OK GO JUMPS SHIP

Leaving EMI Was The Easy Part. An Exclusive Look At The Band’s Trailblazing Past And Risky Future.
EL PREMIO ASCAP

CONGRATULATIONS TO ALL OF OUR HONOREES

Anthony
‘Romeo’ Santos
COMPOSITOR DEL AÑO

Joan Sebastian
COMPOSITOR DEL ANO

Tommy Torres
COMPOSITOR DEL AÑO

Jorge Luis Piloto
PREMIO GOLDEN NOTE

Armando Manzanero
PREMIO LATIN HERITAGE

SoonyATV Discos
Music Publishing
EDITOR DEL AÑO

Premium Latin
Publishing
EDITORA INDEPENDIENTE DEL AÑO

Canción Latina Del Año

‘El Amor’ compositores: Tito El Bambino, Joel Ortiz Esqueda

TROPICAL

‘Como Yo veo A Seis Feliz’
compositor: Luis Enrique

‘Amor y Amistad’
compositor: Wilmer Castillo (co-co)

‘No Me Digas’
compositor: Jovani Coello, Pacho Conde

‘Luna de Leche’
compositor: Wilmer Castillo

‘Me llamo Papi’
compositor: Wilmer Castillo

‘Te Digas’
compositor: Wilmer Castillo

‘Amor y Amistad’
compositor: Wilmer Castillo

‘No Me Digas’
compositor: Jovani Coello, Pacho Conde

‘Luna de Leche’
compositor: Wilmer Castillo

‘Me llamo Papi’
compositor: Wilmer Castillo

‘Te Digas’
compositor: Wilmer Castillo

REGIONAL MEXICANO

‘Como Yo veo A Seis Feliz’
compositor: Luis Enrique

‘Amor y Amistad’
compositor: Wilmer Castillo (co-co)

‘No Me Digas’
compositor: Jovani Coello, Pacho Conde

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compositor: Wilmer Castillo

‘Me llamo Papi’
compositor: Wilmer Castillo

‘Te Digas’
compositor: Wilmer Castillo

POP/BALADA

‘Aqui Esta Yo’
compositor: Junior Castro

‘Totalmente’
compositor: Joel Paez

‘En el Vidrio’
compositor: Henry Ramirez

‘Viva el Rock’
compositor: Henry Ramirez

‘Ya No Me Importa’
compositor: Henry Ramirez

‘Todo El Mundo Se Despierta’
compositor: Henry Ramirez

‘Como Yo Veo A Seis Feliz’
compositor: Luis Enrique

‘Amor y Amistad’
compositor: Wilmer Castillo (co-co)

‘No Me Digas’
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compositor: Wilmer Castillo

‘Me llamo Papi’
compositor: Wilmer Castillo

‘Te Digas’
compositor: Wilmer Castillo

TV

‘‘Lo Que Me Importa’’
compositor: Joao Pedro Fourcade

‘‘Alguna vez’’
compositor: Joao Pedro Fourcade

‘‘Viva el Rock’’
compositor: Henry Ramirez

‘‘Como Yo Veo A Seis Feliz’’
compositor: Luis Enrique

‘‘Amor y Amistad’’
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‘‘Luna de Leche’’
compositor: Wilmer Castillo

‘‘Me llamo Papi’’
compositor: Wilmer Castillo

‘‘Te Digas’’
compositor: Wilmer Castillo

URBANO

‘‘Ahora Sí’’
compositor: Dony荆, Israel Rios

‘‘Pero Eso’’
compositor: Dony荆, Israel Rios

‘‘Amor y Amistad’’
compositor: Wilmer Castillo (co-co)

‘‘No Me Digas’’
compositor: Jovani Coello, Pacho Conde

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compositor: Wilmer Castillo

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Better Days
What U.S. Health Care Reform Means For Working Musicians

BY ALEX MAIOLO

There’s already been a lot of talk about what the passage of health-care reform legislation will mean for “real Americans,” a demographic whose mythical stature is matched only by their ability to inspire talking points. But what does it mean for “real musicians”—those artists and songwriters who actually collect checks at the end of the month in a time of unprecedented economic challenge?

Before we consider the potential impact we will not be able to deny you all of the time and the facts.

A 2002 Future of Music Coalition survey found that 44% of the 2,700 musicians surveyed didn’t have a health insurance, only about three times the national average. With the economy in a protracted downturn, there’s good reason to believe that these figures continue to improve.

There’s much to commend in the historic bill that President Barack Obama signed March 23. That doesn’t mean it’s perfect. It’s not a single-payer system, it would cover the medical expenses of every American, and there’s not a “government option” that would provide security outside of the private insurance structure.

Still, the legislation could improve conditions for musicians, who, as part-time or contract employees, often have difficulty securing consistent coverage. Aspects worth applauding include a clause that lets individuals stay on their parents’ plans until the age of 26. Many insurance plans cease coverage for dependents when they turn 19 or finish college. This is good news for artists at prime touring age, whose van driven vacations pose very real hazards.

Additionally, there’s a catastrophic coverage option for the young, which kicks in in 2014. That makes sense for musicians who may only require this kind of plan. And the small business tax credit benefit currently under discussion could conceivably benefit incorporated bands.

With the passage of reform, insurance companies can only deny fraudulent claims. They will also be protected from dropping people when they get sick. Most important, insurance companies will no longer be able to deny coverage based on pre-existing conditions. This policy will be a part of the state-run “insurance exchanges”—set to be implemented in 2014—that will let individuals and small businesses select from a range of supposedly affordable coverage options. Until then, qualifying individuals who have trouble getting insurance could obtain coverage through a temporary plan that will eventually be replaced by a plan they can afford through an exchange.

These stipulations could benefit musicians who may have otherwise been prevented from vigorously pursuing their careers due to insurance restrictions.

By 2014, most Americans will be required to carry insurance or risk paying fines. Some would argue that this represents an intrusion of government into people’s individual decision-making. This is a valid point, but one that doesn’t take into consideration the need to balance risk with non-exclusivity coverage.

What’s more debatable is whether an insurance exchange (with tax credits for incomes up to 400% of the poverty line) will be as effective as a government option in terms of providing access to coverage for low-wage earners. Musicians may not be able to offer in-employeurance, and their incomes tend to fluctuate. This is the part of the bill where our community should be paying close attention to outcomes.

It would be naive to think that the passage of health care reform will have an impact on the situation for musicians overnight. Still, this legislation should help ameliorate some of the most persistent problems with the for-profit insurance system: denial of coverage for those with pre-existing conditions and the risk of being dropped from coverage after getting sick.

I’m an active musician myself. And, as a partner in a health insurance agency, I am familiar with the overall landscape and have been a longtime critic of the health insurance industry. For the better part of the last decade, I’ve counseled musicians on their health insurance options on behalf of the Future of Music Coalition, while personally advocating for reform that would make insurance more affordable and accessible to my peers.

I know firsthand how many working artists agree on the need for reform. But the endless back-and-forth about “death panels” and deficits doesn’t exactly make for a constructive post-show conversation. The protracted debate about health care reform has been highly contentious, and you can hardly blame musicians for tuning out.

But artists and creators must recognize how much they, like other Americans, stand to gain from recognizing the historic accomplishment of sweeping health care reform. We must keep a close eye on what’s working and where there’s room for improvement.

The health of the entire music ecosystem depends on the well-being of its musicians. We should all be ready to take its pulse.

Alex Maiolio is project coordinator for the Future of Music Coalition’s Health Insurance Navigation Tool, which provides free consultations to musicians about their health insurance options. In addition to playing with the band Violent Vector and the Lovely Ladies and Hit F-2 Sky, Maiolio is a partner in an insurance agency in the Cherry Hill, Chapel Hill area of North Carolina.

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See Spots Run

New Ad-Supported Music Services Embrace Reward Programs

Rumors about the death of free, on-demand music services have been greatly exaggerated. The Australian ad-supported music service Guversa will emerge from a closed beta test March 30 to launch in the United States and Australia. FreeAllMusic.com started an invitation-only beta test in January of its free downloading service in the States. And last week marked the in-store test launch of IMHO, an ad-funded social media widget by former Sony Music Label Group chairman/CEO Don Jenner that will enable users to stream and download music and other entertainment content.

Even as Pandora and other noninteractive Web radio services demonstrate their music-making promise (Billboard, March 23), ad-supported on-demand streaming and downloading services like stream and SpiralFrog failed to generate enough advertising revenue to cover their music licensing costs.

Bypassing an existing licensing terms and the recording industry’s embrace of restriction-free MP3 downloads, free on-demand streaming and downloading services hitting the market now are hoping to enhance their appeal to advertisers through interactive reward programs directed at users.

Record labels, including some of the majors, are paying attention. Guversa thus far has licensing deals with Universal Music Group, EMI Music, the Independent Online Distribution Alliance and UGroxews. FreeAllMusic also has pacts with Universal and EMI, while IMHO has deals with the Orchard, mTel and OurStage.

FreeAllMusic’s approach is straightforward: Users get up to five free MP3 downloads per week in exchange for viewing a video ad before each download. Guversa and IMHO barter greater ambitions, embracing more multilayered, reward-based systems they hope to build around the consumption of music, movies and other entertainment content. Their approaches illustrate how emerging services are trying to improve the brand/ad interaction that advertisers crave.

Guversa has advertisers create branded music “channels” where they can list whatever songs and artists they choose to associate themselves with, and subsequently pay for any music downloaded or streamed from it. For example, the page for Australia’s Weather Channel (which isn’t related to the Weather Channel in the United States), offers streams and downloads of Roxyette’s “The Rain,” Evanescence’s “Cradle Nine” and Keith Urban’s “Shine.”

Searchers for, say, Katy Perry, can choose from a list of branded channels that feature her music. Guversa users can earn credits to stream tunes or download MP3s by filling out brief, online consumer marketing survey or watching ads. When a user clicks on those credits to acquire content on a given ad’s sponsor, the advertiser pays for the cost of the download at standard digital wholesale rates.

“Why are we reversing the whole advertising process so the advertiser becomes the channel?” CEO Classi Labrie says. “We’re trying to do this to create a business model by catching a market where we can actually get advertisers to pay for it.”

Rather than trying to drive users to a Web site, IMHO instead offers a “social content player”—basically a widget—from which users can stream and download content as well as use to chat with other users.

To earn points to stream or download, users can view ads, invite friends to join and share content with other users. If they opt for ads, IMHO users can adjust a slider to determine how much advertising they’re willing to watch. The more ads they see, the more points they can accrue. They can also forgo ads completely and pay for their purchases with cash instead.

IMHO’s initial invite-only test is limited to Facebook, but the company envisions users of multiple online services and social networking sites as its widget as a common meeting place to discover and share music, games or movies. IMHO plans to launch an open-beta test in the spring.

“The paid vs. free model is different here,” IMHO president/COO Drew Stein says. “In the old models, it’s watch an ad per view. This is more of a social experience.”

Here comes the rain: Australia’s Weather Channel (no relation to the U.S. namesake) has a branded channel on Guversa that features tracks by (from top to bottom) EVANESCENCE, KEITH URBAN and ROXETTE.
UPFRONT

WOXY.com goes off the air

WOXY.com, an online indie rock station based in Austin, announced it was suspending operations, citing the "current economic climate." WOXY started out as a terrestrial station in Oxford, Ohio, in 1969. In 2004, it became one of the first commercial stations to make the transition to online-only broadcasting. It was owned by Lala from 2006 to 2009.

INDUSTRY UNITES FOR MUSIC MATTERS CAMPAIGN

A new industry campaign, Music Matters, launched in the United Kingdom to highlight the value of music and educate consumers on digital services. It's led by Universal Music U.K. head of creative content Niamh Byrne, formerly of NOO Management, which represents Blur and Gorillaz. The campaign has commissioned a series of short, animated films about acts including The Jam, John Martyn, Nick Cave, Sigur Rós, Kate Bush and Blind Willie Johnson. The films will be carried on supporting artist and organization Web sites, with more films scheduled for later in the year.

WARNER/CHAPPELL SIGNS JAKOB DYLAN

Warner/Chappell Music signed a worldwide publishing deal with Dylan, with two-tier Grammy Award-winning singer/songwriter Jakob Dylan, one of the founding members of the Wallflowers. "It's a very big move for us," said Chappell. "Dylan music is synonymous with America's most successful songwriters of the past 50 years." The deal will include the Wallflowers' first two albums. The agreement includes his solo work and all future compositions.

Compelled By Aida Ben-Yehuda, Reporting by Anthony Bruno, Edward Christman, Courtney Harding, Jay Fernandez, Glenn Peoples and Matt Parris. For all Billboard news and analysis on your mobile device, go to mobile.billboard.biz.

HOME FRONT

Billboard.com wins ASME Design Honors at National Magazine Awards for Digital Media

Billboard.com was selected over Web sites for over 50 magazines, including Life, the Daily Beast and the Wall Street Journal, for the 2013 National Magazine Awards for Digital Media. The award honored Billboard.com's user-friendliness, usability and audience among magazine Web sites and online-only magazines. "The awards are a testament to the power of the Internet," said Steven Lerman, senior vice president of Business Development for EB Media Group. "For over a decade, Billboard has been a leader in digital entertainment and we are honored to be acknowledged by the magazine industry for our achievements.

HOWARD NAMED PUBLISHER, APPELBAUM UPON TO PRESIDENT OF BUSINESS DEVELOPMENT FOR EB

Howard Conde, executive vice president and publisher of Billboard, and Russell Appelbaum, senior vice president of business development for EB Media Group, have been named to new roles. Conde is now president of Billboard Media Group, where he will continue to run the magazine's financial and business operations. Appelbaum will be responsible for growing revenue across the company's portfolio of media brands, including Billboard, The Hollywood Reporter, Adweek Media, Backstage, Billboard.com and Billboard International.

ONE GOOD IDEA HOW CAN YOU MAKE MUSIC MORE GREEN

The one good idea is to make music more green. Billboard's upcoming Green Issue will feature a user-generated guide to ways in which fans, artists and the music industry can go green in 2010. To compile the guide, the magazine is asking artists, labels and fans for one good idea on how to make music more environmentally friendly. Billboard will reveal the final list of winning ideas across all the Billboard platforms April 9.
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Hazards Ahead
The Challenges Facing An EMI Catalog Licensing Pact

Even with its back against the wall, EMI Group owner Terra Firma still has plenty of options to raise cash from its EMI assets.

Press reports have recently suggested that Terra Firma’s EMI is actively considering one of three potential options—licensing its recorded-music catalog to a rival major label.

But it’s clear that any cash raised through a licensing deal or asset sale will be enough to satisfy the terms of the £2.7 billion ($4.2 billion) loan secured from Citigroup to help finance its £4 billion ($6 billion at the time) acquisition of the firm in 2007.

Sources confirm that there have been discussions in the last few months between EMI and Universal Music Group about having UMG handle the EMI North America recorded-music catalog through a licensing arrangement, and, or/plus, a joint venture agreement, with EMI scaling back its presence in North America. A UMG spokesman says the two sides are still holding talks at the present time.

Meanwhile, sources say EMI is engaged in talks with Sony Music Entertainment over a similar arrangement. An executive familiar with the talks cautions that there may be “too many legal issues” for EMI to license the catalog to another label, suggesting that it’s more likely that any such pact would be constructed as a production and distribution (P&D) deal.

If the talks prove successful, EMI would receive an advance that it apparently plans to use to help avoid a technical default of the Citigroup loan covenant. That covenant calls for “equity calls” or a cash injection from Terra Firma, to make up for any shortfall in the ratio of earnings before interest, taxes, depreciation and amortization to interest. As a result, EMI has been unable to accelerate the quarter ended March 31. It also calls for Terra Firma to make the equity call by June 14. If EMI succeeds in licensing its North America catalog—which includes albums by the Beatles, the Beach Boys, Radiohead and Coldplay—it could provide Terra Firma with $100 million ($60 million over a five-year period, the Times of London reports. The Times also suggests that funds raised through licensing would allow Terra Firma to avoid default under its $225 million (180 million) of 2008-2013 debt. Terra Firma said in its most recent SEC filing that as of March 31, 2010, it had $855 million in cash and short-term investments, with $250 million of that cash maturing in the next 12 months.

Beyond all of that, a licensing deal would face other obstacles. Nowadays, contracts include wording stipulating that when a label or subsidiary, or “primary licensees,” release records, they pay artists the standard royalty rates. But many older contracts require that income from licensing deals be split evenly between label and artist.

Consequently, EMI could potentially face legal challenges from artists on the royalty rate if it decides a licensing deal and tries to apply the prevailing present-day definitions and standard royalty rate payments to yesterday’s contracts. Some industry executives suggest that a major-label senior executive says Terra Firma’s EMI could sidestep the royalty issue by structuring a licensing pact as a hybrid P&D deal, and label services also being supplied by the licensor. That way, the deal would provide everything that a licensing arrangement does, without actually using that word in the agreement.


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Move To The Beat
Brands Follow Dance Music Devotees To The Winter Music Conference

A hooded, caped biker swept across the penthouse deck of Miami Beach’s Raleigh Hotel, posing for a camera crew of one during the 2009 Winter Music Conference. Two years later, Lady Gaga is a hit-making, international phenomenon.

Despite the runoff success of the likes of Gaga and David Guetta, their experience has little relevance to most of the artists attending the 2010 WMC March 25-27. As most dance artists make repetitive-beat-driven nightclub fodder rather than catchy pop songs, chart-toppling mainstream success remains rare.

Still, as the WMC and this year’s Ultra Music Festival at Miami’s Bicentennial Park demonstrate, dance music retains a powerful allure among brands looking to connect with young, engaged consumers.

The 12th annual Ultra festival, the multi-stage outdoor concert that’s timed to coincide with WMC (but isn’t directly affiliated with it), says it’s closing in on its first sellout. Ultra organizers say Heineken’s support of the 2010 event is its most lucrative sponsorship to date, although they didn’t disclose financial terms of the deal. The beer brand’s presence at Ultra includes the Heineken Inspire Dome, which features DJ talent (including buzz-heavy Dutch jack Chuckie) and 360-degree video effects.

“Ultra is a great festival,” says David Corso of Corso Communications, the marketing agency that produces Heineken’s music activation. “Its organizers bring quality talent, and this brings a quality audience that fits Heineken’s target demo: young, affluent music lovers.”

Heineken also underwrote some of the 2009 North American tour dates of Tiësto, who is scheduled to play a headlining set at Ultra and is arguably the most-sponsored dance music artist of all time.

