

PEARL JAM SCORES BIG WITH THE \$200 'TEN' /// **HOW PAPA ROACH** SURVIVED THE FALL OF NUM METAL /// **BOOKER T.** ROCKS OUT WITH THE DRIVE-BY TRUCKERS /// CANADA, NEW ZEALAND DEBATE '**THREE STRIKES**' POLICIES FOR PIRACY

Billboard

MOBILE SPECIAL

4/4/09



Web Radio



Advertising



Song ID



Instruments



Catalogs



App Store

**WHAT
iPHONE'S
APP STORE
MEANS
FOR MUSIC**



Games

APRIL 4, 2009
www.billboard.com
www.billboard.biz
 US \$6.99 CAN \$8.99 UK £5.50

000846
 0012
 #BXNCTCC *****SCN 3-DIGIT 907
 # 120193NBB/CB/9#MARI0 001 A04 000/003
 MONTY GREENLY
 # A
 343 ELM AVE
 LONG BEACH CA 90807-3402



Viral Videos



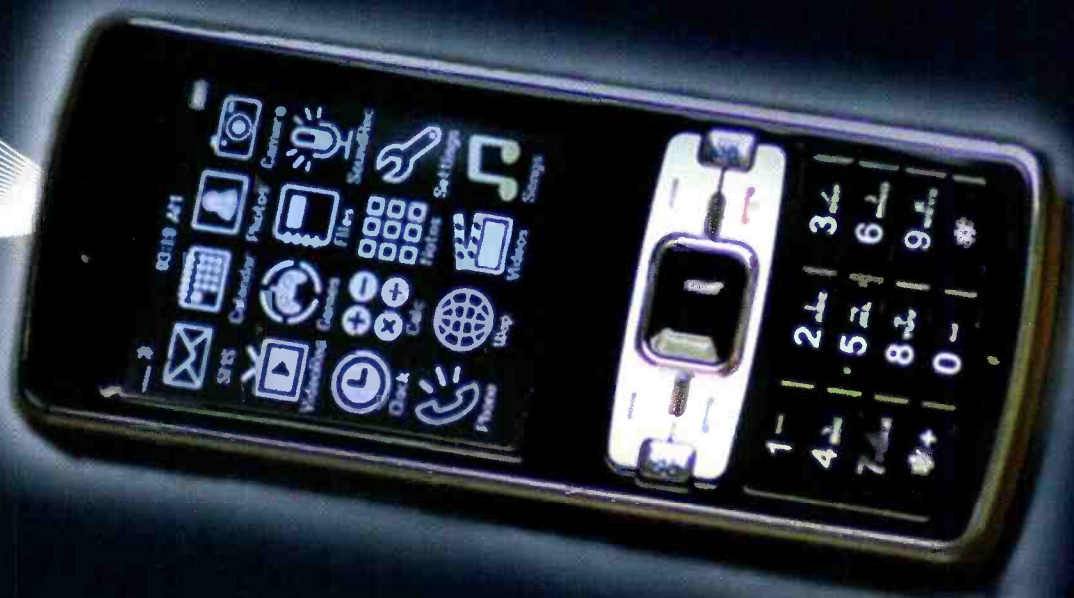
WikiGuides



Reviews

Bar Code

Presenting Logic Bolt: World's First Projector Phone



**Logic**
Wireless

Projects 36" to 64" using LCOS technology
GSM Quad Band
Touch Screen
Internet, GPS, Bluetooth
3 Mega Pixel Camera

Project
E-Mail
Power Point, Excel,
Word Viewers
3gp Video Player

No. 1 ON THE CHARTS

ALBUMS	PAGE	ARTIST / TITLE
THE BILLBOARD 200	38	KELLY CLARKSON / ALL I EVER WANTED
TOP CHRISTIAN	49	MICHAEL W. SMITH / A NEW HALLELUJAH
TOP COUNTRY	45	TAYLOR SWIFT / FEARLESS
TOP DIGITAL	40	THE DECEMBERISTS / THE HAZARDS OF LOVE
TOP ELECTRONIC	49	LADY GAGA / THE FAME
TOP GOSPEL	49	VARIOUS ARTISTS / WOW GOSPEL 2009
TOP HEATSEEKERS	41	LES CLAYPOOL / OF FUNGI AND FOE
TASTEMAKERS	41	U2 / NO LINE ON THE HORIZON
TOP INDEPENDENT	40	TWIZTID / W.I.C.K.E.D.
TOP INTERNET	40	TWIZTID / W.I.C.K.E.D.
TOP LATIN	48	LA 5A ESTACION / SIN FRENOS
TOP R&B/HIP-HOP	46	THE-DREAM / LOVE VS MONEY

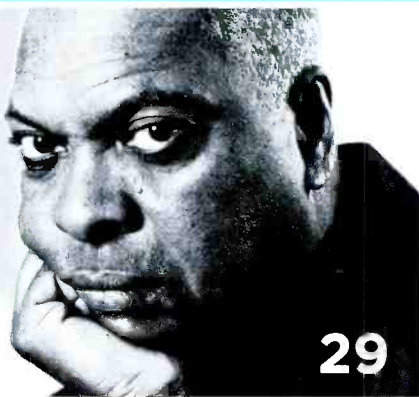
SINGLES	PAGE	ARTIST / TITLE
THE BILLBOARD HOT 100	42	FLO RIDA / RIGHT ROUND
HOT 100 AIRPLAY	43	T.I. FEATURING JUSTIN TIMBERLAKE / DEAD AND GONE
HOT DIGITAL SONGS	43	FLO RIDA / RIGHT ROUND
ADULT CONTEMPORARY	44	JASON MRAZ / I'M YOURS
ADULT TOP 40	44	THE FRAY / YOU FOUND ME
HOT CHRISTIAN AC SONGS	49	THIRD DAY / REVELATION
HOT COUNTRY SONGS	45	DARIUS RUCKER / IT WON'T BE LIKE THIS FOR LONG
HOT DANCE CLUB PLAY	49	LILY ALLEN / THE FEAR
HOT DANCE AIRPLAY	49	LADY GAGA / POKER FACE
HOT GOSPEL SONGS	49	HEZEKIAH WALKER & LFC / SOULED OUT
HOT LATIN SONGS	48	FLEX / DIME SI TE VAS CON EL
MAINSTREAM TOP 40	44	THE ALL-AMERICAN REJECTS / GIVES YOU HELL
MODERN ROCK	44	PEARL JAM / BROTHER
HOT R&B/HIP-HOP SONGS	47	JAMIE FOXX FEATURING T-PAIN / BLAME IT
ADULT R&B	46	CHARLIE WILSON / THERE GOES MY BABY
MAINSTREAM R&B/HIP-HOP	46	JAMIE FOXX FEATURING T-PAIN / BLAME IT
HOT RAP SONGS	46	T.I. FEATURING JUSTIN TIMBERLAKE / DEAD AND GONE
RHYTHMIC	46	SOULJA BOY TELL'EM FEATURING SAMMIE / KISS ME THRU THE PHONE
HOT RINGMASTERS	14	SOULJA BOY TELL'EM FEATURING SAMMIE / KISS ME THRU THE PHONE

VIDEOS	PAGE	ARTIST / TITLE
TOP MUSIC VIDEO SALES	44	STEVIE WONDER / LIVE AT LAST
HOT VIDEOCLIPS	44	T.I. FEATURING JUSTIN TIMBERLAKE / DEAD AND GONE

THIS WEEK ON .biz	PAGE	ARTIST / TITLE
TOP POP CATALOG	#1	VARIOUS ARTISTS / I CAN ONLY IMAGINE: PLATINUM EDITION
TOP CLASSICAL	#1	THE PRIESTS / THE PRIESTS
TOP CLASSICAL CROSSOVER	#1	IL DIVO / THE PROMISE
TOP JAZZ	#1	MADELINE PEYROUX / BARE BONES
TOP CONTEMPORARY JAZZ	#1	BONEY JAMES / SEND ONE YOUR LOVE
SMOOTH JAZZ SONGS	#1	BONEY JAMES / STOP, LOOK, LISTEN (TO YOUR HEART)
POP 100	#1	FLO RIDA / RIGHT ROUND
TOP WORLD	#1	CELTIC WOMAN / THE GREATEST JOURNEY ESSENTIAL COLLECTION
TOP DVD SALES	#1	PINOCCHIO
TOP TV DVD SALES	#1	SOUTH PARK: THE COMPLETE TWELFTH SEASON
TOP VIDEO RENTALS	#1	ROLE MODELS
TOP VIDEO GAME RENTALS	#1	X360: RESIDENT EVIL 5

CONTENTS

VOLUME 121, NO. 13



29



11



36

UPFRONT

- 5 **MOVING BEYOND CLICKS** Ad-supported music sites seek improved audience engagement.
- 7 6 Questions: **Dan Rosensweig**
- 8 Publishers Place
- 9 The Indies
- 10 On The Road
- 11 Latin
- 12 Global
- 14 Digital Entertainment
- 15 Q&A: **Ed O'Brien**

FEATURES

- 17 **SPECIAL REPORT LATIN'S DIGITAL DILEMMA** With online engagement on the rise, Latin music's online and mobile marketplace still struggles.
- 22 **THEORY OF EVOLUTION** Papa Roach was at the forefront of the nu-metal wave. Can the band reconnect with "Metamorphosis"?
- 24 **COVER CALL OF THE IPHONE** Apple's App Store could actually help labels and artists make money.

MUSIC

- 29 **WHEN I'M 64** Booker T. returns with a new backing band.
- 30 Global Pulse
- 31 6 Questions: **Espinoza Paz**
- 33 Reviews
- 35 Happening Now

IN EVERY ISSUE

- 4 Opinion
- 37 Over The Counter
- 37 Market Watch
- 38 Charts
- 52 Marketplace
- 53 Executive Turntable, Backbeat, Inside Track



22

360 DEGREES OF BILLBOARD

HOME FRONT

Events

LATIN MUSIC
Join Billboard April 20-23 in Miami for the superstar Q&A with Don Omar, panel sessions, the Billboard Bash with performances and the Latin Music Awards. More details at billboard-latinconference.com.

MOBILE ENTERTAINMENT LIVE
The mobile entertainment event of CTIA convenes wireless, entertainment and advertising execs and includes a keynote interview with Rob Thomas. For more, go to billboardevents.com.

MUSIC & ADVERTISING
Join Billboard and Adweek at this inaugural event to explore how music and advertising are intertwined, with case studies, panel discussions and keynotes by Steve Stoute and David Jones. For details, go to billboardevents.com.

Online

TINTED WINDOWS
Visit billboard.com/tintedwindows to watch the power-pop supergroup featuring members of Hanson, the Smashing Pumpkins, Cheap Trick and Fountains of Wayne rock Billboard's South by Southwest showcase.

EXECUTIVE EDITOR: ROBERT LEVINE 646-654-4707
DEPUTY EDITOR: Louis Hau 646-654-4708
SENIOR EDITOR: Ann Donahue 323-525-2292
SPECIAL FEATURES EDITOR: Thom Duffy 646-654-4716
INTERNATIONAL BUREAU CHIEF: Mark Sutherland 011-44-207-420-6155
EXECUTIVE DIRECTOR OF CONTENT AND PROGRAMMING FOR LATIN MUSIC AND ENTERTAINMENT: Leila Cobo (Miami) 305-361-5279
EXECUTIVE DIRECTOR OF CONTENT AND PROGRAMMING FOR TOURING AND LIVE ENTERTAINMENT: Ray Waddell (Nashville) 615-431-0441
EXECUTIVE DIRECTOR OF CONTENT AND PROGRAMMING FOR DIGITAL/MOBILE: Antony Bruno (Denver) 303-771-1342
SENIOR CORRESPONDENTS: Ed Christman (Retail) 646-654-4723
Paul Heine (Radio) 646-654-4669, Gail Mitchell (R&B) 323-525-2289
Chuck Taylor (Pop) 646-654-4729, Tom Ferguson (Deputy Global Editor) 011-44-207-420-6069
CORRESPONDENTS: Ayala Ben-Yehuda (Latin) 323-525-2293, Mike Boyle (Rock) 646-654-4727
Cortney Harding (Indies) 646-654-5592, Mitchell Peters 323-525-2322, Ken Tucker (Radio) 615-712-6639
INTERNATIONAL: Lars Brandle (Australia), Wolfgang Spahr (Germany), Robert Thompson (Canada)
BILLBOARD.BIZ NEWS EDITOR: Chris M. Walsh 646-654-4904
GLOBAL NEWS EDITOR: Andre Paine 011-44-207-420-6068
BILLBOARD.COM EDITOR: Jessica Letkemann 646-654-5536
ONLINE EDITORS: Mariel Concepcion (Billboard.com) 646-654-4780
Katie Hasty (Billboard.com) 646-654-4650
COPY CHIEF: Chris Woods
COPY EDITOR: Christa Titus
SENIOR COPY EDITOR, SPECIAL FEATURES: Wayne Robins 646-654-4713
ASSOCIATE EDITOR, SPECIAL FEATURES: Evie Nagy 646-654-4709
CONTRIBUTORS: Jim Bessman, Larry Blumenfeld, Fred Bronson, Juliana Koranteng, Kerri Mason, Deborah Evans Price, Paul Sexton, Steve Traiman, Anastasia Tsioulcas
SPECIAL PROJECTS MANAGER: Kristina Tunzi

DESIGN & PHOTOGRAPHY

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

CHARTS & RESEARCH

DIRECTOR OF CHARTS: SILVIO PIETROLUONGO
ASSOCIATE DIRECTOR OF CHARTS: Raphael George
SENIOR CHART MANAGERS: Keith Caulfield (The Billboard 200, Hottest 100, Digital Albums, Internet, Pop Catalog, Soundtracks, L.A.) Wade Jessen (Bluegrass, Country, Christian, Gospel; Nashville)
CHART MANAGERS: Bob Allen (Boxscore; Nashville), Anthony Colombo (Rock, Spotlight Recaps, Video), Mary DeCrose (Blues, Kid Audio, Nashville), Raphael George (R&B/Hip-Hop, Rhythmic, Rap), Gordon Murray (Comedy, Dance, Electronic, Jazz, New Age, Ragga, Social Network World), Silvio Pietrolungo (The Billboard Hot 100, Hot Digital Songs), Paul Pomfret (Hits of the World, London), Gary Trust (Adult Contemporary, Adult Top 40, Pop 100, Mainstream Top 40), Alex Vitoullis (Classical)
CHART PRODUCTION MANAGER: Michael Cusson
ASSOCIATE CHART PRODUCTION MANAGER: Alex Vitoullis
BILLBOARD RESEARCH MANAGER: Gordon Murray 646-654-4633

DIGITAL

VICE PRESIDENT, DIGITAL: JOSHUA ENGRUFF
DIRECTOR, MARKET DEVELOPMENT: Eric Ward
MANAGER, MARKET DEVELOPMENT: Justin Harris

ADVERTISING SALES

VICE PRESIDENT, SALES/ASSOCIATE PUBLISHER: JEREMY LEVINE 646-654-4627
NATIONAL SALES DIRECTOR/DIGITAL & CONSUMER: Derek Sentner 646-654-4616
DIRECTOR, BUSINESS DEVELOPMENT & EAST COAST SALES: Cindy Mata 646-654-4710
EAST COAST SALES: Ryan Bleich 646-654-4635
DIRECTOR, SPECIAL FEATURES & WEST COAST SALES: Aki Kaneko 323-525-2299
MIDWEST SALES DIRECTOR: Alana Schilke 312-583-5514
NASHVILLE: Lee Ann Photoglo 615-376-7931 (Labels), Cynthia Mellow 615-352-0265 (Touring)
ADVERTISING DIRECTOR DETROIT: Kathy Vargo 248-687-9168
ADVERTISING DIRECTOR EUROPE/U.K.: Frederic Fenucci 011-44-207-420-6075
INSIDE ACCOUNT REP: Jeff Serrette 646-654-4697
MANAGING DIRECTOR/LATIN: Gene Smith 973-746-2520
LATIN AMERICA/MIAMI: Marcia Otival 305-864-7578, Fax: 305-864-3227
ASIA-PACIFIC/AUSTRALIA: Linda Matich 612-9440-7777, Fax: 612-9440-7788
JAPAN: Aki Kaneko 323-525-2299
MANAGER OF SALES ANALYTICS: Mirna Gomez 646-654-4695
ADVERTISING COORDINATOR: Alexandra Hartz 646-654-5581

MARKETING

SENIOR MARKETING DIRECTOR: LILA GERSON 646-654-4629
EVENT MARKETING MANAGER: Nicole Carbone 646-654-4634
MARKETING MANAGER: Kerri Bergman 646-654-4617
SALES/MARKETING ART DIRECTOR: Melissa Subatch
SALES/MARKETING DESIGN MANAGER: Kim Grasing

AUDIENCE MARKETING

AUDIENCE MARKETING DIRECTOR: NEIL EISENBERG
ASSOCIATE AUDIENCE DIRECTOR (GROUP): Linda Lam
AUDIENCE MARKETING ASSISTANT MANAGER: Nidia Augustin
SUBSCRIPTIONS: 800-658-8372 (U.S. Toll Free) 847-559-7531 (International)

LICENSING, EVENTS & REPRINTS

DIRECTOR, BUSINESS DEVELOPMENT & LICENSING: ANDREW MIN andrew.min@nielsen.com
EXECUTIVE DIRECTOR, CONFERENCES & SPECIAL EVENTS: MICHELE JACANGELO
SPONSORSHIP/BUSINESS DEVELOPMENT MANAGER: Cebete Marquez 646-654-4648
SPONSORSHIP SALES MANAGERS: Matthew Carona 646-654-5115, Kim Griffiths 646-654-4718
SPECIAL EVENTS DIRECTOR: Margaret O'Shea
SPECIAL EVENTS MANAGER: Lisa DiAntonio
EVENT CLIENT SERVICES MANAGER: Courtney Marks
DIRECTOR, LICENSING & CUSTOM MEDIA: Diane Driscoll 646-654-4677
GROUP FINANCIAL DIRECTOR: Barbara Grieninger 646-654-4675
MANAGER, INTERNATIONAL LICENSING & SALES: Angeline Biesheuvel angeline.biesheuvel@nielsen.com
MAGAZINE REPRINTS: Doug Kline - 1-800-290-5460 Ext. 133 or BB@theYGSgroup.com

PRODUCTION

PRODUCTION DIRECTOR: TERENCE C. SANDERS
ADVERTISING PRODUCTION MANAGER: Chris Dexter
EDITORIAL PRODUCTION SUPERVISOR/QPS ADMINISTRATOR: Anthony T. Stallings
SENIOR COMPOSITION TECHNICIAN: Susan Chicola
COMPOSITION TECHNICIAN: Rodger Leonard
ADVERTISING GRAPHIC ARTIST: Ray Carlson

OPERATIONS

VICE PRESIDENT/CHIEF OPERATING OFFICER: ANDY BILBAO
HUMAN RESOURCES DIRECTOR: BILL FINTON
LEGAL COUNSEL: MARK MILLER
DISTRIBUTION DIRECTOR: Lou Bradfield
PERMISSIONS COORDINATOR/ASSISTANT TO PUBLISHER: Dana Parra 646-654-4696
VICE PRESIDENT, MANUFACTURING AND DISTRIBUTION: Jennifer Grego
VICE PRESIDENT, AUDIENCE MARKETING: Joanne Wheatley

BILLBOARD OFFICES

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

SENIOR VICE PRESIDENT, THE ENTERTAINMENT GROUP

GERRY BYRNE

The Hollywood Reporter • Billboard • Back Stage • Film Journal International • The BookSeller • Kirkus Reviews • ShowWest • ShowEast • Cinema Expo International • CineAsia
nielsen
Nielsen Business Media
PRESIDENT: Greg Farrar, SENIOR VICE PRESIDENT, HUMAN RESOURCES: Michael Alicea; SENIOR VICE PRESIDENT, FINANCE: Sloane Googin; SENIOR VICE PRESIDENT, MARKETING: Mark Hosbein; SENIOR VICE PRESIDENT, MEDIA & ENTERTAINMENT: Gerry Byrne; SENIOR VICE PRESIDENT, BRAND MEDIA & CORPORATE DEVELOPMENT: Sabrina Crow; SENIOR VICE PRESIDENT, RETAIL: David Loechner; SENIOR VICE PRESIDENT, BUILDING & DESIGN: Joe Randall; SENIOR VICE PRESIDENT, CENTRAL SERVICES: Mary Kay Sustek; VICE PRESIDENT, LICENSING: Howard Appelbaum; VICE PRESIDENT, MANUFACTURING & DISTRIBUTION: Jennifer Grego; VICE PRESIDENT, AUDIENCE MARKETING: Joanne Wheatley

OPINION

EDITORIALS | COMMENTARY | LETTERS

The Album Is Alive

Technology Doesn't Mean The End For Extended Work—Or Artistic Packaging

BY STEVEN WILSON

Reports that CD sales continue to decline—they fell 14% in 2008 compared with 2007—have once again inspired a pundit-led roll call of the music industry's dead and dying institutions: major labels, record stores, terrestrial radio and the CD itself, to name but a few. Recently added to the obituary page is the album itself, thanks to industry "experts." However, I'm happy to say that the reports of the album's death are greatly exaggerated.

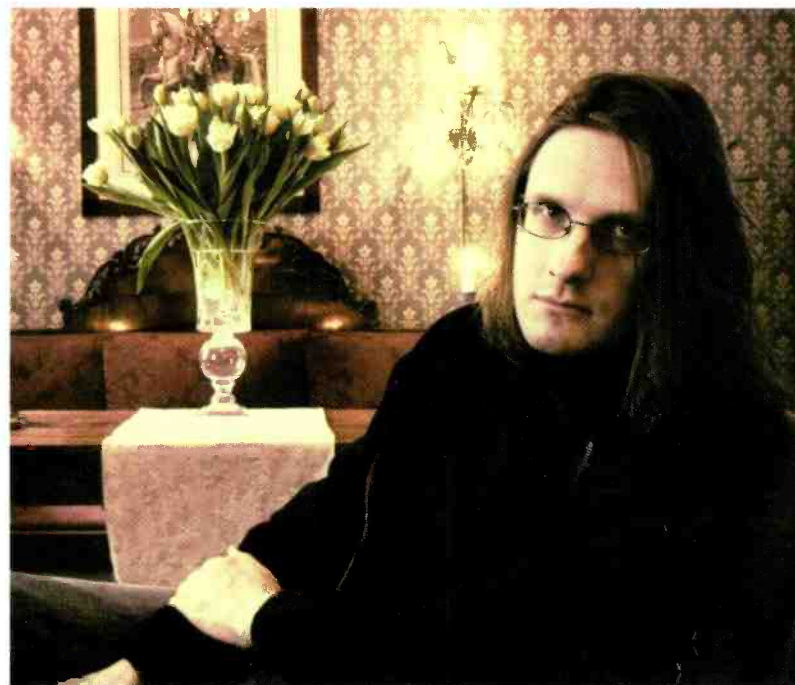
The true album—with the capital "A"—is alive and well. I'm not talking about an album that offers a compilation of songs strung together without meaning or purpose (other than to sell a hit single). I'm talking about the Album. The true Album. A narrative series of songs that an artist has purposefully created to work together as a whole, from the sequencing to the artwork and packaging. It resonates. It takes you on a journey. You put it on, and it's evocative and satisfying. It becomes an essential part of you.

If you think I'm being nostalgic, imagine your favorite album right now, the one you would take to that deserted island if you could only choose one. You know where I'm coming from. And that's why the album is still relevant.

We're told that the main threat to the album is digital technology—the widespread availability of music via downloading; the increased popularity of iPods and other portable music players; and the diminished sound quality of MP3 and AAC files.

One of the ironies of the CD format is that albums have gotten longer, while attention spans have gotten shorter. We live in an age when information is available instantly from computers, cell phones and satellite TV. Music can be sourced from all over the Internet, from online radio stations to artist Web sites. When the computer becomes a listener's main source of listening to music, it's hard to focus for 40 minutes, let alone 70.

But the argument that technology killed the album is a diversion—the mere availability of downloadable music is irrelevant to the question of the format's viability. It's just as easy to download eight songs from the same record as it is to download eight tracks from different artists. An iPod can play songs in order as easily as it can mix them up. Indeed, the widespread availability of digital music from virtually unlimited sources only increases the access to al-



bums and gives artists an entirely new forum in which to distribute them.

One of the great pleasures of the album is its artwork: the lyrics, liner notes, photos and packaging. Artwork can complement the music within, on some sets more elaborately than others—the spinning wheel on "Led Zeppelin III" comes to mind, as does the triple-gatefold "Yessongs." The immediacy and tacility of that experience vanishes when it's reduced to 5 inches square, encased in plastic and coupled with an eight-page booklet that's hard to read. No wonder artwork came to be considered disposable. And yet it can now be downloaded in high quality, in various sizes. The ability to present images and lyrics is no longer limited by physical packaging or label budgets, only an artist's imagination.

Technology isn't the enemy of the album. If anything, the opposite is true. Widespread broadband, cheaper hard drives and better compression formats allow listeners to access files that sound as good as CDs. The top two online stores—iTunes and Amazon—have found success selling high-quality files, proving that sound quality matters.

As CD sales continue to plunge and the jewel case CD itself prepares to join

the cassette, the 8-track tape and the MiniDisc in the dustbin of history, artists and labels need to devise new ways to sell physical products. They've had considerable success selling good old LPs, which fans keep buying as CDs fade. Another bright spot is deluxe or limited-edition albums that include additional features like bonus tracks, video footage, surround-sound mixes and more elaborate packaging. This month many U2 fans bought a \$96 limited edition of the album "No Line on the Horizon." Just this week Sony released a \$200 reissue of Pearl Jam's "Ten" that caters to the album's diehard fans.

Such releases would have been inconceivable 10 years ago. And technology should facilitate, not hinder, their release. Give album lovers something aesthetically pleasing to buy—and trust me, they'll buy it.

Steven Wilson is the founder and lead singer/songwriter of Porcupine Tree and a member of several other bands. He recently sold out a 4,000-copy run of the deluxe edition of his first solo album, "Insurgentes," which contains a coffee-table book of photography related to the album.

WRITE US. Share your feedback with Billboard readers around the world. Send correspondence to letters@billboard.com. Include name, title, address and phone number for verification.

SUBSCRIBE. Go to billboard.biz/subscribe or call 800-658-8372 (U.S. toll free) or 847-559-7531 (International).

Letters should be concise and may be edited. All submissions published shall become the sole property of Billboard, which shall own the copyright in whole or part, for publication.





HIGH 'OCTANE'
Dan Rosensweig takes 'Guitar Hero' helm



INDIE RECORDERS
Webster Hall, Best Buy offer live CDs



SWISS MOVEMENT
Tropical music finds fans around the globe



LIVE AT BUDOKAN
Tips for international artists in Japan



KNIVES OUT
Radiohead's Ed O'Brien talks shop

7

9

11

12

15

>>> DOJ BACKS RIAA IN P2P SUIT

The Department of Justice filed a brief in support of the RIAA in an ongoing peer-to-peer file-sharing lawsuit. In the case Sony BMG Music Entertainment v. Tenenbaum, the DOJ is defending the Copyright Act's statutory damages provisions. Lawyers for the defense have argued that the damages formula—which ranges from \$750 to \$150,000 per file—is overly punitive and unconstitutional.

>>> EMI DROPS LAWSUIT

EMI Music Group withdrew from a lawsuit against Project Playlist and is now licensing music to the service. The label is the second major to strike a deal with the popular online playlisting service, following Sony Music Entertainment. Warner Music Group and Universal Music Group are still involved in the suit. The move lends momentum to the belief that the ongoing suit will be settled through licensing deals with the remaining labels.

>>> MILE HIGH FEST NAMES HEADLINERS

Tool, Widespread Panic and the Fray will headline the second annual Mile High Music Festival, to be held July 18-19 at Dick's Sporting Goods Park in Commerce City, Colo. Other acts scheduled to perform include Incubus, Ben Harper and Relentless7, G. Love & Special Sauce, Gov't Mule, Buddy Guy, 3OH!3 and Ani DiFranco. Additional artists are being confirmed and will be announced soon.

UP FRONT

ADVERTISING BY BRIAN MORRISSEY and CORTNEY HARDING

CLICKS: THROUGH?

Ad-Supported Music Sites Seek Improved Audience Engagement

As marketers continue to grapple with how to best make use of social media like ad-supported music sites they're making moves to change the way success and failure are measured. Since the point of advertising in these venues is to engage users, the current dominant forms of measurement, based on clicks and impressions, fall short.

Instead of looking at ad impressions, ad sellers and buyers are putting more weight on time spent with a brand, application downloads and their spread, and user-initiated views of videos. The hope is to find a way to prove to brands that advertising in these environments really works, at a time when marketers are cutting budgets and have little patience for campaigns lacking direct evidence of success.

Such issues are particularly pressing for online music services at a time when the sector has shown signs of struggle. The ad-supported music download site Spiralfrog, which failed to secure licensing deals with all four major labels, shut down March 19. CBS Corp.'s free ad-supported music streaming service Last.fm said March 24 that it will begin charging a monthly subscription fee of €3 (\$4.05) outside the United States, the United Kingdom and Germany.

"In this economy, you have to make every dollar count and need to make sure that users are interacting with the



Beyond impressions: VideoEgg ads at the online music magazine idiomag (left, for the DVD release of 2008's 'How to Lose Friends & Alienate People') and at the music social network Buzznet (for Adidas); VideoEgg chief marketing officer TROY YOUNG (center)

brand," says Cheryl Lucanegro, senior VP of ad sales for the streaming music service Pandora. "The higher the level of engagement, the more both the user and the advertiser get out of it."

The moves are part of a larger debate occurring in the digital ad world: How can the Internet be made to work for brand advertising? The sticking point with digital media is how vast it is. Page views—and impressions—can be generated easily. Breaking a post on a music blog into two pages, for instance, will make four banner impressions into eight. What's more, the Internet has variations like placement of the ads on the page that makes a one-size-fits-all impressions approach imperfect.

The online ad network VideoEgg, which shifted to

cost-per-engagement pricing 13 months ago, is betting it can use data to "optimize for engagement" in social media environments for brands like Honda, Warner Bros. and Unilever, according to VideoEgg chief marketing officer Troy Young. The company aims to determine, for example, what ad messages users are likely to choose to play a game; advertisers pay only when users take action.

On sites where the user scrolls quickly and then moves on, the level of engagement is low, Young says.

"But if you have a site like Pandora, where the user spends a lot of time on the page, the opportunities for engagement are greater," he says. "The traditional CPM [cost per thousand impressions] model doesn't capture that."

Sean Finnegan, president/

chief digital officer at Starcom MediaVest Group, sees multidimensional measurement models as inevitable. The Internet has thrived until now with lower-funnel activities closely related to a sale, he explains, which is why ad networks and search have done so well. By contrast, brands focus on the top of the funnel at awareness and consideration.

"It's an opportunity to empower a model that accurately makes every step of the online process accountable, from traditional metrics like reach and time spent to interaction rates," he says. "It's just a fairer assessment."

MySpace Music president Courtney Holt points to a branding campaign with Flip

Video as an example of how his site is working on more creative ways of delivering audience engagement. Flip distributed its pocket-size camcorder to 20 bands at the South by Southwest conference in Austin and posted their exclusive videos on a branded MySpace Music page.

"We made it about the content and not marketing the product," Holt says. "The product is sold because you see the output. Some of these opportunities are going to be more like media than like advertising if we do our job correctly."

Meanwhile, Pandora is making moves to drive more advertising revenue from its user base of 22 million-plus registered listeners. On March 23, the site said it hired former Fox Interactive Media senior VP John Trimble to fill the newly created post of chief revenue officer. His mandate is to develop new ways for advertisers to engage with Pandora users.

"We've developed products that allow ads to be personalized," Pandora's Lucanegro says. "Users can interact with a brand by personalizing the skin that shows up on their screen, for example. Those types of ads work better because they give users a choice and build a deeper relationship. There is a higher cost associated with those ads, but there is a higher level of engagement, too." ♦♦♦

Brian Morrissey is digital media editor for Adweek. Additional reporting by Antony Bruno.

biz MOBILE: For 24/7 news and analysis on your cell phone or mobile device, go to: mobile.billboard.biz.

