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
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ON THE CHARTS

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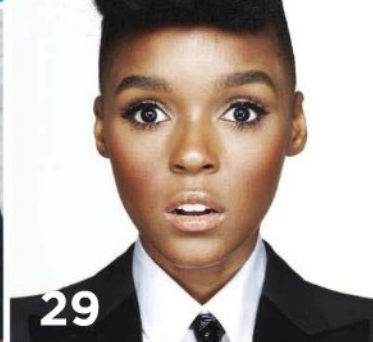
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ON THE COVER: Aventura photograph by David Yellen for Billboard

360 DEGREES OF BILLBOARD

HOME FRONT

Online

.COM EXCLUSIVES
Billboard.com has exclusive video Q&As with the cast of Green Day's "American Idiot" musical, as well as Mashup Monday performances like Kid Sister's cover of Extreme's "More Than Words." Check it all out at billboard.com.

POWER PLAYERS
Billboard's Latin Power Players report this summer will recognize Latin music executives who are driving their business forward. Readers may submit nominations through April 30 at billboard.biz/latinpowerplayers.

Events

COUNTRY MUSIC
Billboard and the Country Music Assn. will present the first Country Music Summit June 7-8 in Nashville. Join the industry's top acts and executives—and catch a superstar Q&A with Tim McGraw. To register, go to countrymusicsummit.

LATIN MUSIC
Live from Puerto Rico April 26-29: Billboard's Latin Music Conference & Awards, presented by State Farm in association with T-Mobile. Stars include Marc Anthony, Aventura and Tito "El Bambino." More info at billboardlatinconference.

Less Begets More

EPs Can Help Generate More Revenue From Digital Music Fans

BY SCOTT COHEN

Some of the most important challenges facing the music business are centered on understanding the “correct” amount of music to release each year, the best format for those releases and the optimal way to generate money from them.

Through trial and error, I’ve learned that there isn’t one, uniform strategy that works across an entire fan base. Instead, the audience needs to be segmented into three fan groups: core, casual and new fans.

All three groups want something different. New fans just want a track or two. Casual fans want a track or the album. And the core fans want as much as we could release. It’s significant to note that no one group is more important than the other—we should be able to succeed with each type of fan and strive to feed their comfort zone of music consumption.

We then looked at formats. According to Nielsen SoundScan, about 80% of 2009 album sales in the United States were physical, so there’s still a need to sell CDs and vinyl. Digital, however, is more complex because consumers have the opportunity to unbundle the album and even to download it for free if they want.

Consider the case of the Raveonettes, a band I manage. Given a choice between purchasing the digital album of their 2008 release “Lust Lust Lust” and buying a single track, consumers have chosen the album only 24% of the time. Yet, 75% of the total revenue comes from those album sales. No secret here: Single-track sales don’t generate much money. But that doesn’t mean we should give up on them either.

This is where the strategy for the core



By providing different pricing and format options, we were able to increase our sales from the casual fans who want more than a track and less than an album.

fans comes into play. I estimate that around 10% of the total fan base are core fans who will devour additional music and video (and read every blog post and tweet). In the case of the Raveonettes, we tried to satisfy the core fans with three digital-only EPs of new material that were released within 12 months of “Lust Lust Lust.”

Looking at the total fan base, when given the choice between a \$7.99 album and a 99-cent track download, 75% chose the track. This is a combination of casual fans and new fans. However, when given the choice between a \$3.99 EP and the track, fewer than half chose the track. By providing different pricing and for-

mat options, we were able to increase our sales from the casual fans who want more than a track and less than an album. And there weren’t any marketing costs associated with the releases.

Such purchasing behavior has significant revenue implications. When examining the model based on the average revenue per transaction, selling the digital EP generated as much income as selling the digital album, per transaction. That said, should we consider selling full-length albums on physical formats and dividing the album into three EPs for the digital release? The evidence suggests that this would generate more money.

This can lead to a new approach to the monetization of the music. The emphasis can be placed on the average revenue per transaction, the number of transactions, the average spend per fan and ultimately the lifetime value of a fan. Since a large percentage of fans only purchase a single track, driving down the average revenue per transaction, perhaps EPs can be used as a way to increase the average revenue per transaction.

This, of course, raises a host of other related questions. What needs to be done to increase this for every segment of the audience? How many different strategies will have to be deployed to sell a single release? How do music consumption habits vary globally? All bases must be covered.

It’s a new world that we live in. There isn’t one type of customer or music fan, there isn’t one strategy that everyone should deploy, and it certainly isn’t about digital vs. physical. We live in a much more complex time where the linear model needs to be replaced by a matrix of sales, marketing, promotion and direct communication with fans.

Luckily we have ample amounts of data available, sometimes in real time, to better understand consumer purchasing habits. We must use this data to craft customized release strategies based on the type of artist, fans and amount of music we have access to.

There is no silver bullet—we need to come out firing with all guns blazing. •••

Scott Cohen is co-founder/international VP of the Orchard.

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L.A. fest brand preps North American tour



MUMFORD'S MOMENT
Alt-folk acts climb the U.K. pop charts



NASHVILLE CAT
A chat with Bill Mayne about country radio

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>>>CONCORD TO REISSUE MCCARTNEY CATALOG

Paul McCartney will reissue his extensive post-Beatles catalog through Concord Music Group, dealing a blow to his former distributor, the struggling EMI Group. Concord says the first reissue, the chart-topping 1973 Wings album "Band on the Run," will come out in August with bonus material. The deal doesn't affect EMI's business relationship with the Beatles.

>>>JOEL, EX-DRUMMER SETTLE SUIT

Longtime Billy Joel drummer Liberty DeVitto has settled a lawsuit accusing Joel of depriving him of royalties, the singer's lawyer says. In his May 2009 lawsuit, DeVitto alleged that Joel breached agreements to pay him unspecified royalties based on sales of 11 albums that were recorded between 1975 and 1990. "The case has been amicably resolved," says attorney Paul LiCalsi, who represents Joel.

>>>DR. LUKE, MRAZ, EMI AMONG ASCAP HONOREES

Dr. Luke, Jason Mraz and Patti Smith were among those honored at the ASCAP Pop Music Awards April 21 at the Renaissance Hollywood Hotel in Los Angeles. Lukasz "Dr. Luke" Gottwald was named songwriter of the year, while Jason Mraz's "I'm Yours" was song of the year. EMI Music Publishing picked up top honors in the publisher of the year category. Smith received the Founders Award, and the Killers were presented with the Vanguard Award.

UP FRONT

TOURING BY RAY WADDELL

LORD OF THE RINGS

Jackson Licensing Juggernaut Rolls On With Cirque Du Soleil Deal

The hits keep coming for Michael Jackson, with the melding of two of the most powerful brands in live entertainment—the King of Pop and Cirque du Soleil—being the latest blockbuster deal announced by the executors of the late pop star's estate.

The Jackson estate, represented by executors John Branca and John McLain, announced a deal this week with Cirque du Soleil for the creation, development, production and promotion of Michael Jackson projects, beginning with an international arena tour to debut in fall 2011. The tour launch will be followed by a permanent Las Vegas show, along with "special lifestyle projects" that include a nightclub to open with the Las Vegas production.

The permanent show in Las Vegas, in partnership with MGM Mirage, is expected to open in late 2012; MGM Mirage will announce the location and plans for the permanent theatrical venue at a later date. The company's Mirage Hotel in Las Vegas is currently home to the perennially sold out "Beatles Love," also a Cirque production.

The tour and the Vegas show will be two separate and distinct productions built around Jackson's music, with the tour launching first because of the two-and-a-half-year period needed to develop the permanent show. The Vegas show will take longer to design because it requires a dedicated building and will be more tech-heavy. The touring show is conceived as more of a concert experience, Branca explains, though it also promises to be extravagant.

Cirque and Jackson's estate will each own 50% of the projects and share equally in the cost of producing them. The estate will receive royalties from the use of Jackson's music and other assets. Royalties would also go to Sony Music Entertainment for the use of his solo master recordings and to music publishers like Warner/Chappell Music (which administers Jackson's Mijac catalog) and Universal Music Publishing Group (which handles the catalog of songwriter Rod Temperton, who wrote hits like "Rock With You" and "Thriller"). Cirque officials didn't respond to requests for comment.

For the tour, it's possible that an out-

side promoter may be involved in the project, particularly in Europe, but that hasn't yet been determined. Similarly, it isn't yet known who will provide merchandising for the tour. Universal Music Group's Bravado division currently has merch rights for Jackson, but its deal is believed to expire before the touring show gets under way.

While it isn't yet clear whether the shows will feature previously unreleased Jackson music, there will "certainly be mash-ups and remixes of existing music," Branca says.

On the heels of the hugely successful "This Is It" film, the late singer's estate landed the biggest recording deal in history: a \$200 million guaranteed con-

tract with Sony Music Entertainment for 10 projects in seven years (Billboard, March 27). Sony is expected to release a Jackson-Cirque soundtrack album that will count toward the deal.

The estate has been in discussion with Cirque du Soleil for about seven months about potential Jackson-related projects, Branca says. "We had a handshake deal in December, but we didn't announce this until now because we wanted to make sure we were on the same page creatively," he says, adding that the Jackson-Cirque Vegas project would be "similar, yet different" from the "Beatles Love" concept.

"Love" began at the Mirage in 2006, and while official numbers haven't been reported, the show remains one of the toughest tickets in Vegas. A similarly artist-driven production, "Viva Elvis," a partnership between Cirque and Elvis Presley Enterprises parent CKX, opened this year in a new 2,000-seat venue at the Aria Resort at Las Vegas' CityCenter.

"The focus will be on Michael, his music and choreography, and it will involve technology in a way that no music show has ever done," Branca says. "We're thinking of 3-D, the use of holograms, maybe motion simulation, so it will be akin to a theme park ride."

Cirque has an enviable track record when it comes to arena-level touring productions. The company's "Delirium," promoted by Live Nation, grossed \$143 million from 306 shows that drew more than 1.6 million people in 2006-08, according to Billboard Boxscore. In just three years as a holiday residency at the Theatre at Madison Square Garden in New York, Cirque's "Wintuk" has grossed \$77 million and moved more than 1 million tickets, according to Boxscore.

Given Jackson's ongoing resonance with music fans, as well as the promise of ground-breaking production, even bigger box-office numbers should be expected for both the arena tour and the Vegas residency.

"We were able to negotiate the biggest record deal in history, so to follow that up with what could be the biggest live show in history is really a wonderful opportunity," Branca says. "But what it really does is speak to the lasting popularity and genius of Michael Jackson." ●●●

Circus maximus: MICHAEL JACKSON (center) and performers in Cirque du Soleil's forthcoming show 'Varekai.'



>>> SCISSOR SISTERS, OZZY FOR ITUNES FEST

Scissor Sisters, Ozzy Osbourne and Tony Bennett have been confirmed for the iTunes Festival, taking place in July in London. The free monthlong event, which launched in 2007, will return to the 3,000-capacity London Roundhouse and feature 62 acts in 31 days. Tickets are free and fans enter for a chance to win on iTunes U.K.'s Facebook page. Each performance will be recorded and sold exclusively through all 23 iTunes stores worldwide. ITV will broadcast a selection of the Roundhouse performances.

>>> YANKEE TO PERFORM ON SOAP OPERA

Daddy Yankee will perform on CBS soap opera "The Bold and the Beautiful" during a five-episode story arc airing June 1-7. The reggaeton star (real name: Raymond Ayala) will perform songs from his forthcoming album, "Mundial," including the single "Grito Mundial." He will also debut on TV another song, "Que Es la Que Hay." Viewers can watch the episode in Spanish using the SAP button on their remotes.

>>> ACTS JOIN BAZOOKA AD CAMPAIGN

Razor & Tie artist Mathias Anderle and Go Entertainment's Kicking Daisies will be the centerpieces of a new Bazooka campaign focused on the Baby Bottle Pop candy brand. The campaign kicks off this month with national TV ads starring 16-year-old singer/songwriter Anderle and the launch of a revamped website (babybottlepop.com). The site will offer free downloads from the acts as well as other exclusive content.

Compiled by Chris M. Walsh. Reporting by Ayala Ben-Yehuda, Ed Christman, Andre Paine, Chris M. Walsh and Reuters.

GOSPEL BY GAIL MITCHELL

SPREAD HIS WORD

Universal Music Christian Group, Max Siegel Partner To Launch Imago Dei

BILLBOARD EXCLUSIVE



Keeping the faith: **MAX SIEGEL**

Universal Music Christian Group is partnering with former Sony BMG/Zomba Label Group executive Max Siegel to launch a joint-venture gospel label, Imago Dei Music Group.

Under the partnership, UMCG—a division of Universal Music Group Distribution (UMGD)—will provide distribution and financial support to Imago Dei, while the new label will be primarily responsible for A&R, marketing and brand-building.

The label's inaugural releases are expected this summer. Set for release June 22 is a new album by former EMI Gospel artist Darwin Hobbs. That will be followed by the debut album of BET "Sunday Best" 2009 winner Y'Anna Crawley July 13. Additional artist signings will be announced in the coming weeks with Imago Dei aiming to release six to eight albums per year.

"We're thrilled to be in business with an executive of Max's caliber," UMGD president/CEO Jim

Urie said in a statement.

Siegel spent six years at Sony BMG/Zomba Label Group, where he served as senior VP and also president of Zomba Gospel. During his tenure, he worked with such gospel and pop artists as Marvin Sapp, Kirk Franklin, Donnie McClurkin, Justin Timberlake, Britney Spears and Usher.

He spent the last four years as president of global operations at Dale Earnhardt Inc. As the highest-ranking African-American executive in NASCAR, he oversaw the entire organization including marketing, sales, sponsorships, business development and the Dale Earnhardt Foundation.

"This partnership will allow us to fully integrate gospel music into people's lifestyles around the world," Siegel says. "As the music industry continues to change, it was important to align with a partner who could think outside the box and react innovatively to those changes."

Siegel's plans include integrating Imago Dei artists into national marketing campaigns for corporate sponsors. In addition, he's working with Ken Mok, executive producer of "America's Next Top Model," and the NASCAR Media Group to produce the forthcoming BET reality series "Changing Lanes," one of several lifestyle programming platforms Siegel is targeting.

According to Nielsen Christian SoundScan, sales of Christian/gospel albums totaled 28.3 million in 2009, down 5% from 29.8 million in the prior year. Of that amount, gospel album sales alone totaled 5.7 million, up 2% from 5.6 million in 2008. One caveat: SoundScan's 2009 sales year included a 53rd week. Christian SoundScan tracks sales at Christian bookstores and specialty retailers in the United States.

Verity artist Sapp earlier this month made history with his album "Here I Am," which debuted at No. 2 on the Billboard 200, with first-week sales of 76,000, according to Nielsen SoundScan. It marked the highest ranking on the chart for a gospel album.

"People are very passionate about this lifestyle and want to access this music," Siegel adds. "But as shelf space decreases for gospel, the challenge is to find other ways to make this content available in a contemporary way. Inasmuch as it's about a hit record, my approach is also about building a brand. And that requires a significant investment with the artist."

Based in New York with another office in Charlotte, N.C., Imago Dei will be run by a 15-person staff that includes Siegel, chief marketing officer Tina DeVeaux, executive VP/GM Bryant Scott, promotion and marketing chief Garvin Stewart, A&R executive Eddie O'Loughlin and sales executive Leighton Singleton.

Imago Dei is a division of Max Siegel Inc., a sports, marketing, entertainment and media holding company. Among the company's other divisions are Revolution Racing, a NASCAR-sanctioned, minority-owned race team developing minority and female race car drivers, and lifestyle marketing agency 909 Group. ●●●

HOME FRONT

360 DEGREES OF BILLBOARD

ANTHONY, JEAN, RUBIO AMONG ARTISTS TO PERFORM AT BILLBOARD LATIN MUSIC AWARDS

Superstars Marc Anthony, Wyclef Jean, Paulina Rubio and Chayanne are the newest additions to the roster of artists who will perform at the 21st annual Billboard Latin Music Awards, presented by State Farm in association with T-Mobile.

Telemundo will air the awards live April 29 and is expected to reach an audience of more than 200 million people in 47 countries. Also newly confirmed to perform are Espinoza Paz, La Original Banda el Limon, Milly Quezada, Nota and Christian group Tercer Cielo. They join a group of performers and presenters that includes Luis Fonsi, Juan Luis Guerra, Pitbull, Joan Sebastian, Nelly Furtado, Wisin & Yandel, Tito "El Bambino," Gilberto Santa Rosa, Daddy Yankee, David Bisbal, Marco Antonio Solís, Ivy Queen, Jencarlos, Arthur Hanlon and Cypress Hill.

The Billboard Latin Music Awards honor the most popular albums, songs and performers in Latin music. They're determined by the sales and radio airplay data used to compile Billboard's weekly charts during the one-year period of Feb. 7, 2009-Jan. 30, 2010.

The Billboard Latin Music Awards, which are being held in Puerto Rico this year for the first time, are the culmination of the Billboard Latin Music Conference, taking place April 26-28 at the Conrad San Juan Condado Plaza in Puerto Rico. The conference features

three days of panels and showcases, including exclusive Q&A sessions with Ventura, Marc Anthony, Elvis Crespo and Jesus Lopez, chairman/CEO of Universal Music Latin America/Iberian Peninsula. For more information, go to billboardlatinconference.com.



The one you love: **PAULINA RUBIO**

BILLBOARD TO HONOR BEST MUSIC APPS AT MOBILE ENTERTAINMENT LIVE

Billboard is putting out the call to all application developers to participate in the inaugural Music App Awards, designed to reward the most innovative music-focused apps created for such smart phones as the iPhone, BlackBerry and Android-based handsets.

Submissions are being accepted now through July 30 at mobileentertainmentlivefall.com for apps in the following categories:

Best artist-based app: Apps created specifically for an artist.

Best music streaming app: Apps that feature music, such as Internet radio or on-demand.

Best music engagement app: Apps that engage in music in various ways outside of creating or just listening.

Best music creation app: Apps that let users make their own music via the phone.

Best branded app: Apps that incorporate a sponsor with music capabilities to promote both the sponsor's message and highlight the music.

Billboard will narrow the submissions to three finalists by Sept. 1. Winners in each category will be selected by an independent panel of judges and announced Oct. 5 at Billboard's Mobile Entertainment Live conference.

"There have been plenty of app awards, but none have focused solely on music-specific apps," says Antony Bruno, Billboard executive director of content and programming for digital/mobile. "Given how important the mobile and app market is to the music industry, Billboard wanted to showcase the most innovative apps out there from the artists and services defining the opportunity today. We're looking forward to seeing what people have come up with and giving the best of the best their rightful due."

For more information on either the Music App Awards or Mobile Entertainment Live, go to mobileentertainmentlive.com. ●●●

CONGRATULATIONS TO OUR 2010 POP AWARD WINNERS



THE KILLERS
ASCAP Vanguard Award



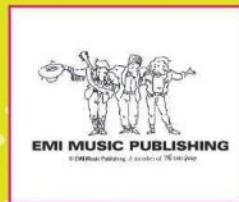
JASON MRAZ
Song of the Year - "I'm Yours"



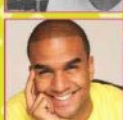
PATTI SMITH
ASCAP Founders Award



LUKASZ "DR. LUKE" GOTTWALD
Songwriter of the Year



EMI MUSIC PUBLISHING
Publisher of the Year



"Already Gone"
writers: Kelly Clarkson, Ryan Tedder
publishers: Songs For My Shrink,
Write 2 Live

"Best I Ever Had"
writer: Matthew "Boi-1da" Samuels
publisher: Sony/ATV Tunes LLC

"Better In Time"
writer: Andrea Martin
publishers: God's Crying Publishing,
Sony/ATV Tunes LLC

"Birthday Sex"
writers: Keith James, Jeremih
publishers: Ohajj Publishing,
Truth Faction,
Universal Music Publishing Group

"Blame It"
writers: Christopher Henderson, Brandon
"Note" Melancon, Terius "The Dream"
Nash, C. "Tricky" Stewart, Nate Walka
publishers: 2082 Music Publishing,
EMI Music Publishing, Gifted Source
Music, Its N8 Publishing Company,
Marchninth Music, Songs of Peer Ltd.,
Sony/ATV Tunes LLC, Ultra Tunes,
Warner/Chappell Music, Inc.

"Bleeding Love"
writers: Jesse McCartney, Ryan Tedder
publishers: Jambition Music, Write 2 Live

"Boom Boom Pow"
writer: Fergie
publishers: EMI Music Publishing,
Headphone Junkie Publishing

"Circus"
writer: Lukasz "Dr. Luke" Gottwald
publisher: Kasz Money Publishing

"Come On Get Higher"
writers: Matt Nathanson, Mark Weinberg
publishers: EMI Music Publishing, Little
Victories Music, Rogue Leader Music,
Stage Three Songs

"Day 'N' Nite"
writers: Scott "Kid Cudi" Mescudi,
Oladipo "Dot Da Genius" Omishore
publishers: Elsie's Baby Boy, Owu Olorun,
Universal Music Publishing Group

"Dead and Gone"
writers: Rob Knox, Justin Timberlake
publishers: Cleopatra's Son's Music
Publishing, EMI Music Publishing, Tenman
Tunes, Universal Music Publishing Group

"Down"
writers: Jared Cotter, Robert
"Bobbybass" Larow, Jeremy Skaller
publishers: Cotter Pin Publishing, EMI
Music Publishing, Orange Factory Music,
Sony/ATV Tunes LLC

"Empire State of Mind"
writers: Jay-Z, Alicia Keys, Janet
"Jinay" Sewell-Ulepic, Al Shux
publishers: Carter Boys Music, EMI Music
Publishing, J Sewell Publishing, Kobalt
Music Publishing America, Inc.,
Lellow Productions Inc.

"Every Girl in the World"
writers: Carl "Gudda Gudda" Lilly,
Mack Maine, Jae Millz, Christopher
"Dow Jones" Whitacre
publishers: Beamer Boy Publishing,
Millzy Music Publishing, Nappy Boy
Publishing, Universal Music Publishing
Group, West Coast Livin Publishing

"Fallin' For You"
writer: Rick Nowels
publisher: R Rated Music

"Gives You Hell"
writers: Tyson Ritter, Nick Wheeler
publishers: Smells Like Phys Ed Music,
Universal Music Publishing Group

"Halo"
writers: Beyoncé, Ryan Tedder
publishers: B Day Publishing,
EMI Music Publishing, Write 2 Live

"Heartless"
writers: Ben Hudson, Scott
"Kid Cudi" Mescudi, Malik Yusef
publishers: Elsie's Baby Boy, Jabriel Iz
Myne, Universal Music Publishing Group

"Her Diamonds"
writer: Rob Thomas
publishers: EMI Music Publishing,
U Rule Music

"Hot N Cold"
writers: Lukasz "Dr. Luke"
Gottwald, Max Martin, Katy Perry
publishers: Kasz Money Publishing,
Kobalt Music Publishing America, Inc.,
Prescription Songs LLC, Warner/Chappell
Music, Inc., When I'm Rich You'll Be
My Bitch

"I Gotta Feeling"
writers: Fergie, David Guetta,
Frederic Riesterer
publishers: EMI Music Publishing,
Headphone Junkie Publishing,
Shapiro Bernstein & Co., Inc.

"I Know You Want Me (Calle Ocho)"
writers: Edward Bello "El Cata", Stefano
Bosco, Nicola Fasanò, Patrick Gonella,
Danny Seraphine, David "Hawk" Wollinski
publishers: Balloon Head Music,
Big Elk Music, Hawk'nash,
Spirit Two Music, Inc., Ultra Tunes,
Universal Music Publishing Group

"I'm Yours"
writer: Jason Mraz
publisher: Goo Eyed Music

"Just Dance"
writer: Allaune "Akoni" Thiam
publishers: Byefall Productions Inc.,
Sony/ATV Tunes LLC

"Knock You Down"
writers: Marcella Araica,
Keri Hilson, Ne-Yo
publishers: Kerikey Music, Pen In The
Ground Publishing, Universal Music
Publishing Group, Yaslina Music Publishing

"Light On"
writer: Chris Cornell
publishers: Disappearing One,
Sony/ATV Tunes LLC

"Live Your Life"
writers: Dan Balan,
Justin "Just Blaze" Smith
publishers: EMI Music Publishing,
FOB Music Publishing

"Mad"
writers: Mikkel Eriksen,
Tor Hermansen, Ne-Yo
publishers: EMI Music Publishing, Pen In
the Ground Publishing, Sony/ATV Tunes
LLC, Universal Music Publishing Group

"Mrs. Officer"
writers: Darius "Deezle" Harrison,
Curtis "Kidd Kidd" Stewart
publishers: Reallionaire Music, Roynet
Music, Three Nails and a Crown,
Ultra Tunes

"My Life Would Suck Without You"
writers: Lukasz "Dr. Luke"
Gottwald, Max Martin
publishers: Kasz Money
Publishing, Kobalt Music
Publishing America, Inc.

"Obsessed"
writers: Terius "The Dream" Nash,
C. "Tricky" Stewart
publishers: 2082 Music Publishing,
RZE Music Publishing, Universal Music
Publishing Group, Warner/Chappell
Music, Inc.

"Paparazzi"
writer: Robert Fusari
publishers: June Bug Alley,
Sony/ATV Tunes LLC

"Party In the USA"
writers: Jessica Cornish,
Lukasz "Dr. Luke" Gottwald
publishers: Kasz Money
Publishing, Sony/ATV Tunes LLC

"Please Don't Leave Me"
writer: Max Martin
publisher: Kobalt Music Publishing
America, Inc.

"Right Now (Na Na Na)"
writer: Allaune "Akoni" Thiam
publishers: Byefall Productions Inc.,
Sony/ATV Tunes LLC

"Right Round"
writers: Peter Burns, Stephen Coy,
Flo Rida, Justin Franks, Lukasz "Dr. Luke"
Gottwald, Koolhaas, Phillip Lawrence,
Timothy Lever, Bruno Mars, Michael Percy
publishers: Artist Publishing Group West,
Bug Music/Windswept, J Franks Publishing,
Kasz Money Publishing, Kojaktrax,
Mars Force Music, Music Famamanem LP,
Northside Independent Music Publishing
LLC, Prescription Songs LLC, Roc Nation
Music, Roynet Music, Sony/ATV Tunes LLC,
Warner/Chappell Music, Inc.

"Run This Town"
writer: Jay-Z
publisher: Carter Boys Music

"Second Chance"
writer: Dave Bassett
publishers: Two of Everything
Music, Warner/Chappell Music, Inc.

"Shattered"
writers: Marc Roberge, Gregg Wattenberg
publishers: EMI Music Publishing,
G Watt Music, Old Man Time Music Inc.

"Single Ladies"
writers: Beyoncé, Thaddis "Kuk" Harrell,
Terius "The Dream" Nash,
C. "Tricky" Stewart
publishers: 2082 Music Publishing,
B Day Publishing, EMI Music Publishing,
Marchninth Music, Songs of Peer Ltd.,
Sony/ATV Tunes LLC, Suga Wuga Music
Inc., Warner/Chappell Music, Inc.

"Sober"
writer: Marcella Araica
publisher: Yaslina Music Publishing

"Sweet Dreams"
writer: Beyoncé
publishers: B Day Publishing,
EMI Music Publishing

"The Climb"
writer: Jessi Alexander
publishers: Hopeless Rose Music,
Vistaville Music

"Turnin Me On"
writer: Keri Hilson
publishers: Kerikey Music,
Universal Music Publishing Group

"Use Somebody"
writers: Caleb Followill, Nathan Followill
publishers: Bug Music/Windswept,
Followill Music, Martha Street Music,
Songs of Southside Independent
Music Publishing

"Viva La Vida"
writers: Guy Berryman,
Jonathan Buckland, William
Champion, Chris Martin
publisher: Universal Music
Publishing Group

"Waking Up in Vegas"
writers: Andreas Carlsson,
Desmond Child, Katy Perry
publishers: Desmobile Inc.,
Warner/Chappell Music, Inc.,
When I'm Rich You'll Be My Bitch

"Whatcha Say"
writers: Kisean Anderson, Imogen Heap
publishers: Almo Music Corp., B Heights
Music, Eyes Above Water Music,
Sony/ATV Tunes LLC

"Womanizer"
writer: Rapheal Akinyemi
publisher: Universal Music
Publishing Group

"You Found Me"
writers: Joe King, Isaac Slade
publishers: EMI Music Publishing,
Lincoln and Ollie, Little Bike Music



LABELS BY KERRI MASON

BROADWAY BOUND

Set To Release Cast Album, Decca Antes Up By Investing In 'The Addams Family'

The new Broadway musical "The Addams Family" opened April 8 to gruesome reviews.

But the box-office receipts have turned out to be surprisingly robust, leaving the production's parade of investors snap-snapping their way to the bank. Among them is a conspicuous newcomer to the field.

Decca Broadway is set to record and release the original "Addams" cast recording in June. But the label's new sibling division, Decca Theatricals, is a full-on "Addams" producer, with what its team characterizes as a "significant" stake in the show.

A label willing to up its ante in a new Broadway production—beyond the cost of recording a cast album (commonly about \$100,000-\$200,000)—is nearly as odd as the Addams' Cousin Itt. Even Decca Label Group chairman Christopher Roberts says that mounting musicals is "not easy—you can lose your shirt really quickly, and everything else."

Still, Roberts says that it's good business and in line with how Decca wants to grow.

"If these shows never made any money, nobody would ever invest in them," he says. "And as a company, we're not just a record company anymore. We're more of a cultural and entertainment company. This is another extension of what we do."

The recording industry and Broadway have had intimate encounters before. In the early '80s, Geffen Records stunned theater veterans by producing a string of five consecutive hits: "Dreamgirls," "Cats," "Master Harold and the Boys," "Good" and "Little Shop of Horrors."

"I'm sure we'll not have everything we do be a hit," David Geffen told *Billboard* in 1983, "but I'd like to bet that between the Shubert Organization and our company, we'll have a higher batting average than anyone has had in history."

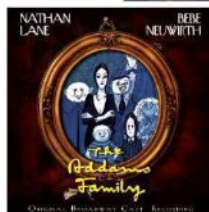
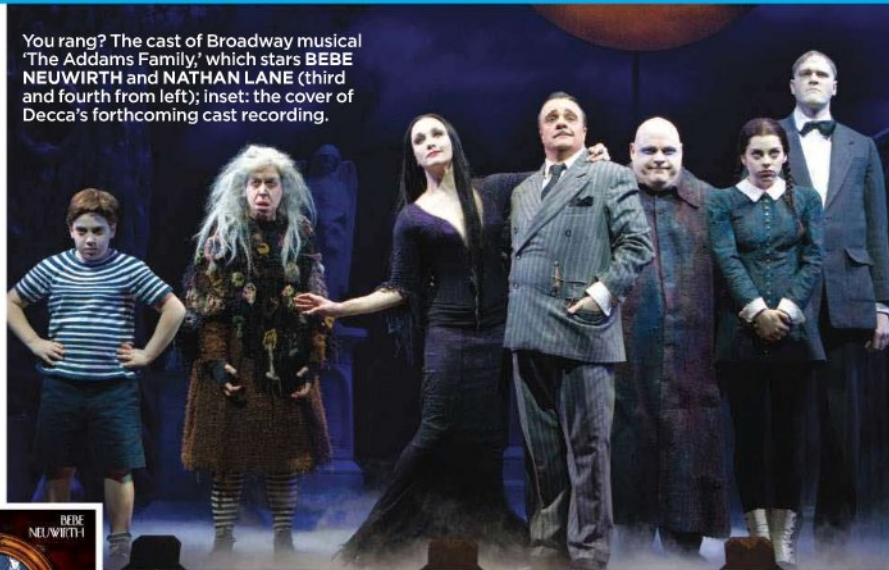
Roberts falls short of such hubris, but he points to Decca's track record with recent cast recordings as a good barometer for their taste.

"If you look at the big winners we've had—'Wicked,' 'Mamma Mia!,' 'Spring Awakening,' 'Spamalot'—those have all been financially extremely successful shows," he says. "If the record industry's track record is one in 10, we're about four in five for cast albums."

According to Nielsen SoundScan, the Broadway cast recordings of "Wicked," "Mamma Mia!," "Spring Awakening" and "Spamalot" have sold 1.9 million, 1.6 million, 218,000 and 218,000, respectively, in the United States. A fifth Decca cast album, "Shrek," has sold about 38,000.

"Good shows can make a lot of money, in merchandising, in the road tour and obviously the

You rang? The cast of Broadway musical "The Addams Family," which stars BEBE NEUWIRTH and NATHAN LANE (third and fourth from left); inset: the cover of Decca's forthcoming cast recording.



franchise as it goes global," Roberts says. "And if we're going as far as making a cast album, in certain situations it made more sense to double down, if you will, and invest in the show."

Ghostlight Records, which marks its 10th anniversary this year, has experimented with the reverse: convincing show producers to partner with the label to get the cast album made. Ghostlight's model is to share the costs and profits of a cast album with a musical's producers, a break from the customary practice of a label fronting all costs but keeping all profits, minus the required royalty payments.

Ghostlight used this arrangement to release the cast recordings for the 2009 Grammy and Tony Award winner "In the Heights," "Legally

Blonde" and 2010 Pulitzer Prize winner "Next to Normal," with positive results for both parties.

"Decca, they might be saying if the show is successful on Broadway, they could make money there and offset a potential loss on the cast album," Ghostlight founder Kurt Deutsch says. "The days of making the money back on the album alone are gone. If Decca had a piece of, say, 'Mamma Mia!,' the album and the film soundtrack, think of how much they would make."

But more than the direct business benefits, Roberts sees Decca Theatricals as a chance for the label to learn and expand its area of expertise.

"We're learning, so two to three years from now we might have a different discussion about the kind of things we're doing," he says. "But for now, we're happy being investors in another creative team's concept." ◆◆◆

6 QUESTIONS

with GARY RICHARDS
by MITCHELL PETERS

After local police dispatched a riot unit to subdue rowdy concertgoers at last August's sold-out Hard Summer festival at the Forum in Inglewood, Calif., DJ/promoter Gary Richards scratched his head, wondering, "Is this really what I want to be doing?"

Despite having to refund about 16,400 tickets and suffering a nearly seven-figure loss from the event, Richards—who founded the Hard brand in 2007 after working for record labels and in artist management since the early '90s—is back in full force this summer. Hard has tapped M.I.A. and other electronic-tinged acts to headline large-scale music events in Los Angeles (July 17) and New York (July 24). And in August, Hard is also extending its brand to a 12-city North American theater tour featuring Crystal Castles, Rusko, Sinden and DJ sets by Richards himself.

1 What's the next step after establishing the Hard brand in 12 new cities?

The plan is to go bigger. What I've learned in my three years of promoting is to start small and grow it. I DJ, so I'll be on all the dates. I'll be at the Ogden Theatre in Denver and see what goes on. So I'll judge if we could go from there to a place that holds 5,000 people, or if we're dreaming. It's better to start small and know what we're doing rather than going super huge and fall on our face.

2 The artist lineups appeal to both indie-rock and electronic music fans. What's your booking strategy?

My strategy for booking is plain and simple. I learned from Rick Rubin to just book what I like. I go on the Internet and check the blogs, Beatport and iTunes. My goal is to keep dance music cool and go for a more rock'n'roll/punk-rock vibe. Dance music sometimes gets a bad rap because it can go really wrong. But now you've got artists like Justice, Crystal Castles and Deadmau5—these guys are doing it right.



When I first started, it was easy, because nobody was booking any of this shit. Now, all the acts I was booking for \$5,000 are, like, \$100,000. But what's good is that there are always new ones coming up, so I just have to do my homework.

3 Beyond the one-off dates in Los Angeles and New York, have you considered organizing a multiday electronic music festival?

I would never [limit it to] only be electronic or DJs. My thing is that it's a party. I'd like to see Eddie Van Halen come out at Hard and play "Eruption." I'm a music guy, but I have a definite vibe of how I want Hard to be—I want it to be going off, where the energy is

intense. I usually open up at our shows and right as these kids come in at 8 o'clock at night, they're ready to go crazy.

4 Why did you transition from the label business to promoting live electronic music events?

In 1993, Rick Rubin used to come to all these electronic events that I did. He hired me to do A&R, and from 1993 to 2006 I was always trying to sell CDs. In 2006, I realized that I was working harder and losing more money by trying to sell CDs. It's like trying to sell air to people walking around outside. They're just not buying it, because it's free. So I went back to DJ'ing and produc-

ing events, because people still bought concert tickets.

5 Last year's Hard Summer concert at the Forum ended with the local police shutting it down early. What happened?

The bottom line was that the security plan was not implemented. The entire event, from top to bottom, wasn't managed properly. And when there were problems, things weren't set up to solve them. So it kind of compounded. But they didn't need to shut it down. The kids were not unruly; my kids aren't a wild bunch. They just want to dance and have fun.

6 What are you doing to ensure that it doesn't happen at future events?

It starts with communication between the fire [department], police, the city and your security company. Everyone has to be on the same page. For me, this is baptism by fire. I'm learning all these things about producing a festival for 20,000 people. A lot of promoters book their venue that they know, and there's a system in place. We're doing a park, parking lots and other weird places. You have to think of every single problem that could arise and make sure you have a plan. ◆◆◆



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Sunny Skies

Coachella Sets The Tone For What Looks Like A Good Year For Big Festivals

Outside of a couple of notable exceptions, U.S. music festivals are faring quite well in 2010.

Coachella, promoted by AEG Live and held April 16-18 in Indio, Calif., has set the pace after having generated total attendance of 225,000—a new record for the festival.

Ticket sales for Lollapalooza in Chicago are ahead of last year's sellout pace, while the Austin City Limits Music Festival has sold out before announcing a single band on its 2010 roster, according to producer C3 Presents.

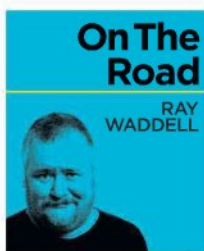
Bonnaroo co-producer **Ashley Capps**, president of AC Productions, says Bonnaroo sales are rolling right along and are “consistently outpacing last year's sales.” And **Randy Phillips**, CEO of AEG Live, which also promotes the Mile High Music Festival in Denver, Stagecoach in Indio and the New Orleans Jazz & Heritage Festival (with Festival Productions), says those events are tracking well.

That's not to say all is great on the fest front. AEG axed this year's Rothbury Festival in Michigan because it couldn't get the right talent mix together, although the promoter expects to bring the event back in the future. AEG also expects

calendar before a lineup has been announced.

With more than 20 years of equity in delivering the goods, Jazz Fest can move huge amounts of tickets based on reputation. Coachella, Bonnaroo and ACL are now at the point where a large percentage of their respective audiences plan on coming and even buy tickets before the first act has been named.

When it comes to the experience, the setting is critical, with the hills of Tennessee (Bonnaroo), the California desert (Coachella) or beautiful downtown parks (Lollapalooza, ACL) being great examples.



On The Road
RAY WADDELL

“The location of Coachella is so great, it almost doesn't matter who plays,” Phillips says, adding that Goldenvoice president **Paul Tolle**'s team (the AEG division that produces Coachella) put together a strong “undercard” of nonheadlining acts this year that he believes added serious juice to sales.

But a festival doesn't have to be in a nontraditional venue or offer multiple stages to be successful. The Sasquatch Festival at the Gorge Amphitheatre in Quincy, Wash., has sold out well before its Memorial Day weekend run, and although a powerful lineup that includes **Pavement**, **My Morning Jacket**, **Massive Attack** and **Vampire Weekend** certainly attracts a lot of attention, the site itself is also a draw.

“It's a crucial part of the whole picture,” Sasquatch producer **Adam Zacks** says of the Gorge, noting that “even though it's a seasonal concert venue/amphitheater, there's no metal roof or anything, so it's pretty wide open and ideal for a festival.”

Obviously, Sasquatch wouldn't have had its fastest sellout ever if Zacks hadn't crafted nine years of potent bills. That history has paid off: For

the first time, tickets for this year's Sasquatch went on sale after the event had announced only one headliner—Pavement—and did “extremely well” out of the box, Zacks says. Through time, Sasquatch has transcended its Pacific Northwest roots to become more of a destination festival.

“Over the past few years, this festival has become more on the national radar and a little bit of the ‘little festival that could’ among the giants like Coachella and Bonnaroo,” Zacks says. “Music culture has shifted in the way people learn about music, and the speed at which newer bands gain an audience through the Internet serves us well, because that's the type of programming we do.”

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



Desert storm: A view of Coachella April 17 at the Empire Polo Club in Indio, Calif.

to mix its All Points West Festival at Liberty Square Park in Jersey City, N.J. “As beautiful as it is, it's very hard to get New Yorkers to cross that river,” Phillips says. “All Points West is an experiment that just didn't work.”

But overall, music fans appear to be recognizing that festivals are a relative bargain, with a cost-per-band ratio well below that of the typical one-off concert. That probably plays well with current economic conditions.

Aside from financial considerations, two factors drive the success of music fests: the headliners and the quality of the experience.

