. R. CYRUS, T. DUNN, M. WILDER)	Billy Ray Cyrus WALT DISNEY/LYRIC STREET		47
48	45	47	11	WHAT WOULD YOU SAY BUTLER M. LOGAN (BUTLER M. VINNY, D. FORTNEY)	Trailer Choir SHOW DOG NASHVILLE		45
49	48	48	11	FIGHT LIKE A GIRL C. HOWARD (K. SHEPARD, K. OSUMUNSON, B. REGAN)	Bomshel CURB		48
50	NEW	1	1	TIL THE LAST SHOT'S FIRED F. ROGERS (R. CROSBY, D. JOHNSON)	Trace Adkins CAPITOL NASHVILLE		50

TOP COUNTRY ALBUMS™

THIS WEEK	LAST WEEK	2 WEEKS AGO	WEEKS ON CHART	ARTIST	Title	CERT.	PEAK POSITION
1	NOT SHOT DEBUT	1	1	#1 RASCAL FLATTS LYRIC STREET 002604 (18.98)	Unstoppable		1
2	NEW	1	1	JASON ALDEAN BROKEN BOW 7637 (18.98)	Wide Open		2
3	2	2	22	GREATEST GAINER TAYLOR SWIFT BIG MACHINE 0200 (18.98) (+)	Fearless		1
4	1	-	5	KEITH URBAN CAPITOL NASHVILLE 35751 (18.98)	Defying Gravity		1
5	5	5	77	CARRIE UNDERWOOD 19/ARISTA NASHVILLE 11221/SMN (18.98)	Carnival Ride		2
6	8	8	125	TAYLOR SWIFT BIG MACHINE 07902 (18.98) (+)	Taylor Swift		3
7	10	10	30	SUGARLAND MERCURY 011273/UMGN (13.98)	Love On The Inside		1
8	4	6	21	ZAC BROWN BAND RCA/BIG PICTURE/HOME GROWN ATLANTIC 516931/AG (13.98)	The Foundation		2
9	11	11	30	JAMEY JOHNSON MERCURY 011217/UMGN (13.98)	That Lonesome Song		5
10	9	7	30	DARIUS RUCKER CAPITOL NASHVILLE 85506 (18.98)	Learn To Live		1
11	13	13	32	LADY ANTEBELLUM CAPITOL NASHVILLE 03206 (12.98)	Lady Antebellum		1
12	3	-	2	RODNEY ATKINS CURB 79132 (18.98)	It's America		3
13	NEW	1	1	BILLY RAY CYRUS WALT DISNEY 002344/LYRIC STREET (18.98)	Back To Tennessee		13
14	12	14	34	RASCAL FLATTS LYRIC STREET 002763 (13.98)	Greatest Hits Volume 1		2
15	6	3	3	JOHN RICH WARNER BROS. 50879/WRN (18.98)	Son Of A Preacher Man		3
16	7	1	3	MARTINA MCBRIDE RCA 34190/SMN (17.98)	Shine		1
17	14	9	37	DOLLY PARTON DOLBY 925 (13.98)	Backwoods Barbie		2
18	15	15	39	ALAN JACKSON ARISTA NASHVILLE 19943/SMN (18.98)	Good Time		1
19	20	21	34	GEORGE STRAIT MCA NASHVILLE 010826/UMGN (13.98)	Troubadour		1
20	21	22	31	KENNY CHESNEY BLUE CHAIR/BNA 34553/SMN (18.98)	Lucky Old Sun		1
21	17	16	77	ROBERT PLANT/ALISON KRAUSS ROUNDER 619075 (18.98)	Raising Sand		2
22	18	12	4	RANDY TRAVIS WARNER BROS. 518189/WRN (18.98)	I Told You So: The Ultimate Hits Of Randy Travis		3
23	16	4	3	ERIC CHURCH CAPITOL NASHVILLE 20810 (12.98)	Carolina		4
24	35	40	28	FACE SETTER KELLIE PICKLER 19/BNA 22811/SMN (18.98) (+)	Kellie Pickler		1
25	19	17	10	DIERKS BENTLEY CAPITOL NASHVILLE 02158 (18.98)	Feel That Fire		1

THIS WEEK	LAST WEEK	2 WEEKS AGO	WEEKS ON CHART	ARTIST	Title	CERT.	PEAK POSITION
26	30	31	36	TRACE ADKINS CAPITOL NASHVILLE 20261 (18.98)	X: Ten		7
27	26	27	24	TOBY KEITH SHOW DOG NASHVILLE 022 (18.98)	That Don't Make Me A Bad Guy		1
28	33	35	71	TRACE ADKINS CAPITOL NASHVILLE 76927 (18.98)	American Man: Greatest Hits Volume II		3
29	24	23	24	JOEY + RORY VANGUARD/SUGAR HILL 4050/WELK (17.98)	The Life Of A Song		10
30	22	19	76	GARTH BROOKS PEARL 213 (25.98 CD/DVD) (+)	The Ultimate Hits		5
31	23	18	7	JAKE OWEN RCA 31287/SMN (12.98)	Easy Does It		2
32	25	26	46	TOBY KEITH SHOW DOG NASHVILLE 010334/UME (19.98)	35 Biggest Hits		1
33	31	36	39	Eli YOUNG BAND REPUBLIC 011794/UNIVERSAL SOUTH (10.98)	Jet Black & Jealous		5
34	36	38	21	BRAD PAISLEY ARISTA NASHVILLE 26908/SMN (18.98)	Play		1
35	27	28	72	KEITH URBAN CAPITOL NASHVILLE 34713 (18.98) (+)	Greatest Hits		4
36	32	33	33	VARIOUS ARTISTS CAPITOL NASHVILLE 011724/UMGN (18.98)	NOW That's What I Call Country		1
37	29	29	39	TIM MCGRAW CURB 79086 (14.98)	Greatest Hits: Limited Edition		1
38	28	24	76	EAGLES ERC 4500 EX (14.98)	Long Road Out Of Eden		7
39	50	48	26	LEE ANN WOMACK MCA NASHVILLE 006025/UMGN (13.98)	Call Me Crazy		4
40	34	32	7	RANDY TRAVIS WARNER BROS. 887820 (13.98)	Three Wooden Crosses: The Inspirational Hits Of Randy Travis		31
41	37	37	31	BLAKE SHELTON WARNER BROS. 512911/WRN (18.98)	Startin' Fires		7
42	55	56	47	JULIANNE HOUGH MERCURY NASHVILLE 011052/UMGN (13.98)	Julianne Hough		1
43	46	49	44	MONTGOMERY GENTRY COLUMBIA 27817/SMN (18.98)	Back When I Knew It All		3
44	40	39	26	BILLY CURRINGTON MERCURY 009550/UMGN (13.98)	Little Bit Of Everything		2
45	58	62	2	HEIDI NEWFIELD CURB 79087 (18.98)	What Am I Waiting For		2
46	39	30	10	WILLIE NELSON AND ASLEEP AT THE WHEEL BISMAUX 1287 (15.98)	Willie & The Wheel		13
47	43	43	19	DIERKS BENTLEY CAPITOL NASHVILLE 09070 (18.98)	Greatest Hits: Every Mile A Memory 2003-2008		2
48	41	41	33	JIMMY WAYNE VALORY JW 0100 (12.98)	Do You Believe Me Now		4
49	47	44	37	TIM MCGRAW CURB 79118 (11.98)	Greatest Hits 3		1
50	48	46	22	CRAIG MORGAN BROKEN BOW 7737 (12.98)	Greatest Hits		16

TOP BLUEGRASS ALBUMS™

THIS WEEK	LAST WEEK	2 WEEKS AGO	WEEKS ON CHART	ARTIST	Title	CERT.	PEAK POSITION
1	96-ENTER	1	1	#1 STEVE MARTIN 40 PRODUCTIONS 98213 EX	The Crow: New Songs For The 5-String Banjo		1
2	1	2	2	DAILEY & VINCENT ROUNDER 610617	Brothers From Different Mothers		2
3	2	29	2	OLD CROW MEDICINE SHOW NETTWERK 30812 (+)	Tennessee Pusher		3
4	3	34	4	BILL & GLORIA GAITHER WITH THE HOMECOMING FRIENDS GAITHER MUSIC GROUP 42736	Country Bluegrass Homecoming Volume One		4
5	4	24	5	STEVE IVEY IMI/MADACY SPECIAL PRODUCTS 53859/MADACY	Ultimate Bluegrass		5
6	6	39	6	RHONDA VINCENT ROUNDER 610592	Good Thing Going		6
7	5	34	7	BILL & GLORIA GAITHER WITH THE HOMECOMING FRIENDS GAITHER MUSIC GROUP 42737	Country Bluegrass Homecoming Volume Two		7
8	NEW	1	1	ALISON BROWN COMPASS 4462	The Company You Keep		8
9	7	20	9	STEVE IVEY IMI/MADACY SPECIAL PRODUCTS 54103/MADACY	Best Of Bluegrass		9
10	9	15	10	STEVE IVEY MADACY SPECIAL PRODUCTS 53894/MADACY	Celtic Hymns		10

BETWEEN THE BULLETS

THE WINNERS ARE . . .