The Dutch DJ/producer is preparing for the launch of an international campaign with Sminoff, the company’s biggest music

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BRANDING
BY KERRY MASON

Get on the

Tiesto

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Station To Station

Labels Worry New Audience Response Tool Could Hurt Radio Promo Efforts

A new service that measures audience reaction to music heard on the radio is causing a stir among label promotion executives.

National Moire, which rolled out in October, tracks the amount of station switching that occurs when a song airs by fading minute-by-minute audience information from Arbitron’s Portable People Meter (PPM) ratings service with monitored airplay data.

Labels that subscribe to the service say it gives them important information that can help secure airplay for their acts. But others who fear it could prevent new music from getting on the air call it “murder mode.”

A joint venture of Arbitron and airplay monitoring providers Mediabase and Media Monitors, Moire launched for stations in PPM-measured markets last May. Now National Moire is being pitched to labels by the music initiatives division of Premiere Radio Networks, which, like Media Monitors and Mediabase, is owned by Clear Channel, the nation’s largest radio chain.

The service, priced at $25,000 per year according to labels, assigns a performance score to a song based on whether it replaces or repels listeners. A positive Moire indicates a song reduces the amount of normal station switching; a negative score demonstrates that listeners punch out more than the average.

“The more things you can use to see whether something is connecting or not, the more intelligent you are as a marketer,” says Greg Thompson, executive VP of marketing and promotions at Capital Records, which began using the service in mid-January. “It’s a barometer for music in the PPM world.”

Thompson says his field staff used positive Moire on Christian rock at Thousand Foot Krutch in one market to influence on-the-fence programmers in others.

Kevin McCabe, partner at airplay data consultancy Music Crunch, says it also allows labels to identify which formats formulate particular songs in city, like Catholic radio formats “Paparazzi,” for example, drew positive Moire at top 40 but negative scores at rhythmic stations.

Yet some promotion executives say its potential is far from benign. “It’s another way to kill a record,” says a major label VP of promotion. “And programmers don’t acknowledge it as a significant tool to choose records.”

So far, radio has been proceeding with caution. “All of us look at Moire, but there are very different opinions on how to use it and how valid it is,” Michael Chirichella, COO of Tony Calomino, says, “We don’t allow it to dictate the music we play.”

 Pat Welsh, senior VP of digital content and consultation from Pollack Media Group in Pacific Palisades, Calif., observes that “no one is tearing their hair out over it.”

Still, label promotion executives worry that overreacting to a negative Moire before the audience has become familiar with a song could have disastrous consequences.

“It can become a real cancer for a record when it’s too early to gauge the song’s appeal,” a major label executive says. “A counterpart to a rival label similarly fears that there’s a palpable concern that it’s going to cause a real problem for new and unfamiliar music.”

That concern is exacerbated by the length of time it takes for singles to develop nowadays. “It could be effective for us if it’s carefully used,” says Joe Riccitelli, executive VP of pop promotion at Sony Music Entertainment’s Jive Label Group. “But Moire could prevent a record from developing if it stokes a perception of a song before it’s had a chance to develop.”

Moore proponents say it won’t lead to less new music on the radio, as long as it’s used properly. “Like all powerful weapons, it might be worth putting a word of caution on the box: ‘no knee-jerk reactions,’” says Philip Guerini, president/CEO of RCS, the Clear Channel-owned broadcast software company that developed National Moire.

At Music Crunch, McCabe says a station should play a song 70-100 times during daytime hours before the service can be used to fairly evaluate a song.

But label executives worry that it creates the ultimate gauge of a song’s success, other parameters—such as sales, downloads, requests and research—will lose their clout among programmers. What makes the data so powerful is that it reflects the listening habits of the people who determine a station’s ratings. And therein lies the danger, Arbitron is under fire by broadcasters for notoriously small PPM sample sizes.

It’s too early to tell what impact the service will ultimately have. “Like radio, labels are still on a learning curve with it,” Riccitelli says. “It’s scary and potentially has some dangerous bumps in the road.” Thompson says, “But right now the road is driving down, and no one is going to change the path.”
LEGAL MATTERS

COPYRIGHT REFORM? DON'T HOLD YOUR BREATH

by Ben Shephner

It's hard to find anyone who loves the current U.S. copyright law.

The law frustrates record labels and movie studios, which complain it's inadequate to combat rampant infringement on the Internet. It infuriates music entrepreneurs, who fear the imposition of blanket licensing or statutory damages if they guess wrong about whether their device or service requires licenses from the labels and publishers—licenses that they probably couldn't afford in the first place.

It hobbles the general public, which doesn't know whether it's legal to copy a CD or a DVD onto an iPod. (The labels say it's generally OK, the studios say "no.")

And it earns the ire of copyright skeptics in academia and self-proclaimed "public-interest groups," which argue that copyright law is a threat to the creativity and technological innovation and exploratory freedom.

So what to do about it? Let's take a look at what we've got and how we might improve the system. The last complete overhaul of the Copyright Act came in 1976, and it's long overdue.

And the 1976 act re- placed the 1909 act, which lasted for 67 years, through the advance of recorded music and the rise of radio and TV broadcasts, both developed as legally transformative as the Internet.

Since 1976, the world of entertainment has seen further technological shifts, from easy home recording of music and TV shows to the advent of the World Wide Web, the first technology that allowed average people to disseminate copyrighted works around the globe, at minimal cost.

Congressional efforts at "reform" since 1976 have focused on the edges, with ad hoc approaches to new technologies.

Some of these efforts have been important. The 1992 Audio Home Recording Act, which set out to establish rules for the use of digital audio tapes, wound up enshrining the legality of noncommercial home copying by consumers. And the 1998 Digital Millennium Copyright Act, which addressed the issues raised by the then-ransack consumer Web, still serves as the basis for governing how copyright owners and technology companies respond to digital copyright violations.

Other partial reform efforts, like a proposed statute to address the problem of "orphan works"—those works whose authors can't be located—have floundered in the face of disagreements among different constituencies of copyright owners and users.

So it's time to convene a grand copyright conference to agree the statute? While a few academics have suggested such a path, their efforts remain largely, well, academic.

Respected copyright professor Jessica Litman of the University of Michigan Law School released a widely discussed paper titled "Real Copyright Reform," in which she calls the current statute a "stale, hamstrung collection of incomprehensible prose" and advocates a simpler system that would shift power away from intermediaries and toward artists and individual users. But Litman is also profoundly pessimistic that her ideas will find their way into U.S. law, noting, "I see no plausible route by which we could get this from here." Similarly resigned is William Patry, now chief copyright counsel at Google, who calls the current law "moronic" in his 2009 book "Moral Panics and the Copyright Wars." Patry, who previously worked at the U.S. Copyright Office and as a staffer on the House Judiciary Committee subcommittee with responsibility for copyright, blames the "dim prospects for reform on general partisan sclerosis on Capitol Hill and the influence of lobbyists."

But I think the reason reform prospects are gloomy gets much deeper than complaints about process. Rather, the main barrier to reform is substantive: The major players in the debate—big copyright owners, network distributors, technology companies, libraries and groups purporting to represent "the public," among others—simply haven't loved deeply felt and entirely legitimate disagreements over what kind of "reform" the system needs.

Different players live on different planets. Some look around today and see a world with too much infringement. Others see too much enforcement. And that isn't a gap easily bridged through compromise.

So copyright owners and other interested parties will continue to do what they've been doing: muddle through. There may be small, legislative fixes, and federal judges will continue to play a major role in shaping the law. But don't expect to be reading the obituary for the 1976 act anytime soon.

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GLOBAL NEWS LINE

WARY WILLKOMMEN

Live Nation Germany Launch Spurs Worries About Pricing,
Local Artist Impact

HAMBRUG—Live Nation Entertainment’s entry into Germany prompted a sharp increase in local concert biz.

The March launch of Live Nation Germany gives the U.S. promotion and ticketing giant its first direct presence in a market that dropped 7% in value during 2009, Billboard.biz, Nov. 23, 2009, but still generated ticket sales of €3.6 billion ($5.4 billion), according to promoters’ trade group IEDV.

“IT’s the world’s fourth-largest market,” London-based Live Nation International CEO Alan Ridgeway says. “Clearly, we should have our own presence there.”

But IEDV chairman Jens Michow warns that Live Nation’s financial clout will inflate fee prices beyond the reach of domestic promoters. “Money will not be the sole deciding factor” in choosing a promoter, he says. Moreover, Michow adds, higher fees could force ticket prices upward even though “the threshold for prices audiences are willing to pay has already been exceeded.”

Ridgeway downplays such fears. “We’ll be competitive,” he says. “But I don’t see this as a move that’s going to push up prices.”

Since 2000, Live Nation has been represented through a 20% stake in Frankfurt-based promoter Marek Lieberberg Konzertagentur. But in December, Live Nation sold its stake to Bremer-based ticketing promoter CTS Eventim, which now owns 71% of MLK and is Germany’s largest promoter.

“Having a 20% shareholding doesn’t really give you what you need,” Ridgeway says. “The intention was to build it up and ultimately have our own promotion business. But (MLK) is an important part of CTS business; they weren’t keen to give up more of it.”

Ridgeway dismisses speculation that the timing of Live Nation Germany’s launch was related to CTS’s recent appeal to the U.K. Competition Commission against the proposed Live Nation/Ticketmaster merger. He also says that the move won’t affect CTS’s long-term ticketing deal with Live Nation outside Germany (Billboard.biz, Feb. 11).

Live Nation Germany began selling tickets March 12 for its first shows—three arena dates by Lady Gaga in May. Ridgeway declined to comment on the number of Live Nation Germany shows planned for 2010, but industry insiders expect the company to substantially increase the number of German gigs by top international acts.

That could drain consumers’ available cash for smaller shows, says Mira Petering, manager of chart-topping German pop/rock band Juli. “National artists outside the top 10, small and midsize participants and bookers will all suffer,” she says.

MLK founder Marek Lieberberg is sangrist over losing its Live Nation business, claiming that throughout their relationship, Live Nation shows accounted for only 15% of ticket sales and no more than 5% of MLK’s profits. CTS CEO Volker Bischoff adds that shows by domestic acts usually generate higher margins than those of international acts with higher overheads. As a result, losing its Live Nation connection should have a “negligible effect on the group’s profits,” Bischoff says.

MLK has a string of international acts lined up during 2010, including Green Day and Michael Bublé, Berlin-based DEAG. Germany’s second-largest promoter, also has several on the way, including Kate Moss and Chris de Burgh. Live Nation Germany managing director Johannes Wessel was previously with a partner at DEAG.

AKG Germany has dates by The Black Eyed Peas scheduled. However, it primarily operates in Germany as a venue operator, and managing director Detlef Kestel is optimistic that Live Nation’s arrival will “lead to a greater number of concerts.” But DEAG CEO Peter Schwonken takes a less rosy view. “There won’t be any increase in sales,” he says. “The market leader will simply be coding sales to Live Nation.”

Additional reporting by Tom Ferguson in London.

Concert Crackdown

Russian Collecting Society Pursues Delinquent Live Promoters

MOSCOW—Russia’s state-approved authors’ rights collecting society RPC is getting tough with rogue promoters who avoid paying statutory performance rights.

In early February, RPC filed a complaint with the Moscow prosecutor’s office against two companies for nonpayment of performance rights for a Nov. 2, 2009, Beyoncé show at Moscow’s 16,000-seat Olimpisky sports center, identifying Moscow-based Anons as the event promoter.

“We told the promoter that if they don’t pay up, we’ll get to the prosecutor’s office again and then to court,” says Khadiil Dzhatleyev, adviser to RPC chairman Sergey Fedotov.

When a complaint is received, the prosecutor’s office issues a legal warning letter to the offending company. If it doesn’t settle, the plaintiff can ask the prosecutor to initiate a civil court case.

Dzhatleyev says that prove more complicated than it might initially seem. For example, although Anons was identified as the Beyoncé show’s promoter, it claimed to be only a ticketing agency. RPC had now negotiated with the actual promoter of the show but won’t reveal the promoter’s identity for fear of jeopardizing a potential out-of-court settlement.

Having determined that nonpayment of live fees has become a problem, RPC began chasing delinquent promoters last year, focusing on bigger shows. In June 2009, it won its first lawsuit, in the city court of Rostov-on-Don. RPC collected €450,000 (R$1.06 million) from local promoter VugArt for a 2008 Deep Purple show in the southern Russian city.

“IT seems to be a little bit of a war going on between certain promoters and the collecting societies,” says Deep Purple agent Neil Wemond, CEO of the Agency Group in London. “But it hasn’t affected any of the artists or my relationship with any of the promoters.”

Dzhatleyev says RPC filed complaints against Moscow promoter TOP Concert and the Russian Vehicles of Music, which handle Russian records, in 2008. The latter received a R$4.2 million fine, the largest fine ever paid in a Russian court case.

Under Russian copyright law, a promoter must sign a pre-show agreement to pay RPC 5% of ticket grosses for the authors of the material performed. “We’ve always paid what we have to,” says Dmitri Zaretsky, senior talent buyer at one leading promoter, SAV Entertainment in Moscow. “But there’s still a fine. If RPC reduced the fee, more promoters would be willing to pay.”

Statistics about the Russian concert industry are scarce. However, Zaretsky says that despite the global recession, the market for international acts “showed some growth in 2009, and 2010 is expected to be better.” SAV has promoted Lena Kravtze, Kylie Minogue and Metallica in Russia.

While most overseas acts sign up with a single Russian promoter, many shows are subcontracted to local promoters. Dzhatleyev advises that foreign artists “managers should always ask promoters whether they have a performance rights license.”

Rogue promoters “do serious harm to the business and the country’s reputation,” says Eduard Ratnikov, president of Moscow-based promoter TCI, which has promoted many shows by Blur, Iggy Pop and Rammstein. “But how to single them out from legitimate operators? There is no answer to that yet.”

Despite the failure of some promoters to pay performance rights fees, Warnock says the Russian market can be lucrative. “Deep Purple are playing another couple of shows in Russia during their current tour,” he says, “and I’ve got a hunch they might play again in November. I can do 14-16 shows with these guys in 10,000- to 15,000-capacity buildings, and they pay real money.”

Meanwhile, RPC is determined to squeeze delinquent promoters out of the market. “We’ll get them all,” Dzhatleyev says. “We’ll either have to pay or legitimate or leave.”

Additional reporting by Tom Ferguson in London.
A Passage To India

Cricket Tournament Helps International Acts Break Into The Subcontinent

BANGALORE, India—The opening ceremony of the world’s highest profile cricket tournament had it all: saris-clad dancers, fire jugglers, Bollywood stars—and Lionel Richie.

Richie’s performance of “Dancing on the Ceiling” might have seemed an incongruous addition to the vibrant mix at Mumbai’s 33,000-capacity D.Y. Patil Stadium, but he’s just one of several Western pop artists chasing the exposure that the Indian Premier League (IPL) tournament guarantees.

Immediately before the March 12 opening match, Richie, former UB40 vocalist Ali Campbell and Australian AR/BA tribute band B’jammin’ performed on the field for millions of Indian TV viewers, plus others watching simultaneously in 1,000 cinemas and on YouTube.

Richie’s manager Ranya Phillips says the singer “jumped at the opportunity to open up the burgeoning Indian market in such a high-profile and televised event.”

Leading Indian promoter DNA Networks organized music performances during the IPL opening and closing ceremonies. DNA managing director Vineet Vashish, who booked Richie for a private show in India several years ago, followed up with the singer about headlining the IPL. Phillips says Campbell’s manager Kim Revie called the IPL invitation “a wonderful opportunity for Ali to appear as a solo artist, at (an) event that’s extensively covered by news and sports media from around the world.”

Launched in 2008, the IPL stages a glitzy version of cricket involving international stars who play for teams representing eight Indian cities. Local companies in those cities bid every year for team franchise rights. Its high profile offers valuable exposure for international acts eyeing India’s developing live market (Billboard, Dec. 13, 2009).

In India, the IPL is broadcast on Sony Entertainment Television MAX. Senna Rajani, executive VP at the satellite channel, says the opening ceremony drew 6 million viewers nationally and expects viewership for this year’s 60-match tournament to “cross the 100 million mark,” up from 90 million in 2009.

Rajani couldn’t provide international viewing figures, but the IPL is broadcast in some 30 markets, including the United Kingdom (ITV4), Australia (One HD) and South Africa (Supersport).

The IPL hasn’t yet confirmed the lineup for its April 23 closing ceremony, although a Universal Music representative in London says pop act Sugababes will perform.

After Akon played the 2009 closing ceremony, Universal Music India senior sales manager Sandhya Chandramouli says his album “Freedom” sold more than 25,000 units in India—a substantial tally in a market where international repertoire accounts for only 5% of sales, according to the IFPI. "Taking advantage of the IPL’s popularity," she adds, "we renewed our advertising drive, which helped increased sales of his earlier album, “Konvicted.”

Akon recently returned to India to contribute to a Bollywood movie soundtrack and performed at a pre-tournament Mumbai gala featuring Richie and B’jammin’. MAX telecast the event March 12.

Leading South African rock band Prime Circle also played the 2009 closing ceremony in South Africa, which staged the tournament last year due to security concerns in India.

That televised Johannesburg performance “definitely sparked interest in the band in India,” says the group’s manager Franke Kotze. Prime Circle played the Indian dates last August, followed by DNA’s Rock ‘N India festival in Delhi (Feb. 28) and Bangalore (Feb. 21). Kotze says more dates are planned.

Although retailers report the 2010 opening ceremony hasn’t boosted music sales, featured acts hope the exposure could lead to live gigs. “We had some meetings in India regarding future touring plans,” Revie says.

Richie’s plans are already in place. “We will maximize this televised exposure by following it up with an extensive stadium tour of India,” Phillips says, “routed between Lionel’s return to Australia and South Africa later this year into early 2011.”

Additional reporting by Diane Cutler in Johannesburg, Tim Ferguson in London and Ray Waddell in Nashville.
Write And Wrong

Songwriters Shouldn't Have To Share Credit With Undeserving Parties

The recent BMI and ASCAP Latin Awards have gained relevance at a time when publishing revenue—particularly performance revenue—is seen as increasingly valuable for all music genres.

And that perceived value also means that more and more, getting a slice of that publishing pie has become a sort of free-for-all, with artists, labels, and even managers angling for songwriter credits, income participation, and even publishing copyrights. "This is a horrible trend," a senior executive at a major publisher says.

None of these practices is new. Even back when "no one cared about publishing," as one executive puts it, there were still many established artists and producers who fully realized the value of performance and mechanical revenue and insisted on income participation from songwriters.

