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Don’t Forget Chile
Latin Artists Are Still Learning To Be Public Philanthropists

Days after the Jan. 12 earthquake that devastated Haiti, Latin music acts responded with an overwhelming generosity that the genre had never seen before. Artists representing a huge capability to build orphanges, schools, hospitals and homes. They recorded public service announcements to solicit charitable donations, hosted concerts and write songs for Haiti. Several labels released singles and albums, donating the proceeds to recovery efforts. Unvision Communications aired the five-hour telethon “Unidos por Haiti” featuring performances from some of the top names in Latin music and raised $6 million. And many of the genre’s biggest stars came together to record “Somos el Mundo,” a Spanish-language version of “We Are the World,” to benefit Haitian charities.

Little more than a month later, another disaster struck the region, this time in Chile. While the quake was stronger than Haiti’s, the resulting destruction fortunately didn’t come close to approaching the scale of the natural catastrophe that has ravaged the impoverished Caribbean nation.

Still, the subdued response of the Latin music community to the tragedy in Chile was striking, given the importance and respectability of the Latin music community to artists. Indeed, the quake struck on the final day of Chile’s weeklong Vitacura del Mar music festival, the largest and longest-running music fest in Latin America. And yet, there were nowhere near the same number of grand pronouncements by artists to assist relief efforts.

The reserved response of Latin artists to what’s happened in Chile suggests that they’re still learning their roles as public philanthropists. Organized philanthropy is relatively new for Latin artists. And it’s not just the top celebrities and stars in the region,” says Elena Suarez, chief of development communications for the Latin America Development Bank in Washington, D.C., which arranges multilateral financing for economic development projects in Latin America and the Caribbean.

In the past five years, the IDB has increasingly partnered with recording artists in the region, including Ricky Martin, Juanes and Dominican bachata star Juan Luis Guerra, who went to the IDB for their expertise in executing programs.

“It’s not just about promoting and creating awareness, but about having social impact,” Suarez says. As more Latin artists find themselves on a global stage with as much visibility as their Anglo counterparts, “they feel they have this responsibility they have to live up to.” Martin’s manager Renzo del Grado says “all eyes are on Latin artists and it think they have a responsibility on their shoulders. Not only to their own fans and countrymen, but to the rest of the world.”

Martin, a native of Puerto Rico, was one of the first artists to visit Haiti immediately after the earthquake, galvanized in part by a sense of responsibility for a region where he spent part of his childhood. He partnered with the American Red Cross to invite local artists to Haiti, and provided other financial resources to the country. After the Chilean quake, he taped another PSA to encourage donations for the Haitian earthquake. Some labels like National and BMI have announced plans to release songs and albums to benefit reconstruction efforts in Nepal and Chile.

Meanwhile, Chileans have banded together to assist victims of the quake. The “Chile Ayuda,” a Chile television network, which aired in the country for 25 hours and featured several top names, raised $52 million in donations, a staggering sum for a country of 19 million people and more than the $58 million raised by George Clooney’s star-studded “Hope for Haiti Now.”

The Chilean telethon resulted in what Latin artists have recently begun to strive for social impact. **Circulation**

The growing role of Latin artists in philanthropy will be discussed at the “Marketing for a Cause” panel at the Billboard Latin Music Conference and Awards taking place April 26-29 in Puerto Rico. To register, go to billboard.com/latinconference.com.
EMI Music's new executive chairman Charles Allen takes over the music label from CEO D. A. Leoni-Sceti on short notice—and at a critical juncture (Billboard.biz, March 9).

Last month, owner Terra Firma's investment vehicle Malby Capital disclosed that the recorded-music side of the business is expected to fail its March 31 financial covenant test. The £2.7 billion (£4.3 billion) company is in default, unless cured by an equity infusion. Terra Firma, which bought EMI for £4.9 billion (£6.8 billion at the time) in 2007, is already in talks with its investors to put in another £1.20 billion (£1.87 billion) to stay in compliance under the loan for the next year (Billboard, Feb. 20).

Leoni-Sceti's departure came as a surprise, not least because he was working on a strategic plan intended to secure the extra funds from Terra Firma's investors by mid-June. In the March issue of Management Today, he told the U.K. business monthly that he was "staying focused on delivering a vision for this business—I'm very dedicated to EMI."

Gordian managers Chris Morrison, chairman of CMO Management International, says he was shocked by Leoni-Sceti's abrupt departure.

"He was the man who wanted [Gordian album] "Plastic Beach" out on March 8, when I wanted it out on the 22nd," Morrison says. "But he's gone before it's got its first chart position."

Despite initial skepticism about whether the former senior executive chairman of Top Rank boxing was ready to succeed in the music business, Leoni-Sceti seemed to have won over the creative side of the business.

"When Terra Firma took over, EMI was a basket case and they aren't any more," says Robbie Williams' co-manager Tim Clark, director of music, who has previously been critical of EMI's management. "He's got together a great team—a good mix of experienced old hands and energetic new blood."

Leoni-Sceti also leaves as a time when the label is enjoying a string of hit records. "Plastic Beach" appears poised to debut in the top three of the Billboard 200 next week and is batting for the No. 1 position on the U.K. albums chart, while Lady Antebellum's "Need You Now" returns to the top of the Billboard 200 this week. Earlier this year, Gotye's "Somebody That I Used to Know" debuted at No. 7 on the big chart, while country artists like Keith Urban and Hailee & The Blowfish's frontman Darrel Hoffer have been steady chart fixtures.

WARNER MERGER 'NOT ON MY AGENDA'

Allen, who had been nonexecutive chairman of EMI Music since January 2009, has a talent and creative vision as his time as chief executive of TV companies Granada and ITV, although he wasn't always popular. A 2009 interview with the Independent revealed his plans to create a "neatly packaged" reference to Allen's previous role in a contract catering firm.

Nevertheless, one executive describes Allen as "a smart guy who loves the business and loves the creative side of things. He doesn't micro-manage, and he picks good executives and lets them do their job." He's also expected to play well to Terra Firma investors.

Allen is best known for bringing about the merger of Granada with fellow commercial broadcaster Carlton to form ITV in 2004. He served as ITV CEO until 2007 where he cut costs and eased financial burdens. That has inevitably led to renewed speculation about a possible EMI merger with Warner Music Group. But Allen tells Billboard that it's "not on my agenda at all."

"There's a lot of value to be had by creatively developing this business, and that's where my focus lies," he says.

Based on unaudited figures, EMI generated revenue of £1.6 billion (£2.3 billion) in fiscal 2009, up 7.5% from £1.5 billion (£2.3 billion) in the prior year, according to a Malby Capital financial report for the fiscal year ended March 31, 2009. That report said adjusted earnings before interest, taxes, depreciation and amortization surged 79% to £193 million (£458 million) from £104 million (£256 million) in 2008. EMI's share of operating profits have risen substantially in the current fiscal year as well.

EMI says its market share worldwide increased to 10.6% for the year ended March 2009 compared with 9.6% a year earlier. In the United States, EMI's overall album share was down from 10.9% at the end of 2008 to 9.4% in 2009, according to Nielsen SoundScan. But EMI has an 11.9% U.S. album market share to date in 2010, thanks to the continued success of "Plastic Beach."

MARCH 20, 2010 | www.billboard.biz | 7
LEONI-SCIETTI completel STRAIGHTJACKETED

So why did EMI part ways with Leoni-Scietti?

One top music industry executive says he "worked hard and prided himself on his quick decision-making ability, but when you add to his EMI accomplishments, there's not much. Under his leadership, EMI embarked on an extensive consumer research project that is questioned in value."

But others defend Leoni-Scietti's tenure at the EMI helm. A source familiar with the situation says that under Leoni-Scietti's leadership, EMI Music has enjoyed a "marked improvement in every metric, top line and digital growth."

Another source says Leoni-Scietti resigned "out of a desire to find the business and financial imperatives at EMI. He has been thoroughly satiated," the source says. "He couldn't make any big decisions because Terra Firma is all over the decision-making."

When Leoni-Scietti was brought aboard as CEO of EMI Music in July 2007, the move was seen as a complement to the radical restructuring initiated by Terra Firma chairman Guy Hands. The rationale of bringing an outsider was trusted to aid EMI doing a new approach to the record business at its transition to the digital marketplace.

While that approach may be a good idea in terms of efficiency, it doesn't work here. The business is a "Great Britain-led digital emerging growth in the music industry," a former industry executive says. Under Leoni-Scietti, EMI went on to appoint other industry executives to senior posts, tapping Google chief information officer Douglas Merrill (former EMI worldwide president of digital and Second Life co-founder Cory Ondrejk as senior VP of digital strategy, later promoting him to executive VP of digital marketing.

The label also appointed Emelie Sande, a development director at European consumer electronics retailer DSG International, as president of the label's units during the eight-week period.

Leonardi and Ondrejk left the label in May 2007, followed by almost all of their senior staff.

Leonard "came to the conclusion it was time for him to move on," Allen says, "and the board felt that it was a good time for me to take on the next phase in the company in the sense of sales."

For what that plan entails, Allen says his priorities include strengthening the label's ARK pipeline and beefing up its marketing efforts.

Leonard was unavailable for comment but Williams' manager Clark suggests his legacy will be a label culture now adept at "finding the right products for artists and taking them to market," adding that he expects the handover to Allen to be seamless.

"The relationship between Terra Firma and Citigroup needs to be sorted," he says. "But I can't see anything going to help facilitate that. Charles is probably the right man."

And, ultimately, that might be the right time EMI has yet another change at the top. If Terra Firma defaults on the Citigroup loan, the bank could begin taking steps to assure control of EMI.

Whether there is refinancing, a sale of the label, or Charles Allen is better-equipped to handle it, "an executive familiar with the situation says, "Ello, while confident and well-liked, doesn't have the experience or gravitas to handle this situation."

Additional reporting by Mark Suckling in London.

MOBILE: For 4/27 news and analysis on your cell phone or mobile device, go to mobile.billboard.biz.

Losing Track

U.S. digital track sales so far this year are nearly flat from the corresponding period a year earlier. While allowing for the market's maturation, it's a development that continues to weigh on labels. Despite the trend, there is good news among music merchants, some distribution and sales executives are saying there's still life in the music business.

Higher prices may be retarding track sales growth, it doesn't appear to be having a big impact on sales of singles. Year to date through Feb. 28, the top 100 digital tracks for each week sold a combined $20 million, up 5% from $3.5 million during the corresponding period in 2009. "The tracks that are getting the airplay are still doing well," a senior distributor executive says. If sales of digital tracks that are more often carried by the $1.29 price point at iTunes are growing faster than overall track sales, how could the higher price be responsible for slowing sales growth? It may be because of what some say is a "culling" market for catalog tracks, some of which also carry a higher price point.

Some major have priced all catalog tracks at the same price point at $1.29 regardless of which album they come from. As a result, many fans may wonder if it makes sense to buy "2002" and "2005" albums, for example, and even if the album is included in the purchase.

Universal Music Group Distribution president/CEO Jim T. Langan is one of the executives who believes that iTunes variable pricing has slowed unit sales growth. He also says that iTunes' "Complete My Album" feature is driving sales of digital albums. Another senior executive agrees at a major label to say that "Complete My Album" accounts for 13% of that label's digital track sales.

Despite the interest, some executives note that while higher prices may be retarding track sales growth, it doesn't appear to be having a big impact on sales of singles. Year to date through Feb. 28, the top 100 digital tracks for each week sold a combined $20 million, up 5% from $3.5 million during the corresponding period in 2009. "The tracks that are getting the airplay are still doing well," a senior distributor executive says. If sales of digital tracks that are more often carried by the $1.29 price point at iTunes are growing faster than overall track sales, how could the higher price be responsible for slowing sales growth? It may be because of what some say is a "culling" market for catalog tracks, some of which also carry a higher price point. Some major have priced all catalog tracks at the same price point at $1.29 regardless of which album they come from. As a result, many fans may wonder if it makes sense to buy "2002" and "2005" albums, for example, and even if the album is included in the purchase.

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UPFRONT

GLOBAL
BY ANDRE PAINE

LEFT OF THE DIAL

U.K. Recording Industry Unites To Save BBC 6 Music

LONDON—The U.K. music business has come out fighting for digital radio station BBC 6 Music, fuelled by fears it could lose an invaluable platform for emerging, independent and alternative artists.

Press reports that the BBC was planning to ax the modern rock station emerged in late February (Billboard.biz, Feb. 26). Since then, artists, trade groups and fans have deluged the public broadcaster with complaints and have turned to social media to mobilize opposition to the move.

BBC director-general Mark Thompson subsequently confirmed the planned closure, saying the station was too expensive to run for the size of the audience it reached, while adding that any attempt to increase its reach would hurt commercial radio (Billboard.biz, March 2).

“We’re not going to be able to take up the space left by the closure of 6 Music,” says Alkoven Westminster, CEO of indies trade group the Asian, of Independent Music (AIM). “Commercial radio will not want to exercise a diverse, comprehensive and eclectic music programming policy.”

Launched in 2002, 6 Music had an average weekly audience of 665,000 in fourth-quarter 2009, earning it audience research firm RAJAR a place among the 10 most-listened-to digital radio stations. In recent years, it has given an early exposure to Florence & the Machine, MGMT and Tame Impala.

The closure plan is part of a strategic review of BCC services that will also shut another DAB radio station, the Asian Network, and streamline the BBC’s Web operations. Governing organization the BBC Trust has invited the public and interested parties to comment on the strategic review through May 25. Trust chairman Michael Lyons has said that “massive public concern” could prompt the trust to instruct BBC management to drop its proposal. The trust expects to reach a final decision on the matter in the fall.

Radiohead and Coldplay are among the acts that have urged their fans to voice their support for the station, while Lily Allen wrote a front-page piece for the Guardian newspaper saying the closure made “bad news for unsung acts and new British music.” Meanwhile, a move Music Focirak Group had 165,000 members by March 15, while Marveous! has become a popular trend on Twitter.

“We have to save it,” says Adam Tophope, joint managing director of Everybody’s Management, whose client Keane did its first radio session for 6 Music in 2003. “The session ‘helped cement’ that the band was going to take places and not just be a one-off.”

Tophope says the BBC will focus its music offerings on top 40 station Radio 1 and AC network Radio 2, but Tophope counties that “90% of the bands played on 6 Music are never going to be played on Radio 2.”

In a rare instance of cooperation, labels groups the BPI and AIM sent a joint letter urging Thompson to keep 6 Music in operation. A BPI spokesman says the major-label trade group would submit a comment protesting the station’s closure and is formulating other plans. Sources say those plans are expected to include lobbying for a new BBC Trust member, a letter-writing campaign by senior label executives and major artists, and a possible concert to raise awareness of the campaign.

“This can be turned round,” Parlophone VP of promotion and press Kevin McCabe says. “Already I think people in the (BBC) Trust will be thinking twice.”

SUPERMARKET SWEEP

Will Tesco Move Spark Rush For U.K. Retail Exclusives?

MANCHESTER—American-style retail album exchanges could become a permanent U.K. fixture if an initiative by the country’s largest mass merchant Tesco pays off.

Tesco first became a U.K. retailer to offer a major pop/rock album exclusive when it began selling Simply Red’s 12 track album “Songs of Love” Feb. 28 in about 800 of its biggest, 300 smaller outlets and at Tesco Direct, its e-commerce site. Entertainment director Bob Salters says the chain expects to handle three to four music albums per year, initially focusing on established acts without a current label.

While U.K. retailers are already known for exclusives on classical albums and pop singles—including a Tesco deal for Katie Melua & Ezra Cassidy’s 2007 No. 1 single “What a Wonderful World (Dramatique)—the Simply Red deal has the beleaguered independent retail sector warily. “If you can see HMV following suit, and that would be a complete nightmare,” says Kevin Biddle, owner of Edinburgh, Scotland, indie Avalanche Records.

HMV (the United Kingdom’s market leader with a 24% share of album sales by revenue in 2008, according to the BPI’s latest figures) declined to comment for this story but would seem well placed to strike exclusive deals. Its recent acquisitions include a ticketing management roster featuring the likes of Frank Fendall and Kaiser Chiefs. The BPI noted that Tesco had a 19.5% album market share in 2008.

Bruce Kirkland, president of Los Angeles-based music and media group Tishman Entertainment, began the Simply Red deal for Tesco with Simply Red’s “Silent Night Management, having previously negotiated deals with U.S. retailer Target for Pearl Jam’s 2005 album “Backspacer” and Christina Aguilera’s 2007 hit collection “Kept Gutsy!”

While Kirkland acknowledges that U.S. indie retailers have long objected to exclusives, he insists that “It is not about putting other retailers out of business.”

Richard Sellon, sales director at independent distributor PIAS, says Tesco’s Simply Red deal “sets a precedent people will look at carefully.” While Sellon expects other retailers will follow,

Universal Music U.K.: commercial division managing director Brian Rose declined to comment for this report, but told Billboard in January that the company wasn’t interested in retail exclusives. “It’s not a great message to the consumer,” he said. “It’s something they can only get a record at such-and-such a retailer.”

Sony Music U.K.: commercial sales group senior VP Nicola Tuer says Sony welcomes “any initiative that demonstrates commitment to music.”

BPI didn’t respond to requests for comment.

“Songs of Love” contains 10 previously released tracks that were originally recorded for East West/Warner Music but are now owned by a joint venture between Simply Red founder Mick Hucknall and Warner. Since 2008, Simply Red’s new material has been issued through Hucknall’s own company Simply Red, run by Tesco’s Salters. Warner wasn’t directly involved in negotiating the Tesco deal.

Salters says Tesco hopes to sell 200,000 units of “Songs of Love,” which debuted at No. 25 on this week’s U.K. albums chart, selling 9,000 units in its first week, according to the Official Charts Co.