In a festival's formative years, attendance is driven by the acts. The names on the bill get people to come the first time, and the quality of the experience brings them back. A track record of strong booking and unique experience can entice them to put an event on their

BOXSCORE Concert Grosses

	GROSS/ TICKET PRICE(S)	ARTIST(S) Venue, Date	Attendance Capacity	Promoter
1	\$2,679,010 (\$233.640 Australian) \$68.45	LADY GAGA, SEMI PRECIOUS WEAPONS Rod Laver Arena, Melbourne, Australia, March 23-24, April 9	39,299 Three sellouts	Michael Coppel Presents
2	\$2,559,050 (\$2,809,660 Australian) \$240.86/\$76.51	CAROLE KING & JAMES TAYLOR Rod Laver Arena, Melbourne, Australia, March 26-27	17,394 22,192 two shows	Michael Coppel Presents
3	\$2,291,470 (\$2,455,010 Australian) \$148.41/\$92.41	SUPAFEST: AKON, KELLY ROWLAND, PITBULL, SEAN PAUL & OTHERS Acer Arena, Sydney, April 15-16	20,859 21,524 two shows	Nonstop Entertainment
4	\$1,904,099 \$89.50/\$69.50/ \$49.50	THE BLACK EYED PEAS, LUDACRIS, LMFAO Staples Center, Los Angeles, March 29-30	29,220 two sellouts	Concerts West/AEG Live
5	\$1,375,490 (\$1,536,470 Australian) \$151.54/\$95.63	WHITNEY HOUSTON, ANTHONY CALLEA Rod Laver Arena, Melbourne, Australia, March 1	10,366 11,206	Andrew McManus Presents
6	\$1,152,289 \$88.50/\$69.50/ \$49.50	THE BLACK EYED PEAS, LUDACRIS, LMFAO United Center, Chicago, March 13	17,106 sellout	Concerts West/AEG Live
7	\$1,101,490 (\$1,030,700 Canadian) \$89.37/\$55.42	NICKELBACK, SHINEDOWN, BREAKING BENJAMIN, SICK PUPPIES Air Canada Centre, Toronto, April 8	14,497 sellout	Live Nation
8	\$1,070,700 (\$1,073,877 Canadian) \$81.76/\$49.35	THE BLACK EYED PEAS, LUDACRIS, LMFAO General Motors Place, Vancouver, April 11	15,676 sellout	Concerts West/AEG Live
9	\$984,984 \$92.50/\$72.50/ \$49.50	THE BLACK EYED PEAS, LUDACRIS, LMFAO, PROTOTYPE HP Pavilion, San Jose, Calif., April 2	14,769 sellout	Concerts West/AEG Live, Another Planet Entertainment
10	\$962,660 \$84.75/\$64.75/ \$49.50	THE BLACK EYED PEAS, LUDACRIS, LMFAO, PROTOTYPE Jobing.com Arena, Glendale, Ariz., March 31	14,732 sellout	Concerts West/AEG Live
11	\$952,087 \$79.50/\$59.50/ \$49.50	THE BLACK EYED PEAS, LUDACRIS American Airlines Center, Dallas, March 19	15,726 sellout	Concerts West/AEG Live
12	\$936,827 \$91.50/\$71.50/ \$49.50	THE BLACK EYED PEAS, LUDACRIS, LMFAO Tacoma Dome, Tacoma, Wash., April 10	13,810 sellout	Concerts West/AEG Live
13	\$888,205 \$80.50/\$60.50/ \$49.50	THE BLACK EYED PEAS, LUDACRIS, LMFAO Sprint Center, Kansas City, Mo., March 24	14,126 sellout	Concerts West/AEG Live
14	\$877,799 \$81.50/\$61.50/ \$49.50	THE BLACK EYED PEAS, LUDACRIS, LMFAO Xcel Energy Center, St. Paul, Minn., March 22	13,020 sellout	Concerts West/AEG Live
15	\$840,216 \$83.50/\$63.50/ \$43.50	THE BLACK EYED PEAS, LUDACRIS, LMFAO, PROTOTYPE San Diego Sports Arena, San Diego, April 3	12,241 sellout	Concerts West/AEG Live
16	\$832,529 \$81.50/\$61.50/ \$49.50	THE BLACK EYED PEAS, LUDACRIS, LMFAO BOK Center, Tulsa, Okla., March 20	13,310 sellout	Concerts West/AEG Live
17	\$817,164 \$80.50/\$60.50/ \$39.50	THE BLACK EYED PEAS, LUDACRIS, LMFAO Wells Fargo Arena, Des Moines, Iowa, March 25	13,711 sellout	Concerts West/AEG Live
18	\$812,256 \$82/\$62/\$49.50	THE BLACK EYED PEAS, LUDACRIS, LMFAO, PROTOTYPE Arco Arena, Sacramento, Calif., April 7	13,748 sellout	Concerts West/AEG Live, Another Planet Entertainment
19	\$793,560 \$82.50/\$62.50/ \$49.50	THE BLACK EYED PEAS, LUDACRIS, LMFAO Palace of Auburn Hills, Auburn Hills, Mich., March 9	14,800 sellout	Concerts West/AEG Live
20	\$780,760 \$83.50/\$63.50/ \$29.50	THE BLACK EYED PEAS, LUDACRIS, LMFAO Pepsi Center, Denver, March 27	14,088 sellout	Concerts West/AEG Live
21	\$737,795 \$50.50/\$40.50	MUSE, SILVERSUN PICKUPS TD Garden, Boston, March 6	14,770 sellout	Frank Productions
22	\$639,771 \$81.50/\$61.50/ \$49.50	THE BLACK EYED PEAS, LUDACRIS, LMFAO Bradley Center, Milwaukee, March 11	11,161 sellout	Concerts West/AEG Live
23	\$573,693 (\$487,208 Canadian) \$47.50/\$27.50	MUSE, SILVERSUN PICKUPS KeyArena, Seattle, April 2	13,873 13,964	Live Nation, in-house
24	\$558,608 (\$600,647 Australian) \$92.07	KELLY CLARKSON, ERIC HUTCHINSON, CASSIE DAVIS Acer Arena, Sydney, April 17	6,648 6,728	Chugg Entertainment
25	\$511,917 (\$525,734 Canadian) \$57.94	MUSE, SILVERSUN PICKUPS Rexall Place, Edmonton, Alberta, March 29	8,876 11,030	Live Nation
26	\$504,644 (\$560,321 Australian) \$74.83/\$67.47	BACKSTREET BOYS, RICKI-LEE Rod Laver Arena, Melbourne, Australia, March 5	6,950 7,775	Andrew McManus Presents
27	\$501,977 (\$507,850 Canadian) \$85.01	JOHN MAYER, MICHAEL FRANTI & SPEARHEAD Rexall Place, Edmonton, Alberta, April 4	7,010 13,953	Live Nation
28	\$478,270 (\$487,208 Canadian) \$63.12/\$43.49	CARRIE UNDERWOOD, CRAIG MORGAN, SONS OF SYLVIA Scotiabank Place, Ottawa, March 24	8,674 9,098	AEG Live
29	\$476,020 \$55/\$35	CARRIE UNDERWOOD, CRAIG MORGAN, SONS OF SYLVIA Boardwalk Hall, Atlantic City, N.J., March 19	9,854 9,926	AEG Live
30	\$469,307 \$75/\$60/\$39	CELTIC WOMAN Citi Wang Theatre, Boston, March 12-14	7,256 10,683 three shows	Madstone Productions
31	\$463,136 (\$27,023 reales) \$168/\$44.80	DREAM THEATER Credicard Hall, São Paulo, Brazil, March 19	6,544 6,634	T4F-Time For Fun
32	\$459,962 \$59/\$39	BRAD PAISLEY, MIRANDA LAMBERT, JUSTIN MOORE Mississippi Coast Coliseum, Biloxi, Miss., Feb. 6	8,557 sellout	Live Nation
33	\$458,314 \$63/\$47.75	RASCAL FLATTS, DARIUS RUCKER Peoria Civic Center, Peoria, Ill., Feb. 18	7,776 8,182	Live Nation
34	\$457,765 \$55/\$45	MUSE, SILVERSUN PICKUPS U.S. Airways Center, Phoenix, April 9	9,877 sellout	Frank Productions
35	\$457,627 (\$20,923 reales) \$222.98/\$61.32	A-HA Credicard Hall, São Paulo, Brazil, March 10	5,405 6,234	T4F-Time For Fun

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LATIN BY AYALA BEN-YEHUDA

EXPANSION TEAM

Broadcaster SBS Beefs Up Entertainment Division

Best-known as an owner and operator of radio stations, Spanish Broadcasting System is expanding its footprint in live entertainment.

Through its SBS Entertainment division, the Coconut Grove, Fla., media company has promoted Latin music concerts since 2002, most of them festivals. But SBSE has sharply increased staffing in the last two years to grow its promotion business and bid on tours. It's also branching out into artist management, branding partnerships and other areas.

Since 2008, SBSE has promoted or co-promoted 17 concerts and is currently bidding on four national tours. During that time, SBSE has grown its staff from four to 21 people across key markets where the company has radio stations, including New York, Chicago, San Francisco, Miami, Los Angeles and Puerto Rico.

The company's staff includes former label executives, brand marketers, artist managers and event producers, including director of worldwide management Jorge Ramos (formerly VP of promotion at EMI Televisa), national director of live concerts Angelo Schipilliti and Ricky Martin's one-time co-manager Ricardo Cordero, who's now SBSE director of live concerts in Puerto Rico.

While it's not unusual for radio stations to produce concerts and sell them to promoters, SBSE went solo

promoting sold-out shows by pop star Ricardo Arjona Feb. 13-14 at the Coliseo de Puerto Rico Jose Miguel Agrelot. According to the venue's report to Billboard Boxscore, the shows grossed \$1,511,893 and brought in 27,441 fans.

High ticket prices are unfairly "punishing" fans, SBSE senior VP Lucas Piña says. If left unchecked, he warns, many fans will opt instead to watch performances online or on pay-per-view.

Tickets for Arjona's concerts averaged a relatively modest \$35, which helped them sell out, Piña says. The company ran promo spots for the shows on all its Puerto Rican stations, regardless of genre, though SBSE's

strategy allows for media buys on non-SBS properties where appropriate.

For shows built around a single act, the company often secures dates with artists by paying them an advance, then bringing in a co-promoter and sharing profits—rather than simply coming onboard as a media sponsor for an existing show. In the case of five Aventura shows in December 2008 at Puerto Rico's Coliseo, the company worked with a co-promoter, Stein Dueño Entertainment, which is also an SBS client for purchasing radio spots to advertise concerts.

"When we do a co-promotion, we can bring the prices down," Piña says. "If I look for an alliance, it's because I don't want people to pay \$200

for a ticket."

For Calibash, a March 24 festival at Los Angeles' Staples Center presented by SBS' urban KXOL and AEG Live, SBSE brought in station sponsors like Metro PCS, Suzuki and Doritos. Such acts as Ivy Queen and R.K.M. & Ken-Y performed at cost.

As SBSE also moves to expand into management services, Piña says the company offers prospective clients booking deals or more comprehensive services. He says SBSE has signed management deals with two SBS media personalities and an artist, adding that the company wasn't yet ready to make the signings public.

SBSE's Cordero says, "Our job is to find new, up-and-coming artists

or breakthrough talent that we can take from the start and develop their opportunities in the market, artists that have a good following and repertoire and [are] working their way from club performances up to big stadiums."

SBSE is also looking to strike deals with consumer brands for marketing campaigns that take advantage of SBS' various businesses, which include radio, Mega TV, entertainment news site LaMusica.com and live events, according to SBSE national director of marketing and partnerships Leo Arciniegas.

"Brands are looking for an extended opportunity and more of a 360-degree platform," Arciniegas says. ■■■■

SBSE's Cordero will discuss company strategy during the panel "Playing Musical Chairs (In the Touring Arena)" at the Billboard Latin Music Conference, set for April 26-28 at the Conrad San Juan Condado Plaza in Puerto Rico. For more information, go to billboardlatinconference.com.

Growing team: SBSE executives including national director of marketing and partnerships LEO ARCINIEGAS (fourth from left); senior VP LUCAS PIÑA (sixth from right); national director of live concerts ANGELO SCHIPILLITI (fifth from right); Puerto Rico director of live concerts RICARDO CORDERO (third from right); and director of worldwide management JORGE RAMOS (sixth from left).



Transition Time

Physical Pricing, Digital Strategies To Be Key Themes At NARM 2010

As NARM keeps adapting its mission to reflect the music industry's transition to digital distribution, the organization also continues to serve its roots in physical distribution.

Both distribution channels will figure prominently in the schedule of the upcoming NARM convention, to be held in mid-May at the Chicago Hilton.

The convention will have a soft opening May 14 with its indie-focused "Music Industry Crash Course," now a two-day event that NARM is presenting in conjunction with the American Assn. of Independent Music.

The official NARM program kicks off May 15 with a town hall meeting on the physical marketplace, which will include a panel discussion involving key distribution, retail and wholesale executives discussing the format's role during the market's transition to digital distribution.

"The dynamic surrounding the panel is to raise the profile on the key issues in the physical marketplace," NARM president Jim Donio says. "What is physical's role? How does it figure into marketing promotions and events? And what's the value proposition to consumers?"

This panel is especially relevant in light of

Universal Music Group's recent launch of its Velocity pricing program. Under the new structure, the major has cut its main wholesale price point of \$10.35 to \$7.50 or less, in a bid to lower the retail price on most new single-CD releases by current artists to no more than \$10 (Billboard, March 27).

Meanwhile, Warner Music Group, which has been slower than other majors to embrace lower pricing, introduced a "Six Pak" concept in February to offer

a six-track mini-album that sells for less than a full-length set.

"Hopefully, this panel will serve as a catalyst for conversations that will occur during the face-to-face private meetings at the convention," Donio says. "It's important what happens during the two hours of the town hall, but it's maybe even more important what happens later."

One highlight May 16 will be research presented by Nielsen Digital, Nielsen SoundScan, Big-Champagne, NPD Group and Buzz Marketing Group, as well as panels on the metal and urban retail markets. The next day begins with a look at what's ahead for the digital marketplace. A three-hour May 17 session will focus on assessing the success of Record Store Day (April 17). That will be followed by product presentations from digital service providers and sessions on the mobile and gaming marketplaces.

Concurrent with those meetings, NARM is hosting a separate block of programming May 17 that's likely to pull many attendees away from the breakout sessions. Titled "Music Law 2010, Clouds, ISPs and Royalty Challenges," the preliminary agenda for this afternoon-long program includes panel discussions on such hot-button issues as paperless ticketing, the National Assn. of Music Publishers' late-fee settlement with the RIAA, the challenges in cutting licensing deals with so-called "cloud-based" music services and legislative efforts to require Internet service providers to embrace graduated-response poli-

cies toward persistent copyright violators.

The Music Law programming, which requires separate registration, will be presented in conjunction with the Chicago Bar Assn. and Lawyers for the Creative Arts, a Chicago organization that provides pro bono legal assistance to the artistic community.

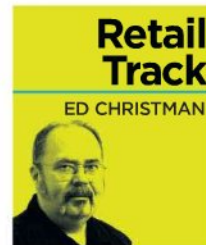
A&M/Octone president/CEO James Diener and Vevo CEO Rio Caraeff will deliver keynotes at NARM. The convention will also have its share of music, too, including performances by Colbie Caillat, Cyndi Lauper, Razor & Tie artist Dave Barnes, Australian singing trio the McClymonts and Miles Nielsen, son of Cheap Trick's Rick Nielsen.

In addition, "American Idol" judge Randy Jackson will present a showcase May 16 at Buddy Guy's Legends Club featuring A&M/Octone act Paper Tongues.

This year's NARM honorees include Universal Music Group Distribution president/CEO Jim Urie (presidential award for sustained executive achievement), Tommy Boy president Tom Silverman (Independent Spirit Award), Lauper (chairman's award for sustained creative achievement), legendary songwriters Jerry Leiber and Mike Stoller (outstanding achievement award for musical collaboration), Melissa Etheridge (Harry Chapin Memorial Humanitarian Award) and Taylor Swift (artist of the year award). ■■■■



Reviving retail: NARM president JIM DONIO; inset: crowds outside the 2009 NARM convention in San Diego.



Retail Track

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LEGAL MATTERS

GAO STUDY IS A TIMELY REMINDER THAT FIGHTING PIRACY REQUIRES ACCURATE DATA

by BEN SHEFFNER



The entertainment industry was thrilled when Congress passed the Prioritizing Resources and Organization for Intellectual Property Act in 2008 with virtually no dissent.

RIAA chairman/CEO Mitch Bainwol described the bill as “music to the ears of all those who care about strengthening American creativity and jobs.” Motion Picture Assn. of America chairman Dan Glickman hailed “this meaningful legislation that will put more Americans to work and protect our nation’s intellectual property.” And both organizations welcomed the appointment last year of Victoria Espinel as the first White House “IP czar,” a position created by the act.

But little did the industry know that a provision in the law would soon cause it public embarrassment and hand critics a powerful tool to attack record labels and movie studios in their fight against piracy.

leading policymakers or courts. Instead, the report noted that “the illicit nature of counterfeiting and piracy makes estimating the economic impact of IP infringements extremely difficult.”

That’s not exactly news. Copyright law has long allowed statutory damages in lieu of actual damages precisely because measuring losses from infringement is often difficult, or even impossible.

The reasons are plentiful. Pirates don’t issue detailed annual reports audited by Ernst & Young. And it turns out that estimating piracy “losses” is a complex affair. Say a college kid downloaded 2,000 songs from Kazaa. What was the “loss” to the labels? Is it 2,000 multiplied by the iTunes price of 99 cents per song? Most economists would say that’s overly simplistic; an accurate model would only count as “losses” those songs that the pirate would’ve bought if he hadn’t stolen them.

But how to measure how many of the 2,000 songs fit that category? And what if illegally downloading a handful of Led Zeppelin songs caused the pirate to go out and buy an expensive boxed set? Is that a “loss” at all? Don’t even stolen songs have some promotional value to labels and publishers? And, again, how can we measure that with any degree of accuracy?

To be sure, the GAO didn’t conclude that piracy is a phantom menace. “Piracy is a sizable problem, which affects consumer behavior and firms’ incentives to innovate,” according to the report.

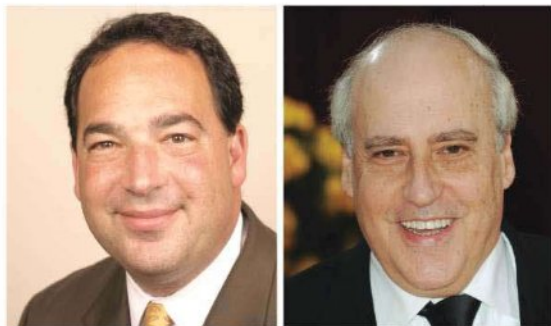
But no longer will the entertainment industry be able to dazzle judges and legislators with enormous but unsubstantiated numbers supposedly quantifying the harm that flows from piracy.

Arguing that piracy causes huge—but hard-to-measure—monetary damages and job losses and hinders the ability of labels to finance and market new acts may carry less rhetorical punch than, “We suffered \$12.5 billion of economic losses and lost 71,060 jobs last year.”

But it’s also much more accurate. And in the long run, it’s accuracy and honesty—not hyperbole and conjecture—that will serve the industry well in the fight against what the GAO report recognizes as a very real problem.

Ben Sheffner is a copyright attorney who has represented movie studios, TV networks and record labels. Sheffner works as an attorney in the NBC Universal Television Group, which is 20% owned by Vivendi, the parent of Universal Music Group. He is the author of the Copyrights & Campaigns blog (copyrightsandcampaigns.blogspot.com).

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Addition by subtraction: RIAA’s MITCH BAINWOL (left) and MPAA’s DAN GLICKMAN

Buried in Section 501 of the act was a requirement that the Government Accountability Office (GAO), Congress’ investigative arm, take a hard look at the amount of piracy and attempt to quantify its effects.

That’s what the industry itself had been doing for years, citing studies that claimed huge—and uncannily precise—losses from piracy. The Business Software Alliance claimed \$9 billion in losses in 2008. The U.S. film industry commissioned a study that concluded the studios lost \$6.1 billion to piracy in 2005.

And the RIAA’s website cites a “credible analysis by the Institute for Policy Innovation [which] concludes that global music piracy causes \$12.5 billion of economic losses every year, 71,060 U.S. jobs lost, a loss of \$2.7 billion in workers’ earnings and a loss of \$422 million in tax revenues, \$291 million in personal income tax and \$131 million in lost corporate income and production taxes.”

But when the GAO took a look at the industry-supplied numbers—including the often-repeated claims that U.S. businesses lose \$200 billion per year in revenue and 750,000 jobs from piracy—it concluded that they “cannot be substantiated.” Don’t expect those numbers to show up again in legal briefs or congressional testimony.

The GAO report doesn’t accuse anyone of cooking the books, and there isn’t any evidence that the industry has been intentionally mis-

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Managing Director: Diego Leoni



The Rhythm Makers, Also Known as GQ are originally from the Bronx, NY used to be on Delight Records, Arista Records and Unadisc Records; then later they created a song “Disco Night Rock Free” Their biggest title, and a record called “Zone” was another song they put out from their album titled “Soul on your Side”

This Album was pretty strong and the existing members are still playing there music. Kenny Banks drummer, vocalist, softshoe, playing base and playing trumbone. He is a very sharp musician keeping the Rhythm Makers name going. Now he is doing his new album called “Face Reality” featuring the hot new single “Party Freak.” This Group have a history and well known name. Party Freak will be released on iTunes, and cdbaby.com around April 30th 2010 with the new album releasing May 30th 2010

>>> BIG NUZ WINS THREE SAMAS

Durban, South Africa-based trio Big Nuz was a triple winner at the Recording Industry of South Africa's 16th annual South African Music Awards, held April 17 at the Sun City Resort in the North West province. The act's "Undisputed" album (Afrotainment/Kalawa Jazmee/Universal) took best album and best kwaito album honors, while fans voted album track "Umlilo" record of the year. Grammy Award-winning Universal Music act Soweto Gospel Choir won the inaugural SAMA for international achievement. Most of the 60 award categories were decided by a 207-member industry committee.

>>> JAPAN SHIPMENTS FALL

Physical music shipments in Japan totaled 49.1 million units in the first quarter, down 10% from the same period in 2009, according to the Recording Industry Assn. of Japan. The RIAJ says the trade value of those shipments totaled ¥54.3 billion (\$581 million), down 16% from a year earlier. Shipments of international repertoire totaled 8.9 million units, or 18% of overall shipments, down 2% from 2009. The first-quarter decline follows a disappointing year (Billboard, Feb. 20), when the trade value of physical music shipments dropped 16% year on year to ¥249.6 billion (\$2.7 billion), after an 11% fall in 2008.

>>> GEMA'S 2009 COLLECTIONS RISE

German authors group GEMA says collections totaled €841 million (\$1.1 billion) in 2009, up 2.2% from the prior year following year-on-year declines of 3.1% in 2008 and 2.8% in 2007. Performance rights royalties rose 1.6% to €408.7 million (\$551.4 million) in 2009, mechanical royalties dropped 0.6% to €149.4 million (\$201.6 million), and digital rights surged 45% to €10.6 million (\$14.3 million). Payments to members rose 1.8% year on year to €713 million (\$961.9 million).

Reporting by Diane Coetzer, Rob Schwartz and Wolfgang Spahr.



New traditionalists: THE UNTHANKS, led by sisters (from far left) RACHEL and BECKY UNTHANK.

GLOBAL BY CRAIG McLEAN

STRUM AND DRANG

U.K. Alt-Folk Scene Breaks Out Into The Mainstream

LONDON—At this year's South by Southwest festival in Austin, it was the quietest U.K. acts that were making some of the biggest noise.

At a March 19 show, young British folk acts the Unthanks, Jim Moray and Trembling Bells performed for a reverently hushed audience in Bethell Hall at St. David's Episcopal Church. They came to the United States as part of a "Looking for a New England" folk artist showcase sponsored by British Underground, a publicly funded music development agency that had organized Amy Winehouse's U.S. debut at SXSW in 2007.

"Our remit is to take cutting-edge U.K. music abroad," British Underground CEO Crispin Parry says. "And the most interesting and creative music coming out of the U.K.

right now is folk."

Parry says the SXSW showcase led to several U.S. radio sessions and media appearances for the featured acts and generated additional interest from media and festival bookers in Britain. The Unthanks and Trembling Bells are lined up for Glastonbury Festival appearances, while Moray will give away 40,000 copies of his fourth album, "In Modern History" (NIAG), with the June issue of London-based world music magazine Songlines.

The Unthanks' U.S. label Rough Trade released the band's third album, "Here's the Tender Coming," March 23, although Rough Trade GM Steve Knutson says breaking the band stateside will be "a challenge—what they're doing is so far out of the mainstream."

But in the United Kingdom, the alt-folk scene has exploded in recent months. Mumford & Sons' debut album, "Sigh No

More" (Island/Universal), has gone platinum, selling 388,000 copies, according to the Official Charts Co. It has also sold 29,000 stateside, according to Nielsen SoundScan. Laura Marling's sophomore set, "I Speak Because I Can" (Virgin), peaked at No. 4 on the OCC albums chart, selling 43,000. "Here's the Tender Coming" (RabbleRouser/EMI) has sold 18,000 U.K. copies, according to the OCC—an impressive tally for a fairly traditional folk record with little mainstream media support.

These acts are the most high-profile faces among the new generation of folk-influenced talents, most of whom are connected in some way. Mumford & Sons frontman Marcus Mumford was originally Marling's drummer. Marling's debut album, "Alas I Cannot Swim," was produced by Charlie Fink, singer/guitarist of folk-pop act Noah & the Whale, whose second album, 2009's "The First Days of Spring" (Mer-

cury), won critical plaudits and has sold 42,000 copies, according to the OCC.

The bands regularly play together, and touring proved the key to Mumford & Sons' breakthrough, according to Island U.K. head of A&R Louis Bloom, who signed the band last summer. "Everything stems from their live set," Bloom says. "They connected in a really personal way from the word go."

The new wave of acts has also broken out of the traditional folk circuit, which has proved crucial in attracting more mainstream fans, according to Unthanks singer Rachel Unthank.

"We've played lots of sitdown arts centers," she says, "but also standup indie gigs in clubs in cities, which are more accessible for young people."

Such has been the crossover success of Mumford & Sons that the band has even received heavy support from top 40 network BBC Radio 1, which usually focuses more on pop and urban sounds than banjos and accordions. Airplay came, according to Bloom, when the band "proved they were having an impact with their big live fan base—high MySpace numbers and the album charting high."

Nonetheless, the adult contemporary-formatted BBC Radio 2 is a more natural home for many of the scene's acts. The network has a dedicated weekly folk show, "The Mike Harding Show," which scene veteran Harding says has grown from 70,000 listeners when it first aired 14 years ago to a current official weekly reach of 780,000,

according to audience measurement firm RAJAR.

The Internet, Harding says, has lent technological wings to the word-of-mouth that has been a historic bedrock of the folk scene. He also says his listeners have become more broadminded—although he himself doesn't play Mumford & Sons, on the basis that "it's more like acoustic pop."

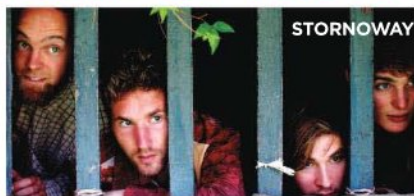
Ian Anderson, editor of folk magazine fRoots, also questions the act's folk credentials, although he does concede that the group's appearance at last year's Cambridge Folk Festival brought collateral benefits to the more traditional end of the folk spectrum. "Some of their fans who went along to Cambridge would have caught other acts," Anderson says.

EMI U.K. international marketing manager Nickie Banks says the label promotes Marling as a folk artist in international markets, although she notes the singer has also received radio support from Australian Broadcasting Corp.'s modern rock station Triple J.

And folk's storytelling seems to have struck a chord with the U.K. public, just as the folk-music business model—DIY recordings, selling albums at gigs—starts to chime with embattled labels. Despite folk's newfound popularity, Harding insists it remains removed from commercial trends.

"These artists would be doing it whether they got paid or not," he says. "It just happens that fame sometimes finds them." ●●●

SONS OF MUMFORD Three More Up-And-Coming Alt-Folk Acts To Watch



STORNOWAY

Based: Oxford, England
Debut album: "Beachcomber's Windowsill" (4AD), due May 24 in the United Kingdom
Booking agent: Billions Corp., Chicago (North America); Coda, London (rest of world)
 The BBC's influential "Sound of 2010" taster-makers poll named this folk-pop quartet one of the 15 best emerging acts of the year. Its infectious single "Zorbing" is already picking up support from top 40 network BBC Radio 1 and adult contemporary-formatted BBC Radio 2. "Beachcomber's Windowsill"—recorded at home on a budget of just £250 (\$385)—will be released stateside in August, following a handful of U.S. shows in July. A full American tour follows in the fall.



ERLAND & THE CARNIVAL

Based: Orkney, Scotland
Debut album: "Erland & the Carnival" (Full Time Hobby), released in January in the United Kingdom
Booking agent: The Windish Agency, Chicago (United States); Coda, London (rest of world)
 Erland Cooper's debut album may feature songs in which he adapts verse from William Wordsworth but, in collaboration with former Verve guitarist Simon Tong and drummer David Nock, he also has his finger on the pulse of contemporary psychedelic and electronic trends. The band will support Paul Weller at London's Royal Albert Hall in May and is booking U.S. dates for July. A stateside release is expected around the time of the tour, probably on Redeye/Yep Roc.



GOLDHEART ASSEMBLY

Based: London
Debut album: "Wolves and Thieves" (Fierce Panda), released in March in the United Kingdom
Booking agent: Primary Talent International, London (worldwide)
 Known for its harmonies, raucous live shows and impressive facial hair, Goldheart Assembly's debut single, "King of Rome," secured strong support at Radio 2 and modern rock network BBC 6 Music. That's likely to be repeated for the follow-up, "Under the Waterway" (to be released May 24). The band has a heavy U.K. touring schedule in May, with eight summer festivals to follow. It's currently shopping for a stateside licensing deal, with U.S. showcase dates likely soon. —CM

GLOBAL BY AHIR BHAIRAB BORTHAKUR

Bollywood Bust-Up

Indian Film Industry Fights Proposed Changes In Copyright Law

BANGALORE, India—The long, slow journey toward music copyright reform in India is being further delayed by opposition from the country's powerful film lobby.

Although songs are a vital part of India's movie business—and authors' rights are enshrined in Indian law—film production companies usually buy all rights from songwriters, composers and musical performers for a one-off fee, then sell the audio rights to record companies. Consequently, songwriters and performers don't receive royalties and have no control over the use of their work, even though authors' rights generally apply for non-film music.

But in November, the Ministry of Human Resource Development proposed amendments to the 1957 Copyright Act to bring it in line with the World Intellectual Property Organization's Copyright Treaty and WIPO's Performances and Phonograms Treaty, a move that would grant full rights to both authors and performers.

The cabinet of Indian prime minister Manmohan Singh approved the proposals in December and pledged to amend the act during the current

session of Parliament, which concludes May 7. In doing so, it issued a pledge to "give independent rights to authors of musical works in cinematograph films, which were hitherto denied and wrongfully exploited, by the [movie] producers and music companies."

But a senior source at the ministry now says the legislation is almost certain to be delayed until Parliament returns in July. The source blames the delay on divisions at the committee set up to discuss the proposed changes and make recommendations. Committee members come from the film and music industries and, while the government isn't obliged to implement its recommendations, it hoped the two sides would reach a consensus.

That now seems unlikely, however, after film producers boycotted a committee meeting in February, protesting what they claimed was inadequate representation for their industry. The committee hasn't met since.

Nonetheless, committee member/Bollywood playback singer Sonu Niigaam is optimistic the legislation will eventually be forthcoming, with or without the movie industry's cooperation.

"It takes time to bring about such a drastic change," Niigaam says. "And it's natural there will be vociferous resistance from people that have been enjoying the power and profits without having to give anything or acknowledge anyone. But people, however powerful, can never prevent a natural process of evolution."

International authors umbrella group CISAC is also backing reform of the act, with director general Eric Baptiste urging film producers to "look beyond their immediate financial interests" and share rewards "with the artists whose talent brings these works to life."

Committee member/film producer Mukesh Bhatt denies that the film lobby is trying to block the changes.

"We are just expressing that we should be adequately represented in the committee," he says. "It's the producer who invests in a project and if they will not make money, the whole business might collapse."

Listen to the playback: Bollywood singer SONU NIIGAAM; CISAC director general ERIC BAPTISTE (inset).



The enforcement of royalty payments to songwriters and performers for use of their work could also exact a toll on the Indian recording industry. Bollywood accounted for \$135 million, or 78%, of India's \$174 million recorded-music market in 2009, according to trade group the Indian Music Industry.

But while some labels have lobbied against the legislation, Atul Churamani, VP of Indian label/music publisher Saregama, backs the changes, as does Shridhar Subramaniam, managing director of Sony Music Entertainment India. But Subramaniam warns that the current practice of paying upfront fees for soundtracks will have to change.

"If the law changes, the music companies have to abide by it," he says. "Sharing profits is not a problem, as long as music companies make profits. We have to devise a model to [ensure] the company makes a profit."

Additional reporting by Tom Ferguson in London.

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Vive La Difference

Multiplatform App Stores Like GetJar Reach Beyond Smart Phones

Offering 150,000-plus apps that have been downloaded more than 2 billion times, Apple's App Store is far and away the leading source of mobile applications driving today's mobile entertainment market.

But who is No. 2? A little-known startup called GetJar, founded in 2004 in Lithuania.

Now based in San Mateo, Calif., the company has 68,000 free apps that have been downloaded about 900 million times, and it's planning to launch a paid app system around midyear.

By way of comparison, Google's Android Market has close to 50,000 apps with about 40 million downloads, while BlackBerry has slightly more than 6,000 apps. (Download figures aren't available.)

Unlike those app vendors, which are each dedicated to a single mobile operating system, GetJar distributes apps for multiple platforms and devices. That's what makes it interesting for artists and labels as they look to maximize their reach among mobile consumers.

While many players in the music business are content with creating apps for the iPhone, the fact remains that many consumers don't own one. Independent app stores like GetJar make it easier to reach other mobile subscribers by aggregating apps for different phones at one location, saving companies the trouble of creating different marketing efforts for multiple devices.

When GetJar customers select an app to download, the site automatically detects the

type of handset they're using. If the app is compatible with the handset, GetJar serves up the appropriate version of the app, whether it's for a BlackBerry, a Nokia phone or an Android-based handset. For iPhone users, it redirects them to the Apple iPhone App Store for downloads.

"We're the Walmart of app stores," GetJar chief marketing officer Patrick Mork says.

GetJar isn't alone. It's merely the largest among a slew of independent app stores that include Handango, acquired earlier this year by PocketGear; Handmark; AppBoy; and Mogango.

What makes them particularly compelling is that they offer apps for devices other than smart phones. Called "feature phones" by the mobile industry, these devices contain Web browsers and multimedia capabilities but don't have the same screen size, processing power or custom operating systems that are the hallmarks of the smartphone category.

In fourth-quarter 2009, only 21% of U.S. wireless subscribers were using a smart phone like an iPhone or a BlackBerry. While that's up 14% from the same period a year earlier, according to a recent report by Roger Entner,



"The Walmart of app stores": The GetJar site, also accessible through mobile Web browsers, provides downloadable apps for a variety of handsets and mobile operating systems; GetJar chief marketing officer PATRICK MORK (inset).

senior VP in the telecom practice at Nielsen, it still means 79% of available phones today are feature phones.

About 60% of the apps downloaded from GetJar are for these types of phones. If a participating developer doesn't have an app that can run on a GetJar user's phone, the service instead provides a downloadable shortcut to the mobile Web version of the app through the feature phone's browser.

App developers are mindful of the fact that many consumers using entertainment apps are replacing their feature phones with smart phones.

A recent comScore study tracking mobile gaming use found that U.S. mobile users with feature phones played mobile games 35% less last year than the year before, while mobile gaming on smart phones increased 60% during the same period, credited primarily to the fact that mobile gamers were shifting to smart phones. And thanks to falling prices and the expanding capabilities of the devices, Entner projects 51% of U.S. wireless subscribers will be using smart phones in third-

quarter 2011.

But that means feature phones will still make up about half of the U.S. market in two years—and will retain a greater presence in emerging international markets. For developers that focus on a single platform, such as the iPhone, GetJar isn't a top-of-mind outlet.

Still, it's proved effective for app developers looking to maximize their reach. Mobile instant messaging app Nimbuzz, which was one of the first apps available on GetJar when it launched, credits the service for more than 30 million downloads.

GetJar provides app developers with an additional distribution channel at little to no cost. It charges nothing to post an app, and developers can bid auction-style to have their app promoted on GetJar's home page.

As walled-garden app stores like Apple's App Store and the Android Market get more crowded, independent aggregators like GetJar could become more valuable to artists and labels that are trying to reach mobile consumers. ●●●

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BITS & BRIEFS

SAMSUNG ADOPTS PLAYREADY TECHNOLOGY

Consumer electronics manufacturer Samsung has adopted Microsoft's PlayReady technology to make it easier for consumers to transfer digital content between devices. Samsung is replacing the Windows Media Digital Rights Management system with PlayReady on all its communications and entertainment products, including mobile phones, digital video players and TVs. The PlayReady DRM scheme is a platform-agnostic system—it can function on any portable device regardless of whether they run on Microsoft operating systems. One catch: It won't work with Apple's iPhone or iPod line.

FIOS TV TRIES OUT 'SPIN THE BOTTLE'

Verizon's FiOS TV system struck a deal to temporarily carry a new, interactive on-demand music program called "Spin the Bottle" from Concert.TV. The show, which will be available on FiOS Video on Demand through May 10, lets viewers use their

remote control to select the performances they want to watch. It's presented as a virtual party—a preprogrammed event that can be navigated by selecting the viewing angle of their choice. The program is hosted by Tad Low, creator of music TV shows like "Pop-Up Video" and "Pants-Off Dance-Off."

BANDSINTOWN STRIKES MULTIPLE DEALS

Ticketing aggregator/event notification service Bandsintown has signed deals with music discovery app Shazam, EMI Music and music marketing platform ReverbNation. Bandsintown will provide Shazam and ReverbNation with tour dates and ticketing links from the 100 ticketing companies and 150,000 events it currently aggregates. Under its deal with EMI, Bandsintown will promote live events for the labels' artists. The deals are the largest that the company has struck in its six-month existence. Bandsintown has also added former Warner Music Group executive VP Paul Vidich to its board of advisers.

HOT MASTER RINGTONES™ APR 24, 2010 Billboard

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ORIGINAL ARTIST
1	1	8	#1 RUDE BOY	RIHANNA
2	2	29	NEED YOU NOW	LADY ANTEBELLUM
3	3	6	MY CHICK BAD	LUDACRIS FEATURING NICKI MINAJ
4	4	9	BABY	JUSTIN BIEBER FEATURING LUDACRIS
5	5	17	BEDROCK	YOUNG MONEY FEATURING LLOYD
6	8	10	HEY, SOUL SISTER	TRAVIS
7	6	4	OVER	DRAKE
8	10	6	NOTHIN' ON YOU	B.O.B FEATURING BRUNO MARS
9	7	11	HEY DADDY (DADDY'S HOME)	USHER FEATURING PLIES
10	9	14	TELEPHONE	LADY GAGA FEATURING BEYONCÉ
11	11	4	LIL FREAK	USHER FEATURING NICKI MINAJ
12	14	11	IMMA BE	THE BLACK EYED PEAS
13	16	12	DROP THE WORLD	LIL WAYNE FEATURING EMINEM
14	12	7	EVERYTHING TO ME	MONICA
15	13	17	HOW LOW	LUDACRIS
16	17	29	SMILE	UNCLE KRACKEY
17	23	10	WOMEN LIE, MEN LIE	YO GOTTI FEATURING LIL WAYNE
18	15	23	TIK TOK	KESHA
19	18	19	SAY AAH	TREY SONGZ FEATURING FABOLOUS
20	22	5	AMERICAN HONEY	LADY ANTEBELLUM



"Nothin' on You," by B.o.B Featuring Bruno Mars, improves its sales by 20% this week, becoming the chart's Greatest Gainer. The breakthrough hit is No. 1 on the Hot 100, Digital Songs, Rap Songs and Videoclips charts.

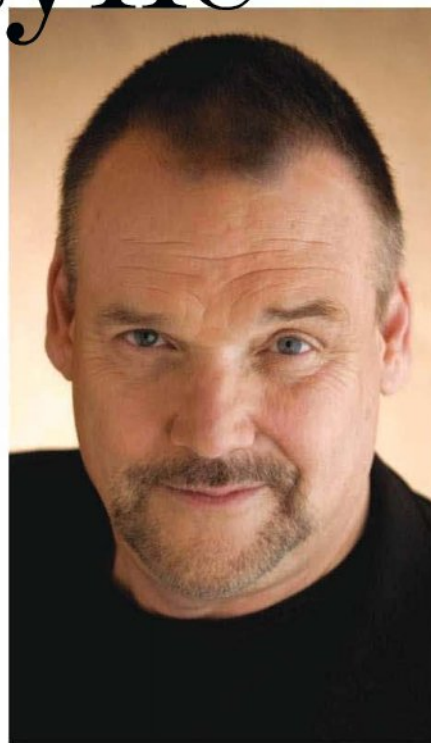
Based on master ringtones sales data reported by Nielsen RingScan, a service of Nielsen MobileScan. Chart endorsed by CTIA - The Wireless Association and Mobile Entertainment Forum.