But, today, with sales down, the problem has become more widespread. Non-writing artists who previously didn't ask for income participation are now doing so and, even worse, are requesting a songwriting credit even when they weren't in the studio during the writing process.

This, more than anything, galls songwriters and publishers. Some concede that they can put up with sharing writing credit with artists whose "contribution" is merely being in the studio. After all, as one songwriter says, it's hard to pinpoint what spark that moment of inspiration was when writing a song. It could be a word tossed around or simply someone's presence, even if he or she is just sitting there clicking away on a BlackBerry.

The issue, they say, is when an artist doesn't participate at all and then requests not just a slice of the income—which many songwriters readily give—but also that sacred songwriter's credit. Songwriters and publishers say the problem has become so bad that some artists have asked for a writer's share of songs that haven't even been written yet.

While some writers, particularly established hit-makers, refuse to code either participation or writer's credit, "there will be writers who will bend over backwards because they want their song out rather than not," one executive says. "We can't keep them from doing that."

What publishers, and writers, can do is at least insist that these artists be present at recording sessions, if only to check the creative team on. When it comes to angling for performance royalties, they understand even when we don't support the validity of many of these tactics. For instance, if a label is going to invest a large chunk of money in pushing a single, asking the songwriter to help fuel the video bill is understandable, considering how much money could be made.

But asking songwriters to shift the publishing rights of a song to a publisher affiliated with the label in exchange for getting a song recorded is akin to extortion, not to mention that the best song may not always win.

And asking for a songwriter's credit when no credit is due is simply wrong.

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

THE BILLBOARD

Cuban-born composer Jorge Luis Pitollo was honored March 23 with the Golden Note Award at ASCAP's 10th annual Latin Music Awards. Pitollo was recognized for his career achievements. For more than 25 years he's been penning compositions that have yielded some of Latin music's biggest club songs, including No. 1 hit like "Quisiera (Ese Hombre)" (which spent nine weeks stop Billboard's Hot Latin Songs chart in 2002), "Como Se Cuca Una Herida" and "Como Quisiera." Pitollo most recently scored with "Yo No Se Mejor," which he co-wrote with Jorge Vilmartir for Luis Enrique. The song spent 11 weeks at No. 1 on the tropical airplay chart.

Now that an increasing number of artists want to be composers, has your role changed? It's changed in that I've gone from writing mostly alone to writing with others—not only artists, but when composers. It took me some time to get used to that. But the industry has forced all us to diversify. I also think this has damaged the quality of the music somewhat. Sometimes people want to write, write, write. And I say, "Gentlemen, this isn't a chocolate factory." Sometimes I forget what I was writing. So, when I sit down to write, I do so until I'm happy with the result. And if that means one or two songs a year, so be it. But quality can damage quality.

Do you write on commission? In some cases. For example, with [Chilean star] Myriam Herméndez I asked her for a song, and it led to producing her album. But I don't sit down to write for a specific artist. Some songs work for some artists, and some for others. For example, with "Yo No Se Mejor," Jorge [Vilmartir] and I wrote it in my house, and we just had it there until I showed it to Luis Enrique and [producer] Sergio George. And it was a hit. We didn't count it with Luis Enrique in mind. It was based on a story I'd told everyone.

We usually used to write—we used to write—I mean, we're sitting in a session and we don't know what they're going to do, unless it's someone like [pianist] Gilberto Santa Rosa, who's a very good friend, and I'll say, "Hey, Gilberto, I heard this song and I thought of you."

Do you also produce? Yes, but it takes too much of my time. Truthfully, I like to write.

What technology and radio formats being what they are, is the songwriter's craft becoming diluted? Yes, and also the producer's. Today there are few producers. I'm surviving, like other composers, because I have a big recorded catalog. My forte has always been tropical music, which is very strong in Europe and Asia. So, songs that were recorded 20 years ago still generate income for me from places like Italy. I collect from songs I wrote for Rey Ruiz and Gilberto Santa Rosa as if they had been released today. That's my bread and butter.

What has changed in Latin songwriting since you began? Language used to be more powerful. Now it's more colloquial. Musically, songs are simpler. With the help of computers, songs are very simple, very basic. When I started they were far more musically elaborate. Today, you have four, five chords and you have a song. They're sometimes very elemental, but people like them. —LC

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Getting Mighty Crowded

Saturated Club Circuit Presents Challenges For Bands, Promoters

They come every day in a seemingly endless parade. These PR e-mails about a developing band, or a package of them, mounting a tour of clubs. Most are on indie labels, and the hardworking ones are. Some kind of press attention. Check any sizable club calendard in all likelihood, it will be pretty full.

In the absence of radio and other means of exposure, literally hundreds of bands are taking it to the road, most trying to support a new release. They’ve been told to play live as much as possible, to win one fan at a time. And it is deeply humbling. Playing too many bands on the road, “too fast at a time” can be more reality than slick. The end result can be costly for the club promoter and the label providing tour support to the act, and deeply discouraging for the bands.

“The club market has been oversaturated for a long time,” says Kirk Sommer, an agent at William Morris Endeavor Entertainment. “It’s completely nuts. It would be wise of [agents] to stop signing, to start packaging, unless the artist is best-in-class.”

In a scenario where bands are at the developmental stage and are of maybe 25 groups per month is playing a given club, does anyone make money? “Zip,” Sommer says.

Club promoters are now more selective in the shows they do, and the deals for new bands are getting worse,” Paradigm agent Matt Galle says. “Promoters are giving new bands a split of the door rather than a small guarantee.”

So what led to this situation of supply outstripping demand? It’s not just new bands coming on the scene. Fewer veteran acts are moving up the chain.

“Bands are playing the circuit far more often because most of them are not growing in popularity and can’t go on to larger venues,” says Marsh Wasse, senior VP of concerts at International Creative Management. “You can count on your hand how many are making that kind of progression.”

One act that’s making that transition is ICM’s Cage the Elephant, but this band has something most acts can’t count on. “The difference is that rare component called ‘radio play’,” Vita says, “along with an incredibly live show.”

Other means of exposure can lead to false assumptions. Some acts could be signed to a label or a deal on the heels of a minor blog chatter, attention on YouTube videos, a series of events at radio, a song placed in a TV show, or even a soundtrack.

Sommer says, “Anyone can be an agent if you can find a deal, make a deal, and it appears as if people will book anything.”

ICM agent Nick Storoh says the club business is growing over a dismal 2009 and that club promoters are often able to make a profit. “By no means are they great profits,” he says, “but many sound content with simply breaking even after the club slumps of 2009.”

Not everyone believes the club market is saturated. John Moore, a partner in New York’s Rowery Presents, says the club market is “thickening” and believes it can generally support the same level of bands.

“The price is right,” and even “the right timing” touring. “Professionally priced shows in a smaller room can and should be doing very well,” he says. And, as Paradigm’s Galle points out, bands should be aware of the market.

“Bands that are playing the clubs right now, they’re doing a better business.”

So what’s the key to success at this club level? “Quality control,” Sommer says. “A great artist will be successful with the right guidance. A great club will be successful with the right booking.”

Promoters should do their research on bands and check for “some sort of heartbeat,” Galle says, adding that “bands getting traction in a given market still shouldn’t go to the well too many times, even if it’s an in-development market.”

“It is knowledge it is important to build up your fanbase in your home area, and to support residencies, too,” he says. “But do it strategically, and give the fans time to build the interest for the first time.”

Storoh suggests touring smarter than ever before. “It is imperative for bands to create demand by not being overly available and putting enough distance between their last tour and their next.”

Storoh also offers this advice: “Be affordable, but most of all, be good.”

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Dance Revolution Redux
With New Motion Controllers, Dance Music Could Spark Gaming Comeback

Music games are about to come full circle, with the next stage of the struggling genre coming from the familiar category of dance music, driven by new motion capture controllers expected to hit the market this fall.

Microsoft plans to have its Project Natal motion-capture game controller available for sale and play by the holiday season. The device is a camera that recognizes user gestures and body contours as a means of controlling gameplay. Sony’s Move, announced at this month’s Game Developers Conference, is more like Nintendo’s Wii system, with a controller that users hold in their hands, a sensor to track its movement, and a camera to project it all into the game.

A host of game developers, including “Rock Band” developer Harmonix, is expected to release games that use these new motion capture controllers as early as this year, although most titles aren’t expected until 2011. Sources say they expect developers to unveil some of these new titles at the E3 videogame conference in June.

Dance-based games will feature heavily in that rollout and should provide the biggest boost to the genre. The “Rock Band” and “Guitar Hero” category continued to grow last year, as did the “Dance Revolution” genre. The next wave of games will feature full-motion controllers, with games that allow players to move in response to music and gestures.

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The precursor to music and rhythm games like “Guitar Hero” and “Rock Band” was Konami’s “Dance Dance Revolution,” the hit arcade game that later migrated to home gaming platforms. The game redefined an exclusive floor-based peripheral, which has led to a genre of its own: “dance.” The game continues to be popular, but it didn’t reach the mainstream audience like “Guitar Hero.”

Project Natal and Sony’s Move will allow the dance category to reach a broader audience. This could be a billion-dollar category in the next couple of years.

Unlike “Dance Dance Revolution,” “Rock Band” will allow players to choose their own songs, and with full-motion controllers, they can move in response to music and gestures.

“Current titles like “Rock Band” are an early indicator that dance games based on motion controllers have great potential. Taking advantage of the Wii’s motion-based controllers—as well as tracks like MC Hammer’s “U Can’t Touch This” and Dance Revolution’s “Just Dance” has defied negative reviews to sell more than $500 million in the United States since its debut in November, according to NPD Group. In February it was the fourth-best-selling game statewide and the third-ranked game in the United Kingdom. Moreover, the dance category allows for a broader sampling of music. While “Guitar Hero” and “DJ Hero” focus heavily on the use of specific instruments, dance games can incorporate all manner of musical styles as long as they’re danceable.

This gives all sorts of different hands the opportunity to get their music into these games,” said Weibush Morgan Securities gaming analyst Michael Pachter. “Everybody dances. Maybe we suck, but we’ll try it.”

Cynthia Seaton, executive VP of global brand partnerships at EMI Music—which contributed about half of the 32 songs on the “Just Dance” soundtrack after submitting more than 200 for consideration—says dance games are already starting to pay off.

“For me as a label person and for our artists, it just means more revenue,” she says. “I don’t tell you what the check looks like, but it was very, very healthy, and I look forward to the next game, whatever that is.”

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

Keep on movin’! Screen shots from "Just Dance," a hit videogame for the Nintendo Wii system that illustrates the potential of motion-based dance titles.

GET WET
Some people just need to sing in the shower. Or bath. Or maybe the pool. Whatever they are, they could probably use a good waterproofing music player. One option: the Music Planet speaker ball, a wireless Bluetooth speaker that streams music from any home entertainment system. It includes a built-in FM tuner, an alarm clock and a memory card/USB slot for adding your own MP3s. The device is submersible up to three feet of water.

The Music Planet is available through online gadget stores in Japan, where it runs for ¥10,500 ($117). —AB
David Dorn

The 17-year vet of Warner Music’s catalog business talks about moving the reissue imprint to digital opportunities.

Warner Music Group’s catalog division Rhino Entertainment sits at a crossroads in the recording industry’s shift from physical to digital formats. Best-known for its authoritative CD boxed sets, reissues and compilations, the company in the last decade has expanded its focus to include new digital products like ringtones and videogames and has been an early adopter in online album formats like iTunes LP.

Rhino’s push to apply its catalog and packaging know-how to new digital products has taken added urgency, given the continued plunge in CD sales and the decline in the number of brick-and-mortar music retailers. Last fall, Rhino laid off about 20% of its staff, primarily workers focused on creating physical product (Billboard.biz, Sept. 25, 2009).

In a statement at the time, Warner said the staff reductions came as Rhino adapted to “the fundamental transformation of the physical to new release and catalog business.”

At the center of much of this activity is David Dorn, who was recently promoted senior VP of global sales and digital strategy for U.S. repertoire. Dorn has a long history with both Rhino and the music industry. Son of the late Grammy Award-winning producer Joel Dorn, he’s a 17-year Rhino veteran, most recently serving as senior VP of new-media strategy.

In an interview with Billboard, Dorn talks about Rhino’s embrace of new digital formats, including the imminent rollout of its first mobile application.

How does your new role differ from your old one?

I oversee all the physical and digital business, which I think is a common practice these days in that we’re not separating our businesses anymore. The other thing is that I’m getting a lot more involved on a global basis with our affiliates. We’ve got more than just the Rhino effort here. We work with Atlantic and Warner Bros. in the U.S. to sell more catalog here and [are] coalescing those efforts around the world.

We have a big catalog. It’s really great, so how do we sell it all around the world both physically and digitally? Also, it’s about how we interact with our international affiliates, who have their own local territories and, borrowing practices in the United States that have proven successful, help them take advantage of those same practices. It’s really globalizing our efforts.

What lessons will you apply from your previous gig?

First and foremost, you have a download-to-own business in iTunes that we’ve been working with for what, six or seven years now? That business is mature here in the U.S., but the business is building around the world. In Europe, that business is on a growth curve. As is Amazon. So, whether it’s product lines we’ve seen as successful or things we’ve tried that didn’t pan out but we learned from them, there’s a lot to be said about applying those learnings and relationships to other parts of the world.

What’s the future of deluxe packaging and merchandising in the digital world?

I certainly hope it’s going somewhere. The iTunes LP is an amazing first opportunity to start bringing packaging to the digital world. I don’t think it’s the final version of what we’ll see over time. For a company like Rhino that really values the experience of music fans, this is an opportunity to add additional experience to that package. I think we’re just getting started. We’re looking at this as a major opportunity.

What about the physical world—boxed sets and other products?

What’s the future there? It’s still relevant, but there’s a couple of issues we have to contend with. One is that there aren’t as many places to sell these products. And it’s harder to break through the noise these days and let people know that these products exist. We have a great track record of success with our Rhino Handmade line, which are collectible, physical products that are sold direct to consumers through our Web site. They generally sell out, so we know there’s an audience that’s interested in them.

We’re probably more selective these days in the kind of boxed sets packages we make. We look at a product we would have come out with 10 years ago and wonder if there’s a way to do that digitally. We’ll probably have four to five physical boxes in general retail, as opposed to 10 years ago, when we’d have 10 or more.

When labels license their music to rival labels for inclusion in a career retrospective or a boxed set, they usually insist on retaining the digital rights. Are labels showing more flexibility on this issue?

Most of the companies in the business are not really licensing out tracks for individual sale by another company. Whatever is out there are tracks that are album-only that are packaged within a track list. Apple, up until recently, didn’t allow expansions into the store if they exceeded a certain number of album-only tracks. But that problem has been solved and Apple now allows it. So as long as a label licenses to us on an album-only basis, we’re fine. [Editor’s note: Apple still bans single-artist compilations if more than 15% of the tracks are album-only.]

How do you see physical and digital blending—as working in tandem or as separate products?

That’s a great question. We don’t necessarily have that one worked out yet. The physical retailers that do a great job aren’t necessarily digital retailers. And the digital retailers who do a great job aren’t necessarily physical retailers. The one interesting retailer that meets in the middle is Amazon. They’re still getting their digital store up and running to the degree they’re integrating it with their physical efforts. But I think they’re doing a pretty good job.

We need to see more of that with other partners. But if what you’re saying is how as a company we blend these two things together in an experience…we spend a lot of time thinking about how to take physical experiences and tie them into the digital world, whether it’s providing bonus content or [giving] those who buy physical products portability in the digital world—such as a digital version of a vinyl sale. We haven’t really done a lot with it yet.

Where are you with mobile apps? The novelty factor there seems right up Rhino’s alley.

We have an app we’re working on right now, and we hope we will be ready for sale in April sometime. We’ve taken the position that we don’t want to create Web sites that are apps. We want to create…something that is a game or has some kind of ongoing utility. We’re being very careful about what we release because we’d like our first one to be successful.

We spend a lot of time thinking about apps. We’re talking about three or four, and any that we release will have to follow the Rhino ethos of quality and value and experience. If you want to make a Web site, there are ways of doing that that’s accessible by mobile…
Band overboard! From left: ANDY ROSS, DAMIEN KULASH, TIM NORDWIN and DAN KONGSHA
A graduate of Brown University who spent his time in the Ivy League studying semiotics, Damian Kulash of OK Go is one of the more articulate shaggy-haired rock frontmen you’re likely to meet.

Yet over dinner recently at a Los Angeles restaurant, the singer is experiencing an uncharacteristic case of ineloquence. He and OK Go bassist Tim Nordwind are discussing the band’s announcement earlier this month that it’s leaving EMI, its label of nearly a decade, and starting up its own company, Paracut. (In a dig at what the band considers a tail-spinning record industry, “paracut” is Italian for “parachute.”) And though he’s talked to a few media outlets about the decision in the past week, Kulash is having trouble explaining how precisely it is that OK Go—a band less famous for its albums than for its elaborate produced, free-to-stream YouTube clips—intends to fund its future adventures.

“We just sort of figure,” the 34-year-old singer/guitarist says with a “What, me worry?” shrug, “that if we put out a big ball of creative ideas, one of them’s going to spit back some money.”

In truth, Kulash is pretty clear-eyed on the subject of Paracut—more on that later—but in a way his sudden verbal clumsiness reflects the excitement with which he and his bandmates are thinking about their new endeavor.

“What we’re doing may fall outside the bounds of what people traditionally want to call ‘rock’n’roll,’” Kulash says in reference to the band’s nonmusical pursuits, “but it’s working. We’re chasing our craziest ideas—that’s always been the source of the bond between me and Tim.” (OK Go also includes guitarist/keyboardist Andy Ross and drummer Dan Konopka.) “And it starts musically, but it goes in lots of other directions, and as the whole system changes, we’ve found all sorts of new ways to let that creativity out into the world.

“There’s nothing more exciting than doing things that are basically unategorizable and then sharing them with people,” he continues. “It’s such a huge thrill to watch that explode across the world.” Kulash thinks for a second, presumably about the band’s Rube Goldberg-inspired video for its song “This Too Shall Pass,” which premiered on YouTube in early March and racked up more than 6 million views in its first six days online. “It’s hard to describe what it’s like to sit in your backyard hitting ‘Refresh’ over and over again, trying to see whether or not you’ve hit 7 million yet.”
IRRECONCILABLE DIFFERENCES

Given the public disagreements between the band and its label over the distribution of that video and others, the split between OK Go and EMI Music wasn’t entirely unexpected. Citing a nondisparagement clause in the deal that releases OK Go from EMI, both the band and the label declined to speak about the specifics terms or circumstances of the group’s departure. Billboard has learned from sources familiar with the situation, however, that Parachute will assume ownership of OK Go’s latest album, “Of the Blue Colour of the Sky,” and an upcoming live DVD, “Passion Left Out,” while the band’s second single, “The Writing’s on the Wall,” will be released in February 2005 as a digital download through Capitol Music Group’s EMI Music distribution arm. Sources familiar with the situation say that the band’s distribution deal with EMI is still intact, but OK Go’s name will appear beneath that of Capitol Music Group on the album’s liner notes.