>>> ISPs DISCUSS ANTI-PIRACY INITIATIVES

The Internet service providers AT&T and Comcast outlined their efforts to work with the music industry to combat online piracy during a March 24 panel session at the Leadership Music Digital Summit in Nashville. The ISPs are sending letters to customers identified by the RIAA informing them that some kind of copyright infringement has taken place on their account, but a plan of action isn't outlined. A Comcast spokesman clarifies that the notices are part of an ongoing policy of responding to copyright owners complaints.

>>> LADY ANTEBELLUM, BRITA PARTNER

The country group Lady Antebellum is partnering with the water filtration company Brita and its "Filter for Good" campaign to encourage fans to drink filtered water and use fewer plastic bottles in the process. The Brita deal is the band's first corporate partnership. Lady Antebellum, which this summer will support Kenny Chesney on his Sun City Carnival tour, will have Brita filtering systems installed on its tour bus and will drink from reusable Nalgene bottles.

>>> UNIVISION AWARDS TOUR PREPS DEBUT

Univision Communications has struck a deal with the entertainment marketing/promotions company Eventus to launch a tour linked to Univision's Premios Juventud Awards. The Premios Juventud En Vivo tour will visit the top U.S. Hispanic markets in the month leading up to the July 16 awards show. The tour will feature performances by past and current nominees, and the concerts will be supported through on-air contests and promotions across Univision's TV, radio, online and mobile platforms.



Copyright collective: from left, New Zealand commerce minister SIMON POWER, Australasian Performing Right Assn.'s ANTHONY HEALEY, SNEP's HERVÉ RONY, BPI's GEOFF TAYLOR and IFPI's JO OLIVER

GLOBAL BY JOHN FERGUSON

THREE STRIKES IS OUT

New Zealand Drops ISP Legislation

AUCKLAND, New Zealand—The international music industry insists that New Zealand's decision to rethink the controversial "three strikes" legislation will not derail its global efforts to counter illegal file-sharing.

Commerce minister Simon Power announced March 23 that the contentious legislation, which would have made New Zealand the first country to legally require Internet service providers (ISPs) to terminate accounts of repeat copyright infringers, would be scrapped and a new version drawn up.

Power says the government remains committed to tackling illegal file-sharing, promising to "produce a law that works, while still recognizing the rights of artists and copy-

right holders." However, he wouldn't comment on whether that law would retain a three-strikes provision. London-based IFPI general counsel Jo Oliver called the delay disappointing but added that "what's encouraging is that the New Zealand government has made it absolutely clear that this is an amendment—not a withdrawal of the law."

The clause in question, Section 92a, was criticized by various telecommunications companies, trade organizations, lawyers and artists. Its text was "clumsy and unworkable," Power says, citing ambiguity over what constituted "appropriate circumstances" or a "repeat infringer" and an overly broad definition of an ISP, which raised fears that any organization with a shared

Internet connection could have been classified as an ISP. The government, he adds, also was concerned at the lack of a safe harbor provision, meaning ISPs "would not have been indemnified against subsequent wrongful termination of a user's Internet account."

Another problem was the inability of trade organization the Telecommunications Carriers Forum and rights holders to agree on a voluntary code of conduct for implementation.

However, Anthony Healey, director of New Zealand operations for the Australasian Performing Right Assn., insists progress was made during negotiations with TCF and the government. "We're confident that the replacement legislation will be effective and more

workable," he says.

TCF chief executive Ralph Chivers agrees that the negotiations were productive but says his organization hasn't yet decided whether to lobby against the three-strikes element. He notes that TCF wants to see "an appropriate compliance framework for managing copyright in the Internet age."

Internationally, Oliver maintains that momentum is building for a file-sharing solution based on ISP cooperation. "The principle that something has to be done is widely accepted," she says. "Several countries are intensely focused on the issue, led by France." Debate on France's Internet and Creation bill resumes March 30 in parliament's lower house, the Na-

tional Assembly.

The New Zealand delay makes France the pacesetter on ISP responsibility, says Hervé Rony, director general of the labels organization SNEP. "Many governments are waiting to see whether France will dare to adopt this law, despite it not being very popular amongst the public," he says. "If France carries on, they might follow."

In the United Kingdom, the Internet Service Providers Assn. declined to comment on the New Zealand situation. BPI chief executive Geoff Taylor anticipates a new bill covering illegal file-sharing being introduced this fall.

Additional reporting by Tom Ferguson in London and Aymeric Pichevin in Paris.

HOME FRONT

360 DEGREES OF BILLBOARD

DON OMAR TO BE STAR Q&A AT BILLBOARD LATIN MUSIC CONFERENCE

Don Omar, one of Latin music's most prolific and cutting-edge artists, will sit for the star Q&A at the Billboard Latin Music Conference, set for April 20-23 at the Eden Roc Beach Resort & Spa in Miami Beach.

The onstage interview with Omar (real name: William Landron) will come just days before the April 27 release of his third studio album, "IDON." Conceived as a concept album, "IDON" chronicles the transformation of Omar into a half-man, half-machine being. Don Omar also appears in the new movie "Fast & Furious," alongside Vin Diesel. The film's score, which is heavy on Latin music, includes

two Omar tracks.

One of Latin's biggest-selling stars, Omar has made 20 appearances—including guest spots on other artists' recordings—on Billboard's Hot Latin Songs chart since 2005. Signed to Universal/Machete, he is the label's biggest-selling artist in the mobile arena, with more than 3.5 million mobile downloads, according to the label.

The Q&A will take place at 4 p.m. April 22. For more information about the Billboard Latin Music Conference, go to billboardlatinconference.com. Omar will also perform his single "Virtual Diva" at the Billboard Latin Music Awards, which will air live April 23 from the BankUnited Center in Miami on the Telemundo network.

I, Don: DON OMAR



First And 'Ten'

Pearl Jam's \$100-Plus Collector's Edition Sells 10,000 Worldwide In Debut Week

Sony Legacy is predicting solid first-week numbers for its reissue of Pearl Jam's 1992 album "Ten"—55,000 total copies sold and, remarkably, 10,000 copies of the collector's edition, which is selling for \$140 on the band's Web site and for \$124.99 at Best Buy.

The sales of the collector's edition comes thanks to worldwide fan club pre-orders; Legacy Recordings/Sony Music VP of sales Scott Van Horn says the label predicts that during the first week of release it will sell 55,000 copies overall of the four versions of the reissue.

If Sony's predictions are correct, the album will easily lead Billboard's Top Pop Catalog Albums chart. Even if predictions are off, the set is still expected to conquer the chart with ease. The reigning albums for the last two weeks have sold 11,000 and 12,000 copies, respectively; the fan club pre-orders alone would almost beat that.

The list price for the collector's edition is \$199.98. The set contains two CDs, four LPs, a DVD of Pearl Jam's previously unreleased "MTV Unplugged" performance, a cassette of demos, replicas of mementos from the collections of singer Eddie Vedder and bassist Jeff Ament, a velum envelope with more ephemera and a print commemorating a concert from the time. Besides the collector's edition, other versions of the "Ten" reissue include a \$40.98 deluxe edition and the \$19.98 legacy edition. Van Horn predicts the collector's edition will account for 10% of sales, the deluxe edition for 50% and the legacy edition for 40%. (He adds that the label is having a harder time quickly counting sales of the \$24.98 vinyl editions.)

The breakdown of sales is a stark contrast to the percentages for U2's

latest album, "No Line on the Horizon," which was also released at multiple price points. During the first week of sales, 92.4% of the copies sold were the standard physical CD and all digital formats, with a \$35.98 Digipak accounting for 4.4% of the sales and the \$95.98 boxed set accounting for 2% of sales (Over the Counter, Billboard, March 28).

Compare Pearl Jam's numbers to pre-order numbers from another recent reissue, the Beastie Boys' "Paul's Boutique": While sales numbers aren't available to Nielsen SoundScan, Topspin founder Ian Rogers, who

helped release the album, told Billboard earlier this month that the highest and lowest price points were the biggest sellers.

Although the prices for the deluxe edition of "Ten" might seem high, they are in line with historical trends. During the first golden age of boxed sets in the late '80s, collections like Eric Clapton's "Crossroads" and Bob Dylan's "Biograph" cost around \$60, which would equate to \$103 today, adjusted for inflation. Neither of those sets contained books, tapes or other assorted memorabilia, making "Ten" look almost like a bargain. ...



Perfect 'Ten': Pearl Jam's collector's edition

>>> HFA COLLECTIONS SLIP IN 2008

The Harry Fox Agency says its 2008 royalty collections were \$307.1 million, a 22% decline from the \$393.5 million collected in 2007. HFA issued more than 2.4 million mechanical licenses during the year, 62% more than the 1.5 million-plus issued in 2007. Nearly 84%, or 2.1 million, were for digital formats. HFA says those digital licenses were nearly 1 million more than what was issued for that format in 2007.

>>> THE ORCHARD LOSES \$300K IN Q4

The Orchard Enterprises lost \$306,000 on sales of \$16.2 million for the three-month period ended Dec. 31. The company lost \$2.4 million in fourth-quarter 2007, when sales were \$9.9 million. For the full year, the Orchard lost \$2.6 million on sales of \$57.4 million, which is better than the prior year's performance when it lost \$7.6 million on sales of \$28.5 million.

>>> WARPED TOUR 2009 TAKES SHAPE

The 2009 Vans Warped tour begins June 26 at the Pomona (Calif.) Fairplex and runs through Aug. 23 at the Home Depot Center in Carson, Calif. Presale tickets are available April 1 through warpedtour.com for approximately \$25. The general ticket sale begins April 18. The 46-date punk rock festival will feature performances by Bad Religion, NOFX, Underoath, Thrice, 3OH!3, Black Tide, Flogging Molly, Bayside, Less Than Jake and Flipper, among others.

Compiled by Chris M. Walsh. Reporting by Ayala Ben-Yehuda, Antony Bruno, Ed Christman, Mitchell Peters and Ray Waddell.

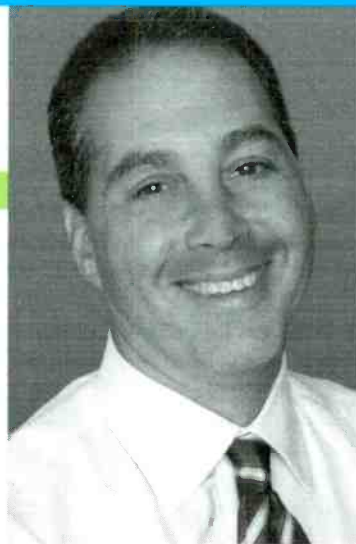
6 QUESTIONS

with DAN ROSENSWEIG
by ANTONY BRUNO

With more than \$1 billion in revenue already, Activision's "Guitar Hero" franchise is one of the most successful games of all time. Now, the company has brought in Dan Rosensweig to lead its growth further as the new president/CEO of its RedOctane division, which oversees "Guitar Hero" and the coming spinoff game "DJ Hero."

Rosensweig is a former Yahoo COO who served as president of CNET during its merger with ZDNet and most recently was an operating principal with the private equity firm Quadrangle Group.

Settling in on his second day at work, Rosensweig took a break from his employee orientation to discuss the future of "Guitar Hero."



5 There's been some back and forth from certain elements of the recording industry and Activision about the price of licensing music for these games. Where do you stand on that debate?

I've had many experiences with all of these companies with Yahoo and Yahoo Music, so their arguments are things I'm familiar with. Activision's philosophy in everything it's ever done is to try to create the greatest value for the consumer and try to figure out what makes sense for all the parties that participate. When you look at something like "Guitar Hero," with 25 million units installed and its ability to introduce music, resurrect music and introduce whole new generations to music and do it in a way that the users are happy, we feel we provide a lot of value in this chain. We just need to find a way to make sure it works for everybody.

1 What brought you to Activision?

When I look around and see the future of entertainment and content and how the Internet has affected all this, Activision is the best-positioned company to take advantage of the future of where people are spending their time. I really like big brands that have huge growth potential, are global in nature and breaking new ground. "Guitar Hero" is one of those opportunities that are very rare—an entirely new genre of combining technology with entertainment, and games with music. The opportunity ahead of it is bigger than the opportunity that it's already had.

2 So what plans or changes do you have for the franchise?

What I love is how people think "Guitar Hero" is a pretty well-established brand, but it's only been around a few years. There are many opportunities for the business to grow, like the ability to take it global. Anytime you give people the opportunity to participate with music, they get more and more engaged. To build communities and groups they can contribute to is a great opportunity. That relationship is just at its infancy.

3 Do you plan to increase the number of licensed songs available as downloadable content?

This is a business where if all you do is sell the hardware, it's still a great business. But the opportunity is the ability to connect to users through the Internet to bring them more songs, more recent songs and more songs from the genres they prefer. It's a way to personalize the game to their music tastes. When I read about people who think the franchise is now in maintenance mode, we see it much differently. We see this as transformative, and the ability to not only continue but accelerate growth is there.

4 Are you concerned that music-game sales are down? Is the music-based fad starting to fade?

If I thought that we were dealing with something at the end of its lifetime, that's not the sort of thing I'd be excited about. When you think about the possibilities from a global perspective, additional genres, additional stores... already the game adds more value than any other game in the category. It outsells the competitor four to one. I think it's very premature to assume that these things are anywhere near their peak. The frequency with which people play it once they own it hasn't diminished in any capacity.

6 Looking five years out, where do you see the "Guitar Hero" franchise and the music-game genre in general?

Music is universal. It's endless and continues to grow. It's global. The challenge is that the traditional model to distribute music has broken down because of technology. But the actual desire for music and use of music and affinity for music hasn't died down. So I think the "Guitar Hero" franchise will continue to stay exciting and relevant and provide more experiences and more tools to people. ...

PUBLISHING BY ED CHRISTMAN

Rate Of Return

Digital Royalty Rollout Encounters Bumps In The Road

Has the first deadline for payments of U.S. royalties for interactive streams and limited downloads come and gone with nary a payment being made?

That depends on whom you ask, reflecting confusion over how the implementation of the new rates will affect payments to music publishers not part of last summer's historic industry settlement, which provided the basis for the new rates.

The U.S. Copyright Royalty Board, which approved the settlement in October and published its final determination on the rates in late January, announced amendments a few weeks later to the time frame and some of the terms under which payments were to begin.

Representatives for the National Music Publishers' Assn. and the RIAA say their organizations will honor the original terms of the settlement and won't expect digital service providers to meet the conditions detailed in the CRB's amended determination. But that leaves open the question of payments to the minority of U.S. publishers that don't license their works through the Harry Fox Agency (HFA) and weren't parties to the settlement.

In June 2008, the NMPA, RIAA, Digital Media Assn. (DiMA), Nashville Songwriters Assn. International and the Songwriters Guild of America agreed on a mechanical royalty rate structure. In-



Royalty intrigue: U.S. Register of Copyrights **MARYBETH PETERS** and RIAA executive VP/general counsel **STEVE MARKS**

teractive music streaming services and downloads with digital rights management restrictions would generally pay publishers 10.5% of revenue, retroactive to Jan. 1, 2008, and 8.5% for the preceding six years back to Dec. 31, 2001, minus any amount owed for composition performance royalties.

The actual rates paid are also subject to complex formulas that set minimum payment floors for each class of music service. The settlement also allowed for promotional interactive streaming to be free of mechanical royalty payments. The CRB's approval and subsequent publication of its final determination on the settlement terms marked the first time that the United States has had compulsory royalty rates for interactive streams and tethered downloads.

But after publishing its final determination on the rates Jan. 26, the CRB reviewed comments issued on the same day by U.S. Register of Copyrights Marybeth Peters. On Feb. 6, the CRB amended some of the determination's finer points regarding the terms and time frame under which payments were to begin. Those changes are now being interpreted differently by various parties.

The CRB's amended determination required monthly royalty payments, effectively eliminating the 180-day grace period that digital services had to begin making payments on retroactive royalties. That, in turn, pushed up the deadline for initial payments of those royalties to non-HFA publishers from July 26 to March 20, according to some interpretations. But sources say that none of the

services were able to meet that deadline, because they were still scrambling to get their systems in place to meet the expedited deadline. Those services are now striving to make their retroactive royalty payments to non-HFA publishers by April 20, the deadline for new royalty rates.

By ruling in its amended determination that the definition of "digital phonorecord delivery" preceded the 2008 settlement and shouldn't be changed to accommodate limited downloads, the CRB also dropped the 8.5% royalty rate on limited downloads prior to 2008 and implied that those downloads should carry a per-song royalty rate.

The CRB also said that digital service providers must account for all promotional downloads, implying that such downloads in the retroactive period aren't free from royalties and are subject to a per-song royalty rate.

Despite the changes, leading parties to the settlement say they will abide by that agreement. That means the CRB changes won't have any impact on publishers who use HFA as a licensing clearinghouse.

"We at NMPA don't have any intention of doing anything that would upset the basic agreement of the settlement," NMPA president David Israelite says. "The amended determination granted us certain things, but we don't intend to pursue them."

Likewise, RIAA executive VP/general counsel Steve Marks says, "There is no indication that anyone is pulling away from the settlement."

But the CRB's amended determination could be problematic for DiMA members that signed on to the settlement anticipating payment terms that are no longer part of the determination. DiMA didn't respond to requests for comment.

"We gave [the settlement] to the CRB and we did so in a way that said all of the pieces of the puzzle are dependent on one another and therefore any one piece can't be severed from the rest," Marks says. "In any deal like this you have compromises built on compromises, so it's kind of a packaged deal."

Board Games

Music Reports Embraces Compulsory Licensing

Despite the Copyright Royalty Board's (CRB) amended determination on mechanical royalties for limited downloads and interactive streams, the leading trade groups involved in the June 2008 settlement that provided the basis for the rates say they plan to abide by the original settlement (see story, above).

But how will the amended determination affect the business dealings between industry players and publishers that weren't part of the settlement?

Publishers not affiliated with the Harry Fox Agency want to maintain their rights to negotiate and settle these past and future uses with the various digital entities, says **John Barker**, president of Evergreen/ICG, which collects mechanical royalties on behalf of hundreds of publishers, many of which don't license their works through HFA.

Indeed, the CRB itself observed in its final determination that "virtually no one uses Section 115 to license reproductions of musical works" since most licensing is done through negotiated agreements, not compulsory licenses. But the CRB also said its determination "exerts a ghost-in-the-attic-like effect" and will have considerable impact on negotiated rates.

One prominent and controversial exception to this rule is the licensing services provider Music Reports of Woodland Hills, Calif., the

company that created would-be SoundExchange rival Royalty Logic and has challenged the constitutionality of the CRB (Billboard, May 31, 2008; billboard.biz, March 19).

Music Reports licenses music through compulsory licenses for limited downloads and interactive streams by sending a "notice of intention" (NOI) to publishers on behalf of digital service providers. The copyright information that accompanies its NOIs comes from its Songdex Database, which senior VP of business affairs and business development **Les Watkins** says contains copyright information on more than 13 million musical works. He calls it the "largest database of music copyright information in the world."

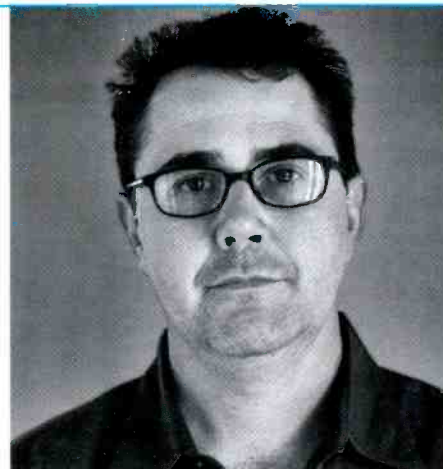
For one of its clients, Music Reports licensed 252,000 songs directly from the majors, which accounted for 40.8% of that client's 617,244-song catalog, and licensed another 270,500 songs, or 43.8%, through NOIs to indie publishers. That implies that the remainder of the client's catalog was licensed through HFA.

Referring to the high number of indie songs that Music Reports licensed through NOIs to indie publishers, Watkins argues that digital services that rely exclusively on HFA and the majors to license music are "infringing indie publisher copyrights on a massive scale."

Watkins is clearly positioning Music Reports

Publishers Place

ED CHRISTMAN



Contrasting views: Music Reports senior VP of business affairs and business development **LES WATKINS** and RightsFlow president **PATRICK SULLIVAN**



as a vital partner—if not necessarily an alternative to HFA—in reaching all music publishers.

HFA president/CEO **Gary Churgin** counters that his company usually can't process licensing requests from Music Reports because the information it provides is "typically incomplete."

Churgin says Music Reports often doesn't follow up and resubmit its licensing requests with the necessary data, which he says could explain the low percentage of tracks it clears through HFA.

"When you look at the majors and us, the coverage is somewhere in excess of 90% of what's being represented," Churgin says. Moreover, HFA has expanded its capabilities so that publishers can use it just for digital licensing, while service providers can use it to research the publishers not affiliated with HFA.

Other publishing executives told Billboard that when Music Reports sends out NOIs, they often contain incorrect data. Others question whether Music Reports correctly implements

its compulsory licensing, expressing doubts that the services it represents are properly licensed.

Watkins responds that "it is impossible to have a 100% up-to-date accurate database," because song information constantly changes due to reversions, sales and split disputes, among other reasons. But he says Music Reports is always updating its database.

Patrick Sullivan, president of RightsFlow, a New York-based royalty payments and licensing company, says he prefers to negotiate licenses directly with HFA and the thousands of publishers not represented by HFA.

"In the end," Sullivan says, "all parties function best when the labels, music services and their representatives, such as RightsFlow, approach the publishers with the olive branch of free-market licenses rather than the club of NOIs."

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

Big-Box Boots

Webster Hall, Best Buy Partner To Release Live Recordings

The market for live performances has come a long way since Grateful Dead fans first swapped concert tapes in the '60s.

While jam bands continue to inspire the most bootlegging activity, there's growing demand for recordings of indie rock shows. Fans often record concerts with cell phone cameras or other handheld devices, which capture the lo-fi mood of some shows but leave much to be desired when it comes to audio quality.

Webster Hall Entertainment, which manages the New York venue that shares its name, has devised a plan to help indie bands release high-quality live recordings. Instead of selling CD-Rs on-site after shows, Webster Hall Entertainment has partnered with Best Buy to carry the recordings in New York-area stores. The live albums will also be available on iTunes and the venue's Web site.

Participating bands will receive 50% of both the digital and physical revenue. The bands don't have to pay for any of the recording or production costs and are given final approval of the releases—if they decide they were having an off night, the tapes will be erased. The acts will also get 100 copies of the live recording for free, to either sell on the road or distribute as they see fit.

"The program sounded cool and the money was right," says Dylan Rau, the vocalist/guitarist of Bear Hands, one of the first groups to record a Webster Hall Live set. "People are into live recordings and it just sounded like a no-lose situation."

Webster Hall's Grand Ballroom and its more intimate Studio at Webster Hall are wired to record shows. Many of the bands in the inaugural series of recordings are unsigned, but acts with record deals can also participate, according to Trevor Silmser, president of Webster Hall Music,

the division that oversees the venue's recorded-music projects. "As long as a band owns their own masters, they can be part of the series," he says. "They'll still get the same 50-50 split an unsigned band would get."

Webster Hall Entertainment president Glenn Feinberg says the venue will reap significant benefits from the program.

"It's a new revenue stream, which is always beneficial," he says. "But beyond that, it's a way for us to build our brand, both as an artist-

friendly venue and a place to hear cutting-edge live music. Once the word gets out, we think we'll start attracting bigger and better bands to the venue."

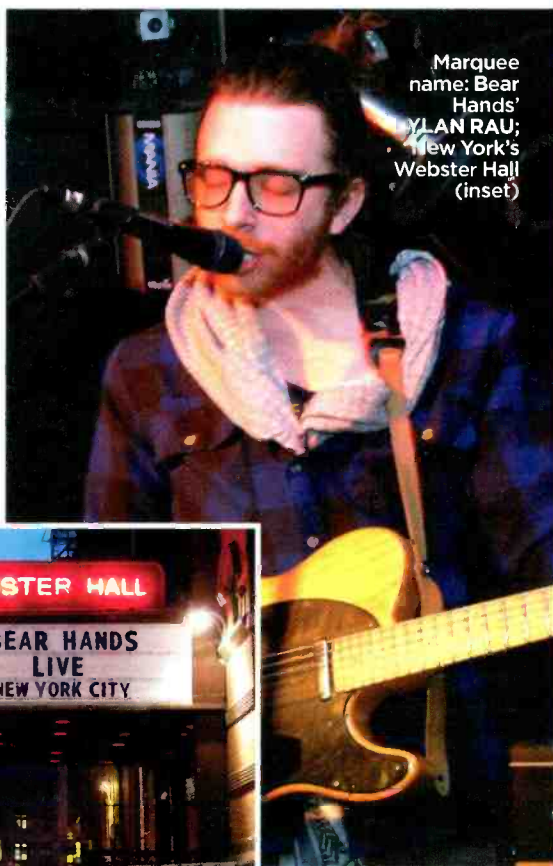
Prior to joining Webster Hall Entertainment, Feinberg was Best Buy's national entertainment director. The retail chain has a history of supporting up-and-coming acts (Billboard, Aug. 2, 2008) and Feinberg knew it would be the perfect partner for the new series.

Phil Chacra, the New York district manager for Best Buy, says Webster Hall is an ideal partner because of its high-quality recording facilities and its ability to turn out CDs of live shows quickly.

"We have the exclusive on the physical copies of all these recordings for 90 days," Chacra says. "At first, we're only going to be stocking them in our New York metro area stores, but depending on how this goes and who gets involved, we could take this nationwide."

The Indies

CORTNEY HARDING



Marquee name: Bear Hands' **YLAN RAU**; New York's Webster Hall (inset)



Chacra adds that the program will most likely have its own end-cap and will feature about six to 10 artists at any given time.

"Our goal is to define ourselves as a business that supports local music," he says. "We want to build our media and entertainment side of the business, and this is a great way to bring in customers."

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

Hal Gaba, 63

Hal Gaba, the chairman/co-owner of Concord Music Group, co-chairman of Village Roadshow Pictures and CEO of ACT III Communications, died March 9 of cancer at his Los Angeles home. He was 63.

Born in 1946 in Oakland, Calif., Gaba began his professional career in 1967 as a research analyst at William O'Neil and Co. In 1974, Gaba pursued a position at Tandem Productions, where he teamed with Norman Lear, Bud Yorkin and Jerry Perenchio, who became lifelong partners and friends. Tandem grew into a successful TV production company.

While still partnering with Lear, Gaba in 1990 became president/CEO of the entertainment holding company ACT III Communications. In 1999, he and Lear became co-owners of Concord Music Group. Concord went on to release music by such legendary artists as Ray Charles, John Coltrane, Sergio Mendes, Miles Davis, Ella Fitzgerald and Gaba's personal favorite, Frank Sinatra.

In 2003, Concord Records and Starbucks aided Charles in releasing "Genius Loves Company," the artist's final recording, which won eight Grammy Awards including album of the year. Concord and Starbucks went on to launch Hear Music in 2006, which released albums by Paul McCartney, James Taylor, John Mellencamp and Joni Mitchell.

Gaba merged Concord with Australia's Village Roadshow Pictures in 2008 to start Village Roadshow Entertainment Group. Village Roadshow has released box-office hits like "Happy Feet," "Ocean's 13," "I Am Legend," "Get Smart" and "Gran Torino."

"Hal's love of music was only superseded by his love of people," Concord VP of A&R John Burk said in a statement. "His passion, energy, enthusiasm and sense of humor were inspirational."

Gaba is survived by his wife, Carole; daughters, Lauren and Elizabeth; mother, Thelma Gaba; sister, Joelle Lawson; and brother, Jeff Gaba.

—Lara Marsman

DEATHS

Veteran artist manager **Joe Boyland** died March 17 of heart failure at his home in Nashville. He was 61.

In recent years Boyland, an artist manager and producer, founded Big Street Entertainment and served as a consultant to Eagle Rock Entertainment, where he helped arrange deals between bands and clients for the licensing of musical content.

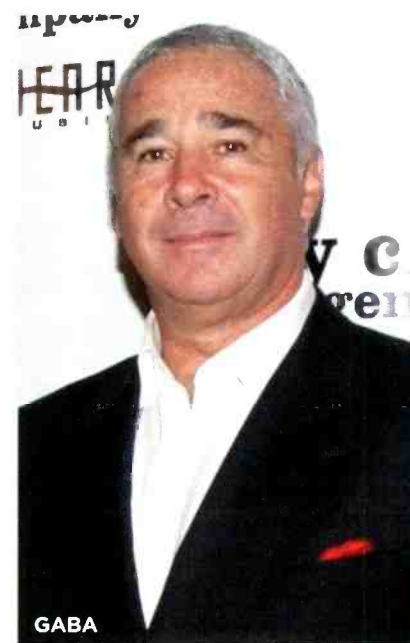
From 1987 to 2000 he was partners with Jan Roeg and Bob Cutarella in Legend Artist Management, which managed Bad Company, Nazareth and B.J. Thomas, among others. Boyland and another partner, Charlie Brusco, co-managed Lynyrd Skynyrd and organized the band's first reunion tour. Boyland also produced several recordings by Lynyrd Skynyrd including "Live From Steeltown."

The Legend Artist Management partners formed two music publishing companies—Rondor Publishing and Hit List Music—that controlled and administered hit songs that were recorded by Alice Cooper, Celine Dion, Jennifer Rush, Mya Amada, .38 Special, Johnny Van Zandt and others.

"There has been such a heartfelt outpouring of people calling me to remember Joe and how he touched a lot of people," Eagle Rock U.S. president Mike Carden says. "Joe made everybody's life better in any way he could."

Boyland is survived by three children and a brother.

—Ed Christman



Former Music Monitor radio editor **Mike McGeever** died Feb. 19 after suffering a heart attack at his home in Pottsville, Pa. He was 48.

An experienced trade journalist and occasional radio DJ, McGeever played a key role in the launch of Billboard's U.K. radio and retail-oriented trade magazine Music Monitor in January 1995. As the publication's radio editor, he worked closely with Billboard's then-international editor-in-chief Adam White (now VP of communications at Universal Music Group International) and Billboard contributors Paul Sexton and Fred Bronson.

Along with Music Monitor managing editor Tom Ferguson (now Billboard's deputy global editor) and the magazine's charts manager Bob McDonald, he received the Billboard President's Award in 1996. After Music Monitor folded in September that year, McGeever was subsequently transferred to Billboard's Pan-European trade publication Music & Media.

After departing Music & Media in 1999, he became a freelance writer for other U.K.-based music trade publications before returning to his hometown of Pottsville with his partner Diana Dryden, who he married in 2004.

"I counted Mike as a friend for two decades," Ferguson says. "He was hugely respected among the radio community in the United Kingdom and Europe as a fine journalist, a massive radio enthusiast and a great man."

McGeever is survived by his wife, Diana; his son, Thomas; and his mother, Helen.