Kim Daly, director general of the Entertainment Retailers Association, says her members, including Tesco, abide by an “informal compliance” guideline on front-line product. With only two new tracks, “Songs of Love” doesn’t constitute a front-line release. Daly says. However, she concedes that “indebted retailers are going to put pressure at the boundaries as sales decline,” adding that the E.R.A.’s board will discuss the issue.

Tesco’s Kirkland, however, insists that any U.K. opposition is misplaced.

“There’s no reason to resist these things,” he says. “Music is the beneficiary.”

Additional reporting by Emma Ferguson in London.
Strong Signal

Arbitron Hispanic Radio Study Points To Shifts In Listening Trends

Radio remains a vital medium for Hispanics in the United States, with its reach continuing to be "overwhelmingly strong," according to Arbitron's latest "Hispanic Radio Today" report.

The study also found significant shifts in listening patterns among Hispanics, with weekend listenership growing in proportion to weekday listening and English-language formatting gaining in popularity. The study examined 16 Spanish-language formats and six English-language formats and culled audience data from 105 markets with a significant Hispanic population. The study compared listening trends in the fall of 2008 with those in the fall of 2007, the period covered by Arbitron's previous study of Hispanic radio.

While the study found that the size of the average adult and on-airline Hispanic radio audience plunged 30% and 21%, respectively, Arbitron said the drops reflected a shift in measurement methodology and not a decline in listenership. The figures for fall 2008 included Portable People Meters derived data in several major markets that had previously used the diary system. Hispanics remain avid radio listeners in comparison with the mainstream population. "Radio is valued and embedded in the fabric of Hispanic communities," the study said. "From dusk to dawn, at home or away from home—radio is a primary media platform for this ethnic group." Overall, Hispanic listeners showed higher ratings than English listeners across all demographics.

Spanish-dominant listeners spent an average of 14 more minutes listening to radio than English-dominant listeners. The difference was especially notable among men 18-24, with Spanish-dominant listeners listening 26 more minutes than their English-dominant counterparts, and among young girls, with Spanish-dominant listeners listening 25% more than their English-dominant peers.

There were also shifts in listening habits. First, weekend listening has grown in proportion to that of weekdays, with overall weekend listening — down to 76% as a proportion of weekday listenership in the fall of 2008, up from 66% in 2001 and 66% in 2008. Second, while Spanish-language formats are by far the favorites among Spanish-dominant listeners, English-language formats have gained popularity, reflecting an increasingly bilingual society. All six English-language formats included in the study registered an increase in Hispanic listeners, with three of them — adult contemporary, top 40 and classic hits — doubling the number of Hispanic listeners they reached every week.

And third, so-called youth formats saw their audience slow older between the spring of 2007 and the fall of 2008. The 12-43 audience for Latin urban stations fell 23%, for example, while the 15-34 segment grew by the same amount, in what may be a reflection of the overall decline of young people's listening. Conversely, AC — an "older" format — saw the reverse happen, with its 18-34 audience growing and its older demo dropping.

The regional Mexican format continues to dominate Hispanic radio, attracting more than double the audience of Spanish contemporary formats. The No. 2 format, Regional Mexican had 339 FM and AM stations nationwide plus 71 online outlets and 14 HD outlets, reaching 10 million listeners weekly.

TUNING IN U.S. radio formats ranked by Hispanic audience share

Source: Format definitions supplied by Arbitron by radio station, data compiled by Envision Media Analytics

THE BILLBOARD

Q&A?

For the third time in a row, indie publishing company Arpa Musical was named publisher of the year at the BMI Latin Awards. Arpa, whose revenue has increased by more than 50% in the past three years, has a growing 12-song all-regional Mexican—place among BMI's list of the most played titles, including five by BMI Latin songwriter of the year Espinoza Paz.

In an interview with Billboard, Arpa director Alejandro Garza spoke about the success of the company he founded in 1997 with his brother, composer Pepe Garza, who's also in KOLE (La Que Sintas) Los Angeles.

Talk about the company's structure.

It's 100% in charge of everything we do. And obviously, Pepe has a lot of experience in the business. He's a composer and has the connection to the artistic aspect. That's how the company was born. He told me many people were approaching him to record and promote his songs. I had just gotten a degree in accounting, but I also studied music. And things started to come up, until I had to dedicate myself to the publishing house 100%. We didn't know anything about publishing at the time, but we did start placing songs from the outset.

Pazinula is your most successful writer and also a close friend. How did that come about?

One of the first writers we signed was José Alfredo Araujo, and he came from the same town in Mexico as Espinoza. One day, Espinoza called and said Alfredo had recommended him and that he had two songs that had already been recorded. One of them was called "Beatas de El Cielo," and it piqued my interest. Later, he sent me a little cassette tape, that I still keep, with more songs. And when I heard them, I realized I could place them.

Why should a writer sign with Arpa?

First, because we pay quickly. And second, we have access to the artists and we get fast replies from them. We work in a very simple, direct manner and that's what our artists like. It's a very streamlined structure that big companies don't have.

How is your business changed?

It used to be a 50/50 split between sales and airplay. Now I'd say it's 80/20 split. Synergizing and licensing is still a very important part of our business, but we have done some advertising campaigns. We have a vast catalog that can be exploited. And we're starting to see digital revenue, particularly from songs that were radio hits. —LC

For 2/4 Latin news online, see Billboard.biz/hispanic

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Hear And Now

As Internet Radio Migrates To Mobile Platforms, Audio Ads Grow In Importance

A few times per hour, listeners of Slacker's personalized radio stations are exposed to one or two brief audio ads. The ads are for a variety of products, from the new music service Rhapsody to the popular music streaming service Spotify.

Radio stations have long been interested in the use of audio advertisements to reach their audiences. However, with the rise of mobile devices, the use of audio ads has become even more prevalent. According to a recent study, 80% of smartphone users listen to music on their devices at least once a week, providing a large potential audience for audio ads.

Audio ads are not just limited to music stations. Many news, talk, and sports stations also use audio ads to reach their audiences. In addition, some stations use audio ads to promote their own shows or sponsored content.

Mobile devices are also a key factor in the growth of audio ads. With the increasing use of smartphones and tablets, listeners are more likely to be exposed to audio ads while they are on the go. This provides a unique opportunity for advertisers to reach their target audience in a more personal and direct way.

Despite the growth of audio ads, some station owners are concerned about the impact on their music programming. However, many stations have found ways to incorporate audio ads without compromising the quality of their content.

In conclusion, the growth of mobile devices and the increased use of audio ads provide a new opportunity for radio stations to reach their audiences in a more effective and engaging way. As the use of audio ads continues to grow, radio stations will need to find new ways to balance the need for revenue with the desire to provide high-quality programming.

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DIGITAL BY GLENN PEOPLES

PORTABLE POWER STATION

So many gadgets, so little battery life. To help on-the-go techies keep their devices charged, Xplornet (a Monster, Calif., maker of rechargeable batteries) and Intuitu (a Dutch developer of solar power products) have created a portable solar charger called the Solar Egg. The thin solar panel is designed to clip onto a key chain or a belt loop for immediate access. The company claims it can charge most devices to 90% in four hours and that the Solar Egg doesn't even need a bright day to operate, just "medium levels of natural light."

Xplornet and Intuitu say they will begin rolling out the Solar Egg sometime this month in select regions. But they haven't yet released details about pricing or U.S. availability.

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BITS & BRIEFS

BALLY PAIRS WITH UMG FOR FREE DOWNLOADS

Bally Total Fitness and Universal Music Group have teamed up to offer gym members music for their workouts. Bally has committed to buying 4.5 million track downloads by UMG acts. Through the end of March, the health-club chain will give new members 20 free tracks when they join, re-register at a bally-branded site and run by UMG, where they can also buy and download additional tracks. After a person's new membership is validated, he or she will receive an e-mail that includes a redemption code and a link to the site.

'ROCK BAND' GOING LIVE

MTV Networks is taking its 'Rock Band' franchise out of the game room and onto the stage through a new initiative called Rock Band Live. MTV and regional amusement park company Cedar Fair Entertainment are presenting 'concerts' that take gamers with the best 'Rock Band' scores and put them on stage to play along to songs on the game, according to a source, who will be paired with professional singers. The tour gets under way Memorial Day weekend and will travel to nine Cedar Fair parks throughout the summer.

MOBILE USE OF FACEBOOK, TWITTER INCREASES

Facebook and Twitter users are increasingly accessing the services from their mobile phones, according to internet measurement firm comScore. The number of Facebook users doing so jumped 125% in 2009, from 2008, while mobile Twitter access jumped by 337% in the same time frame. It also found that one-third of all smartphone users visited a social networking site through their mobile browser last year, up from only 8% in 2008.
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‘NINJA’ WARRIORS
South Africa’s Die Antwoord Connects With Global Online Audience

JOHANNESBURG—One of South Africa’s rap pioneers has delivered the country’s first global Internet hit. Or should we say, hits.

Cape Town trio Die Antwoord (“the answer” in Afrikaans) is the latest creation of Wicky Tudor Jones—alias Wally Jones, a domestic hip-hop fixture since the mid-’90s. But nothing in Jones’ past has approached the impact of Die Antwoord’s video “Zef Side” and “Enter the Ninja,” which have logged a combined 8.2 million plays on YouTube since they were posted Dec. 18 and Jan. 14, respectively.

Jones’ previous projects garnered a “significant underground following,” says radio producer Moshique Standers at state broadcaster SABC. However, she adds, “accessibility was a challenge—this has changed with YouTube.”

With the international spotlight on Die Antwoord, other South African artists “in the same genre should seize the opportunity,” Standers says. “But whether they can match Die Antwoord’s ‘total package’ is the question.”

The group comprises Jones and Yolandi Visser—who have adopted the persona of “white trash” rappers “Ninja” and “Yo- Landi Vister”—and “DJ Hi-Tek” (not to be confused with U.S. hip-hop producer Hi-Tek), aka Kurt De Wulf, who was in top group MaxNormal TV with Jones and Visser.

“The element of parody in Die Antwoord initially caused various bloggers to decry the act—and what Jones has dubbed the ‘Zef’ movement—as a hoax, but international interest in the trio is real enough. Another Zef artist is Afrikaner rapper Jack Parow, whose “Cooler As Ekke” has logged 290,000 YouTube plays since Dec. 1. Zef is a slang term for working-class South Africans that translates roughly as ‘common’.”

Jones is signed to Sony/ATV Music Publishing South Africa but doesn’t have a label deal. Sony/ATV South Africa managing director Jay Savage accompanied Die Antwoord on a U.S. visit in early March in search of a U.S. label, lawyer and agent.

“The global opportunities for Die Antwoord are limitless,” Los Angeles-based Sony/ATV co-president Jody Gerson says. She adds that recent interest in the act reflects “the power and reach of YouTube as well as Sony/ATV’s ability to provide support and opportunities to our talent, regardless of geography.”

Having built a local fan base with live shows, Die Antwoord launched a Web site (DieAntwoord.com) in January featuring videos and a free stream of its album “$0.” The site attracted nearly 20 million hits in February, according to Web reporting tool AWStats. Hosting company Bluehost reports the United States provides the most traffic, followed by South Africa, the Netherlands and the United Kingdom.

“Savage says the act’s international profile has grown virally, "without any proactive marketing by the group." Jones claims Die Antwoord developed its video and Web strategy without a publicist or outside investment.

Key to its U.S. profile was influential blog Boing Boing. After a New York-based friend of the video shoot’s camera operator told co-editor Xeni Jardin about the “Zef Side” clip, she posted a link to the video Feb. 3. Within days, Jardin says, it had “gone viral.”

Boing Boing had previously championed acts including OK Go and Gnarls, but Jardin says she’s never seen an unknown act’s videos explode “this fast and this violently.” U.S. fans include Katy Perry and Jarp Bink’s Fred Durst, who have both expressed interest in the act on Twitter.

Jones acknowledges Die Antwoord hasn’t made any money from its newfound exposure, although he says he has received offers of a world tour “since we became famous.”

Chris Gethlis, managing director of Parson’s Johannesburg-based label Electromod Music, hopes Die Antwoord’s break-through will make it easier to draw international attention for other acts—but says replicating the formula won’t be easy.

“Die Antwoord’s success is very much that rare thing of being in the right place at the right time with the right products,” he says.
Flying Under The Radar
AC Entertainment's Big Ears Festival Thrives in Its Niche

At a time when such large, multistage festivals as RedButt, Pemberton and All Points West face an uncertain future, smaller festivals that make use of existing venues and target niche audiences still have the potential to grow.

As an example of the latter would be the Big Ears Festival, set for March 26-28 in Knoxville, Tenn. The event drew more than 2,000 people in its debut last year, with a wildly eclectic mix of independent artists and acclaimed classical musicians. The inaugural Big Ears was surely the only festival of the year where Negativland, Sparklehorse and Antony & the Johnsons rubbed shoulders with contemporary American composers Philip Glass, Pauline Oliveros and Ned Rothenberg.

This year's Big Ears is another exercise in adventurous programming, with more than 30 artists expected to perform some 50 concerts in at least eight venues. In addition, there will be art exhibitions, installations, film screenings, workshops, interactive experiences, lectures and discussions. The event is the brainchild of Ashley Capps, president of Knoxville-based AC Entertainment and one of the founding producers of Bonnaroo in Manchester, Tenn.

The 2010 lineup includes indie rockers Vampire Weekend, Joanna Newsom, St. Vincent, Andrew WK, the Ex and Gang Gang Dance, as well as contemporary classical musicians and composers Ivo Blittová, Tracy Silverman, Nadia Siroti and William Basinski.

American minimalist composer Terry Riley, whose influence can be seen in the work of such rock icons as the Who and Pink Floyd, will serve as artist in residence for Big Ears 2010. Bryce Dessner, best-known as guitarist for the National, is co-curator for the festival with Capps. Involved in selecting artists, commissioning new work and curating programs, Dessner says, “The idea is to make it feel like a mini-festival within a festival.””I wanted to bring together as many different artists and audiences as possible in a weekend of musical exploration,” he says. “I would say most of the models for an event like this are actually in Europe. The breadth and depth of the Big Ears pass at $50 to individual tickets, but do you see echoes of it in other places?”

Capps cites the All Tomorrow’s Parties festival in the United Kingdom as an inspiration, as well as the Sonar festival in Barcelona and the Punk Fest in Norway. “There are opportunities for smaller festivals in communities throughout Europe that have a remarkable diversity and richness to them that I find inspiring and attractive,” he says.

Only All Tomorrow’s Parties in New York comes close on U.S. soil, Capps believes. “What we’re doing, where we’re really bringing together some of the contemporary classical music and artists and blending them in a program with some of the advancements alternative rock acts are using, I believe that’s fairly unprecedented on the festival level here,” he says.

Ticket sales total about 5,000, with prices ranging from the all-access inner Ear pass at $5,200 to individual club shows priced at $15 or less. Because it attracts a hard-to-pin-down audience, Big Ears relies heavily on social media, the Big Ears Web site and music blogs like Pitchfork, Stereogum and BrooklynVegan to get the word out.

“This event attracts a passionate fan, and so the people interested in this event is frankly our best resource in reaching out to others because they share their information and passion.” Capps says.

Venue range from small capacity clubs to larger venues like the Bijou Theatre and the Tennessee Theatre, both historic halls operated by AC Entertainment.

Big Ears is definitely a niche festival, and it’s intended to be a niche festival,” Capps says. “I definitely think there is a place for niche events, and it’s a personal passion of mine to pursue some of those ideas. Really think there is almost an unlimited number of ideas on that level that one could explore in terms of artist-curated events or events that have a particular theme associated with them.”
More than any other company, StubHub has been responsible for the perception making that turned ticket ‘scalers’ into ticket ‘brokers’. "These ticket brokers are turning tickets into tickets," says Chris Tsakalakis, president of StubHub and GM of the ticketing division of StubHub parent eBay.

Tsakalakis says resellers serve consumers who can’t be bothered to pounce on tickets when they go on sale or aren’t lucky enough to score the best seats even when they do. By facilitating secondary ticketing transactions, StubHub and like-minded resellers brought a level of consumer legitimacy to the market that didn’t exist before.

The company’s concert business enjoyed a prosperous 2009, Tsakalakis says, noting that transactions surged 65% from the prior year and that revenue climbed 40% amid a 16% decline in the average price of a concert ticket on the service. Looking ahead, “we’ll still see healthy transaction growth, where we’re selling a lot more tickets this year than we did last year,” he says.

However, StubHub faces a daunting new challenge. When the U.S. Department of Justice approved the merger of Live Nation and Ticketmaster in January, the DOJ allowed the newly formed Live Nation Entertainment to keep its reselling subsidiary TicketsNow.

In an interview with Billboard, Tsakalakis talks about Live Nation and what’s ahead for StubHub and other resellers.

**Is the DOJ’s approval of the Live Nation-Ticketmaster merger good or bad for your business?**

It remains to be seen. Right now it appears to be neutral. What we appreciate about the department’s ruling is there is competition in the primary market through ALG’s getting the ability to essentially white-label their own private ticketing operations. The secondary market through technology and for Concert Spectator to buy Pacolis and provide competition there.

**Will Live Nation Entertainment hinder independent brokers, many of whom sell on your site?**

There is that potential threat out there, but we’ll have to see what actually happens. Ticket brokers are amazing entrepreneurs, people who work so hard to try to deliver a good service. The ones I talk to all sell on our site are very focused on how well they fulfill, because we give them financial incentives to make sure they do a great job. But they are, as a group, vilified in the press, a lot of them are even convicted more so than sports buyers. They’re a little sensitive, they’re a little paranoid, and I think they have a right to be. To be called a ‘scalper,’ to be given that pejorative term just for doing business, that’s not a great position to be in.

