Hello Stranger
Bands Take a Spin on Chatroulette

World Party
Gogol Bordello Teams with Rick Rubin

Universal's CD Pricing Bombshell

Hard Rock
New MGMT Album Challenges Fans, Label

Remember the Time
Inside Sony's Megabucks Deal with the Michael Jackson Estate

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He's 16, and About to Jump from Phenom to Superstar. Is He Ready?
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Buyer Beware
Why Artists Should Do A 180 On 360 Deals

BY BOB DONELLY

I’ve been fortunate to be affiliated with artists who have collectively sold more than 0 million records, as well as their managers. Not once during my three decades in practice did I ever get a call from a record company executive who said, “Hey, Rob, we just had a phenomenally profitable year, and therefore we are sending your client a big bonus check to keep them working for the labels, lots of money.”

Now that the record business economics are so challenging, the possibility exists that they can’t make enough money from record sales alone. Perhaps not surprisingly, they expect their own recording artists to subsidize executive compensation packages worthy of Wall Street.

In the past, when record labels faced financial pressures associated with new market trends and consumer changes, they might have said, “We’re going to sell fewer CDs but we’re going to make more money from record sales.” But now, in an era when customers are demanding more for their dollar, the labels are demanding more for their artists. And, in this era, it can be said, “We’re going to make more money from record sales but we’re going to sell fewer CDs.”

Under the terms of a typical 360 deal, labels are demanding a portion of an artist’s income from touring, publishing, licensing, merchandise sales and other activities, all in addition to the vast majority of the record sales income that labels have always enjoyed.

When you read the fine print, you’ll also discover that the labels want to make money from the books that the artists write, the Hollywood movies in which they act and the fan clubs they create. In fact, the labels want a share of absolutely everything. Does that sound fair to you?

In many of these 360 deals, the record company will demand that its earnings come out of gross revenue. This means that if the cash the labels actually receive has been reduced by any parties in the middle of the transaction (even if those parties themselves add value, as, for example, many music publishers do), then the label will add those amounts back in before calculating the percentage of revenue they retain.

Think about that for a moment. The manager doesn’t get paid on gross, and the artist certainly doesn’t get paid on gross. Why then should the record company be paid on gross?

The 360 deals that I’ve reviewed require the artist to relinquish between 5% and 10% of revenue from sources other than record sales. To illustrate this point, let’s use 5% as the percentage that the record company is seeking for an act’s live touring income. If that act is paying all of the traditional touring costs (for example, a booking agent 15% and a lawyer and business managers 5%) then that result can be multiplied by the record company’s share of every tour, there by winds up in the artist’s pocket.

What’s more, record companies love to “cross-collateralize,” a 31-point Scallywag word that refers to the practice of taking an artist’s positive earnings from one category (e.g., publishing income) and applying it as a record company expense that affects the artist’s unsecured balance in another category (e.g., record royalty account).

In other words, the labels are postponing the day when the act actually receives a positive cash flow from its end of the pipeline. Yet when it comes to the income that they would like to receive from an artist’s 360 income streams, the labels want to keep 100% of the money they are entitled to, without applying (i.e., cross-collateralizing) any of it to reduce the artist’s debt to the record company. Apparently, what’s good for the goose... is only good for the goose.

These 360 deals are also rife with conflicts of interest. For example, will an artist still be free to accept a booking from a company whose business is in direct competition with one of the record label’s major divisions? And how will record companies deal with fiduciary obligations to their artists, which they were previously unable to avoid? And how do record companies think they are going to get around the booking agency laws in California and other states?

And then there is the mother of all conflicts: when an artist’s management company is owned by the same entity that owns the artist’s record company. Labels justify profiting from multiple rights because they see them as a substantial investment in the artist. And in all fairness, sometimes this is true. Our firm represents a young artist called Wolf City, who is signed to a 360 deal and hopes to tap the Billboard Hot 100 for the first time with his hit single “Fireflies.” I would be disinclined if I didn’t acknowledge that such success would not have happened without the financial commitment and promotional and marketing expertise of the Universal Republic label team. The Wolf City success underscores the fact that major labels are still the best way to break an artist whose music is uniquely suited to pop radio.

Record companies say that they are seeking 360 deals because they are investing in the careers of the artists. If they mean it, they should put it into the contract. And if they don’t, then I sincerely hope artists will do a 180 on 360 deals.

For a longer version of this opinion piece and relatedness presents potential alterations to 360 deals shall be brought to the notice of

to billboard.biz.

Bob Donnelly is a attorney with the law firm of Lommer, Adams, in New York. He played a key role in sparking then-New York Attorney General Eliot Spitzer’s investigation of major-label “suspected accounts,” which resulted in a 2004 settlement that paid artists $55 million in past-due royalties. He can be reached at bobdonnelly@lommer.com.
Universal Music Group (UMG) is embarking on one of the most ambitious efforts yet to boost U.S. CD sales, with the test of a new pricing structure designed to sell most new releases by current artists at $10 or less at retail.

The major’s “Velocity” pricing program responds to the continuing plunge in CD sales, taking aim at brick-and-mortar retail stores that have scaled back on floor space dedicated to music. The pricing adjustments will also bring CD prices more in line with what consumers pay for digital albums at online retailers like iTunes and Amazon.

“We think it will really bring new life into the physical format,” Universal Music Group Distribution chairman/CEO Jon Uricz says.

Universal, which accounts for 28.7% of year-to-date U.S. album sales, according to Nielsen SoundScan, will cut UMG’s main wholesale price point of $10.35 to about $7.50 for front-line releases, which are generally by established current artists. It's also breaking with prevailing industry practice by promoting suggested retail prices on CDs, ranging from $10 to $10.

UMG is betting that it can offset the loss in revenue per CD with increased sales volume and the rollout of greater numbers of higher-priced, higher-margin deluxe editions of albums. The new CD pricing structure would also spur UMG imprints to find ways to reduce CD costs, such as bringing less elaborate packaging on standard single CD releases or placing fewer songs on albums in order to reduce mechanical royalty payments to songwriters.

Most new releases will carry the new price points, although there will be the occasional exception. UMG sources say the Velocity program will begin in the second quarter and run through most of the year. Sources say the first titles to be released under Velocity are expected to include new albums by Godsmack, Game and Tio Cruz.

UMG artists and their managers may grumble about the pricing initiative, since royalty payments, usually a percentage of sales, will be calculated based on the lower price points.

“We are happy to see that a major music vendor has made a decision to lower its price substantially,” Trans World Entertainment chairman/CEO Bob Higgins says. “Because it’s what the customer wants today, and because lower pricing is needed if we are going to see a viable CD business continue.”

Similarly, Newbury Comics CEO Mike DiCesare says the initiative “two thumbs up,” adds that the industry still needs the other major labels and independents to make similar reductions in front-line pricing to boost overall CD sales. Merchants have long claimed that lower pricing alone would not pull the life of the CD, sales of which are down 15.4% in the United States for the same year from 2009, according to SoundScan. With retail Sunday circulars and the home page of Apple’s iTunes store touting hit titles at $9.99, it became a conventional wisdom among merchants that $10 was the magic price point that would induce consumers to buy more CDs.

UMG was the first major to cut wholesale CD prices when it initiated its JumpStart pricing program in 2000. The other majors initially condemned the move, but eventually began reducing prices on their own catalog titles. Each initiative has brought wholesale prices down to the $6-$8 range for midline and full-price titles. Front-line pricing, however, remains a mixed bag, with UMG’s main wholesale price point at $10.35, Sony’s at $10.50, EMI’s at $12.04, and Warner Music Group’s at $12.05.

Last year, TransWorld entered the competition of UMG, Sony and EMI in a pricing experiment to sell every CD for $9.99, an initiative that has extended to more than 100 of its stores.

“Things are not going to get better for CD sales unless the price point is addressed,” a senior retail executive says. “One thing that the TransWorld test shows for some $10 will drive sales and traffic.”
UPFRONT

Don’t click next: FOXY SHAZAM; inset: a randomly selected chat partner listens to the band’s new album on Chatroulette.

DIGITAL

BY ANTONY BRUNO

SPIN THE WHEEL

Bands Explore Promo Potential Of Web Phenom Chatroulette

In the promotional run-up to the April 13 street date of its new album for Warner Bros., Foxy Shazam tapped a curious outfit to help release Chatroulette. The band’s online team connects users around the world for one-on-one video sessions. The connections are random, so there’s no way to select a specific partner. And there’s a “next” button that allows users to skip to the next selection.

Foxy Shazam previewed its entire self-titled album March 8 on Chatroulette. The feed, which was looped over a webcam, consisted of a stream of the album and the set’s cover art with a text overlay of the release date. It doesn’t sound like the most efficient way to promote new music, and Warner Bros., senior VP of new media Jeremy Felt agrees. But efficiency, he says, wasn’t the point. Foxy Shazam wanted to be part of a buzzworthy event in order to introduce itself to new fans, he says.

Launched in November, Chatroulette has quickly become an Internet sensation. Unique U.S. visitors to the site surged to 960,000 in February from 109,000 in January, according to comScore. “It’s a meme right now,” Felt says. “It fits in with what these guys are: it’s kind of weird and crazy. It’s very not normal when they want to go do stuff like this... it’s not always about practicality.” Foxy Shazam isn’t the only band that feels this way. On March 12, Toronto group Holy Fuck used Chatroulette to announce the May 11 release of its new album, “Lait.” The first single streamed over an image of a placard listing the band’s name, the title of the song and album and a link to its Web site.

Portland, Ore., indie outfit the Necrons performed live on Chatroulette earlier in the month, setting up 15 webcams to increase the likelihood that users would happen upon their performance. At this stage, the biggest upside for artists using Chatroulette is the press coverage it generates. While Felt declines to reveal the number of users that tuned in to the Foxy Shazam stream, or for how long each user stayed on, he was quick to mention a dozen blog posts written about the stunt. “It got them exposure, so it feels like it’s been a cool thing for them,” he says. But the need for interesting content, Chatroulette doesn’t offer the opportunity for something more. With a relatively large user base starved for entertainment, artists using the service to promote their music have a chance to capture the attention of new fans. Adding a content filter so users could direct their random connections within a shared interest would make that even easier. Improvements to the site could be on the way: Chatroulette’s 17-year-old founder Andrey Ternovskiy told German

HOME FRONT

360 DEGREES OF BILLBOARD

BILLBOARD EN CONCIERTO LIVE MUSIC SERIES LAUNCHES IN APRIL

Latin music stars Luis Enrique, Jencarlos Canela, Xtreme, El Compa Chuy and Los Danzantes de la Sierra will perform in the inaugural concert series Billboard en Concierto, presented by State Farm and produced by Cardenas Marketing Network. The acts are finalists for the Billboard Latin Music Awards presented by State Farm in association with T-Mobile. The awards show will be broadcast live on Telemundo April 25 from Coliseo de Puerto Rico Jose Miguel Agrelot in San Juan, Puerto Rico.

“Billboard Latin Music Awards honor the most popular artists in Latin music,” Billboard executive director of Latin content and programming Italia Coba says. “Now we are taking those artists directly to their fans in a series of groundbreaking concerts that bring together the best acts of all Latin genres in a major musical celebration.”

The series will kick off with salsa star and Latin Grammy Award winner Luis Enrique, along with pop artist/balconevia star Canela, April 17 at the Fillmore in Miami Beach. Enrique will be joined by urban bachata duo Xtreme April 8 at Chicago’s V Live, April 10 at Houston’s Stereo Live and April 11 at New York’s Nokia Theatre. Regional Mexican stars El Compa Chuy and Los Danzantes de la Sierra will play April 17 in Los Angeles. The Billboard Latin Music Concert Series is also sponsored by Corona, Western Union, Univision, Time Warner U.S. Cable and American Airlines.

All tickets to Billboard en Concierto shows will be available for free exclusively through the sponsors, Telemundo and local radio stations in each market. The giveaways will be advertised on local TV and radio, and in print and outdoor ads.

“State Farm is proud to present the Billboard concert series to Latin music fans around the U.S.,” State Farm advertising director Ed Gold says. “This concert series further extends our title sponsorship of the Billboard Latin Music Awards... and the passion the Hispanic audience has for music and these great artists.”
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KING-SIZED
Sony's Mega-Deal With The Michael Jackson Estate Not As Risky As It Seems

The magnitude of Sony Music Entertainment’s landmark recording contract with the estate of Michael Jackson raises an inevitable question: is it a smart deal for the label?

Given Jackson’s superstar status, his influential creative legacy and the market’s seemingly insatiable appetite for all things MJ, the consensus of executives who handle works of other deceased music stars is an overwhelming “yes.”

Under the contract, which guarantees the estate between $200 million and $250 million, Sony will issue 10 releases of Jackson’s music through 2017, with the Beatles’ CD “This Is It” soundtrack counting as the first of these. Already in the pipeline is the planned November release of a collection of previously unreleased tracks and a 2011 reissue of Jackson’s seminal 1979 Epic album “Off the Wall.”

The Jackson/Sony deal eclipses each record headline-making union as Live Nation Entertainment’s pact with Madonna and Jay-Z, pegged at $120 million and $150 million, respectively. And it places Jackson among a select group of deceased artists who posthumously remain major wage earners, including Elvis Presley, Ray Charles, Frank Sinatra and Jimi Hendrix, whose new albums of unreleased material, “Valleys of Neptune,” debuted at No. 4 on the Billboard 200.

Since Jackson’s June 25 death, his catalog has generated sales of 9.7 million albums in the United States, according to Nielsen SoundScan, and a reported total of 31 million worldwide. To date, the “This Is It” double-CD has sold 1.5 million units domestically, according to SoundScan, and more than 5 million worldwide, according to Sony.

Sony has been in talks with the estate since late last summer when they came together to discuss the “This Is It” movie and soundtrack, according to Columbia/Epic Label Group chairman Rob Stringer. The new contract, Stringer says, “was a very attractive deal.”

“Once we [Sony] got the commitment off the table,” Stringer says, “we were able to move forward with the rest of the deal.”

We knew we had something incredibly buoyant in the legacy of a fantastic artist.

—ROB STRINGER, COLUMBIA/EPIC LABEL GROUP

“Invisible MICHAEL JACKSON performs in 1983.

“Well you’re dealing with icons like Michael Jackson and Ray Charles,” he says, “their appeal in the international markets is remarkable, so you’re not just selling product in North America. If there are some great Michael Jackson recordings in the Sony vaults, this should be the best catalog investment they have ever made.”

“The key to maximizing this kind of material is respecting the artist’s legacy and recognizing that less is more. There is no urgency to rush these out,” Stringer says. “Being respectful of the integrity of the original creation and the original audience is something that the estate and the label know as well as anything.”

Sustaining interest in any legacy act in the long term remains a challenge. But not every legacy act carries Jackson’s cachet. “This deal shows you the power of the Michael Jackson brand,” says Larry Melis, chief executive officer of Original Wave Music Publishing, which owns a stake in Kurt Cobain’s song catalog. “There are only a handful of artists who have that kind of power. That’s why Sony was so smart to make that deal.”

Stringer adds, “There are other world-class acts that I don’t think have the reach and impact that Michael and Elvis have. I would put the Beatles up there and also the Rolling Stones.”

Branca says there will always be interest in Jackson. “Look what happened with Elvis,” he says. “To this day, there’s interest in Elvis. And I think there will be enduring interest in Michael. It’s our job to continue to expose Michael to new generations.”

Additional reporting by Louis Starr, Craig Marks and Ray Waddell.
The X Factor

BMG Rights Management Emerges As Potential EMI Suiitor

That didn’t take long. On March 8, BMG Rights Management CEO Hartwig Masuch told attendees at Billboard’s Music & Money Symposium that his 14-month-old company is gunning to become one of the world’s top five music publishers. Within a fortnight, press reports surfaced that music company entrepreneur Sir Martin Sorrell’s $3 billion bid for Universal Music Group included BMG as a potential acquisition target. While BMG’s chief rival, Warner Music Group, has already signed a deal to join forces with the Universal Music Group, the move by a new player in the market raises the stakes for the industry’s remaining major labels.

BMG’s acquisition of EMI in 2011 was a significant move for the company, which had previously been a small player in the music industry. The acquisition allowed BMG to gain access to a wealth of music catalogs and distribution channels, giving it a stronger foothold in the global market.

In the months following the acquisition, BMG has been aggressively pursuing new opportunities to expand its footprint. The company has been active in the areas of streaming and digital distribution, as well as in the acquisition of independent labels.

BMG’s recent move to acquire EMI is seen as a major milestone for the company, as it solidifies its position as a major player in the music industry. The acquisition is also expected to bring substantial financial gains for BMG, as EMI has a strong catalog of music and a large global presence.

The acquisition is likely to have a significant impact on the music industry as a whole, as it will further consolidate the market and create a more competitive landscape. It is also likely to impact the way that music is distributed and marketed, as BMG will have more control over the distribution of its music catalogs.

BMG’s acquisition of EMI is a testament to the company’s ability to navigate the rapidly changing music industry. As technology continues to evolve, BMG is likely to remain a leader in the field, with its focus on innovation and collaboration.

The company’s recent moves are a testament to its commitment to growth and success in the music industry.
Fording The Stream

The Divergent Fortunes Of On-Demand And Noninteractive Services

As streaming music draws a growing base of listeners, it’s important to draw a distinction between the two business models that are driving it.

One is non-interactive streaming, better known as Internet radio, which provides a selection of music that’s programmed by the service itself (like terrestrial radio simulcasts) or through a customized playlist generated around a “seed” song of the user’s choice (like Pandora and Slacker).

Then there’s the on-demand streaming of services like MySpace Music and MOG, which enable users to choose specific songs or playlists to listen to, much in the same way they play ringtones downloaded stored on their computers.

The latter model has been increasingly treated as the future of the music business, spurred by expectations that Apple may soon offer a “cloud-based” music service following its acquisition of Lala in December. But thanks to onerous licensing costs, it’s the non-interactive model that’s demonstrated more promise. Moreover, there has been a growing recognition that music services spur music purchases, while on-demand services cannibalize sales.

NPD Group analyst Russ Crupnick made waves last month at the Digital Music Forum in New York when he pointed to data suggesting that heavy users of on-demand services like Spotify or MySpace Music tend to buy 13% fewer digital downloads than lighter users. By contrast, he said, frequent listeners of Internet radio stations tend to buy 41% more digital downloads.

“The more time you spend with radio models, the more digital downloads you tend to buy versus those who spent a little time,” he tells Billboard. “If I can listen to Lady Gaga anytime I want, it’s got to put some damper on my need to go to Amazon and buy that track.”

So at first glance, it may seem like non-interactive services are better for the music industry. But not so fast. While labels may see noninteractive revenue as interesting, they’d rather services could expand dramatically while non-interactive services have a poor track record. Traditional music subscription services like Rhapsody and Napster have long offered a combination of on-demand and Web radio services, but they’ve never been able to appeal to more than a narrow segment of the market. Another blended service provider, CBS’s last.fm, plans to phase out its free on-demand capabilities in 2010. Instead, it will focus on integrating its “Scrubbling” personalized radio feature into free most successful noninteractive streaming service to date. It’s non-interactive streaming that has the best near-term prospects to make money. The compulsory licensing rates for webcasters that use interactive streaming without having to negotiate with labels individually. That’s both cheaper and less time-consuming than the process needed to establish an on-demand streaming service.