—C.T. Bishop

BOXSCORE Concert Grosses

	GROSS/ TICKET PRICE(S)	ARTIST(S) Venue, Date	Attendance Capacity	Promoter
1	\$4,703,392 (\$7,349,624 Australian) \$89.59/\$70.39	COLDPLAY, MERCURY REV, DECODER RING Acer Arena, Sydney, March 11-12, 14-15	59,391 four sellouts	Chugg Entertainment
2	\$2,382,027 \$149.50/\$49.50	FLEETWOOD MAC Allstate Arena, Rosemont, Ill., March 5-6	24,796 28,044 two shows	Live Nation
3	\$2,049,955 \$181/\$55.50	ELTON JOHN & BILLY JOEL Philips Arena, Atlanta, March 14	18,883 sellout	Live Nation
4	\$1,914,327 \$180/\$54.50	BILLY JOEL & ELTON JOHN U.S. Bank Arena, Cincinnati, March 10	16,065 sellout	Live Nation
5	\$1,911,450 \$250/\$175/\$140/ \$95	CHER The Colosseum at Caesars Palace, Las Vegas, March 17-18, 20-21	13,095 15,166 four shows one sellout	Concerts West/AEG Live
6	\$1,864,340 \$350/\$300/ \$200/\$90	VAN MORRISON WaMu Theater at Madison Square Garden, New York, Feb. 27-28	10,668 two sellouts	MSG Entertainment
7	\$1,605,006 \$149.50/\$49.50	FLEETWOOD MAC Verizon Center, Washington, D.C., March 10	14,468 sellout	Live Nation
8	\$1,292,161 \$149.50/\$49.50	FLEETWOOD MAC TD Banknorth Garden, Boston, March 11	13,005 17,388	Live Nation
9	\$1,254,264 (\$999,884) \$74.01/\$61.47	METALLICA, MACHINE HEAD, THE SWORD Sportpaleis, Antwerp, Belgium, March 5	17,788 sellout	Live Nation
10	\$1,157,604 (\$913,340) \$76.05/\$50.70	AC/DC, THE ANSWER Sportpaleis, Antwerp, Belgium, March 1	16,279 sellout	Live Nation
11	\$1,002,970 \$350/\$300/ \$200/\$90	VAN MORRISON Beacon Theatre, New York, March 3-4	4,700 5,414 two shows	MSG Entertainment
12	\$999,518 \$89.75/\$39.75	RASCAL FLATTS, JESSICA SIMPSON Verizon Wireless Amphitheater, Irvine, Calif., March 14	14,930 sellout	Live Nation
13	\$981,748 \$74/\$34.25	RASCAL FLATTS, JESSICA SIMPSON Cricket Wireless Amphitheatre, Chula Vista, Calif., March 13	19,524 sellout	Live Nation
14	\$972,809 \$70/\$36.25	RASCAL FLATTS, JESSICA SIMPSON Cricket Wireless Pavilion, Phoenix, March 12	20,823 sellout	Live Nation
15	\$945,102 \$87/\$47	RASCAL FLATTS, JESSICA SIMPSON Madison Square Garden, New York, Feb. 12	12,386 sellout	Live Nation
16	\$933,880 (\$1,356,675 Australian) \$62.92	KINGS OF LEON, THE STILLS Acer Arena, Sydney, March 21	16,316 sellout	Frontier Touring
17	\$823,450 \$71/\$51	RASCAL FLATTS, JESSICA SIMPSON Pepsi Center, Denver, Feb. 28	12,000 sellout	Live Nation
18	\$808,994 \$149.50/\$79.50/ \$49.50	FLEETWOOD MAC Palace of Auburn Hills, Auburn Hills, Mich., March 8	11,338 12,515	Live Nation, Palace Sports & Entertainment
19	\$800,251 \$72.75/\$52.75	RASCAL FLATTS, JESSICA SIMPSON Sprint Center, Kansas City, Mo., Jan. 17	11,524 sellout	Live Nation
20	\$773,354 \$73/\$49.50	RASCAL FLATTS, JESSICA SIMPSON EnergySolutions Arena, Salt Lake City, Feb. 26	11,077 sellout	Live Nation
21	\$768,137 (\$598,587) \$51.33/\$37.21	PINK, RAYGUN Sportpaleis, Antwerp, Belgium, Feb. 24	15,948 16,234	Live Nation
22	\$694,482 \$70/\$49.75	RASCAL FLATTS, JESSICA SIMPSON UI Assembly Hall, Champaign, Ill., Feb. 6	11,293 sellout	Live Nation
23	\$674,220 \$75/\$55	RASCAL FLATTS, JESSICA SIMPSON Van Andel Arena, Grand Rapids, Mich., Feb. 5	9,500 sellout	Live Nation
24	\$655,700 \$66/\$49.75	RASCAL FLATTS, JESSICA SIMPSON Blue Cross Arena, Rochester, N.Y., Feb. 14	10,217 sellout	Live Nation
25	\$642,660 \$68/\$47.75	RASCAL FLATTS, JESSICA SIMPSON John Paul Jones Arena, Charlottesville, Va., Jan. 29	9,898 sellout	Live Nation
26	\$618,071 \$67/\$49.75	RASCAL FLATTS, JESSICA SIMPSON New Orleans Arena, New Orleans, March 6	10,967 sellout	Live Nation
27	\$591,889 \$61/\$49.75	RASCAL FLATTS, JESSICA SIMPSON Lawrence Joel Coliseum, Winston-Salem, N.C., Jan. 23	10,520 sellout	Live Nation
28	\$590,221 \$66/\$48.75	RASCAL FLATTS, JESSICA SIMPSON Rupp Arena, Lexington, Ky., Jan. 30	9,150 sellout	Live Nation
29	\$556,681 \$65/\$50.75	RASCAL FLATTS, JESSICA SIMPSON BI-Lo Center, Greenville, S.C., Jan. 22	10,000 sellout	Live Nation
30	\$547,641 \$65/\$49.75	RASCAL FLATTS, JESSICA SIMPSON FedExForum, Memphis, March 5	8,949 sellout	Live Nation
31	\$536,947 \$250/\$50	BARRY MANILOW BENEFIT FOR CYSTIC FIBROSIS FOUNDATION Comcast Arena, Everett, Wash., March 15	5,418 7,731	Harvey J. Platt
32	\$517,386 \$67/\$49.75	RASCAL FLATTS, JESSICA SIMPSON Charleston Civic Center, Charleston, W.Va., Jan. 31	8,018 sellout	Live Nation
33	\$509,300 \$65/\$49.75	RASCAL FLATTS, JESSICA SIMPSON Wells Fargo Arena, Des Moines, Iowa, Jan. 18	7,906 sellout	Live Nation
34	\$487,900 \$70/\$49.75	RASCAL FLATTS, JESSICA SIMPSON Kohl Center, Madison, Wis., Feb. 7	8,683 sellout	Live Nation
35	\$487,230 \$125/\$55	LOS TEMERARIOS Nokia Theatre L.A. Live, Los Angeles, March 13	4,935 6,508	Goldenvoice/AEG Live



It just comes natural:
GEORGE STRAIT

Moderation Pays

Reining In Ticket Prices Can Boost A Touring Career

Last November I wrote an editorial advising (hoping?) that the concert business adopt a conservative approach toward ticket pricing in these economically troubled times (Billboard, Nov. 22).

So far it seems as though the industry has decided to recognize economic realities. Box-office heavyweights like **U2**, **Dave Matthews Band**, **Phish**, **No Doubt** and **Keith Urban** have been offering tickets for around \$20-\$30 and not just for nosebleed seats.

History shows that beyond the biggest live acts like **Madonna**, **U2** and **the Rolling Stones**, acts that haven't pushed the pricing envelope are often the ones that have built long-term careers. Beyond **DMB**, **Pearl Jam**, **Bruce Springsteen** and **Tom Petty & the Heartbreakers** are examples of acts that usually don't test the upper limits of what the market will bear.

Country music provides plenty of additional evidence. In fact, a case could be made that country is the most cost-conscious of all genres. **George Strait** and **Kenny Chesney** are also artists who take it pretty easy on top and bottom line pricing. **Brad Paisley** has never topped \$50 in ticket price. And **Toby Keith** was on the bargain bandwagon going back to 2007 with his Hellraiser Supersaver sections.

In the sheds, the Hellraiser section is usually the tough-to-sell back corners of the reserved seating (not the lawn), and in arenas Hellraisers sit in the upper bowl. Prices are flexible, depending on the markets, but generally are in the \$10-\$20 range or even lower. It's not a discount; tickets start out at that price, with as many as 500-1,000 seats available in the sheds and usually more in arenas.

The Hellraiser plan operates on the premise that people want to come and see a show, but sometimes they just can't afford to. Given the industry's ongoing issue with unsold inventory, anything that gets people in the door is a good idea. The top-priced tickets move for pretty much any popular act. It's the second price level that's a tougher sell. In the amphitheaters, fans may want to go, but they may not want to sit on the hill.

Hellraiser tickets are promoted in Keith's concert ads from the get-go; they're not part of a fire sale to move unsold tickets. They're value, and a source in Keith's touring camp

says they've sold every one of them they've offered. Keith begins his summer America's Toughest tour with Trace Adkins in June.

TRAVELIN' LIGHT: For bands to offer lower ticket prices they have to watch their own spending. It helps that airlines and hotels are making it easier for them to do that by offering across-the-board discounts in most markets, according to veteran travel agent **Nick Gold**, president of Entertainment Travel. The company's 70-plus clients include such touring mainstays as **Kiss**, **Neil Young**, **Cheap Trick**, **Poison** and **Taylor Swift**.

"Some hotels think they are immune and are not changing their rates at all, which I find very surprising," Gold says. "That's their prerogative. If they think they can sell the rooms, that's great. I'm happy for them. But I do see a trend of band and

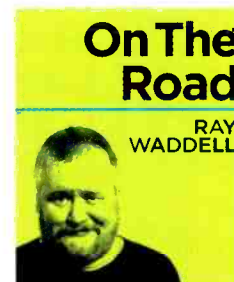
crews who are trying to shave a little bit off their rates, which, together with the hotels who are also trying to negotiate, is working quite well."

Some bands want to cut costs "but obviously don't want to give up too much of their comfort to do it," Gold says. "So it just depends on negotiating with the right caliber of hotel, whereas with the crew I can pick a different hotel if I find one that isn't going to negotiate to their budgetary needs."

Bigger bands are still flying commercial and charter, Gold says. He's also seeing many acts basing themselves in one city and then flying to dates in and out on charters from that hub. "That is much more conducive to their lifestyle than it is to have to fly to an airport, check in, do security, wait an hour, get on a plane and land, wait for bags, come out," he says. "That's very tiring and time-consuming, especially when you're dealing with a full-blown tour rather than just a few dates."

Gold adds that he isn't seeing any downturn in his business, adding that he's glad he's found a niche in the highly specialized entertainment world.

"Based on what I see right now we're going to be quite busy," he says. "I wouldn't want to be a mainstream corporate travel agent today."



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

The Billboard Latin Music Conference has added top executives in TV, digital media and advertising to its list of speakers. They include Rita Ferro, VP at Disneymedia+, the company's new division devoted to maximizing synergy across Disney's kid-friendly platforms; Cynthia Hudson, executive VP/chief creative officer at the Spanish Broadcasting System; Margaret Guerra Rogers, VP of music affairs at Telemundo; Carlos Muñoz, senior VP/group account director at multicultural ad agency Global Hue; Ed Ruth, director of digital content and programming at Verizon Wireless; and Felipe Llerena, executive director of top digital aggregator iMusica. The 20th annual Latin Music Conference will be held April 20-23 at the Eden Roc Resort & Spa in Miami Beach. For more information, go to billboardlatinconference.com.

—Ayala Ben-Yehuda

On The Download

A Study Says U.S. Hispanics Download Lots Of Music. So Why Aren't Online Latin Sales Higher?

Although Latin music labels continue to do more business in the digital realm, download sales aren't taking off the way executives expected.

Two market-research firms recently released studies about U.S. Hispanic consumers that offer some possible solutions for the Latin digital sales quandary.

Packaged Facts' seventh annual "The Hispanic (Latino) Market in the U.S.: A Generational View" and Mintel Inter-

national's "Hispanics Online U.S." agree that Hispanics are spending more time online and that Hispanic Internet users listen to Web radio and other streaming music at a higher rate than non-Hispanics. The Mintel study takes things a step further, finding that Hispanics download music at a much higher rate than non-Hispanics, whether as paid downloads or through peer-to-peer file-sharing networks.

According to the Mintel

study, which in November surveyed 1,700 non-Hispanics and 300 Hispanics with Internet access, Hispanic respondents reported downloading free music 2.8 times per week, versus 1.2 times per week for non-Hispanics. They download paid music two times

per week versus 0.5 times per week for non-Hispanics. And they pay to download movies or videos 1.1 times per week, versus 0.2 times per week for non-Hispanics.

So why aren't Latin music download sales higher?

For one, not all Latinos online are downloading Latin music. Also, only 27% of Hispanics pay their bills online, according to an Experian Simmons survey published by Mintel, suggesting a lag in credit card use. And finally, it's hard to market to an online Hispanic population that's so diverse.

According to Mintel, 78% of English-dominant Hispanics and 76% of bilingual Hispanics surf the Web, compared with only 32% of Hispanics that are Spanish-dominant.

Education can partly explain why Spanish-dominant Hispanics don't use the Internet as much. But Mintel says another key factor is many online music sites and stores aren't available in Spanish, noting that "there are significantly fewer Web sites in Spanish with e-commerce capabilities and therefore fewer opportunities for Spanish-dominant Hispanics to buy online."

For example, Amazon has an extraordinary selection of Latin music, but the site is in English. Apple's iTunes store carries an extensive number of titles at iTunes Latino, but it, too, is in English, which means it could

Latin Notas

LEILA COBO



DIGITAL LIFE

Mean number of times/week that respondents downloaded

	HISPANIC	NON-HISPANIC
Downloaded free music	2.8	1.2
Paid to download music	2.0	0.5
Downloaded free movies	1.7	0.8
Paid to download movies	1.1	0.2

Same data as above, broken down by age group

	HISPANIC 18-34	NON-HISPANIC 18-34	HISPANIC 35+	NON-HISPANIC 35+
Downloaded free music	5.0	2.9	0.7	0.5
Paid to download music	3.7	1.0	0.4	0.3
Downloaded free movies	3.3	1.6	0.2	0.5
Paid to download movies	2.1	0.4	0.1	0.1

SOURCE: Mintel survey of U.S. Internet users, November 2008

be baffling to navigate for a non-English speaker. Even Wal-Mart, a bastion of Hispanic shopping, doesn't have any Spanish at walmart.com.

"E-retailers should at the very least include Spanish as part of their content development strategy," Mintel says.

On the flip side, retailers should also consider advertising or catering to Hispanics at English-language sites, says Leylha Ahuile, multicultural reports editor/senior analyst at Mintel.

Sites like Batanga.com and MySpaceLatino.com are specifically designed for bilingual Hispanics, although Ahuile acknowledges that many sites in English are reticent to run reviews or any coverage of Spanish-language music.

Both the Mintel and Packaged Facts reports found that Hispanics are more receptive to ads, in any medium and language, than non-Hispanics. Ahuile says this makes it all the more puzzling that online music stores don't advertise to Hispanics. "If you don't advertise your Web site," Ahuile says, "how do you expect them to go to it?"

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

GLOBAL APPEAL

Entrepreneurs Chase Tropical Music Audience

Tropical music may not rack up huge sales, but the popularity of the genre extends around the globe, and entrepreneurs are working to meet demand.

Take for example the 15th annual Caliente Latin Music Festival in—of all places—Zurich. Organizer Roger Furrer expects 150,000 to attend the July 3-5 event in the Swiss city. Caliente doesn't focus on album sales when deciding who to book, Furrer says, noting that his artist roster is primarily made up of tropical music veterans.

In a somewhat surprising example of reverse cultural traffic, the profits from the Zurich festival will be used this year to mount the first U.S. version of the festival Nov. 20-22 at Miami's American Airlines Arena. Western Union, a sponsor of the Zurich festival, has pulled out of the Miami event, citing the recession. Still, Furrer insists the show

will go on.

"People really want to see the artists, in a crisis or not in a crisis," he says.

Furrer says tickets at the Miami Caliente will be priced at \$45, with free performances by DJs and lesser-known bands to be held at Bayfront Park.

In Italy, the Naples-based indie label Planet Records does Latin music compilations in association with the Festival Latinoamericano in Milan and the Fiesta Festival in Rome.

Planet, which broke *Aventura* in Europe before the act hit stateside, recently opened an office in Miami to sign Latin talent with an eye toward the European market.

Planet president/CEO Roberto Ferrante started an online store two years ago to sell the label's physical product, as well as downloads through an iTunes storefront. The store relaunched last year at

Alpine heat: Performers from the 2008 Caliente Latin Music Festival in Zurich.

musicstore.com. Though the Web site doesn't exclusively sell Planet titles, the label's harder-to-find acts have benefited from the alternative distribution channel and often sell more copies online than they do in stores, Ferrante says. Without traditional distribution in France, Planet artist Papi Sanchez has sold about 3,000 copies of his albums at the Web store, Ferrante says.



In Sydney, Uruguay-born Latin dance school owner Nestor Manuel is organizing his second annual International Bachata Festival April 24-26. The fest, which like many other Latin dance events in Australia is geared toward dance students and professionals, drew about

1,000 attendees last year. At press time, about 250 passes had been sold for the event. This year's festival will be capped off by a concert by Orlando, Fla., bachata group 4Ever, which is signed to FLO Records/Machete and is scheduled to tour Australia in April. —Ayala Ben-Yehuda

.com EN ESPAÑOL: All the great Latin music coverage you've come to expect from Billboard—in Spanish! Billboardenespanol.com.

>>> GERMAN SALES DIP AGAIN

The German recorded-music market fell 4.7% in value during 2008, a 10th successive year of decline. The German music industry trade organization Bundesverband Musikindustrie says revenue dropped to €1.6 billion (\$2.2 billion) in retail value, compared with €1.7 billion (\$2.3 billion) in 2007. Total volume was also down, with 222.9 million CDs, DVDs, downloads and ringtones sold, down 3.3% from 230.4 million copies in 2007. CD album sales fell 2.4% to 145.1 million copies, while digital album sales rose 50% to 3.9 million. —Wolfgang Spahr

>>> BBC AXES WORLD AWARDS

The BBC is dropping its Radio 3 Awards for World Music, one of the leading international showcases for the genre. In a statement, the broadcaster said it was “time to develop a new direction [for the BBC’s] world music coverage and to develop new plans beyond the awards.” The annual awards were established in 2002. Notable winners include Ry Cooder, Indian-British composer Nitin Sawhney and Senegalese musician Baaba Maal. Radio 3 is the BBC’s classical music outlet but also carries specialist music and spoken-word programming. BBC director general Mark Thompson recently announced that the global recession would force the corporation to make £400 million (\$580 million) in budget cuts in the next three years. —Richard Smirke

>>> EL SAYEGH’S NEW SNEP ROLE

David El Sayegh has been named the new director-general of the French labels organization SNEP, effective June 20. He has been head of legal affairs at the IFPI affiliate since September 2007. Previously, he was deputy director of copyright, Internet and media at the French music authors’ collecting society SACEM. El Sayegh will replace Herve Rony, who announced in January that he’s leaving to become delegate director of the French multimedia authors’ collecting organization SCAM, effective January 2010. —Aymeric Pichevin

>>> EDDY CURRENT AMP’D UP

Melbourne, Australia-based garage rock band Eddy Current Suppression Ring’s “Primary Colours” (Aarght Records/Shock) has been named the winner of the fourth annual Australian Music Prize. The award, which honors the best Australian album of the year and is modeled on the United Kingdom’s Mercury Prize, carries a \$30,000 Australian (\$21,000) prize. The win was announced March 20 in Sydney, when the four-piece’s acclaimed offering beat out eight other AMP shortlisted releases, including chart-toppers from Cut Copy and the Presets. The Phonographic Performance Co. of Australia donated the prize money. —Lars Brandle

>>> BORSATO SHINES AT EDISONS

Domestic pop superstar Marco Borsato was a double winner at the Dutch music industry’s annual Edison Awards, held March 22 at the Rotterdam World Trade Center. Borsato collected the best song award for his Dutch chart-topper “Dochters” (Universal), while his 2008 set “Wit Licht” was named best album. Alain Clark (Warner U.K.) took the best male artist award, while pop vocalist Ilse DeLange (Universal) was named best female artist. Eclectic pop-rock quartet Blof (EMI) was best band, and EMI/Blue Note R&B singer/songwriter Sabrina Starke was best new artist. Organized by the IFPI affiliate NVPI, the Edison winners are mainly chosen by a media jury; the album and song categories are decided by public vote. —TJ Lammers

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

GLOBAL BY ROB SCHWARTZ

FOUND IN TRANSLATION

How To Break International Artists In Japan

TOKYO—“Big in Japan” used to be a cliché for international artists. Now it’s increasingly difficult to sell music in the territory, after four consecutive years of decline in the value of international repertoire sales. ¶ In 2008, international repertoire accounted for 71 billion yen (\$715 million) in sales, down from 85.8 billion yen (\$729 million) in 2007, according to SoundScan Japan. As recently as 2005, international repertoire sales were worth 105 billion yen (\$892.5 billion). Last year, international artists accounted for 21% of total music sales in Japan, down from 29% in 2005. ¶ Max Hole, president of Universal Music Asia Pacific and executive VP of Universal Music Group International, believes the “decline of new, exciting music from America” in recent years has been a factor. ¶ “If America gets rich in breaking new artists, Japan will sell more of it,” he says. ¶ In the meantime, Billboard presents four tried-and-trusted methods for scoring with international artists in the land of the rising sun.

COLLABORATE WITH JAPANESE ACTS

With domestic repertoire accounting for more than 70% of sales, hooking up with a local star can provide an easy entry point for international acts.

The likes of Fergie (with J-Pop star Kumi Koda) and Craig David (with rocker Bonnie Pink) have scored collaborative successes, while BMG recently paired T-Pain with Japanese rapper Verbal on the Lost in Sibuya remix of “Can’t Believe It.”

The track appeared on the Japanese release of T-Pain’s “THR33 Ringz” album, which has sold 11,000 copies since its Nov. 26, 2008, release, according to SoundScan Japan—already catching up to the 14,000 shifted by T-Pain’s 2007 release “Epiphany.”

Hiro Tanaka, senior VP of international labels at BMG Japan, says links between Verbal and T-Pain’s blogs saw traffic for the latter triple whenever Verbal mentioned the U.S. rapper, while the collaboration also secured increased local media coverage.

“One of the popular TV magazines even featured a two-page spread with T-Pain,” he says, “just because of the Verbal collaboration.”

HARNESS THE POWER OF TV

TV still rules in Japan, accounting for nine of the top 10 media platforms for promoting music in Billboard’s 2008 Maximum Exposure survey (Billboard, Sept. 27, 2008).

It can even move the dial on a career as well-established as Madonna’s. The use of her single “Miles Away” as the theme song for Fuji TV

drama “Change” helped fuel sales of 681,000 track downloads, according to the Recording Industry Assn. of Japan, and lifted sales of her “Hard Candy” album to 172,000, according to SoundScan Japan. That earned Madonna RIAJ 2009 Japan Gold Disc Awards for international artist and mastertone of the year.

“Scoring a tie-in with a major TV show is a fantastic promotional tool,” says Hana Tabata, director of Warner Music Japan’s international division. “The ability to get one depends on timing, the song fitting the show and sheer tenacity.”

INVEST IN DIGITAL MARKETING

Japan is the most developed digital market in the world—and targeting that sector paid off for American R&B singer Tynisha Keli. Although she is relatively unknown at home, Keli has racked up impressive digital sales in Japan for a new artist, after granting exclusive mobile rights for her debut single, “I Wish You Loved Me” (Warner Music Japan), and two subsequent singles, to mobile download site Music.jp.

“That got them excited to push Tynisha,” says Tabata, who also secured support from influential pop culture site Style-Walker, which “was key in introducing her to a huge demographic of teens.”

Keli’s daily blog is translated into Japanese and regularly attracts more than 10,000 hits per day. “I Wish” has sold 92,000 digital units since its Sept. 3, 2008, release, according to Warner, while later releases “Shatter’d” and “Woman” have moved 40,000 and 7,000, respectively.

Big In America?

Four Japanese Acts Look To Crack The United States

TOKYO—Breaking Japanese acts abroad has traditionally been the hardest of hard sells, particularly in English-language markets.

But now a new wave of Japanese groups is hoping to change that. In the last few months, visual-kei band Dir En Grey has cracked the Billboard 200, selling 16,000 copies of its 2008 album “Uroboros” (the End) in the United States, according to Nielsen SoundScan. And J-pop superstar Utada (Billboard, Feb. 28) has attracted considerable buzz for her single “Come Back to Me” (Island Def Jam), scanning 7,000 copies since its Feb. 9 release.

Billboard showcases the four Japanese acts most likely to make waves in the States.

TERIYAKI BOYZ

Base: Tokyo

U.S. release: “Serious Japanese” (Star Trak/Interscope), due in late spring

Booking agent: Nowhere Co., Tokyo (worldwide)

The Teriyaki Boyz are a Japanese rap supergroup, featuring members of hip-hop acts Rip Slyme and M-Flo, which have sold a combined 8.3 million physical copies, according to SoundScan Japan. DJ Nigo’s international fashion connections as creator of the apparel company A Bathing Ape have attracted heavyweight names to their latest project. Pharrell Williams and Chris Brown guest on the lead single “Work That,” while Kanye West and Busta

Rhymes also make cameos on the album. “Their songs are produced by world-leading music producers,” says Kazuhiko Koike, president/COO of Universal Music Japan. “With some exotic Japanese creativity added, the sound will be familiar but new to American listeners.”



AN CAFE

Base: Tokyo

U.S. release: “Harajuku Dance Rock” (Maru Music), due in April
Booking agent: Twisted Talent Concerts, Dortmund, Germany (Europe, Latin America); Maru Music, Los Angeles (North America); Red Café/SMA Entertainment, Tokyo (Japan)

With a striking hip-hop-goes-dandy image and an eclectic sound that combines elements of visual-kei and pop/dance, An Cafe’s four Japanese albums have sold more than 350,000 copies, according to the label. The new album, which is only being released in the United States and Europe, is supported by a world tour that kicked off March 15 in Moscow. The band plays three U.S. dates starting April 11 at the Avalon Hollywood in Los Angeles. “The band’s style will sound familiar to audiences that have grown up with anime/manga,” says Ken Isayama, VP of international marketing at Sony Music Entertainment Japan (SMEJ), which handles the band’s overseas marketing.





Made in Japan: **TYNISHA KELI** and **HAYLEY WESTENRA** (inset) have been targeting Japanese audiences.

COVER JAPANESE SONGS

Cultural differences mean imported songs often literally don't translate, so many artists release their own versions of Japanese repertoire.

New Zealand classical crossover star Hayley Westenra scored her biggest Japanese success with her 2008 release "Hayley Sings Japanese Songs" (Universal Music Japan), while Eric Martin—singer for U.S. rock act Mr. Big—had a hit with "Mr. Vocalist" (Sony Music Entertainment Japan), an album of songs originally recorded by Japanese female artists.

Scott Murphy—former bass player with U.S. pop-punk band Allister—covered the likes of Ayumi Hamasaki and Ayaka Hirahara for "Guilty Pleasures II" (Universal Music Japan). That set has sold 51,000 copies since July 9, 2008, according to SoundScan Japan, with UMJ senior manager of corporate planning Kazutoyo Yamana crediting the approach with opening media doors.

"The background of how Scott became fascinated by Japanese music was featured on many influential morning shows, creating the buzz around the album," he says.

Additional reporting by Andre Paine in London.

PHYSICAL UNIT SALES FOR THE TOP FIVE BEST-SELLING ALBUMS IN JAPAN BY INTERNATIONAL ACTS DURING 2008

1. Ne-Yo, "Year of the Gentleman" (Universal Music Japan): 190,400
2. Celine Dion, "Complete Best" (Sony Music Entertainment Japan): 173,100
3. The Offspring, "Rise and Fall, Rage and Grace" (Sony Music Entertainment Japan): 172,100
4. Madonna, "Hard Candy" (Warner Music Japan): 172,000
5. Elliott Yamin, "Wait for You" (Avex): 130,800

SOURCE: SoundScan Japan



VERSAILLES PHILHARMONIC QUINTET

Base: Tokyo
U.S. release: "Noble" (Maru Music), out now
Booking agent: Backstage Productions, Tokyo (worldwide)

As the name suggests, this visual-kei band bases its look on the 18th-century French aristocracy. A series of EPs built up a fan base in Japan and the quintet toured the United States in 2008 in support of "Noble," including sell-out shows at the A-KON anime convention in Dallas and the Hollywood Knitting Factory. "We were really nervous when we got to Texas and saw this huge ballroom," says Mayumi Kojima, GM of the band's management firm Delacroix. "We had no idea how many people would come. But the place was absolutely packed and the audience went crazy." A second U.S. album is scheduled for the summer.

MIX SPEAKER'S INC.

Base: Tokyo
U.S. release: "Monsters—Junk Story in My Pocket" (Maru Music), due in May
Booking agent: Twisted Talent Concerts, Dortmund, Germany (Europe); Maru Music, Los Angeles (North America); self-booked in Japan

Tipped by visual-kei scenesters as the most likely to follow Dir En Grey to stateside success, Mix Speaker's Inc. is a live phenomenon at home, selling out every gig since spring 2007, according to SMEJ, which handles its international marketing. Its metal grooves and surreal stage show caused a big buzz at this year's MIDEM and the band's now heading for the United States. "They already have a solid U.S. fan base," Maru managing director Rob Kelso says. "Their unique combination of music and showmanship has an appeal to a segment of the market overlooked by the traditional industry." —RS



GLOBAL BY ROBERT THOMPSON

Time To Talk?

Quebec ISP Raises Hopes For Anti-Piracy Negotiations

TORONTO—Hopes are rising regarding a deal between the Canadian recording industry and Internet service providers after one ISP broke ranks and offered talks on finding a self-regulated solution.

"We cannot continue like this," says Serge Sasseville, VP of corporate and institutional affairs at Montreal-based Quebecor Media, which operates Quebec's No. 1 ISP, Videotron. "If we don't find a solution to Internet piracy, then the government may regulate it. And we may not like what the government comes up with."

In March, the company told the Canadian Radio-television and Telecommunications Commission (CRTC) during new-media hearings that a graduated response to copyright violations by users—similar to "three strikes" programs proposed in New Zealand and France—would be in Canada's best interest. One of the goals of the hearings is to decide whether the Web needs closer regulation, in line with TV broadcasters. Decisions aren't expected for several months.

Sasseville reiterated the company's position March 13 at the Canadian Music Week (CMW) conference, where the topic of ISP cooperation was high on the agenda.

While Quebecor is the first major Canadian

ISP to publicly declare its support for anti-piracy initiatives, it's unique among ISPs in that it also owns the record label Musicor, distributor Distribution Select and entertainment retailer Archambault.

The Canadian Assn. of Internet Providers, which Quebecor doesn't belong to, remains opposed to the three-strikes approach. CAIP says its members are already doing enough under the current system, in which rights holders notify ISPs of alleged copyright violations. The ISP then notifies—but doesn't take action against—the consumer.

"Notice-on-notice is the best solution," CAIP president Tom Copeland says. "We have a responsibility to make sure rights holders and our customers are protected."

The day before Sasseville spoke at CMW, the pollster Angus Reid Strategies released a survey of Canadian Internet users showing that 45% felt that downloading from peer-to-peer file-sharing networks is a normal prac-

tice that should be allowed. About 52% said that using P2P services is something Internet users "shouldn't be doing," but slightly more than half of these respondents believe "it's not a big deal," Angus Reid said. In addition, 73% said they opposed an ISP surcharge to compensate rights holders, fearing that it would be passed on to consumers.

Duncan McKie, president of the Canadian Independent Record Production Assn., says he's skeptical that an agreement between the recording industry and ISPs is imminent.

"It is better to have marketplace solutions than government intervention," he says. "But I'm also realistic enough to say I don't think we'll see anything soon."

Still, Warner Music Canada president Steve Kane says Sasseville's support for talks on a three-strikes program indicates a shift in thinking by Internet companies.

"It is very significant that Quebecor is willing to sit at the table and recognize their business is connected to what happens in the creative community and [that] without content they have nothing," Kane says. "I'm very relieved to see someone stand up and say they operate more than just a dumb pipe for information."



Working on a solution: **SASSEVILLE** (left), **McKIE** (center) and **HENDERSON**

Piracy is routinely blamed for the slump in Canadian music sales, which dropped another 14.1% in 2007—the latest figures available—according to the IFPI. The Canadian Recording Industry Assn. blames outdated copyright laws for the high piracy rate, with the government's latest attempt to update legislation stalled by the October 2008 parliamentary election.