**What would you like to have happening in this business?**

There are a couple of things I’d love to see. One of them is for companies in the primary ticketing space to get comfortable with having us as a marketing partner for them. If someone comes to StubHub, they can see the full array of what’s available for sale for a concert, whether that’s from a primary ticket seller, or from a fan that just wants to sell a couple of extra tickets, or from a broker. All fans care about is getting a ticket to a show. Do they care whether it’s primary or secondary? Probably not.

We’d also like to work with folks in the primary business to potentially give them a feed of what we have available as well, so that there is more information available about what’s out there in the general market and consumers can have that in all one place and can decide which place to go based on who has the best customer service. We’d like to be able to compete in that area.

**Do you support restrictions on the practice of offering tickets that haven’t gone on sale or don’t exist, what they call ‘phantom’ tickets?**

We support greater visibility and greater transparency for the consumer. We’re about halfway through the process of rolling out new pages on our website where we will sell buyers prior to the point of purchase when they can expect to see delivery of tickets so that they understand. "Do I get them tomorrow because the seller has them right away, or will they get them in six months because the seller doesn’t have the tickets until that time?" We will require that sellers provide that information—when they think they will have the ticket in hand—and we will translate that into a delivery date for the buyer. It will probably be another month before this is fully rolled out.

So in theory a broker can offer tickets he speculate will he get and then can lot the consumer know when they can expect to have them in hand?

Yes, we’ll hold the seller to that date. And so the seller will have to decide "Do I put a later date so I’m sure not to miss, or do I put an earlier date to make it easier for the ticket to sell?" Those are the kind of current and sticks we’re trying to put into place to provide more transparency to the buyer.

**What is the future of your company?**

I don’t know. I really don’t know what they’re going to do. What they’ve said publicly is that they will look to retain more of the value that goes to people who resell tickets by pricing tickets more dynamically. And that’s their right to do it, to raise prices as they think the market will bear.

**If there was one must talk about the need to impose restrictions on the secondary market, including limits on the percentage above face value. What’s your take on that?**

Price restrictions don’t make sense. It’s said to be that the law can control the basic laws of economics—they’re sort of like the basic laws of gravity. For those who would like to see lower-priced tickets, they can increase supply. At the end of the day, we see no one on our site that supply and demand determine the price of tickets—high prices and low prices—relative to face value. That’s just how it works.

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DANCE
DANCE
REVOLUTION

FRENCH SUPER-PRODUCER/DJ
DAVID GUETTA
HAS DRAMATICALLY ALTERED
THE SOUND OF AMERICAN
HIP-HOP AND TOP 40
RADIO. NOW IF ONLY
HE CAN SELL 100,000
COPIES OF HIS
ALBUM IN THE U.S.

BY CORTNEY HARDING
PHOTOGRAPH
BY ZACH CORDNER

There are no sounds of confusion all around Madison Square Garden. It's a bitterly cold February night, and an impressively diverse crowd has packed the arena to see the Black Eyed Peas. But before the group takes the stage for two hours of singing, shifty-eye-wearing and product placement, a DJ booth rises from the floor, manned by a cheerful, bouncy, Rappy-haired Frenchman. While the audience is initially befuddled, the second the music starts, recognition lights up their faces, and they begin to dance, for the manicly pumping man behind the booth is David Guetta, the DJ responsible for some of the biggest hits on pop radio.

After his set, Guetta returns to close the show with the Peas, standing behind marinets for their biggest hit, "I Gotta Feeling," which he produced and co-wrote. The track topped the Billboard Hot 100 for 10 weeks in the summer of 2009, and is still in the top 20 months later. It has sold more than 5 million downloads and has appeared inside of Top 10 for Jay-Z and the Winter Olympics, as well as being adopted as the official song of the Portuguese national soccer team.

But even as the crowd was filing out of MSG, Guetta's good, good night was just beginning. A few hours later, he arrived to a packed house at midtown club Pacha and proceeded to man the DJ booth until the dawn. As the crowd surged on the floor below him and models packed the VIP booths, Guetta welcomed members of the Peas at various points, with Williams rapping for several hours.

"It was an exciting night, because I got to spend the first part playing these futuristic, crazy, electronic hip-hop beats that I'm making right now," says Guetta. "But then I said to Will, 'It's time for you to go so I can play for my clubbers.'"

While dance music has periodically conquered the American pop charts, its current incursion may be its deepest since the disco heyday of the '70s. From the Peas to Lady Gaga to Jason Derulo to Eric to this week's Hot 100 chart-topper Taio Cruz, four-on-the-floor club beats typically the provenance of European dancefloors and the Billboard dance charts are suddenly chomping on top 40 radio, and producers such as Guetta, J.R., Rotem and RedOne are in huge demand. It's not only pop acts that are revving up the RPMs: From Kanye West to Flo Rida, hip-hop sounds more like disco nowadays than at any point since "Rapper's Delight." Sels is emblematic of that shift. She went from collaborating with hip-hop mega-producers the Neptunes on her 2003 hit "Illinden" to working with Guetta on "Ace of Base," the first single from her forthcoming album, "Acapella," which is No. 3 on Billboard's Hot Dance Club Songs chart.

Williams spotted the trend early. "I was wanting to do more dance stuff because I'd been around the world and saw how relevant dance music is everywhere else," he says. "Americans, they don't travel. You go anywhere else and all you hear are dance beats."
GUETTA GOES GLOBAL

While he’s only recently cracked the pop charts in the United States, David Guetta has been cranking out hits in other territories for years. At right, the number of singles Guetta has placed in the top 40 in various territories.

Additional reporting by
Paul Pamfret in London.

Club singles—with their distinctive thump and sometimes indigestive performances—have always had a place and an audience—it lives radio stations like WKTU, New York (“Beat of New York”) and keeps narrow roads to life in business. But now the beat boys behind the tracks are being recognized as personalities and talents. Guetta has a new track with Madonna and Lil’ Wayne lined up and is talking with Euro-beat vanguardist Britney Spears about working together. American audiences are becoming so comfortable with club beats and the idea that DJsing is a legitimate way to make a living, no one blinked when Paul D of “Jersey Shore” fame claimed it as his occupation.

The last decade was the toughest in a generation and economically devastating. People are ready to have some fun, and dance music lightens things up a bit,” says fuels, associate DIJ’s music director of Top 40 KIIS Los Angeles. “Guetta’s success is part of a larger trend, but I think it’s a trend bigger than dance music. Music fans are becoming more sophisticated thanks to the Internet and social networks. Maybe 10-15 years ago everyone would just know a pop star had a new song. Now when songs are released there’s an MTV News story about who wrote the song, who produced it and what the record label president was thinking when they signed her.”

“The behind-the-scenes people are getting a name,” she continues. “When Timberland dropped ‘Shock Value’ with songs from different artists, it was a foreign concept. But I think you’ll see more and more of that in the coming years.”

The day after his Pandora set, Guetta shows no signs of exhaustion as he sits in the back of an SUV, racing to catch a flight to Australia before another blizzard batters the East Coast. Staring out the window at the wet flakes coating Brooklyn, he tries to explain why, after years of fame and success around the world, he’s finally having a moment in the United States. Or, rather, why everyone thinks he’s finally having his moment.

“Let me tell you a story,” Guetta says in his soft French accent. “I was working on some production in Los Angeles, and my record company was there, and they were telling me, ‘David, this is America. You should not expect your album to do what you are doing outside, because the DJ culture is not big here.’”

He pauses for effect, then continues. “So I said, ‘Can I invite you all to a show?’ And I took them to a show I was playing that night, and there were 110,000 people there. I was like, ‘You still think there is no DJ culture in America?’”

WHO’S NEXT?

David Guetta is the electronic-music triple threat: party-starting DJ, savvy remixer and pop-wise producer. In his wake, a crop of fresh talent is vying to become William’s next BFF. And, as a testament to his own omnipresence, each of them is connected to Guetta in some way.

DJ CHUCKIE

Just signed to a multi-album production deal with Atlantic, this 31-year-old Amsterdam resident (by way of South America’s Suriname) is already in the studio with stars like Diddy, Akon and Toni Braxton. Riding the success of twenty club track “Let the Bass Kick” and a banger dancefloor style he accurately calls “Dirty Dutch,” the DJ crossed the club map in 2009, playing in every big city, including Ibiza (at Guetta’s FMF night) and Los Angeles, and headlining a 30,000-capacity event at Amsterdam’s RAI Stadium.

NERVO

Co-writing a Grammy Award-winning hit is one thing. Being blond and Australian and identical twins is another. Liv and Min Nervo not only have the chops—writing Kelly Rowland’s No. 1 hit “Like a Star” but also have the look, too. The sisters also DJ and write their own material, including one sexy missive called “Too Drunk To Fuck.”

AFROJACK

Another Dutch DJ, Afrojack’s specialty is pushing pop songs through dirty dance filters, resulting in bouncy, brilliant remixes that tear the roof off nightclubs all over the world. Guetta noticed the young star’s knack and started inviting him into the studio on original projects, including Estelle’s “If I Had an E-Nough Night,” “Freak.”

LAST NIGHT A DJ SAVED MY LIFE

Of course, there has always been a DJ culture in America, and it has been as many ups, downs and iterations. The Call Notes version went something like this: Disc Jockey died in the ‘70s, but true house music, most experts agreed, didn’t start coming up until the early ‘80s in Chicago and Detroit. A number of hip-hop artists sampled the beats, and while some received minor airplay, it was mostly confined to the clubs.

Meanwhile, the U.K. dance scene exploded in the late ‘80s, in part because DJs from those started playing at clubs in London and Manchester. While DJs became superstars in the United Kingdom and Europe, they rarely broke out in America until the late ‘90s, when alternative radio suddenly embraced Daft Punk and the Chemical Brothers. The biggest star of them all was Moby, who sold 3.7 million copies of his 1999 album, “Play,” in addition to licensing every track from the album and winning the Village Voice Pazz and Jop Poll. And as Moby and his contemporaries rose to prominence, millions of curious-added

www.freedowns.net
Guetta may be the producer on everyone’s wish list, but that doesn’t mean every aspect of his career is now smoothly sailing.

For one, Guetta’s own album, “One Love,” which Astralwerks released in late August 2009, has sold well in the United States. That’s more than three times the total of his previous album, but still not a number one would expect from someone who has sold several million singles.

Overseas, the album has done well. Burt Cross, EMI executive VP of marketing for Europe, says “One Love” greatly expanded Guetta’s appeal as an album artist. Outside of the States, the album has sold 1.3 million copies.

“Before this album, he’d had a few hits everywhere in Europe, but it’s on this album that he’s started to sell albums [outside] France,” he says. “That’s the big jump we’ve made. Previously he was a singles artist; he had hits in the U.K. and Germany, and big-selling albums in France and its neighbors like Belgium and Switzerland, and on this album that turned around into big album sales in the U.K., Germany, Australia and South Africa.”

In the States, sales are in triple digits. “We still have to work on establishing the notion of the DJ as an artist,” says Billy Mann, EMI president of new music international and global artist management. Guetta agrees. “As he’s leaving the airport and about to go through security, he turns around and says, ‘people don’t think DJs are artists, but yet they think singers who don’t write their own songs are artists. It’s frustrating.’”

Astralwerks senior VP/GM Glenn Medalinger says that the marketing campaign surrounding the album has focused on directing fans to Guetta’s place as an artist. “In all our digital marketing, we’re pointing people toward the album,” he says. “We still have a long way to go with this record— we are rolling out a new version of the track ‘Getting Over’ to radio in late March, and then we’ll have another single in the summer that we’ll work through the holidays. I think we’ll raise through 100,000 sales no problem and there will still be a lot of life in the album.”

The life of the album will also be extended through almost nonstop touring. Guetta’s tour manager, Jean-Guillaume Chatrot, spent most of the trip to and from the airport pouring over a schedule that has him jumping from continent to continent, festival to festival and arenas to clubs. He is already thinking about Guetta’s New Year’s plans, and it’s only March.

One reason Guetta can afford to sell fewer albums is that his touring overhead is much lower than a traditional rock band or pop act. “I’m making tracks on my laptop when I’m on the plane or in my hotel room,” he says. “When I collaborate with people I go into the studio, but I don’t need to be in there all the time. The Black Eyed Peas travel with a crew of 118 people on the road; I pretty much just have myself and a few others.”

William isиков DJs to reach out, saying, “they’ll survive the nuclear fallout of the music industry.”

He adds, “In my experience, DJs make the most money. A reasonably well-known DJ can make half a million dollars a year; a superstar can make several million. How many rock musicians can say the same?”

Guetta is also adamant about continuing to play clubs and maintaining his DJing. “As important as the music industry has been for me to make a break, it’s even more important to him,” says Guetta’s manager, William. “He will not give up the DJ culture. He can do small clubs and events like Love Parade, which draws a million people.”

Problems add that Guetta distinguishes himself from celebrity DJs, the occassionally record-spinning but mostly headline-making Hollywood breed that has emerged during the past few years. “Guetta doesn’t play straight-up VIP clubs,” she says. “He won’t play celebrity after-parties. He will only work on his show, great— he wants to bring people together and welcome them. But they have to come to him.”

But even as he works to maintain his cred, some of his hardcore fans find themselves alienated. In the car on the way back from the airport after Guetta had managed to catch a flight out, the driver turns to Chatrot. A hardcore clubber and longtime Guetta fan who works as a driver for Paris, he was terribly happy with the previous night’s performance. “William was on for way too long,” he says. “People were complaining and starting to leave. We wanted to hear David spin, not Will’s rap.”

Additional reporting by Mark Sutherland in London.

MARCH 20, 2010 | www.billboard.biz | 19
MARCH MADNESS

It's mid-March, which in the music business means one thing: South by Southwest. It's advertised as Austin's annual ode to cutting-edge digital, film and music endeavors—but those who've been know it can resemble a death march with beer and barbecue. It's not easy to navigate four days of buzzed-about bands, overflowing bars and UT kids and L.A. hipsters gaping at each other on Sixth Street, but we're here to help. On the following pages, we present our exhaustive guide to the best and brightest at SXSW: from hour-by-hour picks of the evening's must-see acts and a rundown of the impeccably curated Billboard showcases to the best of the day parties and the panels that could actually teach you a thing or two. Happy trails.

Wednesday, March 17

8 P.M.  NICE NICE
The Phoenix
401 East 6th St.
Nico and Vesper aren't the first band to steal a moniker from an academic. (The honor probably goes to '00s indie-rock act Wolf Mink.) They may, however, be the first married couple from New Jersey to make hush-folk about married life with kids. But despite this description, the duo manages to keep the twee quotient blissfully low.

9 P.M.  BEN AND VESPER
Beauty Bar
607 E. 7th St.
Hailing from Providence, R.I., this indie-dance duo, comprising cousins Tom Van Buskirk and George Langford, blends Casio-style beats with whimsical lyrics. "No Mist," Javelin's latest Top 40 debut featuring buzz single "Oh! Centra," is due April 20, and it'll hit the road that month as an opener for Yeasayer.

11 P.M.  MADLIB
Speakeasy Kabaret
and Concerts
As the outer limits of the urban music universe lies Madlib, a producer/arranger on Stones Throw Records known for his work with cutting-edge acts like Quasimoto and Yesterday's New Quintet (both of them his own aliases) and his collaboration with MF Doom as Madvillain. At the Stones Throw showcase, expect Madlib, his alter egos and his label cohorts to spin sonic space funk 45s.

12 A.M.  MNDR
The Velvet Room
510 E. 6th St.
Oh, MNDR—the solo project of Amanda Warner—you came and you played some delightful electro pop. At a recent Brooklyn set, MNDR (pronounced "mander") quickly warmed up the crowd with her sandanic, brainy, 2010 take on electroclash. Warner has said she was inspired by dancehall and IDM and takes pride in being one of a handful of women who can twist knobs and talk gear with the nerdiest boys. She's a beautiful girl who knows how to work a synthesizer—what more could you want?

1 A.M.  MALDITA Vecindad
y los Hijos del Quinto Patio
Antone's
57 W. 5th St.
Newly independent Mexican rock legend Maldita Vecindad is back with "Circular Collective," the band's first studio album in 12 years. The road warriors' SXSW show kicks off a run of U.S. dates lined up through the summer. The socially conscious set is out March 30 on Nacional Records with an iTunes pre-release in time for the festival.

www.freedowns.net
www.freedowns.net

Thursday, March 18
6:45 P.M.
BAJOFONDO Auditorium Shores

Bajofondo is the sexy Argentine tango-electronics collective headed by Academy Award-winning composer (“Babel,” “Brokeback Mountain”) and Latin rock production legend Gustavo Santacollada (fourth from left). The band has been touring material from its latest album, “Mar Dulce,” mostly in Europe and Asia for the last two years. Bajofondo will play a full set at SXSW with seven highly animated musicians, including a player of the bandoneon (an accordion-like instrument used in tango), as well as a DJ. The dance-friendly SXSW set is part of an effort by the band to hit more U.S. markets this year, on top of May is a collaboration with the Los Angeles Philharmonic. If you need a memory jog, check out the Acura ZDX commercial set to the simple from “Mar Dulce,” the sultry “Pa Balar.”

8:30 P.M.
PLANET ASIA
The Independent
501 Brushy St.

Looking for balance in your hip-hop? Add this to your SXSW to-do list. This Fresno, Calif., export’s fluid flow and intelligent wordplay have made the rapper a longtime fan five of hip-hop cognoscenti and underscore his own self-assessment: “Rock smarts with a bunch of the corner.”

8:30 P.M.
NNEKA
Parish
214 E. Sixth St.

Nigerian singer songwriters Nneka is in the midst of a tour, and for good reason. The 2009 MOBO Award winner’s U.S. debut album, “Concrete Jungle,” released Feb. 2, brings socio-political relevance to music that spans R&B, reggae, hip-hop and Afrobeat. Following SXSW, Nneka will join the revived Lilith Fair tour.