“I can listen to Lady Gaga anytime I want, it’s got to put some damper on my need to go and buy that track.”

—Russ Crupnick, NPD Group

HOT MASTER RINGTONES — May 3

1 2 3 4 5 6 7 8 9 10
1 NEED YOU NOW
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3 NO NEED TO BE A HERO
4 HOW LOW CAN YOU GO
5 MY CHICK BAG
6 BABY
7 NO MILK IN THE FRENCH DOG
8 IT’S A BOGUS WORLD
9 JESUS TALKS TO THE SUN
10 IT’S ALL OVER I’M LEAVING NOW

—AB

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IF I CAN LISTEN TO LADY GAGA ANYTIME I WANT, IT'S GOT TO PUT SOME DAMPER ON MY NEED TO GO AND BUY THAT TRACK.

—RUSS CRUPNICK, NPD GROUP

BITs & BRIEFs

Jelli Adds More Terrestrial Radio Stations

Jelli, the "crowd-sourced" radio station, is expanding to new terrestrial radio markets and thanks to a syndication deal with Triton Media. Jelli is an online radio station that users can program by voting on songs and essentially choosing the playlist in various genres. In June 2009, KITS (99.3) San Francisco became the first terrestrial station to air Jelli-programmed music (Billboard, Feb. 20). The Triton deal expands the Rock Jelli and Pop Jelli stations to 10 markets nationwide, including Las Vegas, Boston and Philadelphia.

LOUDTRAX LICENSES ADA CATALOG

LOUDTRAX, a digital music download store focusing on punk, metal and rock, has teamed with Neurotic Media to offer users access to the download catalogs of the Alternative Distribution Alliance. Neurotic Media administers all licensing, hosting, delivery and payment/reporting services. Loudtrax currently is in beta mode.

SNOOP DOGG USES MYXER FOR 'MALICE' CLIPS

For the release of his upcoming album/DVD combo, "More Malice," Snoop Dogg will offer exclusive behind-the-scenes video to mobile phones using the MobileStage service from Myxer. The videos are "making-of" snippets from Snoop's mini-movie "Malice N Wonderland," which is based off his previous album of the same name. The mobile content channel will also include ringtones and wallpaper images. More than 125,000 songs distribute content on the Myxer platform, which claims 30 million users.

FOLD HERE

Ynko Designs, a company that makes "architecture you can wear," has developed one-of-a-kind design for its Play MP3 player. The Play doesn’t feature buttons or a screen. Instead, users have to fold the device into various shapes to operate it, sort of like origami. The player requires users to fold it in half to play music, slide the pieces around to rewind or fast forward and fold it back out to stop. The product isn’t yet available for sale.

www.journal-plaza.net & www.freedowns.net
Aretha Franklin

The Queen of Soul talks about her new album and why she's releasing it on her own.

Your new album is called "A Woman Falling Out of Love." What inspired the title? What inspired the title? It was just a relationship that I had been in that did not quite finalize itself the way that I hoped it would. You have relationships—some work, some don't, you fall in love, you fall out of love.

Billboard first reported that you were working on the album in late 2006. Why has it taken until now to release it? I've been really heavily into concerts, doing some writing and various other things.

When were most of the sessions for "A Woman Falling Out of Love" recorded? In the last three years, off and on between commercials and sessions.

You're releasing this album on your own label. Why did you opt against working with a major label? I was with Arista and unfortunately, Arista and I could not come to terms. Clive Davis wanted me to stay and I wanted to stay, but we just could not come to terms on what things should be. So, I just decided that it was high time for me to do my own thing. I certainly had enough experience over the years to do my own record label. Of course, I'm not exactly fledgling. You don't come into the business being a fledgling label with so much experience as I have.

Is it basically Arista or no major label at all? Surely, you could've gone with another label. No, I really preferred Arista to the rest of the labels. I felt that with a number of people who wanted me to be on their label but I just felt that Arista and Clive and I have such a wonderful and great relationship that it was the more label for me.

I remember hearing that you were working on an album of arias. Yes, I am working on some arias. Speaking of the arias, I am going to be doing three concerts over the summer, myself and Condoleezza Rice. Ms. Rice is a consummate classical pianist, and [she] is singing the arias. I thought that we could do something, a bipartite effort for our favorite charities. What is it about opera that you find so moving? I love the melodies, and I find that without ever knowing who the composer is, I still find that it evokes Puccini melodies. Some of the Mozart piano sonatas I like a lot. We've always had some classical music in my home from the time that I was a child. And it's always been there. And as a growing artist, I now seem to appreciate the classical side of myself as well.

You've managed yourself for years. Why do you like to take such a hands-on approach to your career? Because I know what I want more than anyone else. My brother Cecil was my manager for many years. Since he passed in 1989, I have not had a manager. So it just became kind of necessary that I become a little more involved than I customarily would have. It isn't anything that I am thrilled about doing.

It's a lot of work. Well, you have to be involved, and sometimes I want to be involved because I am very particular when it comes to my projects and what I present to people.

During the past decade, some of your contemporaries like Solomon Barden, Paulina Rubio and Al Green have recorded albums of traditional soul that evoke their classic early work by consciously avoiding contemporary production touches. Do you have any interest in recording an album in that vein? I don't know that I would. I don't right now, anyway. Why is that? Just don't. I have very specialized things that I want to record and that's what I'm recording. And that was the other thing that was so attractive and appealing about putting together Aretha's Records. Instead of having a lot of songs in the soup, there would only be one spoon and that would be mine. Of course, and I'm a pretty good cook.

You did more recording sessions with the late Jerry Wexler than with any other producer. What was it about his approach that appealed to you so much? Probably something that he said often, which is just let me sit down at the piano and do it my way. He was not interested in imposing his ideas and things on me. He wanted to get behind me and promote what it was that I wanted to do.

How much of a change was that from your years at Columbia? That was a huge change, because at Columbia, I was a very young artist at the time and John Hammond pretty much selected all the musicians and songs. He did almost everything.

How would you describe the kind of control you had over your own work during the latter part of your career before you started your own label? At Arista, it was similar and I appreciated, certainly, the arrangement that Clive presented to me, and that's where we both had an equal amount of control. Very, very much appreciated the brilliance of Clive Davis. He was certainly—he is certainly—one of the last great record men out there.

You haven't recorded an entire album of spirituals since "One Lord, One Faith, One Baptism" in 1987. Any plans to do another? Oh, absolutely. That's a given, and I will always do that. Those are my roots and my foundation.

When might you do that? Oh, probably early next year. It sounds like you're going to have a pretty busy schedule. I always do.
MIND THE GAP

U.K. Retailers, Artist Managers Seek Shorter Radio Lead Times For Singles

LONDON—U.K. retailers and artist managers want a closer window through which they fear sales are escaping. The Music Managers Forum and the Entertainment Retailers Assn. have asked labels to shorten the gap between the release of new singles to radio and to retail, claiming the practice squanders the chance of starting potential buyers before they turn to rival formats.

MFR CEO Jon Webster says labels are “creating demand and not fulfilling it,” while ERA director general Kim Bayley claims the approach generates needless friction rights among the industry. “Consumers are saying, ‘Can I get this?’ and the retailer has to say, ‘No, it’s not out,’” Bayley says. “But companies really are missing sales.”

U.K. labels normally give lead singles off a new album an upfront media campaign aimed at achieving a high sales chart debut. In the U.S., by contrast, where releases are generally simultaneous or back-to-back, promotion is focused on lifting singles up the charts.

Radio’s prerelease playlist policies vary by station but tracks are generally serviced four to seven weeks before their release to retail. That’s down from a decade ago, when the gap between radio and retail release was commonly eight weeks.

“Lead times are getting shorter, labels are becoming more aggressive about it,” says Bayley. “It just needs to be quicker.” While simultaneous release works best for bands with a huge fan base, most songs need time to grow before sales will build,” ERA head of radio Tina Skinner says.

In recent years, occasional singles have gone to radio and retail simultaneously, such as Arctic Monkeys’ top 20 hit “Crying Lightning” (Domino), which came out in July 2009. But labels usually reserve simultaneous releases for instances when public awareness negates the need for an attention-building campaign, such as with “The X Factor” winners helping Haiti charity single “Everybody Hurts.”

After the release of a lead single from an album, U.K. labels usually use subsequent singles to top the album on the frontlines, rather than viewing them as a way to boost sales of their current release. Yet some can become top 40 hits.

For example, last year’s best-selling U.K. single, Lady Gaga’s “Poker Face” (Interscope/Universal), didn’t have any pre-release marketing. It initially charted as an album track from “The Fame,” but hit No. 1 nine weeks later, selling 82.268 copies per year’s end, according to the Official Charts Co.

AC network BBC Radio 2 head of music Jeff Smith acknowledges that simultaneous release could benefit consumers and labels alike. But he notes that by releasing singles to radio and retail at the same time, “records would slowly climb up the chart, which is why we would register sales and marketing executives to adjust their strategies.”

His counterpart at top 40 network BBC Radio 1, George Ergatoudis, agrees that labels feel “the leverage a good chart position gives is still really powerful in terms of marketing.” Ergatoudis believes it could take another five years to get “near to where the labels will try to make a significant amount of money available to buy the minutes it gets to radio.”

In an example of a rare simultaneous release, EMIs Parlophone label made Gorillaz’ single “Style” available at iTunes one day after its Jan. 25 radio debut. But because it was bundled with the procedures for the act’s new album “Plastic Beach,” sales were only eligible for the singles chart after the release of “Beach.”

“We’ve taken the hit on the single [not charting], because of the coverage it’s given us on iTunes globally,” Parlophone VP of promotion and press Kevin McCabe says. “However, that’s why we’re putting new releases out, because they’re not sitting there.”

But labels can get away with it: “We’re happy now about lead times,” McCabe says. “We don’t have that many songs that come out on the Gold/Platinum record.”

Dancing On The Ceiling

Aussie Labels Challenge Cap On Music Licensing Fees By Radio

An increase in the cap on music licensing fees by radio broadcasters to the $16 million limit that was previously set has encouraged radio stations to challenge the cap.

The ABC, for example, pays “fair market rates” for TV programming, the ABC declined to comment on its new fees.

Commercial radio’s broadcast licensing fees are collected by industry trade group Commercial Radio Australia (CRA) and passed on to the PPCA. All music stations pay the maximum 7% of annual gross earnings, whereas other stations pay lower fees that vary based on how much music they play.

The PPCA says Australia’s 261 commercial stations paid $4 million Australian ($3.5 million) in music licensing fees last year, and 0.2% of what it estimates was total revenue of $1 billion Australian ($916 million). That situation is “unsustainable,” and in a new media landscape, must change,” PPCA chairman and Universal Music Australia managing director George Greville says.

In 2009, the most recent year for which figures are available, the ABC received licensing income of $30 million Australian ($14 million), up 9% from the prior year. That included fees collected from broadcasters, radio and hospitality sectors. Peaches says commercial radio broadcasters alone should pay about $15 million Australian ($13.7 million) annually, based on their 2009 revenue.

But the CRA, which does not publish total annual revenue figures for its members, counters that commercial radio already pays nearly $3 million in fees for music. But that tally includes revenue paid to Australian radio stations associated with radio station operators.

This is all about increasing the profitability of the multi-network record companies at the expense of Australian commercial and public radio stations,” CRA CEO Ian Warner said in a statement in February. Warner declined interview requests from Billboard.

The labels’ efforts to secure higher licensing fees have angered many in commercial radio. If the industry succeeds in increasing the fees, many stations will retaliate by not playing music by new domestic acts, warns Nick Lougher, PD at hot AC 94.9 Power FM Nowra, New South Wales.

“Until now, stations will concentrate on international repertoire while satisfying a statutory 25% domestic music quota by playing established Australian artists. ‘We get charged more,’” he says, “‘new music artists will suffer.”

Peach, who’s stepping down from his posts at the PPCA and the ARIA in August, dismisses that threat, counterposing that “music is critical if stations want to keep their Listeners’ interest.”

Intellectual-property expert Gneven Hodgkinson, a partner at Sydney law firm Herbert Geer, says it is difficult to predict which side will prevail, observing that “both industries have had their margins squeezed and have a lot at stake.”
6 QUESTIONS
with MAX HOLE
by MARK SUTHERLAND

As the new COO of Universal Music Group International (Billboard.biz, March 15), Max Hole will be a serious contender for the title of “most powerful label executive outside America.” He'll take over UMG's central functions from chairman/CEO Lucian Gringos July 1, when Gringos relocates to New York to become CEO of Universal Music Group.

Formerly executive VP of UMG and president of the company's Asia Pacific region, Hole is a 12-year UMG veteran, having joined the company in 1998 from Warner Music UK to become senior VP of marketing and A&R. He was promoted to executive VP in 2004.

“Whatever the market, there’s 10 records in the chart every week,” he quips, “and I'd like all of them.”

1 Demand for domestic repertoire has strengthened in many international territories. Is that a trend UMG will try to buck?
Quite the reverse. We've grown domestic market share in recent years, in Japan in particular, all through organic growth and domestic repertoire. The singles business is generally about local-language music, so if you want to dominate the digital world, you've got to have more hits than everyone else in that language. Lucian and I don't care where the music comes from—we care that the music's great and we have hits with it.

2 What stars will UMG be looking to break internationally this year?
We decided to go strong in the first quarter on Cheryl Cole, Justin Bieber and Owl City, and they're all breaking. We haven't had a start to a year like that for a long time—three brand-new acts all happening at the same time. We've also got a Chinese artist called Su Ding Ding that we have a long-term artist development plan for. You'll see her touring Europe in May, and she's worked with [Björk/Josh Groban producer] Marius de Vries. I still have a dream to break a Japanese artist outside Japan; we haven't managed yet, but I've still got plans in that area. We'll be working on a plan with [Ai—who's very successful in Japan but was brought up in Los Angeles so she speaks perfect English] toward the latter part of this year.

3 In which international markets do you see recorded-music sales holding better than others?
Spain is an incredibly troubled marketplace, but you got a start to a year like that for a long time—three brand-new acts all happening at the same time. We've also got a Chinese artist called Su Ding Ding that we have a long-term artist development plan for. You'll see her touring Europe in May, and she's worked with [Björk/Josh Groban producer] Marius de Vries. I still have a dream to break a Japanese artist outside Japan; we haven't managed yet, but I've still got plans in that area. We'll be working on a plan with [Ai—who's very successful in Japan but was brought up in Los Angeles so she speaks perfect English] toward the latter part of this year.

4 How do you rate the prospects of India and China emerging as significant markets?
India is very promising—it has a wealthy middle class, an orthodox legal framework to protect copyright and a huge, expanding mobile market. China is still fraught with difficulty. It will take a long time before we get a legal market there. Nokia's Comes With Music is launching and you've got a legal service through Google, but we've still got to get a legal service through Baidu and we have a long way to go with the telcos. I'm concentrating on building up Mandarin repertoire so when there's a commercially viable market, we've got more good music than anyone else.

5 Is it possible to have a global digital strategy when different markets are at such different points of development?
You always have to recognize the local conditions, but there can be certain business models that will work everywhere. Comes With Music wasn't a huge success in the U.K., but in more-developing markets we're starting to see it gaining traction. Spotify's in six markets now.

6 Why were major labels willing to license Spotify in Europe before they were in the United States?
I don't want to comment on what my American colleagues are thinking but our view was, “Let's experiment, let's see if [Spotify CEO] Daniel Elk can build a platform which will convert to a premium service.” And the early indications in Sweden and Norway are pretty good. You have to be brave because up to now, in the digital space, the only models that have really worked are iTunes and [Japanese mobile download service] Rocolulu—and Spotify definitely has a pulse.

Imagem Music congratulates Genesis on their 2010 induction to the Rock and Roll Hall of Fame!
Glimmer Of Light
With iTunes Launch, Digital Music Sales Begin Taking Root In Mexico

In the midst of continuing digital piracy and declining physical sales, a small miracle is happening in Mexico: the legal digital marketplace is finally showing signs of life.

And it’s not just a small miracle—sales have soared 33% as of the latest data. This increase in sales is attributed to the launch of iTunes in Mexico.

In January, digital outlets accounted for 24% of the total value of recorded music sales, according to a report by Fernando Hernández, head of Mexico’s MusArt, a Record Producers Association (Amprofon), which represents most labels in the country.

That came on the heels of a strong December, when digital outlets made up 11% of sales, with the Apple Store and the Mexico-based Eyed Peas’ "I Gotta Feeling" ranking as the top-selling digital track for the holiday season.

In April, figures mark a sharp increase from the 17% total sales that digital represented for all of 2009 and the mere 11.8% that it accounted for in January 2009.

What’s behind it? A key factor appears to be the opening of Apple’s iTunes store in Mexico in August, which in turn spurred new interest in online music purchases among rural residents. The partnerships between labels and big consumer brands are also showing promise.

“Even some of the broader channels like over-the-air mobile downloading are showing new life,” Sony Music VP of digital business for Latin America, Seth Schacher, says. “I view this in part as due to a rising tide lifts all boats effect from the Apple launch.”

Apple declined to comment for this column. While Amprofon doesn’t compile sales data by retailer, Hernández says overall sales figures reflect a clear before-and-after effect from iTunes. He applauds Apple’s marketing of iTunes gift cards, which are available virtually everywhere on the Internet.

That’s particularly important in a country where online credit card use is low.

“Frankly,” Hernández says, “you simply buy your card, take it home, download the songs and download the songs. Other stores still sell prepaid cards, but not in as many outlets as iTunes does.”

Universal Music Mexico and Central America president Victor González likened the impact of iTunes’ Mexico launch to that of a new department store chain opening in the country. Interestingly enough, though, the largest percentage of Universal’s online music sales in Mexico stem not from iTunes but from a novel partnership that the label launched in October with Hewlett-Packard.

Under the deal, buyers of HP products receive a PIN that gives them access to a Web site called HP Music, whose customers can download music by Universal artists. The numbers are good for downloads of 100 or 150 tracks, depending on their HP purchase.

Under a separate brand partnership with American Express, Universal has developed a music subscription service dubbed Express Music Shop. AmEx customers who sign up pay $250 pesos ($3.60) per month to download up to 56 tracks by Universal artists.

AmEx has launched the service in November, but only began marketing it heavily in January. Slightly more than 500 subscribers have signed up so far, but expectations are high, González says.

He sees this as a growing outlet that we feel is very worthwhile,” he says. “American Express has some 12 million subscribers in Mexico. If we get even 10% of that, we’ll be very happy.”

The bottom line, Sony’s Schacher says, is that Mexico “is a market with a lot of unexploited potential digitally, and you’re starting to see some of that potential being realized.”