In a prepared statement released by the band and the label, EMI said it had “really enjoyed our relationship with OK Go” and that both parties had decided “to part ways by mutual agreement.”

Speaking in a video posted on the band’s Web site, Kulash said, “We’re looking very excited, and they’ve been very good to us.”

Yet sources paint a different picture of the partnership, one in which both parties felt somewhat aggrieved. The band complained of being underserved by EMI’s promotion and marketing efforts, while the label said it never could reap the sales rewards of OK Go’s video success.

“It’s like you’ve got a guy throwing a 105 mph fastball, and then you get scolded for using your best players,” one person familiar with the situation says, referring to the tens of millions of YouTube views OK Go has earned with such videos as the Grammy Award-winning “Here It Goes Again,” in which the band performs an intricately choreographed dance routine while riding treadmills. “And this guy’s dominating the game, but you don’t have an infield to back him up. So how are you going to do anything?”

According to the source, EMI dedicated little energy or resources to working OK Go’s singles at radio and to stocking its albums in stores, continually insisting that the label “needed a story” for programmers despite the band’s growing online presence. “There was a real lack of interest in conventional marketing,” the source says, “to match what the group was accomplishing in the new media sphere.

One former EMI staffer says that the disregard wasn’t necessarily intentional. “People at the label always liked OK Go but were easily distracted by no-hitters like 30 Seconds to Mars and Corinne Bailey Rae—artists who were already established or were more mainstream. Capitol never took full advantage of the opportunities.”

Former Capitol chief Andy Slater, who signed OK Go in his first deal at the label, insists that he wasn’t neglecting the group but was waiting for the right moment to take it to radio.

“The key to having success with an unconventional band like OK Go is knowing when that moment is,” Slater says. In his view, the time had not arrived long after the band performed its treadmil routine at the 2006 MTV Video Music Awards. “All of this stuff had started to bring OK Go to the forefront,” he says, “and that’s right when the label underwent a change in leadership.”

(OK Go’s camp has been attending Jim Smeal him as head of the newly formed Capitol Music Group.) “Up to that point, though, we were building a fairly aggressive radio campaign based on seven months of work,” Slater notes. “We were putting the full court press to assist Andy went to the studio, and he was charging a very high rate.”

Former Capitol chief Mark DiDia seconds Slater’s position, calling OK Go “a full-on priority” for the label during his tenure there. “They were Andy’s first signing, and he wanted to promote them more than anybody,” DiDia says. “We spent over $5 million in marketing, but a lot of other bands would want that level of commitment.”

Sources close to EMI in more recent years, meanwhile, contend that the kind of investment the band was calling for “just didn’t make economic sense” given the group’s sales history and performance in video research. Although OK Go “makes great videos,” one person familiar with the situation says, “they’ve never demonstrated that they sell albums. They’ve done OK with some tracks through the years, but with this album in particular, the sales really aren’t there.”

The new album has sold 27,000 copies, according to Nielsen SoundScan. “Oh No,” the band’s best-selling single, has moved 268,000, while “Here It Goes Again” has sold 821,000 singles. None of the band’s other singles has broken the 100,000 mark.

“If you took out the ‘Hey Video’ and put it in the word ‘single,’ and you took out ‘online’ and put in ‘radio,’ this wouldn’t be a story,” another source says with ties to EMI says. “Put it another way: Imagine a label spends a lot of money to get a song on No. 1 on the modern rock chart, but it’s only sold 25,000 copies and the label decides not to move forward with the band. That’s not a story.”

One person familiar with the label’s thinking says the company took issue with Kulash’s claim in an interview with New York magazine that because of its current debt troubles EMI lacked the funds needed to support its bands. “It’s absolutely untrue to suggest that EMI didn’t have enough money to promote OK Go at radio,” the source says. “It was a choice.”

Further disagreement between band and label flared up earlier this year over EMI’s decision to restrict some OK Go videos from being embedded on unauthorized Websites (in an effort to drive would-be viewers to YouTube, which pays record companies for each stream of their copyrighted material). Kulash aired his grievances in a widely publicized New York Times op-ed—his third for the paper on music-industry matters—that urged the label to “recognize the basic mechanics of the Internet” and allow OK Go to engage with fans wherever the fans are.

“Here is a part of the piece that I know wasn’t going to sit well with the label, but for the most part my intention was to write something that was even-handed about the situation,” Kulash says. “You see so much vitriolic anti-label stuff from our fans, or from reports down here, and you see so much complaint from the music industry about the ground eroding from underneath them, that I wanted to present the position of a musician who isn’t wildly anti-label and isn’t angry at them but who sees the unsustainability of that position.”

One person close to EMI says that although it might have looked like it, the Times piece didn’t have any impact on the decision to part ways. “I can’t argue with his point, and I didn’t,” the person adds.

MOVING FORWARD

Now that OK Go has detached itself from its major label, the band’s next job is finding a way to stay solvent. That won’t be as difficult as it would have been on EMI, according to Kulash. “In the most traditional sense,” he says, “it takes a lot of money and time and effort for our small operation to survive than it does to support an international distribution company.”

Kulash and Nordwind peg the number of employees working (both full- and part-time) under the OK Go/Parachute umbrellas at around 20, including the four band members, Kulash and his assistants, two Internet consultants, two booking agents, a radio-promotion rep, a lawyer and a publicist. (For the moment, at least, the band doesn’t plan to sign outside artists to Parachute)

While my guitar gently plays:
OK Go’s Damian Kulash
THE BAND’S FANS ARE A COMBINATION OF TEENAGE GIRLS, MUSIC SUPERVISORS AND ADVERTISING CREATIVE DIRECTORS.

—JAMIE KITMAN, MANAGER

But it’s not just about a reduction in overhead. Kulash says he and his bandmates—experienced drummers in their field—have grown used to the band playing in smaller venues, and he expects that to continue to be the case. Why? “We make music that is accessible but not overplayed and generally sort of upbeat,” Kulash says. “It’s a lot behind a lot of stuff. Also, we own our own publishing, so we don’t have to think about writing interviews for a publishing company trying to figure out whether or not it’s worth it. We OK things in 80 seconds.”

“The band’s fans are basically a combination of teenage girls, music supervisors and advertising creative directors,” says Kitman, who says that OK Go has notched more than 450 synches. “That’s the reason they’re still with EMI’s licensing department—because they’ve made millions of dollars on OK Go.”

Kitman points to the band’s inclusion on last year’s “Now Moon” soundtrack as among its most lucrative licensing deals, though he declined to specify how much the band earned.

According to Kulash, licensing follows success: When the treadmills video broke, they got more licensing requests for everything on their second album.

And the first album, too, Nordwind adds. “It calls attention to and raises your profile,” Kulash continues. “Our admittedly naive business plan has always been to make stuff happen and people will give us a shot.”

With nearly 10 million views at press time, the video for “This Too Shall Pass” has brought even more attention to OK Go’s way, and not just from fans. In a deal brokered by EMI’s brand partnership division, insurance giant State Farm funded the production of the complicated clip, which various sources say cost somewhere between $160,000 and $190,000 to make in exchange for a brief logo shot at the end. Kulash says the band is “certainly” interested in pursuing other such corporate alliances.

“There’s lots of kinds of advertising, but the kind that suits us best is good old-fashioned promotion of the arts,” he says. “It’s a high-minded game—it doesn’t get your product in front of billions of people. But it can associate your brand and your product with the thing you do with real enthusiasm. I mean, the Rube Goldberg machine truly is inspiring. I watch it still and get this incredible sense of—”

“Hell yeah—naw,” Nordwind says.

“It’s such a triumph and an achievement for all the people involved,” Kulash says. “State Farm looks so much cooler having just allowed us to do it rather than interfering with the art of it.”

“We’re in conversation with dozens of corporations right now that want to work with us,” Kitman says. “It’s definitely a new model.”

Touring figures heavily into OK Go’s plans for the rest of 2010 as well. The band launches a seven-week U.S. tour April 13 in Salt Lake City that includes two sold-out shows at Brooklyn’s Music Hall of Williamsburg and winds up at the Sasquatch Music Festival outside Seattle. It’s also scheduled to play Bonnaroo and a number of European festivals this summer, as well as make up- coming appearances on “Late Show With David Letterman,” “The Colbert Report,” “Late Night With Jimmy Fallon” and “Jimmy Kimmel Live!”

Kitman even stresses the prospect of old-school record sales, pointing out that “Blue Colour” has only been out for a little more than two months. “Based on previous experience, we usually sell more in the second year than in the first,” he says. “There’s nothing inherent in the construction that you have to have a big opening weekend or else your artistic project’s dead. That’s a uniquely capitalist view based on a system that worked adequately when 80% of the things failed miserably. And that’s not the business we’re in.”

Bringing the Parasite outline back to the form that originally built OK Go’s beats, Kulash says he anticipates earning at least $1 million from play-through videos on YouTube more than he and his bandmates own the new record. “How EMI monetized videos was only known to us as a service it offered when we were allowed to do with those videos,” he says. “But now, we’re not total morons—everything will get reviewed. A year from now we’ll see what’s working and what’s not, and though I have faith that we’ll get some money from deals with YouTube, if we don’t, then we’ll look for it somewhere else.”

VIDEO KILLED THE MAJOR-LABEL DEAL

So will this cobbled-together model of music-business hits and YouTube videos?

Kitman thinks so. “This Too Shall Pass” is the third time OK Go has had a viral hit, he says. “No one’s done that before, and it underscores the argument that they’re a flash in the pan, that it’s something purely accidental. Some have tarnished it by saying, ‘Well, it’s just a video.’ But that was true in 1983. You could just as well say: ‘The singer just has a great voice,’ or ‘They’re just really pretty.’ I don’t think it’s too fanciful to say that this is what a lot of music was in the 21st century.”

Still, Kitman is quick to point out that OK Go’s story “doesn’t have an awful lot of application to bands that don’t already have an audience and a history of licensing. It’s not a way to develop a business.”

“They’re obviously doing something that’s resonating with people,” one current EMI insider says. “Unfortunately for us it’s their videos, and we’re a music company. Now they have the freedom to monetize anything they want and channel their creativity into whatever is they think they can do really well at the moment. And if they find the model that works, please tell us. We don’t care where it comes from.”

“We’re starting our new company specifically not as a record company,” Kulash says as he and Nordwind prepare to head home for an early night. “Tomorrow we start shooting a new video for the song ‘End Love,’ the latest step toward their goal of making a clip for every track on ‘Blue Colour.’” “I mean, it will be our record company. But we want to be the home for all the creative things we do in the future. And we’re trying to keep that as unconstrained by conventional definitions as possible, because the conventional definitions just don’t matter anymore.”

“Damiano’s talking about my space ballet,” Nordwind says. “You think he’s joking, Kulash deadpans. “I have something to show you.”
How TAO CRUZ Brought The New Sound Of Urban England To The Hot 100—with A Little Help From His American Friends

By CRAIG McLEAN

Like London buses, you wait years for a U.K. male artist to top the Billboard Hot 100, and then two come along at once.

But the latest Brit atop the U.S. singles chart represents not just a change of fortune for U.K. music, but also a changing of the guard, as thevoice of young urban Britain finally starts to be heard across the Atlantic.

Prior to Jay Z’s hip-hop hit “Dirt Off His Shoulders,” one of the previous British males to top the U.S. chart was Elton John (in 1977) and James Blunt (2005). Then this month, another Londorner with a fresh electro-dance track ring the bell even more spectacular fashion, as T-Pain pronounced “TAO CRUZ’s ‘Break Your Heart’ (Mercury/IDMG) shot from No. 53 to No. 1, breaking the record for the largest leap to No. 1 by an artist’s debut charting single.

A hand on his hip, a bandana around his neck, and a swag on his shirt, Cruz seemed to be a natural successor to a successful asa musician, I would see Michael Jackson,” a delighted Cruz says. “So conquering the U.K. is a realization of that fantasy.

‘Break Your Heart’ has sold 663,000 U.S. copies, according to Nielsen SoundScan. In September and October 2009, it spent three weeks at No. 1 in the United Kingdom—where Island Records released Cruz’s material—selling 90,000 copies, according to the Official Charts Co. (OCC). It’s also gone top 10 in Ireland, Norway and Sweden.

Cruz ascribes the magnitude and speed of his U.S. success to “the strength of the song,” but is also savvy enough to acknowledge the importance of rebranding ‘Break Your Heart’ for the U.S. market with a guest rap from Ludacris.

“We definitely thought it would be an important factor to have somebody who the U.S. marketplace would recognize,” Cruz says.

“Ludacris is an amazing artist and he never fails to deliver. It absolutely helped to have him usher me in and tell the U.S. market: ‘Hey, this is my new friend TAO Cruz, he’s cool too.’”

But all this is the side of one who has success. Think again.

Cruz has worked hard to get here. The son of a Nigerian father and a Brazilian mother, he grew up as Adetayo Onile-Ere, attending public school at Bihari Grange in Warwickshire and Battle Abbey in Sussex, studying entertainment law. (His father is a lawyer.) That may be why he’s also CEO of his own label, Rokstar Entertainment Division, with his music released under a joint venture partnership between Universal Music (U.K. in the United Kingdom, Mercury in the United States) and RED, while the Rokstar brand has expanded to include a fashion and sunglasses line.

Cruz signed his first publishing deal as a teenager, but cites his time working as a waiter and radio host for Def Hurr in New York in 2005-06 as the crucial moment in his development. Taken on after impressing the label with his demos, Cruz speaks proudly of how he “assimilated” skills from the likes of Dallas Austin and Christopher “Tricky” Stewart in order to "upgrade" his own.

Island U.K. co-president Darcus Breese signed Cruz in 2006 after seeing him at a showcase performing songs including “I Love Game,” which the EMI published Cruz co-wrote with Will Young and Blake Mackichan and had already been a No. 3 hit for U.K. pop talent winner Young. In 2004.

“AT that time, there were no young [British] black kids who had a hit album and were still around,” says Breese. “It immediately marked Taino down as an artist who could be his own engine room. His ambitions knows no bounds.”

At first, it looked like ambition might be limited to success as a writer and collaborator rather than as a hit artist in his own right. His debut solo album, 2008’s straight-ahead R&B LP ‘Dance Into You’ (Colomba), was only released in the United Kingdom, where it peaked at No. 17. Yet the album spawned four U.K. Top 30 hits and has now sold 160,000 copies according to the OCC.

Despite the ubiquity of “Break Your Heart,” its parent album, “Rokstar,” has sold only 51,000 U.S. copies since its October 2009 release, according to the OCC. However, unlike its predecessor, this album will be released simultaneously May 17 and in the United States a day later, giving Cruz his shot at global stardom, albeit as more of a pop star than an R&B artist.

Mercury Records president David Massey says the Ludacris collaboration was key to positioning Cruz as a “rhythmic and pop artist.”

“Break Your Heart” went to rhythmic for mats at the start of 2009, moving on to Top 40 Feb. 1. The track has so far peaked at No. 14 on Billboard’s Rhythmic Top 40 chart, No. 20 on Mainstream Top 40 and No. 22 on Hot 100 Airplay. It’s yet to chart on Billboard’s R&B/hip-hop charts.

“I’ve always thought that’s a pop artist and a R&B music,” Cruz says, adding that he’s happy to take listeners from all genres. Indeed, album tracks “Falling In Love” and “Fed Again” could even find favor with fans of Coldplay while the pumping house rhythms of “Forever Love” fit perfectly with the current vibe for David Guetta and other DJs.

“Rokstar” features the International release. While the track listing is yet to be confirmed, a hybrid version will also feature tracks from “Departure”—according to Massey, “Ocean Of Love,” “I’ll Never Leave Again” and possibly “She’s Like A Star” will be included—and there are ongoing discussions about adding brand-new songs.

Cruz recently completed writing sessions with J.R. Rotem, Stargate and Kevin Rudolf, primarily intended for his “Break Your Heart” tour. But if something cool comes out that I think is a complete hit song, instead of giving it away, I’ve been asked to keep it,” he says with a laugh.

And even in the midst of a hectic U.S. radio promotion schedule, which includes a slot at top 49 WRXK (Rick. Now) New York’s “One Night Stand” show April 17 at Roseland Ballroom, Cruz is still fencing off studio time to prepare material for future releases. During the week of the interview, he was in Los Angeles to work on songs with Dr Luke.

Luke’s protege KeShia will also be a component of Cruz’s campaign. Cruz tapped her for his next single, the throbbing pop-rock track “Dirty Picture,” sung before her own break-out success. They’ve also filmed a video that, according to Cruz, features “the most insane, debauched, underground party full of the coolest people that you wish you could invite to your party. And it’s Shia performing in a public bathroom. It’s fantastic.”

Video proved pivotal to the success of “Break Your Heart.” Massey acknowledges the Feb. 25 Veto premiere of the U.S. video—featuring Ludacris’ scenes cut into the original footage of girls, speedboats and product placement for Rokstar sunglasses—as a key starting point for the track, echoing what Bruce calls the “explosive” release of the original U.K. clip on YouTube.

Within the first couple of weeks we were at a million views,” Bruce says. “That’s when I knew something was happening. We weren’t on heavy rotation on U.K. radio, but the YouTube hits were saying we were a hit.”

Cruz will be back in the United Kingdom in April but Massey expects the artist to spend much of 2010 stateside. The question is, how many of his companions will join him? If Cruz can make a sustained breakthrough, artists from the new wave of U.K. urban acts, such as N-Dubz and Tinchy Stryder (for whom Cruz wrote the U.K. No. 1 ’’Never Leave You’’) can turn his act into a full-scale British invasion.

“Possibly,” says Massey, who’s a Brit himself. “But rapping with an English accent has not yet been established in America. What Jay Sean and Tinchy have established is that strong rhythmic pop records can work here.”

Meanwhile, for Cruz, writing and producing new songs remains of paramount importance, not least because “Break Your Heart” so nearly slipped through his fingers. He originally offered the song to U.K. pop star Cheryl Cole for her album “3 Words,” but her reps “didn’t get back to me quickly enough.”