10 P.M.
Mohaak Patent
970 Red River St.

Swedish dream-pop duojj signed with Secretly Canadian in January on the strength of its debut album, “Jj No. 2,” released on the Scandinavian label Secretly Yours. Follow-up album “Jj No. 3” was released March 9, and it’s SXSW stop marks the second tour dates for fellow alphabetically inclined duo indie during the six.

11:15 P.M.
The TEMPER TRAP
Lustre Pearl
97 Rainey St.

Austinites are a long way from home for the “Temper Trap,” but it’s likely to find itself among friends. A rare example of an Australian band that makes no attempt to disguise its lust for world domination, its blend of early U2 guitar and soaring Jeff Buckley-esque vocals—most potent on the mesmerizing “Sweet Disposition”—has already made it go-to for music directors looking for the ideal soundtrack to come on the Angst and Heartbreak. Australia and the United Kingdom have already fallen for the charms of debut album “Conditions” (Liberation/Columbia) and now with "Sweet Disposition" breaking at modern rock, the United States is next. Live, the band is a more aggressive proposition; frontman Danieal Mandagakis’s energetic performance will ensure that, even if you didn’t know the group before, you won’t soon forget it.

12 A.M.
GZA
Mohaak Patent
970 Red River St.

A founding member of New York’s mighty Wu-Tang Clan, GZA, sometimes known as The Genius, released his sixth solo album, “Pro Tools,” in 2008, which included 50 Cent-directed corrido track “Paper Plates.” While not involved in the up- coming “Wu-Massacre,” a Method Man-Ghostface Killah-Raekwon effort due March 30, GZA is rumored to be working on new solo material with unlikely collaborators that include Black Lips, King Khan and Devo- da Ranker. The master lyricist will take the stage on Mohaak’s sure-to-be-crowded patio for the Young Turks’ mixed-genre showcase, right after Canadian electro-pop outfit Hot Chip. Go all in for this one.

1 A.M.
THE XX
Mohak Patent
970 Red River St.

After a chance meeting with producer Diplo, 27-year-old Malaka (born Natalie Velez) went from singing karaoke—where the two met—reducing their collaborative effort, “El Tigre,” last year. At SXSW, expect this New York-based band to continue crossing borders with their self-proclaimed “merengue- acid-house.”

10:30 A.M.
MALUCA
970 Red River St.

On her single “Bang,” Rye Rye tells listeners to “throw your fucking sets up” and “ride up, throw it out and bang!” The Baltimore MC/Dancer and M.I.A. protege will probably be the same one of her first day during her Beauty Bar/Palm Door showcase, in addition to more tough-talking.

www.freedowns.net
BAND OF SKULLS
Beauty Bar/Palm Door
401 Sabin St.
On the heels of having a track featured on last year’s “The Twilight Saga: New Moon” soundtrack, Band of Skulls will launch its upcoming U.S. tour and an appearance at next month’s Coachella with a pair of Friday shows at SXSW. The performances are sure to please a lot of the British trio’s gritty blues-rock from its 2009 debut, “Baby Darling Doll Face Honey,” which was released on indie label Shangri-La Music, home to Monsters of Folk. One exclaim and the Duke Spirit, among others. Look for Band of Skulls through April on separate club treks with Black Rebel Motorcycle Club and the Whigs.

12:40 A.M.
SOULS OF MISCHIEF
The Independent
500 5th St.
Twent is the new 30, and 2010 is the new 1990—that’s the case for the Bay Area’s Souls of Mischief. The hip-hop quartet returned to the music scene last year with “Monumentz’s Revenge” and now plans using SXSW to step back with performances of “Still Infinit” and other singles.

JAPANDROIDS
Galaxy Room
508 E. Sixth St.
Vancouver noise punk duo Japandroids earned major buzz last spring for debut album “Post-Nothing” and has seen its indie cachet rise ever since. Guitarist Brian King and drummer David Prowse will start releasing a 7-inch singles series April 13 and have several festival gigs lined up after SXSW, including Bonnaroo and Sasquatch.

BANDS OF SKULLS
Beauty Bar/Palm Door
401 Sabin St.
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Saturday, March 20

8 P.M.
SHE & HIM
Auditorium Shores
River Side Drive and South First Street
Fronted by indie rock boy’s dream girl, actress Zooey Deschanel, She & Him can credit a large part of their rabid fan base to blissed-out, bespectacled fans. But ignore the drooling hipsters and the hype, because while Deschanel is stunning, she’s also talented. Together with M. Ward, she makes sweet, smart, well-crafted pop music. Look for them to showcase tracks from their forthcoming Merge Records release, “Volume Two,” as well as their debut album, “Volume One.”

9:25 P.M.
MICKEY FACTZ
Beauty Bar Backyard
607 E. Seventh St.
Bromance MC Mickey Factz will showcase his laudable rhyming chops at SXSW’s Beauty Bar Backyard. Factz also appears in the first commercial of the recently launched Honda campaign, “Rhythm & Reason,” which is following the rapper in its bid for fame. The first clip of the campaign features Factz in his stomping grounds and briefly depicts a teen version of him gazing at aspiring rappers in a cyber on an internet site and then love his sick kicks in his hit track, “Automatic.”

10 P.M.
MATT MORRIS
Central Presbyterian Church
200 E. Eighth St.
Matt Morris and Justin Timberlake’s friendship goes back to their Mickey Mouse Club days, but now the singer-songwriter is Timberlake’s new artist on Tennman Records. The two made a splash with Morris’ “Hope for Haiti” cover of Leonard Cohen’s “Hallelujah,” and Morris hopes to do the same with his recently released debut, “When Everything Breaks Open.”

11 P.M.
SLOW CLUB
Latitude 30
523 San Jacinto Blvd.
While many people might not have heard of U.K.-based folk rock duo Slow Club, they’ve probably heard its music—the band has scored high profile synches on NBC’s “Chuck,” as well as its hit for Ritz Crackers, Lay’s Potato Chips and Vodafone. The band, signed to Moshi Moshi Records, grew out of the breakup of the Lonely Hearts and their 40s pop with an occasional gospel flourish.

Best Of The Day Parties

WEDNESDAY, MARCH 17

Free Energy and Freelance Whales’ 11:30 a.m., Galaxy Room/Post Magazine Party

The Tinder Pigeon
1 p.m., East Tennis in Brush Square Park/Canadian Blast BBQ

Tore Yol and Real Estate
4 p.m., Red 7/Terrorbird Media and Forthefight PR Third Annual SXSW Day Party

FRIDAY, MARCH 19

Dawes/11:30 a.m., Front Gate Tickets/Sustainable Waves Morning After Party

The Tempest Trap and Windmill
1 p.m., Cedar Street/Flowerbooking Present

Warpaint and Sera Maneesh
4 p.m., Red Eyed Fly/Little Radio Day Party

Frightened Rabbit and the AV Club/noon, the Mohawk/Canvas Media and Flowerbooking Present

Pucked Up/noon, Red 7/7 T Shirts for a Cure Party

Superchunk and the Pains of Being Pure at Heart/noon, La Zona Rosa/Village Voice Media Party

SATURDAY, MARCH 20

Ben Gibbard, Wye Oak and the Morning Benders/1 p.m., the Parish/Steereoom’s Range Life 2010

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WEDNESDAY, MARCH 17
BILLBOARD EN ESPAÑOL SHOWCASE

8 P.M.
PATAFUNK
Caracas, Venezuela’s loved Patafunk’s goal is "to make people of different cultures dance to one amazing sound." To get the job done, this party squad anchored by DJ CEM mixes Brazilian music, disco, dub, jazz, mambo, reggae and rock into the mix.

8 P.M.
BAMBABARANDA
Onstage with electric guitars, violin and charango (a South American ukelele), Bambabaranda’s provocative mash-up fuses the music of Colombia’s Andean region with universal rock and electronics.

10 P.M.
NO TE VA GUSTAR
Owner of a trio of triple-platinum albums in its native Uruguay, No Te Va Gustar stops at SXSW to show off its U.S. tour. NTVG’s original sound mixes rock with traditional Uruguayan candombe rhythms, reggaeton, salsa and ska.

11 P.M.
BANDA DE TURISTAS
Psychedelic rockers Banda de Turistas arrive at SXSW after opening for Coldplay in Buenos Aires for a crowd of more than 60,000. Its first U.S. release, "Mágica Radiophonic Heart," is out on National Records.

THURSDAY, MARCH 18

7 P.M.
GRYNCH
With a polished delivery and head-kicking beats, Grynch has emerged from the Seattle hip-hop scene and shared stages with Nas, Clipse and Blue Scholars. The 24-year-old MC specializes in the charismatic storytelling found on reflective bangers "Time" and breakout track "My Voice." An ode to his decades-old car.

8 P.M.
U-N-I
Although it hails from the gangster rap Mecca of Inglewood, Calif., rap duo U-N-I dabbles in progressive hip-hop and prefers rhyming about sneaker MCs. Their Thursday and YG took their vibrant wardrobe to a new level with 2009 sophomore disc "A Love Supreme." This month U-N-I released a deluxe edition of "Supreme" with a remix of boisterous cut "Land of the Kings" featuring Bun B.

11 P.M.
THOSE DARLINGS
If you can’t handle crazy, then get up and leave. "Those Darlings sing on standout track "Wiki One," and the vibe is fitting mantra. The country-punk trio delivered a spunky self-titled debut last year filled with brash hooks and skull-tingle jams. After playing Bonnaroo and opening for The Black Keys, Dan Auerbach last year, the Darlings are set for another year of touring, including a run with Deer Tick.

FRIDAY, MARCH 19

8 P.M.
The AEROSTEARS GALAXY TOUR
Danish group The Asteroids Galaxy Tour is still best-known for its infectious single "Around the Bend," which was featured in an Apple iPod TV commercial in 2008. Fortunately, 2009 debut album "Fract" proved that vocalist Mette Lindberg and producer Lars Iversen have plenty of spacey pop tunes up their sleeves. After opening for Amy Winehouse and Katy Perry, the band is taking its horn-laden live show to the United States and Europe this year.

www.freedowns.net
Hello, My Name Is...

Four Inbound SXSW Attendees; Four Completely Different Reasons For Going

THE EXCITED NEWBIE
“I have signed to Columbia from end of 2007 going into 2008, not even six months, and then Rick Rubin came in and rearranged everything to his own liking. We’ve got a few major showing interest, but after that short-lived deal, I just try to play my part as the artist and let the leash go and do the managing. I’m doing about six showcases and I can’t take, because the live show is what I love. My goal is just to do it—to have the best, hip-hop showcase at SXSW. And the networking out there is crazy.” —Teyana Taylor, Alabaster rapper

THE JADED VETERAN
“This is my 16th SXSW in 16 years. This year, I’m going just for fun—to listen to music and hang out with friends. I’m not really into party scene. I’m not there for the press, I’m not there for the PR. I’m just there to enjoy the music and catch up with friends.” —April Mather, Shattered Family Showcase

THE DIGITAL EXECUTIVE
“At heart, I judge most artists by how they perform live, how they sound, how the crowd reacts, whether they’ve got their shit together and seem in some intangible way to be interesting people. I’m hoping SXSW will be a good place to find some artists I don’t know much about and figure out how to get them more involved with Current. A lot of bands pitch the ‘internet music, twitter, directly, so I’m going to be tweeting more to find artists directly who are already following what we do.” —Bob Moses, Owner, Blackened Music Series

PANEL PICKS
Attend these five panels, and you can legitimately write off your SXSW trip as a business expense!

WEDNESDAY, MARCH 17
Crowdfunding: Music Raising Money From Your Fans, 3:30–5 p.m., Room 17AB
Tosin Wreck, CEO of Tastemade, joins Propeller CEO Scott HOWS, Karma’s Branding Studio’s Greg Riggs, and Propeller’s Jack Altman to discuss the rise of crowdfunding as a way to raise money for independent music projects.

THURSDAY, MARCH 18
Welcome to the Music Business: You’re Hired, 12:30–2:30 p.m., Room 17AB
Former Public Image Ltd. and Killing Joke member Martin Atkins, who owns Invisible Records and Masters Factory Recording Studios, leads this chatty tutorial and troubleshooting session.

FRIDAY, MARCH 19
“Using Brands to Help Your Career,” 9:30–11:30 a.m., Room 17AB
Commercial synergies aren’t the easiest way to get a brand to pay for your music. Get creative with ideas from branding experts who’ve worked with everyone from the Gap to the Dallas Cowboys to Absolut.

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PUTTING THE TECH IN TEXAS

How SXSW Showcases Rising Digital Stars
BY ANTONY BRUNO

Recall Twitter, the breakout star of the 2007 confab. Or the popular Facebook game “Four-square,” which used last year’s event as a launching pad.

Most of these companies plant their flag during SXSW’s interactive portion, which runs March 12-16, before the music begins. Organizers are holding their second annual BizSpark Accelerator contest, for which companies are selected to present their products to a live panel. The conference also has several exhibit packages designed to generate additional attention. And then, of course, there are the parties and showcases to piggyback upon.

To be sure, SXSW is fertile ground. It’s filled with artists that, if recruited as allies, can promote new services to legions of fans. Attendees are at once trendsetters and influencers who can spread needed word-of-mouth to generate momentum as well as key entertainment industry executives able to strike partnerships.

But to have a successful SXSW launch, one must compete for attention amid multiple parties, events and news. And therein lies the greatest opportunity. Services that break through the noise of SXSW are those that best help attendees navigate the signature chaos of the event, thereby illustrating their usefulness. Twitter did so by helping attendees keep abreast of the buzzworthy news; “Four-square” by helping monitor who was attending what event.

What follows is a continued on >>p.29
HIROMI KANDA FEATURING THE MUSICIANS OF THE HONOLULU SYMPHONY ORCHESTRA

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Going mobile: Artists can create their own apps for iPhone or Android phones with Mobile Roadie.

from p.32

selective list of companies that have the potential to "pull a Twitter" at SXSW. Some are launching, while others have been around but are ready to grow their footprint.

MOBILE ROADIE

This provider of mobile application platforms for the iPhone and Android devices has already come a long way. It launched at last year’s SXSW with the Orchard as its sole music industry partner and a handful of artist-based apps to show off.

It now counts all major labels (except Warner Music Group) as clients, has deals with such management companies as Frontline and Endorser and boasts more than 400 apps that were built using its platform.

The company's offering is simple. For an upfront setup fee and monthly hosting cost, Mobile Roadie provides tools that let artists create their own iPhone or Android app without need for any programming skills. Clients upload their content and select features like fan chat and news alerts. Artists can add apps on both devices need only update their content once, and the platform will automatically make the necessary changes.

The company is looking to expand, targeting hotels, authors, politicians and even conferences—basically anyone interested in developing a smartphone app on the cheap. It has created an app for a SXSW karaoke party hosted by Mashable, a blog that focuses on Web 2.0 and social media news. It hopes to demonstrate how mobile apps can be used to connect to a shared experience and drive traffic to the Facebook and Twitter pages of those participating. Mobile Roadie is also a finalist in the Accelerator contest.

The company is working with All Access Today on a program to give fans the opportunity to buy the live recording of concerts they've attended. Fans with a smartphone that contains an app developed for either an artist, venue or tour would receive an alert at the end of the show affecting them the opportunity to buy that night's set.

Among the performers using Mobile Roadie to drive their online app presence, according to the company, are Madonna, Ashton Kutcher and Dolly Parton, with Taylor Swift set to tap.

COLLECTA

There's search, and then there's real-time search. What's the difference? The latter updates results as new data comes in, like a stream of results rather than a static page. Collecta is one of many with its hat in the ring, but has some interesting music industry bones behind it up.

The company launched last June, and the service remains in public beta mode. The search tool aggregates content from more than 10 million sources, including news sites, Twitter, blogs and social media sites for video and photos. Results include news stories from Reuters, blog posts from services like WordPress, reader comments from Digg, Twitter updates, photos from Flickr or Twitpic and videos from YouTube and ustream. And all results are filterable by content type.

In December, Collecta launched a search tool just for MySpace content. In January, it unveiled a widget that can reside on any Web site that displays a constant stream of results based on any topic chosen by the site. For example, a band can put the widget on its site that streams real-time results of any news, comments, photos or videos based on the group. It has a mobile app in the works as well.

CEO Gerry Campbell was the former president of search and content technologies for Reuters, senior VP of search for AOL and an early investor in companies like SearchMx, Tweetdeck and StockTwits. Founder Brian Zick created the SunFran Music Tech Summit and helped create the Future of Music Coalition.

The company is a finalist in the Accelerator contest and will present at the TechCocktail and Social Media Clubhouse networking events.

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TO FIND OUT IF YOU HAVE WHAT IT TAKES TO TOUR, VISIT BOOTH 115/117 OR ARMEDFORCSEENTERTAINMENT.COM.
NEARVERSE

The key to a winning mobile strategy may be the same as that for real estate: location, location, location.

NearVerse is a startup banking on that philosophy with a new location-based media sharing service called Lokast that it plans to premier at SXSW. Once installed, the app will allow users to share content stored on their iPhone with one another using their device’s Bluetooth connection. That has several consequences. First, the technology’s range allows a user only within 300 feet of another to share content. Second, sharing can be done only on a one-to-one basis rather than one-to-many. And third, the content shared won’t eat up the bandwidth of the area’s Wi-Fi or cellular network, something for which devices like the iPhone are notorious.

It’s not yet clear what content Lokast will support, but early reports indicate the company is working with some SXSW bands to make exclusive content available for sharing by attendees who install the app. While labels are likely to retain control over the distribution of their content, Lokast could emerge as a way to distribute what free promotional material they do allow, as well as offer indie and unsigned acts a way to tap into word-of-mouth activity.

The app initially will be only for the iPhone, but an Android version is in the works.

KHUSH

How familiar does this sound? A group of music technology professors and students team up to create an app that helps users make their own songs by reconfiguring their voice and adding the music background.