TOP R&B/HIP-HOP ALBUMS

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	CERT.	PEAK POSITION
1	1	1	JADAKISS RUFF RYDERS/D-BLOCK/ROC-A-FELLA/DEF JAM 012391*/IDJMG (13.98)	The Last Kiss	1	1
2	1	2	PRINCE/BRIA VALENTE NPG 09549 EX (11.98)	Lotus Flow3r/MPLSoUND/Elix3r		
3	3	4	KERI HILSON MOSLEY/ZONE 4/INTERSCOPE 012000/IGA (13.98)	In A Perfect World...	1	1
4	2	2	UGK TRILL/UGK/JIVE 86966/JLG (18.98)	UGK 4 Life	2	2
5	NEW	1	SMOKIE NORFUL TREMILES 12832/EMI GOSPEL (17.98)	Live		
6	4	5	THE-DREAM RADIO KILLA/DEF JAM 012579*/IDJMG (13.98)	Love V/S Money		
7	9	5	JAMIE FOXX J 41294/RMG (18.98)	Intuition		
8	2	2	BOW WOW COLUMBIA 12471/SONY MUSIC (15.98) ⊕	New Jack City II	5	5
9	10	2	JIM JONES E1/COLUMBIA 19376/SONY MUSIC (15.98) ⊕	Pray IV Reign		
10	6	2	FLO RIDA POE BOY/ATLANTIC 517813/AG (18.98) ⊕	R.O.O.T.S. (Route Of Overcoming The Struggle)		
11	8	4	SLIM THUG BOSS HOGG OUTLAWZ 5093/E1 (17.98)	Boss Of All Bosses		
12	NEW	1	MIMS AMERICAN KING 27279/CAPITOL (18.98)	Guilt		
13	11	8	CHARLIE WILSON P MUSIC GROUP/JIVE 23389/JLG (18.98)	Uncle Charlie	1	1
14	7	29	T.I. GRAND HUSTLE/ATLANTIC 512267*/AG (18.98) ⊕	Paper Trail	1	1
15	14	17	KEYSHIA COLE IMANI/GEFFEN 012395/IGA (13.98)	A Different Me	1	1
16	15	12	BEYONCE MUSIC WORLD/COLUMBIA 19492/SONY MUSIC (15.98)	I Am...Sasha Fierce	2	1
17	12	6	GORILLA ZOE BLOCK/BAD BOY SOUTH/BAD BOY 514278/AG (18.98)	Don't Feed Da Animals	2	2
18	19	19	MUSIQ SOULCHILD ATLANTIC 512335/AG (18.98)	onmyradio	1	1
19	7	7	DONNIE MCCLURKIN VERITY 36108/JLG (17.98)	We All Are One (Live In Detroit)	7	7
20	17	15	ANTHONY HAMILTON MISTERS MUSIC/SO SO DEF 23387/JLG (18.98)	The Point Of It All	3	3
21	25	21	KANYE WEST ROC-A-FELLA/DEF JAM 012198*/IDJMG (13.98)	808s & Heartbreak	1	1
22	20	10	J. HOLIDAY MUSIC LINE 27532/CAPITOL (18.98)	Round 2	2	2
23	19	21	JENNIFER HUDSON ARISTA 06303/RMG (18.98) ⊕	Jennifer Hudson	2	2
24	16	13	INDIA.ARIE SOULBIRD/UNIVERSAL REPUBLIC 012572/UMRG (13.98) ⊕	Testimony: Vol. 2, Love & Politics	2	2
25	21	19	NE-YO DEF JAM 011410*/IDJMG (13.98)	Year Of The Gentleman	1	1



Title is Norful's highest-landing and second top 10 on this chart. He also scores his fourth No. 1 on Top Gospel Albums with 12,000 units.



Carried by his No. 1 Hot 100 hit, "This Is Why I'm Hot," Mims' debut album bowed at No. 2 in 2007. Without a strong radio single, his follow-up set starts outside the top 10.

Akon sees a 10% spike on the Billboard 200 (No. 63), his biggest increase since January. His album has sold 600,000 units, according to Nielsen SoundScan.

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	CERT.	PEAK POSITION
26	23	18	MARY MARY MY BLOCK/COLUMBIA 28087*/SONY MUSIC (15.98) ⊕	The Sound	1	1
27	24	25	SOULJA BOY TELLE'M COLLPARK/INTERSCOPE 012388*/IGA (13.98)	iSouIjaBoyTellem		
28	22	16	JAZMINE SULLIVAN J 32713/RMG (15.98)	Fearless	1	1
29	26	26	YO GOTTI INEVITABLE/TVT 6273/THE ORCHARD (15.98)	CM2	29	29
30	26	26	LIL WAYNE CASH MONEY/UNIVERSAL MOTOWN 011977*/UMRG (13.98)	Tha Carter III	3	1
31	31	30	YOUNG JEEZY CTE/DEF JAM 011536*/IDJMG (13.98)	The Recession	1	1
32	28	23	PLIES BIG GATES/SLIP-N-SLIDE/ATLANTIC 515812/AG (18.98) ⊕	Da REAList	4	4
33	27	17	RYAN LESLIE NEXTSELECTION/CASABLANCA/UNIVERSAL MOTOWN 011473/UMRG (10.98)	Ryan Leslie	9	9
34	30	31	SEAL 143 515868/WARNER BROS. (18.98)	Soul	4	4
35	34	28	AKON KONVICT/UPFRONT/SRC/UNIVERSAL MOTOWN 012334/UMRG (13.98)	Freedom	3	3
36	36	36	RAY CHARLES CONCORD 31293 (18.98)	Genius: The Ultimate Ray Charles Collection	36	36
37	35	32	RAPHAEL SAADIQ COLUMBIA 08585*/SONY MUSIC (15.98)	The Way I See It	1	1
38	33	27	GUCCI MANE BIG CAT 7345 (13.98)	Gucci Mane Presents: Bird Money (Mixtape)	27	27
39	29	22	CASE INDIGO BLUE 10191 (14.98)	The Rose Experience	22	22
40	39	35	JOHN LEGEND G.O.O.D./COLUMBIA 13740*/SONY MUSIC (18.98) ⊕	Evolver	1	1
41	38	33	LUDACRIS DTP/DEF JAM 012020*/IDJMG (13.98)	Theater Of The Mind	2	2
42	36	24	BOBBY V BLU KOLLA DREAMS 66070 (18.98)	The Rebirth	1	1
43	43	34	JAMES FORTUNE & FIYA BLACKSMOKE 3045/WORLDWIDE (16.98)	The Transformation	22	22
44	40	39	MARVIN SAPP VERITY 09433/JLG (17.98)	Thirsty	4	4
45	37	36	OJ DA JUICEMAN 32/MIZAY 517265/ASYLUM (15.98 CD/DVD) ⊕	The Otha Side Of The Trap	32	32
46	41	38	RIHANNA SRP/DEF JAM 008968*/IDJMG (13.98)	Good Girl Gone Bad	2	3
47	48	48	LIL WAYNE & DJ DRAMA APHILLIATES 63278 (17.98)	Gangsta Grillz: Dedication 3	28	28
48	32	11	LEELA JAMES SHANACHIE 5575 (18.98)	Let's Do It Again	11	11
49	44	37	ROBIN THICKE STAR TRAK/INTERSCOPE 011793*/IGA (13.98) ⊕	Something Else	3	3
50	46	41	T-PAIN KONVICT/NAPPY BOY/JIVE 31630/JLG (18.98) ⊕	Thr33 Ringz	1	1

MAINSTREAM R&B/HIP-HOP

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST	HIT PREDICT
1	1	13	BLAME IT	JAMIE FOXX FEAT. T-PAIN (J/RMG)	☆
2	2	13	DEAD AND GONE	T.I. FEAT. JUSTIN TIMBERLAKE (GRAND HUSTLE/ATLANTIC)	☆
3	3	12	KISS ME THRU THE PHONE	SOULJA BOY TELL 'EM FEAT. SAMMIE (COLLPARK/INTERSCOPE)	☆
4	4	18	TURNIN ME ON	KERI HILSON FEAT. LIL WAYNE (MOSLEY/ZONE 4/INTERSCOPE)	☆
5	5	7	ROCKIN' THAT THANG	THE-DREAM (RADIO KILLA/DEF JAM/IDJMG)	☆
6	6	7	MAGNIFICENT	RICK ROSS FEAT. JOHN LEGEND (SLIP-N-SLIDE/DEF JAM/IDJMG)	☆
7	10	9	BOYFRIEND #2	PLEASURE P. (ATLANTIC)	☆
8	6	22	MAD	NE-YO (DEF JAM/IDJMG)	☆
9	9	18	AIN'T I	YUNG LA FEAT. YOUNG DRO & T.I. (GRAND HUSTLE/INTERSCOPE)	☆
10	14	5	GREATEST GAINER TURN MY SWAG ON	SOULJA BOY TELLE'M (COLLPARK/INTERSCOPE)	☆
11	11	11	NEVER EVER	CIARA FEAT. YOUNG JEEZY (LAFACE/JLG)	☆
12	7	18	YOU COMPLETE ME	KEYSHIA COLE (IMANI/GEFFEN/INTERSCOPE)	☆
13	13	13	DAY 'N' NITE	KID CUDDI (DREAM ON/G.O.O.D./UNIVERSAL MOTOWN)	☆
14	11	17	DIVA	BEYONCE (MUSIC WORLD/COLUMBIA)	☆
15	16	10	MAKE THA TRAP SAY AYE	OJ DA JUICEMAN FEAT. GUCCI MANE (32/MIZAY/ASYLUM)	☆
16	13	14	STANKY LEGG	GS BOYZ (SWAGG TEAM/JIVE/BATTERY)	☆
17	15	21	SHE GOT HER OWN	NE-YO FEAT. JAMIE FOXX & FABOLOUS (DEF JAM/IDJMG)	☆
18	19	19	HALO	BEYONCE (MUSIC WORLD/COLUMBIA)	☆
19	20	9	YOU CAN GET IT ALL	BOW WOW FEAT. JOHNATA AUSTIN (COLUMBIA)	☆
20	22	10	SOBEAUTIFUL	MUSIQ SOULCHILD (ATLANTIC)	☆
21	17	17	IT'S YOURS	J. HOLIDAY (MUSIC LINE/CAPITOL)	☆
22	26	3	KNOCK YOU DOWN	KERI HILSON FEAT. KANYE WEST & NE-YO (MOSLEY/ZONE 4/INTERSCOPE)	☆
23	28	3	BIRTHDAY SEX	JEREMIH (MICK SCHULTZ PRODUCTIONS/DEF JAM/IDJMG)	☆
24	23	11	IF THIS ISN'T LOVE	JENNIFER HUDSON (ARISTA/RMG)	☆
25	25	6	MY LOVE	THE-DREAM FEAT. MARIAH CAREY (RADIO KILLA/DEF JAM/IDJMG)	☆