And if they had? “You’d probably be talking to her right now instead of me,” Cruz says with a laugh.

LONDON CALLING

Four U.K. Urban Acts That Could Follow In Taino Cruz’s Footsteps In The United States

TINCHY STRYDER


CHUNKZ

Coming up from the British & Jamaican music scene, this 18-year-old rapper/producer is known for his catchy hooks and edgy, street-level material. His break-through hit “Hancock” featuring Tinchy Stryder.

N-DUBZ

R&B/pop/dance trio N-Dubz, whose debut album, “Take Me Back,” featuring T-Pain, became his first Top 40 hit. The group’s latest single, “Take Me Back,” features T-Pain, became his first Top 40 hit.

TIME TEPAN

25-year-old London rapper, “Pass Out,” crashed into the U.K. album chart at No. 1. His debut album, “Time To Be Loved,” has sold over 500,000 copies, according to the OCC, while his second album, “Time To Be Loved,” has sold over 700,000 copies, according to the OCC.
Nobody cuts off Juan Gabriel. After performing a rousing mariachi number at November’s Latin Grammy Awards in Las Vegas, it turns out that the 61-year-old Mexican entertainer/composer was just getting warmed up. As the lights dimmed, one of his guitarists handed the singer a full glass of something—Tequila? Cognac? Even if it had been apple juice, it wouldn’t have mattered. He took a swig and raised the glass. “To everyone who’s in jail . . . get out soon. That’s an order,” he proclaimed before launching into “¿Por Qué Me Haces Llorar?,” one of his oft-covered classics and the single from his first new album in seven years, the self-titled “Juan Gabriel,” due May 4. “Why do you make me cry and mock me if you know very well I don’t know how to suffer?” he beltied, gesticulating wildly to the music as the liquid sloshed out of his glass and onto his purple brocade jacket, which was augmented by a pink vest. He sang the lyric, “I’m going to get drunk,” shaking his glass for emphasis. More spillage. He finished the verse—“Let them know that I drank today and got drunk today over you”—and sent what was left in the glass over his head and down his throat.

Gabriel’s “diva” theatrics quickly lit up YouTube. He wound up performing that night for more than 30 minutes, sending Univision cameramen and security guards scurrying to keep up with him as he did laps around the Mandalay Bay Events Center, soaking up love from the fans he’d had on their feet since the beginning of his set. His show-stealing antics pushed the live broadcast well beyond its scheduled run time and, according to Nielsen Media Research, led to the highest-rated quarter-hours of the broadcast. “He was supposed to play as much as he felt he needed to,” Latin Recording Academy president Gabriel Abaroa says.

“Work is my best friend,” Gabriel explains to Billboard a few months later. “When I have the opportunity to work, I organize a whole party—like what you perhaps saw at the Grammys.”

Gabriel (born Alberto Aguilera Valadez) is 40 years into a career that has spanned styles from pop to bolero to regional Mexican, and his upcoming studio album is one of the year’s priority releases from Fonovisa in the United States and Universal in Latin America. Six of its songs were written by Gabriel and originally made famous by other singers—but never recorded by him—and five are new.

Gabriel has his own rationale for releasing a mariachi album now. “Mexico is known throughout the world thanks to mariachi,” he says. “It’s not known for the political par-
To call Gabriel a world-class singer/songwriter doesn’t even begin to account for his music’s enduring appeal. He’s written a large swath of the contemporary Latin music songbook (his label puts the number at roughly 1,000 co-compositions, covered by everyone from superstar rock act Maná to reality-show contestants). To the Latin world, he’s a combination of Frank Sinatra, Burt Bacharach and Liberace. Add a dose of mystery—he performs live but rarely gives interviews or appears on TV—as well as catchy songs laced with drama and wit, and you have a multigenerational household name.

**TRIPLE THREAT**

With his brand far base resulting in consistent sales of his Sony hits compilations, on top of the rising value of his publishing catalog, Universal saw an opportunity to put Gabriel’s masters and publishing under one roof. He had been signed to RCA, Arista and later, BMG, for much of his career, but relations were rocky. At one point, he didn’t release a studio album for BMG for a period of eight years. His last album for the label arrived with little fanfare in 2003. Gabriel also had been represented by BMG Publishing, which was acquired by Universal Music Publishing Group (UMPG).

In 2008, Universal Music Latin America chairman/CEO Jesus Lopez signed Gabriel to a deal that included a global publishing administration agreement for all of his catalog, as well as new master recordings. The idea was to build for Universal a valuable collection of Gabriel masters by having him record famous songs he’d written but never recorded himself. Ownership of the masters eventually reverts back to Gabriel. Gabriel’s albums for Universal—which will number as many as two per year—also will include new versions of hits he’d recorded previously and new songs he’s written.

“We believe in five years we’ll have 10 albums in Universal’s catalog,” Lopez says. “He’s not going to come out with an album every two-and-a-half years the way other artists do.”

In addition to “Juan Gabriel,” Universal already has another Gabriel album of unreleased hits in the can slated for pre-Christmas release. “It’s a very loyal audience,” Lopez says. “Key to sealing the deal was Gabriel’s longstanding relationship with Lopez, who had helped end the standoff with BMG when he was an executive at the label years earlier. “Mr. Lopez knows me well and he knows my catalog very well. It was really easy to reach an agreement,” Gabriel says. But “even though I had signed [in 2008], I didn’t record for a long time because I kept tearing.”
A 20-show run at Mexico City’s Auditorio Nacional in September and October 2005 grossed nearly $7.2 million and brought in more than 175,000 people, according to Billboard Boxscore. A 2007 U.S./Mexico tour brought in $5.8 million and more than 96,000 people to 14 shows.

"Don't think I don't record because I don't want to," Gabriel says. "The truth is, I've had a lot of work, and because I have all this work, I don't have the voice as clear and clean as it should be for recording."

With his voice restored and two albums finished, Gabriel is mum about tour plans, but Lopez says the label will time its marketing efforts in each Latin American country around his tours. CDs and merchandise will be available for sale at the shows, and local radio promotion and TV campaigns will kick in strongly a couple of months before Gabriel plays each country.

Also under discussion is a TV special with Mexican Broadcasting giant Televisa, along the lines of a 1999 Gabriel special sponsored by Procter & Gamble, Lopez says. "We're talking about a special about the best opportunities in the market with a product that won't bother Juan Gabriel." Lopez says, adding that the artist won't do endorsements or even a lot of media. "He doesn't believe in overexposure because he thinks it makes the personality lose a little bit of its magic, and I totally agree with him."

PUBLISHING PROGRESS

Though Gabriel's words and music have become hits for artists in many genres (see chart, below), audiovisual衾s of his songs are rare. Before coming to Universal, sync requests were usually greeted with "a big no," UMG senior VP of Latin America Eddie Fernandez says. "He was very protective.

But just last year, his songs popped up in campaigns for Heineken in the United States and Colgate-Palmolive. Abercrombie & Fitch's and even an aspirin brand in Latin America. "Everything needs to run through him," Fernandez says. "The fact is, he's open as long as the price is right."

Fernandez won't give a ballpark figure as to Gabriel's publishing advance, other than to say it was "huge." But between mechanical royalties on Gabriel's compilations and artist's covers, as well as performances from his many radio hits, "it's worth every penny," Fernandez says.

Fornósis is planning an aggressive marketing effort with special pricing and promotions at big-box retail in addition to prime placement at online and mobile stores. "He's one of those artists that can really help us overcome the slowness of adaptation into digital," Fornósis president Gustavo Lopez says. "If people buy only one album all year, it'll be the Juan Gabriel album."

Though Gabriel's hits come in many styles, his signature extravaganzas is his sexy, lively marachi band, which accompanies him on tour and dares up a storm onstage. First single "Por Qué Me Haces Llorar?" is a 70's-style ballad set to a sweeping arrangement of marachi strings.

Fornósis president Gustavo Lopez says Gabriel's audience has been waiting for such a randevouz album after his last pop release, and this one has been timed to coincide with Cinco de Mayo and Mother's Day, traditionally a strong sales holiday for Latin music.

For Gabriel, who gave frequent shout-outs to his home country at the Latin Grammys, a marachi album was a way to commemorate Mexico's 2010 bicentennial and the centennial anniversary of the Mexican Revolution.

"As a Mexican and as an artist, I wanted to contribute something to such a big celebration," Gabriel says. "We're celebrating the independence of Mexico from Spain. Hopefully someday we'll celebrate our independence from the United States. Then I'll be even happier to release an album."

He continues. "But for now I have this album, the best of mine that I've ever sung that I haven't recorded, and new songs that are beautiful—because I wrote them thinking about Mexico, about marachi and about how long it's been since I recorded. And they came out beautifully."
EVERYWHERE MAN

Once Again, Daddy Yankee is Inescapable

In 2005, Daddy Yankee broke on the charts with an upbeat reggaeton anthem about the joys of gasoline. Half a decade later and with four No. 1s on Billboard’s Top Latin Albums chart, including the top-selling Latin album of the decade (“Barrio Fino”), Yankee—who whose real name is Raymond Ayala—has established himself as one of the stalwarts of the reggaeton genre as well as a maverick artist who has redefined the role of Latin artists as entrepreneurs helping their own careers.

As he prepares for the April 27 release of his new studio album, “Mundial,” bonus track “Grito Mundial” has been chosen for World Cup TV campaigns on Telefónica and ESPN in the United States and on Azteca in Mexico. In addition, his new women’s fragrance is slated to launch at the end of May, together with a media campaign that includes a billboard in New York’s Times Square. In the fall, he will star in a Hollywood film produced by Mark Epply (“The Nutty Professor,” “Beverly Hills Cop”).

Aside from his music, Yankee continues to churn out hits — his new single, “Descontrol,” has already hit No. 1 on the Latin Rhythm Airplay chart, five weeks before the album’s release.

Like his previous sets, “Mundial” is long on songs (14 tracks, plus three bonus cuts) and covers a variety of genres. While it features straight-ahead reggaeton alongside giddy urban tracks on which Yankee says he’s been inspired by the street sounds of his hometown, it’s also full of danceable, commercial tracks that could play on both urban and pop stations.

This time around, Yankee inked a deal with Yankee to distribute his album in the United States and Puerto Rico and license it elsewhere, including Europe and Latin America. Yankee, who records for his own label, El Cartel Records, was previously licensed by Universal and has always retained his master. In this case, as in the past, his team will handle promotion and marketing statewide, but ahead, he’s giving Sony the reins.

In addition, he says, his team will work in tandem with Sony to create and sell digital content and other product, including merchandise.

Yankee’s hitmaking abilities transcend the success of “Gasolina.” His hit Latin chart-toppers crossover to the Billboard Hot 100 and Rhythmic/Top 40 charts, among others, as well as collaborations with mainstream artists like Fergie and Akon.

But “Mundial” marks a return to his Latin base. While many songs are peppered with English, there aren’t any collaborations or English-only tracks.

“The truth is, we make much more from our Latin American town than the U.S.,” Yankee says. “Many people think the world is only the United States, but we [come] from Central America, South America and the Caribbean. The U.S. is more a market of perception.” He adds, noting that last year he played nearly 100 arena shows, most of them outside the States.

He tells us what he likes in the fragrance, his ideas on the package, and he’s extremely supportive.

— SCOTT BERG, FALIC FASHION GROUP

However, statewide, Yankee is more of a household name than most Latin artists—a key factor in Sony’s decision to sign a deal. That recognition, coupled with a strong web ethic, was the impetus behind the launch of his new women’s cologne, D’Yankee, which will be sold in the States and Puerto Rico and throughout Latin America and the Middle East.

“Different artists have different levels of involvement,” says Scott Berg, brand manager at Falic Fashion Group, which owns Duty Free Americas stores and runs out Yankee’s fragrances. “His men’s cologne, DY, launched in 2008. ‘He is the best of that. He tells us what he likes in the fragrance, his ideas on the package, and he’s extremely supportive.’”

For DY’s introduction, FYG had a major TV promotion as well as in-stores in eight key markets. DY was initially sold exclusively with Macy’s and then carried in major chains including JCPenney and Sears. This time around, marketing for D’Yankee, which hit 100 million bottles will retail for approximately $55—will be tied to marketing for “Mundial,” with samples given out at album events.

“The women’s [ scent] will do even better, as we’ll get a bigger percentage of her female fans,” Berg says.

And the male fans should come from everything else, including the World Cup promotions, which will have Yankee spots—featuring his album cover and purchasing information—running on three networks.

It’s yet another example of Yankee’s savvy for everything cross-promotional, including the upcoming film that will, of course, feature his music.

“You know me,” he says with a smile. “This is a business.”
Still Learning, Still Growing
Sharon Jones & The Dap-Kings Jump-Start Promo For New Album On ‘SNL’

When Canadian singer Michael Bublé asked Sharon Jones to join him for a “Saturday Night Live” performance of their song “Baby (You’ve Got What It Takes)” from his 2009 “Crazy Love” album, things kicked into high gear for her band, the funk-soul band Sharon Jones & The Dap-Kings.

“...the band has secured a spot on BET’s ‘The Mo’Nique Show’, Comedy Central’s ‘The Colbert Report’, NBC’s ‘Late Night With Jimmy Fallon’ and ‘Inside the Scoop’, and CBS’ ‘Late Show With David Letterman’ and ‘The Late Late Show With Craig Ferguson’.

The promo campaign is big on utilizing social media. The band is giving away tickets to win concert tickets. It also provides its Twitter and Facebook followers with the exclusive password to its album’s release, from which 15% of the proceeds will go to the Red Cross to help Haiti and other disaster-stricken countries.

The Dap-Kings also have their own iPhone app, an exclusive app for its fans in the world. The band performed four shows at The Roxy in Hollywood, CA, followed by a sold-out show in New York City, and two dates at New York’s Apollo Theater, among other stops. When things slow down, Jones, who once was a prison guard at New York’s Rikers Island, and had a small role in the denim Washington film ‘The Great Debaters’, says she hopes to find time to pursue acting again. ‘If people come knocking on my door looking for my soulful sounds, then that’s good—I pray more people come my way. But maybe if Denzel does another movie, he’ll ask me to be in it.’ she says.
Sony Music Artists (Japan) senior VP Sempai Yamaguchi is overseeing Chaitmoncy's U.S. campaign. "I see a paradigm shift in the U.S.," he says. "Kids these days have grown up with anime and manga, so they're more open to Japanese rock." —Rob Schwartz

SPANISH STROLL

A Spanish rock scene fixture since the mid-'80s, Enrique Bunbury is settling in stateside following his recent move from Spain to Los Angeles, a place he appropriately calls "a 100% rock'n'roll city." Bunbury has toured North and South America extensively as a solo artist and, until its 1996 demise, fronted Spanish rock act Los Chulapos. His U.S. tour kicks off on April 21 at El Paso, Texas, and finishes up June 8 in Tucson, Ariz. While those are club gigs, Bunbury is equally at home playing stadium shows elsewhere. In November, he headlined Mexico City's Estadio Azteca in front of 90,000 fans. He plans to play European shows—booked by Madrid-based Rock & Chicken—aft er the U.S. dates, promoting current album "Las Consecuencias" (EMI Music). The album topped the Spanish and Mexican charts in February. It's already out in the United States, Columbia and Argentina, with further European and Latin American releases due this summer. Bunbury describes "Las Consecuencias" as an "intimate, obscure" album, and it's more subdued than previous solo outings. He says it marks the end of a cycle in his career, adding cryptically, "I want to be a more sexual and religious singer." Bunbury's songs are published by Servidor de Núcleo Editorial, administered by Chappell Editorial.

—Howell Llewellyn

ETTERTON OPTIMISTS

A decade after its debut album, "The Optimist" (Source/EMI), was nominated for the Mercury Prize, London-based acoustic pop act Turin Brakes has returned to its roots for sixth album "Outbursts." The duo of Olly Knights and Gar retailers produced the album themselves, and their stripped-down approach has delighted their new label boss Martin Goldschmidt at London-based indie Cooking Vinyl. "I'd love to take the credit for such a great album," he says, "but they'd recorded most of it before we signed them.

Cooking Vinyl is restoring the album out worldwide following its release in Continental Europe (Feb. 26) and the United Kingdom (March 1). A U.S. release is scheduled for March 30. Turin Brakes is published by Reverb Music.

With four top 40 albums under its belt, the band retains a healthy U.K. fan base and kicked off a 14-date U.K. tour March 5, followed by European dates booked by X-Ray Touring. Three weeks of U.S. dates, booked by Paradigm in February, will follow in May. Goldschmidt says the label is actively seeking TV synch opportunities. "We've got a really good U.S. team in place," he adds, "and we're hoping to get some justice for such great tracks.

—Steve Adams

MUSIC

QUESTIONS

with RUFUS WAINTRIGHT

by Cortney HARDING

Perched at a table in the hot East Village restaurant, Rufus Wainwright comes across as smart, funny and slightly queuey—three traits he’s maintained during a career of shapeshifting. Wainwright, the son of folk singer Loudon Wainwright III and the late Kate McGarrigle, rose to fame with a self-titled album in 1998 and continued his ascent with 2001’s "Poses," but briefly detoured into drug addiction and almost lost his career. He emerged intact, and though he could’ve simply kept releasing lush pop albums, he decided to pursue more ambitious projects, among them an opera and a two-night re-enactment of a 1961 Judy Garland concert.

Wainwright’s new album, "All Day’s Are Night: Songs for Lulu," out April 20 on Decca, is perhaps the midpoint in the two halves of his career. The album is a glossy pop record that incorporates Shakespearean concepts—a perfect fit for a man enamored with both the classical and the current.

1 How did you decide to adapt three Shakespeare sonnets to go along with nine original songs on your new album? I originally approached the sonnets because I worked with Robert Wilson at the Berliner Ensemble on a sonnet play, which is still running as part of their repertoire. I wrote 10 pieces for that play, and there were three that I really enjoyed playing myself. But the whole album is a complete work, and when I play it live I’m going to play it as a song cycle, with no pauses in between any of the songs.

2 Your opera, "Prima Donna," has had some ups and downs since it premiered last year. (The show was originally commissioned by the Metropolitan Opera in New York, but the relationship was covered due to a creative dispute. It eventually opened to mixed reviews at the Manchester International Festival in England.) What are your current plans for the show? The opera will be staged in London in April, then go to Toronto in June, and then to Australia in September, with more dates to be announced soon. I’m in the process of hammering out the London premiere, because we had to switch directors and conductors for the show. But I am very excited about it—I’m a big opera fan, and I knew that was what I would probably be most satisfied with my musical prowess in the end.