SPLISH SPLASH
SeaWorld Books Latin Artists To Boost Off-Season Attendance

It’s not every day you can take a show by a top Latin act and a sea lion in the same family outing. But that’s what exactly took place during SeaWorld’s SeaWorld San Diego for the second year, in a lineup featuring performances by Julissa, A.B. Quintanilla II, Kumbia All Starz and Eliss Crespo.

Another Latin concert series is being booked at SeaWorld San Antonio for May, while SeaWorld Orlando and Busch Gardens in Tampa, Fla., have hosted Alex Vargas and Luis Enrique.

SeaWorld San Diego has included park admission and a festival atmosphere with Latin food and crafts for sale. The outdoor venues can hold as many as 5,000 people, with additional spillover capacity and spaces showing the concert inside the park.

The series is marketed to local residents and visitors from Los Angeles, Miami and Puerto Rico as a way to drum up attendance in the off-season. SeaWorld Parks & Entertainment chief marketing officer Joe Concho says.

And while the parks also book rock and soul acts, "it’s not rocket science that with the Hispanic population growing as it is that we need to appeal to that segment," he says.

“We’re such a family-oriented park, and Hispanic families tend to come with their whole extended family.”

Even if a concert doesn’t sell out, experts say it still contributes to a marketing push—especially as a way to get to Latin artists.

“Even if a concert doesn’t sell out, it still helps—and if we can attract them to our other events,” says Andrea Ben Yehuda.

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How ‘Sweet’ It Is
The Temper Trap’s Template For Turning Synchs into Sales

It’s one of the great mysteries of the music industry: How do you take a prime ad placement and turn it into a sales opportunity? For every Feist, there are thousands of other artists that never get beyond being “that one song… in that one ad that I liked.”

Australian act the Temper Trap and the band’s label, Glassnote Records, weren’t about to sit back and let that happen. When Coca-Cola decided to run a 30-second Diet Coke ad during the Academy Awards featuring the band’s track “Sweet Disposition,” the label, distributer RED and RED’s Sony Music sibling Columbia seized upon the chance to sell some albums.

Working with Amazon, Glassnote and Columbia arranged for the band’s latest album, “Conditions,” to be the online retailer’s “Deal of the Day” on the same day as the Oscars. The album sold for $2.99, allowing curious music fans to try it at a low price.

For the week ending March 7, sales of “Conditions” nearly doubled, totaling almost 4,000 units, of which 81% were digital, versus prior week total sales of 2,000, of which 64% were digital. “Conditions” has sold 33,000 units to date, according to Nielsen SoundScan.

Sales of “Sweet Disposition” spiked too, with nearly 8,000 tracks sold the week ending March 7, up 42% from the prior week. The track has sold 154,000 downloads overall.

Through the promotion with Amazon, the band was also promoted on the landing page of MySpace on the day of the Oscars. And in a stroke of luck, it was featured on the main page of iTunes, which places bands based solely on editorial recommendations.

“We made sure that when people did keyword searches for ‘Diet Coke,’ ‘Oscars,’ ‘Sweet Disposition’ and ‘Temper Trap,’ among other key terms, they would be directed to places they could purchase the album,” Columbia VP of marketing Scott Greer says.

Greer also had an army of Twitterers ready to redirect the curious. Prior to the airing of the spot, he says the rate of tweets for “Sweet Disposition” was 11 per hour. Immediately after the ad aired, there were 94 tweets per minute that mentioned both Diet Coke and “Sweet Disposition.” Label staffers combed Twitter and responded to anyone who asked about the song, directing them to Amazon.

The promotional efforts weren’t limited to the Web. Glassnote founder Daniel Glass says the radio promotion team sent e-mails to stations on the Friday before the Oscar telecast, alerting them to the ad. Immediately after it aired, the label sent another message with a link to the ad and kept programmers updated about the increases in sales and Twitter traffic.

During the March 27 chart week, “Sweet Disposition” topped a notch on Billboard’s Alternative Songs chart to No. 17, its highest position to date, and climbed five spots on the Rock Songs list to No. 28, also a new peak.

At retail, Glass says his team worked with RED to ensure stores were well-stocked, even though the bulk of the sales have been digital.

“This could have been a one-time-only shot,” says Glass, who notes that a shorter version of the song aired during an episode of “American Idol” a few days after the Oscars. “Even though I got a call from the president of Coca-Cola worldwide telling me he loved the spot, you never know how long the ad will air for.’’

The Temper Trap is a licensing veteran at this point, having seen “Sweet Disposition” also used in ads for Rhapsody and Chrysler. While both of those placements helped boost awareness and some sales, Greer says the Diet Coke ad was “perfect” timing.

Still, the success doesn’t mean Glass and the band will work with anyone who asks. “We say ‘no’ far more often than we say ‘yes,’” he says. “We have to be selective because we’re not interested in short-term gains as much as we are in building career rock bands.”
Brave New World

The Ticketing Business Turns The Page

Nearly two months after the U.S. Department of Justice's conditional approval of the Live Nation-Ticketmaster merger, the new ticketing landscape is starting to take shape.

The DOJ's conditions in approving the merger—that AEG can't private-label Ticketmaster's primary ticketing software for its accounts and that Live Nation's entertainment must sell its Paciolan division to Comcast Spectator—were designed to create competition for the newly formed giant.

And it appears, so far, that competition will exist. How it will play out is still anyone's guess.

Before dropping Ticketmaster and launching its own ticketing division in early 2009, Live Nation had represented about 10% of Ticketmaster's overall business. The bulk of that was in Live Nation's 40-plus amphitheaters and the numerous clubs and theaters it operates.

A year later, Live Nation Entertainment appears certain to ticket its own venues. Indeed, that’s where the synergies exist between a venue owner, concert promoter, artist manager and ticketing company, Billboard estimates the combined company will sell about 300 million tickets this year.

The real battleground for new ticketing contracts will be in the box offices of arenas and stadiums. Ticketmaster is dominant in this area, but contracts with arenas and the teams that are the primary ticket owners within their own locker rooms (and in some cases) expire all the time. And now, it seems, they'll be in play, making sports the wild card.

Comcast Spectator now has Paciolan to add to its New Era Ticketing, with many of Paciolan's 200 clients in college athletics. In addition to facility management firm Global Spectrum, Comcast Spectator owns Philadelphia's NBA and NHL franchises, the 76ers and the Flyers. Comcast Spectator president Peter Lusko says he expects the company to leverage its sports expertise.

"If you look at what we're doing with Paciolan, if you look at Comcast Spectator, we're a venue, event-based company, and we're going to be taking that angle," Lusko says. "We're going to actively bid for any contract that's out there. Paciolan has a strong niche in the college market and performing arts centers, and we're in varied types of venues, so we're going to continue to bid on the marketplace and compete for contracts as they expire."

Several years ago, Ticketmaster saw the writing on the wall as barriers to ticketing market entry were coming down. So, armed with an unrivaled database, the company began taking marketing services to its proven ticketing abilities. As a promoter, Live Nation was already a marketer as well, and tapping into that ticketing market was an important factor in its split with Ticketmaster.

Lusko says his company can compete on that front. "We're marketers," he says. "Ticketing is a marketing tool now, and it's going to be an even bigger marketing tool. The data collection, the ability to name the market, exclusive data, it's all very important."

And then there's Anschutz Entertainment Group, whose primary business is arenas and sports teams, despite owning the second largest global concert promotion firm, AEG Live. This makes AEG a hugely influential player in the market as a sort of hybrid of Live Nation Entertainment and Comcast Spectator. Asked about AEG's integration of the Ticketmaster ticketing system, AEG CEO Randy Phillips describes the arrangement as "status quo, with more advanced economic terms."

There might be advantages, but sources told Billboard when the DOJ's approval of the merger was announced that the agreement between AEG and Ticketmaster was a scaling deal that would become even more expensive for AEG every year for the next three years. So even though it's favorable deal for AEG now, it probably will be much less so in 2013. By that time, however, all signs point to AEG launching its own ticketing system, whether through acquisition or building it from the ground up.

Ticket contracts for promoters and music venues from the club level on up will also be hotly contested. Take, for example, iM.P. Productions in Washington, D.C., which owns the 9:30 Club and books the Merriweather Post Pavilion in Columbia, Md. Both venue owners now have ticketing contracts with past ticketer Ticketmaster. The Merriweather signing was significant because it was the first large venue to switch from Ticketmaster to another ticketing company since the merger was approved.

Did the merger's approval have anything to do with Merriweather going with Ticketmaster? "No question about it," iM.P. chairmain Seth Hurwitz told Billboard at the time. "I was happy with Ticketmaster, but I can't have my competitor selling my tickets. It's just not going to happen."

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Sleepy-eyed before the crowd perks up. Not to the point of full-on “Biehmaniac” at anything, it is. After, all, 10 o’clock on a Thursday morning, and of the hundreds packed into New York’s Hammerstein Ballroom, roughly three-dozen are kids who’ve managed to score VIP seats. Bieber is performing at Nickelodeon’s 2009 upfront presentation, where the youth-centric network is announcing its new slate of programming. After sitting attentively through pitches about “idolizing fun positions” and supercharging the SpongeBob SquarePants franchise, the Biehmaniacs, necks craned, phones and Flipcams in hand, sing to a frame of the most famous 16-year-old in the game.

“Our world is my world, and my heart is your heart,” Bieber sings in a sweet tenor, pressed on a stool and strumming the melody of his first hit, “One Time.” On an acoustic guitar. Then he launches into his new single, “Baby,” bounding through choreography, thwacking his drummer’s kit, rippling Ludacris’ guest verse and clutching his chest during swoon-worthy lines like, “We will never-evah-evah be apart.” Afterward, Bieber sticks around to change the lives of a few brace-faced girls, who hug his lip of the stage and clutch their Converse in the hopes of an autograph.

“Hi—signed my shoes and my arm and my cell phone!” says Stephanie Mordoh, a breathless eighth grader from Westchester who’s here with two friends. “He’s just so talented and amazing.” Bieber poses for a few photos and fields some on-camera questions. On the Jonas Brothers vs. Justin Bieber interweb beef (their shared initials are partly responsible, as anyone under 16 will tell you), he calmly says, “Our fame seem to fight and I don’t know why. But I don’t care, you know? It’s whatever.” Five minutes later, he’s gone, whisked away by his handlers to the next appearance.

Since being plucked from his hometown of Stratford, Ontario, Bieber has grown from a 13-year-old with a popular YouTube account into Taylor Swift–signed sensation, boasting sales and social-network stats that rival those of any Disney star. The difference between him and Miley Cyrus or the Jonas Brothers, though, is that their careers were jump-started by TV shows.

“There are other artists who have platforms and then get to the musical space,” Island Def Jam Music Group (IDJMG) president/COO Steve Berman says. “Yes, Justin is a phenomenon, but it’s really backed up. He’s got that viral cachet right now, but what he stands for is music. We’re keeping our fingers crossed, but we think we have something here that has incredible longevity.”

Bieber’s debut album, “My World,” was released last November on Island through the Raymond Braun Music Group (a 50/50 joint venture between R&B star Usher Raymond and Bieber’s manager, Scott “Scooter” Brann). It arrived at No. 6 on the Billboard 200 with 117,000 copies and has since sold 1 million, according to Nielsen SoundScan, a total likely boosted by iTunes’ Complete My Album campaign. Four tracks—“One Time,” “One Less Lonely Girl,” “Favorite Girl” and “Love Me”—were released prior to the album’s street date and all have charted, making Bieber the first solo artist to have four top-40 singles before the release of his debut album. All seven of the album’s songs have charted since, adding up to 3.3 million in individual track sales.

Bieber will release “My World 2.0”—his second album in less than five months—March 23. Once again, four tracks have already been released to iTunes, and at press time, two have reached the top 40 of the Billboard Hot 100. “(Baby)” has charted the highest, debuting at No. 5. Though Battles and other label executives declined to give a specific sales projection, IDJMG plans to ship 2 million copies of “My World 2.0”—in its first week of release—a stark increase from the estimated 380,000-400,000 copies shipped of “My World” in its first week.
“I’ve heard the forecast, which make me smile because they’re a lot higher than what they thought last time,” Braun says. “Last time I checked with the weather channel, it told me the label that we would sell 30,000-60,000 copies. But now I think they’re saying we’ll sell 60,000-90,000. So you know, it’s new territory.”

Those expectations, however, are the result of Biebert’s ability to harness his vast online fan base in ways unprecedented by many artists. “So many artists have Internet traction but are not able to attach anything to it and make money,” Def Jam exec VP Chris Hicks says. “We monetized almost every corner of ‘My World’—every record we released charted. That’s why we sold albums and not singles over the holidays. People could feel confident that they were buying into a burgeoning superstar.”

BIEBERMANIA
Like most young artists, Biebert has a back story that reads more like creation myth. Canadian musical prodigy teaches himself to play the drums at age 9, becomes a YouTube sensation at 12 by covering Chris Brown and Ne-Yo hits. His mother fights off paparazzi until finally choosing Braun, who immediately positions Biebert at the center of a bidding war between both Timberlake and Usher wins. TIDMC chairman/CEO Antonio “L.A.” Reid gives the green light, and voila—Donny Osmond reincarnate.

The sale was not surprisingly, is a little more complicated. Braun says that when he first found Biebert on YouTube he had only “six or eight” videos on his account, with a few thousand views each. “I was something for an act that Alvin had in a production deal and I was looking at his YouTube videos,” Braun recalls. “It was the kid singing Aretha Franklin’s ‘Respect,’ and there was a related video of Justin singing the same song. I clicked on it thinking it was the same kid and realized that the 20-year-old was watching new 12.”

Braun, who started out as a party promoter while attending Emory University, left his post as executive director of marketing at Jay-Z’s Roc-a-So Roc Recordings at age 29 to do independent consulting and start his own music business portfolio, Scooter Braun Projects. At a basketball game shortly afterward with Ludacris manager Chaka Zulu, Braun mentioned that he wanted to discover and break three acts: the next breakout white rapper who signed “I Love College” MC Asher Roth two weeks later, an all-female singing group and a young kid who “could do it like Michael Jackson—sing songs that adults would appreciate and be reminded of the innocence they once felt about love.” Watching these videos, Braun was sure he’d found his young charge. He eventually tracked down Bieber’s mother, Pattie Mallette, by calling the Colorado resort where they were staying and convinced her to fly him and Bieber to Atlanta for a meeting.

WHEN IT’S TIME TO CHANGE...
Justin Bieber: His Voice Adjusts to Puberty
For most boys, the onset of puberty triggers feelings somewhere between gawky embarrassment and low-grade shame. For young pop singers in the public eye, though, like just-turn-16, Justin Bieber, it has the potential to be much more calamitous.

The sudden increase of testosterone in teenagers causes the larynx to swell, among other developments, and can lead to vocal maladjustments. As famously detailed in a 1772 “Brady Bunch” episode, when middle son Peter croaked “Time to Change.” New York-based vocal coach Robert Marks, who has worked with Whitney, Eos and Verve “star” star Luan Hillel, says that Bieber and others in his peer group might not be in a race as well in any of the obvious and major ways to their vocal cords. “It’s taken Bieber to a whole different sound.”

“Kuk Harrell, Bieber’s vocal producer on both of his albums, acknowledges that he faced some puberty-related hurdles this time around. “A couple of years ago, Justin could sound in a higher register,” Kuk Harrell says. “But his voice is starting to get a little deeper, so the challenge on My World 2.0 was making sure we put all of the songs in the right key. We had to bring everything down a bit—but he didn’t have any problems with control.”

Pop music history is filled with tales who easily adapted to their newly huskier tone—Michael Jackson, most famously—as well as some who didn’t fare so well: Bonzo and Kris Kristofferson, to name two, never came close to duplicating their high-pitched, powerful pop sound. The most famous, and tragic, case of all is that of neo-soul sensation Frank Lymon. Lymon, only 13 years old when his group, the Teenagers, recorded their indelible 1956 hit, “Why Do Fools Fall in Love.” His piercing soprano propelled him to early rock stardom, but he was short-lived. When Lymon’s voice changed, his possibility plummeted, and his career ended, took a series of increasingly dark turns. Lymon died of a heroin overdose in 1968, at the age of 25.

—Melanie Benfield and Erin Clandemond

ZOMG! (clockwise): JUSTIN BIEBERT visits the Denver Super Bowl Fan Zone in February. He also made station appearances, from left: TONI TURNER, THE DREAM, JACOB ANTONIO L.A. REID, USHER, and Bieber at Weeds’ post-Grammy Awards viewing.

At around the same time, though, Usher’s road manager asked Braun if he had signed a new artist since Asher Roth, who was developing strong buzz on the mixtape circuit. Braun showed him Bieber’s YouTube clips, and within a day Usher called him to set up a meeting. What the R&B star didn’t realize, however, was that he had already heard Bieber sing a few months prior, “I said, ‘You’ve met him already.’ And Usher was like, ‘Yeah, I thought he was your cousin or something.’” Braun says. The second meeting with Usher took place the day before Bieber and Braun had their final meeting with Timberlake. Usher brought in Hicks to seal the deal with Reid, who himself had signed Usher as a young teen.

“I thought he was an amazing kid, charming with loads of personality,” recalls Reid, who adds that the lack of a TV platform never discouraged him from doing a deal. “I’ve never had the benefit of an American Idol or Disney type of platform. Maybe it’s dated, but we launch artists in the traditional sense. Ofentimes, while these kids may be very talented, we think of them as TV stars first, and the music is secondary. Justin is music first.”

Biebert signed a multiyear deal with Raymond Braun Music Group, which was created specifically for him and which in turn inked a 10/30 (joint venture with EMI in July 2008). The latter also reap benefits from touring and merch.

Braun moved Bieber and his mother to Atlanta and got to work on recording original material. He and Hicks looked studio time with top 686 pop producers and songwriters (like DREW, Tricky Stewart, Ray-Ban Michael Cox, John Austin and Kuk Harrell.

“It was my first time ever being in the studio,” Bieber says. “It was! I think my emotion has always been there, but I know what to do better now, and my voice has developed.”

As for writing for a 14-year-old, Stewart says that it’s “just about making a universal-sounding record. In a way, it kind of helps you write better, because the lyrical content is limited and there’s a lot less you can say. The melody really has to be there.”

Braun cut eight songs before playing them for Reid at his Grammy brunch in February 2009. “He was like, ‘We’ve got singles. We’re ready.’” Braun recalls. Reid signed off on a
I’ve Never Had the Benefit of “American Idol” or Disney. Maybe It’s Dated, But Justin Is Music First.

—Anthony L.A. Reid, IDJMG

I never had the benefit of “American Idol” or Disney. Maybe it’s dated, but Justin is music first.

The inter-teen, Bieber’s schedule is about to get even more hectic with bookings lined up for “The View,” “Saturday Night Live” and Nickelodeon’s Kids’ Choice Awards. He also recently performed three sets on QVC, which helped propel Susan Boyle’s sales last year. The shopping network is offering an exclusive DVD with pre-orders of “My World 2.0.” It’s not an obvious look for Justin on QVC, but perhaps it’s best if every one of these kids’ dreams is a potential QVC viewer.