ADULT R&B

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST	HIT PREDICT
1	1	26	THERE GOES MY BABY	CHARLIE WILSON (P. MUSIC GROUP/JIVE/JLG)	☆
2	2	20	IF THIS ISN'T LOVE	JENNIFER HUDSON (ARISTA/RMG)	☆
3	6	14	GREATEST GAINER SOBEAUTIFUL	MUSIQ SOULCHILD (ATLANTIC)	☆
4	3	20	CHOCOLATE HIGH	INDIA.ARIE FEAT. MUSIQ SOULCHILD (SOULBIRD/UNIVERSAL REPUBLIC)	☆
5	4	34	HERE I STAND	USHER (LAFACE/JLG)	☆
6	5	31	COOL	ANTHONY HAMILTON FEAT. DAVID BANNER (MISTERS MUSIC/SO SO DEF/JLG)	☆
7	7	28	IFULEAVE	MUSIQ SOULCHILD FEAT. MARY J. BLIGE (ATLANTIC)	☆
8	10	26	FROM MY HEART TO YOURS	LAURIA IZIBOR (ATLANTIC)	☆
9	8	31	WHEN IT HURTS	AVANT (CAPITOL)	☆
10	30	30	THE SWEETEST LOVE	ROBIN THICKE (STAR TRAK/INTERSCOPE)	☆
11	15	8	ON THE OCEAN	K'JON (UP&UP/DEH TYME/UNIVERSAL REPUBLIC)	☆
12	14	14	EPIPHANY	CHRISTETTE MICHELE (DEF JAM/IDJMG)	☆
13	11	21	LIONS, TIGERS & BEARS	JAZMINE SULLIVAN (J/RMG)	☆
14	12	44	SPOTLIGHT	JENNIFER HUDSON (ARISTA/RMG)	☆
15	13	39	NOTHING LEFT TO SAY	MINT CONDITION (CAGED BIRD/IMAGE)	☆
16	17	9	CHOCOLATE LEGS	ERIC BENET (FRIDAY/REPRISE/WARNER BROS.)	☆
17	16	8	NEVER GIVE YOU UP	RAPHAEL SAADIQ FEAT. STEVIE WONDER & CJ HILTON (COLUMBIA)	☆
18	19	11	SAILING	AVANT (CAPITOL)	☆
19	18	16	LOVELY	CASE (INDIGO BLUE)	☆
20	26	5	THE BEST PART OF THE DAY	URBAN MYSTIC (SDBE)	☆
21	20	7	LAST CHANCE	GINUWINE (NOTH/ASYLUM/WARNER BROS.)	☆
22	24	5	I TRUST YOU	JAMES FORTUNE & FIYA (BLACKSMOKE/WORLDWIDE)	☆
23	21	20	PLAYA CARDZ RIGHT	KEYSHIA COLE FEAT. 2PAC (AMARU/MANI/GEFFEN/INTERSCOPE)	☆
24	23	11	JESUS IS LOVE	HEATHER HEADLEY FEAT. SMOKIE NORFUL (EMI GOSPEL)	☆
25	22	5	TOGETHER	RUBEN STUDDARD (19/HICKORY/RED)	☆

RHYTHMIC

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST	HIT PREDICT
1	1	11	BLAME IT	JAMIE FOXX FEAT. T-PAIN (J/RMG)	☆
2	2	11	KISS ME THRU THE PHONE	SOULJA BOY TELL 'EM FEAT. SAMMIE (COLLPARK/INTERSCOPE)	☆
3	5	16	DAY 'N' NITE	KID CUDDI (DREAM ON/G.O.O.D./UNIVERSAL MOTOWN)	☆
4	3	18	DEAD AND GONE	T.I. FEAT. JUSTIN TIMBERLAKE (GRAND HUSTLE/ATLANTIC)	☆
5	4	18	RIGHT ROUND	FLO RIDA (POE BOY/ATLANTIC)	☆
6	6	6	BOOM BOOM POW	THE BLACK EYED PEAS (WILL.I.AM/INTERSCOPE)	☆
7	6	9	POKER FACE	LADY GAGA (STREAMLINE/KONIVICT/CHERRYTREE/INTERSCOPE)	☆
8	7	14	TURNIN ME ON	KERI HILSON FEAT. LIL WAYNE (MOSLEY/ZONE 4/INTERSCOPE)	☆
9	11	10	I KNOW YOU WANT ME (CALLE OCHO)	PITBULL (ULTRA)	☆
10	9	21	MAD	NE-YO (DEF JAM/IDJMG)	☆
11	12	14	NEXT TO YOU	MIKE JONES (ICE AGE/SWISHHOUSE/ASYLUM)	☆
12	10	17	ROCKIN' THAT THANG	THE-DREAM (RADIO KILLA/DEF JAM/IDJMG)	☆
13	16	7	YOU CAN GET IT ALL	BOW WOW FEAT. JOHNATA AUSTIN (COLUMBIA)	☆
14	13	7	LOVE SEX MAGIC	CIARA FEAT. JUSTIN TIMBERLAKE (LAFACE/JLG)	☆
15	15	15	BEAUTIFUL	AKON (KONVICT/UPFRONT/SRC/UNIVERSAL MOTOWN)	☆
16	14	23	HEARTLESS	KANYE WEST (ROC-A-FELLA/DEF JAM/IDJMG)	☆
17	17	17	JUST DANCE	LADY GAGA (STREAMLINE/KONIVICT/CHERRYTREE/INTERSCOPE)	☆
18	14	14	AIN'T I	YUNG LA FEAT. YOUNG DRO & T.I. (GRAND HUSTLE/INTERSCOPE)	☆
19	19	19	SUGAR	FLO RIDA FEAT. WYNTER (POE BOY/ATLANTIC)	☆
20	19	6	HALO	BEYONCE (MUSIC WORLD/COLUMBIA)	☆
21	23	5	MAGNIFICENT	RICK ROSS FEAT. JOHN LEGEND (SLIP-N-SLIDE/DEF JAM/IDJMG)	☆
22	25	2	MY LOVE	THE-DREAM FEAT. MARIAH CAREY (RADIO KILLA/DEF JAM/IDJMG)	☆
23	24	6	BEGGIN'	MADCON (NEXT PLATEAU/UNIVERSAL REPUBLIC)	☆
24	26	5	DAY DREAMING	DRAMA FEAT. AKON, SNOOP DOGG & T.I. (GRAND HUSTLE/ATLANTIC)	☆
25	20	17	MOVE (IF YOU 'WANNA)	MIMS (AMERICAN KING/CAPITOL)	☆

HOT RAP SONGS

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST	HIT PREDICT
1	2	18	DEAD AND GONE	T.I. FEAT. JUSTIN TIMBERLAKE (GRAND HUSTLE/ATLANTIC)	☆
2	1	12	KISS ME THRU THE PHONE	SOULJA BOY TELL 'EM FEAT. SAMMIE (COLLPARK/INTERSCOPE)	☆
3	6	6	BOOM BOOM POW	THE BLACK EYED PEAS (WILL.I.AM/INTERSCOPE)	☆
4	4	18	AIN'T I	YUNG LA FEAT. YOUNG DRO & T.I. (GRAND HUSTLE/INTERSCOPE)	☆
5	5	8	RIGHT ROUND	FLO RIDA (POE BOY/ATLANTIC)	☆
6	5	8	MAGNIFICENT	RICK ROSS FEAT. JOHN LEGEND (SLIP-N-SLIDE/DEF JAM/IDJMG)	☆
7	8	5	GREATEST GAINER TURN MY SWAG ON	SOULJA BOY TELLE'M (COLLPARK/INTERSCOPE)	☆
8	7	22	HEARTLESS	KANYE WEST (ROC-A-FELLA/DEF JAM/IDJMG)	☆
9	9	9	YOU CAN GET IT ALL	BOW WOW FEAT. JOHNATA AUSTIN (COLUMBIA)	☆
10	11	6	I KNOW YOU WANT ME (CALLE OCHO)	PITBULL (ULTRA)	☆
11	10	13	NEXT TO YOU	MIKE JONES (ICE AGE/SWISHHOUSE/ASYLUM)	☆
12	12	16	STANKY LEGG	GS BOYZ (SWAGG TEAM/JIVE/BATTERY)	☆

HOT DANCE CLUB PLAY™

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST	IMPRINT / PROMOTION LABEL
1	2	8	#1 LOVE IS THE LOOK	KRISTINE W FLY AGAIN	
2	3	8	T.O.N.Y.	SOLANGE MUSIC WORLD/GEFFEN/INTERSCOPE	
3	4	11	BOOM	ANJULIE HEAR/CMG	
4	7	6	BOTTLE POP	THE PUSSYCAT DOLLS FEAT. SNOOP DOGG INTERSCOPE/UNIVERSAL	
5	5	7	I WANT YOUR SEX	JIPSTA PROVOCATIVE	
6	11	8	FAXING BERLIN	DEADMAUS PLAY	
7	1	10	LOVE STORY	NADIA ALI SMILE IN BED	
8	6	11	THE FEAR	LILY ALLEN CAPITOL	
9	13	6	MY LIFE WOULD SUCK WITHOUT YOU	KELLY CLARKSON 19/RCA/RMG	
10	12	9	ECSTASY	DIANNE WESLEY GOSSIP	
11	18	5	BEAUTIFUL U R	DEBORAH COX DECO/IMAGE	
12	15	7	LOVE SETS YOU FREE	CHARLIE FEATURING PABLITO ORUM GLOBAL MEDIA	
13	9	9	GOD IN ME	MARY MARY FEAT. KIERRA "KIKI" SHEARD MY BLOCK/COLUMBIA	
14	22	3	HALO	BEYONCE MUSIC WORLD/COLUMBIA	
15	20	5	COME BACK TO ME	UTADA ISLAND/IDJMG	
16	21	4	SPACEMAN	THE KILLERS ISLAND/IDJMG	
17	10	12	IN THE NIGHT	JIMMY D. ROBINSON PRESENTS CEEVOX J MUSIC	
18	14	8	BOUNCE	MSTRKRFT FEATURING N.O.R.E. DIM MAK/DOWNTOWN	
19	23	4	WRONG	DEPECHE MODE MUTE/VIRGIN/CAPITOL	
20	19	8	MIND BOUNCE	SPEAKERBOX FEATURING FREEDOM WILLIAMS SEA TO SUN	
21	17	12	NOT FALLING APART	MAROON 5 A&M OCTONE/INTERSCOPE	
22	30	4	BREAKIN' DISHES 2009	RIHANNA SRP/DEF JAM/IDJMG	
23	27	5	5 REASONS	SYLVIA TOSUN & LOVERUSH UK LOVERUSH/SEA TO SUN	
24	29	6	HAPPY PEOPLE	INCIGNITO HEADS UP	
25	33	4	COVER GIRL	RUPAUL RUCO	