COUNTRY
RADIO
BROADCASTERS
EXECUTIVE
DIRECTOR/
ACADEMY OF
COUNTRY
MUSIC
PRESIDENT

Bill Mayne

The Nashville veteran talks about the state of country radio as some of its biggest stars make noise on the pop charts.



only across the United States but around the globe, in being a very successful format. Those people in that marketplace make their decisions based on what they think is best for them and their business. Can country be successful there? Absolutely.

The Academy of Country Music Awards have been held in Las Vegas since 2003 and the ACM runs an accompanying program of events under the "Vegas Goes Country" banner. Is it fair to say that Vegas is going to remain the show's home for the foreseeable future?

We've been very successful there, and there's no reason to think that's not going to be the case. Some of the events that we do [at] the Fremont Street Experience have attracted the largest crowds that Las Vegas has had in history.

How has fan voting changed the nature of the ACM's entertainer of the year award?

Obviously, that's going to be a highly subjective thing based on who you talk to, but the goal behind it was to get the fans involved in a way of reaching as many people as possible. Plus, there also is a component involved of the professional membership. The intent is to get the broadest view possible rather than having it skewed either to an elitist opinion or a popularity vote.

Any chance you might expand a similar sort of methodology to awards other than entertainer of the year and top new artist?

One of the things about the academy that I love is that it is very open-minded and very quick to respond to what their constituents want. All ideas are on the table. We just have to be diligent and hopefully make the right decisions to evolve as is appropriate. ...

Bill Mayne vividly remembers the Friday afternoon in 1981 when KASE-FM Austin flipped formats from "beautiful music" to country.

Mayne was overseeing the switch as the station's PD, and the response from listeners was instantaneous.

KASE "came out of Mantovani and went into Waylon Jennings' 'Are You Ready for the Country,'" he recalls, "and had every dentist's office, nursing home and doctor's office in the city of Austin calling to complain . . . It was pretty fun."

The former CHR radio programmer thus embarked on a country music-focused career that has included programming, artist management, consulting and nearly 15 years at Warner Bros. Nashville, where he was senior VP/GM and VP of promotion. Today, Mayne is executive director of Country Radio Broadcasters, the Nashville-based trade association, and president of the Academy of Country Music (ACM).

Named to the CRB post in March, Mayne takes the helm at a time of mixed fortunes for country radio. While country music sales are enjoying robust growth, terrestrial radio broadcasters of all genres continue to struggle in a slowly recovering weak ad market. Also looming on the horizon is the fight on Capitol Hill over legislation that would require terrestrial stations to pay performance royalties. (Mayne and the CRB have refrained from taking a stance on the issue.)

In an interview with *Billboard* before he headed to Las Vegas for the April 18 ACM Awards, Mayne talked about how country radio is faring and also took a few questions about the ACMs.

How has the recent uptick in country music sales affected country radio?

It's been a definite positive. As a student of the industry, when you look over a course of years and see musical trends and artist booms that happen, they always reflect positively because radio's the primary method that people are hearing this music.

Has country radio benefited from the success of crossover stars like Taylor Swift and Lady Antebellum?

[Country stations] certainly have benefited, just as those artists have benefited in this wonderful symbiotic relationship. I recently told somebody, "I've got just a couple of words for you: Taylor Swift and Lady Antebellum," as they've had such a major impact.

Are you concerned that pop radio could co-opt crossover stars and take listeners away from country radio?

We want to get our country artists on the largest platform possible. When they have crossover success,

it's always benefited country radio because the artists are proud to be country artists. I have had a great deal of experience with Faith Hill when I was at Warner Bros., Travis Tritt and a number of other artists. Randy Travis, even, with "Forever and Ever Amen," which was a huge crossover record. I think it only helps. I don't see any downside to it.

But if new casual listeners get as much Lady Antebellum or Taylor Swift as they need from a pop station, isn't there a risk that they may not turn the dial to a country station?

There's always going to be that possibility. But you have to look at the cost-to-benefit ratio. My experience has been that it really benefits the format. The higher the tower, the louder the sound, the more people are reached, so the audience grows.

Even though these crossover stars are different from Patty Loveless or Ricky Skaggs, country radio hasn't splintered into sizable subgenres. Why do you

think that is?

I think that's because country radio's always seen itself as a mass-appeal format and never wanted to niche itself. And that's a very healthy thing, and it's been a smart move on the programmers' part. It has been tried from time to time, but at the end of the day, country is probably the most mass-appeal format out there.

Where do more traditional country acts fit in the mix?

I think they fit in beautifully. The artistry and the music of each individual artist is going to find its audience and take it where it's going to want to go. One of the beautiful things about country radio is that there's so much diversity. You can go from Jamey Johnson to Taylor Swift to Lady Antebellum to George Strait to Toby Keith to Keith Urban. There's just a great depth of variety in the format. As a former program director, that to me was always the strength.

How would you assess the impact of Arbitron's Portable People Meter on the measure-

ment of the country listening audience?

Everybody's figuring it out. One of my big fears was that there would be a knee-jerk reaction, with too much information too fast and not knowing how to deal with it. [Radio programmers are] responding responsibly. When you look at a methodology flip, 180 degrees, going from top-of-mind recall to a very minute-by-minute, almost second-by-second reflection of how the medium's used, that could have brought disaster with it.

I have heard of some people, based on their trends, who are doing things programming-wise to take advantage of the new methodology. At this point, it's very experimental. But I'm happy that people are responsibly stretching and expanding the concept of what programming should be to stay viable in this new system.

Why isn't there a country station in New York, the largest U.S. radio market?

You'd have to ask the owners of the franchises, the licensees there. Country radio has proven itself not

We want to get our country artists on the largest platform possible. When they have crossover success, it's always benefited country radio because the artists are proud to be country artists.



View from the top: Aventura's MAX 'MICKEY' AGENDE SANTOS, HENRY SANTOS JETER, LENNY SANTOS and ANTHONY 'ROMEO' SANTOS (from left)



THE LATIN KINGS

The Members Of Aventura Have Long Charted Their Own Course, Both Musically And In Business. Now, As They Undertake An Ambitious Latin American Tour And Prep For Solo Projects, The Bachata Pioneers Are Turning Up The Heat

BY LEILA COBO /// PHOTOGRAPH BY DAVID YELLEN

On a cold New York night in February, some serious Caribbean drama unfolded onstage at Madison Square Garden. Bachata kings Aventura were in the midst of their fourth sold-out show at the Garden, and vocalist Anthony “Romeo” Santos was playing the audience for all they were worth, plunging full-tilt into “La Boda” (The Wedding), a song whose storyline is as purple and lurid as any steamy afternoon telenovela. ■ “This is an absurd mistake,” Santos wailed, playing the role of the jilted boyfriend who walks into a church to find his longtime girlfriend marrying someone else. ■ “Pause this wedding, and let this idiot on the altar hear me out,” he implored, gesticulating, cajoling his band and audience alike, pacing furiously, much to the delight of a crowd whose roars of approval got louder with each explicit sexual gesture and utterance.



Empire state of mind: ANTHONY 'ROMEO' SANTOS performs Feb. 2 at New York's Madison Square Garden.

'MANY ARTISTS WOULD WANT A MAJOR LABEL. BUT IF SOMEONE MADE YOU BIG, IT DOESN'T MEAN THEY'RE NO LONGER GOOD ENOUGH WHEN YOU GET BIG.'

—ANTHONY 'ROMEO' SANTOS

Less than a decade ago, crowds booed Aventura offstage, disenchanted by the group's hybrid sound: old-fashioned bachata—traditional Dominican music anchored by percussive elements like bongos and guiras along with the small requinto guitar with its pizzicato sound—but with an urban edge and contemporary lyrics.

Today, the quartet—lead singer/composer/producer Romeo, guitarist/arranger Lenny Santos (no relation to Romeo), bassist/arranger Max "Mickey" Agende Santos (Lenny's brother) and singer Henry Santos Jeter (Romeo's cousin)—is in the midst of its top-grossing Latin tour, highlighted by its stint at the Garden earlier this year. But as Aventura launches its first major international tour with an eye on capturing audiences in Mexico, Spain and Argentina, its members have announced plans to release solo albums once they finish their promotion/touring cycle next year. They are effectively taking a break at the height of their hard-fought popularity; Aventura had landed the country's top-selling Latin album of 2009, "The Last," which is also the top-selling album of 2010 to date.

While the decision seems counterintuitive,

it's in keeping with an unorthodox business approach that may serve as a template—or at least inspiration—to other artists at a time when so many have been compelled to take the reins of their own careers.

"I believe that if each one of us have successful solo careers, it can only help the group's growth," Romeo says. "It will allow the fans to see individual talent and make them appreciate us more. After all, we are in this for the long run and have every intention of returning with another album as Aventura."

While Romeo's words may sound like lip service to some, the group's story suggests otherwise. Almost from the onset, since 2000, Aventura has been signed to Premium Latin Music, an independent, family-owned label that specializes in tropical music in general and Dominican music in particular. The relationship between Romeo and label founder/president Franklin Romero is often described as paternal, and this level of closeness, Romero says, has been fundamental in the group's development.

"The first thing I did was believe in the artist, accept what they brought to me," Romero says. "I've supported everything they've done and worked shoulder to shoul-

der with them. They come to my house, sleep on my couch. We wake up in vans together."

So, after painstakingly stewarding Aventura to its current stardom, Romero is now willing to give the members their solo break—in all likelihood with other labels—with the condition that they return to Premium to deliver at least one more album as Aventura.

The decision, Romero says, "worries me simply because what's working now is Aventura, and only a small percentage of soloists who branch off from groups do well." But, he adds, "we've been together 10 years. I don't want to be an obstacle to their personal growth. They needed my consent to record solo, and I was willing to give it, provided they signed a clause that allowed them to come back [and record together]."

In the meantime, Romero gets one more year of Aventura, with plans to release the group's first greatest-hits album in the fall, among other compilations.

And the market for the group continues to expand, as evidenced by a 15-city South American tour that kicked off April 22 with a sold-out show at the 30,000-capacity Jose Antonio Anzoategui stadium in Puerto de la Cruz, Venezuela. In June, the group heads out to Mexico, an untapped market where "The Last" was recently certified gold for sales of 40,000 copies since its release two months ago, according to Mexico's record producers association Amprofon. And in June, Aventura begins the second leg of its U.S. tour, hitting arenas in approximately 14 cities.

The size of the venues is atypical for an act that hasn't gone through the traditional tour buildup—first playing theaters, then bigger venues. In Mexico, for example, where it hasn't yet toured, the act will perform at the 10,000-seat Auditorio Nacional. The visit is part

of an expansion plan that began last year, prior to the release of "The Last."

Back then, between December 2008 and January 2009, Aventura sold out five shows at Puerto Rico's Coliseum, a clear sign that expectations for its upcoming album, the group's first studio set in three years, were high. At that point, the group had already announced its album would be titled "The Last," not because it would be the act's final recording or because it was breaking up, but "because we thought this was the last bachata album," Romeo says.

"It was as if to say, 'We're going to be bringing some innovative new music to the table,' " the group's manager Johnny Marines says.

Retired New York police sergeant Marines began working security detail for Aventura before stepping up—at Romeo's request—to handle the group in the early '00s. Marines last year sought help from Latin music veteran Angelo Medina, who had long handled Ricky Martin and now manages Maná and Ednita Nazario, among others. The initial idea was to bring Medina in to help with booking, but, Marines says, the relationship evolved into a consultancy.

"He could bring certain elements that were missing from the industry into this group," Marines says of Medina. "As much as we've accomplished in the industry, we were still lacking a lot of respect for our accomplishments."

Although Aventura had had a succession of hits featuring major acts, and vice versa, as well as a co-headlining tour with Enrique Iglesias, the group flew largely under the radar of mainstream press for years.

"No one wanted to do anything with them," Premium Latin GM Marti Cuevas says. It took a major collaboration with reggaetón star Don Omar to get the band on MTV Tr3s. Before that, Cuevas says, "MTV would not take us. We

SOLITARY MEN

Following the conclusion of their tour in early 2011, all four Aventura members say they plan to pursue solo projects. Here's a sneak peek.

ANTHONY 'ROMEO' SANTOS (lead singer/composer/producer):

Having changed his performing name from Anthony to Romeo to differentiate himself from his close friend, veteran bachata great Anthony Santos, Romeo will take his evolution a step further and record an album that is "50% bachata and the other 50%, I don't know yet," he says with a laugh. "I want to experiment with pop, bolero, even salsa." No word yet on which label might release Romeo's solo bid.



LENNY SANTOS (guitarist/arranger/producer):

Lenny has long worked in the studio with Romeo (no relation) and has been integral in developing Aventura's sound. He considers himself a producer first, so rather than make a solo album, he plans to continue producing for other artists.



MAX 'MICKY' AGENDE SANTOS (bass):

Lenny's brother Micky is prepping a solo rap album, with Lenny producing. The album is slated for release on Micky's own hip-hop label, Max Musick, whose roster includes new artists El Soprano (from the Dominican Republic), Felito (from the Bronx) and producer J-Traxx (from New York).



HENRY SANTOS JETER (singer/composer):

Henry is Romeo's cousin and his frequent sidekick onstage. His solo album, he says, will "impart my own personal stamp within bachata."



—LC

would knock on their door every day."

Unlike Latin pop, urban or even Latin alternative music, which is celebrated and featured by the press, tropical music has been losing market share and radio stations in the past decade. And within tropical, bachata (with the exception of superstar Juan Luis Guerra) was seen as having even narrower appeal: Dominican music for Dominicans.

But by infusing its music with an urban sensibility—both visual and aural—Aventura connected not only with the music's hardcore fans, but also with a new generation of listeners that identified with the group's bilingual, bicultural makeup. This would prove to be a crucial factor in the act's continued expansion as it became attractive to both mainstream Latin media and mainstream media overall.

Aventura had its beginnings as a straight-

ahead bachata group called Los Teenagers de la Bachata, headed by Romeo and Lenny Santos. While playing the local festival circuit in New York, the group met Julio Cesar Garcia, a Dominican producer who revamped the group's concept, renamed it Aventura, added Mickey Santos and Henry Santos and convinced them to embrace a younger sound and look. "He said, 'You guys were born and raised in the U.S. and there's no reason why you should try to fit in,'" Romeo recalls. "Bring people to your world."

With a record in hand—2000's "Generation Next"—Garcia took the group to Premium Latin. In Aventura's music Premium's Romero heard bachata's typical lyrics of romance and loss. But everything was amped up and shifted just a little bit, enough to look different, enough to sound odd. The members of Aventura were raised in the United States, and while Romeo's lyrics had bachata's yearning, they also had grit, colloquialism and an uncanny knack for contemporary storytelling.

"We added fusions," Romeo says. "If you think of any strange fusion with bachata, most likely we've done it. It's bachata mixed with different elements. We don't follow any style."

Romero signed the group to a 360 deal that's typical of smaller, Latin labels and included a percentage of management and touring.

It also included publishing; all songs written by Romeo and recorded by Aventura under its recording contract fall under Premium Latin Publishing. Although Romeo owns his writer's share, Premium owns the entire publishing portion of the songs, an incentive when it comes to investing in radio promotion.

It's a testament to Aventura's relationship with Premium, however, that the deal has been flexible enough to accommodate the group's success. Premium's percentage of management has shrunk as more players have been brought in to help with management and booking. Romeo also has an additional publishing company—Palabras de Romeo—that houses all his non-Aventura songs. The company is administered by Mayimba Music, which belongs to Premium's Cuevas.

It was Cuevas who looked to license Aventura's songs abroad after the group's first album, "Generation Next," sold a modest 13,000 copies, according to Nielsen SoundScan. She was inspired to do so by "Obsesión," a track from Aventura's 2002 album, "We Broke the Rules," that featured the drama that's now the group's trademark: A phone rings, the girl answers, the boy pours his heart out, she tells him it's just an obsession.

Stateside, "Obsesión" didn't appear on Billboard's Hot Latin Songs chart. But it peaked at No. 32 on the Tropical Airplay list, and in Europe, its original Spanish-language version (a Spanglish version was eventually recorded) was a sensation, hitting No. 1 in countries including France, Germany, Italy and Austria. It also topped Billboard's Eurochart, which is compiled from sales in 18 countries.

For Romeo, the question was: Why was it No. 1 in Europe and not in the States?

"Today I have the answer," he says. "You

AVENTURA BY THE NUMBERS

SOURCE: Nielsen SoundScan sales through the week ending April 11. Billboard charts data through the May 1 issue.

<h3 style="font-size: 2em; color: red;">1.5 MILLION</h3> <p>Number of albums sold by Aventura in the United States. The quartet's best seller is its 2006 release, "K.O.B.: Live," with 358,000. The group has also sold 1.5 million song downloads.</p>	<h3 style="font-size: 2em; color: red;">3</h3> <p>Number of years Aventura has finished with one of SoundScan's top 10-selling Latin albums. In 2009, the act placed two in the top 10: "The Last" was the top seller, while "Kings of Bachata: Sold Out at Madison Square Garden" was No. 8. In 2008, "Sold Out" was No. 6, and in 2007, "K.O.B.: Live" was No. 2.</p>	<h3 style="font-size: 2em; color: red;">23</h3> <p>Number of weeks Aventura's "The Last" has spent at No. 1 on Top Latin Albums. Only five albums have earned more weeks atop the list in the chart's nearly 17-year history. The last to rack up more than 23 weeks at No. 1 was in 2004 and 2005, when Daddy Yankee's "Barrio Fino" tallied 24 weeks atop the chart.</p>
<h3 style="font-size: 2em; color: red;">10</h3> <p>Number of top 10 singles the act has achieved on Hot Latin Songs, since the group's debut on the Dec. 27, 2003, chart. In that span of time, only one other act has notched more top 10s on the tally—Wisn & Yandel, with 15.</p>	<h3 style="font-size: 2em; color: red;">7</h3> <p>The number of No. 1s Aventura has notched on Tropical Songs. This week, the group's "Dile Al Amor" returns to No. 1 for a 15th week—tying Monchy & Alexandra's "Perdidos" as the song with the longest run at No. 1 in the chart's almost 16-year history as a Nielsen BDS-based survey.</p>	<h3 style="font-size: 2em; color: red;">72,000</h3> <p>Attendance at Aventura's four sold-out concerts (Jan. 20-21, Feb. 1-2) at New York's Madison Square Garden, as reported to Billboard Boxscore. The four-show stand grossed \$5,693,412, making it the top-grossing engagement for a Latin act at the Garden. —Keith Caulfield</p>

can have the best product, but if you don't have a plan—a label pushing it, the support of a network—you can't make it big with a product. It's all about distribution."

Sony Latin has distributed Aventura since 2005, following the success of "Obsesión." By 2009, with distribution, more aggressive radio promotion and a string of collaborations with Nina Sky, Ludacris, Wyclef Jean, Wisn & Yandel and Thalia, plus a co-headlining tour with Enrique Iglesias, the group's popularity exploded, with its three previous albums selling more than 300,000 copies each in the States, according to SoundScan. But despite its earlier European success, the group was largely unknown outside of the United States, Puerto Rico and the Dominican Republic. Which made Marines seek Medina out.

"It was interesting because I had never worked a tropical act at an international level," Medina says. "Our initial goals were to develop the group in countries like Mexico, Argentina and Spain. Make an international impact, but reinforce their natural [U.S. and Puerto Rico] marketplace."

That reinforcement became the first leg of Aventura's U.S. tour, which launched last November in Chicago and encompassed 21 arena dates. Now comes the push for Mexico, Argentina and, later in the year, Spain.

"The doors have opened," Medina says. "We have really positioned them as one of the great artists today."

But although Sony also distributes Aventura in key territories like Mexico and now Spain, Cuevas still licenses the music to various labels in smaller countries. In a twist, worldwide digital distribution is handled by the Independent Online Distribution Alliance, further driving home the fact that Aventura—and Premium—remain essentially independent in many of their moves, to the degree that

the label even presses its own albums in the United States.

"It goes back to the same phrase: 'Don't change the studio,'" Romeo says. "It actually all starts in my studio, or in my house, and we get together with Lenny. Many artists would want a major label. But, if someone made you big, it doesn't mean they're no longer good enough when you get big. If you want to add, add. But don't get rid of your original team."

In expanding to other marketplaces, Aventura will make use of Sony's clout, but at the core of the expansion are the group's live performances.

"If you ask me what's Aventura's forte, I'll obviously say its capacity to deliver hits," Romeo says. "But not all artists who deliver hits sell tickets. Growing up, I was always trying to catch a great show. And that's where I learned an artist gets respect. That's what makes people talk. We've learned so much throughout the years. We sounded horrible at first. But when I went onstage I was always trying to entertain people."

But even in the live performance arena, Aventura has taken alternate routes. Rather than have its tour presented by a single entity, the group has gone with different promoters, including Fenix in South America and Westwood in Mexico, plus individual promoters for different U.S. markets.

"Nothing about [Aventura] is typical, and the relationship that exists between the group and the label is not typical," Premium's Cuevas says. "This group is magic. They're self-contained. And [Romeo] is a unique artist who knows exactly what he wants. Not only does he write these amazing songs, but he and the group have [created] this unique sound that's his signature. Other acts need a big structure. Aventura was like a little boat on the high seas navigating the waves, and they managed to win." ●●●

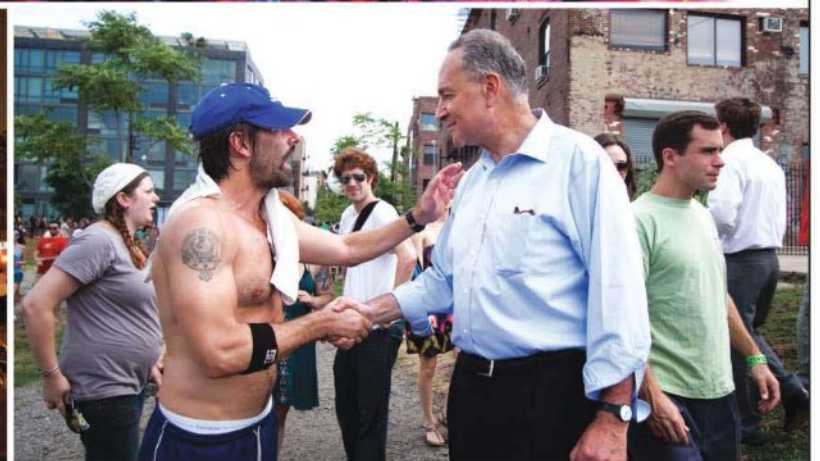


BKLYN ROCKS

Brooklyn—borough of Kings, ground zero for hipsters. It's always been a place that nourished artists, but lately it seems to have gone into overdrive. Two of Brooklyn's flagship acts—dance-punk anthemists LCD Soundsystem and guitar miserabilists the National—are both on the verge of mainstream crossover success, and the borough's music-biz boot-strappers are role models for self-starting creatives everywhere. Add to the mix a borough president who happens to also be a Grizzly Bear fan, and there's no two ways about it—Brooklyn rocks.



No sleep 'til Brooklyn (clockwise from top): LCD SOUNDSYSTEM plays its first show in five years April 8 at Music Hall of Williamsburg; rocking and rolling at the Brooklyn Bowl; New York Sen. CHUCK SCHUMER pressing the flesh at a JellyNYC event; entrance to the Knitting Factory.



LCD SOUNDSYSTEM: JEN MALEBY/RETNA; MOE: ADAM KANE MACCHIA; SCHUMER: KYLE DEAN REINFORD



A tree grows in Brooklyn:
LCD Soundsystem leader
JAMES MURPHY

THE WILLIAMSBURG BRIDGE

CAN LCD SOUNDSYSTEM'S MEME-TASTIC SINGLE 'DRUNK GIRLS' PROPEL THEM FROM BOROUGH SUPERHEROES TO MAINSTREAM ROCK STARS? BY DAVID J. PRINCE

Just days after LCD Soundsystem's new single, "Drunk Girls," leaked online, a companion video of sorts hit YouTube. As the first taste of the band's third album, the song had already set tongues wagging, from Pitchfork awarding it a "Best New Music" tag to Rolling Stone's Rob Sheffield hailing it as an early contender for single of the year.

Clocking in at an uncharacteristically short 3:44, "Drunk Girls" is LCD's most straightforward rock song yet, with an unembarrassed "Heroes"-era Bowie guitar line, "Pump It Up" drums and a perfectly catchy low-brow refrain. Some longtime fans heard it as an unbecoming grab for jock-jam status. And the video, a conspicuously well-produced compilation of Facebook-profile-pilfered photos and camera phone videos of the extremely inebriated, seemed to reinforce those fears, especially given the clip's professional-level edits. Was this LCD mastermind James Murphy's meta-version of viral marketing? "That repulsive video of throwing-up college girls gone wild?"

Murphy asks the next week, emphatically denying his team's involvement. "No. That's kind of everything I loathe."

While he recognizes that the song could become a misogynistic frat-boy cheer, he remains unapologetic when it comes to his original intent. "I just wanted something dumb," he says. "I like dumb, short stuff."

No one can accuse Murphy of being dumb. In the 10 years since he founded DFA Records and formed LCD Soundsystem as a one-off Williamsburg, Brooklyn, party band, he's created the most compelling and witty rock 'n' roll dance music to come out of New York since David Byrne put the big suit in mothballs. And without meeting any of the benchmarks bands once used to gauge success—LCD has only average record sales and negligible airplay—the group is in a powerful position heading into the May 18 release of "This Is Happening" and the start of a year-plus touring cycle, including a plum spot at last week's Coachella and top billing at many summer festivals in Europe.

Commercially, the fist-pumping "Drunk Girls" may prove to be the song that threads the needle, bringing Murphy's hipster piss-take to the masses with its official, hilariously chaotic one-take Spike Jonze-directed video (see story, page 24) and a serious push for new fans by EMI.

Norm Winer, PD of Chicago's venerated triple A WXRT and a staunch supporter of LCD Soundsystem, added the track out of the box. "LCD's music, their energy . . . they're just magnetic and automatic," he says. "They connect to our audience. The decision to put this song on the radio was reflexive."

"This Is Happening" is an album lover's album, its nine songs running nearly 70 minutes long. Other than the rollicking "Drunk Girls," its tracks hew closely to the signature LCD sound: analog synthesizers, processed guitars, expertly programmed beats and layers of live drums and percussion. But Murphy's songwriting and singing have matured in the three years since the "Sound of Silver" album was released. And while **continued on >>p24**

"Happening" feels, at times, like an extended homage to Brian Eno's greatest production hits, it showcases Murphy's studio perfectionism that has kept LCD's sound so consistent through the years.

"It's mood-altering," says Rob Stevenson, president of Virgin Records in the United States and Murphy's point man at EMI. "It gives the feeling of the records that got me into this business in the first place, like the Pixies' 'Doolittle' or R.E.M.'s 'Fables of the Reconstruction.' I would listen to those from start to finish, and they didn't sound like anything else; you just felt cool listening to it. And that's what this record does."

But more than anything, it's LCD's live show that keeps the people coming back for more. Now touring as a seven-piece, the band has added an official new member—Gavin Russom, who built the two synth rigs that anchor the tours—and a new guitarist, the Melvins' David Scott Stone, has been added into a rotation that includes Hot Chip's Al Doyle and !!! guitarist/bassist Tyler Pope (who recently rejoined the band after a three-year absence). They augment longtime percussionist Matt Thornley, keyboardist/vocalist Nancy Whang and LCD's secret weapon, drummer Pat Mahoney.

Goldenvoice president Paul Tollett began thinking about a prime-time, main-stage slot for LCD as soon as the band appeared at Coachella (which Goldenvoice promotes) in 2008. "It's exciting to see how huge this band is without hits on the radio," he says. "They are the perfect Coachella band for that reason. Luckily, nowadays there are so many different types of success; it shows that you can fully do it with or without mainstream radio airplay. You can decide not to do that and be playing the tops of festivals too."

Onstage at Coachella 2010, dressed in a white suit under a giant spinning disco ball in front of a polo field teeming with hands-in-the-air dancing fans, Murphy proved to be as compelling a frontman as any of the rock stars whose oeuvre he both studies and mocks. Generous to his band and self-deprecating to a fault, onstage he plays the role of a jaded hipster with a heart of gold, your all-knowing best friend from high school done good. He takes on songs from all eras of the LCD songbook, from new tunes like "I Can Change" and "Pow" to a recharged "Losing My Edge," with the confidence of a man fronting a band firing on all cylinders.

"This is the pinnacle of what this band is going to be," Murphy says. "By the end of this touring cycle, I think we'll be as good as we get. I don't see us getting better."

But just as LCD is a top-tier act, and a serious draw, for mainstream festivals like Coachella and Lollapalooza, the band is equally revered and courted at more specialized events, from the indie-rock epicenter of Chicago's Pitchfork Music Festival to the day-glo, jamtronica weekender Camp Bisco in upstate New York.

"There aren't going to be a lot of people there who don't know who LCD Soundsystem is," Pitchfork editor in chief Scott Plagenhoef says in anticipation of LCD's set closing Saturday night of this year's Pitchfork. "A lot of the in-jokes, and a lot of the communal aspects of the songs, will be shared in an environment like that. I can't imagine a better moment than hearing 'All My Friends' at the closing on Saturday after spending the whole day drinking with all your friends."

Disco Biscuits bassist Marc Brownstein, who recruited Murphy to DJ and curate an all-night dance tent at last year's festival, sees this year's live LCD show as a chance to expand the musical horizons of his younger fans. "LCD is one of the biggest bands in America, in terms of what they can accomplish going out on tour," Brownstein says. "It's a major, major dance party. It's fun, upbeat and high energy. It's going to work really well at Camp Bisco."

But just as LCD seems poised to break through to a wider audience, Murphy has already set the countdown to the end of the line. As he first announced during a BBC interview last month, he fully intends to wind down the band at the end of this touring cycle, which will run a minimum of 18 months.

"I love this band," Murphy says. "I love what we do, I love everything about it. But at a certain point the only reason to repeat yourself instead of trying something new is money. And that's just not a good enough reason. There are other things that are important to me, like the label and production and working with my friends.

"I'm 40," he concludes. "I like doing other stuff too." ●●●

A SHORT HISTORY OF THE ONE-TAKE VIDEO

BOB DYLAN, "Subterranean Homesick Blues"
DIRECTOR(S): D.A. Pennebaker (1967)

The forerunner of the modern music video, Dylan's often-imitated (cf. INXS) one-take card-flipping routine was originally shot for the opening sequence of the tour doc "Don't Look Back."

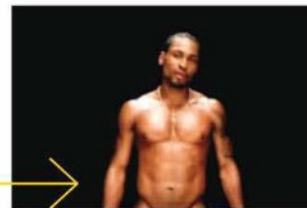


THE REPLACEMENTS, "Bastards of Young"
DIRECTOR(S): unknown (1985)

The Replacements were a reluctant major-label band, and when the act's first Sire album, "Tim," was released, the promo clip was a decidedly anti-video video: a single take of a throbbing bass cone.

D'ANGELO, "(Untitled) How Does It Feel?"
DIRECTOR(S): Paul Hunter, Dominique Trenier (2000)

This one-shot ode to some seriously cut lower-abs is the high-water mark of D'Angelo's renown as a sex symbol. Although the song won a Grammy Award, he has yet to have another release.



JAMES BLUNT, "You're Beautiful"
DIRECTOR(S): Sam Brown (2005)

The video for the year's No. 1 song carries on the legacy established by Coldplay's "Yellow" of moon-eyed Brits lip-synching on a beach.

OK GO, "Here It Goes Again"
DIRECTOR(S): Trish Sie, OK Go (2006)

Possibly the most-viewed single-take video of all time, this expertly choreographed treadmill dance has racked up more than 50 million YouTube views.



FEIST, "1234"
DIRECTOR(S): Patrick Daughters (2007)

The video that spawned an iPod commercial and brought the Canadian singer Leslie Feist world renown, the "1234" clip is a dance number that doesn't take itself too seriously.

THE BLACK EYED PEAS, "I Gotta Feeling" (lip-dub)
DIRECTOR(S): Luc-Olivier Cloutier, Marie-Ève Hébert (2009)

A great one-take video doesn't even require the original artist, as the 5.5 million views of this lip-dub version of the Black Eyed Peas proves. Shot and performed by students at the University of Quebec and Montreal.



ERYKAH BADU, "Window Seat"
DIRECTOR(S): Chike & Coodie (2010)

A striptease thorough the streets of Dallas. Credit Matt & Kim for teaching her how to do it in their earlier "Lessons Learned" video.

LCD SOUNDSYSTEM, "Drunk Girls"
DIRECTOR(S): Spike Jonze (2010)

James Murphy and Spike Jonze, the king of one-takes, cooked up the idea of pandas molesting the band in a night and shot the whole thing after a day of rehearsals.



—DJP



Dirt off their shoulders (from left): New York Gov. DAVID PATTERSON, Brooklyn Borough President MARTY MARKOWITZ and JAY-Z attend the March 11 groundbreaking for Barclays Center at Atlantic Yards.

HE'S WITH THE BANDS

BOROUGH PRESIDENT MARTY MARKOWITZ MAY NOT HAVE MIKE BLOOMBERG'S POWER OR BANKROLL. BUT CAN BLOOMBERG NAME-CHECK GRIZZLY BEAR AND BIGGIE?

BY CORTNEY HARDING

Plenty of elected officials consider themselves civic boosters, but it would be hard to find a bigger cheerleader for his or her hometown than Brooklyn Borough President Marty Markowitz. The lifelong Brooklyn resident was first voted to the New York State Senate in 1978; in 2001, he was elected borough president.

A longtime music fan, the 65-year-old Markowitz gained notoriety as a state senator for hosting his own summer concert series (when the Crown Heights riots broke out in 1991, he was emceeing a B.B. King concert a few blocks away). A fixture at local gigs, Markowitz has introduced Mission of Burma to a crowd of hipsters at the Williamsburg Waterfront and rapped at the Brooklyn Hip-Hop Festival. One of his latest causes is bringing an Apple retail outlet to Brooklyn. To get attention for his plea, he made a viral video of himself playing with an iPad and sent it to Steve Jobs.

Markowitz spoke to Billboard about keeping artists in Brooklyn as housing costs rise, government resources for musicians and why the borough has always been a musical hotbed.

Although people focus on the current crop of artists, Brooklyn has always been an incubator for new music. Why does the borough have such a rich musical history?

The history goes way back: George Gershwin, Aaron Copeland, Neil Diamond, Carole King, Biggie Smalls, Jay-Z, Mos Def . . . I'll tell you what it is: It's the eclectic mix of ethnicities. The range of diversity of income, of race and nationality, of sexual orientation, age, urban, semi-urban. It's close to Manhattan and not in Manhattan. It just gets in your genes. It's not scientific, but there is no question that mix brings out creativity.

As housing costs continue to soar in Brooklyn, do you worry artists and musicians will be priced out?

Obviously, the affordability issue is one we work on every day. If we're able to keep the Democratic majority after the elections in November, hopefully we can move ahead and have the government funds for subsidized housing. But until then, we do struggle. Mayor Bloomberg, myself, all of us make sure that every new development being built here has at least 20% affordable housing. We try our best to make sure that Brooklyn is never just for the very poor or very wealthy, but has a rich mix of incomes.

You were recently photographed breaking ground on the controversial Atlantic Yards project alongside Brooklyn booster and New Jersey Nets co-owner Jay-Z. Will the proposed arena serve as a music venue, perhaps even a competitor to Madison Square Garden?

Yes. There is no question that the arena, in addition to serving as a home for the soon-to-be-Brooklyn Nets, will also be a major destination for concert tours in America. And more so than Madison Square Garden, because we have such a mix of ethnic groups, I can see not only American and English stars paying there, but Chinese stars, Russian stars, Polish stars and so on. For people in certain parts of Manhattan, it would be quicker to get to this arena than to get to Midtown. So, yes, it will compete with MSG, but I think this city is big enough for two arenas.

What are you doing to revitalize smaller, local city-run venues?

The first big project is the bandshell at Coney Island, opposite the New York Aquarium. It's a location that's been used for music for at least 100 years, and concerts have gone on there since the late '50s. I encountered it in 1991, when I relocated my concerts from Midwood Field to Coney Island.

The plans are under way to rehabilitate the entire park, which has not been taken care of. It's basically a dust bowl. We plan to remove the old bandshell, which was built in 1960 or 1961, and build a "performing arts" section of the park, which will hopefully be raised higher than the rest of the park so you can see the boardwalk and the ocean from the stage. And we are going to build a state-of-the-art stage with dressing rooms and bathrooms, which the entertainers don't have today. Can you imagine—Blondie, Pat Benatar, all the people we've had over the years, they had to use [portable toilets], which I wasn't pleased with.

We're also working on renovating some other venues, aside from the park. We're going to be restoring the Loews Kings Theater in Flatbush and make it the Apollo or the Beacon of the borough. It'll be 3,200 seats, a nice midsize venue for established acts and aspiring acts.

The shows that have happened over the last few summers at Williamsburg Waterfront will also be happening this year, to the best of my knowledge. And there will be shows in Prospect Park and other parks, too. That's the beauty of Brooklyn: You can go see Mission of Burma at the Waterfront, then see Norah Jones at Prospect Park, then come to one of my shows and see Aretha Franklin.

What sort of grants and city programs exist to help musicians in Brooklyn?

In terms of grants, we have the Foundation for the Arts, which is based right here in Brooklyn. We also have the Brooklyn Arts Council. Both of those organizations have been very helpful in providing assistance for the arts. When artists call our office, we do our best to help them, although I have to be honest and say not too many musicians call me.

How do artists and musicians contribute to the economy in Brooklyn?

Besides doing shows, one big thing artists do is recruit other artists to move here. They bring in the creative people, and those are the people that open restaurants and new businesses. I'll give you an example. My former speechwriter, Eric Demby, he originally came from the music scene. A few years ago, he comes to me and says, "Marty, I'm leaving to start a flea market." He went and started the Brooklyn Flea, which is doing unbelievably well, and he also does a DJ night at Littlefield [a green venue in DUMBO]. That's only one example of the type of creativity that exists here. It's part of the reason Brooklyn has revitalized itself—all these young people coming here, spending money, creating jobs.

What are some of your favorite Brooklyn bands?

I'd have to say They Might Be Giants. And Grizzly Bear, I've heard them and watched them. My musical tastes are more along the stuff I have at the summer concerts, artists like Pat Benatar, Blondie and Hall & Oates. But that doesn't mean I don't appreciate this new generation of entertainers. ●●●

Going up (from left): The National's BRYCE DESSNER, SCOTT DEVENDORF, MATT BERNINGER, BRYAN DEVENDORF and AARON DESSNER



HEADS OF STATE

BETWEEN SELLING OUT RADIO CITY AND RELEASING ITS FOURTH ALBUM, THE NATIONAL WEIGHS THE PROS AND CONS OF ITS GROWING HYPE MACHINE BY MONICA HERRERA

For a band that's considered to be one of the leaders of Brooklyn's indie-rock enclave, the National has a fairly conflicted relationship with New York.

"Go out at night with your headphones on, again/Walk through the Manhattan valleys of the dead," frontman Matt Berninger laments on "Anyone's Ghost," a new song from forthcoming album "High Violet." On "Little Faith," the next track, his distaste for the urbane reads like poetry: "Stuck in New York and the rain's coming down, I don't feel like we're going anywhere," he sings in his trademark baritone drone, over skittish drums and dense orchestration. "You're waiting for Radio City to sink/You find commiseration in everyone's eyes/The storm will suck the pretty girls into the sky."

Gloomy stuff, to be sure, but much of it has to do with the National's birthplace, which continues to figure heavily in its music despite (or perhaps because of) its growing profile. Berninger, brothers Aaron and Bryce Dessner and Scott and Bryan Devendorf formed the band in Ohio in 1999, and the Na-

tional's career can be described as a slow, steady and perfectly manageable climb ever since. Its 2001 self-titled debut sold 15,000 copies, according to Nielsen SoundScan, and "Sad Songs for Dirty Lovers" followed in 2003 with 27,000. "Alligator," the band's 2005 set, sold 77,000 and raised its profile, while critically acclaimed 2007 album "Boxer" did the same to even greater effect, selling 183,000 copies.

The pattern is clear, and the National knows that with "High Violet"—due May 11 on 4AD in the United States and a day earlier in international markets—it will most likely take another big leap forward and face all the perks and potential pitfalls that come with that. "I'm aware of this huge upsurge of interest," says guitarist Aaron Dessner, who composes the majority of the band's music. "It's kind of exciting, but also confusing. All of a sudden we are one of those bands being hyped . . . I'm not sure what to think of it yet."

The National's label, naturally, is leaning more toward excitement.