No, it’s not the hugely popular “I Am T-Pain” app from Smule—it’s LaDiDa from newcomer Khush. Created by members of the

Digital debut: New sites and apps at SXSW Interactive include (clockwise from top) Collecta, LaDiDa and Lokast.

Georgia Tech Music Intelligence Lab, LaDiDa uses its users sing their original lyrics into the mic on an iPhone, which then analyzes and automatically creates original background music to match it. It even uses pitch correction to help the vocally challenged.

Users can select the musical style—from piano-pop to various versions of rock—but each resulting song is distinctly different from the other.

The “reverse karaoke” app launched last October for $3 and received an update last month. Users can share their songs on Facebook, but the company will introduce new sharing features at SXSW.

CEO Prerna Gupta says Khush hopes to team up with artists and eventually sell artist-branded background music to add to the app and promote singing contests among fans. The app is a finalist in the Accelerator contest.

OTHER DIGITAL CONTENDERS

Many other companies are attending SXSW to show off their wares. Here’s a brief rundown of other notable contenders.

MOG, which launched its All Access subscription music service last year, will announce updates to the service and give attendees rides in a pimped-out van called the MOG Mobile. Recent “artists of the day” highlighted by MOG’s Web editors include Kid Cudi, the Morning Benders, the Bar-Kays and Peter Gabriel.

Several digital music-services companies designed to help emerging and established artists do anything from sell concert tickets to market music on social networks will be in attendance, including BandCentral, Kickstarter, Songkick and Next Big Sound.

Building off the success of Twitter will be companies that add new niche capabilities to the “life streaming” practice, including DotSpots, which lets users add comments, video, photos and files to news stories online, and Flavors.me, which aggregates multiple online profiles into one manageable identity.

Heatwave Interactive will promote a new Facebook game called “Platinum Life,” a social game in which users pretend to be hip-hop industry moguls.

— AB

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Talking Digital

All-Star Keynote Lineup Set For SXSW Interactive
BY THOM DUFFY

Three years after Twitter emerged as a breakout technology at the South by Southwest conference in Austin, providing attendees with 140-character bursts of news throughout the event, Twitter CEO Evan Williams will return as one of the keynote speakers at SXSW Interactive.

While the confab marks its 24th year, SXSW Interactive launched in 1994 as part of the music conference’s expansion into film and multimedia. SXSW now showcases cutting-edge technology through speeches, panel discussions, a trade show and awards. The event will run March 12-16, dovetailing with the overall conference (March 13-17).

Opening remarks at SXSW Interactive will be made March 13 by Danah Boyd. Considered one of the leading thinkers on the impact of social networks, Boyd works at Microsoft Research New England and is a fellow at the Harvard University Berkman Center for the Internet.

“My research examines social media, youth practices, tensions between public and private, social network sites and other intersections between technology and society,” Boyd says on her Web site.

On March 14, Designers Accord founder/executive director Valerie Casey will give a keynote address. The Designers Accord describes itself as “a global coalition of designers, educators and business leaders working together to create positive environmental and social impact.” Casey has been named a “Hero of the Environment” by Time magazine.

“My work focuses on new ways to problem-solve and collaborate,” Casey says on her Web profile. “Even though my approach is often theory-based, I like prototyping ideas more than just talking about them.”

Twitter’s Williams will participate March 15 in a keynote interview conducted by Havas Media Lab director Umair Haque. Prior to launching Twitter, Williams co-founded several digital companies including Pyra Labs, which created Blogger’s authoring software. Haque is founder of Buzzgeneration, which describes itself as a Web site about “corporate strategy, business models, innovation, venture capital and theory.”

Lastly, on March 16, the SXSW Interactive keynote address will be presented by Daniel Ek, co-founder/CEO of the online music service Spotify.

In addition to the keynotes, panels and parties, here are other highlights of SXSW Interactive:

The second annual Microsoft BizSpark Accelerator will aim to identify the best new products in social media, mobile apps, Web entertainment and other areas. On March 13, more than 80 companies will demonstrate their products and technologies for judges and attendees. The following day, one dozen companies will be chosen for a final round with a winner named at the conclusion of the competition.

The Web Awards will be presented March 14 to contenders that were launched or completely redesigned in 2009.

The ScreenBurn Arcade, which will take place throughout SXSW Interactive, provides attendees with news on the videogame business and allows them to try their hand at the latest technology. It also includes the second annual ScreenBurn at SXSW Game Design Competition.

Ray,

You’ve been my hero for years.
I’ve always loved your music and respect your commitment to keep Western Swing alive. Here’s to another 40! Or at least maybe 20.

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WHEN ASLEEP AT THE WHEEL frontman Ray Benson started a band in Paw Paw, W.Va., in 1970, he had no idea that 40 years later he would still be at the helm of one of America's most adventurous musical outfits. During a four-decade career, the band has earned nine Grammy Awards, launched a critically acclaimed theatrical production, performed with everyone from Willie Nelson to President Barack Obama to the Fort Worth Symphony, released more than 25 albums and has had an airport roadhouse named after its frontman.

"At times it feels like it was yesterday and at times it feels like a hundred years ago," Benson says. "If I look back to 1969 when I quit college and said, 'This is what we're going to do,' it's hard for me to believe that it all happened way beyond my expectations."

Those initial expectations were rather modest. "I was hoping that in 10 years I would have enough money to buy a farm that I lived on and go back to farming and teach music in a music store. That was what I was considering would have been a very successful career, if I got a 10-year run of playing and making records," he says. "But it just kept going and there's more to be done."

Asleep at the Wheel will celebrate the band's history as well as Benson's 90th birthday, at an annual invitation-only birthday bash March 16 in Austin, during the South by Southwest conference (see story, page 30).

As successful as the band has become, Benson is never content to rest on his laurels. He enjoys dual roles as a thriving musician and successful businessman, having opened Benson Studios in 1989 and launched Benson Records in 2006 while the group has kept on touring and recording. The most recent release from Benson's is "Esto Bueno," the first album in 10 years from the Texas Tornadoes, the band once described as the first "Tex Mex supergroup."

Asleep at the Wheel, meanwhile, teamed with Nelson for the 2009 album, "Willie & the Wheel," fulfilling a longtime vision held by renowned producer Jerry Wester. Before his death in 2008, Wester had chosen the classic western swing songs that Nelson and Asleep at the Wheel recorded for the album. Wester had conceived the collaboration in the early '70s, when Nelson was signed to Atlantic Records, the producer's longtime home. The set earned a Grammy nomination for Best Americana album. Another "Willie & the Wheel" project is already in the works and will be released next year.

"Way just a really smart guy and he knows how to create a strong, stable business and is just a brilliant entrepreneur as well," says Benson's business manager Peter Schwartz, who has been with the company since 2001. "He's really got the whole package of creative ability and business sense."

It all started when Asleep at the...
BENSON'S BIRTHDAY BASH
Party For Wheel Frontman Benefits Uninsured Musicians

As thousands of fans descend on Austin for the South by Southwest (SXSW) conference, artists from Bismeaux Records, the label founded by frontman Ray Benson, are set to showcase at the event. Bismeaux acts will also perform at the annual birthday bash for Benson, an invitation-only benefit show that this year marks Asleep at the Wheel's 40th anniversary.

Benson's party raises money for Health Alliance for Austin Musicians, which provides access to affordable health care for uninsured artists. "One of the things I've always been very involved in is the health of our musicians. Health insurance is the first topic on everybody's list these days," Benson says.

Everybody needs health care. So we formed HAAM. This year's event will take place March 16. Asleep at the Wheel, the Texas Thomass and Carolyn Wonderland from Bismeaux, along with Raul Malo and J.D. Souther, are among those performing or the invited guests. I get onstage with my band and a bunch of other people and invite people up to sing two or three songs and raise money," Benson says. "We don't charge anybody anything, but we do tell them to donate to raise some money for HAAM."

Benson didn't host the event last year because Asleep at the Wheel was touring with Willie Nelson in support of his "Wille & the Wheel" CD. He's looking forward to resuming the festivities this year. "HAAM serves over 1,000 musicians for health care and dental care," he says. "It's saved people's lives."

Wonderland will perform her SXSW showcase March 17 at Mama's. The Texas Thomass, reunited with surviving members Flaco Jimenez and Augie Meyers, have events planned to promote their new album "Esta Bueno," produced by Shawn Sahm, son of the group's late co-founder Doug Sahm. On March 16, the Thomass and Benson will host a Q&A session at the AE television studios and play an in-store at Waterloo Records before appearing at Benson's party. The group's March 19 SXSW showcase is at Kenny Dorham's Backyard. Asleep at the Wheel and the Thomass will also appear on Michael Nesmith's Video Ranch webcast, which will be filming during the conference. —DEP

from >>p35

Wheel landed a gig opening for Alice Cooper and Hot Tuna in 1978. A year later, it was coaxed into moving to California by Commander Cody, leader of Commander Cody & His Lost Planet Airmen.

"The move to the West Coast was really good," Benson says. "and the big break was when Van Morrison mentioned us in Rolling Stone. All of a sudden there were these record companies from L.A. going, 'Who is this Asleep at the Wheel?'"

Benson says the California chapter was an important time in the band's history. "We met a peer group—Commander Cody, Dan Hicks & The Hot Licks, Dixie Bishop—but we also got to meet the originators of western swing like Tiny Moore. We learned from them. Then we were so broke, we took a job backing up Rodney Edwards, and that put us on an incredible journey where we wound up backing Freddie Hart, Connie Smith, LaVanda Lindsey and Dave Dudley as a country western backup band. That was an education in itself."

In 1973, the same year its debut album, "Comin' Right at Ya," arrived on United Artists, the band made a pivotal move that would define its career. At the invitation of Nelson and Texas Thomass co-founder Doug Sahm, Asleep at the Wheel moved to Austin.

"We went to Austin and played and just fell in love with Texas," Benson recalls. "Willie and Doug were both saying, 'Oh, yeah, you could do this here.' Willie would put on shows. Doug was just a great friend and told us what the scene was like."

The move greatly benefited Benson and the band keeping its sound. "What took root in San Francisco, W.S., came to full bloom in Austin," Country Music Hall of Fame and Museum director Kyle Young says. From Count Basie to Bob Wills, Asleep at the Wheel has explored the best of the American songbook, western swing style. Over these past 40 years, Ray Benson has followed his heart down Route 66 and far beyond to build a lasting musical legacy for himself and all the great players who've taken a turn with the Wheel."

Through the years, the band recorded for multiple labels including Capitol, CBS and Arista Nashville, only finding sporadic success at radio with such songs as "Choo Choo Ch' Boogie," "The Letter That Johnny Walker Read" and "House of Blue Lights."

Although the band developed a reputation as one of the best live acts in the business, finding a home on radio has always been a challenge. "We were too country for rock 'n' roll and too long-haired and weird for country," Benson says. "So there was no place for us. But what happened was our first or second single, 'Take Me Back to Tulsa,' started playing in Tulsa, so all of a sudden people in Oklahoma liked us. When the record came out, people who understood what we were doing were saying, 'Wow! Those young long-haired weirdos named Asleep at the Wheel are playing Bob Wills music.' That's when we found out just how popular Bob Wills was. We knew how great he was, but we didn't realize he was the Elvis Presley of Texas, Oklahoma and the West Coast."

The band's appreciation for Wills and continuing efforts to keep his legacy alive are a consistent thread through the group's career. In 1993, it recorded "Tribute to the Music of Bob Wills" for Liberty Records featuring such names as Garth Brooks, George Strait and Vince Gill. In 1999 the band released "Ride With Bob" on DreamWorks, featuring the Dixie Chicks, Dwight Yoakam, Squeaky New Zealards and Manhattan Transfer, among others. The project netted two Grammys. It was accompanied by a longform video, "The Making of Ride With Bob," which captured a regional Emmy.

In 2005 the act launched one of its most continued on >>p38

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MORE TO COME!
MEMBERS OF HIP-HOP’S ELITE took the stage last September at Brooklyn’s Academy of Music as part of VH1’s sixth annual Hip-Hop Honors to celebrate the 25th anniversary of prominent hip-hop label Def Jam Records. But one standout performance was by one of the label’s legendary groups: Public Enemy. Racked by the Roots and members of Street Sweeper Social Club as well as PE’s SWG group, Flavor Flav, wearing a white tuxedo, top hat and trademark clock, took the stage with longtime partner Chuck D and SSMC’s Roots Riley for an electrifying performance of “Fight the Power” from PE’s 1988 rap classic, “It Takes a Nation of Millions to Hold Us Back.” The album has sold 272,000 copies in the United States since Nielsen SoundScan began tracking sales in 1991.

Today, PE is celebrating an anniversary of its own, as 2010 marks the 30th anniversary of the act’s politically driven third album, 1990’s “Fear of a Black Planet.” The album sold 1,000,000 units since 1991, according to SoundScan, but there are reports that it sold 1 million copies in its first week, which was before SoundScan began tracking sales. It debuted at No. 40 on the Billboard 200, peaked at No. 10 and was certified platinum by the RIAA for shipment of 2 million units.

“Chuck D had this concept for the cover of ‘Fear of a Black Planet’—the idea was to have two planets colliding: the Public Enemy planet and the Earth,” recalls GUY ADAMS, creative director for Def Jam from 1984 to 1999. He adds that a NASA illustrator was hired to create the cover. “It was so interesting to me that a black hip-hop act did an illustration for their album cover. At that time black hip-hop artists, for the most part, had photos of themselves on their covers. But this was the first time someone took a chance to do something in the rock’n’roll vein.”

To match its wrapping, “Fear of a Black Planet” contained lyrical themes concerning organization and empowerment within the African-American community, while presenting criticism of social issues affecting African-Americans at the time.

To present this message-heavy concept, the group released tracks like “Fight the Power,” which was first available in 1989 on the soundtrack to Spike Lee film’s “Do the Right Thing” and arguably the group’s biggest hit. But reached No. 1 on the Hot Rap Singles chart and No. 22 on Hot R&B/Hip-Hop Songs.

“I think that between the statement Spike was making with the film and the statement Public Enemy was making with the song, you knew it was beyond powerful,” says producer Gary “G-Wiz” Rinaldo, a former member of PE’s in-house production team the Bomb Squad.

Former Def Jam director of publicity BILL ADELMAN concurs. “That song really enriched the movie and vice versa. That was a hell of a marriage right there—that was one of the best uses of a song in a movie in the history of cinema as far as I’m concerned,” he says.

In addition to being featured in the film, the song continued to cement the group’s political stance: “Chuck was a hero to me, but he never meant shit to me, you see/straight up racist that sucker was, simple and plain/Motherfuck him and John Wayne/Caused I’m black and I’m proud,” Chuck D raps atop of the Bomb Squad’s scratch-heavy, sample layered beat.

“Chuck changed the game lyrically for recorded music the same way [Bob] Dylan brought poetry to rock—it was revolutionary,” says Tariq(Pharoahe) Marzouq, formerly of Rage Against the Machine, and now a member of SSMC. The “Elvis was a hero to most” line is a highlight—I couldn’t believe anyone was saying that out loud because it was exactly what I’d been thinking.”

It was these types of racially charged statements that attracted a media firestorm shortly before the album’s release.

“The summer of 1990, leading up to the creation of ‘Fear of a Black Planet,’ was a rough time,” recalls Adler, who worked at Def Jam from 1994 to 1999. “[PE member] Professor Griff gave an interview in [the May 22 edition of the Washington Times] where he said some anti-Semitic nonsense and created controversy. Partly, that’s what fueled the writing of ‘Fear of a Black Planet.’ If you listen to the track ‘Welcome to the Terrordome,’ that’s Chuck’s direct response to the problems the group struggled with leading continued on >>p42
from >>p21 up to the album. It was a very wild time for PE.

The group was on the road when Griff's comments were made public, raising a host of issues related to the band's touring and my insurance went from 55 cents a person to $1.55 a person," recalls Darrell Brooks, one of PE's early promoters. "Stuff was blowing up, and people had adjusted their ideal to accommodate their identity. Griff had to get out of the group and it got real dark for a minute."

"I found that the people who were most excited by PE controversies were the ones who knew the least about Public Enemy's advanced politics, lyrical inventiveness and sonic brilliance," says Harry Allen, a hip-hop activist and self-professed media assassin who worked as PE's publicist.

But while the album was loaded content-wise, the production was a lot more "commercial," according to producer Keith Shocklee, who helmed the tracks "Fear" and "Funk the Power," "Chuck needed to have a lot of things he wanted to get off his chest, but for me, I just wanted to get it all out of the way."

"Fear" is a perfect example of how the group's music is just as powerful as it was when it was first released, even without the "Nation" track "Bring the Noise." Because of that, the album became more critically accepted.

Adding to the more light-hearted tone of the album was the music of one of the group's most important members, Flavor Flav, who colored the group's songs with his witty ad libs.

"Flav's the hype man and Chuck's the rapper—they help each other out. I don't know if the message would be as powerful if Flav was just rapping along or if Chuck was rapping alone," Run-D.M.C.'s Joseph "Run" Simmons says. "The music is just as powerful, as amazing, and it just speaks for itself."

Former Def Jam staffer Adams agrees. "It's the thing that makes them special—PE's a combination of Malcolm X and Martin Lawrence, with Flav there for comic relief and Chuck giving everybody a history lesson," he says. "One without the other would be missed, but they'd probably be even better—people get tired of being preached to.

Still, it's Chuck D's vision that dominates "Fear of a Black Planet" and the place it holds in hip-hop history.

"It all came down to Chuck—he's a genius," says former Bomb Squad producer Rick Rubin. "Chuck created the SLAM! digital label (SLAMjamz.com). Public Enemy recently released the benefit album "Khumbite pa Hati," which was the first to be held in Haiti. Coming in the spring: a "Welcome to the Terror dome" three-CD/three-DVD boxed set comprising the last 12 years of PE music including live tracks, videos and documentaries; a Chuck D solo album, "Mistah Figgits: Don't Front for the Pale of Hooligan."" And "It's Back to a Million of Us to Hold a Nation," by PE backing band, the barNed. The forthcoming instrumental set reinterprets PE's 1988 classic, "It Takes a Nation of Millions to Hold Us Back.""