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST	IMPRINT / PROMOTION LABEL
26	32	5	NOT THE ONE	ANDREA CARNELL CURVY	
27	31	4	I'M NOT GETTING ENOUGH	OND MIND TRAIN/TWISTED	
28	26	12	OYE PARTY	ROD CARPILLO PRESENTS BODEGA CHARLIE DANCEMUSICLABEL.COM/CARPILLO	
29	34	3	TAKIN' BACK MY LOVE	ENRIQUE IGLESIAS FEATURING CIARA INTERSCOPE	
30	40	2	POWER PICK BEAUTIFUL	AKON KONNECT/APPROX/RC/UNIVERSAL MOTOWN	
31	8	10	DIVA	BEYONCE MUSIC WORLD/COLUMBIA	
32	25	7	SO GOOD TO BE WRONG	YENN ADRENALINE	
33	36	4	HUMAN	ARI GOLD GOLD 18	
34	38	3	FALLING ANTHEM	BAD BOY R&L FEATURING ALESSA PALMER MENAGE	
35	24	12	SUPERLOVER	LABELLE VERVE	
36	16	13	CANDLE (SICK AND TIRED)	THE WHITE TIE AFFAIR SLIGHTLY DANGEROUS/EPIC	
37	43	3	RENDEZVOUS WITH ME	KAREN YOUNG MAXROXX	
38	28	13	WANNA BE A DJ	AMBERROSE MARIE CATZ	
39	42	4	WHATCHA DOIN' TO ME	BRIAN KENT SOLID SOUND	
40	37	9	CHASE	MAIYSHA ELSONIA	
41	49	2	BAD THINGS	LAL MERI SIX DEGREES	
42	48	2	I CAN STOP THE RAIN	CAROL HAHN BEAGLE BOY	
43	50	2	EMERGENCY	CARMEN PEREZ DAUMAN	
44	HOT SHOT DEBUT		BOOM BOOM POW	THE BLACK EYED PEAS WILL.I.A.M./INTERSCOPE	
45	NEW		IF U SEEK AMY	BRITNEY SPEARS JIVE/JLG	
46	35	9	OLD SKOOL NEW	HYBRID HEIGHTS SEA TO SUN	
47	45	7	DAY 'N' NITE	KID CUDI DREAM ON/G.O.O.D./UNIVERSAL MOTOWN	
48	NEW		WILD!	VALERIYA NOX	
49	NEW		BAD, BAD BOY	PERRY TWINS FEATURING NIKI HARRIS PERRY TWINS	
50	NEW		THE FLY	MARK BROWN & STEVE MAC NERVOUS	

TOP ELECTRONIC ALBUMS™

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE	IMPRINT / PROMOTION LABEL
1	1	24	#1 LADY GAGA	THE FAME	ROUYAL/CONCORD/CMG
2	2	20	SOUNDTRACK	SLUMDOG MILLIONAIRE	INTERSCOPE 012502/IGA
3	3	40	3OH!3	WANT PHOTO FINISH 511181	
4	4	6	TONY OKUNGBOWA	TOTAL DANCE 2009 THRIVEDANCE 90807/THRIVE	
5	5	14	DJ SKRIBBLE	TOTAL CLUB HITS 2 THRIVEDANCE 90799/THRIVE	
6	NEW		JUNIOR BOYS	BEGONE DULL CARE DOMINO 215	
7	8	4	JASON NEVINS	JASON NEVINS PRESENTS: ULTRA DANCE 10 ULTRA 1695	
8	6	3	ROYKSOPP	JUNIOR WALL OF SOUND 97748*/ASTRALWERKS	
9	9	3	THE PRODIGY	WADZUS MUST QIE TAKE ME TO THE HOSPITAL 90146*/COOKING VINYL	
10	10	10	FEVER RAY	FEVER RAY RABID 9408*/MUTE	
11	11	10	SANTOGOLD	SANTOGOLD LIZARD KING 70034*/DOWNTOWN	
12	12	10	DAN DEACON	BRODMST CARPARK 48*	
13	14	11	RIHANNA	GOOD GIRL GONE BAD THE REMIXES SRP/DEF JAM 012603*/IDJMG	
14	NEW		THE JUAN MACLEAN	FUTURE WILL COME DFA 2196*/MUTE	
15	17	44	DJ SKRIBBLE	TOTAL CLUB HITS THRIVEDANCE 90784/THRIVE	
16	16	64	VARIOUS ARTISTS	ULTRA DANCE 09 ULTRA 1636	
17	17	4	MSTRKRFT	FIST OF GOD DIM MAK 122*/DOWNTOWN	
18	23	28	THEIEVERY CORPORATION	RADIO RETALIATION ESL 140	
19	13	3	KMFDM	BLITZ KMFDM 580/METROPOLIS	
20	15	4	BOA	BOA SM USA 01/ARSENAL	
21	21	66	DAFT PUNK	ALIVE 2007 VIRGIN 09841/CAPITOL	
22	24	41	CRYSTAL CASTLES	CRYSTAL CASTLES LIES 200962/LAST GANG	
23	16	4	KASKADE	THE GRAND ULTRA 1995	
24	RE-ENTRY		THE RIDDLER & CATO K	ULTRA 2009 ULTRA 1842	
25	22	13	SOUNDTRACK	UNDERWORLD: RISE OF THE LYCANS LAKESHORE 34055	

HOT DANCE AIRPLAY™

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST	IMPRINT / PROMOTION LABEL
1	1	15	#1 POKER FACE	LADY GAGA	STREAMELIN/CONLINE/CHEERRYTREE/INTERSCOPE
2	2	11	THE FEAR	LILY ALLEN CAPITOL	
3	6	13	SOBER	PINK LAFACE/JLG	
4	3	6	MY LIFE WOULD SUCK WITHOUT YOU	KELLY CLARKSON 19/RCA/RMG	
5	14	14	DAY 'N' NITE	KID CUDI DREAM ON/G.O.O.D./UNIVERSAL MOTOWN	
6	7	29	FEEL YOUR LOVE	KIM SOZZI ULTRA	
7	10	44	EVERY WORD	ERCOLA FEATURING DANIELLA NERVOUS	
8	3	3	BOOM BOOM POW	THE BLACK EYED PEAS WILL.I.A.M./INTERSCOPE	
9	9	24	IMAGINATION	JES ULTRA	
10	8	12	I HATE THIS PART	THE PUSSYCAT DOLLS INTERSCOPE	
11	9	19	ONLY ONE	CHRIS LAKE NERVOUS	
12	18	5	IF YOU KNEW	CHRIS LAKE FEATURING NASTALA NERVOUS	
13	19	19	UNDERLYING FEELING	SYLVIA TOSUN SEA TO SUN	
14	11	7	WEEKEND LOVE	ELECTRIC ALLSTARS FEATURING MIA J NERVOUS	
15	14	9	WHITE HORSE	SARAH MCLEOD NEXT PLATEAU	
16	16	5	BEGGIN'	MADCON NEXT PLATEAU/UNIVERSAL REPUBLIC	
17	2	2	LOVE SEX MAGIC	CIARA FEATURING JUSTIN TIMBERLAKE LAFACE/JLG	
18	23	17	ANGEL ON MY SHOULDER	KASKADE FEATURING TAMARA ULTRA	
19	13	13	CIRCUS	BRITNEY SPEARS JIVE/JLG	
20	24	13	UNDERNEATH	DJ ANTOINE SESSION	
21	22	7	TIME AFTER TIME	SOUL CENTRAL FEAT. ABIGAIL BAILEY STRICTLY RHYTHM	
22	17	2	IF U SEEK AMY	BRITNEY SPEARS JIVE/JLG	
23	25	13	CAN'T GET OVER	SEPTEMBER ROBBINS	
24	RE-ENTRY		I'M DONE WITH THE PAIN	JOHN KANO FEATURING SARAH MATTEA TASTE THE JAM	
25	20	9	PERFECT DAY	CASCADA ROBBINS	

TOP JAZZ ALBUMS™

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE	IMPRINT / PROMOTION LABEL
1	1	3	#1 DIANA KRALL	QUIET NIGHTS VERVE 012433/VG	
2	2	5	MADELINE PEYROUX	BARE BONES ROUNDER 613272	
3	3	12	FRANK SINATRA	SELECTION: SINATRA SINGS OF LOVE THE FRANK SINATRA COLLECTION 51880/PEPPE	
4	4	11	RENEE OLSTEAD	SKYLARK 143/REPRISE 44247/WARNER BROS.	
5	NEW		CASSANDRA WILSON	CLOSER TO YOU: THE POP SIDE BLUE NOTE 96087/BLG	
6	7	57	MELODY GARDOT	WORRISOME HEART VERVE 010468/VG	
7	8	4	JANE MONHEIT	THE LOVERS, THE DREAMERS AND ME CONCORD 31197	
8	6	3	WYNTON MARSALIS	HE AND SHE BLUE NOTE 10331/BLG	
9	11	10	VARIOUS ARTISTS	BEST OF BIG BAND MADRIDY SPECIAL PRODUCTS 54101/MADACY	
10	13	40	WILLIE NELSON WYNTON MARSALIS	TWO MEN WITH THE BLUES BLUE NOTE 04454*/BLG	
11	9	3	RANDY CRAWFORD & JOE SAMPLE	NO REGRETS PRA 60309*	
12	10	30	NATALIE COLE	STILL UNFORGETTABLE DMJ/ATCO 512320*/RHINO	
13	12	13	ELIANE ELIAS	BOSSA NOVA STORIES BLUE NOTE 28103/BLG	
14	6	3	MELODY GARDOT	ITUNES LIVE FROM SOHO (EP) VERVE DIGITAL EX/VG	
15	14	4	METAMORPHOSEN MARSALIS	460011/OCCA	

TOP CONTEMPORARY JAZZ ALBUMS™

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE	IMPRINT / PROMOTION LABEL
1	1	3	#1 CHRIS BOTTI	CHRIS BOTTI IN BOSTON COLUMBIA 3675/SONY MUSIC	
2	2	10	BONEY JAMES	SEND ONE YOUR LOVE CONCORD 30815	
3	NEW		TOWER OF POWER	GREAT AMERICAN SOULBOOK TOWER OF POWER 300205	
4	NEW		PAUL BROWN + MARC ANTOINE	FOREIGN XCHANGE PEAK 30940/CONCORD	
5	NEW		BASIA	IT'S THAT GIRL AGAIN WHAT 4592/E1	
6	5	62	KENNY G	RHYTHM & ROMANCE STARBUCKS 30670/CONCORD	
7	4	5	THE RIPPINGTONS FEAT. RUSS FREEMAN	MODERN ART PEAK 30635/CONCORD	
8	3	2	JOHN SCOFIELD	PIETY STREET SCO BIZ/EMARCY 012656/DECCA	
9	1	2	GREGG KARUKAS	GK TRIPPIN' 'N' RHYTHM 33	
10	5	5	RETURN TO FOREVER	RETURNS EAGLE ROCK 20149/EAGLE	
11	9	2	FOURPLAY	ENERGY HEADS UP 3146	
12	23	27	TAKE 6	THE STANDARD HEADS UP 3142	
13	18	8	ESPERANZA SPALDING	ESPERANZA HEADS UP 3140	
14	10	27	DAVE KOZ	GREATEST HITS CAPITOL 34163	
15	13	10	PETER CINCOTTI	EAST OF ANGEL TOWN 143 402108/WARNER BROS.	