But CRIA president Graham Henderson says Sasseville's remarks are reflective of a new way of thinking about illegal file sharing. Henderson is pushing for negotiations between the recording industry and ISPs ahead of the CRTC's new-media findings, although he believes only the threat of losing Internet access will alter consumers' behavior.

"This is clearly something resonating from the upper reaches of Canada's Internet companies," Henderson says. "They are now seeing this as a business issue and less of a piracy issue."

DIGITAL BY ANTONY BRUNO

Come Out And Play

Artist-Branded Online Games Emerge As A Promo Platform



With MySpace pages, ringtones and free song downloads now conventional elements of any album launch strategy, record labels and managers are desperate for new, buzzworthy ways to capture the attention of music fans.

Enter the “advergame”—online casual games that brands pay developers to make and distribute for them as part of a broader advertising strategy. Big advertisers like Burger King, Orbitz and Nike have used advergames for years. Now, a growing number of recording artists are using them as well.

Consider the case of EMI artist Lily Allen. Her U.K. label Parlophone commissioned the game developer Matmi to create a title around her lead single “The Fear” called “Escape the Fear.” Released during the Christmas holiday season in support of her album “It’s Not Me, It’s You,” the game features a cartoon image of Allen that players move from ledge to ledge while avoiding various obstacles and a rising tide. The song plays in the background throughout the game.

In the three months since the game went live, it’s been played more than 3 million times by fans in 70-plus countries with an average engagement time of 4.5 minutes—results that Parlophone director of digital Dan Duncombe says put the format on par with video promos in terms of effectiveness.

“We need to find new outlets,” he says. “Gaming allows us to do that.”

Advergames cost anywhere from \$15,000 to \$50,000 to create, a fraction of the ex-

pense required to make a music video, but have a far more measurable effect. They usually contain links to buy the song or album from iTunes or Amazon, as well as to the artist’s Web site, and an online registration form that captures users’ e-mail addresses, all of which can be measured and tracked.

Another Matmi-designed game, “Dance Match,” for Polydor Records act the Maccabees, drew 60,000 click-throughs to either iTunes, the band’s Web site, a mailing list or a video stream on 500,000 unique plays, a 12% response rate.

“For the money you’re spending, there’s greater reach and a greater return,” Duncombe says. “The engagement is higher, the attraction is higher, the opportunity for upsell is higher, but it’s the same principle as radio where people get involved and ideally buy into the project.”

There’s more involved than simply designing a game and posting it on an artist’s Web site. The bigger advergame developers, such as Matmi, also have relationships with online casual gaming networks where they place the game on behalf of the labels in order to reach new users rather than just hardcore fans. Through Matmi, Parlophone was able to get “Escape the Fear” on some 10,000 Web sites worldwide, reaching a target audience of 13- to 34-year-olds.

Advergame developers range from the huge—such as Blockdot, which created a pair of INXS-branded games—to the more focused—such as Starving Eyes, a one-man opera-

tion that created the more recent “Fall Out Boy Tail” game, as well as games for the Chemical Brothers, Golden Republic and Wet From Birth.

And it’s a growing business. The Yankee Group estimates the advergame industry will generate \$312.2 million by the end of this year, up from \$83.6 million in 2004. A well-designed game is considered far more cost-effective than a TV ad in many cases, according to a 2008 study of advergames by researchers at the University of Missouri.

“Because of their unique attributes, advergames hold tremendous potential for delivering a brand’s message in an engaging manner at a fraction of the cost of television advertising,” the study said.

The goal behind each game varies from artist to artist. While Parlophone was seeking new fans with the Allen game, Fall Out Boy was fo-



Knock ‘em out: Scenes from Lily Allen’s online game, which streams her single ‘The Fear’ as players navigate a cartoon image of the artist through a series of obstacles.



cus more on increasing the engagement of existing ones. The band’s version of the classic Apple game “The Oregon Trail” has generated 350,000 unique plays in less than a month, 10%-15% of which Crush Management digital head Dan Kruchkow estimates were new fans. He says the intent was to reward existing fans with a fun game that allowed them some virtual engagement with the band, rather than become the target of an overt sales strategy.

“They’re buying tickets, they’re buying music, they’re buying merchandise,” Kruchkow says. “If you make something really good for your fans and it’s honest and it’s real, it just pays dividends far more than if you create something for the purposes of the market.”

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

BITS & BRIEFS

NPD: FEWER MUSIC BUYERS IN '08

The number of U.S. consumers purchasing music dropped by 13 million in 2008, according to NPD Group. The market research firm didn’t reveal how large a percentage decline that represented but observed that CD sales dropped by 19% last year. Purchases of music downloads rose 29% in 2008, accounting for one-third of all paid music, NPD said. The company also found that the number of Internet users buying digital music online increased by 8 million to 36 million. Online radio usage is also on the rise, with awareness of the Pandora customizable online radio service doubling to 18%. Those listening to music through social networks like MySpace increased 19% in the fourth quarter from 15% during the same period a year earlier.

ISTOCKPHOTO UPS MUSIC HOLDINGS

The multimedia site iStockphoto says its new iStock-

audio collection has added 18,000 tracks through an agreement with Pump Audio. iStockaudio has 11,000 royalty-free tracks that can be licensed for as little as \$2 each, while tracks from the Pump Audio catalog start at \$29 per track. The company says it pays content owners an average total of \$1 million per week.

‘GUITAR HERO’ ISSUES FREE DEMO

For those who can’t wait for the March 29 release of “Guitar Hero: Metallica,” the game publisher has a four-song demo available to download for free on the Xbox 360 Marketplace. The songs are Metallica’s “Sad but True” and “Seek and Destroy,” Queen’s “Stone Cold Crazy” and Alice in Chains’ “No Excuses.” All game modes—such as Solo Quickplay, Band Quickplay and various head-to-head battles—are included in the demo, as well as the full motion-capture animation of Metallica’s band members.

HOT RINGMASTERS™ APR 2009 Billboard

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ORIGINAL ARTIST
1	1	13	#1	KISS ME THRU THE PHONE
		7 WKS		SOULJA BOY TELLEM FEATURING SAMMIE
2	3	12		DEAD AND GONE
				T.I. FEATURING JUSTIN TIMBERLAKE
3	2	5		RIGHT ROUND
				FLO RIDA
4	4	9		BLAME IT
				JAMIE FOXX FEATURING T-PAIN
5	7	6		POKER FACE
				LADY GAGA
6	5	6		CRACK A BOTTLE
				EMINEM, DR. DRE & 50 CENT
7	6	15		HEARTLESS
				KANYE WEST
8	9	13		TURNIN ME ON
				KERI HILSON FEATURING LIL WAYNE
9	8	7		ROCKIN' THAT THANG
				THE-DREAM
10	13	4		DAY N NITE
				KID CUDI

10 Kid Cudi scores the only newcomer to the top 10 as “Day N Nite” logs a 13-10 move. The Cleveland native posts the largest increase within the top 20, up 22% to 24,000 downloads.

11	10	14		GIVES YOU HELL
				THE ALL-AMERICAN REJECTS
12	12	4		I LOVE COLLEGE
				ASHER ROTH
13	11	8		MY LIFE WOULD SUCK WITHOUT YOU
				KELLY CLARKSON
14	15	13		ALL SUMMER LONG
				KID ROCK
15	17	21		CHICKEN FRIED
				ZAC BROWN BAND
16	14	14		MAD
				NE-YO
17	16	11		YOU COMPLETE ME
				KEYSHIA COLE
18	18	8		STANKY LEGG
				GS BOYZ
19	22	9		WANT IT, NEED IT
				PLIES FEATURING ASHANTI
20	20	8		AIN'T I
				YUNG L.A. FEATURING YOUNG DRO & T.I.

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



PUSHPIN MIC

iPod accessories are a dime a dozen these days. But the ThumbTack from SwitchEasy stands apart from the pack. Shaped like an actual thumbtack, the device is a mini-microphone that plugs into the 3.5mm headphone jack of an iPod Nano or iPod Touch. It's the smallest recording attachment created for the iPod, still the only leading MP3 player that lacks a built-in mic.

The ThumbTack, which comes in red, black and white, is available from the SwitchEasy Web site for \$13.



—AB

RADIOHEAD
GUITARIST/
FEATURED
ARTISTS'
COALITION
DIRECTOR

Ed O'Brien

The Radiohead guitarist discusses the Featured Artists' Coalition's plans to secure more transparent digital revenue accounting.

Ed O'Brien is best-known for his distinctive guitar and harmony vocal work in Radiohead. As a musician and songwriter, O'Brien has helped forge the U.K. band's sound on seven studio albums since 1993.

Most recently, however, he's been adding his voice—and imposing 6-foot-5-inch presence—to the cause of a wider community of musicians as a founding director of the United Kingdom's Featured Artists' Coalition.

The FAC is campaigning for the protection of performers' and musicians' rights, with a particular focus on ensuring that they receive a fair share of digital revenue. The group's formation coincides with efforts by the U.K. government to reduce unauthorized downloading on file-sharing networks, but O'Brien says anti-piracy initiatives aren't a top priority.

"As fans of music ourselves, we have a closer affinity than probably anyone to consumers, or whatever you want to call people who love music, and we communicate directly to our fans as well," he says. "The last thing we want to do is criminalize people; it's completely nonsensical."

The FAC held its inaugural meeting March 11 in London, with such artists as David Gray, Robbie Williams, KT Tunstall and Pink Floyd drummer Nick Mason in attendance.

"It was kind of important getting everyone together in one space for the first time," O'Brien says.

The guitarist spoke with *Billboard* a few days after the meeting to expand upon on the organization's aims and to discuss Radiohead's experience as an independent band.



back into it and when it's fun, it's creative. You cannot be truly creative if you're shackled by profit and loss and balance accounts and all that nonsense.

Isn't the independent route tougher than having a major handling your affairs globally?

It's not that hard, because you get in people that you want to work with. You get people in who are effective, who you trust, who you like and you make very quick decisions. You're not worrying about who you're offending, you're being very straight. There aren't any agendas.

We spent nearly three years recording "In Rainbows" and we were tired. Potentially we were looking at [what] could have been the band's last album. But by the time we released it, it fired us up again and it got us working creatively.

It's really interesting when you remove that economic framework of the traditional six-album deal and all that entails. It's amazing how liberating that can be. Certainly, at first the record company deal is what you dream about. But if I'm honest, the last two or three albums it was becoming a drag, because what we wanted to try and do was not fitting the format.

Could you successfully adopt your current approach if you were a new, young band now?

I'd be inclined to say it's definitely not a model for new artists, but then again look at what the Arctic Monkeys did [before] their first album. They had all their tracks in demo form on their MySpace site. It probably wouldn't have worked with us, because for it to really work like that I guess it has to be pretty obvious from the beginning. We were such slow-burners initially.

How did the FAC's first meeting go?

I was actually taken aback by how empowered people seemed to be—usually musicians tend to err toward the apathetic side. Everyone I spoke to said they found it really inspiring and they just wanted to get involved.

All we're saying initially is that there are areas in the music industry that are monetized and a lot of these deals are under nondisclosure agreements, so there's no transparency as to where the flow of money is going. And, of course, none of it is going into the hands of musicians and featured artists.

Won't it be difficult to achieve FAC's aims if artists don't own their master recordings?

It's a no-brainer for featured artists to sign up and if we get the majority of artists, I think that in itself is enough [for them]—whether it's the record companies or the MySpaces of this world—just to take notice. After all, we are the one part of the industry that is absolutely

indispensable. All we're really after is a strong and fair industry, and it isn't that at the moment. We know it's in crisis.

Record companies usually hold the copyright in recordings. Would you like to change that?

I've always found that anachronistic. Sure there may be investment, [labels] put money into it, but it does seem absolutely crazy to me and, I also think, immoral. That is obviously not a battle we're going to fight first of all, but ultimately I would hope that in 10 or 15 years, or even earlier, the industry norm will be for young artists to be signing fair, clear agreements where they own their copyrights and they've licensed them out rather than signing them away.

Are authors' bodies going to be supportive of FAC if you demand more rights control?

We wouldn't be impinging on their territory because obviously that would be wrong—and probably not the politically right thing to do.

In the digital age we want more control over our own rights and the industry to become more transparent. The music industry is a really murky world.

Are you hoping to educate artists on their rights and copyright?

That's a huge part of it. People like myself and our band, we do all right. But there are a lot of bands making music and not making any money from it and not knowing what to do. One thing we'd like to have is a guild, [offering guidance on why] this is a good Web site, this is a good way to distribute the music, here is an example of a fair and clear contract. It would be great to have that kind of help for young bands.

You spent more than a decade as a major-label act with EMI. What's it like now that you control your recordings?

We're lucky in a sense that we've got two of our crew from EMI who freelance for us. The great thing about EMI was Parlophone—we worked with such great people. The down-

side of it is the business mechanism and this great big kind of audit . . . all that bullshit, when legal affairs, the business side of it gets involved.

As regards to being on your own, it's empowering. When you release a record as an artist with a major, you've got to get your slot. But you're looking at a minimum of three months [after] you've finished your record [before its] release. When you do it yourself, you can literally finish the mastering and have it out there digitally.

The trouble is that the music industry has become companies [that are] answerable to shareholders and have to pay dividends, that have to have greater and greater profits—and in doing that it's become all about money. I don't think the music industry in the '50s, '60s and '70s was [like that]; there was still a lot of creativity. Sure, people were making money, but I think the suits have come in and you've got people running record companies who aren't music-led. It's taken all the fun out of it. When you do it yourself, you put the fun

You've got people running record companies who aren't music-led. It's taken all the fun out of it. When you do it yourself, you put the fun back into it.

CLIO 50

50th ANNIVERSARY AWARDS



May 12-14, 2009
Hard Rock Hotel & Casino, Las Vegas

JOIN US AND SEE HOW THE INDUSTRY RESPONDS TO THE QUESTION: What have you done that hasn't been done?

THE CLIO AWARDS will be celebrating its monumental 50th Anniversary in Las Vegas in May 2009. This renewed vision of the CLIO Awards will highlight the most cutting-edge and powerful accomplishments in the industry with five new and distinct award shows, after parties, conference sessions, industry networking opportunities, and more.

FIVE SEPARATE AWARD SHOWS HONORING:

- MOVING IMAGE AWARDS
- EMERGING MEDIA AWARDS
- COMMUNICATIONS AWARDS
- DESIGN AWARDS
- LIFETIME ACHIEVEMENT AWARDS

FEATURED KEYNOTES



TONY GRANGER
Global Chief Creative Director
Young & Rubicam



NEW
RUSS KLEIN
President, Global Marketing, Strategy and Innovation
Burger King Brands, Inc.



NEW
NICK LAW
EVP, Chief Creative Officer
R/GA



ROB REILLY
Partner, Co-Executive Creative Director
Crispin Porter + Bogusky

ADDITIONAL SPEAKERS INCLUDE:



SIMON ANDREWS
Chief Digital Strategy Officer
Mindshare



DALTON CALDWELL
Founder & CEO
imeem



MIKE GEIGER
Chief Digital Officer
Goodby, Silverstein & Partners



REI INAMOTO
Co-Chief Creative Officer
AKQA



CARL JOHNSON
Founding Partner & CEO
Anomaly



MICHAEL LEBOWITZ
Founder & CEO
Big Spaceship



ALEXANDRE MARS
CEO, Phonevalley & Head of Mobile
Publicis Groupe



KAREN MONAHAN
Head of Digital Production
Bartle Bogle Hegarty



BENJAMIN PALMER
Co-founder & CEO
The Barbarian Group



CHRIS ROSSITER
EVP/Executive Director of Production
Leo Burnett USA



GLENN SANDERS
US Creative Director
The Viral Factory



SCOTT WITT
Creative Director of Digital Media
Droga5

PLUS: Anne Bologna, Founding Partner, Toy
Mike Boris, Executive Music Producer, McCann Erickson
Lee "Chappy" Chapman, Director of Strategy, Branding & Consumer Markets, Translation LLC

Robert Friedman, President of Entertainment & Media, @radical.media
Doug Scott, President, Ogilvy Entertainment
Rani Vaz, Director of Music Production, BBDO New York

DON'T MISS YOUR CHANCE TO BE PART OF ONE OF THE MOST ILLUSTRIOUS ADVERTISING AWARDS PROGRAMS IN THE WORLD!

Register now and save \$100!

clioawards.com

REGISTRATION Alma Weinstein • 646.654.7254 • alma.weinstein@nielsen.com **SPONSORSHIPS** John Grosfeld • 650.759.8728 • john.grosfeld@nielsen.com
SPEAKERS Rachel Williams • 646.654.4683 • rachel.williams@nielsen.com **HOTEL** 800.693.7625 • Single/Double Room rates start at \$132 per night!

SPONSORS



MEDIA PARTNERS



FOLLOW CLIO ON: [LinkedIn](#)
[Facebook](#) Find us on Facebook [twitter](#)

LATIN'S DIGITAL DILEMMA

With Online Engagement On The Rise, Latin Music's Online And Mobile Marketplace Still Struggles
BY LEILA COBO

Everyone's talking about going digital. But as of the first two months of 2009, Latin digital music sales haven't been going many places at all, with digital sales of Latin albums lagging way behind the mainstream. The slow growth is especially complicated in light of research showing that Internet usage among U.S. Hispanics has more than doubled in the past year, and engagement with music online is particularly high.

According to Nielsen SoundScan, for the week ending Feb. 22, there were 2.9 million Latin albums sold, of which 101,000—3.5%—were sold in digital format.

In comparison, 22% of all albums sold for the same time period were digital. For that same time period, Latin music accounted for slightly more than 5% of all music sold in the United States, a slightly lower than average percentage that is expected to pick up this year with a strong roster of releases. But Latin digital album sales accounted for just 0.8% of overall digital album sales, a vast gap, and one that has refused to close in recent years.

Just why sales of digital Latin albums have been slow to rise is baffling and frustrating to many Latin executives, who in the past two years in particular have placed new emphasis on developing their digital business.

"We've made a lot of progress in the sense of creating more space for Latin product within the available online and mobile stores," says Lorenzo Braun, VP of digital music business for Sony Music Latin. "There's been a certain level of growth if not in the business itself, in the amount of windows available, which is very important."

On his end, Skander Goucha, VP of digital for Universal Music Latin Entertainment, says Latin digital sales are growing.

"But because it's starting small it won't immediately replicate physical sales," he says. "The gap is that the perceived value of the CD is going down, but on the other hand, the whole market—not just the Latin music industry—hasn't come up with new mod-

els to embrace digital music in a massive way. So, we're in the gap, and part of the gap isn't covered. [It] needs to be covered by other business models."

Braun estimates that 20% of his U.S. sales are digital product, while Goucha estimates 30% of his sales come from digital, both including single-song downloads and mobile in addition to albums.

Both agree Latin music sales aren't growing as expected in the online, digital world.

"The fact that physical product has dropped so dramatically makes [the slow growth] more troubling," Braun says.

Sales of Latin music albums in the United States went from 31.8 million in 2007 to 25.1 million in 2008, a 21% drop, according to Nielsen SoundScan.

Conversely, Latin digital album sales went from 515,000 in 2007 to 625,000 in 2008, a 21% increase. But with the starting point being so much lower, the impact is far less. In comparison, overall digital album sales went from 50 million in 2007 to 65.8 million in 2008, a 31% jump and a far more discernable one as the starting point was much higher.

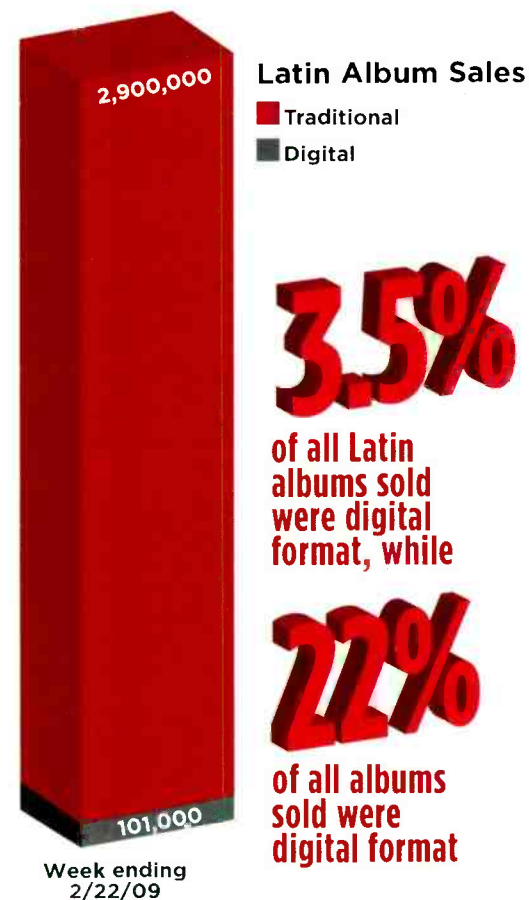
So why aren't U.S. Hispanics consuming music online at higher rates?

On the one hand, Hispanics are still online less than their non-Hispanic counterparts, although that gap is closing rapidly.

Before, it could be said that Hispanics simply weren't online at the rate that the rest of the U.S. population was. That is still the case, but the gap is closing, and quickly.

According to a Mintel International study released

The Format Gap



SOURCE: Nielsen SoundScan

NOMAS CONTIGO



DISPONIBLE 04.07.09

NOMAS CON....

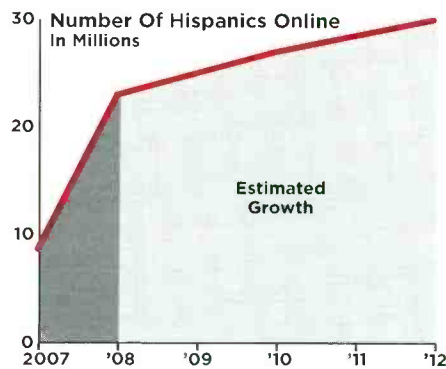
SOUTH CENTRAL MUSIC

Disponibile exclusivamente por: **S**OUTH CENTRAL MUSIC

3500 South Richey Street # 370, Houston, Texas 77017
Ph 713-910-1100 www.southcentralmusic.com

Online Engagement

Hispanic Internet usage more than doubled from 2007 to 2008 and continues to grow.



SOURCE: Mintel International

in February titled "Hispanics Online," Internet usage among Hispanics doubled between 2007 and 2008, and Hispanics online increased from 8.7 million to about 23 million in that time. eMarketer estimates that the number of online Hispanics will grow to about 30 million by 2012.

But beyond going online, Hispanics simply don't shop online nearly as much as non-Hispanics.

According to Packaged Facts' latest report on the Hispanic Market, "The Hispanic Market in the U.S.," the percentage of Hispanics who placed online orders between summer 2007 and summer 2008 was less than 30%, based on data from Simmons Market Research Bureau. Only 26% of Hispanic men, for example, placed an online order for that time frame, compared with 46% of the overall population. And only 29% of Hispanic women placed an order, compared with 51% of the general population.

According to the same report and data, 39% of both Hispanic men and women say the Internet has changed the way they get information about products, compared with 53% of the general population.

But that percentage declines when it comes to making an actual purchase, with only 18% of Hispanic men and 21% of Hispanic women reporting an increase in their online shopping, compared with 32% and 33% of non-Hispanic men and women, respectively.

There's the rub.

When it comes to music, Hispanics are avid consumers.

According to the Mintel study, Hispanics online are far likelier to download free music (at a rate of 2.8 times per week compared with 1.2 times per week for non-Hispanics), but they're also far likelier to pay to download music (at a rate of 2.0 times per week, versus 0.5 times per week for non-Hispanics).

"What was surprising as it pertains to music is, whether they downloaded free music or paid, the frequency they do it is so much higher," says Leylha Ahuile, multicultural reports editor for Mintel International Group.

The biggest difference, Ahuile says, is in the 18- to 34-year-old set. While Hispanics in that age bracket pay for downloads 3.7 times per week, non-His-

panics do so at a rate of only once per week.

And, in a twist, income made a difference, but not as one might expect. Non-Hispanics who make less than \$75,000 per year per household download 0.5 paid tracks per week. Hispanics in the same economic bracket download 4.2 paid tracks per week.

However, the study didn't ask what kind of music was purchased.

According to the Pew Hispanic Center, only 32% of Spanish-dominant Hispanics are online vs. 78% of English-dominant and 76% of bilingual Hispanics. This would suggest that, despite their enthusiasm for music, many of those online Hispanics are buying music that isn't Latin.

What can be done, then, to spur online Latin music sales?

"I would not eliminate advertising on English-language Web sites," Ahuile says. "There are a lot of Hispanics who don't read or write in Spanish but listen to music in Spanish."

Ahuile cites the proliferation of bilingual sites, like batanga.com and MySpace Latino, which specifically target those bilingual Hispanics who could buy music in either language. And several sources have cited

Music Downloads

Youth online: Average weekly paid music downloads of 18- to 34-year-olds

Hispanics:
downloads/week **3.7**

Non-Hispanics:
download/week **1**

SOURCE: Mintel International

exposure through outlets like NPR as directly affecting online music sales.

Sony's Braun takes it a step further.

"For online sales to grow within the Latin community, we need to reach out beyond the online space," he says. "You need to go and do a lot of offline marketing."

Many companies, like Verizon—which will highlight Latin acts on its deck and also sponsor shows by emerging Latin artists—market in ways that can close the gap between the consumer experience and an actual purchase.

And in the mobile space in particular the possibilities are ripe, given that Hispanics are far likelier to go online than non-Hispanics, according to Ahuile's data (41% vs. 35%).

Despite everyone's best intentions, however, there is one key component missing in any of these equations to drive sales of Latin music: advertising.

There isn't any major advertising campaign—a la Coldplay with iTunes—that is geared toward getting Latins to buy music online.

"If you don't advertise your Web site, how do you expect them to go to your Web site?" Ahuile asks. "If they're not going there, how can you sell?"

CREDENTIALS WORLDWIDE

Access Pass Design
1.800.4.PASSES



BACKSTAGE PASSES
HIGH QUALITY TICKETS
TOUR ITINERARIES
STICKY PASSES
WRISTBANDS

ACCESSPASSES.COM

SESAC

Latina

ONE GOAL

THE DIGITAL TRANSFORMATION OF THE MUSIC BUSINESS
PERTAINING TO THE LATIN AMERICAN MARKET.

FIRST LATIN MUSIC

THE FIRST EVENT DEDICATED ENTIRELY TO THE LATIN MUSIC INDUSTRY

DIGITAL SUMMIT

**SESAC Latina's
LATEST HIT!!!**

www.LatinDigitalConference.com

Billboard

Gibson

TOPMEDIA
A TOPMEDIA EVENT

LOS ANGELES • NASHVILLE • ATLANTA • NEW YORK • LONDON • MIAMI
FOR YOUR PERFORMING RIGHTS • www.sesaclatina.com 305•534•7500

MOBILE

Latin Mobile Content Providers Remain Bullish In Face Of Declining Mastertone Sales BY AYALA BEN-YEHUDA

Conventional wisdom in the Latin music industry has it that the best way to engage the Hispanic consumer is on the mobile phone. A Forrester Research study released last year showed that U.S. Latinos are more than twice as likely as non-Latinos to stream or download music to their mobile phones.

But for the mastertone market as a whole, across genres, unit sales were down 23% in 2008, according to Nielsen RingScan. Some in the industry say consumers are unwilling to pay more for a piece of a song than they would for a full download.

And while those figures don't break down mastertones by genre, Latin industry observers remain bullish on mobile content, even if not all of them are betting on mastertone growth.

With nearly 50% of the U.S. Latin music market under its control, Universal Music Latin Entertainment (UMLE)—which also encompasses the biggest regional Mexican labels, Fonovisa and Disa—is a key source of mobile content. As the label group releases more of its titles as mastertones, ringbacks and over-the-air (OTA) full-track downloads, sales went up more than 20% in 2008, according to Skander Goucha, VP of digital Latin entertainment at Universal Music Group.

"We're releasing a lot of titles that weren't previously available," Goucha says, particularly in the regional Mexican genre. And with carriers allocating more and better space to the content—for example, moving it from the second page of the deck to the first—"even if the overall business is flat or going down for the carriers, because we are gaining more space, it's compen-

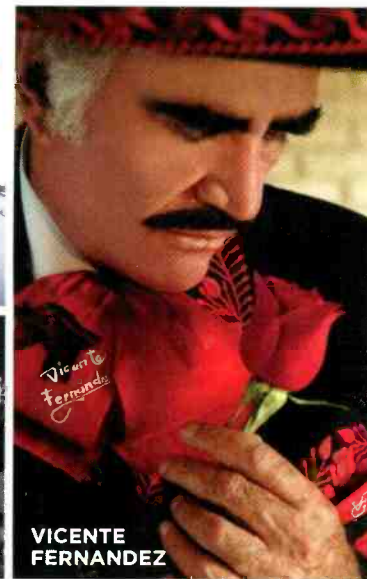
sating for the general [market] going down."

Though Goucha says mastertones still make up the biggest piece of mobile revenue for the label group, OTA full-track downloads are showing particular strength among Latin titles. He estimates that one out of four digital tracks that UMLE sells is OTA, compared with as few as one out of 10 in the general market. "That is because our consumer tends to overindex on mobile and they underindex online," Goucha says.

At Sony Music Latin, OTA full-track downloads and ringbacks are offsetting declines in mastertones, digital business VP Lorenzo Braun says. Sony's best-selling mobile full-track downloads in the United States are Camila's "Todo Cambió," Calle 13's "Atrévete-te-te" and Vicente Fernandez's "Estos Celos."

Taken on their own, he says Sony's Latin mastertones dropped by about one-quarter between 2007 and 2008. But "when I look at my mobile business, I don't just look at mastertones," Braun says. "Mastertones are still the top-selling platform so we can't dismiss it," he adds, but "the novelty wore off a little bit."

While the mobile operators themselves—particularly Verizon and Sprint—are important in promoting content, it's key to get into as many retail channels as possible, mobile marketing manager Nathan Thompson says. Those include off-deck providers like Thumbplay and Jamster, as well as Nokia's Comes With Music, which has yet to launch stateside.



"OTA for Latin has remained strong but we haven't seen some of the other operators launch their own products. Their strategy has been to use third parties," Thompson says.

The Orchard has also seen Latin mastertone sales decline "in line with the industry in general," but there's potential in ringbacks, and OTA full-track downloads have been steady, Thompson says.

"If you look at all the press two years ago, everyone was expecting this thing to be the next big huge boom," Thompson says. And while mastertones will continue to be important, "there is not going to be one flash-bang product" that will suddenly dominate.

Oliver Buckwell is senior VP for Tribal Brands, an agency specializing in mobile entertainment that works with Verizon. He says ringbacks sold by the carrier have seen strong growth across all genres, particularly when sold in packs of three, five or seven. A ringback "can't be pirated, it sits on the server, it has to be regularly updated because your friends get bored of you having the same ringback all the time, and they leave messages telling you to change it."

CALLE 13: FRANCESCO ROMAN

★ ★ ★ ★ ★ BILLBOARD STARS

It's Your Artist's Time To Shine!

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

Get the word out through Billboard STARS...

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

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

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



LAST CHANCE FOR DISCOUNTED HOTEL RATE! CALL TODAY!

State Farm
PRESENTS

20TH ANNUAL
Billboard
LATIN MUSIC
CONFERENCE & Awards

IN ASSOCIATION WITH

verizon

APRIL 20-23

Eden Roc Beach Resort & Spa
Miami Beach

Celebrating the Past, Present & Future of Latin Music!

Join today's top artists, managers, media, promoters, sponsors and key digital, record label, branding and touring executives to network and discuss how to succeed in the constantly evolving Latin music business.

JUST ANNOUNCED

SUPERSTAR Q&A WITH DON OMAR



PLUS...

Informative Panel Discussions
Networking Receptions
Artist Showcases

The Billboard Latin Music Awards

Thursday, April 23rd

Honoring the biggest & brightest stars in the industry!

Produced and Broadcast Live on



and...The Official Billboard Latin Music Awards Show After-Party at Bongos!