That's not even counting a radio show launched last November on WBAI.org—"And You Don't Stop!"—with plans to expand across the Pacifica Radio network, a podcast on iTunes and work on three other live shows. These include SaltNair, a Web site that allows the general public to invest in artists (PE has raised more than $12.7 million for its next album from investments in $25 increments); the Chuck D and Gary "G-Wiz" Rinaldo-created Web site HipHopGods.com; and an archive site focusing on the history of classic rap and Fight the Power.org, a nonprofit company established by Chuck D to continue the fight for artists' rights in terms of publishing, copyrights and masters ownership. In an interview with Billboard, Chuck D reflects on the creative climate that spawned "Fear," PE's early global stance, the Internet revolution and the evolution of rap and hip-hop.

Public Enemy's Prophetic Frontman Chuck D on Milestones, Going Independent and the Future of Hip-Hop

By Gail Mitchell

At the end of "Pirate Radio"—the 2009 feature film about a '60s illegal rock 'n' roll radio station in Europe's North Sea—array of albums is displayed: iconic symbols of musical independence that bucked the status quo. Among the albums on display is Public Enemy's 1989 treatise, "Fear of a Black Planet." In a country still wrestling with the election of its first black president and ongoing racial tension, economic strife and war, "Fear" remains just as relevant in the 20 years since its release, alongside its three seminal singles: "Fight the Power" (immortalized in the Spike Lee film "Do the Right Thing"); "Welcome to the Terrordome" and "911 Is a Joke." And still sounding that clarion call is Public Enemy and its dedicated frontman, Chuck D.

Embracing on what will be its 40th, 50th and 70th years this year, the pioneering rap group is as busy as ever. Through its SLAMjamz digital label (SLAMjamz.com), Public Enemy recently released the benefit album "Khumbite pa Hati," which was the first to be held in Haiti. Coming in the spring: a "Welcome to the Terror dome" three-CD/three-DVD boxed set comprising the last 12 years of PE music including live tracks, videos and documentaries; a Chuck D solo album, "Mistah Figgits: Don't Front for the Pale of Hooligan.""

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PUBLIC ENEMY'S PROPHETIC FRONTMAN CHUCK D ON MILESTONES, GOING INDEPENDENT AND THE FUTURE OF HIP-HOP

By GAIL MITCHELL

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(Rage Against the Machine)

“No other rap artist has had their power musically, lyrically and with such conscience.”
— Rick Rubin

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“When Public Enemy spoke, the world listened”
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“Fear...not only holds up musically, lyrically and creatively 20 years later, it's still completely current, it's the planet I want to live on.”
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from page 1


So were opportunities missed, then—and being missed now—in terms of bringing rap back to its socially conscious roots? Obviously, Rice, bread, and crumbs are all on the floor. But you've got to live on, persevere. You can't give up, either. Like Bob Marley said, you have to keep going forward. You have to try to inform as much as possible even though you might be going through a lot of musical distractions. That was part of the purpose of us doing "Fear." We knew it was going against the odds. But even though we signed and recognized a movement of people wanting to equip themselves with information to go forward, I think that became the far and few. The climate we have now may not be as clear as it was in 1990 when you at least had people who said, "Know who I am and know where I want to get. If somebody else gets there and they're in my same bracket, I can dig that too. That's cool; maybe they can pull me forward," the in-and-out deals that happened between 1990 and 2010 has kind of left a lot of people way behind the starting line.

The go-for-it period in the '90s has a lot of people on the outside looking in. Music-wise, it was the beginning of the eradication of a wave of independence that really made certain acts stand out. The majors picked them and found the cookie cutter. "This is the way you make a big racket." It just became one of the majors. So we got 40,000 pieces of 12-inch vinyl that we got to promote at college. So we'll take maybe 500 cats from college, fly them to Hawaii and hit them off, and then we're going to tie up college radio. So we go into a period when money was supposed to be the thing to fix everything. And that's what it was: a big fix. And a lot of the passion started dripping out of the bottom of the boat at that particular time, although people started to see numbers.

That's what "Fear" was saying: "It's a black planet anyway. Once we know that, what are you going to do with it?"

How did the group flash the rest of "Fear"? It was just throwing out ideas; ideas were a daily thing. It was a seven-to-eight-year buildup. It wasn't as intense as the cohesion behind "It Takes a Nation" because we were touring and production teams the Bomb Squad had done X amount of other music jobs, so everyone was getting fragmented. Not to say this was a job done on the fly. But every day I put micro parts together. And when the time came to do the album, it was a meeting collected into a four-week span. "OK, what have you done for the last year?" Dumb question you've got on the table. Then we assembled it.

There were so many sound bites and pieces of micro information... It was a second-by-second thing putting that album together. The biggest complaint I had with the album was when a sound engineer at Sony turned down the decibel level on 800,000 tapes. It was unauthorized: they didn't know the tapes were supposed to bleed into the red. It was one of the things I had left that we didn't delegate. I was in Europe at the time. I would write when I'd hear someone with one of those tapes.

in the wake of No. 1 predecessor "It Takes a Nation," was the reaction to "Fear" what you expected? A lot of great things were said about the album, including how much it sold in one week, which meant nothing to me. People also immediately began comparing it to "Nation." However, our whole thing was the minute we finished "Nation," we said we were never repeating an album twice. We don't care if they hate this next one. We aren't doing what we did before...continued on page 46

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You were also ahead of the curve when it came to the Internet. What prompted your jumping into those then-uncharted waters?

Public Enemy was the first group to walk away from a $1 million contract with it Left Def Jam after 1998’s “Be Good Game.” What the hell is a $1 million contract when you don’t have control of your shit? That $1 million is never going to be spent by you. It’s going to be spent on your behalf by someone who’s just pressing buttons and pushing numbers. And at the end of the day, you’ve got what? Because they’ve spent your money trying to make their profit while you’re working on a percentage. That’s one of the biggest reasons why I jumped into the Internet in 1994.

In 1995, “There’s a Poison Going On” was released on Atomic Pop Records, founded by A&R, who helped sign Def Jam to CBS. Singled-handedly, Public Enemy and Atomic Pop jumped into the digital revolution by releasing MP3 files over the Web. Then Napster emerged with the technology to explode the technology. A lot of people said I was nuts. Well, if it were at 45-degree angle and it used to stand straight up, it didn’t take much of a prediction to say it’s going to hit the ground. And that’s what we were saying: telling artists you can set up your own label today. If you can also set up that record deal, do both.

It’s real funny because today I read magazines that talk about the top 100 Web sites, iPhone apps and other Web gadgets. This is not about you getting credit. That you hear a list of things now about the Internet that were said 10 years ago. As we ventured into the world of independent content delivery, we recognized the majors and corporate gluttons would slowly pour into the digital territory and try to dominate with analog tactics. Thus in 2009 Public Enemy engaged itself with Sallfand to introduce a new revenue funding model.

It’s said that things happen in cycles. Could another PE take off today? There is a great number of artists and groups spreading across the Internet terrain. The question is, how much of the attention span are they going to grab onto? How much of a base will they build for themselves? There will be a lesser number but everybody has to share lesser numbers now when you have 18 million groups as opposed to 150 groups and everybody’s sharing the same space.

There were groups that had 11 million in sales; now, numbers like 1,162 make sense. But it’s still about building an audience one by one. Independently, Public Enemy felt that big business corporations had gutted the promotional head. So we built Public Enemy.com for a direct connection; we cut out the middleman, so to speak.

And that’s what I tell a lot of acts today: “It all begins with you. You don’t get to a million until you go past one.” Then it’s “How do we get that person and others attached to our model and make them a fanatical of the brand we’re trying to present?” And after that, “How long can we keep them? What else do we do to keep them other than throwing an audio file or video at them?”

If you’re a rap act that only stays in the U.S., you’ve got limited places to go. You’ve got to expand your game to the whole field. If you’re able to work the world safely, that’s going to be two to three years in itself. We traveled to 30 countries in our first three years. We knew we couldn’t get any national help first. So we said, “We have to go on the path that will help build us.” Other groups have followed that pattern like the Roots, Gang Starr, Cypress Hill, traveling the world and bringing back inside the States.

What’s your take on today’s rap/hip-hop?

Rap and hip-hop evolved as the rebellious music against the elite status quo of dominant popular music. But it is now seen like the music it originally rebelled against. Once the price tag is applied as the ultimate goal, trueness can be elusive.

In the 1980s somebody smelled money and, just like with the gold rush, led a 15-year stripping of the ecosystem that the culture originally stood on. Maybe it should have been “Fear of a Rap Planet. Welcome to the Terrordome.” There are thousands of rap artists across MySpace, YouTube and Facebook who have adopted creative borders. But there are many more who have rejected them. Rap still has fantastic potential.

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Release date: March 9

RAH
RAHEEM DeVAUGHN
The Love & War Masterpeice
Producers: various
Jive Records
Release date: March 27

GOLDFRAPP
Head First
Producers: Aliona Goldfrapp, Will Gregory
Mute
Release date: March 27

SHOWER
The Golden Archipelago
Producers: John Congleton, Showerwater
Matador Records
Release Date: Feb. 23

BROKEN BELLS
Broken Bells
Producer: Danger Mouse
Columbia Records
Release Date: March 9

FREE ENERGY
Stuck on Nothing
Producer: James Murphy
 DFA/319Atmiles
Release Date: March 9

ROGUE WAVE
Perminal
Producer: Dennis Herring
Brushfire Records
Release Date: March 2

GARY ALLAN
Get Off on the Pain
Producers: Gary Allan, Greg Droman, Mark Wright
MCA Nashville
Release Date: March 9

STEWARTE
The Golden Archipelago
Producers: John Congleton, Showerwater
Matador Records
Release Date: Feb. 23

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mental-based concept albums. Indeed, Shearwater frontman Jonathan Melby's lofty vocals and soaring instrumentation inspire images of far-away shores and legions. Over gentle piano and xylophone on the song "Hidden Lake," Melby mysteriously croons about the "hidden life of the empire that sleeps in the frozen lakes," while the tranquil strings that rapidly transform into a manic jam session on "God Made Me" complement the sound's fast-approaching storm. Similarly, the sudden ascension from a piano-backed ballad to a hyper-agile/doom-laden string of strings on the track "Uniforms" demonstrates Shearwater's ability to transform the energy of a song on a dime. With its serene landscapes and beautiful imagery, "Hidden Lake" is a modern-day "The Golden Archipelago" melodies waiting for the tropical temperatures of summer all the more difficult—"EC.

GALACTIC
Ya-Ka-Mai
Producers: Various
Anti-Records
Release Date: Feb. 9
For the second time in its eight-album career, New Orleans quintet Galactic recruits a host of Big Easy guest vocalists to shake up its signature instrumental-only mix of funk riffs and hip-hop beats on its latest release, "Ya-Ka-Mai." Galactic benefits from the inclusion of its hometown singers, who provide a boost of energy and musical styles. The song "Katy vs. Nobby" features sharp, clever lead-off verses from New Orleans rappers Katie Red and Sassy Nobby, who deliver the lines in the high-energy "bounced" hip-hop style that's exclusive to the city. Meanwhile, fat basslines and soulful vocals from John Boutte dominate the track "Dark Water," while the poppy titled "Liquor Pong" features singer Josh Cohen lamenting over a jazzy brass accompaniment. "I'm making bad decisions with the money I earn," in New Orleans vernacular, "Ya-Ka-Mai" is a fine comprising various meats, green onions, noodles and a hint of red. The band's new album, also, may well be the musical counterpart of the dish for which it's named—"EC.

SOUL
VINYL SOUL
Producer: Nnenna Freelon
Release Date: Feb. 26
Los Angeles-based Vinyl Soul won a national televised battle of bands on the Spanish-language TV last summer because its acoustic Latin soul grooves were miles above the derivative sounds of its competitors. With strong melodies, lush vocals and finely produced repertoire that ranges from mellow (the bossa nova-influenced "Como Olvidar") to up-tempo tropical complete with horns ("Mamboica"), the band's new album, "Dream," bears its onstage confidence and potential. Other highlights include the strong pop hook on the track "Wishes" and the classy old-school swing of "Cabaret." Vinyl Soul's musical and vocal instincts could stand to benefit from more distinctive lyrics, particularly on the ballads, but overall it's an impressive effort for an emerging act—"ABY.

HIT-POP
TIMBALAND FEATURING DRAKE
Say Something (4/00)
Producers: Timbaland / Edward "J-Roc" Johnson
Publishers: Various

COUNTRY
DARRYL WORLEY
Best of Both Worlds (5/31)
Producers: Jim "Hoochie" Brown / Kevin "Swave" Smith / Matt Slocum
Writing: Various

THE-DREAM
Love King (5/00)
Producers: Tonino "The-Dream" Nash / Los Da Mystro
Writing: Nas / C. McKinney
Publishers: Various

Radio: Killin' It / KISS / Def Jam
Terius "The-Dream" Nash might have recently married and fathered a child with Christina Millian, but that hasn't stopped the singer/songwriter from inviting other women to partake in his royal love fest. On "Love King"—the new single from his upcoming album of the same name—The-Dream boasts about the ubiquity of his suitors: "Girls in the club, girls in the church, they crooned, adding layer upon layer of hyperbolic phrases: "Girls in the trap, girls at the bank...girls in heels, girls in Adidas." Of course, The-Dream also has girls who graduated from college, because he explains, "there's nothing like a smart bitch." The-Dream's "main check" doesn't suffer monetarily from his adulterous ways though, as he considerately awards her "half of his money while he's riding his bike" is only permitted "a quarter." No inequity here—"MC.

LEGEND & CREDITS
EDITED BY MITCHELL PETERS (ALBUMS) AND HONICRA HERRERA (SINGLES)
CONTRIBUTORS: April Benbow, Various

CRITIC'S CHOICE: A: a new release, regardless of its potential, highly recommended for musical merit.

www.freedowns.net

MARCH 20, 2010 | www.billboard.biz | 49
Carrying The Torch
Easton Corbin Takes Traditional Route On Hit Debut

A helpful cousin in Montana, a hot single at country radio and a clever iTunes campaign—those are just a few of the key factors behind newcomer Easton Corbin’s top five breakout. The singer-songwriter’s self-titled Mercury debut, released March 2, bowed at No. 4 on Billboard’s Top Country Albums chart with 43,000 copies, according to Nielsen SoundScan.

Feeling that momentum is key, Corbin has become a blossoming force in the industry. "I’m really proud of this record," says Corbin, who co-wrote four tracks on the album. "The only thing Carson and I wanted to do is write and cut songs that were relatable to me and people like me. If it’s real, people will gravitate toward it." Corbin’s voice also draws frequent comparisons to George Strait. "It’s a great honor, but there will never be another George Strait," he says. "He’s a legend, and there are so many people out there who want to copy George Strait’s sound."

"I’ve been doing this for a long time, and I’ve been through a lot," says Corbin. "But I always knew I was going to make it. I’ve been working hard for a long time, and I’m ready for this." Corbin’s latest single, "A Little More Country Than That," has been a hit on country radio and has reached the Top 10 on Billboard’s Hot Country Songs chart. The song was co-written by Corbin and producer Carson Chamberlain.

Back in the studio, Corbin is already working on his second album. "I’m really excited about it," he says. "I’ve been working with some really great writers, and I’m looking forward to seeing what we can come up with." Corbin’s next single, "I’m Not Going to Miss You Again," is due out in June.

‘BACK’ IN STRIDE

When T.I. began serving a yearlong prison term on weapons charges last May, many wondered how the rapper’s absence would affect the career high he was on with the double-platinum success of “Paper Trail” (Grand Hustle/Atlantic). Released to a halfway house last December, T.I. sets the stage for his return with “I’m Back,” which debuts at No. 72 on Billboard’s Hot R&B/Hip-Hop Songs chart. Despite its relatively modest bow, the song enters with 2 million audience impressions in the two days since its March 8 premiere. “I’m Back” is expected to climb substantially next issue following a full week of airplay. In fact, during the first day of the new tracking period, it garnered 1 million impressions, according to Nielsen BDS. On a conference call introducing the single, T.I. noted that “Back” is just a sample of his seventh album, due Aug. 24. “This marks a special day for us because we’re putting out the first song off the album,” T.I. said. “Not an official first single; just something to keep the streets wet.”

—Raphael George

T.I.’S TOP 10 AS A LEAD ARTIST ON HOT R&B/HIP-HOP SONGS

<table>
<thead>
<tr>
<th>Title</th>
<th>Peak Position</th>
<th>Date</th>
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</thead>
<tbody>
<tr>
<td>“I’m Back”</td>
<td>No. 72</td>
<td>March 8, 2010</td>
</tr>
<tr>
<td>“I Don’t Know Me”</td>
<td>No. 6</td>
<td>February 5, 2010</td>
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<td>“What You Know”</td>
<td>No. 10</td>
<td>April 22, 2010</td>
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<td>“Why You Wanna”</td>
<td>No. 5</td>
<td>July 22, 2010</td>
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<td>“Big Things Poppin’ (Do It)”</td>
<td>No. 7</td>
<td>July 29, 2010</td>
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<td>“Whatever You Like”</td>
<td>No. 1</td>
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<td>“Live Your Life”</td>
<td>No. 2</td>
<td>November 29, 2008</td>
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<tr>
<td>“Dead and Gone”</td>
<td>No. 2</td>
<td>April 25, 2009</td>
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Seventh heaviest T.I.
Rising Sons

U.K. Quartet Boosts Profile With A ‘Sigh’

Its conservative name may sound more fitting for a modest law office, but West London quartet Mumford & Sons is anything but.