3 You’ve veered all over the map musically, from pop to opera to Judy Garland tributes. Do you have one group of fans that follows everything you do or discrete groups for each project? My fans migrate from one to the other as I change direction. For example, someone who is a fan of the show "Prima Donna" might not be interested in my pop work. I’m trying to do a musical, and I’d be fool not to attempt it. A musical is a great way to bring in a lot more of my epic, complex sensibilities, but also have a more commercial avenue available. There is such a promotion machine behind those shows. My fantasy is to do a movie-musical and go to Hollywood. MGM-style. Not necessarily a throwback, but it would capture the same sense of utter escapism those old shows offered.

4 One place you’ve indicated you might take your fans is Broadway—you’ve expressed interest in writing a musical. Is anything in the works? A lot of people have asked me to do a musical, and I’d be fool not to attempt it. A musical is a great way to bring in a lot more of my epic, complex sensibilities, but also have a more commercial avenue available. There is such a promotion machine behind those shows. My fantasy is to do a movie-musical and go to Hollywood. MGM-style. Not necessarily a throwback, but it would capture the same sense of utter escapism those old shows offered.

5 Would you ever do another tribute series, like the 2006 Judy Garland concerts? No, probably not. I thought a little bit about doing Peggy Lee only because, in my opinion, she was actually the greatest singer of that era. But the Judy thing really went beyond being a concert CD or DVD, or an album for me—it was almost an exercise. I went through a long period of going to record stores with the intention of buying, like, the new Radio and walking out with "The Wizard of Oz." I thought it needed to just end it all and be able to walk away. I hope and adore Judy, but I wanted to move on.

In addition to all of this, you are also planning a pop album, right? Well, I’m not recording anything at the moment. But I will say that I have learned that to succeed in this business, you need to be strategic and tactical. And I have a master plan, for sure. At this point I’m doing the "save and shock" approach to the "shock and awe," which means that I have to distort them with this very high profile, move, sensitive, emotional album—one and not want to bring the hits.

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ALBUMS

ROCK

LOVE IS ALL
Two Thousand and Ten Injuries
Producers: Wyatt Cusick, Love Is All
Polyvinyl Records
Release Date: March 25
If Quantum Tarantino ever sets a movie in Scandinavia ("Kill Bill: Reservoir Hushies"), then Sweden's Love Is All should be a shoe-in for the soundtrack. The band's third album, "Two Thousand and Ten Injuries," combines garage rock rawness with a touch of indie smarts in a manner not characteristic of the all-female Japanese rockers 5.6.7.8's "Killer Bill" restaurant scene. Every song comes alive in less than three-and-a-half minutes (and most in a lot less) as the band makes up in raucous charisma what it lacks in glossy production. The song "Kungen" has a gloriously sun-drenched 60s "baba-ba" chorus over a new wave riff. "Falls Pretentious is a punky reggae party featuring some gloriously garish vocals, from frontwoman Josephine Olaisson, and "Never Now" throws some Blondie-esque pop sensibility into the indier-than-thou mix. This should be more than enough to recapture the blog buzz that followed the group's 2006 debut, "Nine Times That Same Song."—HS

THE WHIGS
In the Dark
Producer: Various
ATO Records
Release Date: March 16
Almost, Ge- based rock act the Whigs may be from the South, but the group adopts a decidedly New York sound on its third album, "In the Dark." The title song set draws from some of the Big Apple's more established rock acts, but still keeps the DIY feel of the Whigs' previous albums. The new track "Black Lobster" swarms with distorted guitars and steady drumming that's reminiscent of Manhattan modern rock minimalists the Strokes, while the chorus of the title track sounds like a grittier take on the catchy pop hooks of Brooklyn's "We Are Scientists." Theophilus from Whigs singer Parker Gispert one doesn't care about the One I Love" calls to mind the breathy, dramatic deliveries of Yeah Yeah Yeahs' Karen O. But the group doesn't forsake its Georgian roots on the bluesy "Dying Gypsy." Gispert delivers his vocals with a hint of Southern twang.—LF

FRIGHTENED RABBIT
The Winter of Mixed Drinks
Producer: Peter Kats
FatCat Records
Release Date: March 9
Based on the aftermath of a breakup, Glasgow, Scotland-based rock act Frightened Rabbit's third album, "The Winter of Mixed Drinks," offers reverberating guitars to highlight tales of love and loss. Frontman Scott Hutchison's prose depicts not only grief and confusion, but also thought at the end of the tunnel. On the song "Skip the Youth," which slowly ascends into a flurry of overdriven, fronted guitars and crashing cymbals, he pleads, "Skip the youth, it's aging me too much." With a cheerful guitar riff that reveal a faint glimmer of hope on "Nothing Like You," Hutchison confides, "She was not the cure for cancer/All of my questions still asked for answers/But there is nothing like someone new." Such lyrics add to the strength of the material. Any listener who has experienced the emotions associated with a romantic split should pre¬pare the album.—EC

ALBERTA CROSS
Broken Side of Time
Producer: Mike McCarthy
ATO Records
Release Date: March 25
Canadian up-and-coming Albert Cross' full-length debut, "Broken Side of Time," is a step forward in cementing the Brooklyn-based band's place in American blues-rock. Taking cues from the folk and alternative music scenes of the 90s, with undertones of American roots and a British blues infusion, singer/peter Ericson Stakus' expressive voice lends a spectral quality to the group's brooding all- ruck sound. With the unswerving emotion of Neil Young in the strangled tenor of Jim James, Stakes laments on "Song Three Blues," "I just wanna live is that a cry? "A rewarding reinvention of Alberta Cross' folky roots (as heard on its 2007 EP "The Thief & the Heartbreaker"), "ATA" features slide guitar over heavy instrumentation. And the title track's wistful chorus breaks from dis¬torted chest, as manifest¬ing from the eye of a storm. Temporizing heavy blues-alternative influences with a softer folk-rock feel, "Broken Side of Time" leaves an unmistakable mark.—CM

BRITTANY JONES
Madlib Medicine Show
No. 3: Beat Konducta in Africa
Producer: Madlib
 Stones Throw Records
Release Date: March 25
Veteran rapper Madlib's newest album, "Madlib Medicine Show No. 3: Beat Konducta in Africa," is the artist's latest instrumental opus in a series of 12 albums dubbed "The Madlib Medicine Show." In this episode, Madlib restricts himself to sampling African vinyl sounds from the early '70s—and in compliance with orthodox hip-hop doctrine, each sample is buried in sacred obscurity. But the diversity of "Beat Konducta in Africa" borders on over¬whelming, with about 75 minutes of African funk, rock, soul and Afrobeat. On "Red Block and Green Showcase" injections of half-second hip-hop

DAVID BYRNE & FATBOY SLIM
Here Lies Love
Producer: Various
Tamoto/Nonesuch Records
Release Date: April 6
Art project, part all-star indie gathering, "Here Lies Love" is David Byrne and Fatboy Slim's unusual collaborative song cycle about the life of Imelda Marcos, the former first lady of the Philippines. With a lineup of guests including Florencio & the Mochina's Florence Welch, Tony Amos, Steve Earle and Santigold, the 22-track tribute features a diverse mix of thoughtful ballads and disco-influenced dance numbers. "Cundi" Lauper's sassy vocals on "Eleven Days" and Reoan Murphy's horn-driven "Don't You Agree?" offer the most thrilling thrills on the album. And winning darts include Candi Payne and St. Vincent on the breezy "Every Drop of Rain" and Byrne's emotional collaboration with My Brightest Diamond's Shara Worden on "Seven Years." At times, "Here Lies Love" works as a concept album, but the story of the Marcos' affair with Marcos' story may not initially understand the lyrical concocts. But it contains enough solid material to justify repeated listens.—JC

THE BIRD & THE BEE
Interpreting the Masters Volume I: A Tribute to Daryl Hall & John Oates
Producer: Greg Kurstin
Waxonde Decorn
Release Date: March 25
Hall & Oates have always been a guilty listening pleasure based on their late-70s/early-80s string of omnipresent chart-toppers. On a new tribute album to the pair, Los Angeles-based pop duo The Bird & the Bee (comprising singer Nara George and multi-instrumentalist/producer Greg Kurstin) deliciously immerse them¬selves into this Hall & Oates hits as "Maneater," "Witch Girl" and "Private Eyes." Aside from arrangement up¬dates and catchy synth touches, the Bird & the Bee play it straight as George meticulously channels Hall's vocal grooves. Colored by Kurstin's kind keyboard backdrop, she smoothly moves her way through an electronically drenched take on "C Can't Go For That," a sweetly multi¬trackled harmonic rendition of "Sara Smile" and a lush version of "Kids on My List." And the happily Bird & the Bee original that opens the set, "Heard It on the Radio," expresses the group's love for FM radio as it pays homage to Hall & Oates.—DD

SEASICK STEVE
Man From Another Time
Producer: Seasick Steve
Rykodisc
Release Date: March 30
Halfway through his fourth album, "Man From Another Time," Seasick Steve confesses that his "greatest fear before I die is to turn into a boring old fart." But that doesn't seem likely. With a globe¬trotting life story that plays like a John Steinbeck novel (or a John Ford movie) of redemption, the idiosyn¬cratic 65-year-old troubadour (real name: Steve Gene Weld) returns to the United States following expatriate success in the United Kingdom. Full of blues and roots tracks, the new 13-song set lives up to its title. Steve channels the likes of John Lee Hooker ("That's All") "Seasick Boogie" Bo Diddley ("Shiddley Bo"), and Sun House ("My Home [Blue Eyes]"). "Just Because I Can (C5X)". And "The Banjo Song" is raw and dark enough to have fit on the "Cold Mountain" soundtrack. As平■ampton, a wordsmith as you'll find. Steve also sings about John Deere tractors ("Big Green and Yellow"), Dust Bowl blues ("Wenatchee"), jail yards and train cars with weathered credibility.—GG

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vocals play over a reggae
bouncing horn loop. “Jungle Sounds Pt. 2” makes use of
an electric guitar, while “African Maple Watch” is
more disco-flavored. And “Black
tins” begins with an interlude
championing Nigerian
musicians for prohibiting
“the musical manifestation
of the Western World” from
curtailing their creativity. Act-
ning as a collage of African
sounds and rhythms that avoids coherence, the
album’s aesthetic strength lies in its authenticity. -E/N

CAST RECORDING
ANDREW LLOYD WEBBER
Love Never Dies
Producer: Andrew Lloyd Webber
Nigel Wright
Deco Broadway
Release Date: March 9
Andrew Lloyd Webber’s
compositional style on
the cast album for “Love Never Dies,” the sequel to the wildly
celebrated “Phantom of the Opera,” continues to syn-
thesize genres ranging from operas to pop, rock, and light
lyricism, listers with its
artful melodies and expert craftsmanship.
Setting the New York scene of the musical
(which recently premiered in London) is “The Coney
Island Waltz,” which is char-
dacterized by unexpected
changes in rhythm and har-
mony, and features musical
phrases that recur through-
out the work, beginning
with a glowering piano and
building to a passionate climax, the
haunting love ballad “I Hear You Sing,” that harkens
remotely to “Phantom”
title “Music of the Night,”
while the title track draws
heavily on Webber’s song
“Our Kind of Love” from “The
Beautiful Game.” The
new musical’s lyrics may be
characterized as a
phantom tension of
“Phantom,” but the rich harmonies
and Tikhonovski-style orchest-
ations are nonetheless full
of expression.—E/N

ITALIAN
BRIGHT EYES &
NEVA DINNOVA
One Jug of Wine, Two
Vessels
Producer: Mike Mogis
Cranck/Saddle Creek Records
Release Date: March 23
This is a sequel to Bright Eyes & Neva Dinova’s 2004 split EP “One Jug of Wine, Two Vessels.”
Boasts four new songs that were recorded with the Nebraska group when it re-
formed in 2009. The set features the first new music from Bright Eyes since 2007’s
cd “Cassadaga.” When first released, “One Jug of Wine, Two Vessels” offered a
diverse and inspired array of new songs, with the
reissue of the original. Neva Dinova
delves into new extremes, as heard on
“Rollerskating,” which swells with bright in-
strumentation, while “Someone’s Love” explores
darker tones. Bright Eyes, meanwhile, expand
its already vast and versatile repertory and
acoustic delivery on “Happy Accident” and “I Know You.”
The contributions from the Conor Oberst-fronted group are
rich, full arrangements that were only hinted at on
Bright Eyes’ previous material.
And while the
new music is strong, its departure from the original EP is
difficult to get past.—F.L

REGENCY
GYPTIAN
Hold Yah (5:53)
Producer: Jillionaire
Written: M. Edwards
Publishers: STE Publishing (ASCAP)
Not since Wayne Wonder’s “No Letting Go,” which hit No. 14 on Billboard’s Hot
R&B/Hip-Hop Songs in 2004, has there been an underground
reggae artist garner “Phantom” much attention in the
United States as Jamaica’s own
Gyptian. His latest track, “Hold
Yah,” which entered the
March 20 chart, features
a basic reggae
production and a
typo that perfectly
weaves in and out of the
“Gyal, me wanna jist squeeze
you, put me ting around ya.”
Gyptian sings in his
island twang. “I want a gal who
can wine pon me, wine it well
and make me feel it,
show me that you could git.”
Just when Wonder decided to
to let go, Gyptian has
taken hold of alternative reggae
and brought it back to life.—MC

BASS KNOCKERS
FEATURING
KARDINAL OFFISHALL
Freak (3:47)
Producer: David Guetta
Nick “AMonkey” van de Walt
Writers: Various
Publishers: Various
Almost exclusively in Spanish
and also has his music dis-
tributed by a major label.
Now, he’s on his back, and
the commercial opportu-
nities for Spanish-language
rap that doesn’t feature
dance-oriented production
aren’t clear at this point.
With his latest single, though,
Jae-P takes a step in the right di-
rection “El No Sebe” has a
stronger pop/latin sensitivity
than the socially conscious
work he’s best-known for
The song—sweet, witty rhyme
about falling in love with your
best friend—even features an
Auto-Tuned chorus. Jae-P’s
delivery is still a little tough for
the material, but the
street-side deejay riffs with
singer Manny Ruiz makes it just
catchy enough to work.—ABY

T.I.
I’m Back (3:42)
Producer: Trackmasters (Dexter,
"Wiz“-Randall, Demetri "Nice"
Duncan)
Writers: C. Harris, M. Randall,
D. Duncan
Publishers: Crown Club Publishing/Kumer Chaplin
(SMI), Beware of the Darkness (ASCAP)
Grand Hustle/Atlantic
The number of rap songs titled either “I’m Back” or “Guess Who’s Back” must number in the hundreds, or
even thousands. Few hip-hop tropes are more tired than the
triumphant return, whether it’s from record-
label limbo, self-imposed retirement or, in T.I.’s case,
prison. Despite its well-worn theme, “I’m Back”—T.I.’s
first new track since his December release—sounds
remarkably fresh, with the rapper writing some of his
hardest bars in years. This isn’t the can’t-complain
T.I. of “Whatever You Like” or “LIVE YOUR LIFE,” but
the meaner, hungrier one from his “Trapp Music” days. (It
goes almost too hard in that direction.) While “I’m Back”
makes for a strong statement, it’s difficult to imagine
a track this intense gaining much steam at radio or in clubs. —JS

BRIAD PAISLEY
Water (3:47)
Producer: Frank Rogers
Writers: C. Dubois, K. Lowrance, B. Paisley
Publishers: Various
Anita Nashville
The long winter is over, and
leave it to Brad Paisley to be
the first to remind country
devotees that summer’s just
around the corner. He co-wrote this
delightful ode to warm-weather
fun with frequent collaborators Kelley Lovelace and Chris
Dubois, and the song has a breezy, engaging melody. The
lyrics boasts Paisley’s signature sense of humor and
picture-book references, from inflatable kiddie pools to
spring break partying. In each one, the common denominator
is a love affair with water. As Paisley sings, “When that
summer sun starts to beat you down/And you don’t know
what to do/Grab your swimming trunks, ice up that old
glass/And dive until the water runs blue.” It’s hard not to reach
for the suntan lotion and your favorite shades. As with his
previous hits, “Water” has an easygoing charm that should prop
it up the charts. —DEP

APRIL 3, 2010 | www.billboard.biz | 33

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MUSIC HAPPENING NOW

CHRISTIAN
BY DEBORAH EVANS PRICE

A Life Journey

Amy Grant Delivers First Batch Of New Songs Since 2003

Most artists signed to a catalog deal are content to let the label repack their classic songs, toss in a couple of new tracks and call it a day. However, Amy Grant has always been a creative overachiever. So much so that her March 30 release, "Somewhere Down the Road" (Sparrow/EMI Christian Music Group), evolved from a catalog project into the singer/songwriter's first album of new music since 2003.

"The project just morphed as we went along," Grant says of the new album, which now features six new songs, two previously unreleased tracks, a newly recorded version of her 1982 cut "Arms of Love" and three recordings from the Christian/pop artist's catalog. "We used the original recordings of "Somewhere Down the Road," 'Every Road' and 'Imagine' to set the tone for the record. Everything else just nestled in around those songs and, hopefully, makes a project that feels like a journey."

Grant's musical journey began as a teenager when she became the leading face of the burgeoning contempo-

rany Christian music movement of the late 70s. In the 80s, Grant became the first Christian artist to cross over to mainstream pop success. Her 1993 album "Heart In Motion" has been certified five times platinum by the RIAA and spawned "Baby Baby," which topped the Billboard Hot 100.

After 30 years with Word Records, she segued to EMI Christian Music Group (EMI CMG) in 2007, taking her considerable catalog with her. With the exception of an EP last spring that featured two new songs, Grant hasn't released an album of new music since 2009's "Simple Things." Her last studio album, 2005's "Rock of Ages: Hymns & Faith," covered classic hymns.

Most of "Somewhere Down the Road" was recorded at the new studio that Grant and her husband, country artist Vince Gill, recently built at their Nashville home. Among the album's new tunes is the poignant ballad "Unafraid," which examines a woman's life in different stages from lover to mother to child of an aging parent. "Overnight" is a duet with Grant's 17-year-old daughter, Sarah. "It's about if things happened overnight, you wouldn't appreciate the process," says Grant, who used one of her paintings as cover art for the CD. The set's lead single, "Better Than a Hallelujah," is No. 24 on the Christian Songs chart.

"I think there's a new emphasis on people wanting to hear new music from her," EMI CMG director of catalog development Bryan Ward says. "I think this album is about giving people something they can sing along to as they go through life."