"We want a way bigger number out of the gate this time," 4AD label manager Nabil Ayers says. "We want incremental growth, too. We want everything. There's not a lot of bands like this right now. They've put out four records and done it right, and now for the first time we're able to have a huge moment."

It's safe to say that a "huge" first-week sales total for "High Violet" would surprise more people than not. The National is still largely perceived as under the radar, even as it's selling out tour dates at prestigious venues. In late January, before an album release date had even been announced, the band put up tickets for shows at New York's Radio City Music Hall and London's Royal Albert Hall. According to Ayers, the former sold out in three hours, while the latter went clean in 15 minutes, prompting the band to add a second U.K. show.

"We secretly told a lot of fans about it so they could get the first tickets," Dessner says. "We were getting tons and tons of fan e-mails, people who were just really upset because they had been online at the on-sale time."

"It seemed to surprise a lot of people in the industry," says Dawn Barger, the National's manager since 2003, before it signed a deal with Beggars Banquet. (The band's last album was released on Beggars Banquet, which has since been folded into 4AD under Beggars Group.) "Even some of their fans didn't believe that the tickets sold quite that quickly."

"It feels like it's real growth as opposed to that fake growth where people aren't with the band for the long haul," Barger adds.

The new challenge facing the National is how to keep that growth organic and not succumb to the hype that has caused

POWER OF 10 FROM PRODUCERS TO PROMOTERS TO BLOGGERS, BILLBOARD'S PICKS FOR BROOKLYN'S TOP INDIE-ROCK MOVERS AND SHAKERS

 BY CORTNEY HARDING


1. DAVE SITEK, TV on the Radio, 37: The best pair of ears in Brooklyn arguably belong to Sitek,

the guitarist/producer for Brooklyn art-rock act TV on the Radio who has helmed breakthrough records by Yeah Yeah Yeahs and Liars. While splitting time between Brooklyn and Los Angeles—home to the most famous of his production clients, Scarlett Johansson—Sitek was one of the first to support and produce breaking acts like Celebration and Telepathe, and he's recently branched out to doing hip-hop production with Wale.



2. TODD PATRICK, promoter, 34: One of the most

influential DIY bookers in the United States, Patrick, known as Todd P, is famous for taking challenging locations and making them DIY venues, where such hotly tipped acts as Vivian Girls and Matt & Kim have played their first gigs. Patrick's reach occasionally exceeds his grasp: His recent MtyMx festival, held in Mexico after South by Southwest, was roundly panned. But attending his shows means you'll be able to say, "Well, I saw them above the auto parts store in Bushwick," when a band blows up.



3. DAVE LONGSTRETH, Dirty Projectors, 28: Longstreth's Dirty Projectors were one of the breakout bands of 2009, and he paid his community back with a number of free shows, including a memorable performance on the Williamsburg Bridge last fall. He's collaborated with everyone from Vampire Weekend to Björk, but when he first started out, his old place in Bed-Stuy was practically a hostel for indie rockers.



grown into the most influential music site in Brooklyn, with 142,000 unique visitors in February, according to Compete.com. Levine recently broke news about secret MGMT listening sessions, and the furious battles transacted daily in the comments section are the stuff of nerd-rock legend.

4. DAVE LEVINE, Brooklyn Vegan: What started as a hobbyish blog about indie rock and animal rights has

5. SARAH HOOPER, JellyNYC, 29: The JellyNYC pool parties—first held at McCarren Park Pool and now at the Williamsburg Waterfront—that star luminaries like MGMT and Blonde Redhead are more than just a series of free concerts—they're a summer-long gathering place for music fans, as well as a way for established Brooklyn acts to thank the people who supported them way back when. Hooper (a former editor at Cosmogirl and publicist at Gigantic Music) and co-founder Doug DeFalco have weathered location changes, loss of sponsors and storms, and still kept kicking. You know you've made it when Sen. Chuck Schumer shows up to help save your series.



many an indie band's downfall.

"They're at a critical moment where they're going to have opportunities come up that may not feel quite right, and we're very conscious of that," Barger says. "More than anything, that's the guiding principle behind the release. Would everyone be excited to sell a million records? Yes, but they won't compromise their artistic integrity to get there."

GOOGLE IT

Integrity aside, when one of the world's largest and arguably coolest companies asks to feature your music in its commercial, you're pretty much required to oblige. At least, that's what the National did when executives from the Creative Lab—Google's in-house creative marketing agency—approached the band in December. As it turns out, several people at the agency were fans of the band and wanted to integrate its music into an online-only ad for the Google search engine.

"It was something that they created internally and came to us with, like, 'How do you feel about this?'" Barger recalls. "And we all thought it was pretty cool."

The resulting spot is much like Google's "Parisian Love" ad that aired during the 2010 Super Bowl, in which a man searches for several topics ("long distance relationship advice," "how to assemble a crib") connected to the theme of a couple's evolving relationship. In this case, a fan of the National is looking up terms like "the national tour dates" to secure tickets to an upcoming gig. "It was from the perspective of a fan wanting to see the band play, and this is how they get there," Barger says. "It really showed the band in a great light."

"It was basically an ad for the National, and that was kind of weird," Dessner says. "All of our friends back home in Ohio thought we were going to be millionaires when they saw it. We had to disavow them of that notion."

A couple of months after the ad ran, the National finally completed "High Violet," ending a grueling and sometimes tense recording process that started in February 2009.

"When you're finishing songs, it's a product of all this internal wrangling, and everybody's shaping it in their own way... although I think somehow we've ended up making it sound worse than it was," Dessner says.

The new songs were recorded in a studio that Dessner constructed out of a garage space behind his Victorian-style house in Brooklyn's Ditmas Park neighborhood. Sticking to the band's usual creative process, Dessner composed sketches of songs and sent them to Berninger, who wrote lyrics to whichever pieces of music inspired him. "[Matt] kind of holds back with some of it, so toward the end there were six or seven songs that were fully developed musically that we ended up throwing away because they weren't finished lyrically," Dessner says.

The resulting music on "High Violet" is fairly consistent with

the National's prior material, bridging the gap between Joy Division's post-punk dissonance and Bruce Springsteen's varnished heartland rock. The melodies are notably stronger, though, especially in the stirring paranoia-anthem "Afraid of Everyone" and the pulsing dirge "Runaway," where Berninger sings, "What makes you think I'm enjoying being led to the flood?/We got another thing coming undone... but I won't be no runaway, because I won't run."

"It's so beautiful and, I think, more orchestrated than 'Boxer' in its own way," Dessner says of "High Violet." "But it's kind of built around these fuzzy guitar textures that make it a little bit rougher or uglier in places."

When it came time to announce the album, the National took a subtle approach by placing cryptic banner ads on key sites like Pitchfork.com that simply read "High Violet" and "May 11." The band later announced that it was responsible for the banners, and on March 10 it unveiled the album's opening track, "Terrible Love," on NBC's "Late Night With Jimmy Fallon," giving the campaign a concrete kickoff point.

"The boys had been there before, and they really enjoyed it and wanted to go back," Barger says. "It played into the whole idea of just putting stuff out there and letting our fans discover it instead of jamming it down their throats." The National followed its televised gig with two shows at Brooklyn's Bell House March 11-12, where it played several new tracks live for the first time to a crowd of its core fans.

The band's official tour kicked off April 22 in Richmond, Va., the day before "High Violet" premiered on the New York Times' website as a full album stream. From there, the National heads to London, with a quick return to the States during week of release for a performance on CBS' "Late Show With David Letterman." Summer dates will include high-profile festival stops at Bonnaroo, Sasquatch, Lollapalooza and Roskilde in Denmark, and the band will play the Austin City Limits Music Festival in the fall.

"We drove ourselves around in a van for years and slept on floors and just had to learn how to convert those five people in a bar," Dessner says. "We have a lot more creature comforts as a band now, buses and that sort of thing... but we've seen the other side of it, too."

The National's force as a live act has been pivotal to its growth through the years, especially since it opened for R.E.M. in 2008. "Michael [Stipe] was very vocal onstage supporting us, and I think it helped," Dessner says. Barger adds, "Most people who are big fans of the National have a personal relationship with the music, and they find Matt's lyrics very relevant to their own lives. So whereas with a lot of other bands it's as much about going out for a nice show, people have a personal connection with the National and want to see their albums played live."

Dessner agrees. "We don't have casual fans. They are pretty intense, and a lot of them like that because it doesn't seem like we benefitted from any trends."

INDIE SUPPORT

As five fans turn into thousands and beyond, it's getting hard to pinpoint exactly what the National's audience looks like. "It's a little older," Barger says. "It's different than, say, MGMT's audience or Passion Pit's audience—but it's definitely not like an old people band." Nor is it limited to the United States—in fact, the National has nearly as strong a following in the United Kingdom and Australia as it does stateside, 4AD's Ayers says. "They've toured Europe quite a bit, and our label has people on the ground everywhere, so that's helped a ton."

"When I'm looking at touring and balancing the band's schedule for the year, I try to make sure that we're not neglecting those territories and that we're balancing worldwide need with U.S. needs," Barger says. "If you don't take the time to go to those markets, you're not going to be successful there."

Another sector that the National is being mindful of is independent retail. Although the band wasn't available to perform as a group on Record Store Day (April 17), member Scott Devendorf spun a DJ set at New York's Other Music. During the week of the new album's release, the band will annex the space next to Other Music and host a "High Violet Annex" pop-up store for a full week of performances by acts curated by the National. Additionally, a deluxe CD or LP of "High Violet" will be made available exclusively to indie record stores on day of release, with most of the U.S. store locations receiving one CD or LP with a copy of a "High Violet" ticket. The purchaser who finds the ticket will receive a \$50 credit at that store.

"The idea is just to do things right and not to do it for money necessarily," Barger says. "We want to make sure we're playing in beautiful rooms and keep ticket prices relatively low. For merchandise, we want to make sure we're making stuff that's really high quality, and if that means we make less, that's OK."

While the National is open to licensing the music from "High Violet," and Barger sees synch deals as more valuable than traditional radio promotion, the band has decided to wait before greenlighting any synchs in the immediate future. The reason, Barger says, is "just to make sure that the songs have a moment to live as songs before they're tied to other imagery."

This falls right in line with the National's strategy up until now—its albums are generally considered "growers" that reap rewards over time, and the band would prefer to keep it that way.

"There is something about the records' slowly revealing themselves that is a good thing for us," Dessner says. "Our records seem to stay with people." ●●●



6. BETH URDANG, Agoraphone Music, 39: As licensing becomes the primary income driver for many indie acts, music supervisor Urdang is the person to know. Agoraphone's five-person team has placed Brooklyn-based Beirut in a GMC ad and Gramercy Arms in a Lenscrafters spot, among others.



7. JOSH MOORE, Music Hall of Williamsburg: Once a band has put in its time playing Todd P shows, the next stop is usually the 550-capacity Music Hall of Williamsburg, the stylish venue run by the mighty Bowery Presents organization and booked by Moore. Hosting touring acts as well as locals, the space is widely considered one of the premier venues in Brooklyn.



8. KRIS GILLESPIE, Domino Records, 38: Perhaps no label captures the sound of Brooklyn better than Domino, home to Animal Collective and Dirty Projectors. Based in DUMBO, Gillespie runs U.S. operations for the U.K.-based label and releases some of the brightest bands the borough has to offer.



9. ANTHONY VOLODKIN, the Hype Machine, 24: The Hype Machine's traffic has surged in recent months, from 238,000 unique visitors in January to 371,000 in February, according to Compete.com. It's easy to see why: The MP3 aggregator founded by Brooklyn resident Volodkin in 2005 is a one-stop shop for songs by both up-and-coming and veteran acts. The front page is organized chronologically, so Solobob can share prime space with the National.



10. ROBERT LANHAM, Free Williamsburg, 39: Lanham was one of the first to blog about Grizzly Bear; frontman Ed Droste was a neighbor and dropped off a demo one day. While the blog now covers many aspects of Brooklyn life, Lanham is still best-known for writing the satirical, dead-on "Hipster Handbook," which every young Williamsburger has both mocked and used for guidance.

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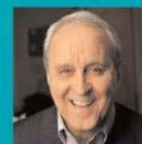
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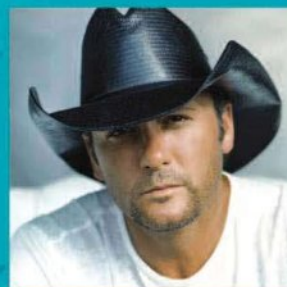


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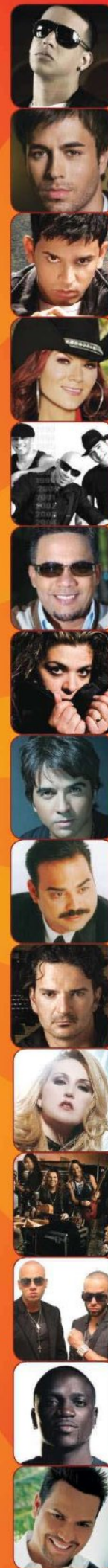
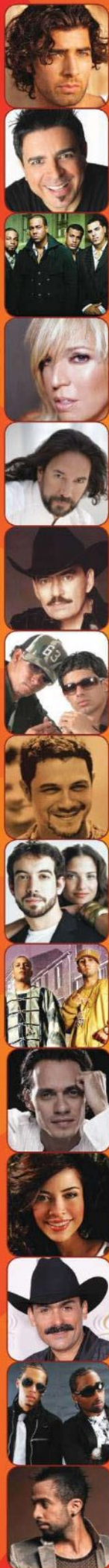
GUIDE

APRIL 26-29, 2010



Off The Charts!!!

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Songwriter Of The Year
Anthony "Romeo" Santos
Joan Sebastian

Producer Of The Year
Armando Ávila
Tito "El Bambino"

Latin Artist of the Year
Aventura
Luis Fonsi
Tito "El Bambino"

Latin Artist of the Year, New
Jencarlos

Hot Latin Song of the Year
Tito "El Bambino" - "El Amor"

Hot Latin Song of the Year, Vocal Event
Aventura ft. Akon & Wisin & Yandel - "All Up 2 You"
Alejandro Sanz ft. Alicia Keys - "Looking for Paradise"
Tito "El Bambino" ft. Zion & Lennox - "Mi Cama Huele A Ti"

Hot Latin Songs Artist of the Year, Male
Luis Fonsi
Joan Sebastian
Tito "El Bambino"

Hot Latin Songs Artist of the Year, Duo or Group
Aventura
La Quinta Estación

Latin Album of the Year
Aventura - "The Last"
Tito "El Bambino" - "El Patrón"

Top Latin Albums Artist of the Year, Male
Tito "El Bambino" - "El Patrón"

Top Latin Albums Artist of the Year, Female
Ednita Nazario

Top Latin Albums Artist of the Year, Duo or Group
Aventura

Latin Pop Airplay Song of the Year
"Aquí Estoy Yo"
"Causa Y Efecto"
"El Amor"

Latin Pop Airplay Artist of the Year, Male
Ricardo Arjona
Luis Fonsi
Enrique Iglesias
Tito "El Bambino"

Latin Pop Airplay Artist of the Year, Duo or Group
Aventura
La Quinta Estación

Latin Pop Album of the Year
Ricardo Arjona - "Sto Piso"
La Quinta Estación - "Sin Frenos"
Ednita Nazario - "Soy"

Latin Pop Albums Artist of the Year, Solo
Ricardo Arjona
Alejandro Fernández
Luis Fonsi

Latin Pop Albums Artist of the Year, Duo or Group
La Quinta Estación
Maná

Tropical Airplay Song of the Year
Luis Enrique - "Yo No Sé Mañana"
Gilberto Santa Rosa - "Llego El Amor"
Tito "El Bambino" - "El Amor"

Tropical Airplay Artist of the Year, Male
Luis Enrique
Gilberto Santa Rosa
Tito "El Bambino"

Tropical Airplay Artist of the Year, Duo or Group
Aventura

Tropical Album of the Year
Héctor Acosta - "Simplemente... El Torito"
Aventura - "The Last"
Luis Enrique - "Ciclos"
Gilberto Santa Rosa - "El Caballero De La Salsa"

Tropical Albums Artist of the Year, Solo
Héctor Acosta
Luis Enrique
Víctor Manuelle
Gilberto Santa Rosa

Tropical Albums Artist of the Year, Duo or Group
Aventura
Grupo Maná
Xtreme

Regional Mexican Airplay Artist of the Year, Male
El Chapo De Sinaloa

Regional Mexican Airplay Artist of the Year, Female
Diana Reyes
Gloria Trevi
Alicia Villarreal

Regional Mexican Albums Artist of the Year, Solo
Marco Antonio Solís

Latin Rhythm Airplay Song of the Year
Daddy Yankee - "Qué Tengo Que Hacer"
Tito "El Bambino" - "El Amor"

Latin Rhythm Airplay Artist of the Year, Solo
Daddy Yankee
Tito "El Bambino"

Latin Rhythm Airplay Artist of the Year, Duo or Group
Alexis & Fido
Aventura
RKM & Ken'Y

Latin Rhythm Album of the Year
Tito "El Bambino" - "El Patrón"

Latin Rhythm Albums Artist of the Year, Solo
Daddy Yankee
Tito "El Bambino"

Latin Rhythm Albums Artist of the Year, Duo or Group
Alexis & Fido
Calle 13

Latin Touring Artist of the Year
Marc Anthony
Ricardo Arjona
Aventura

Latin Digital Album of the Year
Aventura - "The Last"
Tito "El Bambino" - "El Patrón"

Latin Master Ringtone of the Year
Luis Fonsi - "No Me Doy Por Vencido - Banda"
Tito "El Bambino" - "El Amor"
Wisin & Yandel - "Me Estás Tentando (Remix)"

Latin Digital Download of the Year
Tito "El Bambino" - "El Amor"



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LIVE FROM PUERTO RICO!

The 21st Annual Billboard Latin Music Conference & Awards, Presented By State Farm In Association With T-Mobile, Focuses On Top Artists In The Genre

After more than two decades of chronicling, fostering and honoring Latin music, Billboard will host its Latin Music Conference & Awards in Puerto Rico.

■ The music industry is on a veritable roller coaster of change and our 21st annual event is meeting those changes head on. ■ For only the second time in its 21 years, and for the first time since 1992, Latin music's premiere event is taking place outside of Miami, in a location known as a hotbed of Latin music and the birthplace of some of the genre's leading acts. ■ With that in mind, this year's conference is focused on artists and artistry, representing all genres and a variety of business models, from indie to major to joint ventures. Some of the world's top acts—including Aventura, Victor Manuelle, Tito "El Bambino," Elvis Crespo and Marc Anthony—will attend the conference and later, the Billboard Latin Music Awards, which will air live from the Coliseo de Puerto Rico Jose Miguel Agrelot on the Telemundo network. ■ Welcome to a week of insightful discussion, fine music, new sounds and, most important, celebration of our industry's accomplishments in the past year, at the same time that we seek out the solutions that will keep our business relevant and viable in the future. **¡Bienvenidos a Billboard!**

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

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Songwriters, Producers Up For Honors [p.LM24](#)

Doing the honors: ELVIS CRESPO performs at the 16th annual BMI Latin Music Awards in March 2009.

Celebrating the state of a brave new industry, this year's conference will tackle the changes in this business, from touring and online promotion to sponsorships and radio. It will bring together major- and indie-label executives, established and emerging labels, artists and promoters to find solutions to the challenges posed by today's marketplace.

State Farm is presenting the event for the second consecutive year, with T-Mobile joining for the first year as exclusive mobile partner and in partnership with the Puerto Rico Tourism Board.

Panels will touch on topics including the new landscape of concert promotion, sponsorships and branding, strategic radio promotion and a new panel on online marketing and promotion.

The intricacies of the business as a whole will be discussed during a Q&A with Jesus Lopez, chairman/CEO of Universal Music Latin America/Iber-

ian Peninsula, the world's largest Latin music company.

The conference's traditional superstar Q&A will feature Aventura, the top-selling Latin act of 2009. In addition, superstar Marc Anthony will exclusively discuss his new album, "Iconos," in anticipation of its May 25 release. The evolution of tropical music will be the highlight of a one-on-one with merengue star Elvis Crespo. Multiple prominent acts will also participate in panels throughout the three-day conference, including Victor Manuelle, Tito "El Bambino," Ivy Queen, Chino & Nacho, Dyland & Lenry and A.B. Quintanilla.

In addition, reggaeton superstar Daddy Yankee—whose album "Barrio Fino" was the top-selling Latin album of the 2000s, according to Nielsen SoundScan—will host a rare and exclusive listening session of

new album "Grito Mundial," which will be released April 27. Also in attendance will be Wyclef Jean and Paulina Rubio, who will announce a new business partnership with Western Union.

Live music will, of course, be a staple of the event, with showcases presented by peermusic, NuLife Entertainment, BMI, ASCAP and Top Stop Music, and feature some of the top names on the charts today as well as up-and-coming acts.

The annual Billboard Bash, presented by State Farm in association with T-Mobile, will take place April 28 at the Conrad San Juan Condado, the official conference and awards hotel.

This year's conference is hosted by the Puerto Rico Tourism Board, with Pepsi as the official soft drink sponsor and Medalla as the official beer of the event.



LOPEZ



WAVES OF CHANGE

Latin Music Conference & Awards Will Celebrate A Brave New Industry
BY LEILA COBO

The Latin music industry is in the midst of a sea change. It's no coincidence, then, that the 21st annual Billboard Latin Music Conference & Awards, presented by State Farm in association with T-Mobile, will literally cross the sea and take place in Puerto Rico. The U.S. commonwealth will, for the first time, host the biggest annual gathering of Latin music professionals.

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MAY 15 SAN JOSE, CA.
MAY 21 PALM SPRINGS, CA.
MAY 22 TUCSON, AZ.
MAY 23 SAN DIEGO, CA.
JUNE 4 MIAMI, FL.
JUNE 6 ATLANTA, GA.
JUNE 10 HIDALGO, TX.
JUNE 11 SAN ANTONIO, TX.
JUNE 13 EL PASO, TX.
JUNE 24 NEW YORK, NY.
JUNE 25 WASHINGTON, DC
JUNE 26 BOSTON, MA.

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THE HOTTEST CONTENDERS

New Billboard Latin Music Award Categories Measure Multiple Points Of Impact By Ayala Ben-Yehuda

The Billboard Latin Music Awards honor what's truly hot in the genre based on what music fans are buying, seeing live and hearing on the radio. The finalists represent a broad array of accomplishment, from touring to airplay performance and album sales in pop, urban, tropical and regional Mexican, to the newly created Latin digital album of the year category. ■ Recognizing what it takes to break through on the charts today, Billboard has created a new artist of the year category that combines sales and airplay performance. The same criteria were also used this year to create an overall artist of the year category, with established chart-toppers Aventura, Luis Fonsi, Tito "El Bambino" and Wisin & Yandel in the finalist spots. ■ Another change across all genre categories (Latin songs, Latin albums, pop, regional Mexican, tropical, Latin rhythm) is that there will be one song and one album of the year award per genre, with artist awards now based on an artist's overall performance on each chart rather than on a singular title. Also new is the introduction of the Latin digital album of the year, joining related categories Latin digital download and Latin master ringtone. ■ Finalists and winners are determined by sales and radio airplay data that are the basis for Billboard's weekly charts during the period of Feb. 7, 2009, through Jan. 30, 2010. Album categories reflect titles that didn't appear before the Nov. 8, 2008, issue and don't include finalists from the prior year's awards. ■ The Billboard Latin Music Awards, presented by State Farm in association with T-Mobile, will air live on Telemundo at 7 p.m. April 28 from the Coliseo de Puerto Rico José Miguel Agrelot. Here's a look at some of the top contenders.

TITO 'EL BAMBINO'

Tito "El Bambino" is the leading finalist for this year's awards, with nods in 18 categories including Latin artist, hot Latin song, hot Latin songs artist, Latin album and Latin albums artist of the year. Those nominations came courtesy of his hit single "El Amor," which was remixed and played by a variety of radio formats, as well as his Siente album "El Patrón."

WISIN & YANDEL

Wisin & Yandel are up for 14 awards, including Latin artist of the year, for hits including "Abusadora," "Me Estas Tentando" and their collaborations "Gracias A Ti" with Enrique Iglesias and "All Up 2 You" with Akon and Aventura. The reggaetón duo's hit album, "La Revolución" on WY/Machete, is up for Latin album of the year and qualifies the pair as a finalist for Latin albums artist of the year for a duo or group.

AVENTURA

Urban bachata blockbuster act Aventura scored with rhythm, pop and tropical format hits "Dile al Amor," "Por Un Segundo" and "Su Veneno," earning the group 12 finalist spots including Latin artist of the year. The act is also up for Latin album of the year for "The Last," released by Premium Latin/Sony Music Latin. Aventura's tour, which included sellouts at New York's Madison Square Garden, put it in the running for Latin touring artist of the year.

LUIS FONSI

Luis Fonsi's hits this chart year include "No Me Doy Por Vencido," "Aquí Estoy Yo" and "Llueve Por Dentro," bringing him finalist nods for Latin artist, hot Latin songs artist and Latin pop albums artist of the year for "Palabras del Silencio" on Universal Music Latino. Fonsi is up for six awards total.

EL COMPA CHUY

Corridos artist El Compa Chuy was an underground sensation until he scored on the Billboard charts with his song "El Katch." He's a finalist for new Latin artist and male regional Mexican airplay artist of the year.

LARRY HERNÁNDEZ

Larry Hernández's hard-hitting "16 Narco Corridos" on Meddieta/Fonovisa garnered him finalist spots for new Latin artist, regional Mexican album and solo regional Mexican albums artist of the year.

BANDA EL RECODO

Fueled by the title tracks of Banda el Recodo's "Te Presumo" and "Me Gusta Todo de Ti" on Fonovisa, the venerable group is up for

six awards, including regional Mexican albums artist (duo or group) and hot Latin song of the year for the single "Te Presumo."

LA ARROLLADORA BANDA EL LIMÓN

La Arrolladora Banda el Limón is up for six awards, including regional Mexican song of the year for "Ya Es Muy Tarde." The banda act's other hits include "La Calabaza" and "Y Que

Quede Claro," garnering the group finalist spots in the duo or group categories of regional Mexican airplay artist, hot Latin songs artist and top Latin albums artist of the year (for the Disa albums "Y Que Quede Claro" and "Mas Adelante") in addition to two other nods.

ESPIÑOZA PAZ

Espinoza Paz's album "Yo No Canto, Pero Lo Intentamos" on ASL/Disa and his hit single "Lo Intentamos" earned the singer/songwriter nods for regional Mexican album, solo regional Mexican albums artist, male hot Latin songs artist and hot Latin song of the year. The prolific songwriter, who penned hits for K-Paz de la Sierra and Los Horoscopos de Durango, is also up for songwriter of the year.

JOAN SEBASTIAN

Singer/songwriter Joan Sebastian is up for songwriter of the year for his own hit, "Te Ira Mejor Sin Mi," as well as Alejandro Fernández's "Estuve." The ASCAP songwriter of the year is also up for hot Latin songs artist of the year, male.

VICENTE FERNÁNDEZ

Three hit albums—"Necesito de Ti" on Sony Music Latin and the Sony BMG Norte releases "Primera Fila" and "Para Siempre"—earned Vicente Fernández nods for male top Latin albums artist, regional Mexican album and regional Mexican albums artist of the year, solo. Fernández is also a finalist for male regional Mexican airplay artist and Latin touring artist of the year.

NELLY FURTADO

Nelly Furtado's song "Manos al Aire" earned her a nod for hot Latin songs artist of the year, female, as well as female pop and tropical airplay artist of the year. Her "Mi Plan" album, on Nelstar/Universal Music Latino, is up for Latin digital album of the year.

FANNY LU

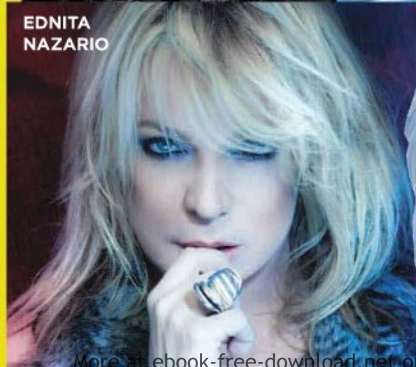
"Tu No Eres Para Mi" and "Celos" brought Fanny Lu finalist spots in the female hot Latin songs artist and Latin pop airplay artist of the year categories.

PAULINA RUBIO

"Causa y Efecto" and "Ni Rosas Ni Juguete" from Paulina Rubio's album "Gran City Pop," on Universal Music Latino, propelled her to female finalist nods for hot Latin songs artist, top Latin albums artist and Latin pop airplay artist of the year, as well as Latin pop airplay song of the year. continued on >>p.LM8



DADDY YANKEE



EDNITA NAZARIO

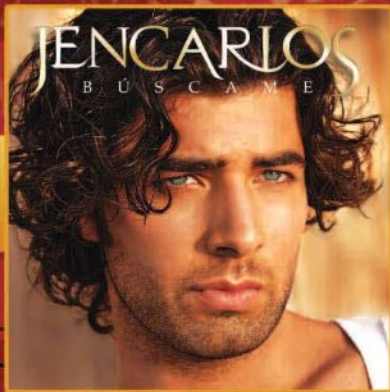


EL TRONO DE MEXICO

SELECTO LATINO

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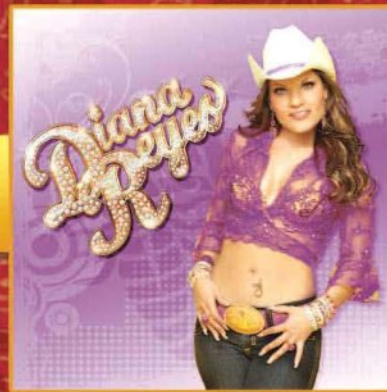
Congratulations to all of our Billboard Latin Music Awards Nominees



Nominated for:
• Latin Artist of the Year, New



Nominated for:
• Tropical Airplay Song of the Year
• Tropical Airplay Artist of the Year, Male
• Tropical Album of the Year
• Tropical Album Artist of the Year, Solo



Nominated for:
• Regional Mexican Airplay Artist of the Year, Female



Nominated for:
• Tropical Airplay Artist of the Year, Female



Platino Records
Nominated for:
Regional Mexican Album Label of the Year:

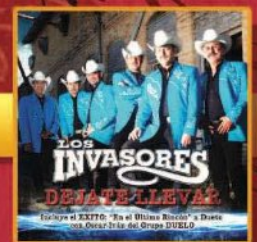
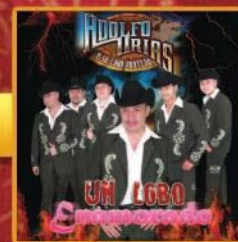
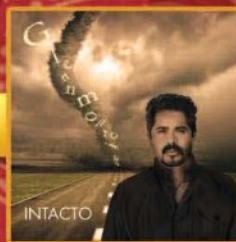
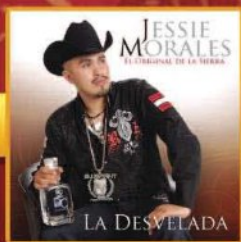


Top Stop Music
Nominated for:
Tropical Album Label of the Year:



Black Pearl Records
Nominated for:
Latin Rhythm Album Label of the Year:

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BEST OF THE BEST

Billboard Latin Music Awards Telecast Features Star Performers BY AYALA BEN-YEHUDA

The Billboard Latin Music Awards will broadcast from the Coliseo de Puerto Rico José Miguel Agrelot at 7 p.m. EDT April 29 on Telemundo. Juan Luis Guerra, Camila, Thalía, Tito "El Bambino," Joan Sebastian, Pitbull and David Bisbal are confirmed to perform at press time, along with Nelly Furtado, Ricardo Montaner, Wisin & Yandel, Luis Fonsi, Marco Antonio Solís, Jencarlos Canela, Banda los Recoditos and Gilberto Santa Rosa.



GUERRA

Dominican artist Guerra and Mexican pop trio Camila also will be featured. Marc Anthony, this year's Spirit of Hope Award recipient, will appear on the telecast to be honored for his charitable activities. He will also debut the new single from his forthcoming album "Iconos" during the show and sit for an in-depth interview April 28 at the Billboard Latin Music Conference.

Mexico's Los Temerarios will be recognized with a Lifetime Achievement Award. The act has the most appearances (39) on Billboard's Top Latin Albums chart, including eight No. 1s—also more than any other group in the chart's history.

The show is produced by Tony Mojena (see story, page LM22).

This year's program will present a yet-to-be-named artist with the Premio Tu Mundo Award. Fans can vote online for their favorite finalist at Telemundo.com.

The Billboard Latin Music Awards are determined by activity on Billboard's charts during the period of Feb. 7, 2009, to Jan. 30, 2010.

SHAKIRA

Shakira's "Loba" made her a finalist for female hot Latin songs artist, female Latin pop airplay artist, female tropical airplay artist, Latin pop airplay song and Latin digital download of the year.

LA QUINTA ESTACIÓN

"Que Te Quería" and "Recuérdame," the latter a duet with Marc Anthony, earned pop group La Quinta Estación duo or group finalist spots for hot Latin songs, Latin pop airplay artist and Latin pop albums artist of the year, as well as Latin pop album of the year for the Sony Music Latin release "Sin Frenos."

REIK

Reik's songs "Fui" and "Inolvidable," from the group's Sony BMG Norte album "Un Día Mas," led to finalist nods in the duo or group categories of Latin pop airplay artist and Latin pop albums artist of the year.

RICARDO ARJONA

"Como Duele," "Sin Ti... Sin Mi" and "Tocando Fondo," from Ricardo Arjona's album "5to Piso" on Warner Latina, made him a finalist for male Latin pop airplay artist, Latin pop album and Latin pop albums artist of the year, solo. Arjona is also a finalist for Latin touring artist of the year.

ALEJANDRO FERNÁNDEZ

Alejandro Fernández's three albums—"Dos Mundos: Evolución" on Universal Music Latino, "Dos Mundos: Tradición" on Fonovisa and "De Noche: Clasicos a Mi Manera" on Discos 605/Norte—each



JENNI RIVERA

earned him nods for Latin pop albums artist of the year, solo and top Latin albums artist of the year, male.

EL TRONO DE MEXICO

Duranguense group El Trono de Mexico's hits include "Almas Gemelas" and "Te Ves Fatal," as well as the Fonovisa albums "Almas Gemelas," "Hasta Mi Final" and "Fuego Nuevo," among others. Among El Trono's five finalist categories are top Latin albums artist, duo or group; regional Mexican airplay artist, duo or group; regional Mexican album; and Latin album of the year.

JENNI RIVERA

Banda diva Jenni Rivera is up for female regional Mexican airplay artist of the year for "Tu Camisa Puesta," "Ya Lo Se," "Chuperamigos" and "Ovarios," as well as female top Latin albums artist of the year for her Fonovisa sets "Jenni" and "La Gran Señora."

EDNITA NAZARIO

Ednita Nazario's "Soy," on Sony Music Latin, garnered her nods in the female top Latin albums artist and Latin pop album of the year categories.

MARISELA

Marisela's album "20 Exitos Inmortales" on the IM label landed her in categories for Latin pop album and Latin pop albums artist of the year, solo.

GRUPO MANIA

Grupo Mania is up for tropical albums artist and tropical airplay artist of the year, duo or group for its Sony Music Latin album "Se Pegó La Mania" and the single "Marialola."

LUIS ENRIQUE

Salsa star Luis Enrique's "Yo No Sé Manana" and "Cómo Volver a Ser Feliz" from his comeback album "Ciclos" on Top Stop scored him finalist positions for tropical airplay song; tropical airplay artist, male; tropical album; and tropical albums artist of the year, solo.

GILBERTO SANTA ROSA

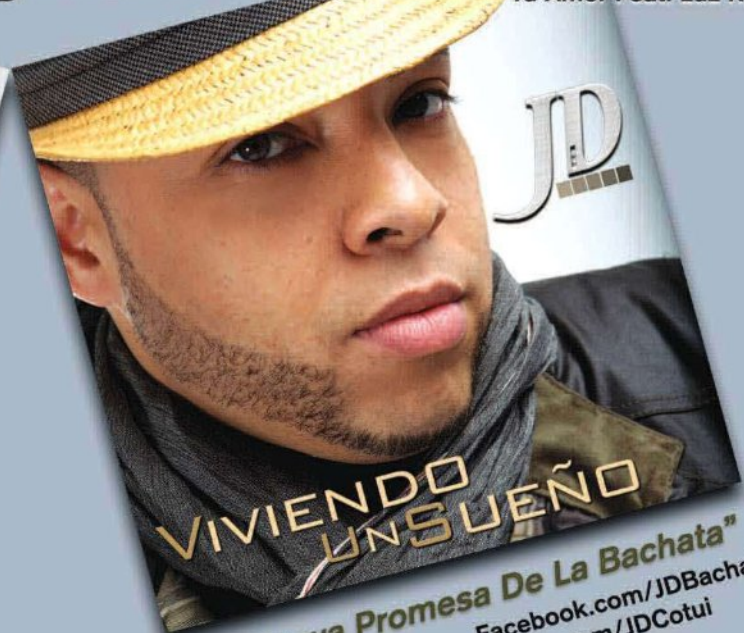
Gilberto Santa Rosa's "Llego el Amor" brought him finalist nods for tropical airplay artist, male and tropical airplay song of the year. His album "El Caballero de la Salsa," on Disco 605/Day 1/Sony Music Latin, earned him finalist nods for tropical album and tropical albums artist of the year, solo. (The latter category was also in [continued on >>> pLM10](#))

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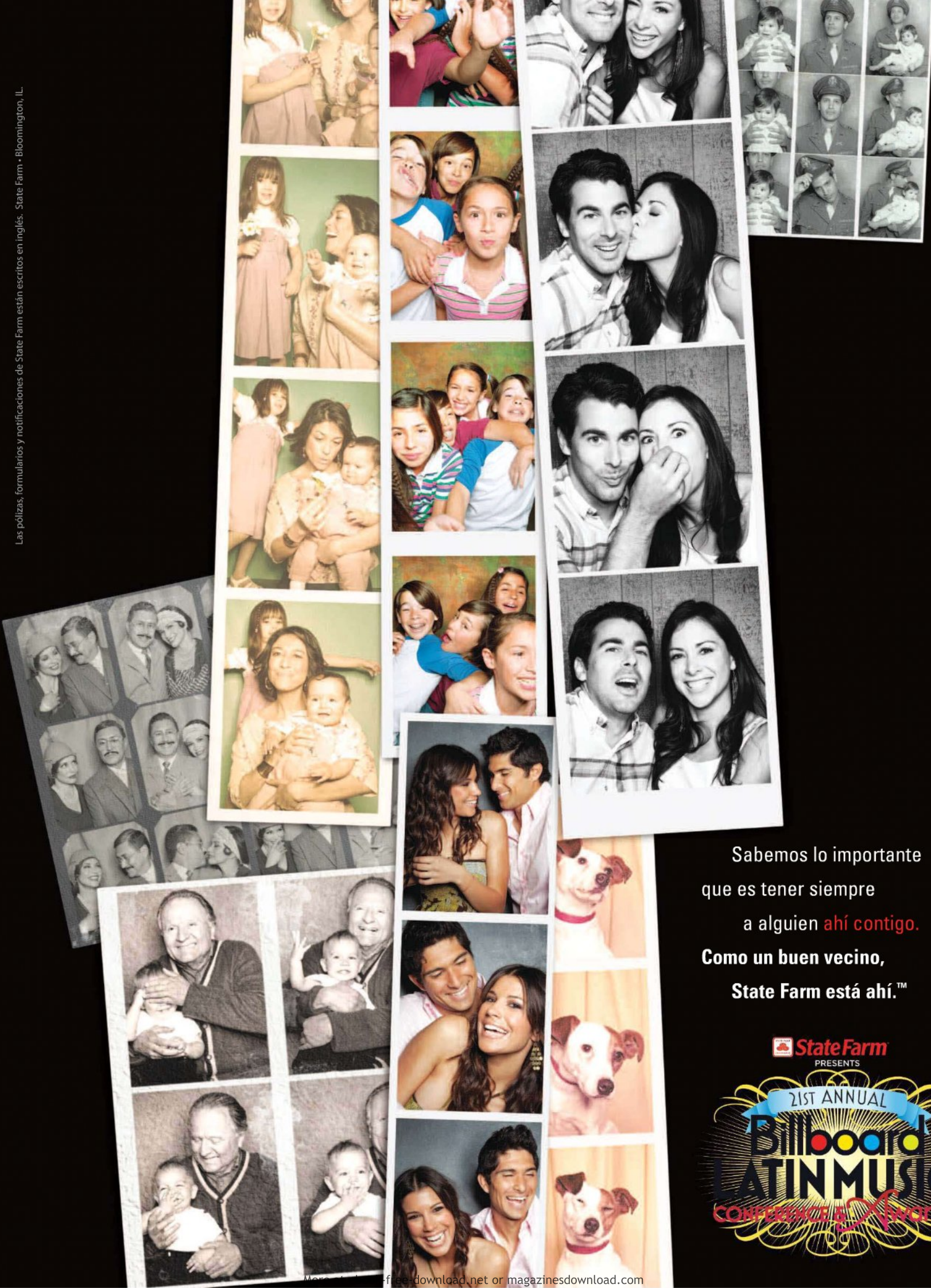
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recognition of Santa Rosa's "Lo Mejor de Gilberto en la Navidad.")