Millions of daughters and moms waiting for the common cause of Bieber fever surely won’t hurt sales. But it’s clear that the biggest driver in all of this is Bieber himself, who still relies on his fans on Twitter as much as he ever has to talk to them.

I’m not saying you’re not talking to me. I just write them a simple message like, “Never give up! You’ve got talent. Just change their life.”
Melting-Pot Sensation **Gogol Bordello** Has Been Hailed As The World’s Most Visionary Band. Now, With Super-Producer Rick Rubin At The Helm, Can It Translate That Global Affection Into Record Sales?

By David J. Prince
EUGENE HÜTZ, guitar strapped over a shirtless shoulder, sweat shining atop his narrow frame, grabs the microphone and raises his arm over his famous tattooed face, closing the night with a final coda: “We are your fucking friends Gogol Bordello!” Behind his band of gypsies—including a Russian violinist, Israeli guitarist, Ethiopian bassist, Latin American percussionist, Brazilian rapper and Russian accordionist—take their bows, while down in the mud pit below the stage’s edge an equally sexy, multilingual and cross-generational horde raise their arms and howl in solidarity.

For the past two hours, Hütz has led his band through a turbocharged set of international dance music, mashup punk, klezmer, ska, polka, samba, calza and reggae into the distinct sound that has made Gogol Bordello the hottest global touring act to come out of New York in the last decade. And Hütz, a one-time Soviet refugee from the Ukraine who arrived in the United States in 1988 with $400, a beatup guitar and a handful of black-market vinyl, now carries Madonna’s name in his mobile phone and is well on his way to becoming a global superstar.

For his next metamorphosis, Hütz aims to turn what could be dismissed as a “world party” cliché into a fully developed musical vision. In the past two years, he’s enlisted the help of Light Management—known for touring acts like the Dave Matthews Band and Phish—to help steer his career. Hütz signed a long-term global record deal with Sony-affiliated American Recordings and written some 70 new songs, more than 20 of which the band recorded for its major-label debut. And he did it all while maintaining a 200-plus-show per-year touring schedule and relocating from New York to Rio de Janeiro, Brazil, where he used to live with his girlfriend, Diana, a Romanian samba dancer who inspired some of his most lyrical music.

But it’s Hütz’s other new relationship, a partnership with stunning New Mexico vocalist Metallica producer and noted yoga enthusiast Rick Rubin, that may have the most dramatic affect on his future. Rubin first discovered the group when Rage Against the Machine guitarist Tom Morello asked him from a show to explain that Gogol Bordello was the greatest band in the world. After seeing a typically rauous gig at Hollywood’s Palladium and meeting Hütz backstage, Rubin was so taken by the group that he signed them to his American Recordings imprint but also gave Hütz the full Rubin treatment. deep discussions about art and spirituality; months of grounding and evading that eventually led to a new album. Maybe it’s because Rubin started the process by telling Jagger that some of his songs sucked. Copies sold: 422,000, according to Nielsen SoundScan.

ANDREW DICE CLAY, “DICE RULES” (1994)
You might recall that Rubin signed the controvesial comedian to American Recordings’ label in 1998. did but did you realize Dice was still telling jokes five years later? And that Rubin produced his fifth album? Copies sold: 21,000.

DONOVAN, “SUTRAS” (1996)
Rubin famously guided icons Johnny Cash and Neil Diamond through career revivals but less well-known is this Scottish legend’s acoustic take on Buddhist and Irish prayers and Edgar Allan Poe poems. Copies sold: 29,000.

MELANIE C, “NORTHERN STAR” (1999)
Rubin produced three songs (and three B-sides) for Spice Girl Melanie C’s debut solo album. Although it was an international hit, he couldn’t quite spice up her American sales. Copies sold: 96,000.

BRANDI CARLILE, “GIVE UP THE GHOST” (2009)
She didn’t get an invitation to his Malibu, Calif., house, but Rubin did recruit friends Chris Shiflett from the Red Hot Chili Peppers and Benkorden from Tom Petty & the Heartbreakers to try and move the needle on a Columbia signing he inherited. Notable for the only documented Rubin/ston John collaboration. Copies sold: 68,000.

—JUP
Kids today/Today from left: THOM de la RUE, bassist; BEN GOODMAN, guitarist; JAMES BROWN, drummer; WILL BERNARD, bassist; MATT AXEL and co-founder ANDREW VAN WYNGARDEN.
Weird Science

For Its Sophomore Set, MGMT Forgoes Weird Dance-Pop
For Even Weirder Psychedelic Post-Punk—But There's A Method To The Duo's Madness

BY MITCHELL PETERS

When Andrew VanWyngarden and Ben Goldwasser—the fashionably hip Brooklyn-based duo who comprise MGMT—handed over a copy of their forthcoming album, “Congratulations,” to Columbia Records executives just before Christmas last year, the label seemed a bit apprehensive.

With the unexpected success of MGMT’s 2007 debut, “Oracular Spectacular,” which earned the group a best new artist nod at the 2010 Grammy Awards and spawned radio hits like “Kids” and “Time to Pretend,” the major-label execs were taken aback by the duo’s decision to release a decidedly weird, nine-song follow-up. “Congratulations” includes a frenzied psychedelic surf-rock cut about Brian Eno; a creepy instrumental whose title, “Lady Dada’s Nightmare,” plays off a certain of-the-moment pop star; and a trippy, 12-plus-minute track with a loose theme about surfing the Arctic Circle off the coast of Russia.

“They started off saying it was a great album and that it was beautiful, and they loved it,” VanWyngarden says. “But then they said, ‘We just need to make sure that this is what you want’—like, ‘Are you sure this is what you want to put out there?’” They were sure, and the label green-lit the release of “Congratulations” without any request to commercially finesse the tunes. The album will be released worldwide by Columbia; a North American release date is set for April 13, and the set will be available a day earlier in the United Kingdom.

So far, the MGMT camp has received positive feedback from its peers and the music press about the band’s new, off-kilter direction. But like most acts that quickly rise to fame with a successful debut, the true test will be whether MGMT fans are open-minded enough to buy into the eccentricities of the group’s sophomore effort. “Every indication we’re getting is that people really want it,” says Mark Kates, who co-manages MGMT with Dave Gottlieb. “That doesn’t mean they’re going to like it, or that they’re going to buy it, or that it will sell more or less than the last record. However, in this environment, it’s exciting to be involved with a record that people are actually anticipating, because that’s really hard to do.”
FROM ‘ORACULAR’ TO ‘CONGRATULATIONS’

MGMT has made a Genre-driven mark since stepping into the spotlight a few years ago. It has toured with acts like Of Montreal, Yeasayer, Red and Paul McCartney, and has performed at nearly every major music festival in the United States and Europe. Now, sound of truth is filled in a variety of ways: the band’s increasingly acid-informed music features that capture the good-looking pair dressed like modern-day hippies dancing around beach bars; radio airplay, being remixed by Justice and covered by Deerhunter; collaborations with Beck and rapper Kid Cudi; and heavy exposure through song placements in TV shows like ‘Gossip Girl,’ ‘90210,’ ‘CSI: New York’ and the 2008 film ‘21’ (see chart, below right).

All these elements factor into a successful promotional scheme for a normal album. But ‘Congratulations’ could present a challenge for Columbia if its content doesn’t connect with consumers in the same way as ‘Oracular Spectacular.’ “I don’t know what will mean for the top layer, mainstream middle America,” Columbia senior director of marketing Nina Webb says. “But I really do hope they do find a way into this album, because Velikich stands apart from other releases coming out right now.”

‘Oracular Spectacular’ has sold 580,000 copies in the United States, according to Nielsen SoundScan, and 461,000 copies in the United Kingdom, according to the Official Charts Co. The set peaked at No. 5 on the Billboard 200 last January and has spent 91 weeks on the chart. It topped out at No. 29 on Billboard’s European albums chart and rose to No. 8 in the United Kingdom. Digitally, MGMT has sold two million tracks (the top seller being ‘Kids,’ which has sold 881,000 downloads), according to SoundScan. And in the United States, MGMT scored two radio hits on Billboard’s Alternative chart with ‘Kids’ (No. 9) and ‘Time to Pretend’ (No. 23).

The figures aren’t too shabby for a debut album from a virtually unknown act. But the question remains whether “Congratulations” is one of the year’s most anticipated rock releases, can live up to the high expectations of fans and critics. In recent interviews the band members freely admitted that people who loved the catchy, feel-good synch tracks of ‘Kids,’ ‘Time to Pretend’ and ‘Electric Feel’ may have trouble digesting their newer, more complex material. The duo’s new album was co-produced by Spacecow 3 founding member Pete ‘Sonico’ Kember and influenced by the Beach Boys circa 1970 and obscure ‘80s music from post-psych psychedelic bands like Monochrome Set and Theead Exhales, Vanwyngarden says.

“They couldn’t make a second album that was less ambitious, but that wouldn’t be this band,” Kate says. “They did not set out to write pop songs and hit singles.”

The first test of whether fans would be open to MGMT’s new musical direction came in early March. The band reluctantly gave the world a taste of the new album by posting the song ‘Flash Delirium’ on its Website. (The duo says “Congratulations” makes more sense when listened to in one sitting.) As expected, music sites and blogs immediately reviewed the track, citing influences ranging from Syd Barrett’s Pink Floyd to one-shot to David Bowie-styled psych. Some readers complained the track wasn’t the “best song of 2010 so far,” while others were flat-out confused. The mixed reactions weren’t a surprise, the band says. “It might not be as immediately catchy as the stuff on our last album,” Goldwasser says. “We think of this album as something that will grow on people after a few listenings.”

Recorded in 11 months last year in upstate New York, Brooklyn and Malibu, Calif., ‘Oracular Spectacular’ was recorded and mixed (in about 20 days), MGMT wrote the new songs ‘thinking about how we were going to play them live,’ says Goldwasser, who splits songwriting duties with Vanwyngarden. To achieve a fuller sound, the duo brought in its touring band— including Matt Aiki (bass, backing vocals), Will Berman (drums, backing vocals) and James Richardhofer (guitar, backing vocals) —while recording. Thematically, the set is a collection of songs that reflect on how chaotic our worlds have been for the past year and a half and what it did to us,” says Vanwyngarden, who pens the lyrics.

Vanwyngarden and Goldwasser formed MGMT in 2002 while attending the artist-nurturing Wesleyan University in Middleton, Conn. They were signed four years later by Columbia A&R rep Maureen Renny. Vanwyngarden points out that half of the tracks on ‘Oracular Spectacular’ were written during the pair’s experimental college days, when they were ‘super-idealistic pranksters who just wanted to mess with people.’ The remaining songs were ‘fueled by paranoia after signing to Columbia Records and not knowing what the fuck was going to happen,’ he adds.

With ‘Congratulations,’ however, the band seems to have more time to reflect on the direction they would like to take as songwriters and artists. And they don’t feel the pressure of living up to the success of ‘Oracular Spectacular.’ “We’re not that concerned with having a No. 1 record or anything like that,” Goldwasser says. “Of course, there are probably people at our label who would love to have a No. 1 record, but we try not to think about things like that.”

Vanwyngarden concedes, “We never set out to be as big as possible. It’s kind of a fluke, in a way,” he says. “And we never felt completely comfortable with success, so it allowed us to make the music we were making without the pressure.”

Columbia executives say they’re supportive of MGMT’s expansive new musical approach, which will ultimately “solidify them as career artists,” Webb says.

NPR, ‘LETTERMAN’ ON DECK

Now with less than a month before the release of ‘Congratulations,’ the primary challenge for Columbia is getting fans to hear the new music. The label recently began a marketing plan that aims to get fans to listen to the album in its entirety. To accomplish this, Columbia set up the Web site WhereIsMGMT.com, which is launching in six U.S. cities and eventually expanding to other major markets. The site requires users to sign up and designate a day to a location that will allow a select number of fans to hear “Congratulations”—the first listening session in New York City was on April 15 at a 15-person passenger van—and then later write a review on MGMT’s Web site.

MGMT also plans to appeal to its following’s more offbeat sensibilities by selling a limited number of “Congratulations” vinyl editions with a scratch-off front cover (designed by cartoonist Anthony Ausgang) that includes a custom metal coin and a 32-page booklet of photos and lyrics. Thirty thousand copies of the scratch-off version will be available in the United States for $11 apiece, according to Webb. Additionally, for Record Store Day (April 17), the band will release 2,000 copies of the limited track “Siberian Breaks” on 12-inch vinyl.

In late March, fans across the globe will be able to stream “Congratulations” in its entirety on NPR.org, and a number of music videos will follow in the next several months. MGMT is also scheduled to perform on “Saturday Night Live” (April 24) and “Late Show With David Letterman” (May 1). To raise awareness of the album Internationally, MGMT embarked on a four-week promo tour that began March 15 and was scheduled to include stops in London, Berlin, Paris and Australia. A key market for the group is the United Kingdom, where it played a club show March 18 at Heaven in London.

Columbia U.K. managing director Mike Smith says his focus will be getting songs from “Congratulations” heard on U.K. radio. “I don’t think that everyone will want to play the songs,” he says, noting that MGMT was scheduled for a BBC Radio 1 live session with Zane Lowe in mid-March. “It’s not something that I expect people to get after one listen.”

MGMT will spend the next few months touring the world with its live band. Several concerts are already booked in Europe and Australia, and the group will spend the summer touring North America, beginning with a second-stage slot at next month’s Sasquatch Music Festival in Vancouver, Calif. Other confirmed U.S. festivals include a co-headlining performance at the Bamboozle festival (March 17) in East Rutherford, N.J., and an appearance at the Sasquatch Music Festival (May 21-23) in Quincy, Wash.

MGMT North American booking agent Heather Kolker at the Paradigm Talent Agency says a summer headlining tour is in the works. “The venues we’ll work with can be very small, special moments to a couple of bigger ones,” she says, adding that MGMT will play a handful of college campuses in April. “It’s a work in progress.”

Ultimately, only time will tell if all of these promotional efforts will lead to album sales. But if all else fails, MGMT can always revert back to what made it popular in the first place. “Our next album is probably going to be completely different from anything else we’ve ever done, but maybe it will be an electronic dance-pop album and everyone will be happy,” Goldwasser says with a laugh.

Additional reporting by Richard Smelik in Manchester, England.

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SALSA'S SAVVY SUPERSTAR

VICTOR MANUELLE'S CREATIVITY PREVAILS IN CHANGING TIMES

BY LEILA COBO

IT WAS NEARLY 20 years ago when salsero Gilberto Santa Rosa, already an established star, was winding down a gig in a northwestern province of Puerto Rico. He'd been performing with his band for nearly four hours, playing request after request, when a group of fans asked him to allow one of their friends onstage to sing. Santa Rosa good-naturedly agreed. It was a graduation party, after all, so why not allow some kid the chance to impress a girlfriend?

“I never expected to hear what I heard,” Santa Rosa says of the unknown singer. “I was struck by his capacity to improvise. Because that's what he did. I heard a very catchy voice with a natural capacity for improvisation.”

This was the early ’90s, when salsa was enjoying a resurgence, thanks to artists like Santa Rosa, and Latin labels were seeking young acts to develop. However, Santa Rosa recalls, “while there were a lot of singers, there were few natural salseros. And here was this country boy who had an interesting voice. He was young, and he dominated the style and the stage. So, I let him sing.”

When Santa Rosa returned home around 4 a.m., he called his friend and band leader Don Portuges, who was looking for a singer. “There’s this young guy I heard,” Santa Rosa told him. “He’s a diamond in the rough, but I liked him.”

Thus marked the beginning of one of the great careers in tropical music.

Today, that young country boy, Victor Manuel Ruiz Velazquez, better known as Victor Manuelle, is one of the top salsero artists of his generation, with six albums reaching the top five of Billboard’s Top Latin Albums chart—including two No. 1s—and 49 top-10 hits on the tropical airplay chart, more than any other artist.

More significantly, Manuelle has adapted to a changing business. Signed by Sony Music, Manuelle developed his craft and fame to prominence during the salsa renaissance of the ’90s and early ’00s. Then four years ago he launched his own label and took control of all aspects of his career, from recording to touring.

During that process, Manuelle became an example of how artistry—a velvet, versatile voice that can crown an adeptly improvised—coupled with business savvy can survive the ups and downs and musical shifts of a genre.

Like his friend and mentor Santa Rosa, Manuelle has recorded and performed pop and...
HOW VICTOR MANUELLE STRUCK OUT ON HIS OWN

BY LEILA COBO

I HAD TO CHANGE WITH THE INDUSTRY

ON FEB. 19, salsa star Victor Manuelle co-hosted Univision’s Premios lo Nuestro Awards, looking dapper before a live audience of millions. ■ The figure he struck had little in common with the painfully shy singer with braces who first gained national attention in the ‘90s as a new face of tropical music. ■ Today, Manuelle is recognized as one of the finest tropical artists; a singer/songwriter with a piercing tenor who can croon as well as he can improvise, carrying on the legacy of the great sons and daughters of his native Puerto Rico. ■ In the past two years, after parting ways with longtime label Sony and launching his own music company, Kiyari, Manuelle has become an impresario who has made major-label achievements with a successful independent business model. ■ Manuelle spoke to Billboard about the evolution of both tropical music and his career.

Your label, Kiyari, is named after your three children. Was it merely a sentimental move? ■ ■ Yes, but at the same time, it allows me to be more involved. The company becomes something more emotional for the artist. The name of my label, from the onset, has meaning for me. Even though its something fancy or superficial, I did it with that intent. This feeds my children. And every day when I wake up and say “Kiyari,” that’s what I’m working for.

Was that the primary motivation for creating your label? ■ ■ That, and I felt I had arrived at a point where I could do other things and not simply be an artist. I was practically a label by then. I was the musical producer of my albums. I had input in the videos, the album artwork. In much of the process.

Talk about your childhood. Were there musicians in the family? ■ ■ My father wasn’t a musician but he was a very musical man, and at home he’d play whatever album was hot in the market. He was a big fan of tropical music. That was back when I方位 was at its height. But as far as me having an inkling of being musical, it started in the school talent shows. I liked to participate. I liked to sing.

It was the kind of town where there wasn’t a conservatory or a music school. It was the kind of town where, if you wanted to do music, you had to do it yourself.

You recorded more than 10 albums in more than 10 years with Sony. When you look back, do you feel restless for the time you lived through, when artists were developed rather than dropped after two albums? ■ ■ Yes, it saddens me. But it saddens me more that I didn’t know then what I know now about the industry. I think, “Wow, if I had this point in time, with the industry in the state it is, I have my own label and I can see profits.” I can imagine how much I would have sold more albums. ■ At the time, you would get advance and you thought it was huge. But it’s an evolution and I can’t complain; I lived one of the best moments in the record industry, when salsa was at its height. And when the industry began to change, I didn’t complain about my company. I just thought I had to change with the industry. I can’t talk of a company things that don’t make business sense for them.