The U.K. alt-folk act’s debut album, “Sigh No More” (Gentleman of the Road/Glassnote), debuted at No. 3 on Billboard’s Heatseekers Albums chart and No. 127 on the Billboard 200 in the March 6 issue. It has since sold 13,000 copies, according to Nielsen SoundScan.

The album is also back in the top 10 at home, where it’s available through Island/Universal. Five months after its Oct. 5 release, “Sigh” reached a new peak of No. 7 March 7 and has sold more than 599,000 copies, according to the Official Charts Co. The album also went three weeks at No. 1 in Australia.

“It’s a beautiful debut,” says Glassnote president Daniel Glass, whose label is now pushing the banjo-infused track “Little Lion Man” to alternative and triple A formats. “We know that when people play this record on the radio it’s a big hit.”

Glass cites appearances on “Late Show With David Letterman” (Feb. 17) and “The Late Late Show With Craig Ferguson” (Feb. 26) as awareness boosters. He also credit early support from such blogs as Stereogum and Brooklyn Vegan that picked up on the album’s eclectic mix of bluegrass, earthy melodic rock and roaring folk-pop that gives the group creative freedom to vent from the country-tinged gospel of the title track to the Acidic Fire-coversing Crosby, Stills, Nash & Young majesty of another album highlight, “The Cave.”

The band—Marcus Mumford, Country Winston, Ben Lovett and Ted Dwane—self-financed the album’s recording and licensed it directly to partners in individual territories. The U.K. campaign strategy centered on the 3-year-old band’s reputation for solid live performances. Touring heavily, the act built more advance buzz by selling a non-chart-eligible special edition of “Sigh No More” at gigs before the standard edition hit stores.

“It was a gamble that paid off,” Island U.K. GM Jon Turner says. “This whole project has been about word-of-mouth.”

Having recently completed a sold-out U.K. tour, including two nights at London’s 2,000-capacity Shepherds Bush Empire, the band will kick off several European dates with an April 9 performance at the Rotterdam Motel Motive Festival. Then it’s onto the United States for a series of performances that starts May 14 at the Middle East Restaurant and Nightclub in Cambridge, Mass. Summer festival dates include Romano and Telluride.

“This is just the beginning,” Glass says. “We’re going to stay with this Mumford & Sons album for a long, long time.”

SOCIALIZING WITH CHOPIN

Decca Records and Deutsche Grammophon are using 25th-century marketing to celebrate the 200th birthday of master composer Frederic Chopin.

To promote their catalog of Chopin pieces—including “Chopin Complete Waltzes”—they are promoting a new 200 Chopin albums series by allowing visitors to explore his catalog of digital-based compositions at Decca artists, create playlists and vote on their favorite recordings. Many of the performances were previously unavailable, making the experience compelling for exports as well as novices.

“Someone unfamiliar with classical music might not know who Chopin is, but they can visit the site and privately make their choice if they like it or not.” Universal Classical associate director Joseph Derse says. “And the very knowledgeable will be able to say, compare different recordings of the Nocturnes.”

Amateur pianists can also demonstrate their chops in a video contest that launched March 8 at Decca’s Facebook page. Contestants can upload a video of themselves playing Chopin pieces. Ott will select the best performer, who will win two tickets to Germany to watch the 20-year-old virtuoso perform as well as play alongside her.

While Decca’s Facebook page lists over 470 fans at press time, Derse says that’s “up from zero” after only a few weeks. He notes the label will shortly roll out an aggressive campaign promoting the program, including Facebook ads specifically targeting people who have an interest in classical music and online radio spots aimed at those already consuming music through their computers. The microsite and video contest will also cross-promote to each other.

Derse says that while album sales are an important success metric for the program, engagement is the overall goal. “There’s a large population of young people who either go to music school or take lessons and may not be able to afford to collect albums,” he says. “With a 200-year history and this new vest, we see ourselves as a resource.” —Kent Mason

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If there’s one thing Keke Wyatt can do, it’s sing her butt off. Even when she’s sitting down—as she does while belting out the gospel-standard “His Eye Is On the Sparrow” in a current YouTube amateur video. Wyatt possesses a dynamic voice that unfortunately hasn’t been heard for the last six years owing to a series of personal and professional setbacks.

But now the singer/songwriter is back with a new label and her first album since 2003, “Who Knows?” (Timeless/Shanachie). The Feb. 23 release scored a Hot Shot Debut the week of March 12, entering Billboard’s Top R&B/Hip-Hop Albums chart at No. 35.

Featuring production by Harvey Mason Jr., Trey Oliver, Damon Thomas and L. Young, the album includes an acoustic cover of Rachelle Ferrell’s “Peace on Earth,” the samplable “Daydreaming” and the no-holds-barred title-track lead single. Describing the album as her “diary,” Wyatt says, “Who Knows?” is a chance to give “people real R&B again.” It seems like we’ve lost that. And for people who aren’t familiar with me, it’s a chance to leave a good impression. “Wow, this girl can really sing.”

Wyatt initially impressed fans in 2000 when she paired with Avant on the top five R&B single “My First Love” on his solo album. Then Avant returned the favor in 2001 when the duo hooked up again on “Nothing in This World,” a top five R&B hit from Wyatt’s MCA debut album, “Soul Sista.” After that, various problems waylaid her career.

After enduring what Wyatt describes as “10 years of a domestic violence marriage,” the Indianapolis-born singer was arrested in 2001 for stabbing her husband. Although the charges were later dropped, her career stalled. Three years later, Wyatt signed with Cash Money Records, but the album she was working on was ultimately shelved. A subsequent deal with TVT Records in 2006 ended when the label declared bankruptcy.

Now on the road promoting “Who Knows?” Wyatt has been making various TV appearances (BET’s “The Mo’Nique Show,” Fox’s “Good Day ATL”) and eyeing several projects, including a tour with Fantasia, a duets album with Avant and a reality show.

“There were times when I wanted to give up music altogether,” Wyatt says. “But whatever’s meant to be will happen—and that’s me.” —Geil Mitchell
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Short And Sweet: Blake Shelton’s ‘Six Pak’ Success

After a three-week break at No. 2 on the Billboard 200, Lady Antebellum’s “Need You Now” returns to No. 1 with 126,000 copies (up 68%), making its third week atop the list.

Sade’s "Soldier of Love" dips 1-2 (79,000, down 37%).

It’s the first time an album has returned to No. 1 after a three-week absence in more than a year. The last time it happened was in the Dec. 27, 2008, chart when Taylor Swift’s "Fearless" climbed 2-1 in its fifth week. The set had debuted at No. 1 five weeks earlier and then three other albums took successive one-week turns in the pole position before "Fearless" returned to the top.

Lady A’s bounce back to No. 1 is just the beginning of the big news this week on the chart. Six new albums arrive in the top 10—the most the tally has seen since the Oct. 17, 2009, chart when eight started in the region.

Leading the six-pack of new entries is Blake Shelton’s "Hillbilly Bone," bowing at No. 1 with 71,600. It’s the country singer's sixth studio album and marks his highest chart on the chart. It also claims its second-best sales week—only the 77,000 start of second album "The Dreamer" (2003) beats the new set's frame.

Shelton’s six-song, 24-minute album is his first offering in Warner’s new Six Pak concept (Billboard, Feb. 13), where the company aims to release one or two more attractively priced six-song sets from Shelton before the end of the year.

Last week, Walmart, Target and Amazon offered the "Hillbilly" physical CD for a sale price of $4.99 while Best Buy sold it at its suggested list price of $6.99.

Both the iTunes and Amazon MP3 stores were selling it for a higher price than some of the competition, as the two retailers had it listed for $5.99.

The Six Pak notion is the latest strategy in the industry’s effort to apply something new in the hopes of selling more albums.

What’s unique about the Shelton album is that it’s a new studio release from a front-line artist with only six songs. Though an array of four-to-six-song EPs have reached numerous albums chart in recent years, they’re mostly under studio and have mostly been digital-only releases.

(Generally speaking, it’s eligible to appear on any of Billboard’s albums charts, a title must have at least four songs.)

Coincidentally, the same week that the Billboard 200 welcomes Shelton’s Six Pak also heralds the arrival of another album with its own 10-track, creative sales promotion. Sammy Curr’s "The Pursuit" at No. 42. The jazz artist's standard CD comes with 14 songs, but Walmart’s edition is a cheaper, 10-song version.

SHORT CUTS: Blake Shelton isn’t alone when it comes to placing high-ranking EPs on the Billboard 200 lately. In recent months the chart’s top 10 has housed a number of shorter-than-usual albums, including Lady Gaga’s "The Fame Monster," which has eight songs, and Justin Bieber’s "My World." Drake’s "So Far Gone" and Miley Cyrus’ "The Time of Our Lives," which all have seven.

The last time the top 10 welcomed a six-song set was when Taylor Swift’s "Walmart-exclusive EP" "Beautiful Eyes" debuted and peaked at No. 9 off a 45,000-start on the Aug. 2, 2008, chart. However, unlike Shelton’s "Hillbilly Bone," "Eyes" wasn’t a new studio project—it was an odds-and-ends specialty release.

As far as we can tell, previous to Shelton, the last time a six-song or less set reached the top five on the Billboard 200 was when Ugly Kid Joe’s sixth track (five songs and one 26-second instrument) "As Ugly As They Wanna Be" hit No. 4 in 1992.

Shorter albums have been charting on the Billboard 200 forever—even at No. 1. Some notable short-chart-topping albums include Steve Wonder’s seven-song, 24-minute "The 12 Year Old Genius" (1963), the Allman Brothers Band’s seven-song, 38-minute "Brothers and Sisters" (1973) and Alice in Chains’ seven-song, 39-minute "Jar of Flies" (1994). The Alice album was promoted and marketed as an EP—and noted as such on the Billboard charts—and because of that categorization, it’s often referred to as the first EP to reach No. 1 on the Billboard 200.

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### Billboard 200 Chart

#### Top Songs of the Week:

1. CRONOS CLEARWATER REVIVAL - "Cronos The 29 Greatest Hits"
2. THE BEATLES - "The Best Of The Beatles"
3. JOHN LENNON - "Imagine"

#### New Entries:

1. R. HOLMES - "Little Bit of Everything"
2. LIL WAYNE - "Tha Carter IV"
3. JAVIER BARBER AND THE SILVER BULLET BAND - "Toasty"

#### Album Sales Info:

- **Artist:** CRAZY TOWN
  - **Title:** "Torque"
  - **Sales:** 50,000

#### Top Selling Albums:

1. **Daughtry** - "Daughtry"
2. **Avril Lavigne** - "The Best Damn Thing"
3. **KeKe Wyatt** - "Lose Control"

#### Recent Releases:

- **Artist:** KEITH URBAN
  - **Title:** "Defying Gravity"
- **Artist:** NORAH JONES
  - **Title:** "The Fall"
- **Artist:** JOANNA NEWSOM
  - **Title:** "An拳头手"
- **Artist:** RASCAL FLATTS
  - **Title:** "Unstoppable"
- **Artist:** 50 CENT
  - **Title:** "Before I Self-Destruct"
- **Artist:** LADY GAGA
  - **Title:** "The Edge of Glory"
- **Artist:** BRAND NEW
  - **Title:** "Deja Entendu"
- **Artist:** CEREBRO CLEANSER
  - **Title:** "Transience"

#### Upcoming Reissues:

- **Artist:** THE CRICKETS
  - **Title:** "The 15 Greatest Hits"
- **Artist:** THE BEATLES
  - **Title:** "The Anthology Series"
- **Artist:** JOHN LENNON
  - **Title:** "Imagine: The Ultimate Collection"

#### Recent Reissues:

- **Artist:** THE CRONOS CLEARWATER REVIVAL
  - **Title:** "Cronos The 29 Greatest Hits"
- **Artist:** JOHN LENNON
  - **Title:** "Imagine"
- **Artist:** JOHN LENNON
  - **Title:** "Imagine: The Ultimate Collection"

#### Notable Songs:

- "Cronos The 29 Greatest Hits"
- "The Best Of The Beatles"
- "Imagine"

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Data for week of March 20, 2010. For chart reprints call 646.654.4633.
### Top Independent

<table>
<thead>
<tr>
<th>ARTIST</th>
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<td>Diary Heart</td>
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<td>Jason Aldean</td>
<td>Take a Deep Breath</td>
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<td>Live At The Show Theatre</td>
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<td>If I Believed In Angels</td>
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<td>Have You Ever Seen The Rain</td>
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<td>Heart Of Gold</td>
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<td>Sigh No More</td>
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<td>James Fortune &amp; Fiya</td>
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<td>Detox</td>
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### Top Digital

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<tr>
<td>Jason Derulo</td>
<td>Need You Now</td>
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<tr>
<td>Lady Antebellum</td>
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<tr>
<td>Easton Corbin</td>
<td>Ain't That Kind Of Long Distance Call</td>
</tr>
<tr>
<td>Lady Gaga</td>
<td>Like A Star</td>
</tr>
<tr>
<td>Sade</td>
<td>Still</td>
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<tr>
<td>The Black Eyed Peas</td>
<td>International Love</td>
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<tr>
<td>Sam Adams</td>
<td>Send It On</td>
</tr>
<tr>
<td>Peter Gabriel</td>
<td>Scratch My Back</td>
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<tr>
<td>John Mayer</td>
<td>Slow Dance</td>
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<tr>
<td>Rhianah</td>
<td>If I Were A Boy</td>
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<td>The Script</td>
<td>Superheroes</td>
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### Top Internet

<table>
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<td>Madeo</td>
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<tr>
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<tr>
<td>Peter Gabriel</td>
<td>Scratch My Back</td>
</tr>
<tr>
<td>Dan Zotti</td>
<td>Fast Life Fast Love</td>
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<tr>
<td>Jimmy Buffet</td>
<td>Mr. Daddy</td>
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<tr>
<td>Cee Lo Green</td>
<td>Ridin' Through The Country</td>
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<td>Soundtrack</td>
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<td>Fear Factory</td>
<td>Sonic Slaughter</td>
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<tr>
<td>DJ Emilio</td>
<td>O.S. (One Stop)</td>
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<td>Keke Wyatt</td>
<td>Who Knows</td>
</tr>
<tr>
<td>Groove Armada</td>
<td>Black &amp; White</td>
</tr>
<tr>
<td>The Verses</td>
<td>Medal Of War</td>
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<tr>
<td>Ben Harper</td>
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### Like Libraries: Most Added

<table>
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<td>Rude Boy</td>
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</tr>
<tr>
<td>Bad Romance</td>
<td>Bullet For My Valentine</td>
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<tr>
<td>In My Head</td>
<td>James Bay</td>
</tr>
<tr>
<td>Umma Be</td>
<td>Jamiroquai</td>
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<tr>
<td>Thx. Turq</td>
<td>Lord Of The Flies</td>
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<tr>
<td>Poker Face</td>
<td>Lady Gaga</td>
</tr>
<tr>
<td>Got To Feeling</td>
<td>T.i. ft. Young Jeezy, Drake &amp; Alex da Kid</td>
</tr>
<tr>
<td>Need Me Now</td>
<td>Joss Stone</td>
</tr>
<tr>
<td>Old School</td>
<td>The Rolling Stones</td>
</tr>
<tr>
<td>Telephone</td>
<td>The Verve</td>
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<tr>
<td>Room 407</td>
<td>Paul McCartney</td>
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### Lala Songs

<table>
<thead>
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<td>Fireflies</td>
<td>Delta Spirit</td>
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<td>Empire State Of Mind</td>
<td>John Mayer</td>
</tr>
<tr>
<td>In Da Club</td>
<td>The Black Eyed Peas</td>
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<tr>
<td>Bad Romance</td>
<td>Lady Gaga</td>
</tr>
<tr>
<td>I'm Not A Git</td>
<td>Wale ft. Rick Ross</td>
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<tr>
<td>Money To Blow</td>
<td>Ne-Yo ft. Fabolous &amp; Jadakiss</td>
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<tr>
<td>Rude Boy</td>
<td>Parson Mon</td>
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<tr>
<td>Can't Stop The Feeling</td>
<td>Justin Timberlake</td>
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### Tastemakers

<table>
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<tr>
<td>Scratch My Back</td>
<td>Peter Gabriel</td>
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<tr>
<td>Siren Of Love</td>
<td>Moby</td>
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<tr>
<td>American Way: Ain't No Grave</td>
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<td>Have One On Me</td>
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<td>Live At The Greek Theater</td>
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<td>The Love &amp; War Masterpiece</td>
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<td>The Constant</td>
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<td>The Open Road</td>
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<td>Crazy Heart</td>
<td>John Mayer</td>
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<td>Rebirth</td>
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<td>The Fame</td>
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<td>Transference</td>
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<td>Hellipoland</td>
<td>The Black Eyed Peas</td>
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[Go to www.billboard.biz for complete chart data]
**THE BILLBOARD HOT 100**

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<td>2.</td>
<td>Lady Gaga</td>
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<tr>
<td>3.</td>
<td>Rihanna</td>
<td>3</td>
</tr>
<tr>
<td>4.</td>
<td>Justin Bieber</td>
<td>4</td>
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<tr>
<td>5.</td>
<td>Taylor Swift</td>
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<tr>
<td>6.</td>
<td>One Direction</td>
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<tr>
<td>7.</td>
<td>Katy Perry</td>
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<td>Bruno Mars</td>
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<td>9.</td>
<td>Beyoncé</td>
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<tr>
<td>10.</td>
<td>Katy Perry</td>
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**BETWEEN THE BULLETS**

**CRUZ SAILS TO RECORD NO. 1 JUMP**

Take Cruz sets the record for the largest jump to No. 1 on the Billboard Hot 100 by an artist with his first charting single as "Break Your Heart," featuring Lady Antebellum, at No. 1. "Heart" sets all 27.5.0 downloads in its first full week of availability after moving more than 1,000,000 last week from three-plus years of sales. Kelly Clarkson held the mark for biggest climb by an artist's inaugural single, when her "Most Wanted Nat. Vol. 1, No. 1" hit in October 2002. She does, however, retain the No. 1 jump record among all tracks, having easily notch the entire chart length (0.1) with "My Life Would Suck Without You" in February 2009.