HECTOR ACOSTA

Hector Acosta's album "Simplemente... El Torito," on Venemusic/Universal Music Latino, earned him a finalist nod for tropical album of the year. That release, along with "Mitad/Mitad" and "Sigo Siendo Yo," made him a candidate for tropical albums artist of the year, solo.

DON OMAR

Don Omar's album "iDon" on VI/Machete, along with his singles "Sexy Robotica," "Virtual Diva," "Ciao Bella" and "Hasta Abajo," brought him nods in five categories including Latin rhythm album, solo and Latin rhythm airplay artist of the year.

FLEX

Panama's Flex, last year's hot Latin song of the year winner, is up for Latin rhythm album and Latin rhythm albums artist of the year, solo for his "La Evolución Romantic Style" on EMI Televisa.



PITBULL

DADDY YANKEE

Daddy Yankee's "Talento de Barrio" soundtrack on El Cartel/Machete garnered him a finalist spot for Latin rhythm albums artist of the year, solo. His hits "Llamado de Emergencia," "Grito Mundial" and "El Ritmo No Perdoná (Prende)" contributed to his nod for Latin rhythm airplay artist, solo, but his bigger hit was "Que Tengo Que Hacer," up for Latin rhythm airplay song of the year.

PITBULL

Pitbull's hit "I Know You Want Me (Calle Ocho)" landed him in a finalist spot for Latin rhythm airplay song of the year. Thanks to that song and "Hotel Room Service," Pitbull is also up for Latin rhythm airplay artist of the year, solo.

ALEXIS & FIDO

"Ojos Que No Ven" and "Bartender" from the Sony Music Latin album "Down to Earth" brought reggaeton duo Alexis & Fido duo or group finalist nods in the Latin rhythm airplay and Latin rhythm albums categories.

TOP LABELS, PUBLISHERS

Hits Earn Finalist Nods For Majors, Indies
BY AYALA BEN-YEHUDA

While the four majors are responsible for the majority of the entries on the Billboard charts, independent labels did score hits that earned them finalist spots for this year's Latin Music Awards.

There are four finalists for hot Latin songs label of the year, which is based on radio airplay. Disa is home to Los Dareyes de la Sierra's "Sufre," Espinoza Paz's "Lo Intentamos" and La Arroladora Banda el Limon's "Ya Es Muy Tarde." Fonovisa's hits include Banda el Recodo's "Te Presumo," Los Tigres del Norte's "La Granja" and Marco Antonio Solís' "No Molestar." Sony Music Latin put out La Quinta Estacion's "Que Te Quería," El Compa Chuy's "El Katch" and Alexis & Fido's "Ojos Que No Ven." Universal Music Latino had Luis Fonsi's "Aquí Estoy Yo" and "No Me Doy Por Vencido" and Paulina Rubio's "Causa y Efecto."

In the genre categories, multiformat powerhouse Aventura drives indie Premium Latin into finalist spots for pop, tropical and Latin rhythm airplay label of the year.

For top Latin albums label of the year, the four majors are finalists. But Indies made

their mark, including Emusica in the tropical albums label of the year category, for its Tite Curet Alonso and Hector Lavoe compilations. So did co-finalist Top Stop Music, home to salsa's Luis Enrique. Reggaetónero Yomo's "My Destiny" earned a finalist slot for Latin rhythm albums label of the year for his Black Pearl imprint, while IM is a Latin pop albums label finalist on the strength of two volumes of Marisela compilations.

For regional Mexican airplay label of the year, the candidates are Fonovisa and Disa, along with ASL and Musivisa, which jointly re-

lease with the former two. Joan Sebastian and Cuisillos propelled Balboa Records to the finalist category for regional Mexican albums label of the year and Don Cheto did the same for indie Platino Records.

In the publisher of the year category, Arpa Musical (BMI) is a finalist for regional Mexican hits including Banda Los Recoditos' "Ando Bien Pedro," Espinoza Paz's "El Proximo Viernes" and Banda el Recodo's "Me Gusta Todo de Ti." Premium Latin Publishing (ASCAP) is a finalist on the strength of three hits by Aventura. Sony/ATV Discos Music Publishing (ASCAP) received nods from hits by such artists as Ricardo Arjona, Luis Fonsi and Alejandro Fernandez. Tito El Patron Publishing (ASCAP) published El Patron's hits including "El Amor."

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



EL COMPA CHUY

PITBULL: ACE BUHR

Los Temerarios
Premio Billboard 2010
Lifetime Achievement Award

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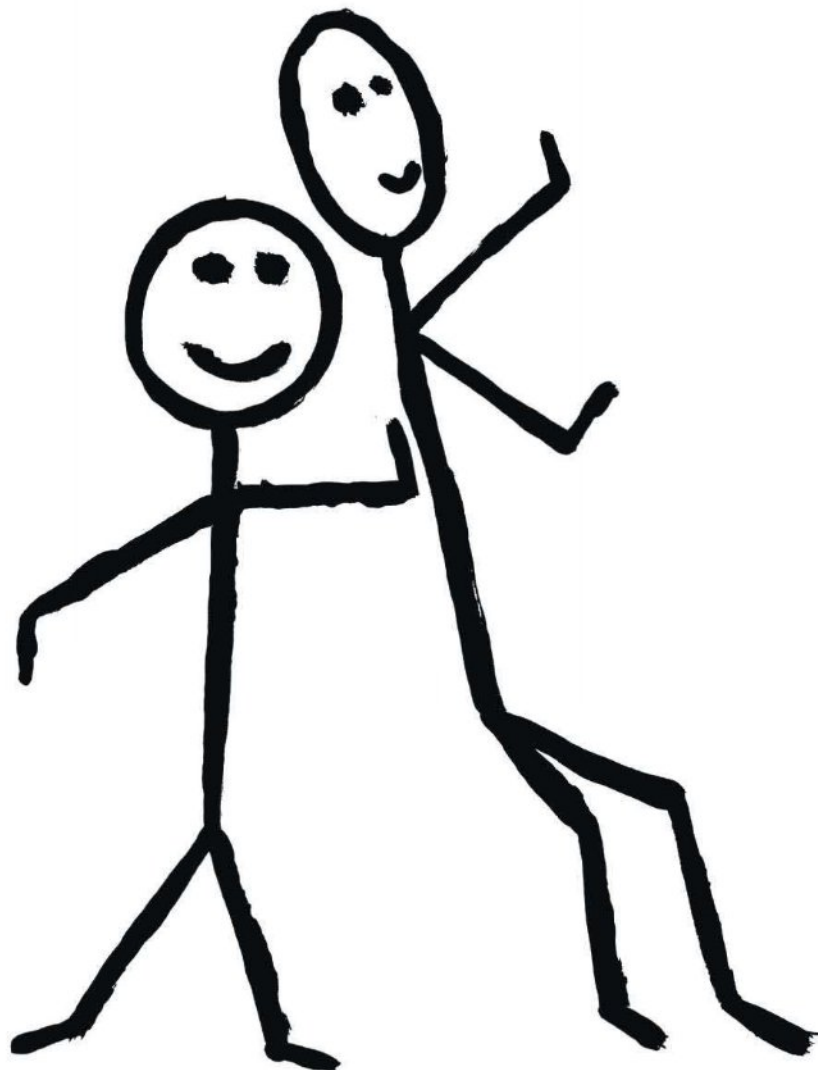
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Gilberto Santa Rosa • Jenni Rivera • Jowell & Randy • Juanes
Julieta Venegas • La Quinta Estación • Larry Hernandez • Los Temerarios
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A FEARSOME CAREER

Los Temerarios To Receive Lifetime Achievement Award
By Leila Cobo

Nearly 30 years ago, brothers Adolfo and Gustavo Angel, barely in their teens and living in a tiny Mexican town, decided to form a band. They called it **Los Temerarios (the Fearsome Ones)**, a name full of braggadocio for kids their age, and began to play all sorts of gigs and all sorts of music.

Nearly three decades later, Los Temerarios have more than lived up to that name, becoming one of the best-selling romantic Mexican groups in history, regularly racking up sales by the millions, according to their longtime label, Fonovisa, thanks to Adolfo's plaintive love songs and Gustavo's sweet tenor.

Their success goes well beyond the realm of their regional Mexican roots, with their tours taking them throughout the United States, Latin America and, most recently, Spain.

Since their first album was released in 1983, Los Temerarios have had 39 titles on Billboard's Top Latin Albums chart, more than any other act in the history of the chart. They're also the group with most No. 1 albums—eight—in the history of the chart and the first act to place a ranchera track—2006's "Que de Raro Tiene"—at No. 1 on the Hot Latin Songs chart, a testament to the duo's radio appeal. All told, Los Temerarios have appeared 40 times on Hot Latin Songs, including 17 top 10 hits and four No. 1s.

Their chart success reflects a career that has straddled multiple genres. Los Temerarios pride themselves on preserving their traditional Mexican roots and upping the ante for the genre, even as they've expanded into pop.

Los Temerarios' ability to navigate different genres and musical sensibilities, without ever losing their commercial appeal, coupled with

their success in taking Mexican grupero and pop to audiences worldwide, have earned them this year's Lifetime Achievement Award. The pair will be honored April 29 during the live telecast of the Billboard Latin Music Awards on Telemundo.

Each year, the Lifetime Achievement Award is given to an artist who has had an exceptional musical career that has furthered and expanded the reach of Latin music worldwide.

"That was always my dream and my objective," says Adolfo, who also co-produces many of the act's albums.

Los Temerarios' search for improvement is a constant in their career. It began when the group still recorded only Mexican music and attempted to take it to another level.

"I remember we once recorded a song called 'Te Hice Mal,' and for the first time, I placed purely pop arrangements," Adolfo says. "People said it wouldn't be popular because it was too 'refined.' It's a term I don't understand nor do I want to understand. The fact that people come from humble origins doesn't mean they have less sensibility than an educated audience. I trust what I'm saying, I love this music, I respect the audience, and I feel they need to listen to an excellent production."

Now, as chart-toppers in both pop and regional Mexican, Angel can safely say his bet has paid off. The group's most recent studio set, 2008's "Si Tu Te Vas," spent five weeks at No. 1 on Top Latin Albums, while the title track topped Hot Latin Songs.

"We're of the people, for the people and we'll always be so," Adolfo says. "The fact that we seek to broaden our audience doesn't mean we're going to forget who we are. And if we record a pop ballad, the essence will still be Temerarios—songs that are easy to understand and that go straight to the heart."

Honored ambassadors: **LOS TEMERARIOS** will receive the Lifetime Achievement Award for extending the reach of Latin music.



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9:30am - 10:30am

BRANDING FOR MUSIC/MUSIC FOR A BRAND:

The ABC's of partnering with a brand, finding a sponsor and gaining exposure and income in the process. How to convince a brand that your artist and music are the right choice and how to get the most out of your brand and sponsor.

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

SPEAKERS:
Andres Levin, CCO, Pirata, Producer, Artist
Marco López, Sr. Director - Hispanic Group, Relay Worldwide
Alex Lopez Negrete, President, CEO/CCO, Lopez Negrete Communications
Jorge Martel, Vice President Marketing Puerto Rico, T-Mobile
Cesar Rolon, CEO, Imagen Consultants

2:00pm - 3:00pm

ANATOMY OF A SONG

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Omar Alfanno, an award-winning Latin songwriter will compose a song on the spot. Want a ballad? A salsa track? A song of lost love? Attendees will participate and witness first-hand how a hit is done.



MODERATOR:
Alexandra Lioutikoff, SVP of Latin Membership, ASCAP

SPEAKER:
Omar Alfanno, Songwriter

MONDAY, APRIL 26

*Schedule subject to change



6:00pm - 8:00pm
BRISAS ROOM, CONRAD SAN JUAN
**LISTENING PARTY WITH:
DADDY YANKEE**

Hear his new album
"Mundial" before it is released!

8:00pm - 10:00pm ROYAL BALLROOM, CONRAD SAN JUAN
PEERMUSIC KICK-OFF SHOWCASE

PERFORMANCES BY:



ALICASTRO CAROLINA LA O CHARLIE SEPULVEDA MELINA LEON NALDO



10:45am - 11:45am
**A ONE-ON-ONE WITH
MERENGUE STAR
ELVIS CRESPO**
on the state and evolution
of tropical music.

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

TUESDAY, APRIL 27

9:00am - 5:00pm

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9:15am - 9:30am

WELCOME ADDRESS

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

WELCOME REMARKS

Jaime Lopez Diaz, Executive Director, **Puerto Rico Tourism Company**

11:45am - 12:00pm

CHARTING THE HITS:

You're always asking, "How come THAT song is No. 1?" Our chart guru lays out the BDS/Billboard methodology with precision and detail, followed by a brief question and answer session.

PRESENTATION BY:
Raully Ramirez, Latin Charts Manager, **Billboard**;
BDS Format Administrator - Latin/R&B/CHR/TF, **The Nielsen Company**

12:00pm - 1:00pm

SOCIAL STUDIES: REAL-TIME SOCIAL NETWORKING REVIEW

You blog. You Tweet. You have a MySpace page. You submit videos to YouTube. Why isn't your work becoming a viral sensation? Our panel of industry experts offer a live review of your social networking strategy and give recommendations for generating measurable buzz.

MODERATOR:
Ayala Ben-Yehuda, Latin Correspondent, **Billboard**

SPEAKERS:
Humberto Carmona, Manager, Business Development & Legal Affairs, **IODA**
Aaron Clark, Vice President of Entertainment Sales, **Mozes**
Diego Prusky, President, In-Style Digital Marketing
Loren Medina, President, Digital Girl

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

3:00pm - 4:00pm

PLAYING MUSICAL CHAIRS (IN THE NEW TOURING ARENA):

Labels are becoming managers. Managers are becoming agents. Radio stations are becoming promoters, and concert promoters are becoming radio promoters. Learn how to tour under the new rules of engagement. Case studies analyzed by our panel of experts.

MODERATOR:
Michel Vega, Vice President, Head of Latin Music, **William Morris Endeavor Entertainment**

SPEAKERS:
Ricardo Cordero, Director, **SBS Entertainment**, Puerto Rico
Jorge Juarez, Co-founder, **Westwood Entertainment**
Rebeca Leon, VP Latin Talent, **AEG Live/GoldenVoice**
Angelo Medina, Owner, **Angelo Medina Enterprises**
Josantonio Mellado Romero, President, **COPEP & Famma Events**

4:00pm - 5:00pm

RISING ABOVE: THE EVOLUTION OF THE LATIN URBAN MOVEMENT

Today's top artists, producers, DJs, managers and brand partners will discuss in detail successful strategies they have used in the past year.

MODERATOR:
Kevin "Pills" Montano, **Creative Media Group**

SPEAKERS:
Tito El Bambino, Artist, **VENEMUSIC**
Echo, Producer, **Insomnio Inc.**
Elias de Leon, President, **White Lion**
Pedro Guzman, VP A&R, **Universal Music Latino/Machete**
Chino y Nacho, Artists, **Machete**
Dyland & Lenny, Artists, **SONY LATIN**
DJ Nelson, CEO, **Flow Music & Partner**, **Akolatronic Street Wear Corp**
Ivy Queen, Artist, **Machete**
A.B. Quintanilla, Artist, **EMI Music**

5:30pm - 6:30pm

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PERFORMANCES BY:



EPHREM J INBOX OLIVIA BONILLA WENCES ROMO

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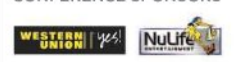
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7:00pm - 9:00pm
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10:00pm - 12:00am ETERNAL LOBBY LOUNGE
BMI "SONIDOS ACUSTICOS" SHOWCASE

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WEDNESDAY, APRIL 28

9:00am - 5:00pm
REGISTRATION & EXHIBITS

9:00am - 10:00am
INDIE NATION

We have assembled a "dream team" of experts that will answer every possible question on how to write, record, produce, market, promote, publicize, distribute and sell your artist.

MODERATOR:
Susan Stipcianios, Co-Founder, The Dream Team Agency

SPEAKERS:
Joe Bonilla, President/Founder, The Crossover Agency
Jose Diaz, Co-founder, Nu Life Entertainment
David LaPointe, LP Marketing & Promotions
Victor Manuelle, Tropical Superstar
Pedro Suarez Vertiz, Artist
Jeff Young, President/CEO, The Venetian Marketing Group



10:15am - 11:15am
KEYNOTE Q&A WITH
JESUS LÓPEZ

Chairman/CEO,
Universal Music Latin America/Iberian Peninsula
A one-on-one with the head of the world's largest Latin music company. López gives us the "Big Picture" of where music stands and where it's moving.

INTERVIEWED BY:
Leila Cobo, Executive Director of Content & Programming for Latin Music & Entertainment, **Billboard**

11:30am - 12:30pm
RADIO: BREAKING, ENTERING AND TOPPING

Radio is more than a hit. How to strategically break new songs and artists into radio, find the right song for the appropriate format, promote smart and use different resources to climb to the top.

MODERATOR:
Marilyn Santiago, Programming/Operations Manager, Spanish Broadcasting System

SPEAKERS:
Fabio Acosta, Founder, Cabeza de Raton Music
Pio Ferro, VP Spanish Programming, CBS Radio
Roque Gallard, PD, La Mega and Reggaeton 94, Puerto Rico
Raúl G. Rivera Menéndez, Executive VP, Director of Programming & Operations, WYQE FM YUNQUE 93
Jose Marquez, VP Promotion, Capitol Latin
Jaime Santiago Velez, PD, WNIK, Super K 106 FM
Al Zamora, President, Latin Hits Entertainment

12:30pm - 1:30pm BREAK

WESTERN UNION | yes! **1:45pm - 2:00pm**
"RETURNS THE LOVE" AT THE
BILLBOARD LATIN MUSIC CONFERENCE & AWARDS
WYCLEF JEAN, PAULINA RUBIO &
JEFF HERRERA, VP, WESTERN UNION

SPECIAL ANNOUNCEMENT



2:00pm - 3:00pm
"IN-DEPTH" SESSION WITH
MARC ANTHONY

The acclaimed Puerto Rican star in an intimate conversation on creativity, film, philanthropy, his upcoming album and of course, the Miami Dolphins.

INTERVIEWED BY:
Leila Cobo, Executive Director of Content & Programming for Latin Music & Entertainment, **Billboard**

3:00pm - 4:00pm
SUPERSTAR Q&A WITH
AVENTURA

The top-selling Latin act of the moment in an exclusive interview on their decade-long rise from regional band to international, cross-over sensations, their role as composers and superstars and the development of their unique urban bachata sound.

INTERVIEWED BY:
Leila Cobo, Executive Director of Content & Programming for Latin Music & Entertainment, **Billboard**

4:15pm - 5:30pm
HOW I WROTE THAT SONG

The hit panel returns, with top songwriters telling the stories behind their songs and performing them live, for you!

MODERATED BY:
Delia Orjuela, VP Latin Music, **BMI**
Joey Mercado, Director, Latin Music, **BMI Puerto Rico**



6:00pm - 9:00pm
ASCAP SHOWCASE "EN OTRA NOTA"

ALQUIMIA BISTRO CLUB, 105 AVE DE DIEGO, CONDADO (AT THE DOUBLE TREE HILTON)



THE BILLBOARD BASH

8:30PM RED CARPET ARRIVALS
9:00PM SHOW
ROYAL BALLROOM, CONRAD SAN JUAN

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HOSTED BY:
JESSIE CAMACHO
WITH MUSIC BY:
DJ RAFY NIEVES,
BILLBOARD REPORTING DJ

Immediately Following - 1:00am
ROYAL BALLROOM, CONRAD SAN JUAN
TOP STOP MUSIC SHOWCASE

PERFORMANCES BY:



FEATURING COMPLIMENTARY
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THURSDAY, APRIL 29

11:00am - 2:00pm
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7:00pm
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OFFICIAL AWARDS SHOW COVERAGE VISIT:
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11:30pm ETERNAL LOBBY LOUNGE AT CONRAD SAN JUAN
AWARDS SHOW AFTER PARTY

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Vicky Shell

Vicky Shell, la tropicalísima, artista multifacética de nuestros ritmos latinos. Sigue su ascendente carrera por todo los Estados Unidos y latino América a la ves que se proyecta con su orquesta por distintas plazas donde gustan los ritmos tropicales. Ahora de las mayoría de los temas que interpreta, conocida por sus magnificas producciones tropicales de gran éxito, llamadas Vicky Shell Salsa con Pimienta y Vicky Shell Tropicalísima. Esta multifacética artista de la musica latina sigue conservando el desarrollo y preservación de nuestros ritmos latinos.

Vicky Shell is known as the tropical, multifaceted artist of Latin rhythms in addition to other styles of music pursuing her rising career in the United States, Europe and Latin America. At the same time Vicky also performed with her orchestra in different areas where the Latin tropical rhythm is well received. Other activities; include hundreds of musical performances in the New York tri-state areas, Canada, Europe and throughout the Caribbean. She has released several albums Vicky Shell Salsa con Pimienta! And Vicky Shell Tropicalísima, her music had been described as one of the best Latin rhythmic contemporary sound of today styles.

www.vickysshell.com
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For the children: **MARC ANTHONY** with wife **JENNIFER LOPEZ** (right) and Rep. **NANCY PELOSI**

GIVING BACK

Marc Anthony Honored With Spirit Of Hope Award
By Leila Cobo

At a time when philanthropic action almost invariably comes accompanied by a press release and bragging rights, Marc Anthony has quietly gone about the business of giving for a large part of his career.

His advocacy and altruism have focused mainly on health and education efforts for children and youth in the United States in general, and in his hometown of New York in particular.

From his recently created Marc Anthony Scholarship Fund, which gives grants to students pursuing careers in media and the arts, to his support of the Children's Health Fund (CHF), Make-a-Wish Foundation, Run for Something Better and similar groups, Anthony aims to help specific recipients in tangible ways.

Anthony is the 2010 recipient of Billboard's Spirit of Hope Award, given to an artist to recognize his or her altruistic and philanthropic endeavors. He will be honored during the 21st annual Billboard Latin Music Awards, which will air live April 29 on the Telemundo network.

Anthony will also sit for an exclusive, in-depth Q&A during the Billboard Latin Music Conference April 28.

"I believe it's a responsibility, an obligation as an artist and a human being," Anthony says of his commitment to giving. "For a while now, I have helped organizations that focus on children's health and well-being, and if through my voice and wherewithal I am able to raise funds for these causes and create awareness about what is needed, I am committed."

Anthony says that the cause closest to his heart may be the CHF, with which he's been associated for more than 10 years. That association began after he starred in the Broadway musical "The Capeman," directed by Paul Simon. Simon co-founded the CHF with Dr. Irwin Redlener to develop and provide health programs and care to underserved children.

"Marc was very attracted by the mission of the organization," Redlener says, noting that, aside from Simon, Anthony is the organization's major celebrity partner. "He's acutely aware that some people in our society have everything their children need and some don't,

and I think that fundamentally troubles Marc." Anthony has not only donated money to the CHF through the years but also has provided connections and outreach, been available at events and is a member of CHF's advisory council. Now, Redlener says, he's also tapped Anthony to play a major role in an upcoming Hispanic children's initiative as well as one to help children newly arrived from Haiti.

Anthony has been visibly associated with Run for Something Better, an ING Foundation program dedicated to fostering a healthy lifestyle and physical activity among children. The program launched in 2006, the year Anthony launched his Juntos en Concierto tour, where he promoted the program and served as its ambassador. On subsequent Juntos tours in 2007 and 2008, Anthony donated \$1 of every ticket sold to the program, raising nearly \$200,000. Beyond the money, ING VP of multicultural sales Fabian Gonzalez says, more than 60,000 children have been involved in the program since its inception.

"Child obesity is a very serious problem, and having Marc as a spokesperson opened doors," Gonzalez says, noting that Anthony has also served as spokesman for Orange Laces, the campaign that raises funds for Run for Something Better. The program has raised more than \$2.5 million that has been distributed to schools with physical education programs, Gonzalez says.

Anthony has also been a steady collaborator with the Make-a-Wish Foundation and the Fraternal Order of Police in New York. In the past year, the singer has expanded his philanthropic reach, working with Miami-based Amigos for Kids and, most recently, setting up a scholarship for Latino college students.

His most recent endeavor is the Marc Anthony Scholarship Fund, which was announced last September and is being administered by the Congressional Hispanic Caucus Institute. Anthony seeded the scholarship with \$50,000, an amount that's expected to grow between now and June, when the program officially launches.

Reflecting what others say about Anthony's efforts, CHF's Redlener says, "He has extraordinary sensitivity about children in general. For an organization like ours, which is so dependent on the generosity of others, having Marc associated with us is very meaningful."

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The Islands of Puerto Rico Top 10

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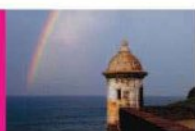
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4



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5



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6



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7



All Night Long

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8



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9



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10



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ON THE MARQUEE

Showcases Spotlight Top Latin Stars By Ayala Ben-Yehuda

All eyes in the Latin music industry will be on San Juan, Puerto Rico, April 26-29. With so many labels, producers, publishers, promoters, agents, radio programmers, managers and brand representatives on hand for the Billboard Latin Music Conference & Awards, the genre's most ambitious emerging and established acts are taking advantage of showcase opportunities. Here's a rundown of artists confirmed at press time to play official showcases.

Cali, Colombia, native **Alicastro** broke out with his 2006 Sony BMG release "Todo Vale." The Miami resident has collaborated with George Noriega, Chris Rodriguez and Desmond Child on his second album, "Sé," due this year. Alicastro will play peermusic's kickoff showcase at 8 p.m. April 26.

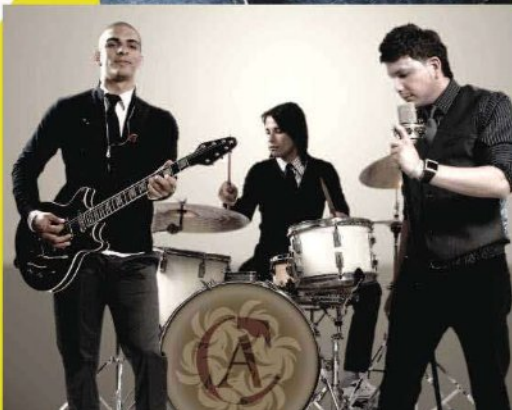
Bachata Heightz' Diego Capellan, Jeffrey Cruz and brothers Jerry and Jonathan Garcia hail from New York's Washington Heights neighborhood. The urban bachata group released its album "The First" last year. Bachata Heightz will play Nu Life Entertainment's poolside cocktail reception at 7 p.m. April 27.

Ephrem J hails from the Dutch Caribbean island Curacao. He has played clubs in Miami and toured Latin America with his Spanish-language tropical repertoire, which includes salsa and bachata. His third album is slated for release in the second half of this year. He will play the new artist showcase at 5:30 p.m. April 27 at the Conrad San Juan Condado Plaza Hotel.

Contigo Andrea is a trio comprising singer/songwriters George De León, Nael Serrano and Gustavo Herrera. They released their debut last year under the guidance of Jose Gazmey and Angel Carrasco of label G&A Productions. Contigo Andrea will play the BMI "Sonidos Acusticos" showcase at 10 p.m. April 27.

Urban duo **Domino Saints** played the Latin Alternative Music Conference and has been touring its native Puerto Rico. Domino Saints are working on their second album for release this summer and will play the BMI "Sonidos Acusticos" showcase at 10 p.m. April 27.

Taking the stage: Showcasing acts include (clockwise from top left) BACHATA HEIGHTZ, LUZ RIOS, CONTIGO ANDREA and ALICASTRO.



Da'Zoo broke out with a fusion of urban, dance, pop and a dose of good humor with its self-titled debut album on Sony last year. Da'Zoo will play ASCAP's showcase at 6 p.m. April 28.

Latin jazz artist **Charlie Sepúlveda** has played with the likes of Sergio George, India, Marc Anthony, Tito Nieves, Jose Alberto "El Canario" and Tito Puente. The Latin Grammy Award nominee released his "Sepulveda Boulevard" album last year. He will perform at peermusic's showcase at 8 p.m. April 26.

Carolina La O's CD/DVD of her December concert in Bogotá, Colombia, "En Vivo," will be released by Peer-Southern Productions and distributed by Select-O-Hits. The Colombian star will perform at peermusic's showcase at 8 p.m. April 26.

Puerto Rican artist **E.A. Flow** performs a mix of hip-hop, reggaetón, salsa and even punk rock. He DJ's on the island, has performed live from Australia to Cuba and has collaborated as a producer with such acts as Cultura Profética and jazz group Mobius. He will perform at the BMI "Sonidos Acusticos" showcase at 10 p.m. April 27.

Pop/rock/alternative trio **IAN** has a British rock influence and has played several festivals in Puerto Rico, including the Coors Light Indie Rock Fest. The band plans to release its first full-length album this summer. IAN will perform at the BMI "Sonidos Acusticos" showcase at 10 p.m. April 27.

Pop-rock, kid-oriented Puerto Rican sextet **INBOX** traverses such genres as salsa, techno, flamenco and hip-hop on its album "Gente Linda." INBOX will play the new artist showcase at 5:30 p.m. April 27.

Luz Rios' debut album, "Aire," spawned the radio singles "No Me Da la Gana" and the title track, a duet with Joan Sebastian. She followed up with single "Humano" and was nominated for best new artist at the Latin Grammy Awards last year. Rios will play the BMI "Sonidos Acústicos" showcase at 10 p.m. April 27.

Melina León released her debut album in 1997 and was signed to Sony before joining the Peer-Southern Productions roster in 2007. Peer-Southern released her latest album, "Dos Caras," March 2; it contains tropical songs as well as acoustic tracks written by the artist. The album was produced by Julio Bague and Ramon Arias and recorded at peermusic's Miami studios. León will play peermusic's kickoff showcase at 8 p.m. April 26.

Youthful salsa act **N'Klabe** has collaborated with salsa icons Victor Manuelle and Gilberto Santa Rosa in addition to reggaetóners Rakim & Ken-Y and Julio Voltio. The band is working on its next album, "Upgrade: Complete," and will play Nu Life Entertainment's poolside cocktail reception at 7 p.m. April 27.

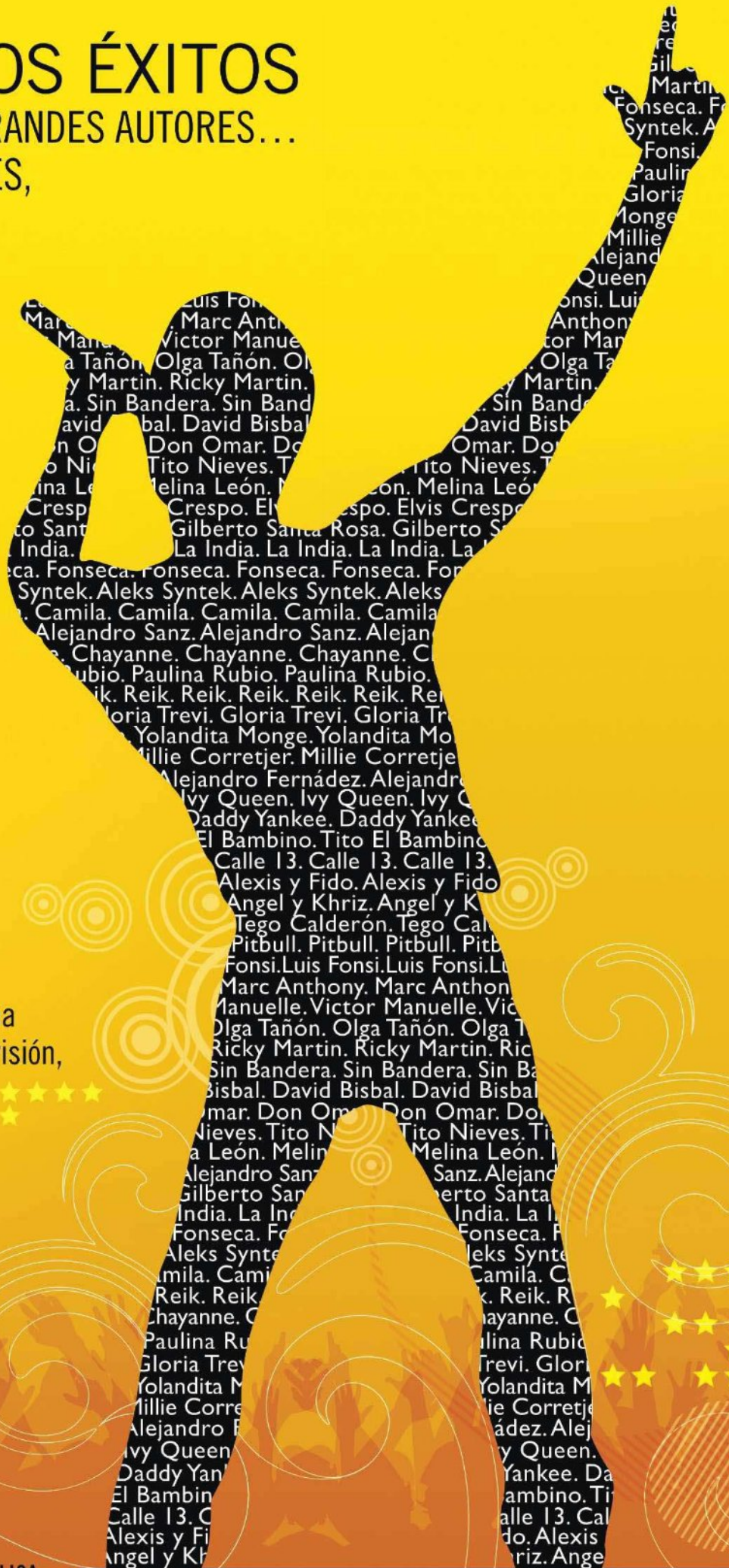
Reggaetón producer/performer/composer **Naldo** worked on Daddy Yankee's "Barrio Fino" and Wisin & Yandel's "Pa'l Mundo," among other hits. He founded the Sangre Nueva Music label and is working on a reality show based on it. Naldo also wrote the title track to Ednita Nazario's "Real." He will perform at peermusic's kickoff showcase at 8 p.m. April 26.

Sie7e is a Puerto Rican singer/songwriter/guitarist/producer/arranger. He describes his fusion of blues, bomba, salsa, batucada and reggae as "feel-good music." His Spanglish cover of Bobby McFerrin's "Don't Worry Be Happy" hit No. 23 on the Latin Pop Airplay chart. Sie7e will play the BMI "Sonidos Acusticos" showcase at 10 p.m. April 27.

Yomo (real name: Jose Alberto Torres Abreu) was part of Puerto Rico's underground urban scene when he was discovered performing at a school by Hector "El Father," who signed him to his Gold Star label. He released his solo debut, "My Destiny," on Black Pearl. Yomo will play ASCAP's showcase at 6 p.m. April 28.

continued on >>pLM20

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Also starring: Other showcasing acts will include (clockwise from top left) MARTHA HEREDIA, WENCES ROMO and LA MUZA.



Merengue star **Elvis Crespo** formed **Zone d'Tambora** in 2007. The quartet fuses merengue with urban and pop sounds, as well as the everyday language of youth. After participating in Univision's "Viva el Sueño" competition, the band released the album "Esto Tiene 'Boom Boom'" on Nu Life/Sony in December. Zone d'Tambora will perform at Nu Life Entertainment's poolside cocktail reception at 7 p.m. April 27.

Wason Brazoban is prepping his second solo album, "Alma Mia," for release around the middle of this year on Premium Latin Music. The singer/songwriter will play ASCAP's showcase at 6 p.m. April 28.

Bachata artist **Prince Royce** had a multiformat hit with his single "Stand by Me," which peaked at No. 20 on Hot Latin Songs. His self-titled album on Top Stop/Sony reached No. 17 on Top Latin Albums. He will play Top Stop Music's showcase at 11 p.m. April 28.

Salsa star, independent label owner and master improviser **Victor Manuelle's** last album, "Yo Mismo," debuted at No. 3 on Billboard's Top Latin Albums chart last year. Six of his albums have hit the top five of Top Latin Albums—two of them at No. 1. Manuelle also holds the

record for top 10 songs on the tropical airplay chart, with 40 titles. Manuelle will play Top Stop Music's showcase at 11 p.m. April 28.

Nicaraguan salsa star **Luis Enrique** won a best salsa album Latin Grammy Award last year for "Ciclos." The singer's hit "Yo No Se Manana" by Jorge Luis Piloto and Jorge Villamizar won for best tropical song. He will play Top Stop Music's showcase at 11 p.m. April 28.

"Objetivo Fama" runner-up **Ivan** released his "Fantasia" album on Fonovisa last fall and is planning to release a tropical-influenced album, "Rosas y Diamantes," on NuLife Entertainment this year. Ivan will perform at Nu Life Entertainment's poolside cocktail reception at 7 p.m. April 27.

Martha Heredia won the fourth season of "Latin American Idol" last year. Heredia will perform at Nu Life Entertainment's poolside cocktail reception at 7 p.m. April 27.

Elvis Crespo released his "Live From Las Vegas" album on Machete Music last year. He will perform at Nu Life Entertainment's poolside cocktail reception at 7 p.m. April 27.

Singer/songwriter/guitarist **Olivia Bonilla** was born in 1992 in San Diego. The pop-rockster is represented by GMP Music, the company founded by Conjunto Primavera manager Jesus Guillen. Bonilla will play the new artist showcase at 5:30 p.m. April 27.

Wences Romo's latest album, "En Tu Cuerpo," came out in 2008. The norteño artist will play the new artist showcase at 5:30 p.m. April 27.

Puerto Rico's **La Muza** fuses its reggae base with R&B, jazz, funk and other genres. The band's first album, "Mil Canciones," spawned two radio singles on the island. La Muza has shared the stage with Tommy Torres, Vico C and Vivanativa, among others. La Muza will play ASCAP's showcase at 6 p.m. April 28.



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'CREDIBILITY AND PRESTIGE'

Unique Qualities Set Billboard Latin Music Awards Apart, Show's Producer Says By Leila Cobo

The Billboard Latin Music Awards are synonymous with producer Tony Mojena, who has been behind the televised show since 1998 and was a driving force in its move to Puerto Rico this year. Mojena, a native of Cuba who grew up in Puerto Rico, is also a longtime live event producer and helms Telemundo's morning show, "Levantate!" But a live awards show, he says, "is the most complicated show to produce."

Why hold the Billboard Latin Music Awards in Puerto Rico?

This is a show that both Billboard and Telemundo have grown year after year. It began in the Fontainebleau Hotel [in 1999], then it went to the Jackie Gleason Theater in Miami, then to arenas, and it's been improving and really, setting the standard for what Latin award shows should be. In our efforts to always take the show to a higher level, we thought it was important to take it to major music markets, and Puerto Rico is a musically rich country, a major music market, and it also happens to be home to the station that gave Telemundo its name. And fortunately, we have major support from the government.

What differentiates the awards show from other Latin music awards programs?

The major differentiator is the credibil-

ity and prestige these awards enjoy. The other is, very humbly, the production. Our goal is to present a real, true musical evening that is excellent and celebrates excellence.

What's the importance of a Billboard Latin Music Award, and of the show itself, in an artist's career?

It's the measurement, the reflection, of what has happened throughout the year [as measured by sales, airplay and touring data]. And on the other hand, it's an awards [show] that's seen in over 50 countries. The artist who sets foot on this stage will be seen by nearly 200 million people from around the world. And in a way, reaching the set of the Billboard awards show is a graduation ceremony for an artist. It means they've arrived.



The view from inside the truck: TONY MOJENA has produced every Billboard Latin Music Awards show since 1998.

What goes through your mind when you plan this show?

I think of how I'm going to keep the viewer engaged for three hours in front of a television set. I begin to craft a combination of artists that will be appealing and that, above all, will have such high production values that it will keep you glued to the television no matter where your taste in music lies.

You're a live event producer and an artist manager. How does this help your job?

By working both as a manager and a producer, I get both the production and artistic worlds, and understanding both is essential. I relate to the concerns managers have with these types of shows. That's why we always come to an agreement. And I can work with different egos and different levels of artists, which is the most complex factor of all.

The Billboard Latin Music Awards stand out as the first Latin awards show that invited mainstream pop artists on its stage, and also, as the pioneer in pairing up different acts.

Yes, we've had Jessica Simpson, Celine Dion, Alicia Keys, among others. And from the onset, we brought different artists together. We try to be musically innovative and not only air what's popular at the time, but also new acts that are original and different and established artists in different ways.

What do you do immediately before the show?

Pray. I'm inside the truck, and I lead a prayer over the headsets, trying to calm everyone down and getting them all in the mood.

And after?

The first thing I do is personally thank every single person who was part of the show, from the artists to the cameramen. The next day, I come down with the flu.