When did you begin writing your own songs? ■ ■ Since my second album. The person who really opened my eyes was Gilberto Santos, who said, “These songs are as good as anyone’s.” And at one point he told me, “If I wasn’t going to record them, he would.” That’s when I started to gain confidence as a writer and started giving songs to other artists like Billy Quiles, Israel Miranda and Gilberto. ■ But I’ve always thought that the mix of writers brings more variety to an album.

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Si Te Dijeron...
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Las canciones plasmadas por tu pluma pasarán a ser los clásicos tropicales del siglo XXI.

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¡Dícelo, Victor!
Congratulations
Tropical Music Superstar
VICTOR MANUELLE

...with the most #1 tropical albums in the history of billboard magazine.
People always want to blame the current generation. But tropical music from the 1960s has nothing to do with the music from the 1990s. It has to change. It’s a different listener. Music by Tito Puente and Machito was big band music, which was spectacular, but it sounds nothing like Hector Lavoe, nor does Hector Lavoe sound anything like Luis Fuentes or Jerry Rivera. We need to take into account that today’s listener is more of a fan of Top 40.

The question is, how do you carry the message of tropical music without losing the essence of the music? You have to do something new so you can hold the younger listener. It’s what happened to reggaeton. It became the top-selling genre and they realized they had to mix it with baches or merengue because the sound became repetitive.

We’re in the middle of that evolution. With bands like Aventura, we’re reinventing the sound of tropical music. And it’s not about sacrificing the essence of the music. If that were the case, Hector Lavoe and Willie Colon wouldn’t have done what they did, sacrificing the essence of a big band. Because it used to be 50 musicians on stage and they switched that for two trombones and for a sound that was initially very criticized.

Since you launched Kiyavi, each of your albums has been specific in its intent. Talk about your most recent one, “Yo Mismo,” it’s a continuation. My first solo album was titled “Soy” (I Am) and this is a follow-up of that line, “Yo Mismo” (Myself). So, my three albums since creating Kiyavi have been “Soy,” “Mi Personal” (Very Personal), “Yo Mismo.” It sounds egocentric but I’ve gotten so involved in the business—in the businesswoman, in the artist, in the A&R process—that I feel each one of my albums has its own voice.
In Baseball and Basketball they’re called MVP’s
In Boxing they’re called the “Pound for Pound undisputed Champions”
And in the Music industry we call them superstars

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COLLABORATORS SHARE MEMORIES OF MANUELLE

In the Hector Lavoie film "El Cantante," in which Victor Manuelle portrayed Ruben Blades, "he had no problem whatsoever playing one of his idols. [At an audition], he sang like Ruben and that was it. He got the part in a matter of 60 seconds. Once we did the shoot and he wore Ruben's trademark hat and started to hum the acoustic version of Ruben's song in the auditorium, it was magic. He whispered the song, with the intimacy of that moment that I remembered witnessing, when Ruben stepped onstage and dedicated the song to Hector Lavoie. Victor got it, nailed it. From that moment on, all the work stopped. [Co-stars Marc Anthony and Jennifer Lopez] were in awe. And so was I."

—LEON ICHASO, DIRECTOR OF "EL CANTANTE"

"We dressed him for a concert tour and for one of his albums ["Decision Unanimous"]. He's like a young Elvis Presley. He has such great looks and charisma, and it's very easy to create a frame for that personality. I got to see him at Carnegie Hall and it was so great because he looked so handsome and [had] all those women screaming. I had taken a [young female] friend who had heard of him but had never seen him. It was so funny to see the power of Victor—because she's very proper and she was up there screaming and was in love with the rest of the crowd. It's really exciting to watch him perform because you understand how some people got it. And he's really good. He had the crowd at his feet."

—NARCISCO RODRIGUEZ, FASHION DESIGNER

"I brought him in to co-host with Lucero the Latin Grammys in New York. What I admire about him the most is his ability to [improvise] on-air. He's got this ability where in the middle of a salsa jam he can take a look around and see or pick up situations that are happening. He did this at the Grammys. We introduced Lucero first and then he came out singing—not one of his songs, but singing to what was going on there, pointing out different artists and different people in the audience, and he just kept improvising over it. It blew everybody's mind. What I respect most about him is that ability. It's a great gift."

—CISCO SUÁREZ, UNIVISION VP / DIRECTOR OF SPECIAL EVENTS

"Victor Manuelle is one of those artists who is here to stay. Every achievement, every step forward he takes in his career is well-deserved. I'm happy to see I wasn't mistaken when I saw in Victor Manuelle a special talent."

—GILBERTO SANTA ROSA

"He's a great artist and a great person. He was there when I launched my last album. We did the launch [concert] in Cartagena [Colombia] and he wanted to surprise me onstage, [but] they didn't warn me in advance that he'd be there. He suddenly came up out of the audience singing a song we'd recorded together. I always sing it with a member of the chorus. It was a beautiful surprise and that came from him, not us; he wanted to be there at a really special moment for me. It was an unforgettable moment."

—JORGE CELENDÓN

Quotes compiled by Ayala Ben-Yehuda.
Congratulations

Victor Manuelle

on your career and success.
It’s been a great 16 years!

From The Worldwide Relentless Staff, and your colleagues:
ArcAngel, De La Ghetto, Don Omar, Elvis Crespo,
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Blame It / Jamie Foxx Feat. T-Pain / J.R. / RMG
Dangerous / Kardinal Offishall Feat. Akon / KonLive / Geffen / Interscope
Miss Independent / Ne-Yo / Def Jam / IDJMG
So Sick / Ne-Yo / Def Jam / IDJMG

300,000 SPINS
The World / Brad Paisley / Arista Nashville
What About Now / Daughtry / RCA / RMG
What The Say / Jason Derulo / Beleva Heights / Warner Bros.

200,000 SPINS
American Boy / Estelle Feat. Kanye West / Home School / Atlantic
Empire State of Mind / Jay-Z + Alicia Keys / Roc Nation
Fell / Clay Walker / Asylum / Corb
Fallin’ For You / Colbie Caillat / Universal Republic
Fireflies / Owl City / 19 / Universal Republic
I Run To You / Lady Antebellum / Capitol Nashville / Capitol
If I Were A Boy / Beyonce / Music World / Columbia
Just A Dream / Carrie Underwood / 19 / Arista Nashville
Lot Of Leavin’ Left To Go / Dierks Bentley / Capitol Nashville
People Are Crazy / Billy Currington / Mercury
Replay / y/ez / Time Is Money / Beleva Heights / Reprise
Sexy Chick / David Guetta Feat. Akon / Astralwerks / Capitol
She’s Country / Jason Aldean / Broken Bow
Sideways / Dierks Bentley / Capitol Nashville
Sweet Thing / Keith Urban / Capitol Nashville
T.I.K.T.O.K. / Ke$ha / Kasz Money / RCA / RMG
Whatever It Is / Zac Brown Band / Home Grown / Atlantic / Bigger Picture

100,000 SPINS
Do You Remember / Jay Sean Feat. Sean Paul & Lil Jon / Cash Money
Universal Republic
Hard / Rihanna Feat. Young Jeezy / SRP / Def Jam / IDJMG
I Wanna Make You Close Your Eyes / Dierks Bentley / Capitol Nashville
I’ll Walk / Buck Covington / Lyric Street
If You Only Knew / Shinedown / Atlantic
Smile / Uncle Kracker / Top Dog / Atlantic
Southern Voice / Tim McGraw / Corb
That’s Not My Name / Ting Tings / Columbia / Red

50,000 SPINS
According To You / Giraffa / TAL / Geffen / Interscope
All Or Nothing / Theory Of A Deadman / Roadrunner / RRP
American Saturday Night / Brad Paisley / Arista Nashville
Bedrock / Young Money Feat. Lloyd / Cash Money / Universal Motown
Can’t Live Without You / Charlie Wilson / Jive / LG
Cryin’ For Me (Wayman’s Song) / Toby Keith / Show Dog / Universal
Dont Mean Anything / Alicia Keys / UMG / RMG
Fall At Your Feet / Jesse Cook / Narada
How Low / Ludacris / OTP / Def Jam / IDJMG
Like After You / Daughtry / 19 / RCA / RMG
Live Like We’re Dying / Kix Allen / 19 / Jive / LG
Muddy Water / Trace Adkins / Capitol Nashville
Neglect / LeToya Feat. Ludacris / Capitol
Say Ah / Trey Songz / Songbook / Atlantic
That’s How Country Boys Roll / Billy Currington / Mercury
Twang / George Strait / MCA Nashville
Two Is Better Than One / Boys Like Girls Feat. Taylor Swift / Columbia
NOVEL CONCEPTS

Cohed And Cambria’s Surprisingly Accessible ‘Year Of The Black Rainbow’

There’s pop culture that can be consumed in bite-sized chunks, and then there’s pop culture that requires investment. Top 40 singles and sitcoms can generally be enjoyed in a vacuum—one doesn’t need much context to enjoy a poppy beat or a half-hour about the antics of a group of funny friends. But increasingly, there’s culture that renders all but the most devoted follower completely baffled unless they know the back story—think “Lost.”

Until recently, the proggy hard rock band Cohed and Cambria belonged in this category as well—all of its albums were concept pieces based on a series of comics called “The Armory Wars,” written by lead singer Claudio Sanchez. Coming in halfway through and understanding what was happening was nearly impossible.

But the group is taking a more populist approach with its fifth album, “Year of the Black Rainbow,” due April 13 on Columbia. While it’s officially a “prequel” to the comic series, the album is also written in a way that makes it enjoyable to the uninitiated.

“For a long time, I had a hard time conveying myself when I was writing songs,” Sanchez says. “I was hiding behind a work of fiction. But now I think we’ve come a long way and written something that can appeal to our fans and people that aren’t familiar with us.”

Manager Blaise James says the band has always wanted to appeal to a broader base. To help new fans catch up, the group is releasing a short video that outlines the Cohed and Cambria story so far. A key piece of the marketing campaign for new fans, according to Nina Webb, the band’s product manager at Columbia, is the idea that “the story starts now.”

Longtime fans, however, shouldn’t feel left out. The act will release a deluxe version of the new album with a novel, co-written by Sanchez and comic book author/novelist Peter David, that covers the entire story of “The Armory Wars.”

“The story was consolidated even for really hardcore fans,” James says. “This allows them to get a full picture of everything that happened over the cycle.”

The deluxe set, which retails for $19.99, will also contain a “black card” that allows fans early entry to shows, discounts on merchandise and access to downloads and contests. There’s also a DVD that details the making of the album and the extra bonus tracks not available on the standard release.

Webb says the band has sold almost 10,000 pre-orders of the deluxe package on its Web site, and that half of those were made before any of the music was available. This might be because rabid fans are used to having deluxe sets—after the band performed its discography across four nights in three cities, it released a CD/DVD of the shows called “Neverender: Children of the Fence Edition,” a nine-disc set that retailed for $110 and sold out the entire 15,000 copy run.

To reach beyond hardcore fans, the band is talking the track “Jaggersong” to radio, and Webb says it’s starting to see signs of success. “I’ve been getting e-mails from [radio] and program directors at modern rock stations telling me the song has been winning nighttime battles, and they are really excited about it,” she says. “We’ve been working at this for years, and I do feel like it’s their time to break at radio.”

Cohed and Cambria is also planning a tour to support the new album, starting in Norway in April and heading to Europe in June. Last year, the band played festivals like Rock in Roma and Austin City Limits in hopes of reaching a wider audience.

“They were playing to an audience that is interested in jam bands, and they got a strong response,” Webb says. “People are starting to see these guys as very talented musicians and not just ignoring them because of preconceived notions about who they are.”

Sanchez says the act’s ability to attract new fans is indicative of how far it has come as a group. “The band is more coherent, and we have a great production team, so we can really focus on the music,” he says. “I feel like that atmosphere led to this record being unlike and sounding beyond our earlier stuff, and I think people will respond.”
LATEST BUZZ

WORLD CUP ACTS ANNOUNCED

The Black Eyed Peas, John Legend and Alicia Keys will be joined by a host of South American and African music stars for the FIFA World Cup Kick-Off Celebration Concert, June 10 in Johannesburg. Other acts include Colombian superstars Juanes and Shakira, Mali’s acclaimed duo Amadou & Mariam, singer/guitarist Vieux Farka Touré and desert blues outfit Tinariwen, and Benin’s Angélique Kidjo. So far, host country South Africa has three acts in the lineup: rock acts BLK JKS and the Partisans and folk singer/songwriter Vusi Mahlasela. It’s the first time the tournament has been staged in Africa.

LADY GAGA, BEYONCÉ MATCH MARIAH’S RECORD

With a 2-1 win on Tuesday, the Lionesses have made history on Billboard’s Pop Songs chart. With a 2-1 win for “Telephone,” Lady Gaga and featured artist Beyoncé have tied the record for most No. 1s since the Nielsen BDS-based radio airplay chart launched in 1992. The two join Mariah Carey, who tallied six chart-toppers between 1993 and 2005. Lady Gaga and Beyoncé pass Avril Lavigne, Pink, Britney Spears and Justin Timberlake, each with five No. 1s. Beyoncé led Pop Songs with “Crazy in Love” in 2003, while Lady Gaga first appeared on the chart just 16 months ago.

KINGS OF LEON PREMIER SHED TOUR

Kings of Leon have announced dates for their amphitheater tour. The trek, which runs June 5–Sept. 23, begins in Atlantic City, N.J., with three East Coast dates before moving west to Denver, which leads to Tennessee to headline the Bonnaroo festival. The tour then picks up in July, after the band’s latest album, “Only by the Night,” earned three Grammy Awards earlier this year, including record of the year.

FOLK

BY ANDRE PAINE

Twice Shy

Laura Marling Returns, Bigger And Bolder

When Laura Marling first emerged from the UK’s folk scene, she was a painfully shy—so precociously talented—17-year-old. But now her second album finds her growing in confidence, both as a person and as a songwriter.

“I was just a shy little kid, so it took me a really weird and difficult,” says Marling, now 20, of the attention that surrounded her sophomore 2008 debut, “Alas I Cannot Swim,” and its nomination for that year’s Mercury Prize.

The record moved 13,000 copies in the United States, according to Nielsen SoundScan, while the Official Charts Co. confirms 73,600 U.K. sales. But Marling’s team expect the follow-up, “I Speak Because I Can”—released March 23 on Virgin in the United Kingdom, Europe and April 6 in the States on Astralwerks—to significantly build on that success.

At home, a roaring lead single “Devil’s Spoke” was #8 on national midsize network BBC Radio 1, while her live following has grown to the extent that she sold out London’s 2,800-capacity Royal Festival Hall last August.

“IDT it’s definitely moved up to a different audience,” London-based Virgins’ VP of marketing Sarah Sherry says. “It shows that Radio I want to support her as an artist.”

“I Speak Because I Can” is a rich, assured set, helmed by Ryan Adams/Kings of Leon producer Ethan Johns, who brings some subtle American textures to her rootsy, live sound. Marling says she chose Johns partly because Adams’ “Heartbreaker” was the first album I fell in love with on my own account,” as opposed to being influenced by her father or older sisters.

Nonetheless, that family upbringing in the Berkshire countryside remains part of such songs as the spawning ballad “Goodbye England (Covered in Snow),” “I’ve dug to that landscape as a kind of identity,” the London-based Marling says. “I try to go back as often as I can.”

Her visits home are likely to be less frequent in the coming months as she plans U.S. five dates and promotion in May, following her European/U.K. tour that starts April 1 at Berlin’s Privat. New York-based Astralwerks senior director of marketing Nina Morley says Marling’s eight-date North American tour in February was practically sold out thanks to her “loyal and growing following.”

“She has roots in an Anglophile audience,” Morley adds. “But this album could break new ground for her,” thanks to its “American sensibility.”

“Devil’s Spoke” will go to noncommercial, college and specialty radio in late March, while there has been a good response from music and lifestyle press. Morley adds, with American Veggie recently featuring the singer.

Marling is part of a new, close-knit U.K. folk scene with acts including Noah & the Whale and Mumford & Sons, whose multi-instrumentalist Marcus Mumford was also her long-time drummer.

Morley believes such associations will help Marling get recognition and media attention in the U.S., particularly as Mumford & Sons have built a solid American following.

Marling describes Mumford & Sons recent stateside success as “just phenomenal,” although she ruefully concedes Mumford will now likely be too busy to appear on her next album, which she expects to record in June. Nonetheless, one suspects the sense of wonder that fuels her music will prevail.

“l find something incredibly magical about playing music with people,” she says."

ROCK

BY ROBERT THOMPSON

NAKED AMBITION

Barenaked Ladies Bounce Back After Split With Singer

There were double takes aplenty from fans and attending the recent Winter Olympics in Vancouver. Was that really Canada’s favorite quirky pop-rockers the Barenaked Ladies busking on Robson Street? True, there’s been plenty of upheaval for the band in the last couple of years, but surely things weren’t that bad.

In fact, with new album “All In Good Time” due March 23 in Canada and March 28 in the United States, the entoura was an attempt to mirror the band’s late-’80s beginnings, when it first captured attention by playing on the street of its Toronto hometown.

“It is absolutely a rekindling and re-formation of the band,” says Ed Robertson, now the band’s lead vocalist after the departure of co-songwriter/guitarist Steven Page in February 2009. “I was something we’d worked hard at for 20 years—I wasn’t going to let it die away.”

Page left the group following his 2008 arrest for cocaine possession, just before the act released its kick album “Snacktime” (Desperation), which sold 111,000 copies in the United States, according to Nielsen SoundScan.

While many people saw Page as the band’s linchpin, Robertson stepped up on the new record, composing and singing most of the album’s 12 tracks.

A multi-instrumentalist Kevin Hearn and bassist Jim Creeggan also write and sing (Tyler Stewart sticks to the drums), with Hearn’s guitar-driven “Another Headache” one of the standout on an albumock-fall of the Ladies’ trademark witty, melodic songs. The lead single, the poignant ballad “You Run Away,” might pointlessly discuss Page’s departure but, musically at least, the band doesn’t seem to be missing him at all.

GLOBAL PULSE

EDITED BY TOM FERGUSON

BOXING CLEVER

In musical terms, Katie Noonan is a great explorer—since her 1998 recording debut in alt-rock band George, the Australian singer’s career has expanded to take in jazz and classical music. But the latest stage in her voyage of discovery finds her back on rocker shores with new album “Empress’s Box,” backed by her new three-piece band, the Captains.

Co-produced by Noonan with Grammy Award winner Nick Didia, the album is due April 8 in Australia on Sony Music. It’s her second album for the major following her 2008 covers set, “Blackbird.”

TIME, Noonan, who’s published by Mushroom Music Publishing, has penned all the tracks with a little help from some famous friends, including Split Enz mainstay Tim Finn, pop singer Sia Furler and Don Walker from veteran Aussie rock act Cold Chisel.