Ward adds that a campaign to attract more fans to Grant's Facebook site has "double[ed] these numbers in the last three weeks." A special promotion is also being done on HeartFist.com, with giveaways of Hip cameras, journals and other media outlets.

All signs point to a strong debut for the album. A week before street date, Ward says the label ran out of CDs. "We're having to make some as fast as possible because the orders quadrupled," he adds. "That's a great sign."

CUSTOMER SATISFACTION

After the top 12 "American Idol" hopefuls interpreted the Rolling Stones songbook March 16, a look at the subsequent sales of the originals that were performed on the episode offers clues as to how this season's competition is shaping up. Dubbed the "standout performance of the night" by judge Simon Cowell, Siobhan Magnus' cover of "Paint It, Black" spurred the highest sales of any of the Stones' original versions in Nielsen SoundScan's tracking week that ended March 21 (11,000). Performed by Didi Benami, the group's "Play With Fire" (a B-side that peaked at No. 96 on the Billboard Hot 100 in 1965) logged the greatest percentage increase of the week (up 737%). The 12 Stones recordings performed on the episode sold a combined 54,000 downloads in the tracking period, a 156% gain. All told, the Stones' entire track catalog (including tunes not covered on "Idol") posted a 59% increase in sales, rising to 82,000 copies from last week's 52,000.

"-Gary Trust

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On The Move
The Blue Van Scores iPad Ad

Danish rock act the Blue Van might not have been nominated, but the 2000 Academy Awards nonetheless gave its title track a boost.

The band's anthemic, 400-second-long "There Goes My Love" soundtracks an Apple iPod commercial that premiered during the March 7 Oscar broadcast. The track has sold 3,000 U.S. copies, as of last week. 

"The ceremony, according to Nielsen SoundScan, "was the perfect opportunity to get our music out to the masses," Blue Van keyboardist Søren Christensen says. "We couldn't buy something this good." The iPad ad is being run nationwide for one week.

The deal came about after another Dane—Sanne Høgelsten, East Coast partner at the U.S.-based Zync Music agency—suggested the track. Hailing its sound as "perfect for right now," she says Zync will work with the Blue Van on other synchron opportunities. Its music has previously appeared on TV shows "Scrubs" and "Joan of Arcadia." Another track, "Silly Boy," was featured in a 2008 U.S. campaign for Samsung's Behold cell phone. It has sold 13,000 copies, according to SoundScan.

Munro Zoltzinger, Blue Van manager and president of its Danish label, Deeeb Recording, describes the band as "the kind of band that can put the band on another level." He notes that the added exposure helped the Blue Van sign with Canadian indie label Awesome. The group is now seeking a U.S. deal.

The Blue Van track's parent album, "Man Up," was released in Europe in October 2008. Self-released in the United States in 2009, it has sold 8,000 digital units, according to SoundScan. The Blue Van's previous domestic releases, 2005's "The Art of Rolling" and 2006's "Dear Independence" (both through V2T), have amassed 5,000 and 3,000, respectively.

The band—which includes Steffen Westmark (vocals), Allan Villadsen (bass) and Per Jørgensen (drums)—is currently touring Europe and planning its fourth album, which may feature "There Goes My Love" as a bonus track.

THE REAL DEAL

Fans of Trombone Shorty don't mince words when it comes to singing his praises. As one diehard devotee declares, "He's the real deal: cookin' with gas, grits and gravy. That man can play some music."

Michael "Trombone" Shorty你好 and AndreWS laugh when the fan expresses his compliments: "I've never heard my playing explained like that. All I can say is 'just do what I do.' I don't do drugs on a ginseng blend of rock, funk, jazz, hip-hop and soul. It's a sound that Shorty has dubbed "supafunkblaxkock."" Fans and new converts will get a taste of Shorty and his band Orleans Avenue's musical stew April 20 when Verve Forecast releases the group's major-label debut, "Backatown."

Produced by Galactic saxophonist Ben Ellman, "Backatown" reflects Shorty's childhood roots as well as the cultural and musical influences of the multi-ethnic Orleans Avenue, whose members include Divinity "Big D" Williams (percussion), Mike Balland (trumpet), Joey Peebles (drums), Pete Mazone (guitar) and Don Gortz (bass). All but one of the album's 14 tracks were either written or co-written by Shorty. Featured guests include Lenny Kravitz, whose band Shorty toured with in 2005 at age 19, Marc Broussard and Allen Toussaint.

"Trombone is a personified musician and skilled entertainer who has taken music to completely unexpected places with fitting rarity into his bone," Verve Music Group senior VP/CM Nat Hepp says. "What we do is just another word for 'gymbo.'"

"Shorty, who sings and also plays the trumpet, bass, drums and keyboards, "sets different music fit in one mixture that has a funky and huge rock edge to it. I was brought up in jazz but my goal has been to use it as a tool to create my own fresh sound."

"Backatown" borrows its title from a local term for the area of New Orleans that houses the 6th Ward and its Tremé neighborhood where Shorty was born and raised. "There's a 4-year-old song Shorty marched in a street parade carrying a trombone that was bigger than him, spawing the nickname crafted by his older brother. A fixture in the New Orleans scene before breaking out nationally, Shorty says the group's longest set lasted five hours.

"Nobody left so we just kept playing," he says nonchalantly.

Set to play himself on HBO's "Treme," the upcoming new series about post-Katrina New Orleans from "The Wire" creator David Simon, Shorty and crew have been touring since mid-February, a run that included a roaring March 10 show at the El Rey in Los Angeles. Upcoming gigs include opening weekend at the New Orleans Jazz & Heritage Festival, Bonnaroo and the Playboy Jazz Festival. Shorty heads to Europe May 17-21 for a series of showcases and promotion. -Gail Mitchell
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Songwriters
Songs For Sale
Dealers Wanted
Retailers Wanted
Wanted To Buy
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Venues
Notices/Announcements
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Opportunity

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Praise: Marvin Sapp Nets Historic Gospel Debut

While Lady Antebellum’s “Need You Now” returns to No. 1 on the Billboard 200 for a fourth consecutive week (91,000, down 11%), the big album chart news is the arrival of Marvin Sapp’s “Here I Am” at No. 2 with 76,800, according to Nielsen SoundScan.

It’s no longer Sapp’s highest-charting album, but the highest-ranking gospel album ever in the 54-year history of the Billboard 200. Sapp achieved his former highest-water mark with his previous set, “This One,” when it hit No. 3. Until this week, no gospel album had gone higher than No. 3—a rank last reached by a gospel set when “God’s Property” from Kirk Franklin’s Nu Nation debuted and peaked at No. 3 on the June 14, 1997, chart.

Sapp’s “Thirsty” spent 81 weeks on the Billboard 200 and has sold 712,000 copies—an impressive number for a gospel set. Its long chart run and strong sales figures are partially owed to its surprise smash single, “Never Would Have Made It.” The tune peaked at No. 14 on the Hot R&B/Hip-Hop Songs chart and remained on the list for 56 weeks.

“Here I Am” also reigned at No. 1 on the Hot Gospel Songs chart for 46 weeks—the most frames at No. 1 for a single on any of Billboard’s radio charts since Nielsen BDS was established in 1991.

“Here I Am” also tops Top R&B/Hip-Hop Albums, zipping 90-3 after street-date violations forced it onto the list early last week. It’s the first gospel album to reach No. 1 since March 2002 when Franklin’s “The Rebirth of Kirk Franklin” spent two weeks in the penthouse. Naturally, Sapp also sits atop Top Gospel Albums—his second No. 1 on the list—and the best sales frame for a gospel effort since Ruben Studdard’s “I Need an Angel” opened in the pole position with 96,000 on the Dec. 11, 2004, chart.

Meanwhile, Lady Antebellum’s “Need You Now” sold back into the No. 1 slot with 91,000. It’s the first time a chart-topping set has sold less than 100,000 copies in seven months. The last No. 1 to sell fewer than 100,000 was Reba McEntire’s “Keep On Loving You,” which debuted atop the list with 96,000 in the sales week ending Aug. 23, 2009.

Space.com, the site touted in the album’s TV commercials. The set’s $5.99-unit start is the best sales week for a new Gospel act since “Kidz Bop 14” arrived with 58,000 at No. 8 on the Aug. 16, 2008, chart. The “Kidz Bop” series also claims the largest sales week for any new Gospel act in its album, when “Kidz Bop 10” debuted with 117,000 at No. 3 in 2006.

For a different perspective, “Edge” marks the best sales week for any non-Gospel “Kidz Bop” R&B/Tie album in Nielsen SoundScan’s history. The label’s previous non-Gospel “Kidz Bop” best came when “Monster Ballads” moved 51,000 in its debut week at No. 29 on the July 17, 1999, tally.

WORLD BEAT: St. Patrick’s Day spurred interest in the charts, mostly on Top World Albums, where six of the top 10 are Irish-themed acts (and all past gains). Even the Cheiftains’ Latin-flavored hybrid set at No. 1 posts a note-worthy-shy second-week decline of just 18%. .. On the Billboard 200, Celtic rocker Dropkick Murphys debut at No. 25 with a live set (17,000), while Celtic Woman (No. 49, up 14%) and Celtic Thunder (No. 80, up 13%) claim gains. At No. 104, another Celtic rocker, Flogging Molly, returns to the list with “Drunken Lullabies” (up 226%).
THE BILLBOARD HOT 100

DO YOU REMEMBER
Jay Sean Featuring Sean Paul & Lil Jon
LEMONADE
Quddo San
WHEN I LOOK AT YOU
Marilyn Manson
STEEZY MOB
Young Money Featuring Gucci Mane
HALFWAY GONE
Young Money
SEX THERAPY
Robin Thicke
THE MAN I WANT TO BE
Lil Wayne Featuring Soulja Boy

The song

IT KILLS ME
Ozuna

Title more than 20 weeks

THAT'S HOW COUNTRY BOYS ROLL
Jason Aldean

Recently increasing Peach Pass with a new track, which sold 100,000 downloads in the first week of release. Song now at No. 30 on the Hot 100.

BETWEEN THE BULLETS

BIEBER FEVER GRIPS CHARTS

Justin Bieber scores the Billboard Hot 100’s Hot Shot Debut for the second time in three weeks as “U Smile” opens at No. 27, selling 85,000 downloads. In the March 20 issue “Never Let You Go” debuted at No. 21 (101,000). The songs preview Bieber’s “My World” album, which will likely top next week’s Billboard 200 with around 250,000 units. Meanwhile, a third track from the set, “Baby,” returns to the Hot 100 top 10 (12-9) two months after spending a week in the top tier when it debuted at No. 9 with 199,000 downloads in the Feb. 6 issue. The track’s move back into the top 10 is prompted by its best sales week (130,000) since its debut frame.

— exile petrellas

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Data for week of APRIL 3, 2010 | CHARTS LEGEND on Page 43

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Data for week of APRIL 3, 2010 | CHARTS LEGEND on Page 43
### MAINSTREAM TOP 40

<table>
<thead>
<tr>
<th>Title</th>
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<th>Week</th>
<th>Peak</th>
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<td>Telephone</td>
<td>Lady Gaga</td>
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<td>Pop/Rock</td>
<td>Single from The Fame Monster.</td>
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<tr>
<td>Love the Way You Lie (Part II)</td>
<td>Eminem ft. Rihanna</td>
<td>2</td>
<td>2</td>
<td>Pop/Rock</td>
<td>Single from The Eminem Show.</td>
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<tr>
<td>TikTok</td>
<td>Lil Nas X</td>
<td>3</td>
<td>3</td>
<td>Pop/Rock</td>
<td>TikTok hit.</td>
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<td>Don't Start Now</td>
<td>Dua Lipa</td>
<td>4</td>
<td>4</td>
<td>Pop/Rock</td>
<td>Single from Future Nostalgia.</td>
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<td>Bad Religion</td>
<td>Green Day</td>
<td>5</td>
<td>5</td>
<td>Pop/Rock</td>
<td>Single from Revolution Radio.</td>
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### ADULT CONTEMPORARY

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<td>Need You Now</td>
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<td>2</td>
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<td>I Haven't Met You Yet</td>
<td>Dua Lipa</td>
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<td>3</td>
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<td>Already Gone</td>
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<td>Taylor Swift</td>
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<td>Pop/Rock</td>
<td>Single from Fearless.</td>
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### ROCK SONGS

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<tr>
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<td>1</td>
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<tr>
<td>Break</td>
<td>Queen</td>
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<td>2</td>
<td>Pop/Rock</td>
<td>Single from Bohemian Rhapsody.</td>
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<td>Turn</td>
<td>Arctic Monkeys</td>
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<td>3</td>
<td>Pop/Rock</td>
<td>Single from AM.</td>
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<tr>
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<td>4</td>
<td>Pop/Rock</td>
<td>Single from The Slow Rush.</td>
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<td>Heart of the Sycamore</td>
<td>The Mysterians</td>
<td>5</td>
<td>5</td>
<td>Pop/Rock</td>
<td>Single from The Mysterians.</td>
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### ACTIVE ROCK

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<td>1</td>
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<tr>
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<td>Queen</td>
<td>2</td>
<td>2</td>
<td>Pop/Rock</td>
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<tr>
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<td>3</td>
<td>3</td>
<td>Pop/Rock</td>
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</tr>
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<td>Pop/Rock</td>
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</tr>
<tr>
<td>Heart of the Sycamore</td>
<td>The Mysterians</td>
<td>5</td>
<td>5</td>
<td>Pop/Rock</td>
<td>Single from The Mysterians.</td>
</tr>
</tbody>
</table>

### HERITAGE ROCK

<table>
<thead>
<tr>
<th>Title</th>
<th>Artist</th>
<th>Week</th>
<th>Peak</th>
<th>Tag</th>
<th>Notes</th>
</tr>
</thead>
<tbody>
<tr>
<td>All These Years</td>
<td>U2</td>
<td>1</td>
<td>1</td>
<td>Pop/Rock</td>
<td>Single from All These Years.</td>
</tr>
<tr>
<td>The Sound of Silence</td>
<td>Simon &amp; Garfunkel</td>
<td>2</td>
<td>2</td>
<td>Pop/Rock</td>
<td>Single from The Sound of Silence.</td>
</tr>
<tr>
<td>Stairway to Heaven</td>
<td>Led Zeppelin</td>
<td>3</td>
<td>3</td>
<td>Pop/Rock</td>
<td>Single from Led Zeppelin.</td>
</tr>
<tr>
<td>Hotel California</td>
<td>The Eagles</td>
<td>5</td>
<td>5</td>
<td>Pop/Rock</td>
<td>Single from Hotel California.</td>
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</table>

### ADULT TOP 40

<table>
<thead>
<tr>
<th>Title</th>
<th>Artist</th>
<th>Week</th>
<th>Peak</th>
<th>Tag</th>
<th>Notes</th>
</tr>
</thead>
<tbody>
<tr>
<td>Hey, Soul Sister</td>
<td>Train</td>
<td>1</td>
<td>1</td>
<td>Pop/Rock</td>
<td>Single from Train.</td>
</tr>
<tr>
<td>Smile</td>
<td>The Killers</td>
<td>2</td>
<td>2</td>
<td>Pop/Rock</td>
<td>Single from Hot Fuss.</td>
</tr>
<tr>
<td>Fire, Baby, Sister</td>
<td>The Killers</td>
<td>3</td>
<td>3</td>
<td>Pop/Rock</td>
<td>Single from Hot Fuss.</td>
</tr>
<tr>
<td>I'm All Right</td>
<td>The Killers</td>
<td>4</td>
<td>4</td>
<td>Pop/Rock</td>
<td>Single from Hot Fuss.</td>
</tr>
<tr>
<td>Life After You</td>
<td>The Killers</td>
<td>5</td>
<td>5</td>
<td>Pop/Rock</td>
<td>Single from Hot Fuss.</td>
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### SOUL (FREDDY KING Heritage)

<table>
<thead>
<tr>
<th>Title</th>
<th>Artist</th>
<th>Week</th>
<th>Peak</th>
<th>Tag</th>
<th>Notes</th>
</tr>
</thead>
<tbody>
<tr>
<td>I Like It Like That</td>
<td>Chris Brown</td>
<td>1</td>
<td>1</td>
<td>Pop/Rock</td>
<td>Single from Future.</td>
</tr>
<tr>
<td>Runaway Baby</td>
<td>Sam Cooke</td>
<td>2</td>
<td>2</td>
<td>Pop/Rock</td>
<td>Single from My Soul.</td>
</tr>
<tr>
<td>Soulful</td>
<td>John Legend</td>
<td>3</td>
<td>3</td>
<td>Pop/Rock</td>
<td>Single from Get Lifted.</td>
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<tr>
<td>Ain't No Other Woman</td>
<td>Ray Charles</td>
<td>5</td>
<td>5</td>
<td>Pop/Rock</td>
<td>Single from Las Vegas.</td>
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</table>

### SOUL 2000

<table>
<thead>
<tr>
<th>Title</th>
<th>Artist</th>
<th>Week</th>
<th>Peak</th>
<th>Tag</th>
<th>Notes</th>
</tr>
</thead>
<tbody>
<tr>
<td>I've Been to Everything but Love</td>
<td>Stevie Wonder</td>
<td>1</td>
<td>1</td>
<td>Pop/Rock</td>
<td>Single from You Are the Sun.</td>
</tr>
<tr>
<td>Ain't No Mountain High Enough</td>
<td>Stevie Wonder</td>
<td>2</td>
<td>2</td>
<td>Pop/Rock</td>
<td>Single from You Are the Sun.</td>
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<tr>
<td>I'll Be Missing You</td>
<td>Notorious B.I.G. ft. Faith Evans</td>
<td>3</td>
<td>3</td>
<td>Pop/Rock</td>
<td>Single from The Best of Notorious B.I.G.</td>
</tr>
<tr>
<td>I Can't Help Myself</td>
<td>Four Tops</td>
<td>4</td>
<td>4</td>
<td>Pop/Rock</td>
<td>Single from The Ultimate Collection.</td>
</tr>
<tr>
<td>Baby I'm for Real</td>
<td>Keith Sweat</td>
<td>5</td>
<td>5</td>
<td>Pop/Rock</td>
<td>Single from The Best of Keith Sweat.</td>
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### Top R&B/Hip-Hop Albums