INGRID TORRES

ADVERTORIAL

Puerto Rico

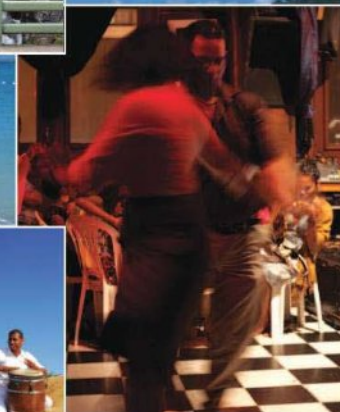
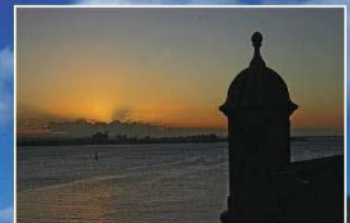
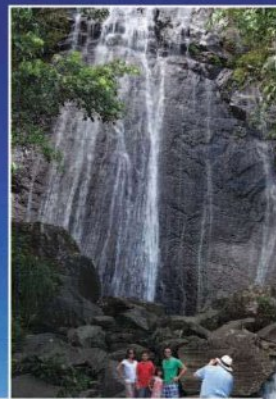
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YOU'RE INVITED

Eighth Annual Billboard Bash Celebrates The Best Of Latin Music
By Leila Cobo

The Billboard Bash salutes the Billboard Latin Music Awards finalists and celebrates all genres of Latin music.

Presented by State Farm in association with T-Mobile, this year's Bash will be held April 28 at the Conrad San Juan Conrado Plaza Hotel, featuring performances by finalists Carolina La O from Colombia, DJ Flex from Panama, Larry Hernández and Diana Reyes from Mexico and Puerto Rico's Christian music sensation Tercer Cielo.

As is tradition, all of the performers are finalists, and they'll provide the music to an evening honoring not just artists, but also the labels, publishers, editors and writers behind the hits. Serving as a tantalizing appetizer to the Billboard Latin Music Awards the following day, portions of the Bash will air on the Telemundo special "Billboard EXTRA," highlighting the best of the evening.

The Bash performers represent a variety of Latin music styles. Hernández, a finalist in the newly created new Latin artist category as well as for regional Mexican albums artist of the year, solo, took the charts by storm with his narcocorridos, which not only broke ground at radio but also resulted in sales. Hernández's "16 Narcocorridos" album is also a finalist for regional Mexican album of the year.

Carolina La O, an indie success story signed to Synergy, is a finalist in the tropical airplay artist of the year category, largely driven by her single "El Último Beso."

Capitol Latin's DJ Flex, last year's top finalist, returns to the charts and to the Bash thanks to the success of his album "La Evolución Romantic Style," up for Latin rhythm album and Latin rhythm album artist of the year awards.

One of the surprise success stories of the year is Christian duo Tercer Cielo. The act is a finalist for Latin pop albums artist of the year, duo or group. Diana Reyes returns to the Bash as a finalist as the category of regional Mexican airplay artist of the year, female.

Billboard chart reporter DJ Rafy Nieves will provide the soundtrack for the evening.

The Bash, a longtime tradition of the mainstream Billboard Music Awards, launched its Latin version in 2003 in response to the increasing cachet of the Billboard Latin Music Awards.

The event kicks off at 9 p.m., with red carpet arrivals beginning at 8:30 p.m.

Talent on tap: Bash performers will include (clockwise from top left) TERCER CIELO, CAROLINA LA O and FLEX.



BEHIND THE MUSIC

Producer Of The Year Finalists Have Knack For Pop Versatility
BY AYALA BEN-YEHUDA

Pop sounds, playful touches and an ability to cross formats figure prominently in the hits created by this year's producer of the year finalists, who are determined by the radio airplay performance of their songs during the eligibility year.

Pop master Armando Avila helped Playa Limbo cover Juan Gabriel's "Así Fue" and produced La Quinta Estación's "Que Te Quería" and "Recuérdame," Cristian Castro's "El Culpable Soy Yo," Luis Fonsi's "Llueve Por Dentro" and David Bisbal's No. 1 song "Esclavo de Sus Besos." The last of which also



AVILA

had regional Mexican and urban remixes. "I'm passionate about sound and technology," Avila recently told Billboard. "But then I listen like the audience, to see if [the song] has that element that will trap or excite me."

Fernando Camacho manages Banda MS, which is relatively new to the charts, and established act La Arrolladora Banda el Limón. He also produces the two acts' music, including Banda MS' novelty hit "El Mechón" and "Sin Evidencias" as well as Arrolladora's "Ya Es Muy Tarde" and "La Calabaza." Ca-

GENIUSES OF LOVE

Scribes Of Relationship-Themed Regional Mexican Tunes Dominate Songwriter Finalists
BY AYALA BEN-YEHUDA

As was the case in 2009, this year's field of finalists for songwriter of the year is dominated by Mexican composers and regional Mexican fare, reflecting the genre's dominance of U.S. Latin radio. Tunesmith Horacio Palencia Cisneros made the list by penning hits for other artists, while Espinoza Paz and Joan Sebastian are finalists on the strength of both their own recordings and others'.

Cisneros scored with three top 10 hits: La Arrolladora Banda el Limón's "Ya Es Muy Tarde," Los Huracanes del Norte's "Mi Complemento" and Banda el Recodo's "Me Gusta Todo de Ti." "The majority of my songs are about love," Cisneros says. "So I said, 'I'm going to try to do something about lack of love, and I'll see how it turns out.'" The result was "Ya Es Muy Tarde," which hit No. 2 on Billboard's Hot Latin Songs chart.

Paz (real name: Isidro Chavez Espinoza) charted as a songwriter with five tracks, two of them from his album "Yo No Canto, Pero Lo Intentamos": "Lo Intentamos" and "Ponte En Mi Lugar." His other hits were K-Paz de La Sierra's "Como Un Tatuaje," Los Horóscopos de Durango's "Este Corazón," and Andrés "El Macizo" Marquez's "Yo Me Confié." Paz, BMI's Latin songwriter of the year for three years running, says he can't picture himself writing a song that has nothing to do with love. "I always write about things having to do with love, good and bad relationships I've had," he says. Paz wrote "Como Un Tatuaje" while jogging on oceanfront promenade the Malecón in Mazatlan, Mexico. "When I run, I bring a recorder. I don't stop, I keep running. I take advantage of every moment to write."

Singer/songwriter Joan Sebastian, honored in March as one of ASCAP's Latin songwriters of the year, is a returning Billboard finalist. His success came as a result of his hit "Te Ira Mejor Sin Mi," from his latest album "Pegadito al Corazón," as well as Vicente Fernández's "El Último Beso," Conjunto Primavera's "Mi Primera Vez" and Alejandro Fernández's "Estuve."

The exception this year among the regional Mexican finalists is Aventura's Anthony "Romeo" Santos, who received a nod thanks to "All Up 2 You" and "Su Veneno," both of which hit No. 4 on Hot Latin Songs. The urban bachata act's leader was also named an ASCAP Latin songwriter of the year.



SEBASTIAN

macho also produced Pedro Fernández's "Ni Con Otro Corazón." "I can't explain feeling to you," Camacho says. "It's not something methodical or a diagram I follow. We try to put feeling in every song."

Cachorro Lopez, a versatile producer who can stretch from pure pop to pop alternative, produced Reik's "Fui," Alex Ubago's "Me Arrepiento" and Paulina Rubio's No. 1 "Causa y Efecto" and follow-up "Ni Rosas Ni Juguetes." Lopez says "Ni Rosas" started out as a much different song—"It was a super-traditional ranchera"—that was



LOPEZ

mixed with pop and heavier beats.

No. 1 song "El Amor," the ubiquitous, multiformat hit by Tito "El Bambino," was produced and co-written by the artist. "When we were working on the song, the producer, Luis Berrios, and I worked together on the rhythmic production," the artist says. "[The song] crossed over because of the rhythmic part, which worked not just for one musical format, but for all. Little by little we added rhythms from all genres to the song to be able to get into pop, tropical and urban formats."

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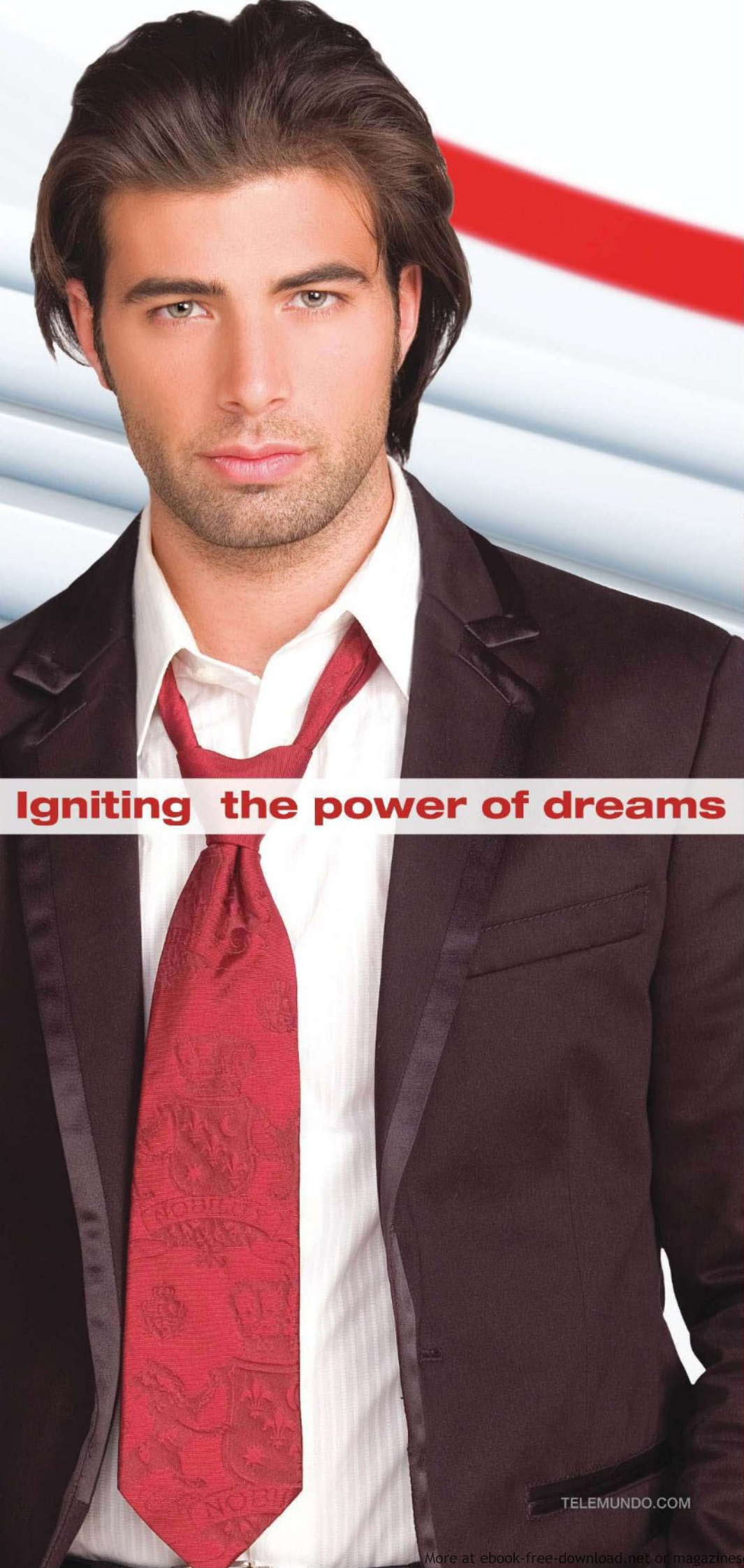
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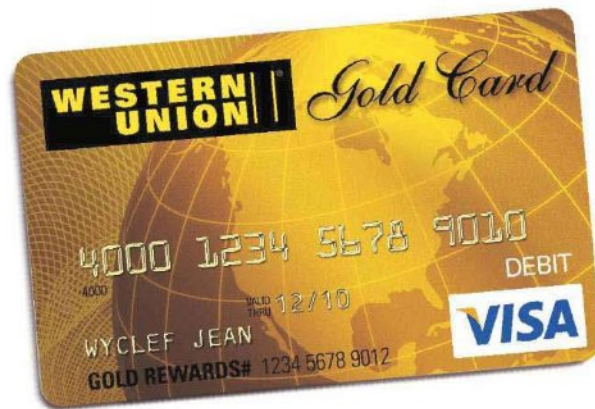
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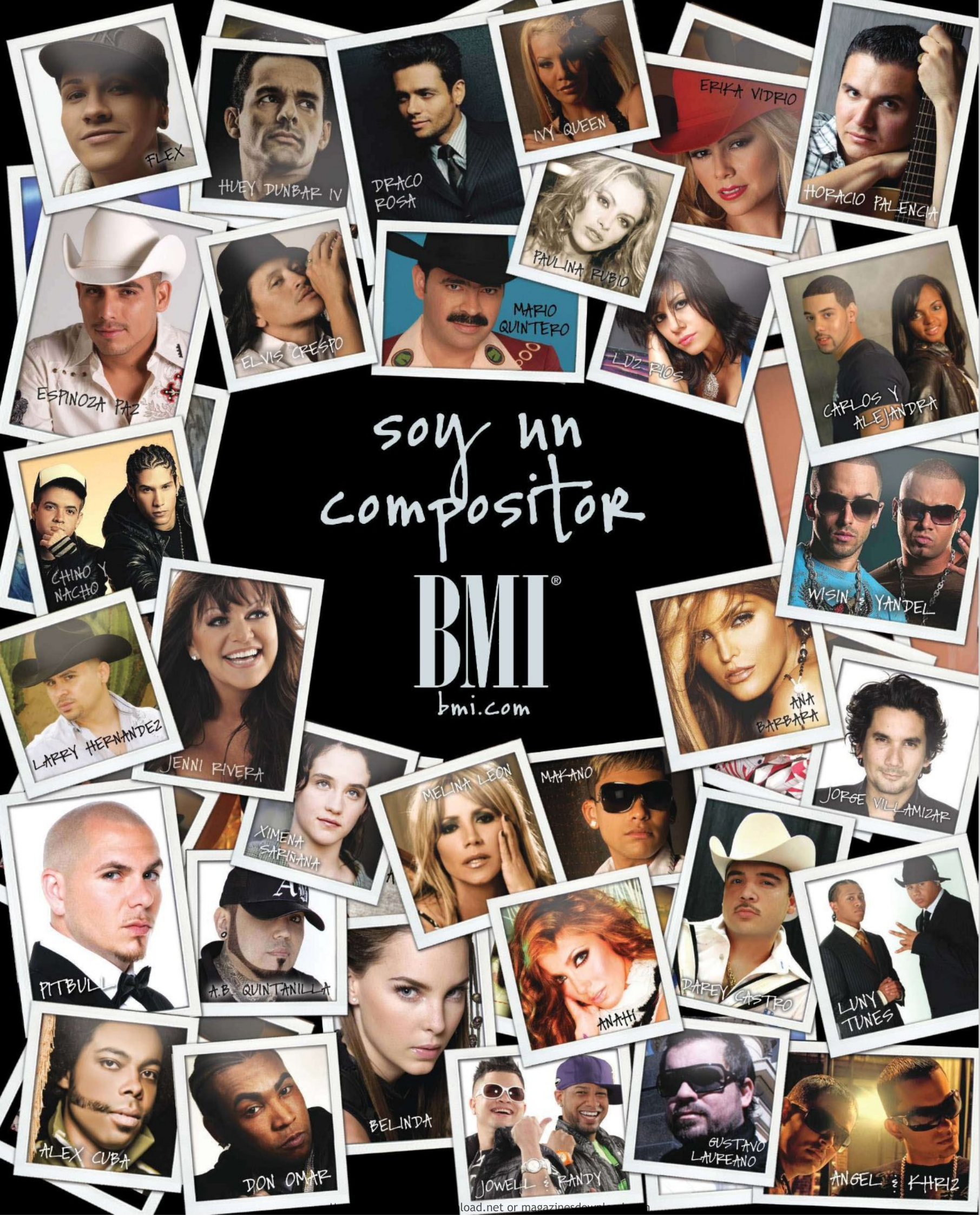
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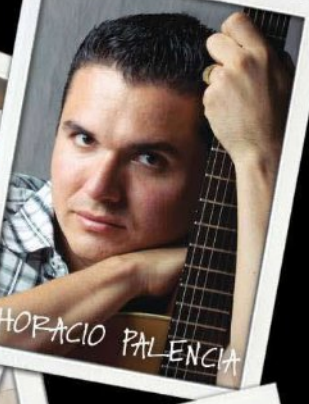
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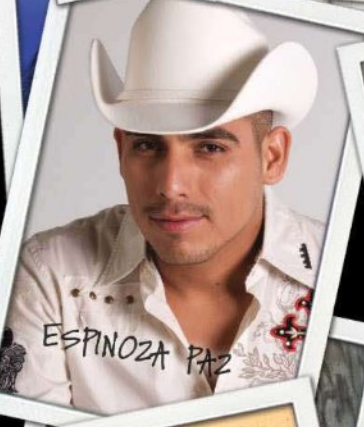
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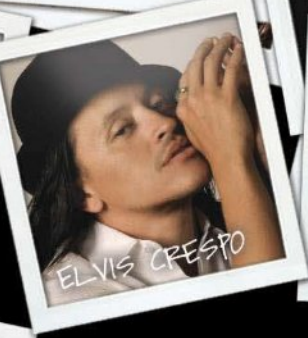
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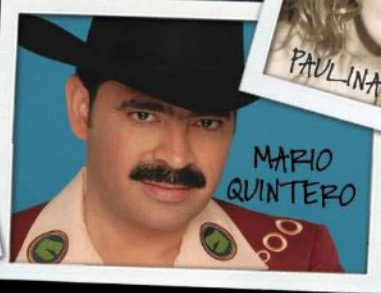
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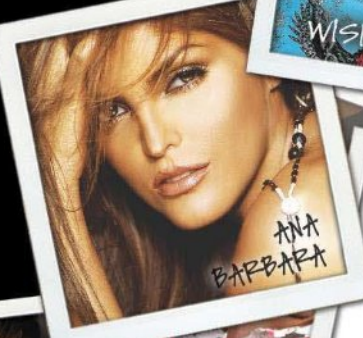
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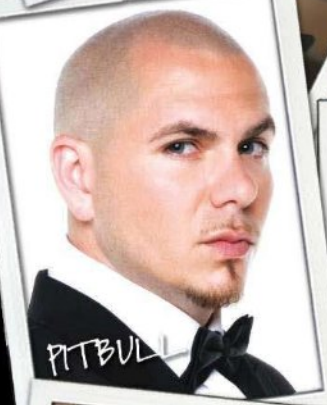
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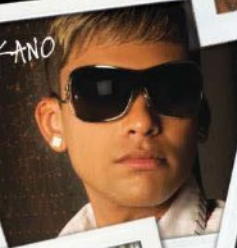
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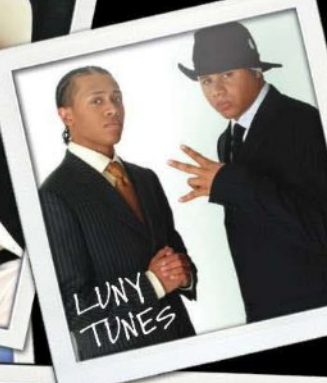
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JOWELL Y RANDY



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MUSIC

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REBEL GIRL

Janelle Monáe Continues Bending Genres On Her Debut

Janelle Monáe has no desire to define her sound.

"It's genre-less, because it has an energy about it that genres can't really live up to, so I don't want to diminish it by trying to restrict it," the eccentric 24-year-old says about "The ArchAndroid," due May 18 on Wondaland Arts Society/Bad Boy Recordings.

In fact, Monáe's album is so genre-less that to promote it this summer she will open up for R&B singer Erykah Badu in May and June, perform at Lilith Fair and tour in Europe and North America with alternative band Of Montreal.

Although catering to diverse audiences, Atlantic Records senior VP of marketing Eric Wong says reaching these different markets won't be difficult. "Janelle's style melds pop with a mash-up of soul, funk and rock that will translate across all audiences whether touring with Erykah Badu, Of Montreal or performing at Lilith Fair," he says, adding that Monáe has previously toured with No Doubt, Paramore and Raphael Saadiq. "Janelle proves that innovative music has no boundaries."

"The ArchAndroid" veers all over the place—ranging from "Wondaland," which describes the whimsical, artificial reality of the same title that Monáe has created for herself and her creative team; "Overtures," influenced by Walt Disney with "symphonies, strings and horns"; "Dance or Die," a Fela Kuti-inspired track featuring Saul Williams; and "Cold War," which Monáe says "reveals what the ArchAndroid looks like."

The first single is the bouncy, bass-driven "Tightrope," which features the album's co-executive producer, OutKast's Big Boi. The song's video was shot in an unlikely place: a sanitarium.

"It was filmed at Palace of the Dogs, which is a place where a lot of great artists have studied, from Jimi Hendrix to Prince and Miles Davis," Monáe says. "Dancing is forbidden there because it leads to magical powers that are illegal. So, the 'Tightrope' was a very rebellious dance that I came up with."

To roll out the clip, which was directed by Wendy Morgan (Gnarls Barkley), Wong says the label "offered fans various trailers that served as teasers, with content that people have never seen before," including "scenes from the mak-

ing of the record, footage of the tour and a tutorial of the 'Tightrope' dance." The trailers premiered on Janelle-Monae.com as well as blogs, various online sites and social networks.

Although she offers little detail, Monáe says her muse for this album—which is a combination of Suites II and III of her 2008 EP "Metropolis"—is Cindi Mayweather, her alter-ego. She also suggests the album is inspired by colors and dreams.

"If I say I want a song to feel bold red, or if I had a song come to me in my dreams, it usually means there was a lot of color in it," she says. "What I tried to do is make it as vivid as I was able to when I recorded it and capture as much as I could."

Monáe, who recently wrapped an 11-city trek and is slated to make appearances on "The Ellen DeGeneres Show," "The Mo'Nique Show," "Last Call With Carson Daly" and "Lopez Tonight," says she has embraced her uniqueness and hopes others will continue to do so as well.

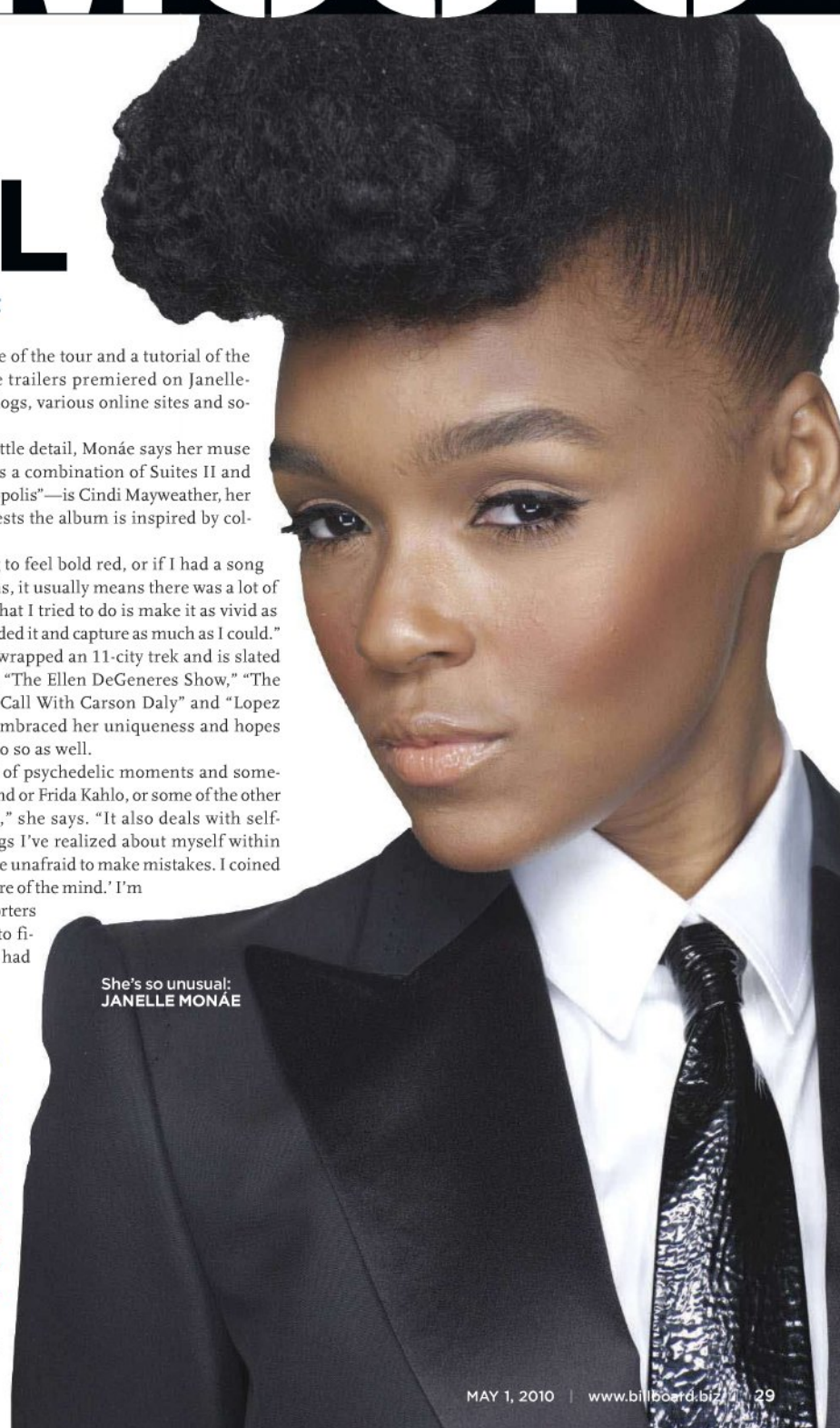
"This album has a lot of psychedelic moments and sometimes feels like James Bond or Frida Kahlo, or some of the other surrealists I've enjoyed," she says. "It also deals with self-realization and the things I've realized about myself within this project have made me unafraid to make mistakes. I coined the term 'emotional picture of the mind.' I'm just blessed for the supporters who have been waiting to finally hear the songs I've had in my dreams." ●●●

She's so unusual:
JANELLE MONÁE

●●●●●

'It's genre-less, because it has an energy about it that genres can't really live up to, so I don't want to diminish it by trying to restrict it.'

—JANELLE MONÁE



LATEST BUZZ

>>> BUBLÉ WINS BIG, DRAKE BESTS BIEBER AT JUNOS

Michael Bublé took home three Juno Awards during the awards telecast from St. John's, Newfoundland, adding to the single trophy he received during the show's untelevised portion. Bublé took home album of the year for "Crazy Love," as well as pop album of the year, single of the year for "Just Haven't Met You Yet" and the fans' choice award. The show aired April 18 on CTV. Rising Toronto hip-hop star Drake won the best new artist award, usurping Stafford, Ontario, teen sensation Justin Bieber. Drake offered to share the award with Bieber.

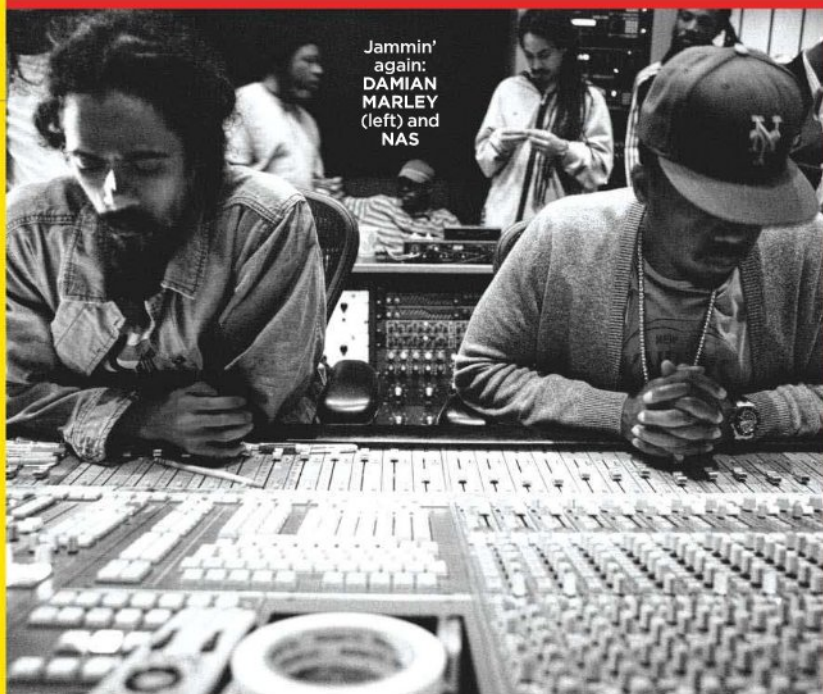
>>> BROWN HOSTS VIRGINIA BENEFIT SHOW

Chris Brown will headline and host the benefit concert Virginia Stand Up! A Call to Action, set for May 15 in Richmond, Va. Brown will perform tracks from his latest album, "Graffiti," as well as hits from his previous two releases. He will be joined by Keri Hilson, Trey Songz, T-Pain, Ryan Leslie, Mario and Juelz Santana. "I wanted to find a way to contribute personally to the ongoing Haitian relief effort and also support an organization that helps people in need in my home state," Brown says. "The images I see on television, both in my community and in Haiti, remind me that everyone has to do their part."

>>> YOU SAY PARTY DRUMMER DIES

Devon Clifford, drummer for Canadian alt-rock act You Say Party! We Say Die!, died April 18 after collapsing onstage two days earlier in Vancouver during the band's show at the Rickshaw Theatre. Singer Becky Ninkovic reportedly asked fans at the gig to call 911 after he collapsed. Clifford, 30, died after undergoing surgery for a brain hemorrhage.

Reporting by Mariel Concepcion, Andre Paine and Robert Thompson.



Jammin' again: DAMIAN MARLEY (left) and NAS

REGGAE BY PAT MESCHINO

Family Entertainment

Nas, Damian Marley Team Up For 'Distant Relatives'

When Nas and Damian "Jr. Gong" Marley first collaborated—on "Road to Zion" from Marley's 2005 album "Welcome to Jamrock" (Ghetto Youths/Tuff Gong/Universal Motown)—there was such a spark between them that the pair say it was inevitable they would come back for more.

"Damian's lyrics on that song are bananas," says Nas, born Nasir Jones, of the anti-oppression track. "It makes you go, 'Did he just say that? Isn't he scared of the repercussions?' I want to work with someone like that."

Now the duo is back together, this time for an unprecedented full-length rap-reggae collaboration on the album "Distant Relatives," due May 18 on Universal Republic. The result is a seamless collaboration—a world away from some of the forced dancehall/hip-hop couplings previously used by major labels to try and cross over reggae singles to the R&B mainstream.

"Many of those records were made solely from business decisions," says Marley, youngest son of reggae legend Bob, seated alongside Nas at New York's Quad Studios. "Some of those artists didn't know each other's work until they made the records, whereas I [was] a fan of Nas years before we did 'Road to Zion.'"

Combined, the two also bring some serious sales firepower. "Welcome to Jamrock" peaked at No. 7 on the Billboard 200 and has moved 764,000 units, according to Nielsen SoundScan, while Nas' latest record, 2008's "Untitled" (Def Jam), hit No. 1 and scanned 463,000.

Universal Republic co-president/COO Avery Lipman hails the diversity of the record, which is being introduced by three different tracks. "As We Enter," a vibrant blend of Marley's thick Jamaican patois and Nas' New York-accented rhymes, impacted rhythmic formats Feb. 23 and has so far peaked at No. 18 on Billboard's

Rap Digital Songs chart and No. 23 on R&B/Hip-Hop Digital Songs, selling 33,000 units, according to SoundScan. Meanwhile the darker "Strong Will Continue"—which the duo debuted Feb. 5 on BET's "Help for Haiti" telethon—hit download stores April 13, although it's not being pushed at radio.

In addition, "Land of Promise" was released as an embeddable widget that offers a free download of the track and pushes news updates on "Distant Relatives."

Guests on the album include Lil Wayne on "My Generation," Somalia-born K'naan rapping about his homeland on "Africa Must Wake Up," Marley's older brother Stephen and even the late Dennis Brown, who's sampled on a revamped version of his reggae repatriation anthem "The Promised Land."

The duo is booked on "The Tonight Show With Jay Leno" May 19 and "Jimmy Kimmel Live!" May 24, while the U.S. Distant Relatives tour—on which both artists will perform separately and together—kicks off May 21 at the Community Center in Arcata, Calif. Booked worldwide by William Morris Endeavor Entertainment, European shows begin June 27 at Belgium's Couleur Cafe Festival with pending dates for African and Caribbean territories.

Both artists hope the partnership will endure beyond the tour, while Lipman likens it to 2007's successful pairing of rocker Robert Plant with bluegrass singer Alison Krauss on "Raising Sand" (Rounder), which has sold 1.5 million copies, according to SoundScan.

"'Distant Relatives' is like a street version of that concept," Lipman says. "And if it has half the success of that record, we would be really happy."

ELECTRONIC BY JASON LIPSHUTZ

CLEARED FOR TAKEOFF

Flying Lotus Prepares To Go Sky High With Thom Yorke

Before the critical success of sophomore album "Los Angeles," Flying Lotus was an underground artist crafting off-kilter electronica in his basement. Now the 26-year-old experimental producer is "creating universes" on a space-themed follow-up and enjoying the life of a buzzworthy beatmaker.

"I got a phone call from Erykah Badu the other morning, and a few nights ago I was talking to Beck about real estate," says the artist, whose real name is Steve Ellison. "It's all still surreal to me. I geek out on it every day."

With visual tie-ins, string sections and a guest appearance by Thom Yorke, "Cosmogramma," due May 4 in the United States, uses Ellison's newfound clout to capitalize on

an ambitious musical vision. After signing to Warp Records in 2007, Ellison drew upon a mix of hip-hop, jazz and psychedelia for the electronic opus "Los Angeles," which was released the following year.

Ellison has since remixed acts like Radiohead and Kanye West, released dubstep-inflected singles on Hyperdub Records and gathered a roster of like-minded artists on his own imprint, Brainfeeder. Though he stayed busy after the release of "Los Angeles," he says he never stopped working on ideas for a new album. "After being compared with so many other people, I wanted to make something that was just me," he says.

For the new album, Ellison recorded some tracks at his one-bedroom apartment in Central Valley, Calif., and for others he returned to his basement in Echo Park for "a more raw, organic feel." Unlike his previous full-lengths, "Cos-

GLOBALPULSE

EDITED BY TOM FERGUSON

>>> TANGO TIME

The Gotan Project has sold 2.5 million albums, appeared on 300-plus compilations and licensed a number of its tracks, according to Paris-based label/publisher Ya Basta. Now the multinational band is preparing to promote new album "Tango 3.0" on a two-year world tour.

"Tango 3.0" was released April 19 and is licensed to Barclay for France, Belgium and Switzerland; XL Recordings for North America, the United Kingdom, Australia and New Zealand; Rambling Records in Japan; Universal in Germany; MCD in Brazil; and Random in Argentina.

Multi-instrumentalist Philippe Cohen-Solal says the album is "a return to the more electronic sound of [band debut] 'Revancha del Tango,' but also there's more brass, plus a bluegrass feel, some cumbia and a dash of dub."

The tour kicked off April 7 in Switzerland and will con-

tinue through Russia, France, Portugal, the United Kingdom, Belgium, the Netherlands, Luxembourg, Germany, Italy and Eastern Europe. U.S. dates in September and October include the 17,000-capacity Hollywood Bowl before the band returns to Germany.

"Germany is a territory where the band typically sells 20,000-25,000 units, and we believe they could do much better," label manager Laurent Dubrulle says.

Gotan Project, booked globally by Paris-based Alias and managed by London-based Gross Management, will spend 2011 touring South America and Asia. —Gary Smith



Paris to the moon: GOTAN PROJECT

6 QUESTIONS

with CHINO MORENO
by MITCHELL PETERS



In bloom:
FLYING LOTUS

ances with dubstep artist Kode9 and at Coachella, as crucial to expanding his fan base, because “anyone who comes to one of these shows will become interested in hearing more.”

Before turning to music, Ellison initially studied film at San Francisco’s Academy of Art, and his passion for visual art is now being used to promote “Cosmogramma.” Aside from his live show, which has synchronized projected pictures to the music for a slide-show effect, Warp is offering retail posters

with different versions of the cover art from “Cosmogramma,” as well as limited pressings of the CD with a gold slipcase.

Warp is also dabbling with “augmented reality” for the release, which relies on album artwork to unlock special online content. “We just wanted to have a huge visual element to coincide with how beautiful and immense the album is,” Dewan says. ●●●

mogramma” relies heavily on live instrumentation, with contributions by bassist Thundercat, harpist Rebekah Raff and string arranger Miguel Atwood-Ferguson, who has worked with OutKast and Will.i.am.

A longtime Radiohead fan, Ellison was also thrilled to collaborate with Yorke on the dreamy track “. . . And the World Laughs With You.” He first got in touch with Yorke

through mutual friend Mary Anne Hobbs and quickly made an impression. “I sent him some tunes, and two days later I had some vocals in my e-mail,” Ellison says.

After showcasing his new material at South by Southwest, Ellison opened for Yorke’s new side project Atoms for Peace at select shows this month. Warp label manager Priya Dewan sees the tour, as well as his perform-

great, and the majority of our Web traffic comes from America, so we’re hoping to get over there this year.”

Harley’s publishing is currently available, as are his albums for licensing outside Europe. The band will raise money for Cancer Research U.K. by playing free street gigs May 9-15 as part of Busking Cancer Week. —Paul Sexton

>>>DANISH TRESPASSERS

Having logged another hit album at home with comeback set “Trespassers” (Sony Music), Danish rock band Kashmir is now eyeing the U.S. market. “Trespassers” entered the IFPI Denmark albums chart at No. 1 in February and domestic sales are 26,000, according to the act’s New York-based management Backoffice. The firm says previous album “No Balance Palace” (2005) sold 80,000 worldwide.

The new set was released in March in Mexico, the Nordic region, Germany, Austria, Switzerland, Belgium, the Netherlands, Luxembourg, Poland

and Australia. SonyMusic Independent Network issued a U.S. digital EP, “Petite Machine,” last September featuring tracks from the act’s 2004 set “Zitilites,” followed by “The No Balance EP” in February, featuring tracks from “No Balance Palace.”

Kashmir played three sold-out shows at Mexico City’s Lunario Auditorio in March and four performances at South by Southwest. The act “is dedicated to making a space for themselves in North America. We are planning [U.S.] shows throughout the summer and are looking forward to releasing ‘Trespassers’ in the fall,” says Backoffice’s Farra Mathews, who co-manages Kashmir with Denmark-based Volcano Management. Sold-out Danish shows include three nights at the 1,500-capacity Vega in Copenhagen (April 27-29), followed by European dates and festivals.

Publishing is copyright control. Booking is with Copenhagen-based Skandinavian; a U.S. agent is being arranged.

—Charles Ferro

Despite a car accident in November 2008 that left bassist Chi Cheng with a debilitating brain injury, the Deftones have returned with a new album. The set moves away from the experimental nature of the band’s past three studio efforts and revisits the raw heaviness of its mid-’90s releases. The decision to carry on was difficult, but Deftones singer Chino Moreno says the tragedy has brought the group closer together. “When something like this happens it makes you re-evaluate your whole situation,” Moreno says. “It got everybody focused and in a real creative spot.” Recorded in six months with producer Nick Raskulinecz (Foo Fighters, Rush) and new bassist Sergio Vega, the Deftones’ sixth studio album, “Diamond Eyes,” will be released May 4 on Reprise/Warner Bros. Records.

1 “Diamond Eyes” has the same aggressive vibe as the band’s 1997 second album, “Around the Fur.” Did you take a similar approach with the new release?

The comparison to “Around the Fur” is because of the immediacy. The way that record was written was very immediate. We were together in a rehearsal space playing these ideas out hundreds of times, crafting them right, and then going into the studio to track them. From that point on, with [2000’s] “White Pony” and the next couple records after that, we pieced stuff together more in the studio, which isn’t a bad thing. But there’s something about going in

and be able to communicate. He’s got really good doctors working with him right now, trying some experimental therapy to get him to react. It seems to be working, so we’re very hopeful that’s the case.

4 Prior to Cheng’s accident, the Deftones recorded the as-yet-unreleased full-length album “Eros.” Why did you shelve it, and do you plan to eventually release it?

When his accident happened, we stood away from the project in general. We weren’t really thinking about what our future was going to be with the band. It was put on hold. But when

we did resume . . . we called Sergio and he was down to play with us. We just wanted to play together as a band. It didn’t seem like we should sit there and go over all the stuff we wrote with Chi and show it to Sergio and have him learn it. We were just turning the page and starting from scratch. In a couple months, we had strong foundations for a record. The album that we did with Chi is very special to us for obvious reasons. It’s the last thing he’s played on until this point. So we hold it very close to us, and we’ll release it one day.



Fresh ‘eyes’ (from left): Deftones’ STEPHEN CARPENTER, SERGIO VEGA, CHINO MORENO, FRANK DELGADO and ABE CUNNINGHAM.

with a cohesive piece of work that you’re confident in performing already and then recording it. [“Diamond Eyes”] has that cohesive vibe, because it was written all together and wasn’t pieced together.