2009 BILLBOARD SPECIAL AWARD RECIPIENTS



LIFETIME ACHIEVEMENT

CARLOS SANTANA



SPIRIT OF HOPE

DADDY YANKEE



HALL OF FAME

PABLO RAUL ALARCON, SR.

THE BILLBOARD BASH

Featuring performances by this year's Billboard Latin Music Award finalists



FLEX



MARALA



PIKADIENTES DE CABORCA



LUZ RIOS

PLUS... A SPECIAL PERFORMANCE BY



LOS FELINOS DE LA NOCHE

LAST CHANCE!

\$299 DISCOUNTED HOTEL RATE!

Eden Roc Beach Resort & Spa
Call Today, Space is Limited.
305.531.0000

Mention Billboard for Discount

CONFERENCE COUNTDOWN - SPONSORED BY **LOCMAN ITALY**

4 Weeks to Register! www.BillboardLatinConference.com

\$649
Registration Rate
REGISTER BY
APRIL 18

HOTEL: Discounted Room Rate \$299, Call 305.531.0000 and mention Billboard for discount

SPONSORSHIPS: Cebele Marquez 646.654.4648 • REGISTRATION : Lisa Kastner 646.654.4643 • PRINT ADVERTISING: Gene Smith 973.746.2520

PRESENTING SPONSOR



IN ASSOCIATION SPONSOR



OFFICIAL VODKA SPONSOR



OFFICIAL TIMEPIECE SPONSOR
LOCMAN ITALY

CORPORATE SPONSORS



MEDIA SPONSORS



THEORY OF EVOLUTION

Papa Roach Was At The Forefront Of The Nu-Metal Wave. Can The Band Reconnect With 'Metamorphosis'?
By Kamau High
PHOTOGRAPH BY P.R. BROWN

AT ONE POINT, Papa Roach's songs were part of the soundtrack for angry young men, earning the band a spot on the 2000 Vans Warped tour and its rap-rock hybrid a series of appearances in videogames like "Tony Hawk's Pro Skater 2" and such action films as Jet Li's "The One."

That exposure added up to sales of 5.7 million albums, according to Nielsen SoundScan. More than half of those—3.4 million—came from 2000's "Infest." A hard-driving combination of rock and hip-hop punctuated by singer Jacoby Shaddix's howl, the album reverberated throughout the charts, alongside material by Papa Roach's brothers-in-arms, Limp Bizkit, Linkin Park, Staind and others.

But that was almost 10 years ago, and the nu metal subgenre has become tarnished. Papa Roach's last album, 2006's "The Paramour Sessions," sold 459,000 copies, despite considerable promotion and key placements. Every episode of the WWE's "Monday Night Raw" program opens with the raucous "... To Be Loved" from the album. The WWE show, which airs every week, regularly averages between 4 million and 5 million viewers—primarily the young men who should be buying the group's stadium-ready anthems. But sales haven't followed.

For its March 24 release "Metamorphosis" (DGC/Interscope), Papa Roach signed as a client with Allen Kovac's Tenth Street Entertainment to reinvent its image—and reinvigorate sales. The fault, according to Kovac—isn't the band's music, which could find a home on alternative radio as well as hard rock formats—but how its message was delivered.

"For some reason, no one was able to leverage them being heard every Monday on the WWE," Kovac says. "Jacoby was one of the biggest frontmen in a decade, but the imaging and strategy wasn't happening."

Tenth Street has a reputation for staging comebacks—for Blondie, the Bee Gees and Mötley Crüe, among others—by reaching out to artists' online fan base and getting them on the road. Now the company wants to do the same for Papa Roach.

"When a record company puts up roadblocks and says 'no,' [Tenth Street] says, 'Fuck that, yes we can,'" Shaddix says. "The Internet is the wild, wild west and they have the road map to the Web sites we need to get our music heard on."

For the members of Papa Roach, who embraced their subversive reputation 10 years ago—an era when guys wearing nail polish was still a scandal—the Internet provides a perfect outlet for their antics. Papa Roach shot and released a graphic music video that the group knew would never get played by any of the TV-based major music video channels. The video for "Hollywood Whore"—featuring a teetering Barbie-esque junkie whose face eventually explodes, Quentin Tarantino-style, all over the band members as they perform—hit the act's Web site late last year and has since racked up nearly 2 million views cumulatively on such sites as YouTube, imeem and paparoach.com, according to Bob Johnsen, marketing manager for Interscope/Geffen/A&M Records. "We didn't service 'Hollywood Whore' to the music channels because it wasn't intended as a single," he says. "We wanted something for fans. We knew we had an edgy video and song but, ultimately, how many kids are glued to YouTube instead of watching TV?"

For Kovac, the key is getting Papa Roach front and center to as many people as possible. "Part of our strategy is to look at radio as the last place, not the first place," he says. "We asked the label if we could do an Internet-only campaign and they said yes. We explained to the band that they'd never set up a record by playing in front of a million [online] people

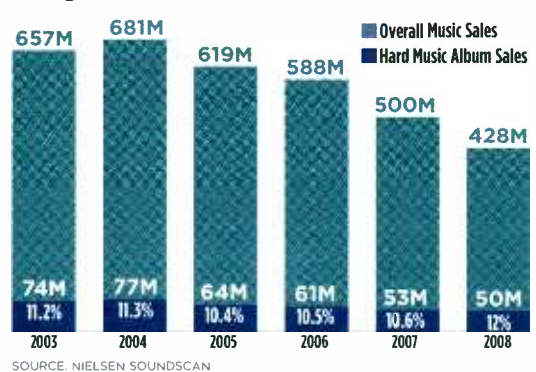
before." He adds, "There's nothing wrong with playing new music six to nine months ahead or doing 'Leno' a month in advance of the album coming out. More people are going to see it online than will see it live."

So far the strategy appears to be working. Besides the online popularity of the "Hollywood Whore" video, the first official single, "Lifeline," has sold 36,000 digital copies, according to Nielsen SoundScan. The song is No. 4 on Billboard's Modern Rock radio airplay chart and No. 2 on Active Rock for the week of March 28.

The video for "Lifeline" was filmed on the über-industrial, port-and-prison adjacent Terminal Island in Los Angeles and is about to be worked to the cable music video channel Fuse. "They're a good fit for the network because they hit both sides of our audience. Their songs are big anthems and cross over to mainstream," says David Weier, VP of music programming and talent relations for Fuse. "I compare them to Aerosmith.

Everything Old Is Nu Again

Papa Roach, Korn, Limp Bizkit, Linkin Park and Staind are the classic purveyors of nu metal—thrash rock with a rap edge that differentiated it from traditional metal music. Nielsen SoundScan classifies this genre as "hard music"—and while these bands had their peak output 10 years ago, the genre itself remains a strong force for sales. —KH



They've always been characterized as an arena rock band, and you go to their shows and half the audience is chicks. Jacoby's got a lot in common with Steven Tyler because he's got a big personality and is good on camera."

The years it took for Papa Roach to release "Metamorphosis" are something out of an episode of VH1's "Behind the Music"—besides hooking up with Tenth Street, Papa Roach underwent a change in personnel. Founding member Dave Buckner, who played drums on nearly every Papa Roach song, left the group and sued, claiming the band cheated him out of royalties and is seeking the dissolution of the group. (Through his lawyer, David M. Given, Buckner declined to comment.) Buckner was replaced by Tony Palermo, formerly with pop-punk band Unwritten Law.

Shaddix doesn't worry about the suit. "This shit's going away soon, we're just trying to separate our business. I'm still friends with Dave, he's my brother," he says. "How could I turn my

back on someone? That's my blood and I wish him well. Besides, what kick-ass, successful rock band hasn't been sued?"

It's that kind of perseverance that Papa Roach hopes will serve it well. "Every record we've done we either have a new manager or a new team," says Tobin Esperance, the band's bassist and principal music writer. "We see bands like the Red Hot Chili Peppers or Green Day and see everything they've been through and they're still here making good music, and we see ourselves kind of like that."

Last year Papa Roach toured with Staind and played Crüe Fest and worked several songs from the new album into its set list. The band is currently on tour with Avenged Sevenfold and set to play dates in Europe in April and tour this summer with Nickelback.

Internationally, the band historically is strong in Europe, in particular Germany, where the band's first three albums peaked in the top 10 of Billboard's European Top 100 Albums chart and "The Paramour Sessions" reached No. 35. On the current album, "Hollywood Whore" was available as a free download for 48 hours from PapaRoach.de; and in April, the band will play four shows in Germany with opening act Filter.

With touring comes merch, and with merch comes money. "Papa Roach is a great band to market because they're the real deal," producer Thom Panunzio says. "They've got the tattoos, Jacoby's live show and have sold over 8 million records [worldwide]. You've just got to figure out what to make with Papa Roach. For example, they won't make a line of lipstick or lingerie—although Jacoby would probably be an expert on that."

Right now the band is supporting a healthy selection of merchandise and licensing deals through a variety of outlets. There will be dude-ready stalwarts like hoodies and bottle openers—although don't expect Shaddix, who is famously sober, to be using his bottle opener to open anything stronger than soda for himself. "Just because I fucked up by pounding back vodka doesn't mean everyone else can't have a drink—it makes me want to fuck everyone and shoot myself," he says.

The retailer Hot Topic is stocking an exclusive two-song EP for \$1.99 and Papa Roach will appear in stores around the country. In addition, the band is in discussions with Schecter Guitars to do appearances at the Best Buy-affiliated music instrument retailer.

One thing hasn't changed: Placements in videogames remain one of Papa Roach's smartest synchs. Several of the songs from the new disc will be heard in THQ's "UFC Undisputed 2009" ultimate fighting game, set for release in late spring. Two tracks will be released for download on MTV's "Rock Band," and the band is looking to include songs on the popular iPhone rhythm game "Tap Tap Revenge."

After "Metamorphosis," Papa Roach owes one more record to Geffen—most likely a greatest-hits collection, according to Esperance. "Tonight we did a 45-minute set and it was all singles," he says. "If we did that with two more new songs, the fans would like it."

The group needs to decide if it wants to remain on a major or go independent—as other long-lived bands from Nine Inch Nails to Mötley Crüe have done. Esperance remains cagey on the future. "We're going to do what Papa Roach has always done," he says. "Take control and do things when we want to and how we want to do it."

Additional reporting by Wolfgang Spahr in Hamburg and Jen Wilson in London.



stern

Iron Fist

Iron

Call Of The iPhone

APPLE'S APP STORE COULD ACTUALLY HELP LABELS AND ARTISTS MAKE MONEY

BY ANTONY BRUNO
ILLUSTRATIONS BY HARRY CAMPBELL

For most of its seven-year existence, the music identification service Shazam existed just below the radar of mainstream pop culture. ¶ It's hard to say why: It's a handy program that can identify the name and performer of any song it can "hear" in its microphone, whether it's playing in a club or on the radio. In most cases, it can also offer a link to let consumers buy the track itself.



The company scored partnerships with 75 mobile operators in 60 countries and attracted 20 million users. But the concept was held back by mobile operators, which either buried it under layers of menu options or charged rates that confused customers.

Then came the iPhone. Within six months of Shazam's appearance in Apple's App Store—and an iPhone TV ad—the company almost doubled its number of registered users. People used it more, too: The average number of songs identified per user jumped from three in total to 10 per month.

Only about one-third of Shazam's 15 million new users can be attributed to the iPhone, with the remainder coming from different devices on other networks. But the overall spike in usage illustrates how the iPhone is changing the way people think about their mobile phones—

particularly as music devices.

The iPhone is more than a device: It's an idea.

For years, phones did whatever manufacturers or service providers wanted them to do. Any extra services were sold incrementally: \$2 for a song, \$3 for a ringtone, sometimes \$5 per month for access to streaming media. Now consumers can buy programs from the App Store that offer all kinds of access to media—from online radio to streaming video to other innovations—in a way that puts them in charge.

The result is a fundamental shift in power for the mobile business. Developers now have a direct line to customers without interference from the carrier, and the market decides which applications will thrive. With ringtones sales slipping and full-song sales not living up to expectations, this new focus on applications over products will change the mobile business, and what it means for music, forever.

'THE WHOLE MARKET HAS MANY THOUSANDS OF PERCENT TO GO BEFORE IT'S FINISHED EXPANDING.'

—DAVE DEDERER, MELODEO

TOP FIVE ARTIST IPHONE APPS

LADY GAGA: HAUS OF GAGA (FREE)

Allows fans to chat with each other, get news, watch videos and view episodes of "Transmission Gagavision"—a series of behind-the-scenes footage, interviews and music.

AKON: FREEDOM (FREE)

An interactive booklet for the singer's album "Freedom" created by developer EpicTilt. Includes photos, news updates, music videos, an interactive discography and clips from each song on the album.

PINK'S FUNHOUSE (FREE)

One of the first artist-themed iPhone apps, it lets users sample songs from her "Funhouse" album, with links to buy either the

entire album or each track individually from iTunes. Also includes photos, news, a discography and a link to her bio.

SOULJA BOY TELL'EM TV (FREE)

This is the second iPhone app from the digital-savvy artist. It compiles his YouTube video blog archives and new posts, as well as other video updates using the Kyte mobile video service. Also includes Twitter updates, blog posts and a fan chat room.

DEATH CAB FOR CUTIE (FREE)

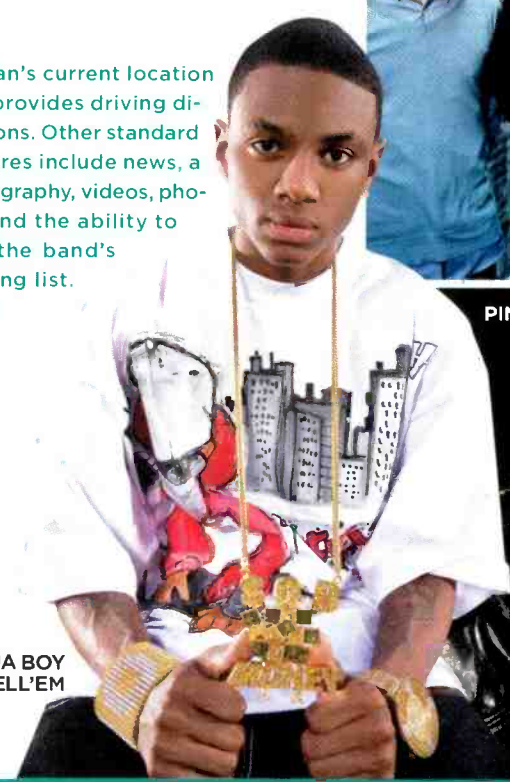
Features eight full-length songs that fans can stream through the device. Another unique feature is a tour section that sorts shows by the distance the band is from

the fan's current location and provides driving directions. Other standard features include news, a discography, videos, photos and the ability to join the band's mailing list.

—AB



DEATH CAB FOR CUTIE



SOULJA BOY TELL'EM



PINK

RINGING IN CHANGE

Before the iPhone, innovation in the mobile music market was limited to variations on the ringtone. First came voice tones, then ringback tones, then video ringers. But they never became the gateway to the more advanced services that labels hoped for.

In 2007, after several years of double-digit growth, the ringtone market began to shrink. And as this market declined, so did the idea that the average person would use

the phone as a music platform. A March 2007 study by M:Metrics found that 17% of the mobile phones in the market had music capabilities, but only 3% of their owners had used them to listen to music and less than 1% had downloaded a song.

iPhone users have downloaded more than 800 million applications, many of them free. (Apple hasn't said how many have been purchased.) This market, and the way Apple runs it, has ignited an explosion of developer creativity.

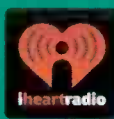
"Since there's no required business model to launch an app on iTunes, there's more stuff going up, and with more people trying various models, there's more chance one can show some success," says Sean Rosenberg, VP of mobile business for RCA/Jive Label Group. "It gives music fans another viral tool to share with other music fans. You have more at your fingertips."

These include apps like Shazam, as well as streaming services like Clear Channel Radio's iheartradio or Pandora's mobile extension. It also includes artist-specific apps that labels are creating as mobile Web sites that let fans chat, sample music, view videos and more. Most prominently, rock act the Presidents of the United States of America created an app that for \$3 lets fans stream the band's entire catalog in shuffle mode, as well as buy any individual song.

"It's a way to integrate marketing and sales, and they are going to become indiscernible," says Dave Dederer, founding member of the group, as well as VP of business development for Melodeo, which made the application. "The whole market has many thousands of percent to go before it's finished expanding."

So far labels have only seen the beginning of what's possible. During its March 17 iPhone update, Apple introduced new tools that developers can use to charge customers in different ways, including recurring subscription fees and the ability to sell content from directly within applications—two things labels wanted to see. Unsurprisingly, labels now want to create more sophisticated iPhone apps that they hope will generate revenue instead of merely promoting artists.

IHEARTRADIO



Before the iPhone and other smart phones, online radio on mobile phones was a nonstarter.

The data rates alone would've made such services too pricey for even the most dedicated gadget junkies.

That barrier came down with the introduction of flat-rate data plans combined with Wi-Fi access and third-generation wireless networks, and few applications have as much to gain as Clear Channel

Radio's iheartradio app.

iheartradio is simply a mobile interface to the existing Web site, which in turn offers access to 150 local Clear Channel stations organized by genre, location and even DJ. The free iPhone app has been downloaded more than 1 million times and draws 146,00 listeners per week.

The online and mobile versions of iheartradio combined have resulted in a 15% increase in Clear Channel online traffic, which senior VP of programming and mar-

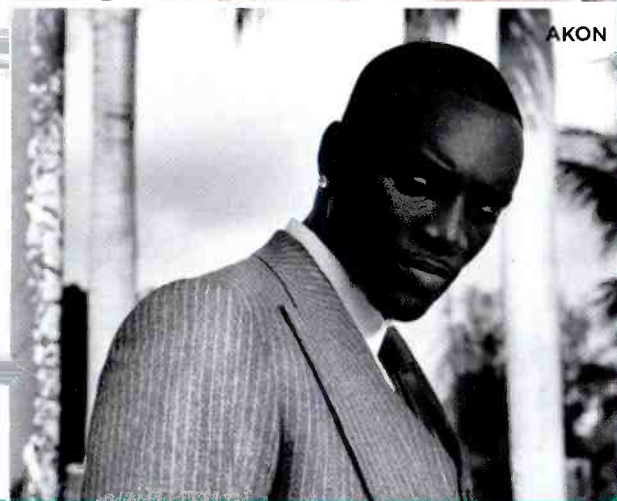
keting for online music and radio Paul Miraldi says allows the company to charge more for its streaming audio ads. Clear Channel is also experimenting with interactive ads specific to the iPhone, such as pop-ups.

"This will be something that we'll recoup over a period of time," Miraldi says. "This was someplace we needed to be. We wouldn't have developed the BlackBerry app if it wasn't a success on the iPhone. This is where our listeners want us to be." —AB

SOULJA BOY: ZACH WOLFE; DEATH CAB FOR CUTIE: COURTESY OF ATLANTIC RECORDS; LADY GAGA: AARON FALLON; PINK: ANDREW RAE-PHERSON; AKON: ANTHONY MANDLER



LADY GAGA



AKON

"The app space could potentially lead to new business models for music consumption that we would be very interested in exploring," says Thomas Hesse, president of Sony Music Entertainment's global digital business group. "Ultimately, I think we can create significant value that we will sell. We're excited about doing things that are much more feature-rich, offers access to the artist's environment, streaming content, access to video and other artist-relevant content that would be quite attractive to any fan vested in the artist. There's a lot of opportunity there."

THE NEXT NEW THING(S)

As important as the App Store is, iPhone mania started with the device itself. With a slick design, a touch-screen interface and intuitive navigation, the iPhone raised the bar for mobile design and ease of use. Suddenly, everyone wanted smart phones with bigger screens, better multimedia capabilities and more storage space for files.

In the last three months of 2007, smart phone shipments spiked by 60% over the same period the previous year, according to IDC. This increase can't be attributed solely to iPhone sales—the media attention around the device and what it can do helped drive demand for more sophisticated phones. This includes such devices as the BlackBerry Storm, the HTC G1 and the coming Palm Pre.

Smart phones now account for 12% of mobile phone sales, up from less than 8% in early 2007, according to analyst reports. Global smart phone sales grew almost 14% in 2008 over the previous year, according to Gartner Research.

That growth has since slowed, most likely due to the re-

SHAZAM



The Shazam music ID application lets users ID songs through their mobile phone, displaying the track title, artist and album, as well as links to buy the full track from various digital retailers.

The company compiled 20 million users during its first seven years, most of whom ID'd only about three songs each. But in the six months after it appeared on the iPhone and the Android-powered G1 last fall, its base al-

most doubled, to 35 million, and began averaging 10 IDs per user per month.

Shazam CEO Andrew Fisher credits the easy developer programs both phones offer for the success. Features that once took six weeks to program can now be developed by dragging and dropping lines of code.

Additionally, iPhone rivals responded to the threat it presented by resolving ongoing barriers like music licensing, pricing

confusion and marketing strategies in order to more quickly introduce competitive products. Shazam also powers Verizon Wireless' music ID service, for example, so it benefited when the carrier started to promote the feature and integrate it into its other music services.

"The whole industry has sped itself up in terms of decision-making cycles," Fisher says, "and that happened within a week of the iPhone coming into the market." —AB

cession. But global sales still rose 3.7% in fourth-quarter 2008 over the same period in 2007, according to Gartner Research, and Apple is enjoying the most growth. Its market share jumped from 3.4% in third-quarter 2007 to 12.9% by the end of last year.

That's a huge benefit to the music industry, since people with smart phones buy far more mobile content than those with other devices. A recent Comscore report found that the number of people using their phones to access news and other content on a daily basis almost doubled from 1.8 million in January 2008 to 22.4 million this year.

Now Apple's competitors are trying to offer functions like those on the iPhone—especially the App Store. Already, Google has the Android Marketplace and Research in Motion has the BlackBerry App World; similar outlets are pending from Nokia and others.

"It's created a tremendous sense of urgency among the [device manufacturers] and among the operators that don't carry iPhones that they have to be more innovative, move quicker, offer a better user experience and offer more services," says Rio Carraeff, executive VP of Universal Music Group's (UMG) eLabs division. "So it's been a big catalyst and it's hard to measure how impactful it is, but it's a tremendous psychological and economic factor that is motivating everybody else to up their game."

It's not all imitation. Less than two months after the iPhone began offering mobile-network access to the iTunes store, Verizon partnered with RealNetworks to make Rhapsody its default music service; it had previously offered a

service of its own. The operator also aggregated all its music applications and services on RealNetworks' mobile platform. That means that subscribers who once had to use three applications to identify a song, buy the track and buy the ringtone can now do all three from the same screen.

"It helped refocus the industry in terms of how the music industry was viewing mobile," Gartner analyst Mike McGuire says. "Both the wireless and music industries are trying to go where fans are as opposed to trying to change or create a new thing."

MUSIC AND MONEY

Everyone in the music business has heard as much as he can stand about exciting new technology. What's promising about the App Store model is that it's technology that could actually generate revenue for labels and musicians.

So far, at least, revenue has been low, a result of the relatively small number of iPhones in the market and the development of the App Store. And it will take some time for apps to start bringing in real money.

There is some good news in the short term: Music apps are generating renewed interest in mobile phones as music devices, which will increase consumer interest in traditional products like ringtones and full-track downloads.

Verizon is now the second-largest contributor to UMG's digital revenue after iTunes, according to Carraeff, even if it's a far second. He also credits the 30% annual increase in overall iTunes music sales in part to the addition of the iPhone as a mobile retailing platform.

PANDORA



One of the first music apps and still one of the most popular, Pandora's free customizable radio service is routinely touted as one of the best music experiences available for the iPhone. It has immediately affected Pandora's usage, too. While it was available on multiple devices from Sprint and AT&T, Pandora founder Tim Westergren says the iPhone

app generated more traffic in its first two days than those services had in a year.

After the app came out, the number of new members registering for Pandora each day doubled from 20,000 to 40,000; between 10% and 20% of Pandora's streams now come from either an iPhone or an iPhone Touch.

The iPhone seems particularly suited for services like Pandora be-

cause it's always on. It's like carrying around an FM transistor radio, only there isn't any static and the station is optimized for each user's individual tastes.

Next on deck: making money from all of these user streams. Pandora has begun incorporating audio ads into its music streams, for online and mobile users; it's also looking into mobile-specific advertising opportunities. —AB

The iPhone is also expanding the range of UMG's mobile revenue. Ringtones once were responsible for 80% of the company's mobile revenue. That's now down to 67%. (Caraeff attributes this to the decline in ringtone sales as well as growth in other categories.) Over-the-air song downloads are up 20%-30% depending on the retailer, ringbacks up 25% and mobile video 40%-50% during the last two years.

"Anytime anyone's excited and playing with their phones and finding out about artists on phones first, that's exciting for what I'm hoping will be more behavior later," says Atlantic Records GM/executive VP of marketing and creative media Livia Tortella. "There's a hope that it's going to be different, that the parts of the [puzzle] are in place."

Whatever happens, the full impact of the iPhone won't be measured by how many more ringtones or full-track downloads are sold. There's a more important, broader opportunity in transforming the mobile phone into a mainstream music device and then—best of all—monetizing that. It's no different from what the music industry is already trying to do online, in a more controlled environment.

"The new model is the old model—the old Internet model where you have multiple services on a robust device built in with high-speed access, so there's a lot more choice for the consumer," says Richard Conlon, BMI VP of new media and strategic development. "It would be a shame if all we did was flog the ringtone horse to its death. We need to divert our attention to some of these more peripheral applications. We need to think about fostering engagement and behavior on the device, and behind that the services will happen. If we get stuck again in an unit-sale mode, long term that's a short-sighted point of view."

'IT'S A TREMENDOUS PSYCHOLOGICAL AND ECONOMIC FACTOR THAT IS MOTIVATING EVERYBODY ELSE TO UP THEIR GAME.'

—RIO CARAEFF, UMG'S ELABS

iVertising

IPHONE APPS HAVE COMMERCIAL POTENTIAL

BY ANTONY BRUNO

Last August, when just about every other company in the country was slashing its advertising budget, Kia Motors announced a 30% increase in its planned ad spending.

One beneficiary of Kia's plan was imeem, the on-demand streaming music service that was in the process of developing a mobile version for the G1, the first mobile phone powered by Google's Android operating system. At Kia's request, imeem created a custom radio station named after the carmaker's new SUV, the Kia Soul.

When imeem finished the app and made it available for free on the Android Marketplace, Kia became the first company to use Google's mobile platform for advertising. The effort is indicative of the broader movement to use music as a way to break into the nascent mobile marketing field at a time when brands are unsure of how to proceed.

Like many such companies, Kia is targeting Generation Y, says David Schoonover, online and customer relationship marketing manager for Kia Motors America. And that means simply placing random banner ads on the screens of mobile phones won't create the kind of engagement the company wants.

"The metrics indicate that if you have something meaningful and contextually relevant, you're going to get a better response," Schoonover says. "There can be banner blindness on mobile, just as there can be online."

Helping drive this convergence between mobile phones and custom music applications are the recent release of multimedia smart phones like the G1 and the iPhone. The mobile music service provider Melodeo last year introduced a program to create custom music applications for brands that wanted to reach iPhone users.

The first two clients were Starbucks and the Salvation Army. The company created a custom playlist of holiday songs for both that users could download and stream them from their iPhones. The Starbucks app, which was available as a free download for just a few weeks in December around the Christmas holiday, resulted in 150,000 downloads.

According to Dave Dederer, VP of business development for Melodeo, it costs far less to build a randomly streaming playlist using an existing platform like Melodeo or imeem than it does to build a mobile "advergame" from the ground up.

"There is a big opportunity for brands to affiliate them-

selves with music at a very low cost," he says. "It's a radio model. Brands buy time on formats that fit their model. But if you do the app, you get to build the station instead of going with whatever 30 songs are in heavy rotation that week."

It's a message that Melodeo, imeem and others are diligently pitching to brands nationwide. But not all advertisers are like Kia. Many have cut their marketing budgets, especially for experimental formats like mobile advertising.

Yet what they lack in proven history they make up for in hype. At least right now, making applications for the iPhone's

App Store—as well for rival storefronts from the likes of Android, BlackBerry, Palm and Nokia—generates an enormous amount of attention, particularly when it's the first of its kind, like the Kia/imeem partnership.

"The iPhone App Store is the hottest place in media," Dederer says. "There hasn't been a media space as explosive as this for a long time. It's a place you have to be. [But] the opportunity is not just the iPhone. In 18 to 24 months, half the U.S. population of mobile phone users is going to have a smart phone."

Which is why music remains the primary driver behind these campaigns, not just mobile. In addition to the branded channel, Kia placed display ads on the mobile and online versions of the imeem service to reach as many

music fans as possible. Kia also has a long history with music-focused branding, including sponsoring the Vans Warped tour and advertising on Pandora's customizable Internet radio service. The idea, Schoonover says, is to associate the Kia brand wherever music is accessed, mobile or otherwise.

Combined with a music industry looking for new revenue streams—and more open than ever to synch-licensing deals with advertisers and other custom branding opportunities—the mobile music advertising space is starting to look like a compelling opportunity, albeit a niche one. Already labels are considering placing advertising in artist-based iPhone apps and are busy measuring the traffic they generate to provide proven metrics to potential advertisers. And the brands are ready to listen.

"The thing that's happened with marketing and advertising in general is that the number of communication mediums have increased, so now we have more ways to share our story," Schoonover says. "Mobile is becoming, and for many has become, a core part of that delivery mechanism for advertisers."





SINNER AND SAINTS
Mainstream artists go
gospel on new comp



SOLDIER ON
Queensrÿche reaches
out to the troops



ADD IT UP
Espinoza Paz's
commercial appeal



GO-TO GUY
Singer Ryan Tedder
also red-hot writer



SHOCK VALUE
Oceano courts
controversy with debut

30

30

31

35

36

MUSIC



In the driver's seat: **BOOKER T.**

ers, Young and Booker, who writes on guitar even though he's famous for playing organ.

Like classic Booker T. & the MG's albums, "Potato Hole" consists entirely of instrumentals, which have melodies and funk rhythms to balance their grit. And like those classics, "Potato Hole" also includes instrumental covers of pop songs—Tom Waits' "Get Behind the Mule" and a down-home take on OutKast's "Hey Ya!"

Booker hasn't released an album since "That's the Way It Should Be," his 1994 reunion with the MG's. But he never stopped performing—as a backup musician for singers like Young, as a solo artist with his own group and as a member of the MG's, who have served as the house band for high-profile gigs like Rock and Roll Hall of Fame inductions. And he never stopped writing, at least "not mentally."

Booker came to Anti- through his manager Dave Bartlett, president of 525 Worldwide, which also manages Mavis Staples. As Staples prepared to release her 2007 comeback album on Anti-, which has guided several heritage artists to critical and commercial success, Bartlett introduced Booker to Anti- president Andy Kaulkin.

"They think about how they're going to market their records from the beginning," Bartlett says. "It's not just trying to take a record and push it to radio—they try to really tell a story about an album."

Booker says that Kaulkin asked him what kind of album he wanted to make, then sent him new CDs that he thought might inspire him. In 2007, Kaulkin took Booker to Coachella, where they spent a couple of days walking around, listening to bands and talking about music.

"He doesn't need someone who's young enough to be his child to tell him what a cool record is," Kaulkin says, "but maybe he was able to see the possibilities."

Booker says that all of this outside input helped him make the album he had in his head. "It just made it more accessible," he says. "If you don't think you can get it out, I don't think you're going to start it. I felt free and open, so when I went into the studio, I wrote what I wanted to write."

Anti- plans to focus its promotional efforts on media, especially magazines and newspapers—the same strategy it has used to raise awareness of comeback albums from Porter Wagoner, Merle Haggard and Staples, whose 2007 Anti-album "We'll Never Turn Back" sold 55,000 copies, according to Nielsen SoundScan. The label will also try to introduce Booker to a new generation of listeners when he performs with the Truckers at three of this summer's major concerts: Coachella, Bonnaroo and the New Orleans Jazz & Heritage Festival.