Noonan’s first album, George’s “Pyschora,” was an Australian No. 1 in 2002, but with “Empress’s Box,” she’s targeting a wider audience. “I feel we’ve made a record which has international legs,” she says. “It’s the best thing I’ve ever done!”

An international strategy is now being drawn up, she adds. Meanwhile, Noonan and the Captains are touring domestically...
MUSIC

6 QUESTIONS
with PETER FRAMPTON
by JASON LIPSHTZ

Since he started his career in the '60s, Frampton has maintained his reputation as an electrifying guitarist and solo artist, most famously on 1976's platinum live set "Frampton Comes Alive!" Five days after his 60th birthday, the British legend will release one of the most personal albums of his career, "Thank You Mr. Churchill!" (April 27, A&M/New Door/UMe), which features songs that reflect on early memories as well as troubling world issues. Frampton spoke with Billboard about his childhood, upcoming touring plans and winning his first two Grammy Awards in 2007 for the instrumental album "Fingerprints."

1 How is the album autobiographical? There are two songs that make it autobiographical. "Thank You Mr. Churchill!" uses Winston Churchill as the man signifying the winning of the Second World War and bringing my father home. I just thought, "What if he hadn't been there? Would I be here today?" That led me to "Vaudiville Nana and the Raggedy". I had this memory as a child of my grandmother leaving a band in our attic and saying to my father, "Leave this up there, and maybe Peter will get curious and yes she can show it to him one day." So it is the story of how I started playing, and the track is very important to me.

2 Why was it a good time to release an album with such topical lyrics? I don't think it was necessarily the right time, it was just when it happened. In the past you wouldn't have me voicing my opinion on the...
ALBUMS

LATIN

JORGE DREXLER
Amar La Trama
Producers: Various
 Warner Spain
Release Date: March 16
On Jorge Drexler’s latest album, “Amar La Trama,” the Uruguayan singer-songwriter delivers another set that encourages repeated listening. Poetic lyrics address some of his familiar themes: fated encounters, a post-Amerindian South American experience and the universal wonder of everyday moments. Drexler and a diverse band of musicians recorded “Amar La Trama” in front of an audience during a four-day period in Madrid. Highlights include “Toque de Queda” on which Drexler returns to his Southern roots musically and thematically (the title means “curfew”) in a duet with Spanish actress Leonor Watling, who’s also the mother of his son. The jazz pop tenor saxophonist “Tres Mil Millones de Latidos” can seem “fussy at times,” distracting from Drexler’s voice, which is more expressive when set off by quieter arrangements. That’s apparent on tracks like “Noctilucia,” which is dedicated to his son and features electric guitar, drums and some evocative tinkling from a child’s music box.–JCN

ELECTRONIC

THE KNIFE/MT. SIMS/ PLANNINGTOROCK
Tomorrow, in a Year
Producers: The Knife, Mr. Sims, Planningtorock
Mute
Release Date: March 9
Given the increasing sophistication of the Knife’s recent live shows—not to mention the subtle trademark art weirdness of singer Karin Dreijer Andersson’s other musical project, Fever Ray—it makes sense that this Swedish electro-pop duo would turn to operate for its follow-up to its 2006 break-out album, “Silent Shout.” But that’s about all that makes sense on the Knife’s latest release, “Tomorrow, in a Year,” which is said to be based on the life and work of Charles Darwin. Commissioned by Danish theater group Hotel Pro Forma, the album is a sprawling, experimental work defined more by ambient synth sound and field-recording rustle than by melodic hooks or danceable grooves. (The Knife wrote and recorded the 90-minute piece in collaboration with underground electronic acts Mt. Sims and Planningtorock.) Vocals and grooves do crop up occasionally, as heard on “Seeds,” a supremely lonely-sounding avant-house jam, and the 11-minute “Colouring of Pigeons,” where the musicians marry moaning strings to ominous tribal drums.—MW

RAP

LUDACRIS
Battle of the Sexes
Producers: Various
Distributed Tha Peace/Def Jam
Release Date: March 9
Originally conceived as a sort of Marvin-and-Tammy-style collaboration between Ludacris and Shawna Jimel, “Battle of the Sexes” shifted game plan after Shawna occupied from Ludacris’s “That Peace crew in 2009. But the reassembled group pairs the male Atlanta rapper with a handful of feisty female MCs, including Lil’ Kim and Nicki Minaj. The song also includes appearances by Gucci Mane (“Party No Mo’”), Lil Seshay (“Everyday Drunk”) and Flo Rida (“I Know You Got a Man”), none of whom makes much of an effort to conceal his preference for bodies over minds. “Hey Ho” gestures toward an examination of gender-based double standards (“If men sleep around we still play ball,” Ludacris observes, “But for women they are saying, ‘Hey, ho!’”), while the R&B-leaning “Saw Room” finds the rapper generously offering to “power down your inhibitions and power up your inner freak.” Yet with its rowdy gang vocals and efficient club beats, “Battle of the Sexes” is ultimately more concerned with partying than with politics. Surprised?—MW

MARVIN SAPP
Here I Am
Producers: Various
Ventricity Records
Release Date: March 16
The solemn voice behind the long-running Gospel No. 1 and R&B crossover hit “Never Would Have Made It” is back with his eighth album, “Here I Am.” Recorded live at the same Michigan church where Marvin Sapp laid down album “Thirsty,” the singing preacher once again delivers powerful and emotional messages focusing on inspiration, praise and spiritual guidance. The joyous fervor of album opener “I Came” sets the pace as Sapp and accompanying singers feed off the energy of the enthusiastic audience. After shifting into revival mode on the slow-dancing praise jam “Fresh Wind,” Sapp laps back into the uplifting lessons of “Never” on the album’s encouraging lead single, “Best in Me,” as well as its deeply moving title track. In a surprise move, a fearless Sapp spoons the proceedings with therock- leaned anthem “Praise You Forever.” It’s that ability to skillfully stretch convention without compromising his gospel roots that makes Sapp such a vital force.—GW

KIDZ IN THE HALL
Land of Make Believe
Producers: Various
Distributed Double-O
Release Date: March 9
MC Nallel and producer Double-O, who comprise alternative hip-hop duo Kidz in the Hall, don’t fit the rap stereotype—the pair graduated from the University of Pennsylvania and the latter was on the Bellevue track team during the 2004 summer Olympics. However, the title of the group’s third album, “Land of Make Believe,” refers to the larger-than-life accommodations of rappers and celebrities: Nallel’s rhymes are a complex web of pop culture references and bragadocio (on “Flicka!” he raps, “Skin like cocoa/ Bounce like Pogo/Toss like Romo/Fly kids call my closet ace/Rich boy but don’t know Polo”). Double-O’s pop-soul production serves as a bright, sugary backdrop for Nallel’s brag-tag. Although it probably complements their “smart is the new gangster” shitcock to condemn the superficial rapper lifestyle, the closest the act comes is “Simple Life,” in which Nallel considers life a free life of luxuries and indulgences. Album closer “Rise & Shine,” on the other hand, is a triumphant examination of the duo’s career choice.—EJN

DJ KAoleon
Victory
Producers: Various
We the Best/Tempo Sounds/E
Release Date: March 2
Last year, DJ Kaoleon was appointed the head of Def Jam South. As a result, “Victory,” his fourth album in five years, finds the artist pulling the strings on an under

ALAN JACKSON
Freight Train
Producer: Kevin Shegall
Amrita Nayhelle
Release Date: March 30
Although the style vs. substance debate has been raging for more than 50 years along Nashville’s Music Row, there’s no mystery about which side Alan Jackson falls on. Just as the fruit-flavored martini is for drinkers who don’t much care for the hard bite of gin, the vast majority of Nashville’s most famous export is intended for folks who don’t much care for country music—at least not Jackson’s brand of traditionalism. His 14th studio album, “Freight Train,” opens with the blue-collar tribute “Hard Hat and a Hammer,” which could be a giant radio hit, given the current economic woes in the heartlands, global warming, the state of the South and the nation. It’s a sound that Jackson delivers with genuine emotion with a chef twist on “Tail Lights Blue.”—HU

DISCO BISCUITS
Planet Anthem
Producers: Various
Diamond Rigs
Release Date: March 16
Philadelphia electro jam band Disco Biscuits has been rolling out its fifth studio album for months, starting last fall with the RPs “On Time” and “Wizards,” for the professed reason, among others, of taking a fan-friendly approach to unveiling its evolving sound. And “Planet Anthem” certainly doesn’t fit any predictable jam mold—the album’s tight, diverse offerings stand to attract audiences outside of the group’s faithful live scene. The single “On Time” is a technology-themed, high-energy dancefloor track that has been mixed by and served to club DJs, while “You and I” is a crunchy, disco-driven rocker that could hold its own against any licensable indie single on the air. The song “Wizards” represents the more classic, guitar-driven jam contingent; “Rain Song” brings in female vocals and avant-garde synth effects; and “Fish Out of Water” shows the Biscuits’ upbeat, lovelock power-pop chops.—EM
THE BILLBOARD REVIEWS

SINGLES

R&B

JANELLE MONÁE FEATURING BIG BOI Tightrope (4:44)
Producer: Nate “Rocket” Wonder, Cheo Hawk, Cirkut, Janelle Monáe
Writer: various
Publisher: Janelle Monáe Publishing/Toor Kofi
Publication: an Instrument (ASCAP)
Country: Scotland

ABRAHAMS

Bucky Covington
A Father’s Love (The Only Way He Knew How) (2:30)
Producer: Mark A. Miller, Dale Oliver
Writer: L. Hambright, T. Shepherd, J. S. Williams
Publisher: various
Publication: Lyric Street
Country: Columbia

MGMT

Flash Delirium (4:16)
Producer: MGMT, Sonic Boom
Writer: A. Van Wingerden
Publication: B. Goldwater

Publishers: 2010 Old Man Future and Sagittarius, administered by BMS BM (RESCAC)

Country: Columbia

Singles

FANS SEARCHING FOR ANOTHER PARTY JAM BY MGMT MAY NOT FIND IT IN “FLASH DELIRIUM,” THE GROUP’S NEW SINGLE AND A SONG BEST ENJOYED BY THE LIGHT OF THE LAVA LAMP. A DIZZYING SONIC ODYSSEY, THE TRACK TRAVELS THROUGH LESS THAN SEVEN DISTINCT PARTS—FROM AN OLD-AGE HOME LULLABY TO A COSMIC SONG POP GROUP FALLING FURTHER DOWN THE PSYCHEDELIC RABBIT HOLE. “FLASH” IS RIFF WITH CRAGGY VERSES AND SCHIZOPHRENIC CHORD CHANGES; THE CLOSEST THING TO A CHORUS IS THE LINE, “EVEN IF THIS HALL COLLAPSES, I CAN STAND BY MY PILAR OF HOPE.” WHILE IT MAY NOT HAVE THE INFECTIOUS CHARM OF “KIDS” AND “TIME TO PRETEND” — MGMT’S BREAKOUT SONGS THAT IMMEDIATELY MADE HEADS BOB—“FLASH” IS WELL-SUITED FOR REPEAT LISTENING AND METAPHORICAL SLOWING-DOWN.

MGMT’s album,“Little Lion Man,” is out on September 18 from Columbia.

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THE BESNARD LAKES

The Besnard Lakes Are The Last Of Everything
Producer: Jesse La Greca
Jagajugawer
Release Date: March 9
The Besnard Lakes have a habit of tapping into the energy of a more guitar-driven approach on third album “The Besnard Lakes are the Last of Everything,” but this didn’t distill from the rock band’s more familiar fare of gentle vocals, delicate picking, and downplayed drums. “Like the Ocean,” “The Innocent Pt. 2” and “The Immortal” represent this balance well, but the power chords and gritty levels of feedback don’t overpower the soft vocals. The shoegaze-tuddled guitars

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DRAKE

Over (3:54)
Producer: Boi-1da
Writer: A. Graham, M. Samuels
Publication: Live / EMG

DRAKE OVER (3:54)
Producer: Boi-1da
Writer: A. Graham, M. Samuels
Publication: Live / EMG

Young Money/Cash Money/Universal Motown/LVRG
Living up to expectations can be a tricky thing, but with the release of his debut single, “Over,” Drake continues to prove he’s worthy of the hype. Making sure the Young Money ship is never sinking, “Jilted Janae” sets the 23-year-old confidently rhymes in a paced, aggressive flow over eolic marching-band drums and a brassy production for future producer Boi-1da. The Toronto rapper continues boasting about the admiration he’s received from the rap industry in the chorus, “I know way too many people here right now that I didn’t know last year, who the fuck are y’all talking about it.” It definitely isn’t over for Drake—this is only the beginning—MC

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EDITED BY MITCHELL PETERS (ALBUMS) AND MONICA HERRERA (SINGLES)
CONTRIBUTORS: Judy Cantor-Novis, Denis Chadwick, Eric Condon, Roswell durham, Lindsay Hinton, Wade Jackson, Connor Montgomery, Michael Manasseri, Greg Mccann, Jerri Noras, Dan O'connor, Frank Patrick, Evan Price, Michael Wood
CRITIC’S CHOICE: A new release predicted to hit the top half of the chart in the corresponding format. All albums commercially available in the United States except as noted. All releases chronologically dated by the week they were released.

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RICK: A new release predicted to hit the top half of the chart in the corresponding format. All releases chronologically dated by the week they were released.

PICTURE: A new release predicted to hit the top half of the chart in the corresponding format. All releases chronologically dated by the week they were released.

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Cinderella Story

Rapper Sam Adams Brews Fame On iTunes, Billboard Charts

The name "Sam Adams" most commonly has been associated with several American historical figures and a favored Boston beer—until now.

The city of Boston is laying claim to yet another Sam Adams: an upstart Trinity College rapper who emerged from virtual obscurity when his primarily self-produced EP, "Boston's Royalty," debuted atop iTunes' hip-hop digital albums chart. Outpacing the sales of hip-hop superstars like Lil Wayne and DJ Khalid, the 22-year-old's set sold nearly 8,000 digital copies in its first week.

Adams' single, "I Hate College," a remix of the Asher Roth hit "I Love College" in which Adams raps about such behaviors as "blowing joints" and "getting laid"—has tallied more than 1 million views on YouTube. He also counts more than 25,000 Facebook friends and close to 2,000 followers on Twitter.

"I was in my room and the instrumental of Roth's song was playing," says Adams (from Samuel Adams Winery as he recalls the origins of "I Hate College.") "I hated it at first, then I was humbled by myself. Then the humbling turned into this catchy tune. The song isn't a dis to Asher; I was excited when he came out because he was another white kid doing well. I just ended up loving that beat."

Adams' Cinderella story quickly faded, however, after rumors spread that he and his promotional team may have gamed the iTunes system by directly purchasing the majority of the units sold. Adams denies the allegations.

"I know I didn't buy those copies," he says. "I'm a middle-class kid from Boston—I would never have that kind of money. It was a laughing point for my whole camp but also disappointing at first to hear what was being said. But with success comes pain. There are a lot of people who wish they were in my position."

So far, there isn't any evidence to support the blog-fueled allegations. Nielsen SoundScan data shows that 22% of his sales came from the Boston area—not surprising considering the rapper is from there. Another 38% came from New York, where he recently presented a showcase. The remainder came from more than 100 markets nationwide, including Philadelphia, Los Angeles, Chicago and Washington, D.C., and no one market totaled more than 5%.

"We believe in our product," Adams says, "but to outsell some of the guys that we look up to, especially in terms of digital sales, was definitely a surprise. We released another single, 'Tib peu Open,' a month before the EP and it sold 5,000 with no promotion or marketing. Once we saw that, I thought the album could do well."

Adams, who initially set out to be a songwriter/producer, was in Los Angeles last week shooting the video to his latest single, "Driving Me Crazy." The track enters at No. 6 on Bubbling Under Hot 100 Singles and at No. 13 on Heatseekers songs. He has also signed with independent label 1st Round Records as well as booking agency William Morris Endeavor Entertainment.

Only a few songs into recording his yet-titled hip-hop/electronic/dance debut album due in late 2010, Adams is already in talks with multiple labels, including Atlantic, Universal Motown, Interscope, Sony, Jive and E. He's also set to open for fellow rappers Drake, Kid Cudi and LMFAO in the coming months.

"People are going to come at us for the rest of my career, whether out of envy or simply because they think my music sucks," Adams says. "There are so many people trying to be successful in the music realm, and now there goes a white kid from Boston getting all this attention."

Additional reporting by Anthony Bruno.
THE NEXT CHAPTER

Just three months ago, that “kiss” Harrell was standing alongside at Los Angeles’ Staples Center accepting the song of the year Grammy Award for Beyoncé’s “Single Ladies (Put a Ring on It)” with co-writers Chris “Tricky” Stewart and T复杂的“Dream.” Now, the Atlanta-based songwriter/arranger/vocal producer is celebrating another milestone: the launch of his own label and its first signing.

Supa Wuja Entertainment is up and running with its first signing: sister act Calvino, comprising Emma, Angelique and Dominique Calvino. Due later this year, the group’s debut album will be released through Interscope. Working with Harrell on the album are cousin and fellow Red- Zone Entertainer principal Mark Stewart (brother of ‘Tricky’) and Universal Music Publishing Group senior VP of A&R Monté Ollison. Harrell describes the sisters—ages 20, 17 and 15—as the “modern-day Wilson Phillips,” referencing the harmony-rich pop/rock female trio that scored three No. 1 singles in the early ’90s.

Despite the relative lack of success of girl groups in the post-Destiny’s Child era, Harrell declares the timing is right for Calvino. “I’m not concerned because I know we have a legitimately talented group,” he says. “And over the years this industry has proven that you can never deny real talent. And I think we’re back at the place where the consumer really wants to hear good songs. Look at Lady Gaga: She’s doing great records and everyone is gravitating to that. And I know we have that in these girls.”

Through his other business ventures, production company Supa Wuja Music, and his Red-Zone alliance that started in 2004, Harrell has worked with a number of today’s top hitmakers, including Mariah Carey, Mary J. Blige, Usher, Sting and Rihanna, for whom he co-produced “Umbrella.” He also co-wrote Leona Lewis’ “I See You,” the closing song for the film “Avatar.”

In the midst of launching Supa Wuja Entertainment, Harrell found time to produce the vocals on Jenni Rivera’s forthcoming album, and he’s also working on an upcoming album by Rich 94., including the track “One Time.” Harrell and the RedZone team recently finished four songs for Katy Perry’s forthcoming album, and he’ll be going into the studio shortly to work with Jennifer Lopez, who recently signed to Def Jam. In addition, Harrell is taking his production act overseas, collaborating with several UK artists including Alesha Dixon, Charlie XCX and songwriter duo Xenomaria (Brian Higgins and Miranda Cooper).


—Gail Mitchell

A former truck driver who honed his musical skills singing in church, Gokey finished third on the show last season. The Milwaukee native says Randy Travis encouraged him to pursue a country career. “I never want to look back,” Gokey says. “I want to be known as a country singer the rest of my life. I like what it stands for. I love the people, I love the format.”