2 The band recruited bassist Sergio Vega for “Diamond Eyes” following Cheng’s car accident. Has bringing in a new bandmate changed your sound?

[Vega] definitely came and brought an inspiration. He wrote everything with us from day one on this record. Just having new blood in there is inspiring, because it brings in a different opinion and voice. Sonically, it’s hard to say. [Cheng and Vega] are different people; they play bass differently. But it sounds right. It still sounds like the Deftones, and that’s what we wanted to maintain.

3 Do you have an update on Cheng’s condition?

He’s doing a little better and looks healthier. He has a brain injury, and with that you don’t really know until he fully wakes up. Right now he’s in a semiconscious state. So he wakes up and he sleeps, but he hasn’t communicated yet. His eyes are open and he’s looking at you. For me, looking into his eyes and standing there talking to him, I feel like he’s in there and recovering. He’s got to get his motor skills back

5 Your last studio album, 2006’s “Saturday Night Wrist,” was released on Maverick, which closed. Now you’re on Reprise/Warner Bros. Records. Has your relationship with Warner Music Group changed since the shift?

I definitely feel it’s a little stronger this time. There was no Maverick on that last record, but it might have had Maverick’s logo on it. But Maverick at that time pretty much wasn’t a label anymore. So we had gotten sucked up by Warner Bros. And at that time, I think we got lost in the shuffle a little bit on that one. With [“Diamond Eyes”], it seems like there’s a lot more focus on the project.

6 Has the band considered releasing future albums without a label?

Obviously, that would be something great for us—for a lot of different reasons. But at this time we’re still under contract. We don’t make records too often. So it’s going to take us a long time to fulfill our contract with them over the last 15 years or whatever since we started putting out records. We still have a couple more records to go that are due. When that’s up, obviously we’d love to have more control over our releases. ●●●

>>>TURNING SOMERSAULTS

Martin Harley, who was born in Wales and raised in greater London, has traveled the world, living out of a car in Australia and in a monastery in Thailand. Now augmented by double bassist Jay Carter and drummer Pete Swatton, the Martin Harley Band is making headway closer to home.

The frontman’s folk- and blues-tinged songs and lap slide-guitar playing are fixtures on the U.K. circuit and beyond, as underlined by March dates in Germany booked by Artist Xclusive. The current U.K. shows (booked by Mutiny Music’s Tim Richardson) are promoting the “Drumrolls for Somersaults” album, released physically April 12 on Villainous and distributed by Proper, with digital release across Europe via Proper’s distributor the Independent Online Distribution Alliance.

“It’s been slow but sure growth for us in the U.K.,” Harley says. “Some good press and radio attention has helped, as well as touring with James Morrison. Germany was

ALBUMS

R&B

PJ MORTON

Walk Alone

Producers: Warryn Campbell, PJ Morton
S.O.S. Music/Tehillah Music Group/IndieBlu Music
Release Date: April 6

A popular presence in the indie soul movement, singer/songwriter/pianist PJ Morton shines brighter than ever on his fifth album, "Walk Alone." What first catches you on this tight, 10-song set are its vibrant, soulful pop melodies, accented with just the right amount of sax, trumpet and strings. The other half of Morton's satisfying one-two punch is tied to his personal—yet always relatable—lyrics that color in his life story about romance, relationships and the trials and tribulations of being a preacher's kid. Tying the whole package together: his sonorous tenor. Album highlights include the reggae-infused "Love You More" featuring Tweet, Morton's moving talk/sing approach on the song "Son of a Preacherman" and R&B gems "Don't Ever Leave" and "I Need Your Love." Morton (who has written for Erykah Badu and India.Arie) accomplishes a rare contemporary feat these days on "Walk Alone"—a seamless album without one skip-worthy track. It's time

for one of indie soul's shining stars to receive the mainstream spotlight he deserves.—GM

AMERICANA

MARTIN SEXTON

Sugarcoating

Producers: Martin Sexton, Crit Harmon
Kitchen Table Records
Release Date: April 6

Martin Sexton hasn't met a musical style he doesn't like—at least that's the sense you get from the Massachusetts singer/songwriter's ninth album, "Sugarcoating." As with most of its predecessors, Sexton shoots wide on the set and mostly hits, presenting a 13-track musical travelogue rooted in rootsy Americana. But he takes left turns into ragtime ("Easy on the Eyes"), soul ("Always Got Away"), bouncy, Mersey-flavored pop ("Stick Around") and the epic arrangement of the album-closing "Just to Be Alive." The songs "Boom Sh-Boom" and "Livin' the Life" boast a breezy, Jason Mraz-style playfulness, and the title track takes a hard look at everything that's come in the wake of 9/11, pleading for someone to "tell it like it is." On the track "Shane," Sexton sings to his baby son over tricky, ringing guitar figures, while the twangy "Long Haul" promises a lasting

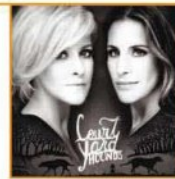


COURT YARD HOUNDS

Court Yard Hounds

Producers: Emily Robison, Martie Maguire, Jim Scott
Columbia Records
Release Date: May 4

The first words out of Emily Robison's mouth—"What am I doing here?"—are certainly appropriate for Court Yard Hounds' self-titled debut. Sister duo Robison and Martie Maguire might have confused a few fans by spinning off from their usual Dixie Chicks gig. But that will likely stop once they get an earful of the familiar, harmony-laden pop-country hybrid on this 12-song set. But that's not to say "Court Yard Hounds" simply recasts the Dixie Chicks' melodic virtues. For starters, Robison, who sings lead on 11 of the tracks, is a subtler vocalist and lyricist than her absent bandmate Natalie Maines. Robison and Maguire prove capable of crafting galloping, catchy choruses for such songs as "The Coast," "Ain't No Son," "It Didn't Make a Sound" and "I Miss You." The sibling duo mines a bit of psychedelia on the track "Delight (Something New Under the Sun)" and blues flavors for the Sheryl Crow-like "Then Again," while Maguire's richly arranged "Gracefully" and the rootsy "See You in the Spring" (a duet with Jakob Dylan) offer well-deployed changes of pace.—GG



kind of love that disappears in "Wants Out" and then cautiously pokes its head up in "Friends Again."—GG

SOUL

SOLOMON BURKE

Nothing's Impossible

Producer: Willie Mitchell
E1 Music

Release Date: April 6
Soul legend Solomon Burke's newest album, "Nothing's Impossible," a collaboration with famed Memphis producer Willie Mitchell (who died in January), sets out to prove that even at 70 years old, a man should always pursue his dreams. The powerful connection between artist and producer is especially evident on the shimmering love serenade "Dreams," where the sweet strings are perfectly balanced with bluesy horns to build tension for Burke's emotional outbursts. The song "You're Not Alone" spices up the mood with a funky rock feel and a guitar solo that replaces the often-heard saxophone that appears throughout the set. And experience speaks for itself on the track "The Error of My Ways," on which Burke sings the blues accompanied by Mitchell's weeping strings, which evoke Gershwin. With themes of love,

loneliness and longing, Burke's raw emotional delivery and Mitchell's rich arrangements ensure that the music penetrates to the heart and soul.—IS

ELECTRONIC

JAVELIN

No Mas

Producers: George Langford, Tom Van Buskirk
Luaka Bop Records

Release Date: April 6
Electronic music has received wider exposure in the rock-leaning indie culture thanks to acts like Girl Talk and Justice. But it's never seen something like Brooklyn-based duo Javelin's bizarre blending of beats and blips. On their second release "No Mas," cousins George Langford and Tom Van Buskirk stake their claim in the world of electronica with an everything-but-the-kitchen-sink approach, yielding infectious but often mind-boggling results. The song "Mossy Woodland" sets a heartbreak lyrical theme ("Drip-drop-drip-drop-drip goes the sound of the rain/Falling on my heart/I'm falling apart") to electronic-tinged strings and crashing drum hits, and Javelin proves that disco isn't dead on "On It on It." Meanwhile, the track "Susie Cues" splices funky piano with beats reminiscent

of '80s hip-hop. And with the single "Oh! Centra," which channels vintage videogame noises and features helium-voiced rap verses, it's no wonder "No Mas" leaves the listener dazed, confused and coming back for more.—LF

AUTECHRE

Oversteps

Producers: Sean Booth, Rob Brown
Warp Records

Release Date: March 23
Offbeat British electronic duo Autechre's 10th studio album, "Oversteps," brings a sonic collage of unobtrusive ambience, subdued melodies and fragmented rhythms. Although the group has often been placed



MGMT

Congratulations

Producers: MGMT, Pete "Sonic Boom" Kember
Columbia Records
Release Date: April 13

About 30 seconds into MGMT's second album, "Congratulations," singer Andrew VanWyngarden asks, "How will I know if it's working?" Indeed, leading up to the set's release, the duo announced that the follow-up to its synth-pop-heavy 2007 debut, "Oracular Spectacular," would be a wild departure. The new nine-song album blends psychedelia with elements of post-punk, surf rock and even folk. The track "Someone's Missing" begins sparsely with soft guitars and sitar-like effects that echo the falsetto vocals before swelling into an easygoing funk jam. Cuts like "Song for Dan Treacy" and "Brian Eno" are surf-tinged and vaguely danceable, while the approximately 12-minute-long "Siberian Breaks" channels English cult group Television Personalities and features dreamy vocal arrangements reminiscent of Simon & Garfunkel and the Mamas & the Papas. Despite its retro influences, MGMT isn't out of touch: "Lady Dada's Nightmare" is an eerie, instrumental nod to a certain pop star. So to answer VanWyngarden's question: Yes, it's working.—LF



SHARON JONES & THE DAP-KINGS

I Learned the Hard Way

Producer: Bosco Mann
Daptone Records
Release Date: April 6

Since 2002, powerhouse singer Sharon Jones and her eight-piece backing band the Dap-Kings have been finding ways to bring old-school soul music into a contemporary setting. The group's latest album, "I Learned the Hard Way," is a more traditional take on Motown that thrives on the simplicity of its midtempo song structures. Throughout 12 songs and a little less than 40 minutes, the Dap-Kings keep their arrangements brisk and enjoyable on tracks like the funky opener "The Game Gets Old" and doo-wop standout "Give It Back." Jones remains a vivacious vocal force, but some of her best moments come as an intimate storyteller. "I'm a better woman than I have been/Cause I don't think about way back when," she confidently croons over electric guitar and hand claps on "Better Things," a song that captures the album's lighthearted atmosphere. "I Learned the Hard Way" finds an eminent R&B band playing within its comfort zone and Jones continuing to distinguish herself as a multilayered frontwoman.—JL

THE BILLBOARD REVIEWS

SINGLES

under the subjective umbrella of intelligent dance music, it avidly avoids such classifications by going to great lengths to evade the predictability that often befalls techno and rave music. Opener "ress" swells like a growing haze, but as a simple sketch it remains static and undeveloped. Rhythm is secondary on the song, with a steadily jagged snare click-clack that seems to fall in and out of place. This nebulous nature enhances later tracks like "os veix3" that feature more traditional sequencing. And "known(1)" is techno-maché that's led by spacey, harpsichordal synths amid layers of secondary melody and rich bell-like overtones. Splicing sounds and rhythms that sometimes complement and often compete, "Oversteps" creates an evolving harmony built on its own continuous assembly and breakdown.—*CM*

ROCK

PAPER TONGUES

Paper Tongues

Producers: *various*
A&M/Octone

Release Date: *March 30*

Before a chance run-in with "American Idol" judge Randy Jackson helped land them a recording contract, Paper Tongues grew from a collective of Charlotte, N.C., musicians that mixed witty alt-rock with measures of hip-hop, funk and soul. Here, each member brings their electric taste to the band's self-titled debut. The party-rock single "Ride to California" features a hip-hop beat and auctioneer intensity during the verse, mixed with bombastic electronica and a tongue-in-cheek hook. But Paper Tongues serve as a voice for the down-trodden youth on fiery hip-hop anthems like "Everybody" and

"Rich and Poor." On the gritty, Kings of Leon-esque album opener "Trinity," the band advocates for the unrepresented: "Hear me pleading/I'm a child/I'm the poor/I am needing." And "For the People" pits angsty verses and foot-tapping street drums against a sugar-sweet, club-friendly chorus. With a dynamic Phoenix-meets-Beastie Boys sound, Paper Tongues debut with a novel rock-hop alloy that feels natural and refreshingly organic.—*CM*

WORLD

CAETANO VELOSO

Zii e zie

Producers: *Moreno Veloso, Pedro Sá*

Nonesuch Records

Release Date: *March 30*

On latest album "Zii e zie," Brazilian musician Caetano Veloso continues to explore the progressive timbres and techniques found on 2006 album "Cê." This time, rather than making a rock album, Veloso introduces "transamba"—samba that's composed for a modern rock band. The resulting music has a constant pulse and is full of mystery and contradiction. The minimalist arrangement on "Por Quem?" is a solitary setting for Veloso's bittersweet poetry, juxtaposing his delicate, high-pitched vocals with a synopated uptempo drum pattern. "A Cor Amarela" creates a lighthearted beach atmosphere with hand claps and a funky guitar riff, where Veloso sings about how a dark-skinned girl in a yellow bikini is the best thing that could happen to the color. In contrast, the solemn political statement "A Base de Guantánamo" features a daunting and repetitive chant with striking textural clashes that create sonar images of a mechanized prison.—*IS*

LEGEND & CREDITS

EDITED BY MITCHELL PETERS (ALBUMS) AND MONICA HERRERA (SINGLES)

CONTRIBUTORS: Melanie Bertoldi, Lindsey Fortier, Gary Graff, Monica Herrera, Jason Lipshutz, Connor McKnight, Michael Menachem, Gail Mitchell, Evan J. Nabavian, Ilya Skripnikov

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

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

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DANCE

MATISSE

Better Than Her (3:42)

Producer: *Kevin Rudolf*

Writers: *K. Rudolf, J. Kasher*

Publishers: *various*

Jive/JLG

Twin pop duo Brit and Alex parted ways last year, and while her sister has since moved on to graduate school, Brit Smith now goes by Matisse and is shaking up the clubs with solo debut single "Better Than Her." The song finds the 23-year-old boasting about her superiority as a girlfriend—though her ex has found someone new, his wandering eyes suggest he's not entirely happy. Matisse relishes his regret. "I don't really feel so bad, 'cause I know you're better without her/What about her?" she sings. Anthemic "hey, heys" combine with Matisse's sweet yet sassy vocal to lure listeners to the dancefloor. Already top 10 on Hot Dance Club Songs, "Better Than Her" has the kind of irresistible melody and lyrics that could work on top 40.—*MM*

HIP-HOP

RICK ROSS FEATURING NE-YO

Super High (3:47)

Producer: *Clark Kent*

Writers: *various*

Publishers: *various*

Maybach Music/Island Def Jam/IDJMG

On "Super High," the champagne- and caviar-flavored lead single from Rick Ross' upcoming "Teflon Don," the Florida rapper congratulates himself on his success by counting his jewelry, cars, and penthouses over a lush '70s soul soundscape. He offers no apologies for the superficiality of his lyrics, instead weaving them into his larger than life, Miami mob boss aesthetic. DJ/producer Clark Kent's beat is a natural progression from his simple piano loop on Jay-Z's "Brooklyn's Finest," which has a similar mafioso approach but not nearly as extravagant as "Super High." Don Cannon, who contributed the scratches, turns the raucous chorus of N.W.A.'s "Gangsta Gangsta" into another triumphant chant. Ross continues to flaunt his mastery of the hip-hop kingpin character.—*EJN*

POP

TRAVIE MCCOY FEATURING BRUNO MARS

Billionaire (3:31)

Producers: *The Smeezingtons*

Writers: *various*

Publishers: *various*

Decaydence/Fueled by Ramen
Travie McCoy is taking a cue from B.o.B, enlisting singer

USHER FEATURING WILL.I.AM

OMG (4:29)

Producer: *Will.i.am*

Writer: *W. Adams*

Publishers: *Cherry River Music/Will.i.am Music (BMI)*

LaFace/JLG

Usher has Will.i.am to thank for his fastest top 10 entry on the Billboard Hot 100 in 12 years. "OMG" resonates with a broader audience than the R&B star's recent singles because it's attuned to the current club culture, much the same way that 2003 smash "Yeah!" minted crunk. Over a taut house beat that stops and starts and never truly shakes loose, Usher delivers his signature smooth talk: "Baby let me love you down/There's so many ways to love ya." Soon, though, he's stuttering childlike lines in Will.i.am's cyborg-cadence—"She was dancin' sexy, pop-pop-poppin', droppin', droppin' low... Honey got a booty like pow, pow, pow." The pair also may as well be singing about the meaning of their successful matchup. (Will.i.am: "I did it again." Usher: "I found you, finally.") Surrounding the lyrics are hypnotic hand claps and soccer-game chants that fade in and out to keep the party going.—*MH*



Bruno Mars (featured on B.o.B's "Nothin' on You") for his solo debut single, "Billionaire." Formerly known as Travis, the Gym Class Heroes frontman fantasizes about success over a nimble, reggae-tinged rhythm. He imagines helping New Orleans after Hurricane Katrina and becoming the male version of Oprah Winfrey, and if you "give Travie a wish list," he

he'd "probably pull an Angelina and Brad Pitt/And adopt a bunch of babies that ain't never had shit." The goals that Mars sings of are a little more self-interested. "I see my name in shining lights," he croons, expressing his desire to be a Forbes magazine cover boy in the same breath. The message may be inconsistent, but the beat still goes down smoothly.—*MB*

THE DIRTY HEADS FEATURING ROME

Lay Me Down (3:37)

Producers: *Stan Frazier, Steve Fox*

Writers: *The Dirty Heads, R. Ramirez*

Publishers: *Pink Sock/Tranny Puncher/Warner Tamerlane (BMI)*

Executive Music Group

As temperatures rise, those searching for the song of the summer will find a solid contender in

"Lay Me Down." The track is a collaboration between rising Orange County, Calif., reggae rockers the Dirty Heads and Rome Ramirez. Not coincidentally, it harks back to the hip-hop-infused ska popularized by Sublime, the band Ramirez now fronts. Opening with a breezy string of "oohs" that recalls Jack Johnson's "Hope," the song lifts the energy with chugging guitar



riffs, a freewheeling chorus and feel-good lyrics delivered with rhythmic punch: "I could never ask for nothing better than this/It's just tequila and the beach, it's hot and salty when we kiss." Engineered for beachside consumption, the lyrics of "Lay Me Down" will no doubt make fitting captions for plenty of summer photo albums.—*CM*



Gramercy-bound:
HANSON

POP BY MITCHELL PETERS

A Soulful Shout

Hanson Channels R&B, Blues Brothers For New Album

From the 1997 pop hit “MMMBop” to the recently premiered “Blues Brothers”-inspired music video for its latest single, “Thinking ‘Bout Somethin’,” sibling trio Hanson knows how to stir up some buzz.

In the four-minute video, grown-up Hanson brothers Isaac, Taylor and Zac (along with a cameo by “Weird Al” Yankovic) re-create the Ray

Charles dance scene from the 1980 film “The Blues Brothers.” Shot in the group’s hometown of Tulsa, Okla., the video not only pays homage to that cult classic, but also gives fans a taste of the ‘50s and ‘60s soul sounds on Hanson’s new album, “Shout It Out Loud” (June 8).

The album, to be released through the trio’s 3CG Records, features

guest appearances by two legendary session men: horn arranger Jerry Hey (Michael Jackson, Earth, Wind & Fire) and Funk Brothers bassist Bob Babbitt, who played on many Motown classics.

“We wanted to put up a big, bright-colored flag that said, ‘This record is about melody and the music we love,’” Taylor Hanson says. “So this

video is trying to invite people to get what’s coming down the pipe.”

Fans and critics are responding favorably. In addition to positive music press coverage, the video for “Thinking ‘Bout Somethin’ ” has received more than 895,000 views since debuting April 14 on MySpace, according to the site, and the track was released digitally April 20. Hanson’s last album, 2007’s “The Walk,” sold 53,000 copies, according to Nielsen SoundScan. It debuted and peaked at No. 56 on the Billboard 200, spending only two weeks on the chart.

The Todd Edwards-directed video for “Thinking ‘Bout Somethin’ ” isn’t the only promotional strategy in place. The band also has several TV performances scheduled (including an April 23 appearance on “Late Show With David Letterman” and an April 26 interview on “Today”) and special concert engagements booked through the end of May.

In an effort to promote its upcoming May 1 appearance at the Bamboozle festival in New Jersey, Hanson announced late last year that it would play its four studio albums and the new release in their entirety over five consecutive nights at Live Nation’s 650-capacity Gramercy Theatre in New York. All five shows—beginning April 26 with the trio’s 1997 debut, “Middle of Nowhere”—sold out following the Dec. 15 on-sale.

“When we first approached the Bamboozle scenario, we needed a

unique concept to sell the overall package of what [Hanson] was looking to accomplish and what Bamboozle was looking to accomplish,” Live Nation New York VP/talent buyer John D’Esposito says. “We were able to put together a creative scenario that included possible multiple nights and culminate with the Bamboozle Festival.”

To help sell tickets to the five-night stand and Bamboozle, Hanson offered different package deals on Hanson.net. The deals allowed fans to purchase tickets to both events for a flat fee. The bundling option helped drive Bamboozle sales and convinced D’Esposito to book Hanson on eight dates of the Bamboozle Roadshow, which begins May 21 at the Merriweather Post Pavilion in Columbia, Md.

To further promote “Shout It Out Loud,” the group will stream the five New York concerts on its Web site through a partnership with LiveStream.com, according to 3CG Records GM Rebecca Sarkar. Taylor Hanson notes that live streaming will become a major priority for the group moving forward.

“We’re going to begin doing impromptu and extremely personal live streams throughout the promotion process, from us being backstage to the shows to songwriting to everything else that goes on,” he says.

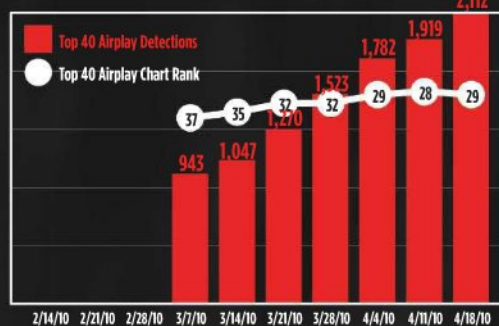
The trio begins a North American club/theater tour in late July. ●●●

SECOND WIND

London synth-pop duo La Roux—consisting of frontwoman Elly Jackson and producer Ben Langmaid—has been posting gains on Billboard’s charts in recent weeks, thanks to its single, “Bulletproof.” The perky number is bulleted at No. 29 on the Mainstream Top 40 radio airplay chart, rises 35-29 on Hot Digital Songs and gives the act its first top 40 hit on the Billboard Hot 100, as it climbs 48-36. ¶ Initially a hit in the United Kingdom, where it debuted atop the Official Charts Co.’s singles list in June 2009, the Big Life/Polydor/Cherrytree/Interscope song first reached a U.S. Billboard chart Aug. 1, 2009, when it bowed at No. 38 on Hot Dance Club Songs. It ultimately hit No. 1 in September but didn’t cross over to Mainstream Top 40 until this year, when it entered the March 20 chart at No. 37. Since then, thanks to the act’s radio support, touring and TV appearances (including “The Ellen DeGeneres Show” and “Last Call With Carson Daly”), both “Bulletproof” and the act’s self-titled album have seen steady sales gains. ¶ “Bulletproof” has shifted 406,000 digital downloads, according to Nielsen SoundScan, while its album has sold 47,000. This week, the latter notches its best sales week yet, with 3,000 (up 34%). It re-enters the Billboard 200 at No. 187 and climbs to a new peak on Top Heatseekers Albums at No. 6.—Keith Caulfield

WITH A ‘BULLET’

La Roux’s “Bulletproof” is shooting up the charts—it’s selling swiftly (below) and posting gains at top 40 radio (bottom).



Steady gains:
LA ROUX

POP BY KERRI MASON

Pyramid Power

Teenage Songbird Charice Sings Her Way To Top 10 Dance Hit

With influential fans like Celine Dion, David Foster and Oprah Winfrey, teenage singer Charice is already making her presence felt in the U.S. market.

The Philippines-born 17-year-old's anthemic love song, "Pyramid," featuring Iyaz—the first single from her self-titled debut album—holds at No. 7 with a bullet on Billboard's Hot Dance Club Songs chart. And insiders say this is just the beginning as Charice (last name: Pempengco) prepares for the May 11 release of her U.S. album debut on 143/Reprise.

"'Pyramid' is just a taste of how great Charice can sing," says Hosh Gureli of HoshG Music, who consulted on the remix package for the project. "She is one of the few—and you can count them on one and, at the most, two hands—who has that extra-special voice."

America first heard Charice's powerful pipes in 2008 on a very big stage: "The Oprah Winfrey Show." The program's producers

sought her out after watching the then-16-year-old belt out anthems by Dion and Beyoncé on YouTube. (Those performances have now racked up more than 13 million views.) Charice returned to the "Oprah" stage in 2009 to perform the Diane Warren song "Note to God." In the week that followed, the Foster-produced track sold 61,000 of its 110,000 total downloads, according to Nielsen SoundScan, and enabled its No. 44 peak on the Billboard Hot 100. International performances alongside stars like Dion, Andrea Bocelli and Josh Groban followed.

The Charice team is hoping for an even bigger sales spike following her next "Oprah" appearance: May 11, her album's street date. Also supporting the release are additional TV appear-

Great adventure: CHARICE

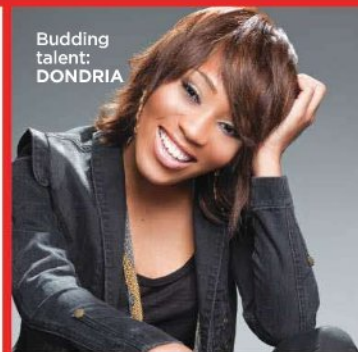
ances, including "Good Morning America," and retail campaigns, including one with Target. "Charice has a phenomenal story, coming from the Philippines and being discovered the way she was," says her manager Marc Johnston of Align Entertainment Group. "She's an all-around entertainer."

Charice says her 12-song collection will be a surprise to international fans, who are accustomed to her singing more traditional fare. "This is my first time finally recording a pop album and to have a pop single with a featured artist," she says. "This is so much more different than what I was singing before."

In the meantime, Charice is looking forward to another important milestone on the day before her "Oprah" gig and album drop: her 18th birthday. Fittingly, she'll spend it riding the roller coaster at New Jersey's Great Adventure theme park.



Budding talent: DONDRIA



REAL DEAL

Singer/songwriter Dondria thought someone was pulling a fast one when she began receiving e-mail messages on her YouTube and MySpace sites from someone calling himself Jermaine Dupri. So she ignored them. But the sender persisted until Dondria decided to take a chance and call.

"He flew me and my mom [Cynthia McCarty, also her manager] to Atlanta for a meeting," recalls Dondria, born Dondria Nicole Fields. "But it took him several months to make the next move. So the tables turned, and I was the one being persistent, asking him, 'When am I coming back?'"

Now, three years after signing with Dupri's So So Def label, the Sachse, Texas, native is breathing in the sweet smell of success with her first single, "You're the One." Written and produced by Dupri and Bryan-Michael Cox, the track is No. 18 with a bullet on Billboard's Mainstream R&B/Hip-Hop chart and No. 30 with a bullet on Hot R&B/Hip-Hop Songs. The single's classic feel is a "mix between Beyoncé and Coko of SWV," Dupri says. "She definitely has those influences, along with others from Mariah [Carey] to Aretha [Franklin]."

Dondria came to Dupri's attention with a built-in fan base. Armed with a \$15 webcam, she had been having fun taping herself singing other artists' songs and posting them on YouTube. Starting with an a cappella take on Musiq Soulchild's "Love," the former music education major later began regularly posting clips of her singing to the instrumental tracks of songs like Alicia Keys' "Diary," Rihanna's "Unfaithful" and Ciara's "Promise." To date, her YouTube page counts more than 3 million page views.

Beyond her voice, Dupri says what also caught his attention was the interaction between Dondria and her fans even before the first single came out. "In this social media climate, she is setting the tone for what I'm doing now at So So Def."

Titled after her college nickname "Phatfffat" (referencing her ravenous appetite despite her slim frame), debut album "Dondria vs. Phatfffat" is tentatively set for June 22 through So So Def/Malaco. Available for download since November is the "Dondria Duets" mixtape, featuring her versions of male songs like Maxwell's "Pretty Wings" and Musiq's "So Beautiful." —Gail Mitchell

PLAY TIME

"Touring" carries a different meaning for singer Karen Clark-Sheard these days. The gospel legend is on the road in the hit play "Church Girl" while promoting her fifth album, "All in One." The April 6 release signals Clark-Sheard's first solo project in four years and her first album on her own EMI Gospel-distributed label, Karew Records.

"This gospel stage play not only allows Karen to showcase her abilities as an actress and a singer but also provides great promotion for her album," Karew Records GM Darrel Thompson says. "Feeding off the play's promotion also gained her exposure outside the traditional gospel media."

Claiming a Hot Shot Debut at No. 3 on Billboard's Top Gospel Albums, the urban-flavored "All in One" holds the same position this week. The album's 11 tracks include the go-go-influenced lead single, "Prayed Up," which is No. 18 on Hot Gospel Songs. A video for the single is in the works. In addition to Clark-Sheard doing

press in markets on the play's circuit, the "All in One" CD is being sold at the theaters. Kicking off March 23 and running through May, the play's tour schedule includes Detroit, Chicago, Cleveland and Philadelphia.

During the play's street-date stop in Chicago, Clark-Sheard also did the Music Experience, an interview/in-store event with the store's owner, Dedry Jones. The event was publicized to local churches, supplemented by bus and van wraps promoting the album. The event was streamed live, allowing visitors to view Clark-Sheard's mini-concert performance. Also during street week, Clark-Sheard hosted a listening party on a gospel music cruise. "The entire campaign hit home with core consumers," Thompson says.

"All in One" is the second release on Karew Records following 2009's "A Clark Family Christmas." Clark-Sheard and her husband, Bishop J. Drew Sheard, launched the label with plans to sign and develop other artists. "This is a dream that I've al-



Church girl: KAREN CLARK-SHEARD

ways wanted to do," Clark-Sheard says. "We've been in this business for so long and under other companies that I thought it was time to have my own label."

Later this year, Clark-Sheard will jump from the stage to the big screen when filming begins on an Aretha

Franklin biopic. Clark-Sheard will play a singer in one of the groups Franklin was in before going solo.

"My mother [gospel pioneer Dr. Mattie Moss-Clark] and Aretha's father were friends," Clark-Sheard says. "So I count this as a great privilege." —Deborah Evans Price

HANSON: JIRO SCHNEIDER; CHARICE: GEORGE HOLZ; DONDRIA: DEREK BLANKS; SHEARD: KAREW RECORDS; LAROUC: ANDREW WHITTON

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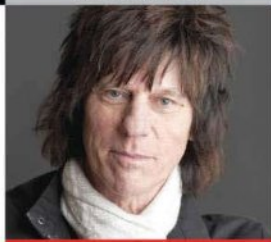
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THE HOT BOX

A WEEKLY ROUNDUP OF NOTABLE CHART ACHIEVEMENTS

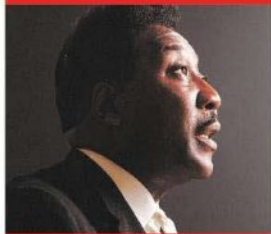


BECK'S BACK

>> On the Billboard 200 at No. 11, guitar legend Jeff Beck claims his highest debut, his second-best chart placing and his biggest sales week as a solo artist in the Nielsen SoundScan era (1991-present) as "Emotion & Commotion" debuts with 26,000. His highest-charting solo set remains 1975's "Blow by Blow" (No. 4).

BE HAPPY

>> Bobby McFerrin's "VOCAbuLarieS" moves 2-1 on Top Contemporary Jazz Albums, becoming the first No. 1 for the artist on any Billboard chart since 1992 (Classical Crossover) and the first No. 1 for him on this chart since 1988.



HIGH WATERS

>> Muddy Waters appears on the Billboard 200 for the first time since 1981 (No. 133) and nets his first No. 1 on Top Blues Albums with "Father of Chicago Blues" (4,000). The XS set was the Amazon MP3 store's daily deal April 17, offered for \$1.99.

CHART BEAT

>> New at No. 17 on the Billboard 200 with "Leave Your Sleep," Natalie Merchant inks her highest rank on the chart since "Ophelia" reached No. 8 in 1998. The former 10,000 Maniacs front-woman concurrently bows at No. 1 on Top Folk Albums (viewable at billboard.biz), marking her first leader on a Billboard chart since "Kind & Generous" topped the Triple A radio airplay list, also in 1998.

>> The Hot Shot Debut at No. 11 on Top Latin Albums, "Billboard Latin Music Awards: Finalists 2010," becomes the first Billboard-branded title to grace a Billboard survey since "Billboard #1s: Classic Country," which peaked at No. 34 on Top Country Albums and No. 161 on the Billboard 200 in 2006.

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



BECK: WILHELM ENTERTAINMENT LP 2009

Billboard

CHARTS

MGMT Moves In; Record Store Day Reflections

Alternative rock outfit **MGMT** arrives at No. 2 on the Billboard 200 with its sophomore set, "Congratulations," shifting 66,000 copies in its first week, according to Nielsen SoundScan. It's the act's best week; its first set, 2007's "Oracular Spectacular," never sold more than 17,000 in a week and topped out at No. 38 on the chart. So far, that effort has sold 606,000.



Meanwhile, **Justin Bieber's** "My World 2.0" holds at No. 1 for a third nonconsecutive week, selling 92,000 copies (down 10%). It's the smallest sum we've seen for the top-selling album of the week since last May, when **Chrisette Michele's** "Epiphany" launched at No. 1 with 83,000.

VITAL VINYL: Record Store Day (April 17) livened up some of Billboard's niche

charts this week, thanks to scads of unique and retailer-exclusive products that were released for the occasion.

On Top Tastemakers—our 15-position albums chart that ranks the top sellers at independent stores and small chains—the event's impact is clear. Though **MGMT's** "Congratulations" is No. 1—with 7,000 copies sold at the panel of stores—there are two entries on the tally that were specifically created for Record Store Day. (View the chart in full at billboard.biz/charts.)

At No. 14 is the debut of the **Flaming Lips'** tribute to **Pink Floyd's** "The Dark Side of the Moon," with slightly more than 1,000 copies. At No. 15 is the **Jimi Hendrix Experience's** five-song "Live at Clark University" set with about 1,000 copies as well.

The Lips title was initially only available as a digital album but was issued on vinyl (with a bonus CD of the album inside the package) for Record Store Day. The Hendrix set is also a vinyl piece and was created specifically for the event.

In Nielsen SoundScan's system and on its website, the Tastemakers chart goes by the name of Indy/Small Chain

Core Stores and runs much deeper than our 15-position list: It tallies the top 100 albums.

The overall volume of the top 100 Indy/Small Chain Core Stores albums

this week is 78,000—up 26% compared with the volume of the top 100 on last week's tally (62,000). All told, this week's top 100 haul is the best since the SoundScan week ending Feb. 14, when the top 100 volume was 80,000. However, that figure was pumped up by the arrival of **Sade's** "Soldier of Love." The set shifted 14,000 at the stores that report to the Tastemakers panel.

Turning away from the Tastemakers chart for a moment, if you want to get blown away, take a look at the Hot Singles Sales chart on page 40.

Eleven of the top 15 titles on the chart had configurations released specifically for Record Store Day. Only Nos. 1, 7, 8 and 13 didn't have a direct tie-in with the event.

The Hot Singles Sales chart tracks not just physical single configurations like CD singles and 7-, 10- and 12-inch vinyl, but also digital single bundles. For example, **Adam Lambert's** title at No. 1, "Whataya Want From Me," is only avail-

able as a digital bundle (3,000 copies).

The Nos. 2-4 slots all sell more than 1,000 each, with **the Rolling Stones'** 7-inch "Plundered My Soul" debuting at No. 2 with 2,000.

A total of 62,000 singles were sold last week—including 25,000 digital bundles—according to SoundScan, up 72% compared with last week (36,000). All told, the 62,000 haul is the best singles sales have done since the week ending Aug. 12, 2007, when 75,000 singles were sold. What happened that week? "What Time Is It" from "High School Musical 2" was in its fourth week at No. 1, with a weekly haul of 42,000 (accounting for 56% of that week's overall singles market).

HIGH NOTE: Glassnote Records has a lot to celebrate this week, as the independent label captures four of the top 10 albums on the Top Heatseekers chart (see page 41).

Justin Nozuka's second album, "You I Wind Land and Sea" (Golden Train/Coalition/Glassnote), leads the Glassnote pack, debuting at No. 1 with 4,000 copies. Glassnote also has holdovers at Nos. 3 and 9 with **Mumford & Sons** and **the Temper Trap**, respectively, and lands another new entry at No. 10 with **Two Door Cinema Club's** "Tourist History" (Glassnote/EastWest).

Over The Counter

KEITH CAULFIELD



Market Watch A Weekly National Music Sales Report

Weekly Unit Sales

	ALBUMS	DIGITAL ALBUMS*	DIGITAL TRACKS
This Week	5,460,000	1,542,000	22,098,000
Last Week	5,278,000	1,508,000	22,369,000
Change	3.4%	2.3%	-1.2%
This Week Last Year	6,363,000	1,389,000	23,137,000
Change	-14.2%	11.0%	-4.5%

*Digital album sales are also counted within album sales.

Weekly Album Sales (Million Units)



Year-To-Date

	2009	2010	CHANGE
OVERALL UNIT SALES			
Albums	103,224,000	92,694,000	-10.2%
Digital Tracks	362,494,000	356,844,000	-1.6%
Store Singles	438,000	604,000	37.9%
Total	466,156,000	450,142,000	-3.4%
Albums w/TEA*	139,473,400	128,378,400	-8.0%

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

ALBUM SALES



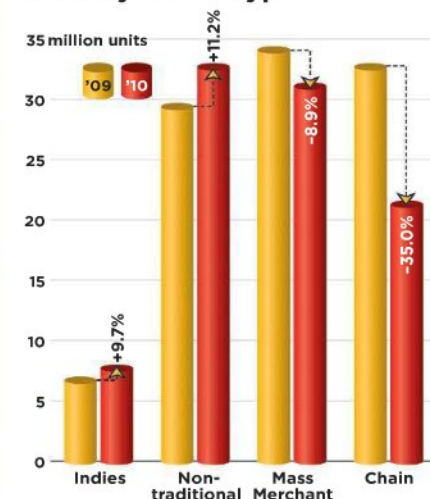
SALES BY ALBUM FORMAT

	2009	2010	CHANGE
CD	80,788,000	66,997,000	-17.1%
Digital	21,722,000	24,894,000	14.6%
Vinyl	692,000	792,000	14.5%
Other	21,000	12,000	-42.9%

For week ending April 18, 2010. 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

Chart table with columns: THIS WEEK, LAST WEEK, 2 WEEKS AGO, WEEKS ON CHART, ARTIST, Title, CERT., PEAK POSITION. Top entries include Justin Bieber (My World 2.0), MGMT (Congratulations), Lady Antebellum (Need You Now), Usher (Raymond V Raymond), Coheed and Cambria (Year Of The Black Rainbow).

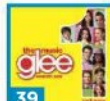


Up 39%, the album benefits from \$7.99 sale tags at Best Buy and iTunes last week. She also performed on NBC's "Saturday Night Live" April 17, perhaps spurring a last-minute sales bump.



With its first full-length nonholiday effort, the vocal ensemble claims its highest-charting album. The set, featuring covers of such pop tunes as Soft Cell's "Tainted Love," starts with 15,000—its best debut sales week.

Last week's mentor on "American Idol" profits from not just his advice on the show (April 13), but also his performance of "Whataya Want From Me" on the results show the next night. The album sells 13,000 (up 121% for its best frame since February).



"Glee" returned to the airwaves last week (April 13) and its two companion soundtrack albums earn gains. This one is up 54%, while at No. 47, the second volume gains by 48%.

Amazon's MP3 store offered the album for \$2.99 as its daily deal April 12, no doubt aiding to the set's gain. Overall, it's up 25% while its download haul increases 58%.