SMOOTH JAZZ SONGS™

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST	IMPRINT / PROMOTION LABEL
1	1	15	#1 STOP LOOK, LISTEN (TO YOUR HEART)	BONEY JAMES CONCORD/CMG	
2	2	8	I'M WAITING FOR YOU	JACKIE M JOYNER ARISTRY	
3	3	25	CHILL OR BE CHILLED	OLI SILK TRIPPIN' 'N' RHYTHM	
4	8	12	GREATEST GAINER BADA BING	DAVE KOZ FEAT. JEFF GOLUB CAPITOL	
5	5	21	LET'S GET ON IT	KIM WATERS SHANACHIE	
6	7	33	FORTUNE TELLER	FOURPLAY HEADS UP	
7	9	41	LA DOLCE VITA	WARREN HILL EVOLUTION/E1	
8	4	33	RELIGIFY	EUGE GROOVE NARADA JAZZ/CAPITOL	
9	3	33	YOU AND I	MICHAEL LINGTON NUGROOVE	
10	1	19	A CHANGE IS GONNA COME	SEAL 143/WARNER BROS.	
11	10	15	AND I LOVE HER	KENNY LATTIMORE VERVE	
12	14	7	MOVE ON UP	RICHARD ELLIOT ARISTRY	
13	13	40	SWEET SUNDAYS	TIN BOWMAN TRIPPIN' 'N' RHYTHM	
14	15	13	STEADY AS SHE GOES	WALTER BEASLEY HEADS UP	
15	12	9	RITMO Y ROMANCE (RHYTHM & ROMANCE)	KENNY G STARBUCKS/CONCORD/CMG	

TOP CLASSICAL ALBUMS™

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE	IMPRINT / PROMOTION LABEL
1	2	21	#1 THE PRIESTS	THE PRIESTS RCA VICTOR 33969/SONY MUSIC	
2	1	5	PLACIDO DOMINGO	AMORE INFINITO DG 012532/UNIVERSAL CLASSICS GROUP	
3	3	22	LUCIANO PAVAROTTI	THE DUETS DECCA 012245/UNIVERSAL CLASSICS GROUP	
4	5	44	THE CISTERCIAN MONKS OF STIFT HEILIGENKREUZ	CHANT: MUSIC FOR THE SOUL DECCA 011489/UNIVERSAL CLASSICS GROUP	
5	10	6	ANDRE RIEU	GREATEST HITS DENON 17764/SLG	
6	4	6	ARVO PART	IN PRINCIPIO EGM NEW SERIES/EGM 012599/UNIVERSAL CLASSICS GROUP	
7	11	32	JOSHUA BELL/ACADEMY OF ST MARTIN IN THE FIELDS	VIVALDI: THE FOUR SEASONS SOHY CLASSICAL 11013/SONY MASTERWORKS	
8	12	13	JULIA FISCHER/ACADEMY OF ST MARTIN IN THE FIELDS	BACH: CONCERTOS DECCA 012490/UNIVERSAL CLASSICS GROUP	
9	RE-ENTRY		YUJA WANG	SONATAS & ETUDES DG DIGITAL EXAMINER/CLASSICS GROUP	
10	8	2	GUSTAVO DUDAMEL/SIMON BOLIVAR YOUTH ORCHESTRA OF VENEZUELA	CHAKOVSKY & FRANCOISA DA HANON DG 012763/UNIVERSAL CLASSICS GROUP	
11	NEW		LIBERA	ETERNAL: THE BEST OF LIBERA EMI CLASSICS 42696/BLG	
12	13	10	A MUTTERV. LEIFZIG/ANDRE PHEVIN/K. MASURLI HARNPELL	MENDELSSOHN UNTEL CLASSIC/EMI CLASSICS GROUP	
13	3	2	ROLANDO VILLAZON/GABRIELI PLAYERS/PAUL MCCREESH	HANDEL: ARIAS DG 012574/UNIVERSAL CLASSICS GROUP	
14	RE-ENTRY		ANNE-SOPHIE MUTTER	BACH: VIOLIN CONCERTOS/GABRIELI DG 012054/UNIVERSAL CLASSICS GROUP	
15	9	13	JUAN DIEGO FLOREZ/ORQUESTRA DE LA COMUNITAT VALENCIANA (OPEN)	REL CAMPO: SPECTACULAR DECCA 012445/UNIVERSAL CLASSICS GROUP	

TOP CLASSICAL CROSSOVER ALBUMS™

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE	IMPRINT / PROMOTION LABEL
1	2	3	#1 MORNING TABERNACLE CHOIR	MORNING TABERNACLE CHOIR AT TEMPLE SQUARE (MILBERG)	
2	1	22	IL DIVO	THE PROMISE SYCO/COLUMBIA 39968/SONY MUSIC	
3	3	25	ANDREA BOCELLI	INCANTO SUGAR 012161/DECCA	
4	4	5	SARAH BRIGHTMAN	SYMPHONY: LIVE IN VIENNA MANHATTAN 21681/BLG	
5	5	76	ANDREA BOCELLI	THE BEST OF ANDREA BOCELLI: VIBRE SUGAR/DECCA 02088/UNIVERSAL CLASSICS GROUP	
6	NEW		BOSTON POPS ORCHESTRA (LOCKHART)	THE RED SOX ALBUM BOSTON POPS 0005	
7	6	16	MORNING TABERNACLE CHOIR	MORNING TABERNACLE CHOIR AT TEMPLE SQUARE (MILBERG)	
8	7	63	ANDREA BOCELLI	VIVERE LIVE IN TUSCANY SUGAR/DECCA 010696/UNIVERSAL CLASSICS GROUP	
9	8	25	YO-YO MA	YO-YO MA & FRIENDS SOHY CLASSICAL 24414/SONY MASTERWORKS	
10	12	55	MORNING TABERNACLE CHOIR AND ORCHESTRA AT TEMPLE SQUARE (JESSOP/MILBERG)	CALLED TO SERVE MORNING TABERNACLE CHOIR 0814	
11	9	75	ANDREA BOCELLI	LD NEGRO DE ANDREA BOCELLI: VIBRE SUGAR/DECCA 02088/UNIVERSAL CLASSICS GROUP	
12	10	64	SARAH BRIGHTMAN	SYMPHONY MANHATTAN 46078/BLG	
13	15	35	SOUNDTRACK	STAR WARS SOHY CLASSICAL 35616/SONY MASTERWORKS	
14	14				

JAPAN

BILLBOARD JAPAN HOT 100

(HANSHIN/SOUNDCAN JAPAN/PLANTECH) APRIL 15, 2009

THIS WEEK	LAST WEEK	ARTIST
1	4	NIJI KOBUKURO WARNER
2	NEW	SORA UTSUKUSHI WARE NO SORA TSUYOSHI JOHNNY'S ENTERTAINMENT
3	19	METRO TACICA SONY
4	5	MAZU WA DOKO E IKOU YUMI MATSUYA EMI
5	22	ZUTTO SOBA NI... METIS UNIVERSAL
6	10	TWO YOU YUZU GUREN SENHA & CO
7	16	SHATTERED TYNISHA KELI WARNER
8	41	BABY I'M A FOOL MELODY GARDDT UNIVERSAL
9	12	THANK YOU DEW VICTOR
10	2	ONE ROOM DISCO PERFUME TOKUMA

UNITED KINGDOM

SINGLES

(THE OFFICIAL UK CHARTS CO.) APRIL 12, 2009

THIS WEEK	LAST WEEK	ARTIST
1	NEW	I'M NOT ALONE CALVIN HARRIS COLUMBIA
2	1	POKER FACE LADY GAGA STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE
3	3	JAI HO (YOU ARE MY DESTINY) AR RAHMAN/PUSSYCAT DOLLS FT. NICOLE S. INTERSCOPE
4	7	IN FOR THE KILL LA ROUX POLYDOR
5	2	DON'T UPSET THE RHYTHM (GO BABY GO) NOISETTES MERCURY
6	NEW	LOVE SEX MAGIC CIARA FT. JUSTIN TIMBERLAKE LAFACE
7	5	HALO BEYONCE MUSIC WORLD/COLUMBIA
8	6	SHAKE IT METRO STATION COLUMBIA
9	4	RIGHT ROUND FLO RIDA POE BOY/ATLANTIC
10	8	LOVE STORY TAYLOR SWIFT BIG MACHINE

GERMANY

SINGLES

(MEDIA CONTROL) APRIL 15, 2009

THIS WEEK	LAST WEEK	ARTIST
1	1	POKER FACE LADY GAGA STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE
2	NEW	WRONG DEPECHE MODE MUTE
3	2	AYO TECHNOLOGY MILOW HOMERUN
4	5	RIGHT ROUND FLO RIDA POE BOY/ATLANTIC
5	3	IRGENDWAS BLEIBT SILBERMOND COLUMBIA
6	4	WIRE TO WIRE RAZORLIGHT VERTIGO
7	NEW	DEAD & GONE T.I. FT. JUSTIN TIMBERLAKE GRAND HUSTLE/ATLANTIC
8	6	DANCE WITH SOMEBODY MANDO DIAO MUSICA DELA SANTA
9	NEW	HALO BEYONCE MUSIC WORLD/COLUMBIA
10	NEW	BLAUE FLECKEN ROSENSTDLZ DOMESTIC PDP/MAINSTREAM