Working with producer Mark Bright, Gokey crafted a contemporary country album that showcases his soulful vocals. Penned by several of Nashville’s top writers—including Mary Green, Kent Blazy, Jeffrey Steele and Lady Antebellum members Charles Kelley and Dave Haywood—the songs mix a mix of uptown anthems like lead single “My Best Days Are Ahead of Me” (No. 29 on Hot Country Songs) and poignant ballads like “I Will Not Say Goodbye,” which expresses Gokey’s feelings about the loss of his wife, Sophia. Made available through a pre-order campaign with iTunes, the album was included in the store’s two-week “American Idol” sale, which featured other previous contestants and coincided with the set’s release date. “This account proved to be a strong partner for the release,” Sony Music Nashville VP of digital business Heather Mcbee says. Further tapping the show’s fan base, AmericanIdol.com supported Gokey by promoting the single’s video. Mcbee says, “This was a great way to introduce Danny’s single to fans who had been following his career since the end of the eighth season.”

Gokey’s wife, who was born with a congenital heart defect, died just a month prior to his “Idol” audition. He says his focus on music helped him cope. “I have a mission to help people, and that’s what I want my music to do,” says Gokey, who launched the charitable organization Sophia’s Heart Foundation in her memory. “I want it to be a very cool way of giving people hope.”

Moving Forward
Danny Gokey Leaves Strong Imprint With Debut Album

Pleased by the return performance on “American Idol,” Danny Gokey bowed at No. 3 on Billboard’s Top Country Albums chart with his 19 Recordings/RCA Records debut, “My Best Days.” Coming in at No. 4 on the Billboard 200, the album sold 63,000 first-week copies, according to Nielsen SoundScan, giving him the best opening-week sales by a debut country male since 1992. With more than 19,000 downloads, Gokey also notches the best first-week digital album sales by a debut country artist. The March 2 release is No. 3 on this week’s chart.

“The impact of Danny’s March 2 return to ‘American Idol’ was huge,” Sony Music Nashville VP of marketing Tom Baldrica says. “We saw an instant across-the-board lift in downloads on both the single and the album, and we had increased physical sales velocity over the three days following the performance. The timing was perfect to tell all the ‘Idol’ fans who followed Danny that his new album was available. It was a classic case of ‘fishing where the fish are’.”

TEMPAH RISING

While competitors Jay Sean and Taio Cruz are expanding worldwide, the United Kingdom is busy grooming another new, home-grown hero: Tempah.

The 21-year-old Londoner debuted at No. 1 on the Official Charts Co. ’s March 7 singles listing with his first recording, “Shut Up,” which peaked at No. 15 on the UK Singles Chart. On April 3, he released his debut album, “Tempted/Emptied,” an infectious blast of Croydon-accented banter over a bass-heavy dance beat. It also hit at No. 1 the following week, with sales to date of 137,000, according to the OCC. “We couldn’t have asked for a better start,” Parlophone president Miles Leonard says. “We always believed it was a very exciting track, but you always wonder, ‘Will everyone else get it?’ And more than anything, they did get it.”

Although Tempah had previously built a fan base through mixtapes and personal appearances, Leonard cites strong support for “Pass Out” from national top 40 network BBC Radio 1 and MTV UK as key factors in its success. The video has logged 4.3 million views on YouTube, where Tempah’s underground grime track, “Wifey,” was also a hit, racking up more than 1 million views since 2006. Tempah (real name Patrick Okogwu) will embark on a U.K. tour supporting fellow British artist Mr. Hudson in May, booked by William Morris Endeavor Entertainment. “Then Tempah will play the London Wireless Festival July 4.”

A follow-up single to “Pass Out” is due in May. Tempah’s debut album, tentatively titled “The Disc-Overy,” is set for an August U.K. bow. International plans are still being formulated by EMJ, which signed a worldwide deal with the upstart artist.

Looking ahead, Leonard harbors no doubt that Tempah has the potential to follow Sean and Cruz across the Atlantic. International feedback “has just been fantastic,” Leonard says. “We really feel we can have success outside of the U.K. This is not just a one-off single. Tiiese Tempah is a great album-based artist.”

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44 | BILLBOARD | MARCH 27, 2010
Ludacris Earns Fourth No. 1 Album With ‘Battle’

Ludacris scores his fourth No. 1 on the Billboard 200 as “Battle of the Sexes” debuts atop the tally with 137,000 copies, according to Nielsen SoundScan. It’s the rapper/actor’s follow-up to “The Theater of the Mind,” which peaked at No. 5 in its opening week with 213,000. Counting “Battle,” he’s scored seven top 10 LPs, including their previous No. 1 “Release Therapy” (2001), “The Red Light District” (2004) and “Chicken ‘N Beer” (2003). Ludacris’ fourth No. 1 on the big chart ties him for third-most chart-toppers among rap acts. His total brings him up to speed with The Beastie Boys, but trails 2Pac, DMX, Eminem and Nas, who each have five. The all-time leader among rap acts is Jay-Z, with 11.

“Battle of the Sexes” is the first rap album to top the Billboard 200 in nearly six weeks. The last time a hip-hop set crowned the list was Jay-Z’s “The Blueprint 3,” which spent its second and final week at No. 1 on the Oct. 1, 2009, chart.

In 2009, only four rap albums reached No. 1. Aside from the Jay-Z record, there were topppers from Eminem (“Relapse”), Rick Ross (“Deeper Than Rap”) and Fabolous (“Lost in AFK”).

Not since 1994 has there been a year where only four or fewer rap albums reached No. 1. That year, just three rap sets topped the chart: the soundtrack to “Mozart: The Case,” the Beastie Boys’ “Ill Communication” and Snoop Dogg’s “Riggystyle.”

The high-water mark for the most rap No. 1 in a year was 2004, when a dozen such sets visited the penthouse.

**Market Watch**

**Weekly Unit Sales**

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**Weekly Album Sales (Million Units)**

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**Year-To-Date Album Sales By Store Type**

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**Weekly Market Watch**

- **Over The Counter**
  - **Situation:**
  - **Lyric:**
  - **Feeling:**

**Classic Rank**

- **Number of the Week:**
- **Chart Position:**
- **Score:**

**Legend**

- **Top 10:**
- **Top 20:**
- **Top 50:**
- **Top 100:**

**Hot Stats**

- **Latest Hit:**
- **Most Played Radio:**
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**ARTIST**

**Title**

**THE BILLBOARD 200**

**MAR**

**27, 2010**

**www.journal-plaza.net & www.freedowns.net**

**www.americanradiohistory.com**

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Data for week of MARCH 27, 2010

For chart reprints call 646.654.4631

Go to www.billboard.biz for complete chart data
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<th>Title</th>
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<th>Label, Country</th>
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<td>Republic, Korea</td>
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<td>CREATIVE JUICE</td>
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<td>Republic, Korea</td>
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<td>BRIDAL WALKING</td>
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<td>BACHANALIA</td>
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<td>6</td>
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<td>DANCING ON THE LAKE</td>
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<td>10</td>
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**Rihanna Rules with ‘Rude’**

Rihanna claims her sixth Billboard Hot 100 No. 1 (and fifth as a lead artist) as “Rude Boy” rises 4-1. She most recently topped the list as a featured vocalist on T.I.’s “Live Your Life” in 2008, the same year she scored with two of her own No. 1s (“Take a Bow,” “Disturbia”). Her first leaders came with “SOX” (2006) and “Unfaith” (2007). With “Rude Boy” knocking T.I.’s “Break Your Heart” out of the top spot (5-1), island Def Jam Music Group posts back-to-back No. 1s for the first time since Kanye West’s “Gold Digger” replaced Mariah Carey’s “We Belong Together” at the head of the Sept. 17, 2005, chart. —Shelé Petrukhina
### HOT 100 Airplay

| Title | Artist | Rate
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<th></th>
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<tr>
<td>Need You Now</td>
<td>Lady Antebellum</td>
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<tr>
<td>Believe</td>
<td>Daughtry</td>
<td>3</td>
</tr>
<tr>
<td>Take a Bow</td>
<td>Rihanna</td>
<td>2</td>
</tr>
<tr>
<td>Stronger</td>
<td>Kelly Clarkson</td>
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<tr>
<td>More Than You Know</td>
<td>Rascal Flatts</td>
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### HOT DIGITAL SONGS

| Title | Artist | Rate
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<tr>
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<td>Break Your Heart</td>
<td>Eminem</td>
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<td>Back in Black</td>
<td>AC/DC</td>
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<tr>
<td>Like a Virgin</td>
<td>Madonna</td>
<td>3</td>
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<td>Ain't Nobody</td>
<td>Aaliyah</td>
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<td>Millionaire</td>
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### HOT 100

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<tr>
<td>Believe</td>
<td>Daughtry</td>
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<td>Take a Bow</td>
<td>Rihanna</td>
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<td>Stronger</td>
<td>Kelly Clarkson</td>
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<tr>
<td>More Than You Know</td>
<td>Rascal Flatts</td>
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### CHARTS LEGEND

Take data compiled from a comprehensive pool of AllMusic media services. Sales data for RIAA Certified sales, based on Nielsen SoundScan. Chart sales data includes both online and physical sales, and is based on the official RIAA certification levels.
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<td><strong>WALK WITH YOU</strong></td>
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<td><strong>FAMOUS</strong></td>
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<td><strong>27</strong></td>
<td><strong>WE WILL NOT FORGET</strong></td>
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Lady A is back on the road with “Wish You Were Here,” the first single from their upcoming album. The song features a catchy melody and memorable lyrics. The band is known for their distinctive sound and powerful vocals. With this release, Lady A continues to showcase their musical talent and connect with fans around the world.

**Admission:**
- Phone: 312-605-3000
- Address: 100 North Michigan Avenue, Chicago, IL 60602
- Website: www.lady-a.com

**Contact Information:**
- Email: info@lady-a.com
- Social Media:
  - Facebook: www.facebook.com/lady-a
  - Twitter: www.twitter.com/lady-a
  - Instagram: www.instagram.com/lady-a

**Tour Dates:**
- 2023 Summer Tour
  - June 10: Chicago, IL
  - July 15: New York, NY
  - August 20: Los Angeles, CA

**Upcoming Releases:**
- Album: “Beyond the Horizon”

**Other Information:**
- Lady A has been recognized with multiple Grammy Awards and nominations for their musical achievements.
- The band is known for their acoustic-driven sound and harmonies.
- Lady A has sold over 10 million albums worldwide.

**Additional Resources:**
- Official Store: www.lady-a.com/store
- Pressroom: www.lady-a.com/pressroom
- Media Kit: www.lady-a.com/media-kit

**Conclusion:**
Lady A’s latest release, “Wish You Were Here,” is a testament to their continued musical growth and dedication to their craft. The song is a perfect blend of melody and emotion, capturing the essence of their sound and engaging fans with its relatable lyrics. With their upcoming tour and new releases, Lady A is poised to continue their success and connect with audiences in new and exciting ways.

---

**Note:**
This is a fictional example and does not reflect real data. The information provided is for illustrative purposes only.
HOT COUNTRY SONGS

<table>
<thead>
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<th>Title</th>
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<td>Blake Shelton feat. Trace Adkins</td>
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<tr>
<td>2</td>
<td>&quot;Crazy Train&quot;</td>
<td>Rodney Atkins</td>
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<td>&quot;Crazy&quot;</td>
<td>Lee Brice</td>
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<td>4</td>
<td>&quot;Love Like Crazy&quot;</td>
<td>Miranda Lambert</td>
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<td>5</td>
<td>&quot;Nothin' to Lose&quot;</td>
<td>Hank Williams, Jr.</td>
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<td>&quot;Redneck Woman&quot;</td>
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<td>&quot;It's Just That Way&quot;</td>
<td>George Strait</td>
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<td>&quot;Wouldn't It Be Nice&quot;</td>
<td>Blake Shelton feat. Trace Adkins</td>
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<td>9</td>
<td>&quot;If I Didn't Have You&quot;</td>
<td>Jason Aldean</td>
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</tr>
<tr>
<td>10</td>
<td>&quot;The House that Built Me&quot;</td>
<td>Alan Jackson</td>
<td>10</td>
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</table>

Note: The chart includes top 10 country songs with their respective artists and peak positions.
### Top R&B/Hi-Hop Albums

<table>
<thead>
<tr>
<th>ARTIST</th>
<th>TITLE</th>
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<tbody>
<tr>
<td>Ludacris</td>
<td>Say Something</td>
</tr>
<tr>
<td>Sade</td>
<td>Sex Therapy</td>
</tr>
<tr>
<td>The Black Eyed Peas</td>
<td>Hey Daddy (Daddy's Home)</td>
</tr>
<tr>
<td>Lil Wayne</td>
<td>Say Ah</td>
</tr>
<tr>
<td>Fantasia</td>
<td>How Low</td>
</tr>
<tr>
<td>Ne-Yo</td>
<td>I'mma Be</td>
</tr>
<tr>
<td>Sarkodie</td>
<td>Shout</td>
</tr>
<tr>
<td>T.I.</td>
<td>I Am</td>
</tr>
<tr>
<td>Wale</td>
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</tr>
<tr>
<td>August Alsina</td>
<td>Fist of Tears</td>
</tr>
<tr>
<td>Lupe Fiasco</td>
<td>Ain't Leavin' Without You</td>
</tr>
<tr>
<td>Fabolous</td>
<td>C.O.Q.</td>
</tr>
<tr>
<td>Plies</td>
<td>Tell Me You Love Me</td>
</tr>
<tr>
<td>Omarion</td>
<td>Higher Than This</td>
</tr>
<tr>
<td>Bow Wow</td>
<td>If Tonight Is My Last</td>
</tr>
<tr>
<td>No Limit</td>
<td>Busy</td>
</tr>
<tr>
<td>Jeezy</td>
<td>Hands Tied</td>
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### Mainstream R&B/Hi-Hop

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### Rhythmic

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<td>Ain't Leavin' Without You</td>
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<tr>
<td>Fabolous</td>
<td>C.O.Q.</td>
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<tr>
<td>Omarion</td>
<td>Higher Than This</td>
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<tr>
<td>Bow Wow</td>
<td>If Tonight Is My Last</td>
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### Adult R&B

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<tr>
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<td>Ain't Leavin' Without You</td>
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<td>Fabolous</td>
<td>C.O.Q.</td>
</tr>
<tr>
<td>Omarion</td>
<td>Higher Than This</td>
</tr>
<tr>
<td>Bow Wow</td>
<td>If Tonight Is My Last</td>
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### HOT RAP SONGS

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<td>Omarion</td>
<td>Higher Than This</td>
</tr>
<tr>
<td>Bow Wow</td>
<td>If Tonight Is My Last</td>
</tr>
</tbody>
</table>

### Between the Bullet

**TALES OF THE TOP 10**

Four artists ascended to the top 10 of Mainstream R&B/Hi-Hop. They include the new entries as "Neighbors Know My Name" (12-4) becomes his sixth consecutive trip to the region. Among his string of current top 10 hits, "Success" and "I Invent You" spent a collective nine weeks at No. 1. Monica's "Everything to Me" springs 13-2 to land her 12th top 10, tying Janet Jackson for the fifth most among women. Meanwhile, Warner Bros. scores its first pair of consecutive top 10s since Oct. 8, 1994, with Waka Flocka Flame's "(I Let's Do It)" (No. 8) and Gucci Mane's "Lemonade" (No. 10). Waka has already reached the upper tier at Hot Rap Songs (No. 7) and now that territory on Top R&B/Hi-Hop Songs (No. 12), Mane posts his fifth top 10 at Mainstream R&B/Hi-Hop Songs.

—Ralph George
<table>
<thead>
<tr>
<th>TITLE</th>
<th>ARTIST</th>
<th>WEEKS</th>
<th>LOCATION</th>
<th>DATE</th>
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</thead>
<tbody>
<tr>
<td>SAY SOMETHING</td>
<td>Timbaland Featuring Drake</td>
<td>1</td>
<td>3</td>
<td>12</td>
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<tr>
<td>EVERYTHING TO ME (PART II)</td>
<td>Robin Thicke</td>
<td>2</td>
<td>3</td>
<td>12</td>
</tr>
<tr>
<td>SAY SOMETHING</td>
<td>Timbaland Featuring Drake</td>
<td>3</td>
<td>3</td>
<td>12</td>
</tr>
<tr>
<td>WHO SAID WE NEED AN ODDBALL</td>
<td>Timbaland Featuring Jay-Z</td>
<td>4</td>
<td>2</td>
<td>12</td>
</tr>
<tr>
<td>WHAT IS SHE THINKING</td>
<td>Plies featuring Chris Brown</td>
<td>5</td>
<td>1</td>
<td>12</td>
</tr>
<tr>
<td>NEVER SCREAM</td>
<td>Bow-WOW featuring Paul Wall</td>
<td>6</td>
<td>1</td>
<td>12</td>
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<tr>
<td>FRIENDS</td>
<td>Juelz Santana</td>
<td>7</td>
<td>1</td>
<td>12</td>
</tr>
<tr>
<td>DO YOU KNOW WHAT'S HOT</td>
<td>Todd Edwards</td>
<td>8</td>
<td>1</td>
<td>12</td>
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<tr>
<td>TELL THE WORLD</td>
<td>The Game featuring 50 Cent</td>
<td>9</td>
<td>1</td>
<td>12</td>
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<tr>
<td>WINTER GLOVES</td>
<td>The Game featuring 50 Cent</td>
<td>10</td>
<td>1</td>
<td>12</td>
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<tr>
<td>TORNADO</td>
<td>Danity Kane</td>
<td>11</td>
<td>1</td>
<td>12</td>
</tr>
<tr>
<td>THERAPY</td>
<td>Ne-Yo featuring Bow-Wow</td>
<td>12</td>
<td>1</td>
<td>12</td>
</tr>
<tr>
<td>LITTLE BIT</td>
<td>Young Money featuring Flo Rida</td>
<td>13</td>
<td>1</td>
<td>12</td>
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<tr>
<td>NO LIMITS</td>
<td>Pimp C featuring Busta Rhymes</td>
<td>14</td>
<td>1</td>
<td>12</td>
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<tr>
<td>I'M A GROOVE</td>
<td>Timbaland featuring Jeezy</td>
<td>15</td>
<td>1</td>
<td>12</td>
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<tr>
<td>ALRIGHT</td>
<td>Dr. Dre featuring Snoop Dogg</td>
<td>16</td>
<td>1</td>
<td>12</td>
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<tr>
<td>TRY SLEEPING WITH A BROKEN HEART</td>
<td>Usher Featuring Puff</td>
<td>17</td>
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<tr>
<td>MIXES UP VR45</td>
<td>Young Money featuring Donell</td>
<td>18</td>
<td>1</td>
<td>12</td>
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<tr>
<td>TALK TO THE STARS</td>
<td>Timbaland featuring Keri Hileman</td>
<td>19</td>
<td>1</td>
<td>12</td>
</tr>
<tr>
<td>GIVE IT UP</td>
<td>Rihanna featuring Ne-Yo</td>
<td>20</td>
<td>1</td>
<td>12</td>
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**HOT R&B/POP SONGS**

**Tell Me ‘Something’ Good**

Timbaland celebrates his trio of chart-toppers as ‘Say Something.' Featuring Drake struts 2-1 on both Hot R&B/Hip-Hop Songs and Hot Rap Songs while earning its fourth frame stop in Mainstream R&B/Hip-Hop Airplay. "Say” is the first No. 1 for Timbaland as a performer on R&B/Hip-Hop Songs and Hot Rap Songs, and his highest chart position on the latter was No. 4. On the latter, he topped out at No. 7 with "Lyfe or Die, Chill" by the Loc in 2000. Meanwhile, Drake earns his third trip to the summit of each chart.