After those three gigs, Booker says he'll spend much of the summer touring with his own band. "I'm trying to hold myself back from a second album right now," he jokes.

"I love the album, I love the sound," Booker says, less out of ego than enthusiasm. "It's like rock'n'roll but it's like having a symphony. To be 64 and come to that place in my life, it's like arriving at a new shore." ●●●

SOUL BY ROBERT LEVINE

When I'm 64

Booker T. Returns With
A New Backing Band

Two years ago, Booker T. Jones went to South by Southwest and ended up performing with his old band and connecting with a new one. After playing a showcase with the MG's—the Stax Records house band that backed Otis Redding, Sam & Dave and others and became famous for instrumentals like

"Green Onions"—Booker met a member of the group that would back him on his first solo album in almost two decades.

The band he found is one that few would associate with soul music: the Drive-By Truckers.

"I knew I wanted that attitude before I found the band," Booker, 64, says over a glass of red wine at a bar in Manhattan's East Village. "This album has a lot to do with attitude. The MG's were never an in-your-face band—the MG's is a groove band. But this is in your face, this raw, gritty sound that's too loud."

"This" is "Potato Hole," Booker's new album, which Anti- will release April 21. It's every bit as raw as Booker says, thanks to layers of guitar from the Truckers and Neil Young, who plays on nine tracks. The title track has five guitarists—three Truck-

>>>ELVIS LIVES

The prolific singer/songwriter/composer Elvis Costello returns to acoustic American roots music on his newest album, "Secret, Profane & Sugarcane," for the first time since his 1986 collection "King of America." Hear Music will release "Sugarcane" June 2. The album was produced by T Bone Burnett and recorded during a three-day session at Nashville's Sound Emporium Studio. Costello and Burnett previously collaborated on "King of America" and "Spike." Costello will do select tour dates with the Sugarcanes, a band featuring musicians who played on the album, in June and August.

>>>NIRVANA CAN'T WAIT

The bulk of Nirvana's catalog is set for a high-fidelity do-over this year as the Original Recordings Group prepares to release "Nevermind," "In Utero" and "MTV Unplugged" on 180-gram, audiophile-quality vinyl for the first time. All three records will be released this year, with "Nevermind" coming first, says Universal Music Publishing Group/Interscope Records senior VP and ORG founder Monti Olson. "Bleach," Nirvana's first album, is being manufactured for vinyl release by Sub Pop.

>>>PEACE AND LOVE

Michael Lang says plans for a 40th-anniversary Woodstock concert are "all speculative ideas" for now, but he hopes to bring them to reality this summer. The Woodstock co-founder says his vision is "a free event . . . a very green project," possibly in New York. "We want to have as small a carbon imprint as we can and use as many green techniques as we can," Lang says. The holdup? "It's got to be sponsor-driven," he adds.

Reporting by David J. Prince and Gary Graff.

GOSPEL BY DEBORAH EVANS PRICE

Brand-New 'Day'

Jon Bon Jovi, Queen Latifah Go Gospel For New Comp

Worlds collide when some of secular music's top acts take a walk on the spiritual side for "Oh Happy Day: An All-Star Music Celebration." The EMI Gospel/Vector Recordings collection—featuring 3 Doors Down, Jon Bon Jovi, Joss Stone and Queen Latifah, among others—will be released March 31 exclusively at Wal-Mart.

"It's something that we'd never really done before and it seemed like it would be a lot of fun," 3 Doors Down lead vocalist Brad Arnold says of the band's foray into gospel music with "Presence of the Lord." "It seemed like it would also be a challenge because we'd never really recorded that style of song."

3 Doors Down is backed by the Soul Children of Chicago, a nondenominational community choir. "Oh Happy Day" also features such pairings as Heather Headley and Al Green on "People Get Ready," Patty Griffin and Mavis Staples on "Waiting for My Child to Come Home," Bon Jovi performing "Keep the Faith" with the Washington Youth Choir and Robert Randolph and the Clark Sisters on the classic "High Ground."

"Being in the gospel world, you dream of opportunities like this," EMI Gospel VP/GM Larry Blackwell says of the enthusiasm the mainstream acts brought to recording gospel music. "The fact that Brad with 3 Doors Down is so gassed about the record is proof positive of the power of the music. For these artists to want to be involved with this, I think just speaks more for the love of the genre than anything."

Though artists are sometimes hesitant to talk or sing about their faith, Arnold says it wasn't a concern for 3 Doors Down. "We all grew up in church and we're all Christians. We were happy to do it," he says. "There was no discussion at all of whether or not we should."

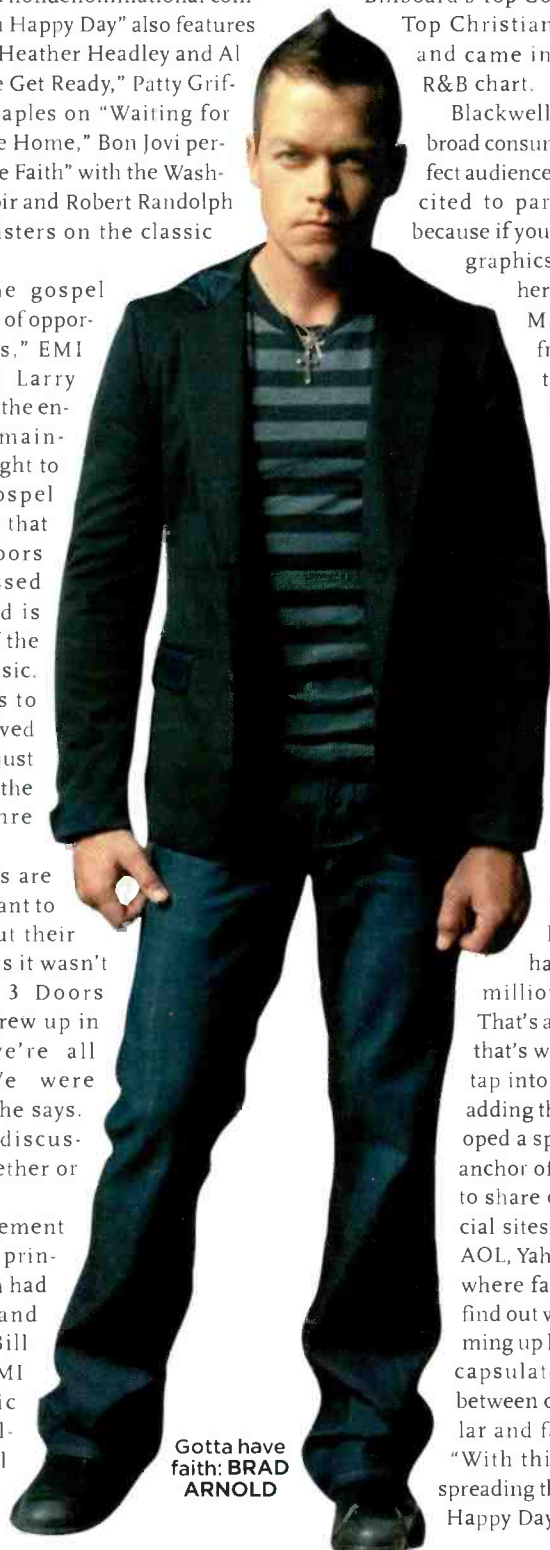
Vector Management and Recordings principal Ken Levitan had the initial idea and shared it with Bill Hearn, CEO of EMI Christian Music Group. "I've always loved gospel music and always loved sec-

ular artists in it as well, and Bill loved the idea," Levitan says. Vector Recordings partnered with EMI CMG to create and release "Oh Happy Day." "It was a total collaborative process to do this. They were fantastic to work with. We think it's potentially a series."

Levitan also thinks the record will appeal to a broad audience. "It could be one of those coffee-table records," he says. "The best promotion is word-of-mouth when somebody tells you, 'You have to hear this record.' It's interesting that out of this Heather Headley did her gospel record and now Patty Griffin is doing her own gospel record." Headley's album, "Audience of One," which was released Jan. 13, topped Billboard's Top Gospel Albums and Top Christian Albums charts and came in at No. 6 on the R&B chart.

Blackwell says Wal-Mart's broad consumer base is the perfect audience. "We are really excited to partner with them because if you look at the demographics of the artists on here, they are all Wal-Mart customers, from the Clark Sisters to 3 Doors Down to Bon Jovi. The fans of those artists are not the same, but they do have Wal-Mart in common," he says. "That was a big reason why we wanted to partner with Wal-Mart."

Physical sales will be exclusive to Wal-Mart, but "Oh Happy Day" will be offered online through most digital outlets. "These artists have sold over 200 million units globally. That's a huge fan base, so that's who we're trying to tap into," Blackwell says, adding that the label developed a special widget. "An anchor of the marketing is to share on the artists' social sites, their Web sites, AOL, Yahoo and other sites where fans congregate to find out what's new." Summing up how the record encapsulates the collision between old and new, secular and faithful, he adds, "With this wid-get, we're spreading the word about 'Oh Happy Day.'"



Gotta have faith: BRAD ARNOLD



Soldiers of fortune: QUEENSRÿCHE

METAL BY CHRISTA TITUS

War Stories

'American Soldier' Inspired By Vets

When Queensrÿche singer Geoff Tate was growing up, he was curious about the experiences of his father, Perry, a career veteran who fought in the Korean and Vietnam Wars. But the elder Tate, who was nearly killed by a mortar in Korea, was of the generation who didn't discuss their service, so he didn't start opening up until recently. The stories inspired his son to learn more about soldiers' experiences, which in turn led him to interview hun-

dreds of vets from conflicts that spanned from World War II to the current occupation of Iraq. The results can be heard on "American Soldier," the Seattle rock band's new album on Rhino, which is due March 31.

To ensure the soldiers whose stories inspired the album hear it, Rhino is heavily marketing "American Soldier" to service personnel. VP of marketing Kenny Nemes says the video for lead single "If I Were King" had its world

GLOBAL PULSE

EDITED BY TOM FERGUSON

>>>FOX ON THE RUN

Peter Fox's solo debut, "Stadttaffe," has been topping Germany's Media Control album chart in recent weeks, but it's no overnight sensation—the album made it to No. 1 some four months after its release.

Fox is the vocalist with the Berlin-based reggae band Seeed, which Warner Music says has sold more than 1 million albums in Germany since its first album in 2001. "Stadttaffe" (Downbeat/Warner Music) was released in September 2008 and hit No. 4 but eventually reached No. 1 Feb. 17—then again March 3 and March 17. That followed Fox's album track "Schwarz zu Blau" winning the televised Bundesvision Song Contest Feb. 13. The contest drew a national TV audience of 1.7 million, while eight days later 3 million viewers saw Fox collect three awards Feb. 21 at the German music industry's annual ECHO gala.

Fox's Bundesvision win gen-

erated "a huge buzz on the artist and the record," says Warner Music Germany's Downbeat label head Norbert Rudnitzky. "The album really hit the mainstream [and] the ECHOs boosted that again."

Rudnitzky reports interest in releasing "Stadttaffe" from across Continental Europe; it has also hit No. 1 in Austria and No. 4 in Switzerland. Publishing is split among Soular Music Publishing, Hanseatic Musikverlag and Warner/Chappell.

Having wrapped a sold-out German tour March 15 (through the Berlin-based Four Artists Booking), Fox will play summer outdoor dates, including headlining gigs at Berlin's 18,000-capacity Wuhlheide Stadium (June 12-13, Aug. 25). After that, Rudnitzky says, he'll begin working on Seeed's fourth studio album. —Wolfgang Spahr

>>>EMPIRE'S DATES BUILDING

The members of Melbourne sextet the Cat Empire are play-



premiere March 23 on military.com as a 24-hour exclusive. The label also is using TroopTube, an interactive video Web site for members of the military and their families. When Queensrÿche goes back on the road, starting April 16 at Snoqualmie Casino in Seattle, it will do meet-and-greets and performances at military bases along the route and hopes to do a USO tour as well.

In addition, the band has teamed with JamsBio.com to create an online forum where fans can post tributes to soldiers and earn chances to win "American Soldier" merchandise in the process. Queensrÿche also made 30,000 free download cards for "If I Were

King" available March 31 at retail exchanges that serve the Army, Navy, Marines and Coast Guard.

Eurpac, a sales and marketing service firm that does fulfillment for the armed forces, is distributing 9,000 of the download cards to Navy stores. VP of purchasing Kerry Fly says he hasn't seen many artists use the card format to sell music to the military. "It will be interesting to see how it does, because it's something that's a little new and different," he says.

On the civilian side, "American Soldier" is rapidly making gains at Amazon with a presale price of \$9.99; "If I Were King" went to radio

March 3, and Xbox, the exclusive partner to sell the song's video, is making Queensrÿche the artist of the month for April. The band established a phone number for fans to call to hear daily updates about the record and to leave messages, and all four Queensrÿche members are now Twittering.

The record, however, goes deep into emotional territory that can't be captured in 140 characters. Songs detail the wrenching emotions that service people endure, like devastating survivor's guilt after watching your friends be killed ("If I Were King"), internal chaos when returning to society ("Man Down!") and homesickness ("Home Again"). Tate hopes that when troops hear the album they'll feel like "maybe they're not so alone, like other people have done this. You know, 'I can do it too, I can get through it.'"

"This is the first time that I wrote songs from other people's perspectives," Tate says. "I'm not even important in this. There's no observation, there's no politics, there's no moralizing or anything like that. It's just other people's stories." ■■■

ing to their strengths on the new double-CD "Live on Earth," which collects live recordings from concerts across the globe.

Formed in 1999, the act has a reputation for putting on memorable shows. "A live album is what everyone has asked us for since the beginning," says Correne Wilkie, who manages and books the Cat Empire for Australia and New Zealand. "The challenge on all of the studio records we've made is to capture the energy and essence of the live show."

EMI Music Australia says the Cat Empire's three studio al-

bums have sold 500,000 units domestically, but Wilkie figures the band has played to 4.5 million people across 680-plus gigs, including the 2006 Commonwealth Games opening ceremony in Melbourne. The new set opened at No. 17 on the Australian Recording Industry Assn. albums chart following its Feb. 20 release.

Of the band's two main writers, EMI Music Publishing represents Felix Riebl, while the Melbourne-based Gaga publishes Harry James Angus. The Agency Group books the act internationally; European audiences can catch the band on tour July 1-24, with North American dates following in November. —Lars Brandle

>>> THE CALL UP

Berlin-based Danish singer/songwriter Obél was working in the bedroom where she writes and records her music when a phone call from Hans Brouwer turned the 28-year-old's world upside down.

Brouwer is CEO of Massive-Music, an Amsterdam-based company that produces and places music for commercials

and TV/film productions. The call resulted from online searches carried out by its MassiveTalent division, which connects unsigned artists with brands. Having tracked down Obél through MySpace, Brouwer pitched her song "Just So" to Deutsche Telekom's T-Mobile subsidiary.

T-Mobile shared Brouwer's enthusiasm for the song, which has appeared in commercials in Germany since Feb. 1. "Obél is an exceptionally talented songwriter with a great voice," Brouwer says. "Putting her music behind these commercials is a great way to launch her international career."

The T-Mobile commercials will serve as Obél's calling card in 13 European markets and are already airing in the Netherlands, Austria and Macedonia.

Brouwer has signed Obél to his own Massive Publishing and Rough Trade-distributed MassiveTalent Records, which issued the single Feb. 20. He also manages Obél, who is putting a touring band together while completing her debut album, tentatively due this summer. —TJ Lammers

Hats off:
ESPINOZA PAZ



6 QUESTIONS

with ESPINOZA PAZ
by LEILA COBO

Isidro Chávez Espinoza was only 15 years old when he decided to pursue a musical career and changed his name to Espinoza Paz, in honor of his recently deceased mother.

Paz, a migrant worker as a child, didn't have any formal musical training or any musical influences in his home. But he had a knack for writing lyrics, and eventually, entire songs, that he pitched to local acts. Eleven years later, Paz is recognized as one of the most talented new songwriters in Latin music.

On March 12, he took home his second consecutive BMI Latin songwriter of the year award, with six songs—all recorded by different regional Mexican acts—among BMI's 50 most-played of the year. Now Paz, who debuted as a soloist last year, is focusing on his artist career as he prepares for the release of his yet-to-be-named sophomore album, due May 19 on ASL/Disa.

1 You've had six songs on Billboard's Latin charts since last year, including songs recorded by the banda artist Jenni Rivera and the top-charting group Arrolladora Banda el Limón. Can you describe your writing process?

Here is an example: I wrote a song titled "El Próximo Viernes." The way you'll hear it is the way I wrote it. That's how I write. Then, I get my guitar, and because I have a good ear, I add the key and the melody. I remember the melody and the lyrics. And I write constantly. I write in the bathroom, in the airport, in the shower, playing soccer. I write whenever, wherever. Inspiration has no place or time.

2 Can you read music?

God, no. When you know how to write music you're guided by what you know. When you don't, you're guided by what you feel. And that has worked well for me. Those who know go with the rules, and I go against the rules, and that's worked for me.

3 You're signed as a writer to Editora Arpa Musical, which won publisher of the year at the BMI Awards. How did you land that deal?

I've been with them ever since I started my career as a writer. I sought them out, like I've

sought everybody else out. I went to them, I said, "I'm a composer, here are my songs, listen to them and see if you have any artists who want to record them."

4 You've written for many regional acts. Do you write thinking specifically of who will record the song?

I write songs for myself. I never write thinking about the artist. I write thinking about what I've gone through and then, each act takes the song and adapts it to their style. I've never said, "This song is mine." I've offered all my songs [to anyone]. In fact, I'm now performing a song that had been arranged for someone else and they were just waiting for him to put the voice down. He decided not to do it, so I recorded it. My songs are my songs even if they go through 10 other artists. And all my albums have featured songs that others have recorded.

5 You have a new album coming out in May. What are your solo plans?

Everything I've done up to this point, I imagined I would do, but I'm far from done. I will be the next important Mexican singer/songwriter, like Joan Sebastian.

6 How would you describe your music? Commercial. ■■■



Slow burn: PETER FOX

GET CONNECTED

OPEN TO ALL MUSIC CREATORS REGARDLESS OF AFFILIATION

Just added
"I Create Music" Interviews and Panels with:



Jeff Lynne, Wyclef Jean, Ann & Nancy Wilson (of Heart), Chaka Khan and Ricky Skaggs

I Create Music



ASCAP EXPO
THE MUSIC CREATOR CONFERENCE
APRIL 23-25, 2009 Los Angeles, CA
Renaissance Hollywood Hotel

CONFIRMED PANELISTS INCLUDE

Ethan Allen, Antonina Armato, Gary Baker, Eric Bazilian, Eric Beall, Richard Bellis, Marilyn Bergman, Stephen Bishop, Tim Blacksmith, Stephen Bray, Sabelle Breer, Martin Briley, Russell Brower, Sean Callery, Warryn Campbell, Paul Chihara, Desmond Child, Barry Coburn, Jewel Coburn, Chris Douridas, Roy Elkins, Mikkel Eriksen (Stargate), Ron Fair, Rory Feek (Joey+Rory), Mark Flanagan, Jay Frank, Jeff Franzel, Curt Frasca, Mitchell Froom, Phil Galdston, Siedah Garrett, Jody Gerson, Lukasz "Dr. Luke" Gottwald, Holly Greene, Jason Hayes, Tor Hermansen (Stargate), Peter Himmelman, Sam Hollander (S*A*M), Wayland Holyfield, James Newton Howard, Ariel Hyatt, Rob Hyman, Nikki Jean, Ron Jones, Dean Kay, James M. Kendrick, Esq., Emanuel Kiriakou, Holly Knight, Greg Kurstin, Brian Lapin, Thomas Lee, Lenka, Leeds Levy, LeToya Luckett, Seth MacFarlane, Andy Marvel, Richard Marx, Brian McNelis, Vince Mendoza, Marcus Miller, Chris Montan, Michael Morgan, Walter Murphy, Don Passman Esq., Stephen Paulus, Amy Powers, Andrea Remanda, Jason Reeves, Janet Billig Rich, Lindy Robbins, John Rubeli, John Rzezniak, Tom Salta, Steve Schnur, Steve Seskin, Skillz, Lou Spisto, Billy Steinberg, Christopher "Tricky" Stewart, Mark Stewart, Adam Taylor, Chris "The Glove" Taylor, Ryan Tedder, Jack Tempchin, Jim Vellutato, Randy Wachtler, Narada Michael Walden, Paul Williams, Dan Wilson, Craig Wiseman, Adam Zelkind ...and many more.

SUCCESSING IN TODAY'S MUSIC BUSINESS DEPENDS ON CONNECTIONS

ASCAP's "I Create Music" EXPO connects you face to face with the world's leading songwriters, composers and industry experts, who are all part of ASCAP's network of committed music creators helping to guide those who are serious about their careers to greater success.

TAKE YOUR CAREER TO THE NEXT LEVEL

- Celebrity Q & A's
- Showcases and Performances
- Master Classes
- Attendee Song Feedback Panels
- Songwriting & Composing Workshops
- Networking Opportunities
- Publisher & Business Panels
- State-of-the-Art Technology Demos
- DIY Career Building Workshops
- Leading Music Industry Exhibitors

Register Now and Save!
Discount Pricing Available
 Register and find out how you can get connected at
WWW.ASCAP.COM/EXPO



For a complete list of EXPO sponsors and partners please visit www.ascap.com/EXPO

THE BILLBOARD REVIEWS

ALBUMS

ROCK

QUEENSRÛCHE

American Soldier
Producers: Jason Slater, Kelly Gray
Rhino

Release Date: March 31

★ The Seattle rock act Queensrÿche recorded "American Soldier" to honor the sacrifices of our armed forces, but this tribute is also a testimony to the band's enduring talent. The lyrics speak of the bravado that acts as a survival mechanism ("Unafraid," "Hundred Mile Stare") and depict the troops' humanity, be it a bomber pilot contemplating the hell he unleashes ("At 30,000 Ft") or a soldier mourning friends killed in combat ("If I Were King"). The tour de force "A Dead Man's Words," which recounts a suspenseful rescue mission, and the power track "The Killer" form the album's sonic linchpin. The quartet falls into jamming mode on the taut, razor-sharp "Unafraid" and the meandering yet soothing "Middle of Hell," and the heart-strings-tugging duet "Home Again" (performed by singer Geoff Tate and his daughter Emily) could match the radio heights of "Silent Lucidity." It's one of Queensrÿche's best albums, and don't be surprised if "Soldier" is saluted with a strong debut on the Billboard 200.—CLT

BLUE OCTOBER

Approaching Normal
Producer: Steve Lillywhite
Universal Motown

Release Date: March 24

Blue October abandons the downbeat themes that colored its platinum Universal Motown debut, "Foiled," and readjusts its perspective to appreciate an existence that's "Approaching Normal." But dark thoughts still cloud lead singer/songwriter Justin Furstenfeld's mind, and he fearlessly airs them as he dishes revenge on an enemy on "Dirt Room" and confesses to the havoc his former bad habits wreaked on the discordant "Weight of the World." Producer Steve Lillywhite hones Blue October's penchant for emotive playing and tight rock chops. From note one, the hook, melody and tempo of the upcoming single "Say It" screams "hit"—one that will surpass the significant crossover impact of the band's breakthrough song, "Hate Me." Mighty is the act that mixes lullabies to children ("Blue Does") and plucky life affirmations ("Jump Rope"), follows them with the tale of a jealous ex-husband's murderous rage ("The End") and walks away with credibility intact. "Approaching Normal" could be called "Near-Perfect Excellence."—CLT

GOMEZ

A New Tide
Producer: Brian Deck
ATO

Release Date: March 31

Ten years after scoring the Mercury Prize for its debut, "Bring It On," and three years after its 2006 breakout, "How We Operate," Gomez ups the musical ante with "A New Tide," a brilliant 11-song collection of lyrical jewels embellished by colorful and unusual textural arrangements that a dynamics-loving jazz band could admire. With its sixth and most mature studio outing, the five-piece rock ensemble crafts fetching melodies that serve as the terra firma for confident shape-shifting explorations. Cases in point: "Mix" blends an acoustic-guitar-strummed simplicity with electronic slurs of psychedelia; "Win Park Slope" opens with a Delta-blues twang that transforms into pockets of cello-viola classical sway and a rock-fused chorus; "Natural Reaction" bolts from straight-up song into fluctuating tempo and key; "Other Plans" develops as a suite with a wheezy organ hue; and "Sunset" closes the album with a freaky avant swirl of clarinets and alto saxophone.—DO



HARLEM SHAKES

Technicolor Health
Producer: Chris Zane
Gigantic Music

Release Date: March 24

Technicolor indeed: Brooklyn's Harlem Shakes are a boisterous bunch with a cinematic sound. Tambourines, horns, harmonies, big thumping percussion and singer Lexy Benaim's nerdy, buoyant vocals sound so hopeful it prods one to quick-skip track by track to check if there are any chords that weren't played in a major key. (There are.) With "shoops" and a swaying tempo, "Winter Water" tips its hat to '50s pop, an influence that hovers over the manic clicking of sticks on rims and funny keyboard samples throughout the set. "This will be a better year," sing the Shakes on "Strictly Game." If based purely on the imagination shown in this innovative album, it will be.—KH

PAPA ROACH

Metamorphosis
Producers: Jay Baumgardner, James Michael
DGC/Interscope

Release Date: March 24

★ Papa Roach could have joined a fair num-

ber of its rap-rock contemporaries locked in an early-21st-century time capsule when "Last Resort" topped Billboard's Modern Rock chart and its "Infest" album went triple-platinum. But the Sacramento, Calif., quartet has pushed beyond the dated parameters of its claim to fame, becoming more accomplished in its craft even if its sales haven't quite held up. "Metamorphosis," which follows 2006's commercially still-born "The Paramour Sessions," is the most polished and wide-ranging of Papa Roach's six releases. Frontman Jacoby Shaddix still vents "a head full of wreckage," both personal and political, with metallic fury on such tracks as "Change or Die" and "Live This Down." But "Metamorphosis" is also loaded with the smooth and decidedly mainstream-accessible ebb and flow of the first single, "Lifeline," the acoustic-flavored pop anthem "March Out of the Darkness" and the soaring choruses of "Carry Me" and "State of Emergency." Neither setting nor following trends, this music will certainly give Papa Roach a longer shelf life.—GG

PETER BJORN & JOHN

Living Thing
Producers: Peter Bjorn & John, Lars Mårtén
Almost Gold Recordings/
StarTime International

Release Date: March 31

Like many of the group's preceding albums, Peter Bjorn & John's "Living Thing" is dominated by open spaces. From the hipster head-bobber "Nothing to Worry About" to the melancholy closer "Last Night," the trio takes a minimalist approach to creating beats and accompaniments, making its simple voices more affecting and the subtle production all the more charming. "Lay It Down" is upbeat and cheery; like Sharks and Jets dancing at each other, it's an odd way to start a scuffle with someone. The title track creeps up as a highlight with bouncing, African bass that recalls Paul Simon's "I Know What I Know." "Stay This Way" and "Blue Period Picasso" would've made the slow dances at late-'80s prom nights more fun. As the group sings on wacky opener "The Feeling," "I feel it."—KH

HIP-HOP

JIM JONES

Pray IV Reign
Producers: various
E1/Columbia

Release Date: March 24

▶ Jim Jones may be rolling out his fourth studio album (and first major-label release) with off-Broadway plays, documentaries and a movie, but don't get it twisted—the Harlem-born rapper hasn't lost his grime. On "Let It Out," Jones tries to justify his past penchant for street hustling, rhyming: "It started with sneakers" and "we got the cars that the chicks dig" over looping guitar riffs. "How to Be a Boss," featuring Ludacris and NOE, finds him claiming the "fast life" is all he knows over an epic, violin-laden production. Even when addressing the ladies, Jones is gritty: On "Medicine," over double-speed drums, he rhymes about having intercourse with a different woman every night and boasts about his sexual prowess on "Precious," which features singer/songwriter Ryan Leslie. But Jones proves his mind isn't always in the gutter on tracks like the reflective "Rain" and "Frienemies," on which he seems to address his recent feud with former partner and childhood friend Cam'ron.—MC

KERI HILSON

In a Perfect World
Producers: various
Zone 4/Mosley Music Group/
Interscope

Release Date: March 24

Keri Hilson has already proved adept at penning ultra-catchy tunes (Britney Spears' "Gimme More," Omarion's "Ice Box") and showcasing her vocal chops (on Nas' "Hero" and Timbaland's "Scream," among others). On her album debut, the 26-year-old singer/songwriter lays her vocal and writing skills over boom-bap productions for a set that is delightfully flirtatious ("Return the Favor"), heartfelt ("Energy") and full of diva antics ("Get Your Money Up"). On the perceptive "Intuition," over a looping beat, she questions a cheating boyfriend, while on the Lil Wayne-assisted "Turning Me On" she instructs cat-callers ("Better recognize a lady/that ain't the way to do me") over a bass-heavy, Polow Da Don production. Hilson taps into her vulnerable side on tracks like the guitar-laden "Slow Dance," co-written by Justin Timberlake, and the ballad "Make Love." On "Knock You Down," featuring Kanye West and Ne-Yo, she confesses, "I never thought I'd be in love like this," over a high-hat drum pattern.—MC



KEITH URBAN

Defying Gravity
Producers: Dann Huff, Keith Urban
Capitol Nashville

Release Date: March 31

Early in his fifth solo album, Keith Urban sings that "I've got nothing left to prove," and he may be right. His blend of undeniable hooks, tasteful songcraft and hot guitar licks has justifiably made him the kind of country superstar who can get the pop side of the crowd rocking, too. But Urban hardly rests on his laurels on "Defying Gravity," trying some interesting new directions: The martial rhythm that closes "If Ever I Could Love," the Jimmy Buffett-style Caribbean groove of "Why's It Feel So Long," the atmospheric of the sentimental "'Til Summer Comes Around." Beyond the rehab and relationship issues that fueled 2006's "Love, Pain & the Whole Crazy Thing," Urban channels contentment and happiness, mashing up guitars and banjo on "Kiss a Girl," tearing through bassist Jerry Flowers' "Hit the Ground Runnin'," delivering an ace cover of Radney Foster's "I'm In" and finding a kissin' cousin to the Eagles' "Take It Easy" on "Sweet Thing."—GG



THE BILLBOARD REVIEWS

SINGLES

ESSENTIAL REISSUES

PEARL JAM

Ten

Producers: Rick Parashar, Brendan O'Brien
Sony Legacy

Release Date: March 24

If you know anything about Pearl Jam, you know the anthemic, radio-friendly "Alive" or the groove-centered "Jeremy" with Eddie Vedder's soaring baritone from 1992's "Ten." With this reissue a random 18 years later, the band revisits, reimagines and augments the 11-song set that kicked off a long, solid career. Available in four versions (including an eight-pound collector's box) the reissue posits the original album alongside a version remixed by producer Brendan O'Brien. He kicks up classics like "Even Flow" and "Black" by putting Vedder more upfront and toning down the reverb so listeners can better hear the interplay of guitarists Mike McCready and Stone Gossard. Disc two tacks on six more tracks that represent the real gold for diehards who have traded sludgy bootlegs of the band's early jams for years. Chief among the extras are "Brother," a hard-edged anti-authoritarian tune making the rounds on rock radio, and the creepy "Just a Girl."—*JL*

JAZZ

JOHN SCOFIELD

Piety Street

Producers: John Scofield, Mark Bingham
Emarcy

Release Date: March 31

Guitarist John Scofield has always been eclectic when it comes to collaboration and repertoire, and "Piety Street" fits his modus operandi on both counts. The music here is a tantalizing blend of blues, gospel and jazz. Scofield's

sidemen are a distinctly New Orleans crew, including Jon Cleary (keyboards, vocals), and former Meters bassist George Porter Jr. When these tunes work—which is almost all the time—the results are vivid. Scofield's "It's a Big Army," for example, is a sweet 12-bar piece with the high-steppin' tempo of a righteous gospel shout-down. "That Old Ship of Zion" opens with an extended, incisive slow blues solo. His rendition of gospel tune "Walk With Me" reverentially keeps the song in church, and his eloquent guitar solo flows most effectively from the mood of the piece.—*PVV*

AMERICANA

THE FLATLANDERS

Hills and Valleys

Producer: Lloyd Maines
New West

Release Date: May 31

Individually, and especially as the Flatlanders, Joe Ely, Jimmie Dale Gilmore and Butch Hancock made albums that can leave you pining for Texas and wanting to run away there in pursuit of a better life. In their humility and sweetness, the songs on "Hills and Valleys" are no different, tapping into the myth of Texas and the American West. "I don't need no worldwide web to show me how it's done," Gilmore charmingly sings on his accordion-laced love letter "No Way I'll Never Need You." As usual, the three distinctive voices get equal time on lead vocals, and Hancock's "Thank God for the Road" is probably the album's best track. But of course, the threesome is best when trading verses and flaunting its ample talent on strummy singalongs like "Just About Time."—*WO*

LEGEND & CREDITS

EDITED BY WAYNE ROBINS (ALBUMS) AND CHUCK TAYLOR (SINGLES)

CONTRIBUTORS: Alexandra Cahill, Mariel Concepcion, Gary Graff, Katie Hasty, Jessica Letkemann, Michael Menachem, Wes Orshoski, Dan Ouellette, Deborah Evans Price, Shad Reed, Christa L. Titus, Philip Van Vlack, Chris Williams

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.