EUROPEAN HOT 100

APRIL 15, 2009

THIS WEEK	LAST WEEK	ARTIST
1	1	POKER FACE LADY GAGA STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE
2	2	RIGHT ROUND FLO RIDA POE BOY/ATLANTIC
3	3	TAKIN' BACK MY LOVE ENRIQUE IGLESIAS FT. CIARA INTERSCOPE
4	NEW	WRONG DEPECHE MODE MUTE
5	NEW	I'M NOT ALONE CALVIN HARRIS COLUMBIA
6	17	HALO BEYONCE MUSIC WORLD/COLUMBIA
7	5	JAI HO (YOU ARE MY DESTINY) AR RAHMAN/PUSSYCAT DOLLS FT. NICOLE S. INTERSCOPE
8	6	AYO TECHNOLOGY MILOW HOMERUN
9	26	DEAD & GONE T.I. FT. JUSTIN TIMBERLAKE GRAND HUSTLE/ATLANTIC
10	8	SHAKE IT METRO STATION COLUMBIA
11	12	DAY 'N' NITE KID CUDI VS. CROOKERS FOOL'S GOLD
12	9	JUST DANCE LADY GAGA STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE
13	11	BROKEN STRINGS JAMES MORRISON FT. NELLY FURTADO POLYDOR
14	14	CA M'NERVE HELMUT FRITZ DUST IN
15	28	IN FOR THE KILL LA ROUX POLYDOR
16	7	MY LIFE WOULD SUCK WITHOUT YOU KELLY CLARKSON 19/S/RCA
17	13	THE FEAR LILY ALLEN REGAL/PARLOPHONE
18	21	THE BOY DOES NOTHING ALESHA DIXON ASYLUM
19	18	LIBERTA PEP'S AZ
20	16	USE SOMEBODY KINGS OF LEON HAND ME DOWN/RCA

EURO DIGITAL SONGS

(NIELSEN SOUNDCAN INTERNATIONAL) APRIL 25, 2009

THIS WEEK	LAST WEEK	ARTIST
1	1	POKER FACE LADY GAGA STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE
2	NEW	I'M NOT ALONE CALVIN HARRIS FLY EYE/COLUMBIA
3	3	JAI HO! (YOU ARE MY DESTINY) AR RAHMAN & THE PUSSYCAT DOLLS INTERSCOPE
4	2	RIGHT ROUND FLO RIDA POE BOY/ATLANTIC
5	NEW	LOVE SEX MAGIC CIARA FT. JUSTIN TIMBERLAKE LAFACE/JLG
6	9	IN FOR THE KILL LA ROUX POLYDOR
7	5	HALO BEYONCE MUSIC WORLD/COLUMBIA
8	6	SHAKE IT METRO STATION COLUMBIA
9	4	DON'T UPSET THE RHYTHM (GO BABY GO) NOISETTES MERCURY
10	14	TAKIN' BACK MY LOVE ENRIQUE IGLESIAS FT. CIARA INTERSCOPE
11	12	BROKEN STRINGS JAMES MORRISON FT. NELLY FURTADO POLYDOR
12	10	JUST DANCE LADY GAGA STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE
13	7	DEAD AND GONE T.I. FT. JUSTIN TIMBERLAKE GRAND HUSTLE/ATLANTIC
14	11	LOVE STORY TAYLOR SWIFT BIG MACHINE
15	17	NOT FAIR LILY ALLEN REGAL/PARLOPHONE

FRANCE

SINGLES

(SNEP/IFOP/TITE-LIVE) APRIL 7, 2009

THIS WEEK	LAST WEEK	ARTIST
1	1	POKER FACE LADY GAGA STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE
2	3	RIGHT ROUND FLO RIDA POE BOY/ATLANTIC
3	4	TAKIN' BACK MY LOVE ENRIQUE IGLESIAS FT. CIARA INTERSCOPE
4	7	CA M'NERVE HELMUT FRITZ SONY
5	2	LIBERTA PEP'S AZ
6	5	TATOUÉ MOI MIKELANGE LOCONTE WARNER
7	8	I HATE THIS PART THE PUSSYCAT DOLLS INTERSCOPE
8	6	THE BOY DOES NOTHING ALESHA DIXON ASYLUM
9	32	LA BIENVENUE NAJOUA BELYZEL SCORPIO
10	NEW	DECODE PARAMORE SUMMIT/CHOP SHOP/FULLED BY RAM

CANADA

BILLBOARD CANADIAN HOT 100

(NIELSEN BDS/SOUNDCAN) APRIL 25, 2009

THIS WEEK	LAST WEEK	ARTIST
1	2	RIGHT ROUND FLO RIDA POE BOY/ATLANTIC/WARNER
2	1	BOOM BOOM POW THE BLACK EYED PEAS WILLIAMS/INTERSCOPE/UNIVERSAL
3	3	AFRICA KARL WOLF FT. CULTURE LW/EMI
4	4	HALO BEYONCE MUSIC WORLD/COLUMBIA/SONY MUSIC
5	6	DEAD AND GONE T.I. FT. JUSTIN TIMBERLAKE GRAND HUSTLE/ATLANTIC/WARNER
6	4	JAI HO! (YOU ARE MY DESTINY) AR RAHMAN & THE PUSSYCAT DOLLS INTERSCOPE/UNIVERSAL
7	10	LOVEGAME LADY GAGA STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE/UNIVERSAL
8	5	GIVES YOU HELL THE ALL-AMERICAN REJECTS DOGHOUSE/DGC/UNIVERSAL
9	9	MY LIFE WOULD SUCK WITHOUT YOU KELLY CLARKSON 19/RCA/SONY MUSIC
10	8	LOVE SEX MAGIC CIARA FT. JUSTIN TIMBERLAKE LAFACE/SONY MUSIC

AUSTRALIA

SINGLES

(ARIA) APRIL 12, 2009

THIS WEEK	LAST WEEK	ARTIST
1	2	RIGHT ROUND FLO RIDA POE BOY/ATLANTIC
2	1	LOVE STORY TAYLOR SWIFT BIG MACHINE
3	8	DON'T TRUST ME 3OH3 WARNER
4	3	HALO BEYONCE MUSIC WORLD/COLUMBIA
5	6	JAI HO (YOU ARE MY DESTINY) AR RAHMAN/PUSSYCAT DOLLS FT. NICOLE S. INTERSCOPE
6	9	DEAD & GONE T.I. FT. JUSTIN TIMBERLAKE ATLANTIC
7	5	LOVE SEX MAGIC CIARA FT. JUSTIN TIMBERLAKE LAFACE
8	7	HEY BOYS AND GIRLS (T.O.T.W PT. 2) EVERMORE WARNER
9	7	GIVES YOU HELL THE ALL-AMERICAN REJECTS DOGHOUSE/DGC/INTERSCOPE
10	20	BOOM BOOM POW THE BLACK EYED PEAS INTERSCOPE

EURO DIGITAL SONGS SPOTLIGHT

BELGIUM

(NIELSEN SOUNDCAN INTERNATIONAL) APRIL 25, 2009

THIS WEEK	LAST WEEK	ARTIST
1	1	POKER FACE LADY GAGA STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE
2	3	RIGHT ROUND FLO RIDA POE BOY/ATLANTIC
3	2	C'EST BEAU LA BOURGEOISIE DISCOBITCH DUST IN
4	4	JUNGLE DRUM EMILIANA TORRINI ROUGH TRADE
5	NEW	I WANNA SEE YOU DJ JOSS FT. TOKAFUN TOKAFUN/KYTEZO
6	7	BROKEN STRINGS JAMES MORRISON FT. NELLY FURTADO POLYDOR
7	5	DAY 'N' NIGHT KID CUDI VS. CROOKERS FOOL'S GOLD/DATA
8	9	I DON'T WANNA DANCE LADY LINN AND HER MAGNIFICENT SEVEN FEAT. EDDY GRANT V2
9	6	TELL ME IT'S NOT OVER STARSAILOR VIRGIN
10	10	USE SOMEBODY KINGS OF LEON HAND ME DOWN/RCA

EUROPEAN ALBUMS

APRIL 25, 2009

THIS WEEK	LAST WEEK	ARTIST
1	1	U2 NO LINE ON THE HORIZON MERCURY
2	2	LADY GAGA THE FAME STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE
3	3	DIANA KRALL QUIET NIGHTS VERVE
4	4	KINGS OF LEON ONLY BY THE NIGHT HAND ME DOWN/RCA
5	NEW	ANDREA BERG ZWISCHEN HIMMEL UND ERDE EDEL
6	6	LEONARD COHEN LIVE IN LONDON COLUMBIA
7	5	SILBERMOND NICHTS PASSIERT COLUMBIA
8	8	AMY MACDONALD THIS IS THE LIFE MELODRAMATIC/VERTIGO
9	NEW	ROGER CICERO ARTGERECHT STARWATCH
10	7	ANNIE LENNOX THE ANNIE LENNOX COLLECTION RCA
11	NEW	DOVES KINGDOM OF RUST HEAVENLY
12	14	PINK FINNHOUSE LAFACE/JLG
13	12	PET SHOP BOYS YES PARLOPHONE
14	9	PETER FOX STADTATFE DOWNBEAT
15	17	BEYONCE I AM... SASHA FIERCE MUSIC WORLD/COLUMBIA

ITALY

DIGITAL SONGS

(FIMI/NIELSEN) APRIL 14, 2009

THIS WEEK	LAST WEEK	ARTIST
1	NEW	SENTIMENTO VALERIO SCANU SONY
2	1	SINCERITA ARISA WARNER BROS.
3	6	COME FOGLIE MALIKA AYANE SUGAR
4	2	LA FORZA MIA MARCO CARTA ATLANTIC
5	4	IL REGALO PIU' GRANDE TIZIANO FERRO CAPITOL
6	3	IMMOBILE ALESSANDRA AMOROSO SONY BMG
7	5	THIS IS THE LIFE AMY MACDONALD MELODRAMATIC/VERTIGO
8	10	THE BOY DOES NOTHING ALESHA DIXON ASYLUM
9	20	ATTIMO GIANNA NANNINI SONY
10	13	IL MIO AMORE UNICO DOLCENERA SONY

SPAIN

SINGLES

(PROMUSICAE/MEDIA) APRIL 8, 2009

THIS WEEK	LAST WEEK	ARTIST
1	1	COLGANDO EN TUS MANOS CARLOS BAUTE/MARTA SANCHEZ DRD
2	2	INFINITY 2008 GURU JOSH PROJECT BIG CITY BEATS/INTERGALACTIC
3	3	THIS IS THE LIFE AMY MACDONALD MELODRAMATIC/VERTIGO
4	4	JUST DANCE LADY GAGA STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE
5	8	PACO, PACO, PACO ENCARITA POLO SONY
6	5	QUE TE QUERIA LA QUINTA ESTACION SONY
7	7	A ESTO LE LLAMAS AMOR MALU SONY
8	16	MOVING MACACO EMI
9	10	ME ARREPIENTO ALEX UBAGO DRD
10	6	QUIERO SER AMAIA MONTERO SONY

BRAZIL

ALBUMS

(APBD/NIELSEN) APRIL 13, 2009

THIS WEEK	LAST WEEK	ARTIST
1	1	PADRE MARCELO ROSSI PAZ SIM VIOLENCIA NAO (VOLUME 2) SONY
2	2	PADRE FABIO DE MELO VIDA PADRE FABIO DE MELO SOM LIVRE
3	2	VICTOR E LEO BORBOLETAS SONY
4	4	VARIOUS ARTISTS CAMINHO DAS INDIAS SOM LIVRE
5	9	ROBERTO CARLOS/CAETANO VELOSO REBERTO CARLOS E CAETANO VELOSO E A... SONY
6	5	U2 NO LINE ON THE HORIZON MERCURY
7	8	SEU JORGE AMERICA BRASIL O DISCO EMI
8	7	SIMPLY RED THE GREATEST HITS 25 SOM LIVRE
9	6	BEYONCE I AM... SASHA FIERCE SONY
10	12	MADONNA HARD CANDY WARNER BROS.