— Sylvia Petrella

Data for week of MARCH 20, 2010 | CHARTS LEGEND on Page 59

www.freedowns.net
### HOT 100 AIRPLAY

<table>
<thead>
<tr>
<th>Title</th>
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<th>Week</th>
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<tbody>
<tr>
<td>RICHIE REED</td>
<td>JAMES PATTERSON JR.</td>
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<tr>
<td>TIK TOK</td>
<td>CHARLIE PUTH</td>
<td>2</td>
</tr>
<tr>
<td>BAD ROMANCE</td>
<td>ELTON JOHN</td>
<td>3</td>
</tr>
<tr>
<td>NEED YOU NOW</td>
<td>LADY ANTELLA</td>
<td>4</td>
</tr>
<tr>
<td>SAY AAN</td>
<td>KYLE RODGERS</td>
<td>5</td>
</tr>
<tr>
<td>IMMA BE</td>
<td>SÉAN BELLE</td>
<td>6</td>
</tr>
<tr>
<td>TELEPHONE</td>
<td>ARIANA GRANDE</td>
<td>7</td>
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<tr>
<td>ACCORDING TO YOU</td>
<td>MARK RONSON</td>
<td>8</td>
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<tr>
<td>LIE LIKE WE'RE DYING</td>
<td>JORDAN PETRO</td>
<td>9</td>
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<td>THE STAY SISTAR</td>
<td>LISA LISA &amp; FILTAR MUSIC FACTORY</td>
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### HOT 100 DIGITAL SONGS

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<thead>
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<tr>
<td>BREAK YOUR HEART</td>
<td>JOSIE MARAN &amp; THE HUSHTONES</td>
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<tr>
<td>RIDE BOY</td>
<td>TAYLOR SWIFT</td>
<td>2</td>
</tr>
<tr>
<td>DON'T YOU WANT TO ME</td>
<td>LADY GAGA</td>
<td>3</td>
</tr>
<tr>
<td>FEVER</td>
<td>CECILY TAYLOR</td>
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</tr>
<tr>
<td>I'M NOT THE ONE</td>
<td>BECK</td>
<td>5</td>
</tr>
<tr>
<td>SEPARATION</td>
<td>KATY PERRY</td>
<td>6</td>
</tr>
<tr>
<td>IT KILLS ME</td>
<td>ARIANA GRANDE</td>
<td>7</td>
</tr>
<tr>
<td>SATURDAY NIGHT</td>
<td>Lizzo</td>
<td>8</td>
</tr>
<tr>
<td>LISTEN TO ME</td>
<td>50 CENT</td>
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### ALBUM CHARTS

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<tr>
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<tbody>
<tr>
<td>AMERICAN SATURDAY NIGHT</td>
<td>LINDA RONSTADT</td>
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<tr>
<td>THIS IS WHERE I LIVE</td>
<td>VINCE GILL</td>
<td>2</td>
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<tr>
<td>TIDAL ON THE MEADOWS</td>
<td>AARON LEWIS</td>
<td>3</td>
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<tr>
<td>THE WORLD IS A TOUCH</td>
<td>JASON ALDEAN</td>
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<tr>
<td>NOWHERE TO Go</td>
<td>LEE GREENWOOD</td>
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### SONG CHARTS

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<thead>
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<tr>
<td>BREAK YOUR HEART</td>
<td>JOSIE MARAN &amp; THE HUSHTONES</td>
<td>1</td>
</tr>
<tr>
<td>RIDE BOY</td>
<td>TAYLOR SWIFT</td>
<td>2</td>
</tr>
<tr>
<td>DON'T YOU WANT TO ME</td>
<td>LADY GAGA</td>
<td>3</td>
</tr>
<tr>
<td>FEVER</td>
<td>CECILY TAYLOR</td>
<td>4</td>
</tr>
<tr>
<td>I'M NOT THE ONE</td>
<td>BECK</td>
<td>5</td>
</tr>
<tr>
<td>SEPARATION</td>
<td>KATY PERRY</td>
<td>6</td>
</tr>
<tr>
<td>IT KILLS ME</td>
<td>ARIANA GRANDE</td>
<td>7</td>
</tr>
<tr>
<td>SATURDAY NIGHT</td>
<td>Lizzo</td>
<td>8</td>
</tr>
<tr>
<td>LISTEN TO ME</td>
<td>50 CENT</td>
<td>9</td>
</tr>
</tbody>
</table>

### RATING LEVELS

- **Platinum**: 10 million units
- **Gold**: 5 million units
- **Silver**: 2 million units
- **Bronze**: 1 million units

**Weekly Sales**

- **Platinum**: 2 million units
- **Gold**: 1 million units
- **Silver**: 500,000 units
- **Bronze**: 250,000 units

**Weekly Streams**

- **Platinum**: 20 million streams
- **Gold**: 10 million streams
- **Silver**: 5 million streams
- **Bronze**: 2.5 million streams

### HOT 100 AIRPLAY

<table>
<thead>
<tr>
<th>Title</th>
<th>Artist</th>
<th>Week</th>
</tr>
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<tbody>
<tr>
<td>I'M NOT THE ONE</td>
<td>BECK</td>
<td>3</td>
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<tr>
<td>SEPARATION</td>
<td>KATY PERRY</td>
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<tr>
<td>IT KILLS ME</td>
<td>ARIANA GRANDE</td>
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<tr>
<td>SATURDAY NIGHT</td>
<td>Lizzo</td>
<td>6</td>
</tr>
<tr>
<td>LISTEN TO ME</td>
<td>50 CENT</td>
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**Data for week of March 20, 2010.**

For chart reprints call 646-654-6133.

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

<table>
<thead>
<tr>
<th>Title</th>
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<th>Position</th>
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<tbody>
<tr>
<td>Telephone</td>
<td>Major Lazer ft. Sia</td>
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<td>Major Lazer ft. Sia</td>
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<tr>
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### Adult Contemporary

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<td>I'm Not the Only One</td>
<td>Sam Smith</td>
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### Rock Songs

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<tr>
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<tbody>
<tr>
<td>Stairway to Heaven</td>
<td>Led Zeppelin</td>
<td>1</td>
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### Active Rock

<table>
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<tbody>
<tr>
<td>Stairway to Heaven</td>
<td>Led Zeppelin</td>
<td>1</td>
</tr>
<tr>
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<td>Led Zeppelin</td>
<td>2</td>
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<td>Led Zeppelin</td>
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</tr>
<tr>
<td>Stairway to Heaven</td>
<td>Led Zeppelin</td>
<td>4</td>
</tr>
<tr>
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### Heritage Rock

<table>
<thead>
<tr>
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<td>Stairway to Heaven</td>
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<tr>
<td>Stairway to Heaven</td>
<td>Led Zeppelin</td>
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</table>

*Uncle Hoodie collects the third Adult Contemporary top 10, or "Smile" by Brandy.*

The song charted highest at number one with "Smile" (No. 1, 2000). The song charted highest at number one on the charts. It was the third single from Brandy's album "Out of the Way." The song was released in March 2000. The song went to number one on the charts. It was the first single from Brandy's album "Out of the Way." The song was released in March 2000. The song went to number one on the charts. It was the first single from Brandy's album "Out of the Way." The song was released in March 2000. The song went to number one on the charts. It was the first single from Brandy's album "Out of the Way." The song was released in March 2000. The song went to number one on the charts. It was the first single from Brandy's album "Out of the Way." The song was released in March 2000. The song went to number one on the charts. It was the first single from Brandy's album "Out of the Way." The song was released in March 2000. The song went to number one on the charts. It was the first single from Brandy's album "Out of the Way." The song was released in March 2000. The song went to number one on the charts. It was the first single from Brandy's album "Out of the Way." The song was released in March 2000. The song went to number one on the charts. It was the first single from Brandy's album "Out of the Way.”
### Top R&B/Hip-Hop Albums

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<td>Sexual Healing</td>
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<tr>
<td>The Black Eyed Peas</td>
<td>I Gotta Feeling</td>
</tr>
<tr>
<td>R. Kelly</td>
<td>The Woman I Love</td>
</tr>
<tr>
<td>Lil Wayne</td>
<td>Tha Carter III</td>
</tr>
<tr>
<td>50 Cent</td>
<td>T.I. vs. Trina</td>
</tr>
<tr>
<td>Diddy</td>
<td>Introducing Cilvaringz</td>
</tr>
<tr>
<td>Ne-Yo</td>
<td>In Love with You</td>
</tr>
<tr>
<td>Aaliyah</td>
<td>One in a Million</td>
</tr>
<tr>
<td>Aaliyah</td>
<td>Aaliyah</td>
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### Mainstream R&B/Hip-Hop

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<th>TITLE</th>
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<tr>
<td>The Black Eyed Peas</td>
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<tr>
<td>Diddy</td>
<td>Introducing Cilvaringz</td>
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<tr>
<td>Ne-Yo</td>
<td>In Love with You</td>
</tr>
<tr>
<td>Aaliyah</td>
<td>One in a Million</td>
</tr>
<tr>
<td>Aaliyah</td>
<td>Aaliyah</td>
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### Rhythm & Rap Songs

<table>
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<tbody>
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<td>Sexual Healing</td>
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<tr>
<td>The Black Eyed Peas</td>
<td>I Gotta Feeling</td>
</tr>
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**Between the Bullets: MORE ‘LOVE’ FROM DeVAUGHN**

With Sade and the Black Eyed Peas notched in the top two positions, Rahiem DeVaughn earns his third top 10 hits on Top R&B/Hip-Hop Albums as “The Love and War Masterpiece” debuts at No. 1 with 45,000 according to Nielsen SoundScan. His previous acts, 2008’s “Love Behind the Melody” and 2009’s “The Love Experience” debuted at No. 1 and No. 2, respectively. On Billboard 200, “Masterpiece” lands at No. 9 for DeVaughn’s second top 10 following debut album “Melody.” At radio, lead single “Bulletproof,” featuring Ludacris, peaked at No. 46 on Hot R&B/Hip-Hop Songs and No. 18 on Adult R&B in December. His second single, “I Don’t Care,” stands at 50-39 on Hot R&B/Hip-Hop Songs and spent a second week at No. 17 on Adult R&B.

—Raphael George
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Data for week of MAR 20 2010 | For chart reprints call 646.654.4633 | www.freedowns.net

Go to www.billboard.biz for complete chart data | 67
EXECUTIVE TURNTABLE

Send submissions to: execturntable@freedowns.net

RECORDED COMPANIES: Rhino Entertainment names David Do senior VP of global sales and digital strategy for U.S. repertoire. He was senior VP of e-commerce and catalog strategy. Sony Music Finance names Stephane Le Ternier president. He was managing director/executive VP of music and sales. Glassnote Records appoints Alexandra Durno head of publicity. She was manager of publicity at Epic Records.

PUBLISHING: Ole names Connie McNaughton senior director of brand management. She was account manager at newspaper service Marketwire.

TOURING: Global Spectrum taps James Wynkoop as GM of St. Louis Chaifetz Arena. He was director of facilities at the University of Miami's BankUnited Center in Coral Gables, Fla. Facility management company VenuWorks names Tim Sullivan CFO and Andy Long regional VP. Sullivan was corporate director of finance, and Long was national director of business development.

TV/FILM: CMT promotes Lisa Chater to senior VP of corporated communications. She was VP. Cynthia Hudson has been appointed senior VP/GM of CNN en Espanol and will also oversee CNN's strategy for the U.S. Hispanic market. She was chief creative officer/executive VP at Spanish Broadcasting System.

RELATED FIELDS: MTV Networks International names Phillip Bourcier O'Farrell senior VP of digital media. He was senior VP of digital media at MTV Networks in the United Kingdom. The Country Music Hall of Fame and Museum in Nashville promotes Emily Marlow to creative manager. Jessica Pfanger was event sales executive and Mark Back to curatorial director. Marlow was senior graphic designer. Pfanger was event sales coordinator, and Back was collections curator.

BILBOARD MUSIC & MONEY SYMPOSIUM

The 2010 Billboard Music & Money Symposium, held in association with Loeb & Loeb, took place March 4 at the St. Regis in New York. The conference gathered decision-makers and entrepreneurs from Wall Street, the music industry and the legal and financial sectors to examine how the music community is faring in the current economy. Despite months of uncertainty, the opportunities that have emerged are renewing feelings of confidence. Sponsorship of the ninth annual event included Loeb & Loeb, Wells Fargo Private Bank, SunTrust, Obi, Ilitch, Music Dealers, Music Building and Broadjam. Reporting by Billboard staff, photos by Michael Seto.

continued on page 79

BACKBEAT

The hot topic of the "Who's Next? The M&A Daniel" was how the government's approval of the Live Nation-F Karlheinzer merger may have paved the way for a union between Warner Music Group and EMI. Discussing the possibility were (from left) Bernstein Research senior analyst Michael Nathanson, Redwood Capital Group partner Alan Goodstadt, Waldorf Venture Capital managing director Larry Marcus, Standard & Poor's Equity Research Services director Tanya N. Amed, Deep Von Capell managing partner Timothy Komodis and Billboard deputy editor Lou Nua, who moderated the panel.

GOOD WORKS

EVENTBRITE OFFERS CHARITIES DISCOUNTS

San Francisco-based Eventbrite, a company that provides online technology that helps event organizers sell tickets, has launched Eventbrite for Causes, a new program that offers nonprofits discounts for its services.

Open in 2006, Eventbrite charges a 2.5% fee of the ticket price for each sale, sold in exchange for tools on Eventbrite.com that assist in creating customized event pages, sending e-mail invites and selling tickets. Eventbrite's fee for nonprofits is 2%—but changes nothing if the event is free.

Last November, the Los Angeles Youth Network—which assists homeless youth—used the company's Web site to promote a show presented by Slash that featured performances from Ozyzyous, Perry Farrell and Tom Morello. Eventbrite co-founder/president Julia Hartt says that in less than 48 hours, LAYN set up an account, created its event page, promoted the date through the site's tools and created a buzz among 1,200 people and raising $170,000.

Hartt says the sold-out event "really leveraged our desire to help nonprofits and see the power of fund-raising and awareness through events."

—Mitchell Peters

INSIDE TRACK

DBT READY TO 'GO GO' AFTER 'BIG TO-DO'

Drive-By Truckers' latest album, "The Big To-Do," comes out March 16, but its follow-up is practically in the can. "Go Go Boots" will feature songs recorded concurrently with "The Big To-Do" as part of a prolific explosion from the Southern rock group's three songwriters— Patterson Hood, Mike Cooley and Shonna Tucker. "This is the first time we've been in that position," Hood says. "There was just a lot of new material around, and we didn't want to do another sprawling, long record like (2008's) 'Brighter Than Creation's Dark.' So pretty early in the process we started dividing it into two albums." 

Hood says "Go Go Boots" has "more of an R&B vibe to it than ["The Big To-Do"]). I call it our rhythm and blues music bal- lads record. It's about as different as it could be and still be the same band." 

DBT was finishing mixes on the final tracks before hitting the road for The Big To-Do" and Hood says the door is open to add more songs if any come along. But mostly he's happy that the group doesn't have to worry about what comes next. "This is really the way I've always wanted to do it," he says. "The whole two-year cycle between records has always bumbled us out, so this enabled us to break that cycle. I would love by the time we put 'Go Go Boots' out to be working on the follow-up to it."

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Backbeat

Toplxus CEO Bart Decrem (left) and Sony Music CEO Jeff Smith participated in "Apps: Observations, A Mobile Musicier," which included a sidebar about partnership opportunities with apps. Also sitting on the panel were Apple's managing partner Tara Kalis, senior vice president of strategy, business development and partner management; Jeff Karp, global head of music, entertainment and communities at Oracle; and Alisa Coleman, VP of A&R at Sony Music Entertainment. It was among the conference highlights.

The breakfast-sponsered "Digital Note" panel delved into such topics as the state of content licensing and the latest prospects for artists/signed music. The panel's participants were Mark D. Season, VP of marketing for Sony Music's EMI; Paul Daniels, CEO at EMI; and Greg Gakis, president of EMI North America.

IBM Rights Management CEO Matthias Mansch (left) chats with John T. Frankenhauser, co-founder of LDS & Leibs in affiliation with the Music Money Symposium. Mansch gave his first onstage interview as the company's CEO for the conference's "IBM Rights Management" case study.

BMO Harris Bank's Jim Flinn (left), senior director, corporate communications, talks to the press during his keynote session. Carlton said that entertainment-focused video services are outperforming expectations.

Wells Fargo Private Bank sponsored "The View From the Top: The Publisher's Panel," where the heads of publishing companies stated that while their business is healthier and more growing — digital revenue isn't yet significant. The panel featured: Chromatics Music Publishing, CEO Martin Bandier; Warner-Chappell Music, chairman and CEO Dave Johnson; BMI, publishing chairman; EMI Music Publishing, CEO Rogers Fauss; and Leibs & Leibs co-chairmen and co-managing partners John T. Frankenhauser and Brian Leibs.

Billboard editor-in-chief Bill Davis (left) chats with other publishing CEOs during the keynote session. Carlton said that entertainment-focused video services are outperforming expectations.

Backstage after the event are Sony/ATV Music Publishing VP of business development John Bivens; Warner-Chappell Music, chairman and CEO Dave Johnson; EMI Music Publishing, president and CEO and BMI/ASCAP Services, senior VP of investments David Sackler.

Continued from page 69
For the second year, Fuse, the exclusive TV partner for the Roll & Roll Hall of Fame Induction Ceremony, proudly salutes this year’s inductees. Congratulations to ABBA, Genesis, Jimmy Cliff, The Hollies and The Stooges.

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