All albums commercially available in the United States are eligible. Send album review copies to Wayne Robins and singles review copies to Chuck Taylor (both at Billboard, 770 Broadway, Seventh Floor, New York, N.Y. 10003) or to the writers in the appropriate bureaus.

HIP-HOP

PITBULL

I Know You Want Me (Calle Ocho) (3:03)

Producers: Nicola Fasano, Pat Rich

Writers: various

Publishers: various
Ultra Records

The Cuban-American rapper Pitbull delivers some Little Havana to the club scene with "I Know You Want Me (Calle Ocho)." The clever meshing of reggaeton with Euro dance music signals what looks like a multiformat smash. At the core is an acoustic guitar and a sizzling rhythm, with hot horns in the form of a sample that just keeps on giving: Chicago's "Street Player," which appeared in the '90s techno hit "The Bomb" by the Bucketheads. Mainstream radio missed out on Pitbull's previous single "Krazy," featuring Lil Jon, but "Calle Ocho" is already on the top half of the Billboard Hot 100, and the temperature on the street and in the clubs is rising.—*MM*

BLAQ POET

Ain't Nuttin' Changed (3:44)

Producer: DJ Premier

Writers: Blaq Poet, C. Martin, A. Thiam

Publisher: not listed
Year Round Records

★ Blaq Poet, who hails from New York's rapper-rich Queensbridge Projects, is a veteran whose presence in music dates back to the mid-'80s hip-hop battles between Queens and the Bronx known as the Bridge Wars. The sound of "Ain't Nuttin' Changed" is a much needed return to raw beats and rhymes in this era of ringtone rap. And DJ Premier, one of hip-hop's greatest producers, provides his signature sound. He samples a vocal for the chorus (in this case, Akon, from "I'll Still Kill," a 2007 collaboration with 50 Cent) and masterfully places a melody over smacking drums. And Premier's scratching remains some of the best in the business.—*SR*

POP

JUPITER RISING

Falling Away (3:58)

Producers: Spencer Nezey, Greg Ogan

Writers: S. Nezey, J. Payo, G. Ogan

Publishers: various
Chime Entertainment

Fans of MTV's "The Hills" and "The City" may already be familiar with Spencer Nezey and Jessie Payo of the Los Angeles-based pop act Jupiter Rising. Several tracks from their second full-length CD as a duo, "The Quiet Hype," have aired on the network since November. With an infectious new single, "Falling Away," hitting radio and tours with Lupe Fiasco, Lauryn Hill and the Black Eyed Peas under their belts, producer/beat boxer Nezey and vocalist Payo are poised to move beyond the MTV audience. "Falling Away," an easy-to-like track with tight harmonies, showcases the duo's readiness to conquer the dancefloor.—*AC*

COUNTRY

PHIL VASSAR

Prayer of a Common Man (3:50)

Producer: Mark Wright

Writers: P. Vassar, T. Douglas

Publishers: various
Universal South Records

▶ The latest single and title track from Phil Vassar's

CARRIE UNDERWOOD

Home Sweet Home (3:38)

Producer: Mark Bright

Writers: T. Lee, N. Sixx, V. Neil

Publishers: various
19/Arista Nashville

When this season's "American Idol" contestants get the boot, they are serenaded by "AI" champ Carrie Underwood covering Mötley Crüe's "Home Sweet Home." That the current sweetheart of country is singing a notorious band's crossover hit is a bigger compliment to the Crüe's enduring ballad than to whoever conceived its millennial makeover. Underwood holds her own with the vocal but doesn't inject any of her personality, instead taking her cues from Vince Neil. In fact, this "Home Sweet Home" is essentially a karaoke delight, save for how the dialed-down guitars and any other indication of its glam metal roots are firmly tucked behind Underwood's voice. Enjoy it for what it is—metal has been handled far worse by pop chanteuses.—*CLT*



new album will surely strike a chord with the country radio audience. It is a perfect anthem for these troubled, uncertain days. "Life takes its toll on the heart and soul, but I'm doing the best that I can," Vassar sings, a plea that gives voice to the feelings of so many Americans who are struggling right now. Underwood's soulful piano, he turns in a performance that reverberates with empathy and understanding. With this poignant single, Vassar has placed his musical finger on the pulse of the public. It's more than a hit—it's a heartfelt prayer.—*DEP*

ROCK

TRAPT

Contagious (4:23)

Producers: Gggarth, Trapt

Writers: C.T. Brown, D. Bassett

Publisher: not listed
Eleven Seven Music

▶ It was a lengthy climb, but Trapt broke the top 20 on the rock charts and nearly cracked the top 10 with last year's "Who's Going Home With You Tonight?" Now that radio has realized Trapt is back, the quartet is further spreading the word with "Contagious," its second single from the album "Through the Pain." The track is like a low-grade fever that gradually builds to a mild pitch, burning with the recognizable hooks that the group has made its stock in trade. Vocalist/co-writer Chris Taylor Brown opens up his heart yet again and plays on the song's title as he sings, "I let you in/I let you in/And you infected me." The track is No. 29 in its sixth week on the Hot Mainstream Rock chart, but this time it might not take as long for the hit to take hold.—*CLT*

FOR THE RECORD

The single review of Ciara and Justin Timberlake's song "Love Sex Magic" in the March 28 issue should have credited the Y's as the sole producers of the track and Timberlake, Mike Elizondo, Robin Tadross and James Fauntleroy II as the writers.



BRITNEY SPEARS

If U Seek Amy (3:36)

Producer: Max Martin

Writers: various

Publishers: various
Jive

Britney Spears reunites with the man behind her first hits ("... Baby One More Time," "Oops! ... I Did It Again") for another slice of indisputable pop mojo. While the title and chorus have stirred up a bit of controversy, warranting the label to service radio with a tamer "If U See Amy," Spears has certainly proved that she can rise above any negative press. Besides a sensationalistic lyric that does seem to be built around an excuse to spell out the similar-sounding letters in the title, everything else is Max Martin and Spears at their best: a stomping dancefloor beat with building synths prodding the song along and the singer sounding like she's having a blast being the bad girl. While previous singles were instant top five successes based on first-week digital sales before the release of "Circus," "Amy" is moving up the old-fashioned way, with rising airplay and sales, showing the makings of a true hit.—*CW*

POP BY GAIL MITCHELL

Have Studio, Will Travel

OneRepublic's Ryan Tedder Doubles As In-Demand Writer/Producer

Ask Ryan Tedder who his idols are when it comes to producers and he quickly names two: Max Martin and Rick Rubin.

"Rick's sensibility, together with Max's consistency... that's the highest batting average in music," the OneRepublic frontman says. "If people will travel to Stockholm to work with Max, maybe I can get them to make a short trip to Denver to work with me."

That's already happening. Lined up in the next three months to work with Tedder in his Denver studio are Natasha Bedingfield and Carrie Underwood. He has also cut songs for upcoming projects by Rascal Flatts, Leona Lewis (for whom he and Jesse McCartney co-wrote the hit "Bleeding Love"), Jordin Sparks and T.I. ("By Your Side," with Tedder as featured vocalist). Also in the wings: Rihanna and Nelly Furtado.

That's without factoring in Tedder's current chart presence. He penned and produced five songs on Kelly Clarkson's new album, "All I Ever Wanted," now in its second week at No. 1 on the Billboard 200. One of those songs, "Already Gone," is igniting early buzz. Tedder also co-wrote and co-produced Beyoncé's

"Halo"; it's No. 28—a new peak—on the Billboard Hot 100. Another Tedder production, James Morrison's "Please Don't Stop the Rain," goes to U.K. radio March 30.

Needless to say, Tedder is quickly building a reputation as an industry go-to guy. Or as he puts it, "I'm trying to do my best and pull a Kanye West."

It was in college that Tedder first told people he wanted to be an artist, writer and producer. Growing up in Oklahoma and Colorado Springs, Colo., Tedder won a singer/songwriter contest while living in Nashville. Later a mutual friend hooked him up with acclaimed producer Timbaland, a mentor whose tutelage helped Tedder—under the pen name "Alias"—rack up songwriter/production credits for techno artist Paul Oakenfold, Bedingfield ("Love Like This" featuring Sean Kingston) and rapper Bubba Sparxxx.

Success in that arena, however, hasn't quelled Tedder's artist itch. The first pop-rock act signed to Timbaland's Interscope-distributed Mosley Music Group, OneRepublic rocketed into national consciousness in 2007 with "Dreaming Out Loud." Lead single "Apologize"—written,

produced and sung by Tedder and also remixed by Timbaland—shot to No. 2 on the Hot 100. The album has since sold 855,000 copies, according to Nielsen SoundScan.

"I've promised [band members Zack Filkins, Drew Brown, Brent Kutzle and Eddie Fisher] I'll never miss a show or rehearsal because of working with another artist," Tedder says. "Whatever I do on my own time is up to me. The only thing that sucks," he says with a laugh, "is when the band gets a day off, I'm

usually in a studio somewhere."

While on tour last year in Europe, Japan and South Africa, OneRepublic began recording songs for its second album. "I book studios around the world," Tedder says. "No matter if we're on the road, we never stop recording."

The group is nearly four songs into the project and plans to release a single in late summer/early fall followed by an album in mid-fall.

"Critics and listeners think they have us pegged. We're a true band,

not an art project," says Tedder, who is talking to T.I., Fiona Apple and Lil Wayne about collaborating on the album. "We're going to definitely turn the table and try to become the poster children of genre-less music."

Which is in keeping with Tedder's genre-hopping writing/production career. "My nightmare is staying stuck at the same level," he says. "The idea is to bring out your best while challenging yourself to do something you've never done before." ...

Bleeding music: RYAN TEDDER and LEONA LEWIS



FLEX-ING CHART MUSCLE

A year ago this week, the Latin singer Flex rose to his first week atop Billboard's Hot Latin Songs chart with "Te Quiero." The song spent 20 weeks at No. 1 and later took honors as that chart's top title of 2008. This week, exactly one year later, Flex earns his second chart-topper as "Dime Si Te Vas Con El" stampedes 18-1. The move marks the third-largest leap to the summit from outside the top 10 in the chart's 22-year history. —Gary Trust

JUMPING JACKS

Songs that have leaped to No. 1 from outside the top 10 on Billboard's Hot Latin Songs chart (all but one have occurred since 2004)

Leaps to No. 1	Artist, Song	Date
49-1	Enrique Iglesias, "Dimelo"	May 19, 2007
22-1	Maná, "Manda Una Senal"	March 3, 2007
18-1	FLEX, "Dime Si Te Vas Con El"	April 4, 2009
14-1	Julio Iglesias, "Lo Mejor De Tu Vida"	June 6, 1987
13-1	Luis Fonsi, "Abrazar La Vida"	May 29, 2004
13-1	Jennifer Pena, "Vivo Y Muero En Tu Piel"	May 22, 2004
12-1	Jennifer Lopez, "Que Hiciste"	May 5, 2007
12-1	Paulina Rubio, "Te Quiste Tanto"	Feb. 21, 2004
11-1	Luis Fonsi, "Tu Amor"	Feb. 24, 2007

Big leap: FLEX





Extreme metal: OCEANO

METAL BY CHRISTA TITUS

Death Becomes Them

MySpace Photo Ban Greet Oceanic Debut

Deathcore act Oceano wants to be known as “the most pissed off, heaviest band on the planet,” according to its press materials. But the Chicago quintet—whose blend of death metal and hardcore vocals, rare flickers of

melody and crushing riffs recorded with dropped-A tuning makes up its debut album “Depths” (due April 7 on Earache Records)—didn’t expect to be viewed as controversial.

The lead track “District of Misery” cracked Sirius XM’s Liquid Metal top 30 list at No. 27 in January. Since then, its growing popularity has made Oceano a MySpace favorite. The song reached No. 1 on the site’s March 25 Death Metal chart, No. 7 on the Hardcore chart (peaking Feb. 25 at No. 5) and No. 10 on the Metal list in the “Unsigned” category. However, that didn’t stop MySpace from asking Oceano to remove promo photos of the group in blood-stained butcher’s aprons standing alongside provocatively posed women on its MySpace page (myspace/xoceano.com).

The band admits the pictures were intended for shock value. But considering how metal acts

frequently use album cover artwork that some people consider grotesque or bizarre, Oceano didn’t think the pictures were that shocking.

“People were saying [online] that we were objectifying women; that they were questioning their own sanity for liking death metal music,” says guitarist Andrew Mikhail, whose fellow members include guitarist Tristan McCann, bassist Jason Jones, singer Adam Warren and drummer Daniel Terchin. “My main shock was how people took it. Some people said it wasn’t brutal enough; they wanted to see more. When MySpace banned the photos and venues started trying to ban us, that was completely out of left field.”

Some online detractors have even wished for a “van flip”—meaning they hoped Oceano’s touring vehicle would turn over. Eerily, that’s exactly what happened to Mikhail and Jones less than 10 minutes after driving a brand-new van and equipment trailer off the lot. They climbed from the wreckage with non-life-threatening injuries.

Between the photos and Oceano’s reputation for encouraging fans to get rowdy at shows, Mikhail has had to assure some promoters that the band doesn’t want people to get hurt. “I always have to remind people that we’re a professional band. We’re not going to be killing animals or anything like that onstage.”

In the meantime, fan demand for Oceano merchandise is brisk. Earache label manager Al Dawson says fans have bought 40-50 pieces per week since the label started selling merch at its Web store last September. As for radio, Dawson says the entire “Depths” album is being serviced to metal radio so stations can “discover which tracks work best with their formatting.”

Since touring is the main promotional driver for metal, Dawson says Oceano will be on the road “forever.” In the shorter term, its scheduled dates include April appearances at Atticus Fest and the New England Metal & Hardcore Festival, as well as an in-the-works summer package tour with other extreme metal acts.



Swift success: LOVE AND THEFT

‘RUNAWAY’ FAME

Love and Theft owes its name to Bob Dylan—and at least some of its growing fame to Taylor Swift.

The trio of Brian Bandas, Eric Gunderson and Stephen Barker Liles was searching for the right moniker when Bandas suggested the title of Dylan’s Sept. 11, 2001, album of the same name.

“As soon as Brian said it, Eric and I said, ‘That’s it!’ ”

Liles says. “The phrase is perfect,” Bandas adds. “But we are also paying respectful tribute to an icon, one of the greatest songwriters in history.” (Dylan’s use of the title was reportedly inspired by historian Eric Lott’s book, “Love & Theft: Blackface Minstrelsy and the American Working Class,” published in 1993.)

The three men, who trade

lead vocals and all play guitar, met in 2006 after each had moved to Nashville to pursue music careers.

The move has paid off, as the group’s debut single, “Runaway,” jumps 47-43 on Billboard’s Hot Country Songs chart this week. “It is just one of those songs that hits you and stays in your head,” says Doug Montgomery, PD at country WBCT Grand Rapids, Mich.

Introduced by friends, the band members quickly realized there was chemistry among them. The trio focused on writing songs and rehearsing for six months before taking its music public.

“We wanted our first impression to be really strong,” Bandas says. “We wanted people to be blown away.”

After a performance at the Nashville office of ASCAP, staffers Herky Williams and Dan Keen began leaving messages for label heads

suggesting they meet with the band. “Within two weeks we played for every major label in town,” Gunderson says.

The group signed with Disney-owned Carolwood Records, the sister label to Lyric Street (home of Rascal Flatts), after A&R chief Doug Howard heard the band sing in his office. “After the first song Doug said, ‘How many labels have you played for?’ ” Liles recalls. “We said, ‘Three.’ He said, ‘You shouldn’t have made it to us. We don’t want you to go anywhere else.’ ”

After meeting Swift at an industry event, she invited Love and Theft to open three dates for her. Those three gigs turned into a summer’s worth of tour dates.

“It was just us, our acoustic guitars and thousands of screaming girls and their parents,” Bandas says. “We fit her audience well and the response was huge.”

In the meantime, Liles is the subject of “Hey Stephen,” a song about teen adoration on Swift’s “Fearless” album. “It’s totally flattering to have somebody write a song like that for you,” Liles says. (The two were never romantically linked.)

Montgomery says he was familiar with the band even before it had a single. “We’ve already had Love and Theft play our market twice, opening for Taylor Swift,” he says.

The trio’s debut album, “World Wide Open,” produced by Robert Ellis Orrall and Jeff Coplan, is expected this summer.

Meanwhile, ABC selected the title track as the feature song in its marketing campaign for the popular soap operas “All My Children” and “One Life to Live.” The campaign began airing on ABC, SOAPnet and other national cable channels in February.

—Ken Tucker

CASE STUDY

It’s been eight years since the R&B singer Case released a new album. Since then, he has survived some life-altering situations. But judging by the response to his current single, “Lovely,” Case hasn’t lost his soulful touch.

Ensnared at No. 19 on the Adult R&B chart, the infatuation ballad signals the arrival of Case’s fourth album, “The Rose Experience” (March 24). His return also marks the formal debut of Indigo Blue Music. Case and his manager, Michael “Blue” Williams, created the label, which is distributed through Artist2Market.

“He and I talked ad nauseum about going major vs. independent,” says Case, who negotiated his release from Def Soul/Def Jam in 2004. “Now I’m enjoying the idea of less red tape and more control over what I’m doing.”

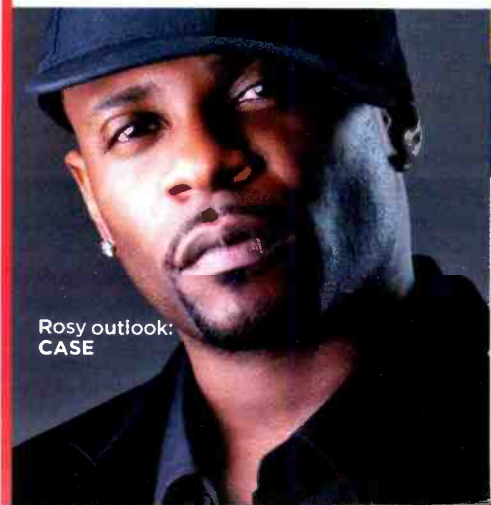
Part of a ’90s love-toting R&B posse whose charter members included R. Kelly, Joe and Donell Jones, Case staked his romantic territory with the crossover hits “Touch Me Tease Me,” “Faded Pictures” with Joe and “Happily Ever After” (whose video featured a pre-superstar Beyoncé). Discovered and signed by Russell Simmons, the New York native debuted in 1996 with a self-titled album, followed by his biggest seller, 1999’s “Personal Conversation” (843,000 copies, according to Nielsen SoundScan) and 2001’s “Open Letter” (554,000).

After relocating to Atlanta to be closer to his children, Case survived a near-fatal injury in 2002. While moving his cousin’s gun to a more secure spot, it accidentally went off. The bullet entered his throat and exited the back of his neck. Miraculously, he wasn’t paralyzed and his vocal cords weren’t damaged. But while working on his fourth Def Soul album, he and the label parted.

“The Rose Experience”—named after Case’s alter ego Blaxl Rose (“the black Axl Rose”)—reflects Case’s brighter outlook these days. Featuring songwriting and production by Tim and Bob, Mario Winans, Chris Liggio and Case, the album sports a fair share of uptempo jams without stinting on Case’s signature love songs.

Currently criss-crossing the country on a promotional tour, Case says, “Coming back wasn’t hard; it’s like riding a bike. But it’s a better bike this time.”

—Gail Mitchell



Rosy outlook: CASE

LOVE AND THEFT: TEC PETAJA; CASE: PETER HURLEY

THE HOT BOX

A WEEKLY ROUNDUP OF NOTABLE CHART ACHIEVEMENTS



ROCK STARS

>> "Cyanide" becomes Metallica's seventh No. 1 single on the Mainstream Rock airplay chart (see page 40). The band is now tied with U2, John Mellencamp and Collective Soul for the fourth-most toppers. Ahead are Van Halen (13), Tom Petty (10) and Aerosmith (nine).

HONEY HONEY

>> Austin art Black Joe Lewis the Honeybees make their Billboard chart debut at No. 4 on Top Blues Albums and at No. 26 on Top Heatseekers with their first full-length album "Tell 'Em What Your Name Is!" on Lost Highway Records.



FLATT'S FEAT

>> Rascal Flatts' "Forever" debuts at No. 56 on the Billboard Hot 100 and at No. 30 on Hot Digital Songs. It's the second of four tracks the band is releasing weekly through the iTunes store in the leadup to the April 7 launch of the act's new album, "Unstoppable."

CHART BEAT

>> "Jai Ho! (You Are My Destiny)" by A.R. Rahman & the Pussycat Dolls featuring Nicole Scherzinger becomes the first Academy Award winner for best original song to grace the Mainstream Top 40 tally since Eminem's "Lose Yourself" in 2002-03. The track from the best picture victor "Slumdog Millionaire" is the ninth winner to bow since the list launched in 1992; each such honored song from 1992 through 1998 also charted.

>> In Chart Beat's interactive Ask Billboard column, Gary Trust has news on Basia's comeback album for a reader in Poland, the singer's native country. Basia this week hits her first Billboard chart entry in four years with a debut on Smooth Jazz Songs.

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



METALLICA: ANTON-CORBILIN

Billboard

CHARTS

'Twilight' Bites Back; Decemberists' Digital Debut

The "Twilight" soundtrack rebounds on the Billboard 200 to No. 3 with 74,000 copies (up a whopping 251%) after the album was reissued March 17 with additional tracks and a DVD. The repackaging was timed to coincide with the March 21 DVD bow of the film, which has done brisk business.

Summit Home Entertainment says it sold more than 3 million copies of the DVD its first day in stores. That puts it in the same league as the DVD debuts from "The Dark Knight" and "Transformers."

With 1.5 million sold, the "Twilight" album continues to reign as the best-selling soundtrack released since last summer's "Mamma Mia!" (1.6 million). Plus, "Twilight" is the biggest-selling soundtrack from a nonmusical film since "Bad Boys II" came out in summer 2003. The latter set has sold 1.6 million copies.

The "Twilight" album's 2009 sales total 417,000 copies, making it the seventh-best-selling album of the year and one of two soundtracks in the top 20. "Slumdog Millionaire" is No. 20 on the year-to-date list with 225,000 copies.

A year ago this week, the "Juno" soundtrack was the third-best seller of

the still-young year, with 534,000. It was one of three soundtracks in the top 20 year-to-date list, with "Hannah Montana 2" at No. 6 and "Alvin and the Chipmunks" at No. 15.

Soundtrack albums have sold 3.7 million copies in 2009, down from 5.2 million at this same point in 2008.

Those 417,000 copies of "Twilight" account for 11% of all soundtrack sales in 2009, while "Slumdog" and "Mamma Mia!" combined to total 12%.

Over The Counter

KEITH CAULFIELD



DIGITAL 'LOVE': The Decemberists' "The Hazards of Love" starts at No. 14 with 19,000 following its early exclusive release through iTunes and on 180-gram vinyl at some independent stores.

Next week, the chart will see the impact from the March 24 release of the Capitol set through all digital retailers and through traditional physical formats.

Last week, Yeah Yeah Yeahs debuted at No. 32 with the digital version of "It's Blitz!" (13,000). However, that album was issued digitally in advance of the physical album's scheduled April 14 release as a response to the set's late-Feb-

ruary leak. (The physical set's release date has since been moved up to March 31.)

In contrast, the Decemberists' iTunes arrangement had been planned all along. The band garnered high visibility placement in the iTunes store as a result of the deal with Apple.

Digital downloads accounted for 92.3% of the first-week sales of "The Hazards of Love." All of that was from iTunes. The remainder of the 19,000 copies sold was made up of vinyl (6.3%) and CD sales due to street-date violations (1.4%).

This isn't the first time an album has made a big digital splash in the upper reaches of the Billboard 200. Last August, Joshua Radin made waves when his "Simple Times" debuted at No. 34 with 14,000 as a dig-

ital exclusive. Three weeks later, the set's physical version hit shelves.

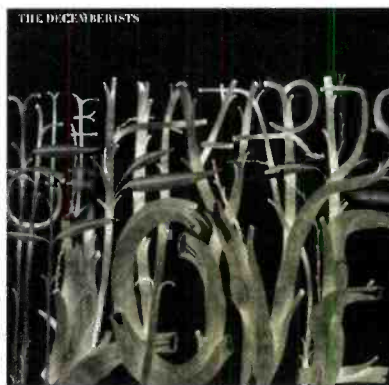
AND COMING UP: On next week's Billboard 200, there will be a fresh influx of debuts from new albums released March 24.

On Nielsen SoundScan's Building chart released March 25, the "Hannah Montana: The Movie" soundtrack led the list, while the "Now 30" compilation was in third place. Both sets are on track to sell more than 120,000 copies in their first week, though at press time it's too early to tell which will end up on top.

Keri Hilson's debut effort "In a Perfect World" looks good for a top five debut, while Papa Roach's "Metamorphosis" is aiming for a top 10 entry.

On the Top Pop Catalog Albums chart, Sony Legacy's reissue of Pearl Jam's 1991 album "Ten" will crash in at No. 1 with projected first-week sales of more than 50,000.

Slightly more than a year ago, Michael Jackson's 1982 album "Thriller" got the deluxe treatment from Legacy as well, though not in such an expansive manner. The revamped set re-entered the March 1 Pop Catalog chart at No. 1 with 166,000. The reissue accounted for the bulk of those sales, though some earlier configurations of "Thriller" were also merged into that sum.



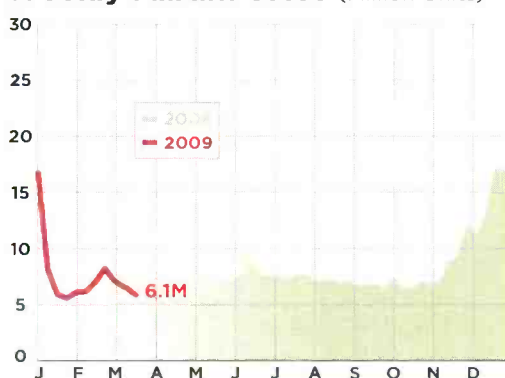
Market Watch A Weekly National Music Sales Report

Weekly Unit Sales

	ALBUMS	DIGITAL ALBUMS*	DIGITAL TRACKS
This Week	6,138,000	1,277,000	22,038,000
Last Week	6,626,000	1,428,000	23,077,000
Change	-7.4%	-10.6%	-4.5%
This Week Last Year	8,841,000	1,147,000	20,613,000
Change	-30.6%	11.3%	6.9%

*Digital album sales are also counted within album sales.

Weekly Album Sales (Million Units)



Year-To-Date

	2008	2009	CHANGE
OVERALL UNIT SALES			
Albums	96,818,000	83,642,000	-13.6%
Digital Tracks	259,447,000	306,321,000	18.1%
Store Singles	347,000	338,000	-2.6%
Total	356,612,000	390,301,000	9.4%
Albums w/TEA*	122,762,700	114,274,100	-6.9%

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

DIGITAL TRACKS SALES



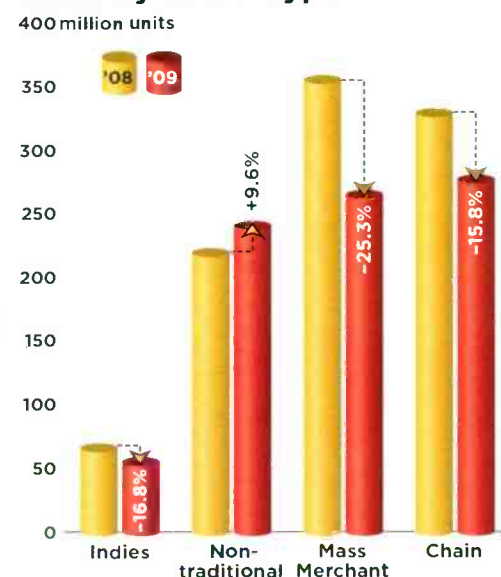
SALES BY ALBUM FORMAT

	2008	2009	CHANGE
CD	8,969,000	65,195,000	-20.5%
Digital	14,472,000	17,893,000	23.6%
Cassette	30,000	10,000	-66.7%
Other	347,000	544,000	56.8%

For week ending March 22, 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 | 37

Main Billboard 200 chart table with columns for This Week, Last Week, Weeks Ago, Weeks on Chart, Artist, Title, Cert., Peak Position, and Rank. Top entries include Kelly Clarkson's 'All I Ever Wanted' at #1, Soundtrack's 'Twilight' at #2, and Beyoncé's 'I Am...Sasha Fierce' at #3.

11 The rap combo reaches a new chart high with its seventh studio album, selling 23,000 copies. Though it has made eight previous chart entries, none stayed on the list for more than two weeks.



A Best Buy version of this set carried two bonus tracks (covers of Poison's 'Talk Dirty to Me' and Mötley Crüe's 'Looks That Kill'), while the iTunes edition has Whitesnake's 'Still of the Night.'



It's the biggest second-week position drop for a top 10 debuting album since the Mars Volta's 'Amputecture' also took a 55-slot dive (9-64) Oct. 7, 2006, in its sophomore frame.



The physical release of this album—four months after its digital bow—sparks a 252% gain, enabling its graduation from the Heatseekers chart.



The duo's album makes its third straight sales gain (up 11%) as the set's hit single 'Don't Trust Me' rises to No. 36 with a bullet on the Mainstream Top 40 airplay chart.

Continuation of the Billboard 200 chart table, showing entries from rank 51 to 100. Includes artists like Shinedown, Kidz Bop Kids, and various soundtracks.

THE BILLBOARD 200 ARTIST INDEX: A grid listing artists and their corresponding chart positions across various categories.

Billboard 200 chart table listing 100 albums with columns for Rank, Weeks on Chart, Artist, Title, and Peak Position. Includes entries like John Legend's 'Evolver' and Ryan Leslie's album.



A performance on the St. Patrick's Day edition of 'Live With Regis and Kelly' likely aids the lift for the Irish trio's album (up 160%).



This album, the band's debut, bowed at No. 1 on the Official U.K. Albums chart in January. Stateside, it starts at No. 4 on Top Heatseekers.



While the act is at work on a studio album, this hits package begins with 3,000 copies. The Best Buy version includes one new recording, 'Always.'



While the group has charted twice before on Top Heatseekers, this is the first time it has reached the Billboard 200 (3,000).



The singer returns with an album of covers, boasting an array of guest stars. It's her first charting set since 1990's 'Blazing Away' reached No. 160.

Continuation of the Billboard 200 chart table from rank 101 to 200, listing artists like Tenacious D, Willie Nelson, and Kelly Rowland.

Small table at the bottom of the page listing various artists and albums, such as MGMT, Taylor Swift, and Kanye West.

TOP INDEPENDENT™

Chart listing top independent albums, including Twiztid's 'W.I.C.K.E.D.' at No. 1 and Neko Case's 'Middle Cyclone' at No. 2.