EURO DIGITAL SONGS SPOTLIGHT

NETHERLANDS

(NIELSEN SOUNDCAN INTERNATIONAL) APRIL 25, 2009

THIS WEEK	LAST WEEK	ARTIST
1	1	POKER FACE LADY GAGA STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE
2	3	RIGHT ROUND FLO RIDA POE BOY/ATLANTIC
3	2	C'EST BEAU LA BOURGEOISIE DISCOBITCH DUST IN
4	4	JUNGLE DRUM EMILIANA TORRINI ROUGH TRADE
5	NEW	I WANNA SEE YOU DJ JOSS FT. TOKAFUN TOKAFUN/KYTEZO
6	7	BROKEN STRINGS JAMES MORRISON FT. NELLY FURTADO POLYDOR
7	5	DAY 'N' NIGHT KID CUDI VS. CROOKERS FOOL'S GOLD/DATA
8	9	I DON'T WANNA DANCE LADY LINN AND HER MAGNIFICENT SEVEN FEAT. EDDY GRANT V2
9	6	TELL ME IT'S NOT OVER STARSAILOR VIRGIN
10	10	USE SOMEBODY KINGS OF LEON HAND ME DOWN/RCA

SWEDEN

SINGLES

(GLF) APRIL 10, 2009

THIS WEEK	LAST WEEK	ARTIST
1	1	TINGALIIN P-BROS FT. OJ TROCK & OLGA PRATILOVA GROTESCO GLOBAL
2	8	HOPE AND GLORY MANS ZELMERLOW M&L
3	2	BABY GOODBYE E.M.D. ARIOLA
4	6	LA VOIX MALENA ERNMAN ROXY/NORDISK FILM
5	4	SNALLA SNALLA CAROLINE AF UGGLAS SILITON

ALBUMS

1	NEW	KENT KENT BOX 1991-2008 RCA
2	1	CAROLINE AF UGGLAS SA GOR JAG DET IGEN SILITON
3	2	E.M.D. A STATE OF MIND ARIOLA
4	3	LARZ KRISTERZ HEM TILL DIG COLUMBIA
5	4	MANS ZELMERLOW MZW WARNER

IRELAND

SINGLES

(IRMA/CHART TRACK) APRIL 10, 2009

THIS WEEK	LAST WEEK	ARTIST
1	3	JAI HO (YOU ARE MY DESTINY) AR RAHMAN/PUSSYCAT DOLLS FT. NICOLE S. INTERSCOPE
2	1	RIGHT ROUND FLO RIDA POE BOY/ATLANTIC
3	2	POKER FACE LADY GAGA STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE
4	4	HALO BEYONCE MUSIC WORLD/COLUMBIA
5	8	SHAKE IT METRO STATION COLUMBIA

ALBUMS

1	NEW	EOGHAN QUIGG EOGHAN QUIGG RCA
2	1	LADY GAGA THE FAME STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE
3	5	LEONARD COHEN LIVE IN LONDON COLUMBIA
4	2	RONAN KEATING SONGS FOR MY MOTHER POLYDOR
5	4	BEYONCE I AM... SASHA FIERCE MUSIC WORLD/COLUMBIA

NEW ZEALAND

SINGLES

(RECORD PUBLICATIONS LTD.) APRIL 15, 2009

THIS WEEK	LAST WEEK	ARTIST
1	1	BROTHER SMASH PROOF FT. GIN MOVE THE CROWD/UNIVERSAL
2	1	RIGHT ROUND FLO RIDA WARNER
3	4	JAI HO (YOU ARE MY DESTINY) AR RAHMAN/PUSSYCAT DOLLS FT. NICOLE S. INTERSCOPE
4	3	LOVE STORY TAYLOR SWIFT BIG MACHINE
5	7	HALO BEYONCE MUSIC WORLD/COLUMBIA

ALBUMS

1	1	KINGS OF LEON ONLY BY THE NIGHT HAND ME DOWN/RCA
2	2	DIANA KRALL QUIET NIGHTS VERVE
3	3	TAYLOR SWIFT FEARLESS BIG MACHINE
4	9	LEONARD COHEN LIVE IN LONDON SONY
5	7	ANNIE LENNOX THE ANNIE LENNOX COLLECTION ARISTA

Scotland's Calvin Harris is back atop the U.K. Singles chart with "I'm Not Alone," his follow-up to the No. 1 "Dance Wiv Me."



EUROPEAN AIRPLAY

(NIELSEN MUSIC CONTROL) APRIL 25, 2009

THIS WEEK	LAST WEEK	ARTIST
1	1	POKER FACE LADY GAGA STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE
2	3	BROKEN STRINGS JAMES MORRISON FT. NELLY FURTADO POLYDOR
3	16	RIGHT ROUND FLO RIDA POE BOY/ATLANTIC
4	2	SOBER PINK LAFACE/JLG
5	6	HALO BEYONCE MUSIC WORLD/COLUMBIA
6	5	MY LIFE WOULD SUCK WITHOUT YOU KELLY CLARKSON S/19/RCA
7	11	LOVE SEX MAGIC CIARA FT. JUSTIN TIMBERLAKE LAFACE
8	4	HOT N COLD KATY PERRY CAPITOL
9	14	LUCKY JASON MRAZ FT. COLBIE CAILLAT ATLANTIC
10	8	ICI LES ENFOIRES LES ENFOIRES ULM
11	10	THE BOY DOES NOTHING ALESHA DIXON ASYLUM
12	9	BEAUTIFUL AKON KOMACT/UPFRONT/SYG/UNIVERSAL MOTOWN
13	13	LIBERTA PEP'S UNIVERSAL
14	12	TATOUÉ MOI MIKELANGE LOCONTE WARNER
15	24	MAGNIFICENT U2 MERCURY



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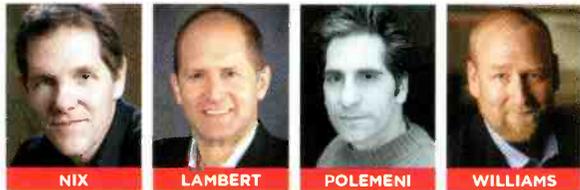
EXECUTIVE TURNTABLE

Send submissions to: exec@billboard.com

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

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

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



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

S1 Songs America names **David Polemeni** VP/head of film and television for North America. He was VP of creative services.

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

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

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

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

EverGreen Copyrights promotes **John Lippman** to COO. He was executive VP/CFO.

AZIM names **Jennifer Masset** director of membership services. She was U.S. label manager at IK7 Records.

—Edited by Mitchell Peters

GOODWORKS

BUCKCHERRY FIGHTS AGAINST CHILD ABUSE

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

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

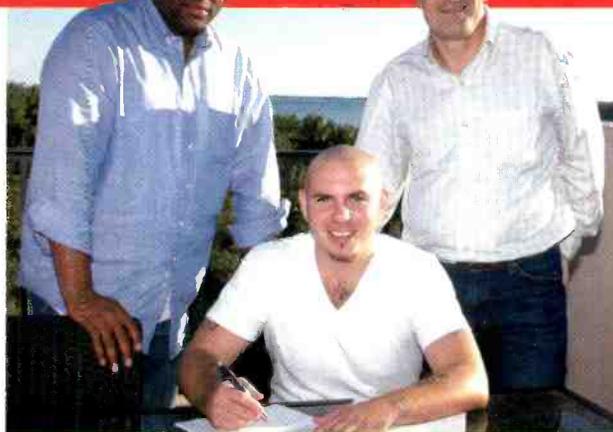
At the time, Buckcherry was writing material for its fourth album, "Black Butterfly," which was released last September. Nelson, who is also a parent, says that Pelzer's memoir was the main inspiration for songs "A Child Called 'It'" and "Rescue Me," both of which appear on the new set.

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

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

HANSON, JAY WEST/WIREIMAGE.COM

BACKBEAT



Pitbull signed with Polo Grounds Music/RCA Music Group, which will release his new album, "Rebution," Sept. 1. From left: Polo Grounds Music president **Bryan Leach**, Pitbull and RCA/Jive Label Group chairman/CEO **Barry Weiss**. PHOTO: COURTESY OF POLO GROUNDS MUSIC/RCA MUSIC GROUP



Experience Hendrix CEO Janie Hendrix visited Los Angeles' Silverlake Conservatory of Music, where she presented the school with Jimi Hendrix songbooks, catalog albums and DVDs. The school, which offers basic music education to the community, was founded in 2001 by Red Hot Chili Peppers bassist Flea. On hand for the occasion, from left, are Silverlake Conservatory managing director **Jennifer Rey**, Conservatory board member **Bob Johnson**, Hendrix and Flea.



UJA-FEDERATION MUSIC VISIONARY KICK-OFF BREAKFAST

Executives from Sony Music, MTV, Warner Music Group, EMI and Universal Music Group gathered April 7 for breakfast at Fred's Restaurant at Barneys New York. The meeting was a preliminary event for the UJA-Federation of New York's Music Visionary Award Luncheon, to be held June 18. RCA/Jive Label Group chairman/CEO Barry Weiss will receive the Music Visionary Award, and MySpace CEO Chris DeWolfe will be honored with the Digital Media Visionary Award. PHOTOS: COURTESY OF MICHAEL PRIEST PHOTOGRAPHY

ABOVE: From left: Warner Music Group vice chairman and chairman/CEO of recorded music for the Americas and the United Kingdom **Lyor Cohen**, WMG executive VP **Kevin Liles**, Universal Motown Republic Group chairman/CEO **Mel Lewinter** and Universal Republic co-president **Avery Lipman**.