Chart table with columns: THIS WEEK, LAST WEEK, 2 WEEKS AGO, WEEKS ON CHART, ARTIST, Title, CERT., PEAK POSITION. Top entries include Easton Corbin, Jason Derulo, Selena Gomez & The Scene (Kiss And Tell), Jason Aldean (Wide Open), Blake Shelton (Hillbilly Bone), Mary J. Blige (Stronger with Each Tear), Jay-Z (The Blueprint 3), Madonna (Sticky & Sweet Tour), Lady Antebellum (Lady Antebellum), John Mayer (Battle Studies), Soundtrack (The Twilight Saga: New Moon), Owl City (Ocean Eyes), Kings of Leon (Only By The Night), Gary Allan (Get Off On The Pain), TobyMac (Tonight), Kenny Chesney (Greatest Hits II), Pink (Funhouse), Meth/Ghost/Rae (Wu-Massacre), Jonsi (Go), Josh Turner (Haywire), Breaking Benjamin (Dear Agony), MGMT (Oracular Spectacular), Muse (The Resistance), Daughtry (Leave This Town), Vampire Weekend (Contra), Luke Bryan (Doin' My Thing), Raheem DeVaughn (The Love & War Masterpeace), Soundtrack (Crazy Heart), Casting Crowns (Until The Whole World Hears), Onerepublic (Waking Up), The Script (The Script), Chris Young (The Man I Want To Be), Eminem (Relapse), Drake (So Far Gone), Darius Rucker (Learn To Live), Phoenix (Wolfgang Amadeus Phoenix), Murs and 9th Wonder (Forever), Shinedown (The Sound Of Madness), Various Artists (NOW 32), Kidz Bop Kids (Kidz Bop 17), Bob Marley and The Wailers (Legend: The Best Of Bob Marley And The Wailers), Michael Jackson (Number Ones), Reba (Keep On Loving You), Journey (Journey's Greatest Hits), Gucci Mane (The State Vs. Radric Davis), Soundtrack (Twilight), Kid Cudi (Man On The Moon: The End Of Day), Danny Gokey (My Best Days), Various Artists (WOW Gospel 2010), Timbaland (Timbaland Presents Shock Value II).

THE BILLBOARD 200 ARTIST INDEX: ABBA, AC/DC, Jason Aldean, Alice In Chains, Gary Allan, Aventura, Erykah Badu, Barenaked Ladies, Justin Bieber, Beyonce, Broken Bells, The Black Eyed Peas, Bleeding Through, MARY J. BLIGE, BON JOVI, SUSAN BOYLE, Breaking Benjamin, BRING ME THE HORIZON, BROOKS & DUNN, ZAC BROWN BAND, LUKE BRYAN, MICHAEL BUBLE, CAGE THE ELEPHANT, COLBIE CAILLAT, JOHNNY CASH, CASTING CROWNS, JASON CASTRO, CELTIC WOMAN, KENNY CHESNEY, ERIC CHURCH, KAREN CLARK-SHEARD, COHEED AND CAMBRIA, EASTON CORBIN, CREEDENCE CLEARWATER REWIVAL, DAVID CROWDER BAND, DR. DOG, BILLY CURRINGTON, MILEY CYRUS, DAUGHTRY, JASON DERULO, RAHEEM DEVAUGHN, DISTURBED, DJ HOLIDAY + GUCCI MANE, MELANIE FONA, PUNCH, FLYLEAF, DR. DOG, DUETO, JAKOB DYLAN, FOX Y SHAZAM, THE GET UP KIDS, DANNY GOKEY, SELENA GOMEZ & THE SCENE, GORILLAZ, AMY GRANT, GUCCI MANE, GUNS N' ROSES, JIMI HENDRIX, JAMES JOHNSON, NORAH JONES, SHARON JONES & THE DAP-KINGS, JOURNEY, INSANE CLOWN POSSE, ALAN JACKSON, MICHAEL JACKSON, JAY-Z, KESHA, ALICIA KEYS, KID CUDI, KIDZ BOP KIDS, KINGS OF LEON, KUTLESS, LADY ANTEBELLUM, LADY GAGA, ADAM LAMBERT, MIRANDA LAMBERT, LAURA BELL BUNDY, LEONARDO, LUDACRIS, MADONNA, BOB MARLEY AND THE WAILERS, MAXWELL, JOHN MAYER, TIM MCGRAW, NATALIE MERCHANT, LIL WAYNE.

HEATSEEKERS ALBUMS™

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	CERT.
1	HOT SHOT DEBUT	1	#1 JUSTIN NOZUKA GOLDEN TRAIN/COALITION 01110/GLASSNOTE (12.98)	You I Wind Land And Sea	
2	NEW		FOXY SHAZAM FERRET/SIRE 57240/EX/WARNER BROS. (12.98)	Foxy Shazam	
3	3	9	MUMFORD & SONS GENTLEMAN OF THE ROAD 0109/GLASSNOTE (12.98)	Sigh No More	
4	NEW		THE TALLEST MAN ON EARTH DEAD OCEANS 040* (14.98)	The Wild Hunt	
5	NEW		WAR OF AGES FACEDOWN 091 (12.98)	Eternal	
6	9	30	GREATEST GAINER LA ROUX BIG LIFE/POLYDOR/CHERRYTREE/INTERSCOPE 013389*/AGA (10.98)	La Roux	
7	2	28	FLORENCE + THE MACHINE UNIVERSAL REPUBLIC 013170/UMRG (13.98)	Lungs	
8	7	36	EDWARD SHARPE & THE MAGNETIC ZEROES COMMUNITY/FAIRFAX 542*/VAGRANT (13.98)	Up From Below	
9	8	19	THE TEMPER TRAP LIBERATION/GLASSNOTE 80022/COLUMBIA (12.98)	Conditions	
10	NEW		TWO DOOR CINEMA CLUB GLASSNOTE DIGITAL EX/EAST WEST (7.98)	Tourist History	
11	NEW		TRAMPLED BY TURTLES BAMJODAD 07* (12.98)	Palomino	
12	16	5	BRANTLEY GILBERT AVERAGE JOES 215 (14.98)	Halfway To Heaven	
13	5	2	MURDER BY DEATH VAGRANT 591* (13.98)	Good Morning, Maggie	
14	1	2	VEIL OF MAYA SUMERIAN 026 (11.98)	[d]	
15	14	6	THE MORNING BENDERS +1.566*/ROUGH TRADE (14.98)	Big Echo	
16	NEW		KAKI KING ROUNDER 613261 (12.98) ⊕	Junior	
17	19	5	NEON TREES MERCURY 013972*/IDJMG (10.98)	Habits	
18	NEW		FREELANCE WHALES FRENCHKISS 011*/MGM AND POP (13.98)	Weathervanes	
19	20	9	LOCAL NATIVES FRENCHKISS 042* (12.98)	Gorilla Manor	
20	RE-ENTRY		BUTCH WALKER AND THE BLACK WIDOWS ONE HAVEN 101* (14.98)	I Liked It Better When You Had No Heart	
21	21	13	ONE ESKIMO SHANGRI-LA 101040* (9.98)	One eskimO	
22	NEW		JENNY OAKS BAKER SHADOW MOUNTAIN 5035941 (16.98)	Then Sings My Soul	
23	15	4	SCHOOL GYRLS INCREDIBLE/ISLAND 014972/IDJMG (9.98) ⊕	School Gyrls	
24	12	3	PAPER TONGUES A&M/OCTONE 013970/IGA (12.98)	Paper Tongues	
25	24	13	SURFER BLOOD KAMINE 50048* (16.98)	Astro Coast	



Singer/songwriter leads a banner week for Glassnote Records (see Over the Counter, page 37) as his second album starts with a career-high 4,000.

The physical version is exclusive to Hot Topic for one month, while it's also available digitally. Combined, the two versions moved nearly 4,000 copies.



Opening with 2,000, the set probably gained some fans last week thanks to its song "Something Good Can Work" being offered as iTunes' free single of the week.

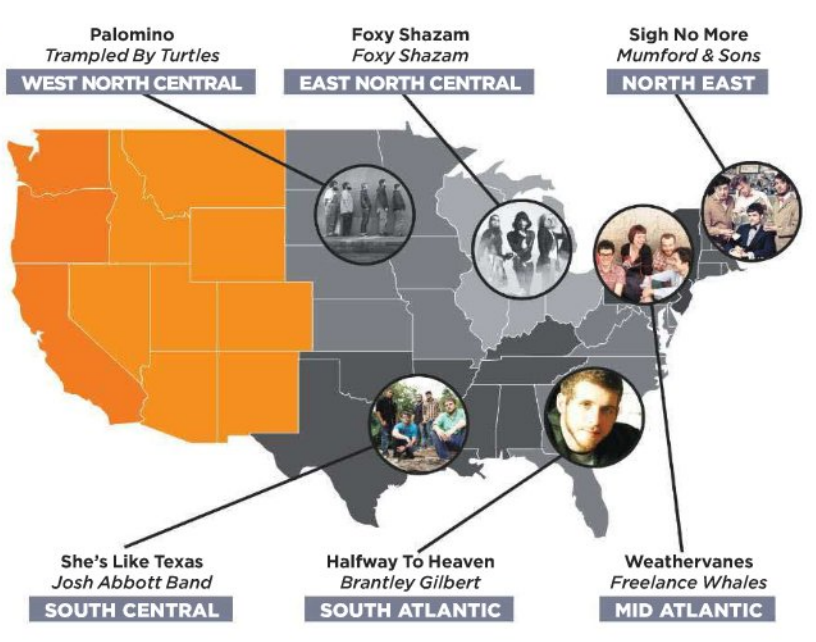
THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	CERT.
26	25	33	SIDEWALK PROPHETS FERVENT/WORD-CURB 887900/WARNER BROS. (9.98)	These Simple Truths	
27	18	6	TITUS ANDRONICUS XL 477* (14.98)	The Monitor	
28	30	17	EMILY OSMENT WIND-UP 13192 (4.98)	All The Right Wrongs (EP)	
29	RE-ENTRY		LISSIE FAT POSSUM 1204* (7.98)	Why You Runnin' (EP)	
30	45	4	CRASH KINGS CUSTARD/UNIVERSAL MOTOWN 012953/UMRG (12.98)	Crash Kings	
31	26	3	CIVIL TWILIGHT WIND-UP 13235 (9.98)	Civil Twilight	
32	32	9	CAROLINA CHOCOLATE DROPS NONESUCH 516995/WARNER BROS. (15.98)	Genuine Negro Jig	
33	NEW		MATT POND PA ALTIMUDE 0114 (14.98)	The Dark Leaves	
34	34	5	KIRK WHALUM TOP DRAWER/MACK AVENUE 5142/RENDEZVOUS (18.98)	The Gospel According To Jazz Chapter III	
35	29	23	ASKING ALEXANDRIA SUMERIAN 022 (13.98)	Stand Up And Scream	
36	39	20	ADELITAS WAY VIRGIN 65760/CAPITOL (12.98)	Adelitas Way	
37	38	9	THE HEAVY COUNTER 026* (14.98)	The House That Dirt Built	
38	6	2	MARTIN SEXTON KTR 007 (14.98)	Sugarcoating	
39	31	11	DAILEY & VINCENT CRACKER BARREL 610840/ROUNDER (11.98)	Dailey & Vincent Sing The Statler Brothers	
40	23	3	JEDI MIND TRICKS PRESENTS ARMY OF THE PHARAOHS ENEMY SOIL/BABYGRAND 0500/DCIDE (17.98)	The Unholy Terror	
41	NEW		CHRIS PUREKA SAD RABBIT 2010 (12.98)	How I Learned To See In The Dark	
42	4	3	FLATFOOT 56 OLD SHOE 10010 EX (9.98)	Black Thorn	
43	RE-ENTRY		HOT CHIP ASTRALWERKS 07500* (16.98) ⊕	One Life Stand	
44	42	13	MIIKE SNOW DOWNTOWN 70065* (14.98)	Miike Snow	
45	36	2	ARMIN VAN BUUREN ARMIND DIGITAL EX/NAPITH (15.98)	A State Of Trance 2010	
46	47	3	PRINCE ROYCE TOP STOP 30020/SONY MUSIC LATIN (10.98)	Prince Royce	
47	43	6	TED LEO AND THE PHARMACISTS MATADOR 909* (14.98)	The Brutalist Bricks	
48	50	8	NEWWORLDSON INPOP 71503 (8.98)	newworldson	
49	28	2	UPON A BURNING BODY SUMERIAN 027 (11.98)	The World Is Ours	
50	RE-ENTRY		PAPER ROUTE UNIVERSAL MOTOWN 012808/UMRG (12.98)	Absence	

HEATSEEKERS ALBUMS: The best-selling albums by new or developing acts, defined as those who have never appeared on the top 100 of the Billboard 200 or the top 10 of Top R&B/Hip-Hop Albums, Top Country Albums, Top Latin Albums, Top Christian Albums, or Top Gospel Albums. If a title reaches any of those levels, it and the acts' subsequent albums are then ineligible to appear on Heatseekers Albums. Heatseekers Albums data is compiled by Nielsen BDS, sales data as compiled by Nielsen SoundScan and streaming activity data provided by online music sources. © 2010, © Global Media, LLC and Nielsen SoundScan, Inc. All rights reserved.

HEATSEEKERS SONGS™

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	2	4	#1 BILLIONAIRE TRAVIS MCCOY FEATURING BRUNO MARS (DECAYDANCE/FUELED BY RAMEN/RRP)	
2	1	6	PRAY FOR YOU JARON AND THE LONG ROAD TO LOVE (JARONWOOD/UNIVERSAL REPUBLIC/BIG MACHINE)	
3	3	14	HELL ON THE HEART ERIC CHURCH (CAPITOL NASHVILLE)	
4	4	14	KEEP ON LOVIN' YOU STEEL MAGNOLIA (BIG MACHINE)	
5	5	15	O LET'S DO IT WAKA FLOCKA FLAME (1017 BRICK SQUAD/ASYLUM/WARNER BROS.)	
6	6	13	WOMEN LIE, MEN LIE YO GOTTI FEATURING LIL WAYNE (INEVITABLE/POLO GROUNDS/JRMG)	
7	7	36	SHOTS LMFAO FEATURING LIL JON (PARTY ROCK/WILL.I.AM/CHERRYTREE/INTERSCOPE)	
8	8	5	HIP TO MY HEART THE BAND PERRY (REPUBLIC NASHVILLE)	
9	18	2	LOVER, LOVER JERROD NIEMANN (SEA GAYLE/ARISTA NASHVILLE)	
10	15	2	ALL OR NOTHING THEORY OF A DEADMAN (604/ROADRUNNER/RRP)	
11	9	7	CRYIN' LIKE A BITCH! GODSMACK (UNIVERSAL REPUBLIC)	
12	10	38	SAVIOR RISE AGAINST (DGC/INTERSCOPE)	
13	12	17	DILE AL AMOR AVENTURA (PREMIUM LATIN)	
14	NEW		COOLER THAN ME MIKE POSNER FEATURING BIG SEAN (J/RMG)	
15	NEW		HOLD YOU (HOLD YUH) GYPTIAN (VP)	
16	13	5	LOVE LIKE CRAZY LEE BRICE (CJRB)	
17	NEW		MAKE IT SHINE (VICTORIOUS THEME) VICTORIOUS CAST FEATURING VICTORIA JUSTICE (NICKELODEON/COLUMBIA)	
18	NEW		GIDDY UP ON LAURA BELL BUNDY (MERCURY NASHVILLE)	
19	NEW		MASSIVE ATTACK NICKI MINAJ FEATURING SEAN GARRETT (YOUNG MONEY/CASH MONEY/UNIVERSAL MOTOWN)	
20	NEW		CONGRATULATIONS MGMT (COLUMBIA)	
21	17	4	MI NINA BONITA CHINO Y NACHO (MACHETE/UNIVERSAL MUSIC LATINO)	
22	14	7	ALL OF CREATION MERCYME (INO/COLUMBIA)	
23	16	13	ANDO BIEN PEDO BANDA LOS RECODITOS (DISA)	
24	20	4	SWEET DISPOSITION THE TEMPER TRAP (LIBERATION/GLASSNOTE/COLUMBIA)	
25	22	2	LAY ME DOWN THE DIRTY HEADS FEATURING ROME (EXECUTIVE)	

REGIONAL HEATSEEKERS #1 ALBUMS



PACIFIC

- Justin Nozuka
You I Wind Land And Sea
- La Roux
La Roux
- Edward Sharpe & The Magnetic Zeroes
Up From Below
- The Temper Trap
Conditions
- Foxy Shazam
Foxy Shazam
- Florence + The Machine
Lungs
- The Tallest Man On Earth
The Wild Hunt
- Murder By Death
Good Morning, Maggie
- Mumford & Sons
Sigh No More
- One eskimO
One eskimO

MOUNTAIN

- Jenny Oaks Baker
Then Sings My Soul
- Paper Route
Absence
- The Veer Union
Against The Grain
- Murder By Death
Good Morning, Maggie
- LIGHTS
The Listening
- War Of Ages
Eternal
- Justin Nozuka
You I Wind Land And Sea
- La Roux
La Roux
- Neon Trees
Habits
- Zuill Bailey
Bach Cello Suites

PROGRESS REPORT

Neon Trees, "Animal"
The Provo, Utah, pop/rock band's first charting single arrives at No. 48 on Rock Songs and rises 25-23 on Alternative (viewable at billboard.biz/charts). The quartet is on the road with Thirty Seconds to Mars through the middle of May.



HOT 100 AIRLAY. Table with columns: THIS WEEK, LAST WEEK, WEEKS ON CHART, TITLE, ARTIST, and CERT. Top entry: #1 RUDE BOY RIHANNA.

ROCK. Table with columns: THIS WEEK, LAST WEEK, WEEKS ON CHART, TITLE, ARTIST, and CERT. Top entry: #1 HEY, SOUL SISTER TRAIN.

COUNTRY. Table with columns: THIS WEEK, LAST WEEK, WEEKS ON CHART, TITLE, ARTIST, and CERT. Top entry: #1 NEED YOU NOW LADY ANTEBELLUM.

R&B/HIP-HOP. Table with columns: THIS WEEK, LAST WEEK, WEEKS ON CHART, TITLE, ARTIST, and CERT. Top entry: #1 NOthin' ON YOU BRUNO MARS.

LATIN. Table with columns: THIS WEEK, LAST WEEK, WEEKS ON CHART, TITLE, ARTIST, and CERT. Top entry: #1 GYPSY SHAKIRA.

HOT DIGITAL SONGS. Table with columns: THIS WEEK, LAST WEEK, WEEKS ON CHART, TITLE, ARTIST, and CERT. Top entry: #1 NOthin' ON YOU BRUNO MARS.

JAZZ. Table with columns: THIS WEEK, LAST WEEK, WEEKS ON CHART, TITLE, ARTIST, and CERT. Top entry: #1 HAVEN'T MET YOU YET MICHAEL BUBLE.

GOSPEL. Table with columns: THIS WEEK, LAST WEEK, WEEKS ON CHART, TITLE, ARTIST, and CERT. Top entry: #1 THE BEST IN ME MARVIN SAPP.

HOT 100 AIRPLAY... nielsen BDS... nielsen SoundScan... Data for week of MAY 1, 2010

HOT COUNTRY SONGS™

Table of Hot Country Songs with columns for Week, Last Week, 2 Weeks Ago, Title, Artist, and Peak Position. Top entry: #1 AMERICAN HONEY by Lady Antebellum.



Singer's second straight top 10 marks the first back-to-back top 10s from a solo male newcomer's debut album since Jason Michael Carroll reached the upper region with successive singles in 2007. Moore topped the Oct. 3, 2009, chart with "Small Town USA."



With 20.4 million audience impressions during the tracking week, song becomes the trio's 23rd top 10, tying Alabama's Nielsen BDS-era record for the most top 10s by a group. Diamond Rio, with 19 top 10s since January 1990, ranks third among bands.

Table of Hot Country Songs (continued) with columns for Week, Last Week, 2 Weeks Ago, Title, Artist, and Peak Position. Top entry: MY BEST DAYS ARE AHEAD OF ME by Danny Gokey.

TOP COUNTRY ALBUMS™

Table of Top Country Albums with columns for Week, Last Week, 2 Weeks Ago, Artist, Title, and Peak Position. Top entry: #1 AMERICAN HONEY by Lady Antebellum.

Table of Top Country Albums (continued) with columns for Week, Last Week, 2 Weeks Ago, Artist, Title, and Peak Position. Top entry: American Saturday Night by Brad Paisley.

TOP BLUEGRASS ALBUMS™

Table of Top Bluegrass Albums with columns for Week, Last Week, 2 Weeks Ago, Artist, Title, and Peak Position. Top entry: #1 TRAMPLED BY TURTLES by Palomino.

BETWEEN THE BULLETS CHART 'SHAKIN'



Singer/actress Laura Bell Bundy is the Hot Shot Debut at No. 5 on Top Country Albums (and No. 28 on the Billboard 200), as "Achin' and Shakin'" starts with 15,000. The set is the first to chart from Universal Music Group Distribution's Velocity program...

TOP R&B/HIP-HOP ALBUMS chart showing album titles, artists, and chart positions.

'Burrprint (2)' from DJ Holiday and Gucci Mane (pictured) debuts at No. 6 on top R&B/Hip-Hop Albums with 19,000 copies.



MAINSTREAM R&B/HIP-HOP chart showing album titles, artists, and chart positions.

BETWEEN THE BULLETS

'EVERYTHING' IN TIME



MONICA

Monica claims her second No. 1 on the Adult R&B airplay chart, and her first in 13 years, as "Everything to Me" moves 2-1.

With a shorter trip between chart-toppers at Rhythmic, Rihanna's "Rude Boy" steps 2-1 for her first No. 1 since "Run This Town" with Jay-Z and Kanye West last October.

RHYTHMIC chart showing album titles, artists, and chart positions.

ADULT R&B chart showing album titles, artists, and chart positions.

HOT RAP SONGS

HOT RAP SONGS chart showing song titles, artists, and chart positions.

TOP R&B/HIP-HOP ALBUMS: See Charts Legend for rules and explanations. ** MAINSTREAM R&B/HIP-HOP: ** RHYTHMIC: ** ADULT R&B: ** HOT RAP SONGS: electronically monitored 24 hours a day 7 days a week. ** HOT RAP SONGS: Reflects the top rap titles at Mainstream R&B/Hip-Hop and Rhythmic radio. See Charts Legend on billboard.biz for rules and explanations. All charts © 2010, © Global Media, LLC and Nielsen SoundScan, Inc. All rights reserved.

CHRISTIAN SONGS

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON CHIT, TITLE, ARTIST, IMPRINT / PROMOTION LABEL. Top entries include 'ALL OF CREATION' by MercyMe, 'WHAT FAITH CAN DO' by Kutless, and 'GET BACK UP' by TobyMac.

Natalie Grant takes the Hot Shot Debut at No. 44 on Christian Songs with "Greatness of Our God," arriving with 462,000 listener impressions from 19 of the 95 stations monitored for the chart.



TOP CHRISTIAN ALBUMS

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON CHIT, ARTIST, TITLE, IMPRINT / PROMOTION LABEL, CERT. Top entries include 'SKILLET' by Skillet, 'TOBYMAC' by TobyMac, and 'CASTING CROWNS' by Casting Crowns.

Darwin Hobbs returns to Hot Gospel Songs for the first time in four years with "Champion," the title-track lead single from his new album, due June 8.



HOT CHRISTIAN AC SONGS

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON CHIT, TITLE, ARTIST, IMPRINT / PROMOTION LABEL. Top entries include 'ALL OF CREATION' by MercyMe, 'WHAT FAITH CAN DO' by Kutless, and 'BEFORE THE MORNING' by Josh Wilson.

CHRISTIAN CHR

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON CHIT, TITLE, ARTIST, IMPRINT / PROMOTION LABEL. Top entries include 'SOMETHING BEAUTIFUL' by Needtobreathe, 'GET BACK UP' by TobyMac, and 'BORN AGAIN' by Newsboys.

TOP GOSPEL ALBUMS

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON CHIT, ARTIST, TITLE, IMPRINT / PROMOTION LABEL, CERT. Top entries include 'MARVIN SAPP' by Marvin Sapp, 'VARIOUS ARTISTS' by Various Artists, and 'KAREN CLARK-SHEARD' by Karen Clark-Sheard.

HOT GOSPEL SONGS

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON CHIT, TITLE, ARTIST, IMPRINT / PROMOTION LABEL. Top entries include 'THE BEST IN ME' by Marvin Sapp, 'THEY THAT WAIT' by Fred Hammond, and 'RAIN ON US' by Earnest Pugh.

See Charts Legend on billboard.biz for TOP CHRISTIAN ALBUMS and TOP GOSPEL ALBUMS rules and explanations. CHRISTIAN SONGS: 95 all-format Christian stations, including 58 Christian AC playlists, are electronically monitored 24 hours a day, 7 days a week. CHRISTIAN CHR: Compiled from airplay data supplied by 24 terrestrial and 48 satellite Christian AC stations, electronically monitored 24 hours a day, 7 days a week. See Charts Legend for rules and explanations. © 2010, © Global Media, LLC and Nielsen SoundScan, Inc. All rights reserved.



HOT LATIN SONGS

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON CHIT, TITLE, ARTIST (IMPRINT / PROMOTION LABEL). Includes songs like 'ANDO BIEN PEDO', 'MI NINA BONITA', 'DILE AL AMOR'.

Juan Luis Guerra, set to perform April 29 on the live Telemundo broadcast of the 21st annual Billboard Latin Music Awards, makes the biggest move into the top 10 this year on Latin Pop Airplay as "Bachata En Fukuoka" jumps 23-10. The track is the legendary singer's 12th top 10 on the chart.



TOP LATIN ALBUMS

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON CHIT, ARTIST, TITLE (IMPRINT / PROMOTION LABEL), CERT. Includes albums like 'EL TRONO DE MEXICO', 'AVENTURA', 'TIERRA CALI'.

El Trono de Mexico, finalist in five Billboard Latin Music Award categories, achieves its first No. 1 on Top Latin Albums with "Quiero Decirte Que Te Amo" (4-1, 4,000 copies). The set also rises 4-1 on Regional Mexican Albums, the group's second leader on the tally after last year's "Almas Gemelas."



REGIONAL MEXICAN AIRPLAY

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON CHIT, TITLE, ARTIST (IMPRINT / PROMOTION LABEL). Includes songs like 'ANDO BIEN PEDO', 'AL MENOS', 'ME GUSTA TODO DE TI'.

TROPICAL AIRPLAY

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON CHIT, TITLE, ARTIST (IMPRINT / PROMOTION LABEL). Includes songs like 'DILE AL AMOR', 'MI NINA BONITA', 'ESTUPIDA'.

LATIN POP AIRPLAY

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON CHIT, TITLE, ARTIST (IMPRINT / PROMOTION LABEL). Includes songs like 'MIENTES', 'GITANA', 'COLGANDO EN TUS MANOS'.

LATIN RHYTHM AIRPLAY

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON CHIT, TITLE, ARTIST (IMPRINT / PROMOTION LABEL). Includes songs like 'MI NINA BONITA', 'DILE AL AMOR', 'TE PIDO PERDON'.

BETWEEN THE BULLETS AND THE WINNERS ARE...

At No. 11 on Top Latin Albums, the 14-track compilation "Billboard Latin Music Awards: Finalists 2010" debuts, shifting 2,000 copies in its first week. Boasting nine tracks that hit No. 1 on Hot Latin Songs, it's the companion piece to the annual Latin awards show, which will air live April 29 on Telemundo. The title—sold exclusively at Target and iTunes—is the eighth compilation tied to the awards to reach the chart. The first, in 1999, peaked at No. 11. —Raully Ramirez



EXECUTIVE TURNTABLE

Send submissions to: exec@billboard.com

RECORD COMPANIES: Sony Music Entertainment promotes **Brian Garrity** to VP of corporate communications. He was director of internal communications.

Odds On Records in Las Vegas names **Ted Joseph** president. He was a consultant for the label.

PUBLISHING: The Harry Fox Agency promotes **Maurice Russell** to senior VP of licensing, collections and business affairs. He was VP.

BMI CFO Bruce Esworthy adds new duties as senior VP of finance and administration. He will continue to serve as CFO.



TOURING: Palace Sports & Entertainment in Detroit—which oversees the Palace, DTE Energy Music Theatre and the Meadow Brook Music Festival—names **Shawn Kuzmin** senior VP of sales and service. He was director.

Facility management company **VenuWorks** names **Roger Swanson** executive director of the Alerus Center in Grand Forks, N.D. He was director of development and marketing at VenuWorks.

DIGITAL: Omnifone in London appoints **Jeff Hughes** CEO. He was executive VP at satellite TV broadcaster/Internet service provider BSKyB.

MEDIA: Telemundo promotes **Christian Riehl** and **Alonso Galvez** to VPs of production. They were directors.

RELATED FIELDS: The Future of Music Coalition names **Lissa Rosenthal** executive director. She was programs director at Americans for the Arts.

—Edited by Mitchell Peters

GOODWORKS

ART OF ELYSIUM PREPS FOR NEW YORK CHARITY EVENT

Nonprofit the Art of Elysium—which encourages musicians, comedians, actors and artists to volunteer their time for children in Los Angeles and New York hospitals—will host its second annual Bright Lights fund-raiser April 30 at Milk Studios in New York.

With musical performances by Florence & the Machine and DJ Q-Tip, the event will build on last year's goal of raising money to expand the nonprofit's New York programs. The fund-raiser is being underwritten by Versus with Donatella Versace and Christopher Kane and sponsored by Belvedere, Dasani and Mac & Milk. Joy Bryant, Sara Moonves, Bee Shafer and Nicole Vecchiarelli will host.

Between Bright Lights ticket sales, sponsorships and an online charity that begins April 26, Art of Elysium founder Jennifer Howell expects to raise up to \$150,000. Tickets are available through the organization's website (theartofelysium.org) for \$150. She expects about 450 attendees and hopes the event will encourage the music community to become more involved with the nonprofit. Acts that have lent their time include Macy Gray, Duncan Sheik, Rodrigo & Gabriela and Talib Kweli.

"With musicians, we do everything from songwriting workshops to bedside performances for patients to concert performances for children who are able to actually leave their hospital room and come into a group setting," Howell says. "We really try to empower the artist to think of the best way that they can teach these children their own personal creative process."

—Mitchell Peters

BACKBEAT



RECORD STORE DAY

Hundreds of independent record stores worldwide participated in the third annual Record Store Day April 17 to promote the importance of physical retail outlets. To stimulate sales, talents like Ani DiFranco and Bruce Springsteen supplied exclusive releases to indies; others like Yo La Tengo and Drive-By Truckers made in-store appearances and/or gave performances.

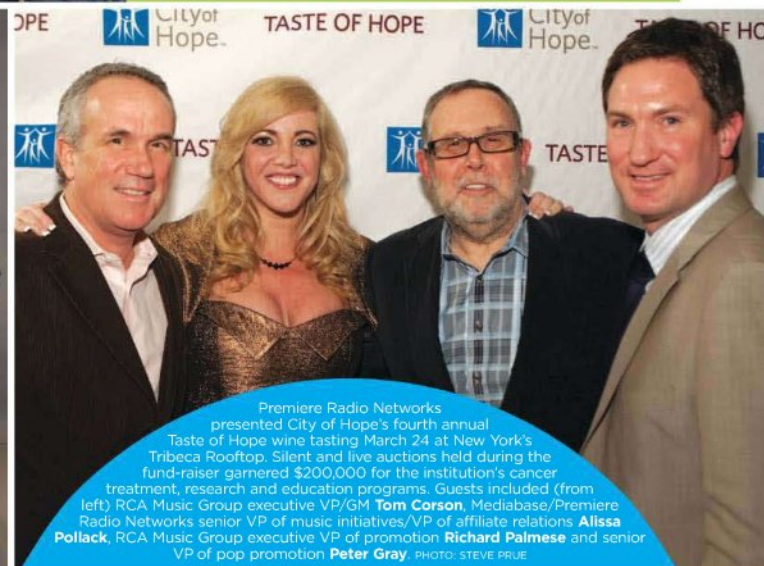
ABOVE LEFT: The Smashing Pumpkins played a free show for 250 people at Urban Outfitters' Space 15 Twenty in Los Angeles on Record Store Day. It released a free download of the track "Astral Planes" through Amoeba.com April 16 to promote the event. Here, **Billy Corgan** (left) jams with bandmate **Jeff Schroeder**. PHOTO: KRISTIN BURNS

ABOVE RIGHT: Warner Bros. artist **Jason Derülo** held an autograph session at New York's J&R Music World for his new self-titled album. From left: WEA associate of digital and mobile **Joseph Cacciola**, guest **Kelly Maney**, WEA New York sales and marketing representative **Paul McDermott**, Warner Bros. local promotion manager **Keith Rothschild**, WEA sales and marketing representative **Paul Solce**, Warner Bros. promotion and marketing manager **Bill Millman**, Derülo, J&R music division manager **Lori Merced**, marketing manager **Wayne Olsen** and music division manager **Bryan Hester**. PHOTO: CASSANDRA SELLERS-JOHNSON

LEFT: **Chris Brown**, Bull Moose VP of marketing and operations and creator of Record Store Day, took in the acoustic performance of Grace Potter & the Nocturnals at the Bull Moose record store chain's Scarborough, Maine, location. From left: Nocturnals guitarist **Benny Yurco**, Brown, **Grace Potter** and Nocturnals drummer **Matt Burr**. PHOTO: NANCY NUTILE-MEMENY



Deftones singer **Chino Moreno** (right) hangs with Revolver editor in chief **Brandon Geist** at the April 8 taping of Revolver's second annual Golden Gods Awards at Los Angeles' Club Nokia. The show airs May 22 on VH1 Classic. PHOTO: TRAVIS SHINN



Premiere Radio Networks presented City of Hope's fourth annual Taste of Hope wine tasting March 24 at New York's Tribeca Rooftop. Silent and live auctions held during the fund-raiser garnered \$200,000 for the institution's cancer treatment, research and education programs. Guests included (from left) RCA Music Group executive VP/GM **Tom Corson**, Mediabase/Premiere Radio Networks senior VP of music initiatives/VP of affiliate relations **Alissa Pollack**, RCA Music Group executive VP of promotion **Richard Palmese** and senior VP of pop promotion **Peter Gray**. PHOTO: STEVE PRUE

INSIDE TRACK

A SUBLIME TIME

Sublime With Rome—the new incarnation of the legendary Long Beach, Calif., reggae-punk band—recently opened its first tour with two sold-out shows at the Hollywood Palladium. But the group, which comprises original members **Bud Gaugh** (drums) and **Eric Wilson** (bass) along with singer/songwriter **Rome**, is already planning to pick up where the original act left off 14 years ago. A bigger summer tour is already on the books, and the group is blocking out time to enter the studio to record new material.

After the spring tour, which wraps May 2 in New York, the three musicians are planning a retreat to Gaugh's Nevada lake house to "hang out and

bro down, do some wake boarding and some fishing, four-wheeling, play with some guns," Gaugh says with a laugh. "And jam too, of course. I have instruments all over the house. We'll jam, hang out, have some good times and write some new material and work on some things to sing about. We have to create some life experiences to sing about life experiences, right?"

In June, the band will hit the studio for a week "and nail down some of the more worked-out songs and possibly even finish one or two of them for a late-summer radio release," Gaugh says. "Panic" is one song already written. The band has also set aside three months at the start of 2011 to record a full album.

Ever since Gaugh and Wilson met Rome and realized there was a musical



SUBLIME WITH ROME

connection, the plan was to not just revisit the old material, but to move ahead with new songs. "It was so real once Rome and Eric showed up, and we knew that no matter what we call it, we're going to do something new," Gaugh says. "That was always the feeling." ...



GRAMMYS ON THE HILL

Grammys on the Hill returned after a three-year absence April 14-15 to boost lobbying efforts for policies that will improve the working environment for musicians. The Performance Rights Act—which would compensate performers when traditional broadcasters air their work—was top of mind as nearly 250 advocates met with dozens of legislative offices to advance the rights of music creators.

LEFT: Garth Brooks added another line to his already impressive résumé: meeting President Barack Obama April 14 in the Oval Office. While he was there, Brooks presented Obama with the Grammy Award the commander in chief won in 2007 in the best spoken word category for "The Audacity of Hope: Thoughts on Reclaiming the American Dream." Obama also won the prize in 2005 for "Dreams From My Father." PHOTO: OFFICIAL WHITE HOUSE PHOTO BY PETE SOUZA

ABOVE: Recording Academy president/CEO Neil Portnow (left) and board of trustees chairman George Flanigen talked with Speaker of the House of Representatives Nancy Pelosi at the Capitol Hill Visitor's Building prior to the opening remarks she made April 15 for Grammys on the Hill Advocacy Day. PHOTO: COURTESY OF PAUL MORIGI/WIRE IMAGE FOR THE RECORDING ACADEMY

BELOW: The Recording Academy honored Garth Brooks, Rep. Darrell Issa, R-Calif.; and Senate Majority Whip Dick Durbin, D-Ill., for their music-lobbying efforts April 14 at the Liaison Capitol Hill Hotel. From left: Recording Academy board of trustees chairman George Flanigen and chair emeritus/producer Jimmy Jam, Issa, Brooks, Durbin and Recording Academy president/CEO Neil Portnow and VP of government relations Daryl Friedman. PHOTO: COURTESY OF PAUL MORIGI/WIRE IMAGE FOR THE RECORDING ACADEMY

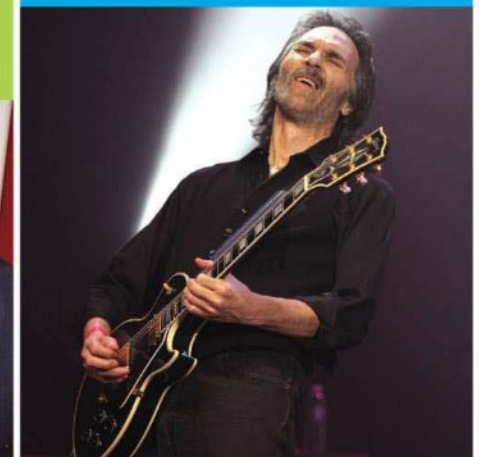


DETROIT MUSIC AWARDS

Billboard sponsored the Detroit Music Awards, which were handed out April 16 at the city's Fillmore venue. Presented by the Detroit Music Foundation, the awards support the Detroit metro area and southeastern Michigan music community. Winners included Bob Seger, Uncle Kracker and Iggy Pop. PHOTOS: MICHAEL SPLEET

ABOVE: Ty Stone—who's signed to Kid Rock's Top Dog Records—won outstanding rock/pop artist/group (with Ty Stone & the Truth) and outstanding pop/rock vocalist.

BELOW: The Rockets received the Distinguished Achievement Award that paid tribute to a brief but noteworthy career that included sharing the stage with Kiss and ZZ Top. Original members Jim McCarty and drummer Johnny "Bee" Badanjek now play in the Hell Drivers, which were among the night's performers.



ACADEMY OF COUNTRY MUSIC AWARDS

The 45th annual Academy of Country Music Awards, held April 18 at the MGM Grand Garden Arena in Las Vegas, heavily tipped its hat to the ladies this year. Triple Crown Award honoree Carrie Underwood became the first woman to win entertainer of the year twice. Miranda Lambert, the first solo female artist to nab a second album of the year win, also claimed top female vocalist and video of the year. Lady Antebellum won five awards, the most of any act that night, including single and song of the year for "Need You Now."

ABOVE LEFT: Lady Antebellum's Charles Kelley (left) and Luke Bryan (right) took a cue from Brad Paisley's post-performance plunge after showcasing his hit "Water" by dunking Capitol Nashville president/CEO Mike Dungan at the MGM Grand Pool Complex at the label's after-party. Dungan clearly doesn't mind. In addition to Lady Antebellum's trophies, Bryan was crowned top new artist and top new solo vocalist. PHOTO: RICK DIAMOND

CENTER LEFT: Blake Shelton's pairing with Trace Adkins for the track "Hillbilly Bone" netted the vocal event of the year honor. Smiling with Shelton and Blake (third and fourth from left, respectively) backstage at the MGM Grand Garden Arena are Warner Music Nashville president/CEO John Esposito; Reprise Records COO/president Diarmuid Quinn; Lyor Cohen, Warner Music Group vice chairman and chairman/CEO of recorded music-Americas and the

U.K.; Starstruck Management Group CEO/manager Narvel Blackstock and manager Brandon Blackstock. PHOTO: TREE PAINE/WARNER MUSIC NASHVILLE

BELOW LEFT: SESAC toasted the success of affiliate Hillary Scott and her band Lady Antebellum at MGM Grand's Rouge nightclub. Partygoers included (from left) SESAC senior director of writer/publisher relations John Mullins and president/COO Pat Collins; Cary Barlowe, co-writer of Lady Antebellum's hit "American Honey"; and SESAC director of writer/publisher relations Shannan Tipton-Neese. PHOTO: RANDI RADCLIFF

ABOVE: Sony Music Nashville's artists dominated the evening by collecting eight awards. Winners and nominees gathered with executives for a photo at the label's after-party. From left: Sony Music Nashville senior VP of sales and operations Paul Barnabee, VP of promotion Skip Bishop and marketing VP Tom Baldrica; Kenny Chesney; Brad Paisley, who won top male vocalist for the fourth straight time; Phran Galante and husband Joe Galante, who attended his last ACMs as Sony Music Nashville chairman; Carrie Underwood; Eddie Montgomery of Montgomery Gentry, which won the ACM/Home Depot Humanitarian Award; Miranda Lambert; Montgomery Gentry's Troy Gentry; Sony Music Nashville executive VP of A&R Renee Bell; and recently retired Sony Music Nashville executive VP Butch Vaughn. PHOTO: CHRISTIE'S PHOTOGRAPHIC STUDIOS

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