-Raphael George

Data for week of March 27, 2010. For chart reprint call 616-564-4633.
### Hot Dance Club Songs

<table>
<thead>
<tr>
<th>Title</th>
<th>Artist</th>
<th>Week</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. What A Feeling</td>
<td>Fancy Free</td>
<td>1</td>
</tr>
<tr>
<td>2. Naturally</td>
<td>Q-Unique</td>
<td>2</td>
</tr>
<tr>
<td>3. Give Me Something</td>
<td>Jumari</td>
<td>3</td>
</tr>
<tr>
<td>4. Feelin' Like A Superstar</td>
<td>Sir Charles</td>
<td>4</td>
</tr>
<tr>
<td>5. Morning After Dark</td>
<td>Heavy D</td>
<td>5</td>
</tr>
<tr>
<td>6. I Want To Be Changing</td>
<td>Zelen</td>
<td>6</td>
</tr>
<tr>
<td>7. Rocket</td>
<td>The Power Of Music</td>
<td>7</td>
</tr>
<tr>
<td>8. Suddenly</td>
<td>Gianna Maria Sbello</td>
<td>8</td>
</tr>
<tr>
<td>9. Break Your Heart</td>
<td>を中心取材</td>
<td>9</td>
</tr>
<tr>
<td>10. Party Round The World</td>
<td>Mambo</td>
<td>10</td>
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### Top Traditional Jazz Albums

<table>
<thead>
<tr>
<th>Title</th>
<th>Artist</th>
<th>Week</th>
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</thead>
<tbody>
<tr>
<td>1. Take Five</td>
<td>Dave Cisol</td>
<td>1</td>
</tr>
<tr>
<td>2. Softly As In A Morning</td>
<td>Stan Getz</td>
<td>2</td>
</tr>
<tr>
<td>3. Willow Weep</td>
<td>Chet Baker</td>
<td>3</td>
</tr>
<tr>
<td>4. The Very Thought Of You</td>
<td>Johnny Mercer</td>
<td>4</td>
</tr>
<tr>
<td>5. Five Minutes A Day</td>
<td>Miles Davis</td>
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### Top Contemporary Jazz Albums

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<th>Week</th>
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<tbody>
<tr>
<td>1. My Favorite Things</td>
<td>Dizzy Gillespie</td>
<td>1</td>
</tr>
<tr>
<td>2. Calypso</td>
<td>Ethel Waters</td>
<td>2</td>
</tr>
<tr>
<td>3. Stardust</td>
<td>Benny Carter</td>
<td>3</td>
</tr>
<tr>
<td>4. Moonlight In Vermont</td>
<td>Ella Fitzgerald</td>
<td>4</td>
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<tr>
<td>5. The Nearness Of You</td>
<td>Art Tatum</td>
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### Top Classical Crossover Albums

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<tbody>
<tr>
<td>1. Classical Favorites</td>
<td>Various Artists</td>
<td>1</td>
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<tr>
<td>2. Classical Legends</td>
<td>Various Artists</td>
<td>2</td>
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<tr>
<td>3. Classical Masterpieces</td>
<td>Various Artists</td>
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<td>4. Classical Moments</td>
<td>Various Artists</td>
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<td>5. Classical Serenades</td>
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### Top Dance/Electronic Albums

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<tbody>
<tr>
<td>1. Above The Clouds</td>
<td>Limp Bizkit</td>
<td>1</td>
</tr>
<tr>
<td>2. The Showdown</td>
<td>Queens Of The Stone Age</td>
<td>2</td>
</tr>
<tr>
<td>3. Beat It</td>
<td>Redman</td>
<td>3</td>
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<tr>
<td>4. Where U At</td>
<td>DMX</td>
<td>4</td>
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<tr>
<td>5. U Don't Understand</td>
<td>Ja Rule</td>
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### Hot Dance Airplay

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<tr>
<td>1. Above The Clouds</td>
<td>Limp Bizkit</td>
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</tr>
<tr>
<td>2. The Showdown</td>
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<td>3. Beat It</td>
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<td>DMX</td>
<td>4</td>
</tr>
<tr>
<td>5. U Don't Understand</td>
<td>Ja Rule</td>
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### Smooth Jazz Songs

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<td>1. Jazzin' In The Presence</td>
<td>Various Artists</td>
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<tr>
<td>2. Swing Low</td>
<td>Various Artists</td>
<td>2</td>
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<tr>
<td>3. Hesitation</td>
<td>Various Artists</td>
<td>3</td>
</tr>
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<td>4. Autumn Leaves</td>
<td>Various Artists</td>
<td>4</td>
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<td>5. This Is Jazz</td>
<td>Various Artists</td>
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### Top World Albums

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<tr>
<th>Title</th>
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<tbody>
<tr>
<td>1. Greatest Hits</td>
<td>Various Artists</td>
<td>1</td>
</tr>
<tr>
<td>2. Greatest Love</td>
<td>Various Artists</td>
<td>2</td>
</tr>
<tr>
<td>3. Greatest Songs</td>
<td>Various Artists</td>
<td>3</td>
</tr>
<tr>
<td>4. Greatest Hits</td>
<td>Various Artists</td>
<td>4</td>
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<tr>
<td>5. Greatest Classics</td>
<td>Various Artists</td>
<td>5</td>
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</tbody>
</table>
### ROLL TOP LATIN SONGS

**Title**
1. **Ando Bien Peso**
2. **Por Ti Y Para Ti**
3. **Mia Mia**
4. **Marcha Amor**
5. **No Es Por Nada**
6. **No Me Quieres**
7. **La Calle**
8. **Por Mi Amor**
9. **Yo Se**
10. **Oye Chicas**
11. **Todo Por Ti**
12. **Te Amo**
13. **Te Quiero**
14. **Te No Vayas**
15. **Te No Olvides**
16. **Te No Olvides**
17. **Te No Olvides**
18. **Te No Olvides**
19. **Te No Olvides**
20. **Te No Olvides**

### TOP LATIN ALBUMS

**Artist**
1. **Chayanne**
2. **Aventura**
3. **Camilo**
4. **Banda Los Recoditos**
5. **Jenni Rivera**
6. **Selena**
7. **Espinoza Paz**
8. **Juanes**
9. **Jagüe**
10. **La Travesía**
11. **Los Tigres del Norte**
12. **Alejandro Fernandez**
13. **SEK**
14. **Jimmmy Rodríguez**
15. **El Tronador**
16. **La Frontera**

### REGIONAL MEXICAN ALBUMS

**Artist**
1. **Chayanne**
2. **Aventura**
3. **Camilo**
4. **Banda Los Recoditos**
5. **Jenni Rivera**
6. **Selena**
7. **Espinoza Paz**
8. **Juanes**
9. **Jagüe**
10. **La Travesía**
11. **Los Tigres del Norte**
12. **Alejandro Fernandez**
13. **SEK**
14. **Jimmxy Rodríguez**
15. **El Tronador**

### LATIN POP ALBUMS

**Artist**
1. **Chayanne**
2. **Aventura**
3. **Camilo**
4. **Banda Los Recoditos**
5. **Jenni Rivera**
6. **Selena**
7. **Espinoza Paz**
8. **Juanes**
9. **Jagüe**
10. **La Travesía**
11. **Los Tigres del Norte**
12. **Alejandro Fernandez**
13. **SEK**
14. **Jimmxy Rodríguez**
15. **El Tronador**

### LATIN RHYTHM ALBUMS

**Artist**
1. **Chayanne**
2. **Aventura**
3. **Camilo**
4. **Banda Los Recoditos**
5. **Jenni Rivera**
6. **Selena**
7. **Espinoza Paz**
8. **Juanes**
9. **Jagüe**
10. **La Travesía**
11. **Los Tigres del Norte**
12. **Alejandro Fernandez**
13. **SEK**
14. **Jimmxy Rodríguez**
15. **El Tronador**

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**BETWEEN THE BULLETS**

**ST. PATTY’S EN ESPAÑOL**

Grammy Award-winning Irish music group the Chieftains debut stop both Top Latin Albums and Regional Mexican Albums with the release of “San Patricio” (14,000 copies), which features Bly Corder. Although the Chieftains are a world music act, the majority of this release is in Spanish and features collaborations with each regional Mexican legend as Lila Downs, Los Tigres del Norte and Los Folkloristas, thus making it eligible for the Latin charts.

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**Randy Ramirez**
<table>
<thead>
<tr>
<th>Artist</th>
<th>Title</th>
<th>Label</th>
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<tbody>
<tr>
<td>Bob Dylan</td>
<td>Like a Rolling Stone</td>
<td>Columbia</td>
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<tr>
<td>The Beatles</td>
<td>Yesterday</td>
<td>EMI USA</td>
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<tr>
<td>The Rolling Stones</td>
<td>Angie</td>
<td>Decca</td>
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<tr>
<td>The Beach Boys</td>
<td>Surfin' USA</td>
<td>Capitol</td>
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<tr>
<td>The Who</td>
<td>My Generation</td>
<td>Decca</td>
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<tr>
<td>Marvin Gaye</td>
<td>What's Going On</td>
<td>Motown</td>
</tr>
<tr>
<td>James Brown</td>
<td>Say It Loud, I'm Black and Proud</td>
<td>King</td>
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<tr>
<td>Stevie Wonder</td>
<td>Superstition</td>
<td>Tamla Motown</td>
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<tr>
<td>Elton John</td>
<td>Your Song</td>
<td>Rocket Records</td>
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<td>Fleetwood Mac</td>
<td>Dreams</td>
<td>Warner Bros.</td>
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<td>Fleetwood Mac</td>
<td>Go Your Own Way</td>
<td>Warner Bros.</td>
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<td>Fleetwood Mac</td>
<td>July</td>
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<td>Fleetwood Mac</td>
<td>So Sad Inside</td>
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<td>Fleetwood Mac</td>
<td>Heart of the Country</td>
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<td>Fleetwood Mac</td>
<td>Gypsy</td>
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<td>Fleetwood Mac</td>
<td>伤感的夜晚</td>
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<td>Fleetwood Mac</td>
<td>Dancer in the Dark</td>
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<td>Second Time Around</td>
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<td>Black Dog</td>
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<td>Fleetwood Mac</td>
<td>The Chain</td>
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<tr>
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<td>Don't Stop</td>
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<td>Fleetwood Mac</td>
<td>Landslide</td>
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<tr>
<td>Fleetwood Mac</td>
<td>Go Your Own Way</td>
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Data for week of MARCH 27, 2010

Go to www.billboard.biz for complete chart data

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EXECUTIVE TURNTABLE

Send submissions to: executivelib@billboard.com

PUBLISHING: Memory Lane Music/Slan Music Group promotes Heather Trussell to VP of licensing. She was licensing manager.

TOURING: New York-based independent concert promotion company The Bowery Presents taps Josh Bhatti to head its newly opened Boston office. He booked performances for local universities and private events and was a partner at Boston-based concert production/live event company Developing Artist Booking.

Facility management company VenueWorks names Jon Elbana executive director of the Biannual (Minn.) Performing Arts Center. He was GM at the Bridge View Center in Ottumwa, Iowa.

RADIO: The Country Radio Broadcasters board of directors appoints BMI Music executive director effective April 1. He is the owner of Nashville-based private entertainment consulting firm Myron Street Consulting.

BRANDING: Music marketing agency DMI Music & Media Solutions names Robert Gandara executive VP/CFO. He was CFO at Ripple Networks.

RELATED FIELDS: SESAC promotes Jamie Dominguez to director of writer/publisher relations. She was an associate director.

Liz Rosenberg Media names Karen Moss senior VP and Nadia Ali manager. Moss was VP of publicity at Warner Bros. Records, and Ali was Rosenberg’s assistant at Warner Bros. Records.

The Country Music Hall of Fame and Museum in Nashville promotes David Roark to facilities director and Jeremy Rush to media relations manager. Roark was manager, and Rush was coordinator.

—Edited by Mitchell Peters

GOOD WORKS

HOPE SINGS PROMOTES MICROFINANCE THROUGH SONG

A little more than a year ago, Hope Sings founder Beth Biltz was sitting on a beach in Ilaya, California, Mexico, pondering her next career move as a musical theater writer. The following week, she overheard friends at a party discussing how they had used the Web site of a nonprofit organization that helps people lend money to others in impoverished countries—to help a woman in Africa who needed funding for a new business.

“I thought, ‘Wouldn’t that be great if we could tell those stories in song to inspire other people to action in the world?’” Biltz says. So, she created Hope Sings (HopeSings.net).

The first single from the organization was “La Esperanza Checa,” written by Colombian singer/songwriter Martin Gomez and released last December to digital retailers. Biltz explains that Hope Sings’ purpose is to use the power of music and story to raise awareness of how small loans can change lives in huge ways, as well as raise funds for microfinance organizations to help fund more loans. Net revenue will be donated to such microfinance institutions as Kiva and ACCION.

Biltz intends to release one song per month on HopeSings.net, then has a promotional event around the track. By the end of 2010, she hopes to compile those songs for an album release.

For more, Hope Sings is focusing on women in Latin America, but plans to expand into other countries.

—Mitchell Peters

2010 BMI LATIN AWARDS

BMI held its 17th annual Latin Awards March 4 at Los Angeles’ Boulevard Hotel to honor the artists and songwriters of BMI’s best of the best Latin songs on U.S. TV and radio. BMG’s Ricardo Bello and BMI’s Rafael Torres were honored for BMI Latin pop publishing, won songs of the year. BMI President Mike O’Neill and BMI Vice President of Latin Music Publishing and Marketing, Dan Grossman, presented BMI Latin pop publishing with the BMI President’s Award.

2010 BACKBEAT

STAINDS LEWIS PREPS SOLO SET

Staind frontman Aaron Lewis’ long-awaited solo album is coming out a little differently than he planned.

Instead of a studio effort, Lewis will release a CD/DVD combination of a 2007 performance at the Mohagen Sun casino in Uncasville, Conn., which will include “a few new (studio) songs at the end of it that can be released as singles,” he says. Those will be produced in some way, whether an actual producer comes in or whether I just sit there and spend more time...just to broaden its spectrum a little bit.” Among the songs Lewis is considering for the set are “Country Boy,” which has been a live favorite, and the tentatively titled “Massachusetts.”

Lewis’ next order of business will be recording Staind’s seventh album, the group’s final commitment to Atlantic Records. The quartet is planning to hit the studio in the fall, and Lewis says “a couple of different names” are being considered to produce it, while new songs will wait until the group convenes. “We get together...and start throwing ideas around and playing different things, and it’s just kind of comes out right there.”

After the Staind album, fans can look forward to his “actual solo record.” Lewis says, “free and clear of any label obligations, so I can do whatever I want with it.”

—Michael Burch

MARCH 22, 2010

www.billboard.biz | 61
CANADIAN MUSIC WEEK

The 25th annual Canadian Music Week, the country's international music convention and festival, was held March 14-18, in Toronto. Falling under the conference's umbrella was some superb gatherings at the Roy Thomson Hall and the Massey Hall. Thousands of music industry professionals attended the conference, and hundreds of artists converged to play the Canadian Music Week Festival, which featured over 150 acts.

UPPER LEFT: Former Boys Are Back member Don Stewart, who also acts/produces as Paul Williams, joined in the "Kings of Songwriting" panel, where songwriters performed and discussed the inspiration behind some of their biggest hits. One of Warren's selections was "Sweet Dreams (Are Made of This)," and Williams closed the session with "The Love I Never Had.""UPPER RIGHT: The headlining act was the Ontario-based indie band, Part of the concert's special focus on India, the event examined the Guild's second annual growing economy at the event and focused on business in the music industry. The panel included: (left to right) Sibbald Digital Media Entertainment managing director/CEO/OMP Marjorie Payne, Canadian Music Week president George Manopoulos, Canadian Music Week director Geoff Trisko and J&R Management president Jake Rech.

LEFT: "The Muppets" guest star Kermit the Frog and Miss Piggy along with a cast of music managers, industry executives, and music managers and artists. The group featured, left to right: talent manager Walter Jonstock, booking agent Mark Dopp, CEO of Warner Music Canada and East Coast, and PolyGram's vice president of A&R, Rick Boxer. The event was co-hosted by Canadian music publisher and industry executive Rick Brixton and interviewed by".

Ryan Bingham: T-Bone Burnett and Jeff Bridges took a break from writing and expanded the tour to include Canada. From March 7 through March 18, they'll play in Toronto, Montreal, Vancouver, and the West End. Bridges received his first Oscar for best actor in a film, and Bingham received his first Grammy nomination for best country music album. Bingham: "The most fun I've had in a long time. I'm just glad people are enjoying it."
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Universal Music Latin
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SPEAKERS INCLUDE:

OMAR ALFAÑADO
Singer/Songwriter

JOE BOHILLA
President/Founder,
The Crossroads Agency

HUMBERTO CARMONA
Manager/Business
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AARON CLARK
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80,000 LBS TOTAL SHOW FLYING WEIGHT
41,000 TOTAL BOTTLES OF WATER
34,000 TOUR PHOTOS TAKEN (400 KEPT)
17,955 MEALS SERVED
12,840 GUITAR PICKS
4,165 LOCAL TOUR PERSONNEL
3,570 AA BATTERIES
1,056 PACKS OF STRINGS
924 HOTEL ROOMS BOOKED
855 PEOPLE WHO TOOK BACKSTAGE TOUR
840 9 VOLT BATTERIES
836 SQ FEET OF VIDEO
240 ROLLS OF GAFF TAPE
214 PAIRS OF DRUMSTICKS
95 MINUTE SHOW
74 SHOWS
74 COWBOY HATS
45 STAGE JUMPERS
12 SEMI TRUCKS
10 TOUR BUSES
9 PEOPLE ARRESTED FOR LEWD BEHAVIOR IN CHARLOTTE
8 PEOPLE ARRESTED FOR LEWD BEHAVIOR IN TAMPA
7 PEOPLE ARRESTED (SEVERAL CITIES) (YOU GET THE PICTURE)
2 BIRTHS
1 LAS VEGAS WEDDING
1 LARGE BRUISE

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MARION KRAFT, VECTOR MANAGEMENT, PETER HARTUNG, MIKE KRASKI, JENNY BOHLER, DARLENE BIEBER,
TUTTI WESTBROOK, KRISTY REEVES AND EVERYONE INVOLVED WITH THE ASN TOUR.

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