BELOW: From left: BMI VP of writer/publisher relations **Charlie Feldman**, Glassnote founder/CEO **Daniel Glass**, RCA/Jive Label Group chairman/CEO **Barry Weiss** and **Fred Davis**, founder of law firm Davis, Shapiro, Lewit, Montone & Hayes.



INSIDE TRACK

HANSON FAMILY

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

Hanson, who's doing double duty

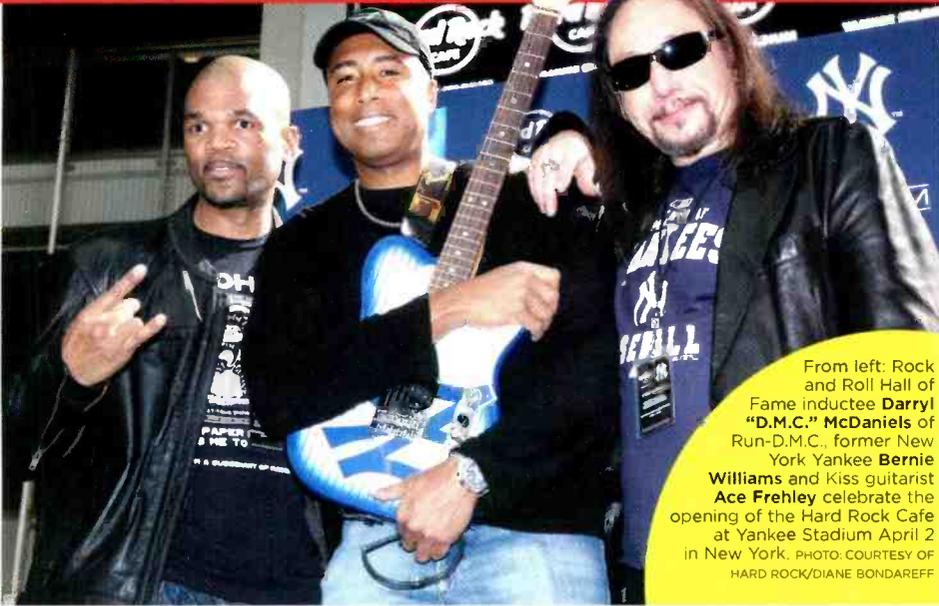
as a member of the all-star band Tinted Windows, says that he's really excited about the music he and brothers Isaac and Zac are creating "in chunks," noting that it "really picks up flavors" of 2007's "The Walk" and is being recorded mostly live in the studio. "We've been writing or the road for the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

He adds that the 15 or so songs the group has already worked on are also "a little more upbeat than the last record. We always write pop



Windows '09: TAYLOR HANSON

songs at the core, but this album has a lot of songs that hopefully capture a certain fresh energy we feel."



From left: Rock and Roll Hall of Fame inductee **Darryl "D.M.C." McDaniels** of Run-D.M.C., former New York Yankee **Bernie Williams** and Kiss guitarist **Ace Frehley** celebrate the opening of the Hard Rock Cafe at Yankee Stadium April 2 in New York. PHOTO: COURTESY OF HARD ROCK/DIANE BONDAREFF



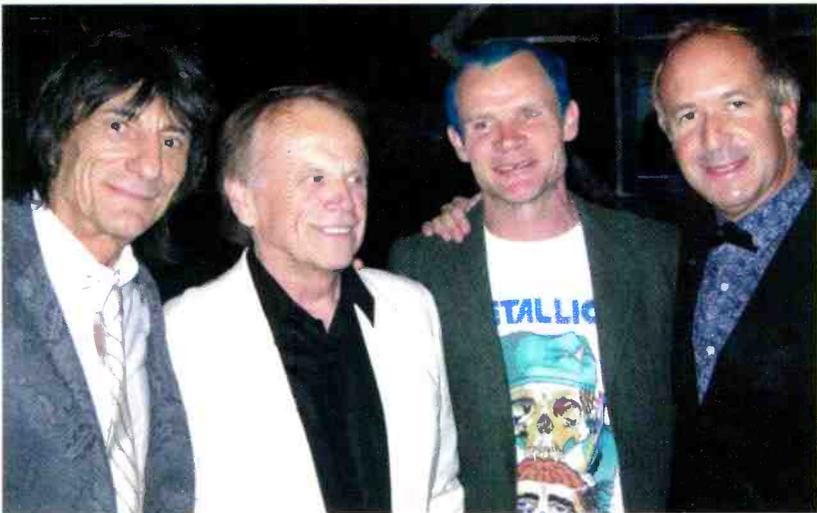
Jay Leno, Pepsi and NBC teamed up for a free show April 7 at the Palace of Auburn Hills in Detroit to entertain residents who were out of work. From left: NBC Entertainment Sales senior VP **James Hoffman**; Pepsi chief marketing officer of sparkling beverages **Frank Cooper**; **Kid Rock**; Leno; **Jeff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



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



Composer **Tim Maurice** was named the 2009 BMI Film Scoring Scholarship recipient at the annual BMI Day at Berklee College of Music in Boston. The film scoring major received the scholarship during a presentation at Berklee by BMI composer **David Newman**, in whose name this year's scholarship was given. From left: **Newman**, Berklee Film Scoring Department chairman **Dan Carlin**, BMI VP of film/TV relations **Doreen Ringer-Ross**, **Maurice**, Berklee president **Roger Brown** and **Peter Gordon**, director of Berklee Center in Los Angeles. PHOTO: COURTESY OF NICK BALKIN



ROCK AND ROLL HALL OF FAME INDUCTION

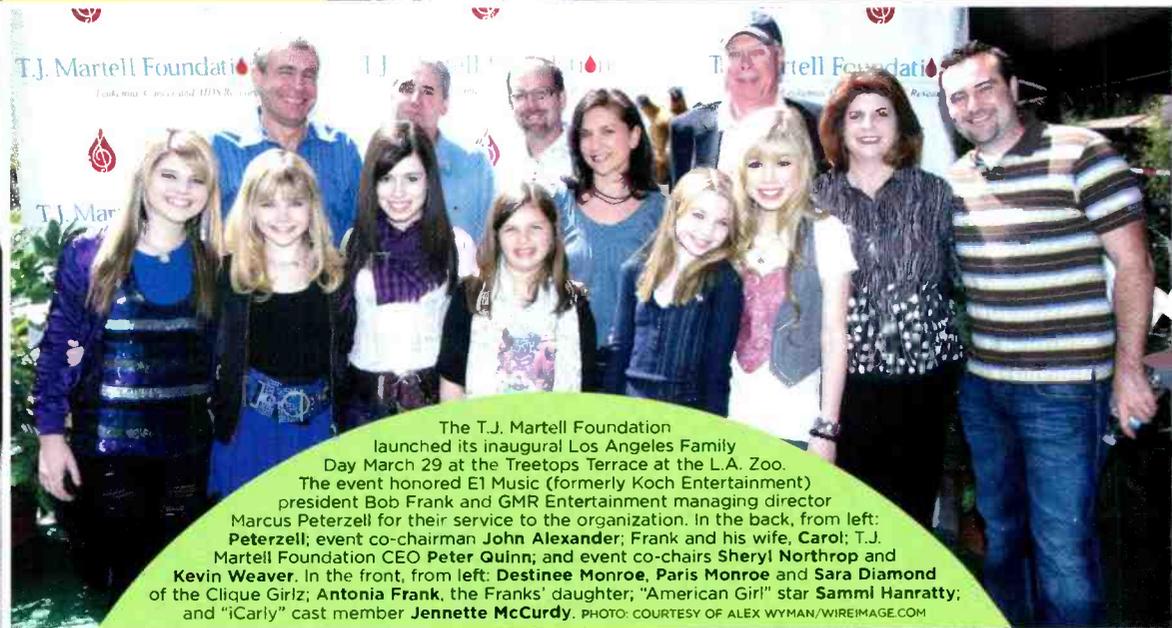
This year's Rock and Roll Hall of Fame inductee list boasted Metallica, Run-D.M.C., Jeff Beck, Little Anthony & the Imperials, Bobby Womack and others. The festivities took place April 4 at the Public Hall in Cleveland and allowed entry to the general public for the first time. PHOTOS: COURTESY OF LARRY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

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

RIGHT: From left: **Eric Carmen** of the Raspberries, who performed April 3 at the VIP opening party, induction ceremony bandleader **Paul Shaffer** and **Bryan Kane** of the Boston group Bone Thugs-n-Harmony.



The Recording Academy's Pacific Northwest Chapter, in conjunction with the Recording Academy's Producers & Engineers Wing, hosted the 10th annual Grammy Studio Summit April 4 at the Experience Music Project/JB Theatre in Seattle. The summit brought together music professionals and enthusiasts for a day of education and networking focused on the craft and creation of sound recordings. From left: Producers & Engineers Wing co-chairman **Glenn Lorbeck**, Producers & Engineers Wing executive director **Maureen Droney**, producer **Johnny K**, the Recording Academy West regional director **Lizzy Moore** and Pacific Northwest Chapter executive director **Ben London**. PHOTO: COURTESY OF THE RECORDING ACADEMY/WIREIMAGE.COM



The T.J. Martell Foundation launched its inaugural Los Angeles Family Day March 29 at the Treetops Terrace at the L.A. Zoo. The event honored E1 Music (formerly Koch Entertainment) president **Bob Frank** and GMR Entertainment managing director **Marcus Peterzell** for their service to the organization. In the back, from left: **Peterzell**; event co-chairman **John Alexander**; Frank and his wife, **Carol**; T.J. Martell Foundation CEO **Peter Quinn**; and event co-chairs **Sheryl Northrop** and **Kevin Weaver**. In the front, from left: **Destinee Monroe**, **Paris Monroe** and **Sara Diamond** of the Clique Girlz; **Antonia Frank**, the Franks' daughter; "American Girl" star **Sammi Hanratty**; and "iCarly" cast member **Jennette McCurdy**. PHOTO: COURTESY OF ALEX WYMAN/WIREIMAGE.COM

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