Jonas Brothers' 'iTunes Live From Soho' EP bows at No. 13 on Top Digital Albums with nearly 4,000 copies. It's the 10th 'Soho' album to reach the tally since Taylor Swift bowed with the first charting set in February 2008.



TOP DIGITAL™

Chart listing top digital albums, including The Decemberists' 'The Hazards of Love' at No. 1 and Kelly Clarkson's 'All I Ever Wanted' at No. 2.

TOP INTERNET™

Chart listing top internet albums, including Twiztid's 'W.I.C.K.E.D.' at No. 1 and U2's 'No Line on the Horizon' at No. 2.

iLIKE PROFILES: MOST ADDED™ FROM: biz

Chart listing most added albums, including Katy Perry's 'Hot N Cold' at No. 1 and Beyoncé's 'Single Ladies (Put a Ring on It)' at No. 2.

MAINSTREAM ROCK SONGS™ FROM: biz

Chart listing mainstream rock songs, including Metallica's 'Lifeline' at No. 1 and Papa Roach's 'Papa Roach (Deluxe Edition)' at No. 2.

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 TRAVIS TIME



Following an appearance on "American Idol," Randy Travis lands his first top 10 on the Billboard Hot 100, as the duet version of "I Told You So" with Carrie Underwood zips 57-9.

His previous best rank on the list came when 2003's "Three Wooden Crosses" rose to No. 31. Travis led Hot Country Songs for two weeks in 1988 with his original solo version of "I Told You So."

He also snares the Hot Shot Debut at No. 3 on Top Country Albums with the 32-track "I Told You So: The Ultimate Hits of Randy Travis" (16,000 copies). Concurrently, "Three Wooden Crosses: The Inspirational Hits of Randy Travis" gets the Hot Shot Debut at No. 16 on Top Christian Albums (3,000 copies).

TOP INDEPENDENT: Reflects titles sold via independent distributors, including those fulfilled by major branch distributors. TOP DIGITAL: Reflects releases sold as a complete album bundle through digital download services. TOP INTERNET: Reflects titles sold via internet distributors, including those fulfilled by major branch distributors. CHARTS: The weekly spotlights on charts updated weekly on billboard.biz, including ones that are exclusive to Billboard's website. See Charts Legend for rules and explanations. All charts © 2009 Nielsen Business Media, Inc. and Nielsen SoundScan, Inc. All rights reserved.

HOT 100 AIRPLAY™

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON CHIT, TITLE, ARTIST (IMPRINT / PROMOTION LABEL). Top entry: #1 DEAD AND GONE by Flo Rida (PoE Boy/Atlantic).

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON CHIT, TITLE, ARTIST (IMPRINT / PROMOTION LABEL). Top entry: #26 DON'T THINK I CAN'T LOVE YOU by Jake Owen (RCA Nashville).

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON CHIT, TITLE, ARTIST (IMPRINT / PROMOTION LABEL). Top entry: #51 HOW DO YOU SLEEP? by Jessie McCartney feat. Ludacris (Hollywood).

1,289 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™

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON CHIT, TITLE, ARTIST (IMPRINT / PROMOTION LABEL), CERT. Top entry: #1 RIGHT ROUND by Flo Rida (PoE Boy/Atlantic).

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON CHIT, TITLE, ARTIST (IMPRINT / PROMOTION LABEL), CERT. Top entry: #26 LOVE SEX MAGIC by Ciara feat. Justin Timberlake (LaFace/JLG).

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON CHIT, TITLE, ARTIST (IMPRINT / PROMOTION LABEL), CERT. Top entry: #51 VIVA LA VIDA by Coldplay (Capitol).

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.

GREATEST GAINER GG Where included, this award indicates the title with the chart's largest unit increase. PACE 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 and Hot Latin Songs 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.

GREATEST GAINER GG 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.

CONFIGURATIONS

CD single available. Digital Download available. Vinyl single available. Vinyl Maxi-Single available. Vinyl single available. CD Maxi-Single available. Configurations are not included on all singles charts.

HITPREDICTOR

Indicates title earned HitPredictor status in that particular format based on research data provided by Promosquad. Songs are tested online by Promosquad using multiple listens and a nationwide sample of carefully profiled music consumers.

HOT DANCE CLUB PLAY

Compiled from a national sample of reports from club DJs. Titles with the greatest club play increase over the previous week. POWER PICK This award indicates the title, currently below the top 20 and on the chart the week before, with the largest increase in points.

AWARD CERT. LEVELS

ALBUM CHARTS Recording Industry Assn. of America (RIAA) certification for net shipment of 500,000 albums (Gold). RIAA certification for net shipment of 1 million units (Platinum). RIAA certification for net shipment of 10 million units (Diamond).

SINGLES CHARTS

RIAA certification for 500,000 paid downloads (Gold). RIAA certification for 1 million paid downloads (Platinum). Numerical within platinum symbol indicates song's multiplatinum level.

MUSIC VIDEO SALES CHARTS

RIAA gold certification for net shipment of 25,000 units for video singles. RIAA gold certification for net shipment of 50,000 units for shortform or longform videos. RIAA platinum certification for net shipment of 50,000 units for video singles.

DVD SALES/VHS SALES/VIDEO RENTALS

RIAA gold certification for net shipment of 50,000 units or \$1 million in sales at suggested retail price. RIAA platinum certification for sales of 100,000 units or \$2 million in sales at suggested retail price.

Legend for HOT 100 AIRPLAY located below chart. HOT DIGITAL SONGS: Top-selling paid download songs compiled from Internet sales reports collected and provided by Nielsen SoundScan. This data is used to compile both The Billboard Hot 100 and Pop 100. See Charts Legend for additional rules and explanations. All charts © 2009, Nielsen Business Media, Inc. All rights reserved.

TOP R&B/HIP-HOP ALBUMS

Table of Top R&B/Hip-Hop Albums. Columns: This Week, Last Week, Weeks on Chart, Artist, Title, Cert., Peak Position. Top entries include The-Dream's 'Love VS Money' at #1, Gorilla Zoe's 'Don't Feed Da Animals' at #2, and Jamie Foxx's 'Intuition' at #3.



This is his second top 10, following "Welcome to the Zoo," which debuted at No. 8 in 2007. On the Billboard 200, "Animals" opens at No. 8 with 31,000.

Beyoncé feasts on another 27,000 copies on the Billboard 200 (No. 9) to push this album past 2 million sold, according to Nielsen SoundScan.



The set is the rap duo's third release and first bow since 1999. The album also starts at the same mark on Top Independent Albums with 4,000 copies.

Continuation of Top R&B/Hip-Hop Albums chart. Columns: This Week, Last Week, Weeks on Chart, Artist, Title, Cert., Peak Position. Top entries include Young Jeezy's 'The Recession' at #1, Ludacris's 'Theater Of The Mind' at #2, and Rihanna's 'Good Girl Gone Bad' at #3.

MAINSTREAM R&B/HIP-HOP

Table of Mainstream R&B/Hip-Hop songs. Columns: This Week, Last Week, Weeks on Chart, Title, Artist, Hit Predict. Top entries include 'Blame It' by Jamie Foxx feat. T-Pain at #1, 'Turnin Me On' by Kerli Hilson feat. Lil Wayne at #2, and 'Rockin' That Thang' by The-Dream at #3.

ADULT R&B

Table of Adult R&B songs. Columns: This Week, Last Week, Weeks on Chart, Title, Artist, Hit Predict. Top entries include 'There Goes My Baby' by Charlie Wilson at #1, 'If This Isn't Love' by Jennifer Hudson at #2, and 'Here I Stand' by Usher at #3.

RHYTHMIC

Table of Rhythmic songs. Columns: This Week, Last Week, Weeks on Chart, Title, Artist, Hit Predict. Top entries include 'Kiss Me Thru the Phone' by Soulja Boy feat. Sammie at #1, 'Dead and Gone' by T.I. feat. Justin Timberlake at #2, and 'Blame It' by Jamie Foxx feat. T-Pain at #3.

HOT RAP SONGS

Table of Hot Rap Songs. Columns: This Week, Last Week, Weeks on Chart, Title, Artist, Hit Predict. Top entries include 'Dead and Gone' by T.I. feat. Justin Timberlake at #1, 'Kiss Me Thru the Phone' by Soulja Boy feat. Sammie at #2, and 'Right Round' by Flo Rida at #3.

HOT DANCE CLUB PLAY

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON CHIT, TITLE, ARTIST. Top entry: #1 THE FEAR by Lily Allen.

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON CHIT, TITLE, ARTIST. Top entry: #1 PROMISE YOU by Deep Step Up in the Air.

TOP CHRISTIAN ALBUMS

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON CHIT, ARTIST, TITLE. Top entry: #1 MICHAEL W. SMITH by Michael W. Smith.

HOT CHRISTIAN AC SONGS

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON CHIT, TITLE, ARTIST. Top entry: #1 REVELATION by Revelation.

TOP ELECTRONIC ALBUMS

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON CHIT, ARTIST, TITLE. Top entry: #1 LADY GAGA by Lady Gaga.

HOT DANCE AIRPLAY

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON CHIT, TITLE, ARTIST. Top entry: #1 POKER FACE by Lady Gaga.

TOP GOSPEL ALBUMS

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON CHIT, ARTIST, TITLE. Top entry: #1 VARIOUS ARTISTS by Various Artists.

HOT GOSPEL SONGS

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON CHIT, TITLE, ARTIST. Top entry: #1 SOULED OUT by Hezekiah Walker & LFC.

See Charts Legend for HOT DANCE CLUB PLAY and TOP ELECTRONIC ALBUMS rules and explanations. HOT GOSPEL SONGS, HOT GOSPEL ALBUMS, HOT CHRISTIAN AC SONGS, and HOT CHRISTIAN ALBUMS rules and explanations.

Billboard

MARKETPLACE

For ad placement in print and online call Jeff Serrette 800-223-7524/jserrette@billboard.com
Call Benjamin Alcott - Help wanted advertisement postings in print and online 646-654-5416/Ben.Alcott@nielsen.com

HELP WANTED

TOWER.COM™

Up for a challenge? Got what it takes?
Take your Career to the next level!

Apply for the following positions for our Miami Office:

- **Director Of Purchasing:**
 - * Supervising the Purchasing Department
 - * Maintaining excellent relations with suppliers while routinely reviewing performance.
 - * Maintain product levels in relation to stock turn-over and in ratio with budget.
 - * Introduce new product lines.
- **Senior Buyer - Music & Video:**
 - * Maintaining current vendor relationships including but not limited to daily operations, credit/term negotiations, advertising programs
 - * Opening new vendor accounts
 - * Maintaining category sections on websites

Send us your CV today!

www.tower.com/careers

DUPLICATION/REPLICATION

CD/DVD · T-SHIRTS/APPEAL · STICKERS/POSTERS

CRYSTAL CLEAR®

DISC, PROMO & APPAREL



"TRUSTED EXPERIENCE FOR OVER 35 YRS" TOLL FREE 1-800-800-0073

ONLINE SALES - ITUNES DISTRIBUTION - WWW.CRYSTALCLEARCD.COM

BILLBOARD CLASSIFIEDS

www.billboard.com

for more info call:

800-223-7524

MUSIC MERCHANDISE

BUY DIRECT AND SAVE!

While other people are raising their prices, we are slashing ours. CD's, LP's, Books, Cassettes as low as 50 cents. Your choice from the most extensive listings available.

For free catalog call (609) 890-6000.

Fax (609) 890-0247 or write

Scorpio Music, Inc.

P.O. Box A Trenton, N.J. 08691-0020

email: scorpiomus@aol.com

MASTERING

tangerineMASTERING.com

Grammy winning CD mastering

REISSUES & RESTORATION

201-865-1000

PROMO & MARKETING

Websites and Online Marketing

Building powerful online marketing programs for the entertainment industry, we generate widespread awareness and excitement in what you have to offer.

Founded by multi-platinum recording artist Jim Brickman.

BrickHouse

DIRECT

Websites · Online Stores · Fulfillment · Viral Marketing
Promotions · Social Networking · Email Marketing

Michael Brickman

201-675-4396 · michael@brickhousedirect.com

www.brickhousedirect.com

Billboard Classifieds Covers Everything

DUPLICATION
REPLICATION
VINYL PRESSING
CD ROM SERVICES
DVD SERVICES
FOR SALE
PROMOTION &
MARKETING SERVICES
MUSIC DISTRIBUTORS
AUCTIONS
RECORDING STUDIOS
REAL ESTATE
INVESTORS WANTED
STORES FOR SALE
EQUIPMENT FOR SALE
STORE SUPPLIES
FIXTURES
CD STORAGE
CABINETS
DISPLAY UNITS
PUBLICITY PHOTOS
INTERNET/WEBSITE
SERVICES
BUSINESS SERVICES

MUSIC INSTRUCTION
BUSINESS
OPPORTUNITIES
COMPUTER/SOFTWARE
MUSIC MERCHANDISE
T-SHIRTS
EMPLOYMENT SERVICES
PROFESSIONAL
SERVICES
DJ SERVICES
FINANCIAL SERVICES
LEGAL SERVICES
ROYALTY AUDITING
TAX PREPARATION
BANKRUPTCY SALE
COLLECTABLE
PUBLICATIONS
TALENT
SONGWRITERS
SONGS FOR SALE
DEALERS WANTED
RETAILERS WANTED
WANTED TO BUY
CONCERT INFO

VENUES
NOTICES/
ANNOUNCEMENTS
VIDEO
MUSIC VIDEO
POSITION WANTED
LISTENING STATIONS
FOR LEASE
DISTRIBUTION
NEEDED
EDUCATION
OPPORTUNITY
HELP WANTED
MASTERING
AUDIO SUPPLIES
ROYALTY PAYMENT
PRINTING
MUSIC PRODUCTION
METAMUSIC
STAGE HYPNOTIST
CD FAIRS & FESTIVALS
MUSIC WEBSITES
NEW PRODUCTS
DOMAIN NAMES

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

SOMETHING TERRIBLE HAPPENS WHEN YOU DON'T ADVERTISE . . .

NOTHING!

BE CREATIVE • KNOW YOUR OPTIONS
ADVERTISE WISELY

Billboard **JEFF SERRETTE** SENIOR ACCOUNT MANAGER
PHONE: 646-654-4697/800-223-7524/FAX: 646-654-8066 EMAIL: JSERRETTE@BILLBOARD.COM

FREE

(Advice)

HOW DO YOU MAKE YOUR CLASSIFIED AD PAY?

By running it consistently—consecutive weeks—for impact!!
Rarely does a prospective customer reply to an ad the very first time it appears. When that customer is ready to buy. Remember, the very week he or she is ready your advertisement should be in POSITION.
Stay ALIVE and SATISFIED with an ACTIVE CLASSIFIED!!

TOLL FREE

800-233-7524 or 646-654-4697

CALL US TODAY AND ASK ABOUT THE

BILLBOARD CLASSIFIEDS

INTRODUCTORY OFFER FOR NEW ADVERTISERS!

1-800-223-7524 or jserrette@billboard.com

EXECUTIVE TURNTABLE

Send submissions to: exec@billboard.com

RECORD COMPANIES: EMI Music promotes **Cory Ondrejka** to executive VP of digital marketing. He was senior VP of digital strategy at EMI.

Universal Music Nashville ups **Jason Owen** to senior VP of artist development and marketing for its MCA and Mercury Nashville labels. He was senior VP of artist, media relations and creative services at MCA and Mercury Nashville.

EMI Televisa elevates **Jessica Phillips** to VP of marketing. She was Latin music buyer/multicultural merchandiser at Target in Minnesota.



PUBLISHING: Ole names **Giana Conley** creative director for the West Coast. She was director of creative, A&R/TV and film at Notting Hill Music Group.

BMI in Nashville promotes **Jenny Renfrow** to senior director of human resources and internal communications. She was director of human resources.

DISTRIBUTION: The Orchard ups **Prashant Bahadur** to VP of retail marketing and **Paul Raimer** to VP of media operations. Bahadur was director, and Raimer was VP of production and distribution at TVT Records.

TOURING: ArenaNetwork, a consortium of nearly 50 arenas that seeks to create live opportunities for member venues, appoints **Ed Rubinstein** to the newly created role of COO. He was tour director for the 2008 Tour of Gymnastic Superstars, which featured performances by members of the 2008 U.S. women's and men's Olympic teams.

The Agency Group names **Colin Lewis** and **Rob Zifarelli** VPs of its Canadian office. They were booking agents.

Nokia Theatre L.A. in Los Angeles, part of AEG's \$2.5 billion L.A. Live sports and entertainment project, names **Don Graham** assistant GM. He was director of events and production.

MANAGEMENT: **Barbara Rose** opens new music management and consulting company Barbara Rose Entertainment. She was VP at Moir/Borman Entertainment.

—Edited by Mitchell Peters

GOODWORKS

CHICO DeBARGE TO EDUCATE EX-CONS

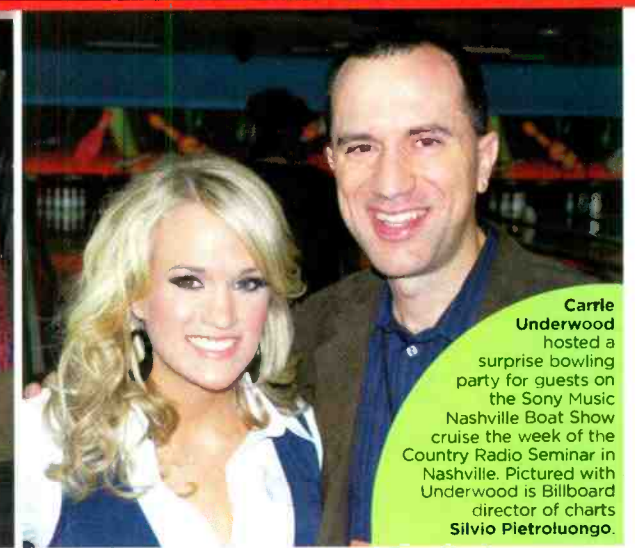
As the new managing partner for the Chicago-based nonprofit organization P.R.O. (People Reclaiming Ourselves), R&B singer Chico DeBarge hopes to provide former convicts with the resources they need to re-enter society. He says he understands their struggle. "I was locked up for six years [on drug charges], and coming out was very hard," he says. "This program helps you cut through that red tape and help get over those hurdles."

P.R.O. will open its doors April 15, with plans to expand to other cities. "We're going to halfway houses and also to prisons and different correctional facilities around the area of Chicago," DeBarge says, noting that the organization will help reduce repeat offenders by educating ex-cons about jobs, housing, substance abuse and mental health issues. "We'll drop off information and fliers and also speak at these particular places and let them know this type of program is available for them."

In 1988 DeBarge was sentenced to six years for conspiracy to distribute narcotics. He says the time was a difficult period and "having [P.R.O.] was something I always wished I had." He learned about P.R.O. after a day in the studio while talking with its founders, Jamie Miller and Darryl Lamb. A new album, "Addiction" (Kedar Entertainment), will be released June 30. —Mitchell Peters



Global Turkish superstar **Sertab Erener**—who has scored hits across Europe for the past 17 years, in addition to winning the Eurovision Song Contest in 2003—is releasing the English-language album "Painted on Water," a collaboration with partner **Demir Demirkan**. Now based in New York, she performed in mid-March at Joe's Pub. From left: Former Billboard senior correspondent **Chuck Taylor**, Erener, Turkish producer/composer **Ayhan Sahin** and Demirkan.



Carle Underwood hosted a surprise bowling party for guests on the Sony Music Nashville Boat Show cruise the week of the Country Radio Seminar in Nashville. Pictured with Underwood is Billboard director of charts **Silvio Pietrolungo**.



ASCAP NEW YORK SESSIONS

ASCAP presented the one-day music career-boosting event ASCAP New York Sessions March 10 at Frederick P. Rose Hall, home of Jazz at New York's Lincoln Center. The event featured a keynote interview with Grammy Award-winning singer/songwriter Rob Thomas; a panel of diverse East Coast-based songwriters, composers and producers; and educational panels covering marketing, digital distribution, airplay, recording and publishing. PHOTOS COURTESY OF JOSHUA MILLER

ABOVE: "Crossroads of Creativity—A Meeting of Musical Minds" panelists discussed the rewards and challenges they face forging careers in today's music industry. From left: songwriter/producers **Adam Schlessinger**, **Sam Hollander**, **Carvin Haggins** and **Kristal "Tyte"writer" Oliver**; ASCAP senior VP of domestic membership and panel moderator **Randall Grimmert**; composer/arranger/pianist **Nico Muhly**, and songwriter/producer **Ivan Barias**.

LEFT: From left: ASCAP senior VP of domestic membership **Randall Grimmert**, **Rob Thomas**, ASCAP assistant VP of membership **Loretta Muñoz** and CEO **John A. LoFrumento**.

BELOW LEFT: The panel "Your Dream Team: Manager, Label, Publisher and Attorney Working Together for You," presented by Cherry Lane Music Publishing, featured (from left) Cherry Lane Music Publishing senior VP of creative services/A&R **Richard Stumpf**, JL Ventures partner and the Artists Organization's **Ty Stiklorius**, who manages John Legend; Atlantic Records senior VP of brand partnerships and commercial licensing **Camille Hackney**; Billboard Indies correspondent and panel moderator **Cortney Harding**; and Greenberg Traurig attorney **Matt Greenberg**.

BELOW RIGHT: **Rob Thomas** (left) with ASCAP president/chairman **Marilyn Bergman** and Academy- and Grammy Award-winning songwriter **Alan Bergman**.





BMI ACOUSTIC BRUNCH SPONSORED BY BILLBOARD

BMI hosted an invitation-only industry mixer, sponsored by Billboard, March 20 at the Four Seasons in Austin during the South by Southwest conference. Ten up-and-coming BMI singer/songwriters were selected to play 15-minute acoustic sets. Mandi Perkins was first in the lineup, followed by Laura Warshawer, Guy Sebastian, Val Emmich, April Smith, Sarah Jarosz, Madi Diaz, Megan McCormick, Yadira Brown and Elizabeth Elkins.

ABOVE: From left: Billboard editorial director **Bill Werde**; BMI director of writer/publisher relations/Nashville **Bradley Collins**; Southwest Airlines' **Edie Myers**; singer/songwriters **Sarah Jarosz** and **Megan McCormick**; BMI VP of writer/publisher relations/Nashville **Jody Williams**; attorney **Tyler Middleton**; and BMI associate director of writer/publisher relations/Nashville **Beth Mason**. PHOTO: COURTESY OF ERIKA GOLDRING

LEFT: From left: BMI associate director of writer/publisher relations/Nashville **Beth Mason**; BMI senior director of Latin writer/publisher relations **Porfirio Pina**; singer/songwriter **Madi Diaz**; BMI VP of writer/publisher relations/New York **Charlie Feldman**; Billboard editorial director **Bill Werde** and indie correspondent **Cortney Harding**. PHOTO: COURTESY OF ERIKA GOLDRING

RIGHT: Island artist and Billboard Underground alum **Laura Warshawer** takes the stage during the acoustic brunch. PHOTO: COURTESY OF KEVIN KNIGHT/RETNA FOR BILLBOARD



INSIDE TRACK

GOOD AS GOLD

The rapper/singer/songwriter Santigold isn't letting a little ol' "o" get in her way. In February, she announced the change of her longtime nom de plume from Santogold with an ambiguous announcement: "Change the graffiti on the bathroom wall, get your tattoo fixed, get your T-shirt airbrushed and change the name on your year-end list . . . She's not telling you why, that's just how it is. No unpronounceable symbol, no numbers where they shouldn't be, no random capitalization, just plain-ass Santigold, so remember that."

Unacknowledged was the pending lawsuit from a certain Santo Gold, a one-time semi-pro wrestler and '80s infomercial star.

No matter, the newly dubbed Santigold is busier than ever. She just played a free gig at the U.S. Open Snowboarding Championships in Vermont and helped kick off Jimmy Fallon's new gig on "Late Night." This spring she's headlining a national tour with her Downtown Records labelmate Amanda Blank, including stops at the Bonnaroo festival in Tennessee and the Roots Picnic in Philadelphia, before spending two weeks in July opening for Coldplay.

After that, Santigold's returning to the studio to record her second solo album. In fact, Track hears she's already begun, having recently recorded with Pharrell, as well as making guest appearances on new albums by the Beastie Boys and David Byrne.

SANTIGOLD



BILLBOARD AT SXSW

The Billboard showcase at South by Southwest took place March 20 at Pangaea and featured Blur guitarist and singer/songwriter Graham Coxon, who debuted songs from his solo project, "The Spinning Top." Also taking the stage were rock group Howlies, pop artist Christopher Ingle (aka NeverShoutNever), pop/alternative rock band Superdrag, rock act Tinted Windows and hip-hop artist Mr. Lif. PHOTOS: COURTESY OF KEVIN KNIGHT/RETNA FOR BILLBOARD

ABOVE: Graham Coxon entertains the audience at Billboard's showcase event.

LEFT: Tinted Windows performs for the Billboard crowd. The group's members are former Smashing Pumpkins guitarist **James Iha** (left), Hanson singer **Taylor Hanson** (right), Fountains of Wayne bassist **Adam Schlesinger** and Cheap Trick drummer **Bun E. Carlos**.



BILLBOARD EN ESPAÑOL AT SXSW

Billboard en Español celebrated its one-year anniversary at South by Southwest with a showcase of Latin talent March 18 at the Flamingo Cantina. The acts came from all over Latin America and included Colombian indie rock act Don Tetto, songwriter León Polar (better-known as Leonel Garcia), electronic cumbia-pop duo Afroditá, pop-rock quintet Los Claxons, singer/songwriter Ceci Bastida and Cuban singer/songwriter Alex Cuba. PHOTOS: COURTESY OF KEVIN KNIGHT/RETNA FOR BILLBOARD

ABOVE: Indie rock band **Don Tetto** takes the stage.

RIGHT: Latin alternative artist **Alex Cuba** closes the night.

© Copyright 2009 by Nielsen Business Media, Inc. All rights reserved. No part of this publication may be reproduced, stored in any retrieval system or transmitted, in any form or by any means, electronic, mechanical, photocopying, recording or otherwise, without the prior written permission of the publisher. BILLBOARD MAGAZINE (ISSN 0006-2510; USPS 056-100) is published weekly except for the first week in January, by Nielsen Business Media, Inc., 770 Broadway, New York, N.Y. 10003-9595. Subscription rate: annual rate, Continental U.S. \$299.00. Continental Europe 229 pounds. Billboard, Tower House, Sovereign Park, Market Harborough, Leicestershire, England LE16 9EF. Registered as a newspaper at the British Post Office. Japan 109,000 yen. Periodicals postage paid at New York, N.Y., and at additional mailing offices. Postmaster: Please send changes of address to Billboard, P.O. Box 3595, Northbrook, IL 60065-3595. Current and back copies of Billboard are available on microfilm from Kraus Microform, Route 100, Millwood, N.Y. 10546 or Xerox University Microfilms, P.O. Box 1346, Ann Arbor, MI 48106. For reprints contact: Doug Kline, BB@theYG5group.com, 1-800-290-5460, ext. 133. Under Canadian Publication Mail Agreement No. 40031729 return undeliverable Canadian addresses to DHL Global Mail, 7496 Bath Rd #2, Mississauga, ON L4T 1L2. Vol. 121 Issue 13. Printed in the U.S.A. For group subscription information, call 646-654-5863. For subscription information, call 800-658-8372 (outside U.S.: 847-559-7531) or e-mail billboard@espcorp.com. For any other information, call 646-654-4400.

June 4-5, 2009 • W Hotel New York

Music & Advertising

Billboard[®] AND **ADWEEK**



Making the Connection Between Brands & Bands!

Join Billboard and Adweek at this inaugural event to explore how the worlds of music and advertising are intertwined, and examine how big **brands, artists** and **music supervisors** are benefiting from working together.

Top Reasons to Attend:

- Hear how brands turn to music to amplify their marketing message
- Network and exchange ideas with brand and agency executives, artists, and music supervisors
- Learn the process of placing music in advertising
- Find out the benefits of partnering with emerging acts versus established stars
- Discover the secrets of agency music producers/supervisors
- Gain access to industry experts during roundtable discussions on rights/copyrights, understanding music libraries, licensing music, and more

Keynote Speakers



THE FUTURE OF MUSIC
IN ADVERTISING

Steve Stoute

Founder & Chief Creative Officer,
Translation LLC

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



HOW EURO RSCG MOVED INTO
MUSIC BIZ WITH THE ACQUISITION
OF THE RECORD LABEL THE:HOURS

David Jones

Chief Executive Officer,
Euro RSCG

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

Don't Miss... Interactive Interviews with Industry Influencers, Structured Networking Opportunities, Roundtable Discussions and Much More!

\$375
Earlybird Rate
REGISTER BY
APRIL 17

www.BillboardEvents.com

SPONSORSHIPS: Kim Griffiths 646.654.4718 • Kim.Griffiths@Billboard.com
REGISTRATION: Lisa Kastner 646.654.4643 • LKastner@Billboard.com
HOTEL: The W Hotel New York (Lexington at 50th Street) 888.627.7191
Billboard Discounted Rate \$349

Logic™ PRESENTS

Billboard mobile entertainment

IN ASSOCIATION WITH ERICSSON

LIVE!

REGISTER TODAY!

THE OFFICIAL MOBILE ENTERTAINMENT EVENT OF CTIA The Wireless Association®



Where the Wireless, Entertainment and Advertising Industries Connect!

Mobile Entertainment Live! - the official mobile entertainment event of CTIA - will convene today's top wireless, entertainment and advertising executives to discover how all three industries can work together to create the content that people want to see, at the right price, and in the right way.

PROGRAM HIGHLIGHTS

KEYNOTE Q&A WITH ROB THOMAS



TOPICS INCLUDE:

- Teen Panel Focus Group
- Case Study: Mobile Music & Ads
- The Profits & Pitfalls of Mobile Advertising
- Building the Premium Mobile Content Experience
- What Advertisers Want from Mobile Entertainment

KEYNOTE SPEAKERS



GREG CLAYMAN
EVP Digital Distribution,
MTV Networks



MICHAEL SPRAGUE
VP of Marketing for North America,
Kia



DALTON CALDWELL
Founder and CEO,
imeem

SPEAKERS INCLUDE



FRANK BARBIERI
Founder/CEO,
Transpera



BRIAN BOS
Sr VP, Convergence Director,
Mindshare



TAYLOR CASCINO
Strategic Partner Development Associate,
YouTube



KRISTIN DYKSTRA
Research Associate,
Frank N. Magid Associates



STEVE GLAGOW
VP Marketing Operations,
Orange



STEVE HEGENDERFER
Group Product Manager, Developer Experience Team,
Mobile Communications Business, Microsoft



JILL HILL
Senior Vice President,
Frank N. Magid Associates



CHRISTIAN JORG
SVP New Media & Commerce, Island Def Jam Music Group



GEORGE LINARDOS
VP Product Development,
Nokia



ERIC LITMAN
CEO,
MediaLabs



CHERYL LUCANEGRO
SVP of Advertising,
Pandora



MAX MEAD
VP Business Strategy & Development,
PointRoll



PAUL PALMIERI
CEO,
Millennial Media



JERRY ROCHA
Director of Mobile Media & Advertising,
Nielsen



MIKE WEHRS
Executive Director,
Mobile Marketing Association



JAMIE WELLS
US Mobile Director,
OMD's Ignition Factory

Registration to Mobile Entertainment Live! also includes access to the CTIA Keynotes and Exhibit Floor. International CTIA WIRELESS 2009

\$499
Registration Rate

DON'T MISS... Interactive Interviews with Industry Influencers, Structured Networking Opportunities and More!

www.BillboardEvents.com

SPONSORSHIPS: Matt Carona: 646.654.5115 or MCarona@Billboard.com
REGISTRATION: Lisa Kastner: 646.654.4643 or LKastner@Billboard.com

PRESENTING SPONSOR



IN ASSOCIATION SPONSOR



CONFERENCE SPONSORS



MEDIA SPONSORS