<table>
<thead>
<tr>
<th>Week</th>
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<th>Title</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>2Pac</td>
<td>Still D.R.E. (Deluxe Edition)</td>
</tr>
<tr>
<td>2</td>
<td>Lil Wayne</td>
<td>Tha Carter III</td>
</tr>
<tr>
<td>3</td>
<td>Mariah Carey</td>
<td>The Emancipation of Mimi</td>
</tr>
<tr>
<td>4</td>
<td>Jay-Z</td>
<td>The Blueprint 3</td>
</tr>
<tr>
<td>5</td>
<td>Kanye West</td>
<td>Graduation</td>
</tr>
<tr>
<td>6</td>
<td>Usher</td>
<td>Gentleman</td>
</tr>
<tr>
<td>7</td>
<td>Alicia Keys</td>
<td>The Elements of Soul</td>
</tr>
<tr>
<td>8</td>
<td>Ne-Yo</td>
<td>Mindless Behavior</td>
</tr>
<tr>
<td>9</td>
<td>Jordin Sparks</td>
<td>It's My Time</td>
</tr>
<tr>
<td>10</td>
<td>Chris Brown</td>
<td>In My区</td>
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</table>

### Mainstream R&B/Hip-Hop

<table>
<thead>
<tr>
<th>Week</th>
<th>Artist</th>
<th>Title</th>
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</thead>
<tbody>
<tr>
<td>1</td>
<td>Beyoncé</td>
<td>I Am...Sasha Fierce</td>
</tr>
<tr>
<td>2</td>
<td>Dr. Dre</td>
<td>Detox</td>
</tr>
<tr>
<td>3</td>
<td>Rihanna</td>
<td>Rated R</td>
</tr>
<tr>
<td>4</td>
<td>Kanye West</td>
<td>My Beautiful Dark Twisted Fantasy</td>
</tr>
<tr>
<td>5</td>
<td>Chris Brown</td>
<td>F.A.M.E.</td>
</tr>
<tr>
<td>6</td>
<td>Usher</td>
<td>Raymond vs. Raymond</td>
</tr>
<tr>
<td>7</td>
<td>Nicki Minaj</td>
<td>Pink Friday: Roman Reloaded</td>
</tr>
<tr>
<td>8</td>
<td>J. Cole</td>
<td>Cole World: The Sideline Story</td>
</tr>
<tr>
<td>9</td>
<td>Beyoncé</td>
<td>4</td>
</tr>
<tr>
<td>10</td>
<td>Nicki Minaj</td>
<td>Pink Friday: Roman Reloaded: The Reのだ</td>
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### Rhythmic

<table>
<thead>
<tr>
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<th>Title</th>
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<td>1</td>
<td>2Pac</td>
<td>Still D.R.E. (Deluxe Edition)</td>
</tr>
<tr>
<td>2</td>
<td>Lil Wayne</td>
<td>Tha Carter III</td>
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<tr>
<td>3</td>
<td>Mariah Carey</td>
<td>The Emancipation of Mimi</td>
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<tr>
<td>4</td>
<td>Jay-Z</td>
<td>The Blueprint 3</td>
</tr>
<tr>
<td>5</td>
<td>Kanye West</td>
<td>Graduation</td>
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<tr>
<td>6</td>
<td>Usher</td>
<td>Gentleman</td>
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<tr>
<td>7</td>
<td>Alicia Keys</td>
<td>The Elements of Soul</td>
</tr>
<tr>
<td>8</td>
<td>Ne-Yo</td>
<td>Mindless Behavior</td>
</tr>
<tr>
<td>9</td>
<td>Jordin Sparks</td>
<td>It's My Time</td>
</tr>
<tr>
<td>10</td>
<td>Chris Brown</td>
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### Adult R&B

<table>
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<tr>
<td>1</td>
<td>2Pac</td>
<td>Still D.R.E. (Deluxe Edition)</td>
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<tr>
<td>2</td>
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<td>Tha Carter III</td>
</tr>
<tr>
<td>3</td>
<td>Mariah Carey</td>
<td>The Emancipation of Mimi</td>
</tr>
<tr>
<td>4</td>
<td>Jay-Z</td>
<td>The Blueprint 3</td>
</tr>
<tr>
<td>5</td>
<td>Kanye West</td>
<td>Graduation</td>
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<tr>
<td>6</td>
<td>Usher</td>
<td>Gentleman</td>
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<td>7</td>
<td>Alicia Keys</td>
<td>The Elements of Soul</td>
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<tr>
<td>8</td>
<td>Ne-Yo</td>
<td>Mindless Behavior</td>
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<tr>
<td>9</td>
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<td>It's My Time</td>
</tr>
<tr>
<td>10</td>
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</table>

### Hot Rap Songs

<table>
<thead>
<tr>
<th>Week</th>
<th>Artist</th>
<th>Title</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>2Pac</td>
<td>Still D.R.E. (Deluxe Edition)</td>
</tr>
<tr>
<td>2</td>
<td>Lil Wayne</td>
<td>Tha Carter III</td>
</tr>
<tr>
<td>3</td>
<td>Mariah Carey</td>
<td>The Emancipation of Mimi</td>
</tr>
<tr>
<td>4</td>
<td>Jay-Z</td>
<td>The Blueprint 3</td>
</tr>
<tr>
<td>5</td>
<td>Kanye West</td>
<td>Graduation</td>
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<tr>
<td>6</td>
<td>Usher</td>
<td>Gentleman</td>
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<td>7</td>
<td>Alicia Keys</td>
<td>The Elements of Soul</td>
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<tr>
<td>8</td>
<td>Ne-Yo</td>
<td>Mindless Behavior</td>
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<tr>
<td>9</td>
<td>Jordin Sparks</td>
<td>It's My Time</td>
</tr>
<tr>
<td>10</td>
<td>Chris Brown</td>
<td>In My区</td>
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</tbody>
</table>

### Between the Bullets: From ‘Nothin’ ’ to Somethin’

Atlanta native B.o.B rises to his first Rhythmic Airplay chart topper as “Nothin’ on You” from B.o.B’s second album, “The Adventures of Bobby Ray,” April 27. On the Billboard Hot 100, “Nothin’ on You” is up 4 with 5 million in audience and 166,000 downloads. Beyond third place among women with the most top 10s on the Rhythmical chart as her featured role on Lady Gaga’s Telephone” steps 11-10. With 14 top 10s, Beyoncé trails only Mariah Carey and Janet Jackson with their respective 21 and 15 top 10s. For Gaga, all six of her appearances as a lead artist have reached the top 10. Her debut, “Just Dance,” stands as her highest-charting tune, peaking at No. 3 in February 2009.

—Raphael George
**HOT R&B/HIP-HOP SONGS**

<table>
<thead>
<tr>
<th>#</th>
<th>TITLE</th>
<th>ARTIST(S)</th>
<th>HOT 100</th>
<th>BILLBOARD HOT 100</th>
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<tbody>
<tr>
<td>1</td>
<td>EVERYTHING TO ME</td>
<td>Monica</td>
<td>6</td>
<td>5</td>
</tr>
<tr>
<td>2</td>
<td>SAY SOMETHING</td>
<td>Timbaland Featuring Nate</td>
<td>10</td>
<td>10</td>
</tr>
<tr>
<td>3</td>
<td>HEY DADDY (DADDY'S HOME)</td>
<td>Usher Featuring Pitbull</td>
<td>16</td>
<td>16</td>
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<tr>
<td>4</td>
<td>SEX THEM</td>
<td>Rick Ross</td>
<td>20</td>
<td>20</td>
</tr>
<tr>
<td>5</td>
<td>NEIGHBORS KNOW MY NAME</td>
<td>T-Pain</td>
<td>40</td>
<td>40</td>
</tr>
<tr>
<td>6</td>
<td>I'M NOT THE ONE</td>
<td>Future</td>
<td>60</td>
<td>60</td>
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<tr>
<td>7</td>
<td>TRY SLEEPING WITH A BROKEN HEART</td>
<td>Ludacris Featuring Nicki Minaj</td>
<td>80</td>
<td>80</td>
</tr>
<tr>
<td>8</td>
<td>I WANT TO</td>
<td>T.I.</td>
<td>100</td>
<td>100</td>
</tr>
<tr>
<td>9</td>
<td>LIL FREAK</td>
<td>Usher Featuring Nicki Minaj, ...</td>
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<td>120</td>
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<tr>
<td>10</td>
<td>NOTHING ON YOU</td>
<td>B.o.B Featuring Bruno Mars</td>
<td>140</td>
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<tr>
<td>11</td>
<td>INVENTED SEX</td>
<td>Trey Songz Featuring Drake</td>
<td>160</td>
<td>160</td>
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<tr>
<td>12</td>
<td>BRIDGECAT</td>
<td>Young Money Featuring Lloyd</td>
<td>180</td>
<td>180</td>
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<tr>
<td>13</td>
<td>THERE GOES MY BABY</td>
<td>Usher Featuring Future</td>
<td>200</td>
<td>200</td>
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<tr>
<td>14</td>
<td>SPEENIN'</td>
<td>Omarion</td>
<td>220</td>
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<tr>
<td>15</td>
<td>WOMEN LIE, MEN LIE</td>
<td>Yo Gotti Featuring Lil Wayne</td>
<td>240</td>
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<td>16</td>
<td>ALL THE WAY TURNED UP</td>
<td>PossiblE Featuring Snoop Dogg Featuring Yo Gotti</td>
<td>260</td>
<td>260</td>
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<tr>
<td>17</td>
<td>BAD HABITS</td>
<td>Maxwell</td>
<td>280</td>
<td>280</td>
</tr>
<tr>
<td>18</td>
<td>UN THINKABLE (I'M READY)</td>
<td>Alicia Keys</td>
<td>300</td>
<td>300</td>
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<td>19</td>
<td>ROYAL DOG</td>
<td>T.I.</td>
<td>320</td>
<td>320</td>
</tr>
<tr>
<td>20</td>
<td>YOU'RE THE ONE</td>
<td>Ne-Yo</td>
<td>340</td>
<td>340</td>
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<tr>
<td>21</td>
<td>MONEY TO BLOW</td>
<td>Brandy Featuring Lil Wayne &amp; Drake</td>
<td>360</td>
<td>360</td>
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<tr>
<td>22</td>
<td>I'M BACK</td>
<td>T.I.</td>
<td>380</td>
<td>380</td>
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<tr>
<td>23</td>
<td>CLOSE TO YOU</td>
<td>Brandy &amp; CoCo</td>
<td>400</td>
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<tr>
<td>24</td>
<td>GOD IN ME</td>
<td>Mary Mary Featuring Kierra &quot;Karyn&quot; Walker</td>
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<tr>
<td>25</td>
<td>PRETTY WINGS</td>
<td>Maxwell</td>
<td>440</td>
<td>440</td>
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<td>26</td>
<td>LOVE KING</td>
<td>Ne-Yo</td>
<td>460</td>
<td>460</td>
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<tr>
<td>27</td>
<td>I'M THRUNKEN (PLAY DA GAME)</td>
<td>Brandy Featuring Drake &amp; Future</td>
<td>480</td>
<td>480</td>
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<tr>
<td>28</td>
<td>DON'T LET GO (LOVE)</td>
<td>Usher</td>
<td>500</td>
<td>500</td>
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<tr>
<td>29</td>
<td>THE WOMEN WE KNOW (PART II)</td>
<td>Brandy Featuring Future</td>
<td>520</td>
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<tr>
<td>30</td>
<td>I CAN'T CARE</td>
<td>Future</td>
<td>540</td>
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<tr>
<td>31</td>
<td>ARE YOU SURE</td>
<td>Ki'ra Franklin Featuring J. Holiday &amp; Ne-Yo</td>
<td>560</td>
<td>560</td>
</tr>
<tr>
<td>32</td>
<td>DO YOU THINK ABOUT ME</td>
<td>Ne-Yo Featuring J. Holiday &amp; Future</td>
<td>580</td>
<td>580</td>
</tr>
<tr>
<td>33</td>
<td>ALL I DO IS WIN</td>
<td>Dr. Dre Featuring Fergie, Lil Wayne, T.I. &amp; Jeezy</td>
<td>600</td>
<td>600</td>
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<tr>
<td>34</td>
<td>LOSE MY MIND</td>
<td>Young Jeezy Featuring Plies</td>
<td>620</td>
<td>620</td>
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<tr>
<td>35</td>
<td>LUSTY</td>
<td>The-Dream</td>
<td>640</td>
<td>640</td>
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<tr>
<td>36</td>
<td>GO SHORTY GO</td>
<td>T.I. &amp; Future</td>
<td>660</td>
<td>660</td>
</tr>
</tbody>
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**BETWEEN THE BULLETS**

**MONICA NETS SIXTH NO. 1 SINGLE**

Monica earns her sixth No. 1 and her first chart-topper in seven years on Hot R&B/HIP-HOP Songs as “Everything to Me” rises 3-1. The song is her first since the top from the song’s “So Gone” in 2003. “Everything” also moves the singer into a tie with Janet Jackson for second-most chart-topppers by a female since the chart began using Nielsen data in December 1992. The top of this diva list is headlined by Aaliyah and Mariah Carey, who are tied with seven No. 1s each. Monica’s “Still Standing” will likely bow at No. 1 on next week’s Top R&B/HIP-HOP Airplay chart.

—Ralph George
### Top Christian Songs

<table>
<thead>
<tr>
<th>Number</th>
<th>Title</th>
<th>Artist</th>
<th>Source</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>What Faith Can Do</td>
<td>Steven Curtis Chapman</td>
<td>Billboard</td>
</tr>
<tr>
<td>2</td>
<td>The Way</td>
<td>Casting Crowns</td>
<td>Billboard</td>
</tr>
<tr>
<td>3</td>
<td>Amazed</td>
<td>Third Day</td>
<td>Billboard</td>
</tr>
<tr>
<td>4</td>
<td>All of Creation</td>
<td>Skillet</td>
<td>Billboard</td>
</tr>
<tr>
<td>5</td>
<td>Cry</td>
<td>The Katin</td>
<td>Billboard</td>
</tr>
<tr>
<td>6</td>
<td>More Than I Can Ever Do</td>
<td>Bethel Music</td>
<td>Billboard</td>
</tr>
<tr>
<td>7</td>
<td>We Are the Church</td>
<td>Sovereign Grace</td>
<td>Billboard</td>
</tr>
<tr>
<td>8</td>
<td>He Is the Rock</td>
<td>Audio Adorn</td>
<td>Billboard</td>
</tr>
<tr>
<td>9</td>
<td>I Know</td>
<td>Todd Dulaney</td>
<td>Billboard</td>
</tr>
<tr>
<td>10</td>
<td>See You Face to Face</td>
<td>Bebo Norman</td>
<td>Billboard</td>
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### Hot Gospel Songs

<table>
<thead>
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<th>Artist</th>
<th>Source</th>
</tr>
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<tbody>
<tr>
<td>1</td>
<td>Walk On The Water</td>
<td>Vicky D's Harmony</td>
<td>Billboard</td>
</tr>
<tr>
<td>2</td>
<td>You Are My Love</td>
<td>Tramaine</td>
<td>Billboard</td>
</tr>
<tr>
<td>3</td>
<td>We Are One</td>
<td>Third Day</td>
<td>Billboard</td>
</tr>
<tr>
<td>4</td>
<td>Living For You</td>
<td>Mandisa</td>
<td>Billboard</td>
</tr>
<tr>
<td>5</td>
<td>You Are All That I Need</td>
<td>J Moss</td>
<td>Billboard</td>
</tr>
<tr>
<td>6</td>
<td>There Is More</td>
<td>crayon</td>
<td>Billboard</td>
</tr>
<tr>
<td>7</td>
<td>Nobody</td>
<td>MMP Music</td>
<td>Billboard</td>
</tr>
<tr>
<td>8</td>
<td>Broken WITHOUT YOU</td>
<td>Lecrae</td>
<td>Billboard</td>
</tr>
<tr>
<td>9</td>
<td>He Will Never Leave Me</td>
<td>HEIRS &amp; THE PROPHETS</td>
<td>Billboard</td>
</tr>
<tr>
<td>10</td>
<td>Higher</td>
<td>Mandisa</td>
<td>Billboard</td>
</tr>
</tbody>
</table>

Note: The chart data is from Billboard magazine and represents the top Christian and gospel songs for the specified week. The list includes song titles, artists, and sources.
<table>
<thead>
<tr>
<th>HOT DANCE CLUB SONGS</th>
<th>TOP TRADITIONAL JAZZ ALBUMS</th>
<th>TOP CONTEMPORARY CROSSOVER ALBUMS</th>
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<tr>
<td><strong>TITLE</strong></td>
<td><strong>ARTIST</strong></td>
<td><strong>ARTIST</strong></td>
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<tr>
<td>naturally</td>
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<tr>
<td>give me something</td>
<td>give me something</td>
<td>give me something</td>
</tr>
<tr>
<td>heartbreak on vinyl</td>
<td>heartbreak on vinyl</td>
<td>heartbreak on vinyl</td>
</tr>
<tr>
<td>morning after dark</td>
<td>morning after dark</td>
<td>morning after dark</td>
</tr>
<tr>
<td>automated</td>
<td>automated</td>
<td>automated</td>
</tr>
<tr>
<td>blue on black</td>
<td>blue on black</td>
<td>blue on black</td>
</tr>
<tr>
<td>the party</td>
<td>the party</td>
<td>the party</td>
</tr>
<tr>
<td>crowd control</td>
<td>crowd control</td>
<td>crowd control</td>
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<tr>
<td>the party</td>
<td>the party</td>
<td>the party</td>
</tr>
<tr>
<td>wave of change</td>
<td>wave of change</td>
<td>wave of change</td>
</tr>
<tr>
<td>dirty desire</td>
<td>dirty desire</td>
<td>dirty desire</td>
</tr>
<tr>
<td>you're changed</td>
<td>you're changed</td>
<td>you're changed</td>
</tr>
<tr>
<td>something like a party</td>
<td>something like a party</td>
<td>something like a party</td>
</tr>
<tr>
<td>nasty boy</td>
<td>nasty boy</td>
<td>nasty boy</td>
</tr>
<tr>
<td>on time</td>
<td>on time</td>
<td>on time</td>
</tr>
</tbody>
</table>

Data for week of APRIL 3, 2010 | For chart reprints call 646-654-4633 | Go to www.billboard.biz for complete chart data | www.journal-plaza.net & www.freedowns.net
**Latin Billboard**

**HOT LATIN SONGS**

1. *Dile Al Amor*
   - ARTIST: ANDO BIEN PEDO
   - TITLE: *DILE AL AMOR*

2. *Me Gusta Todo de Ti*
   - ARTIST: ME ENAMORADO
   - TITLE: *ME GUSTA TODO DE TI*

3. *Aventura*
   - ARTIST: CAMINANTE
   - TITLE: *ME ENAMORADO*

4. *Soy Enamorado*
   - ARTIST: TE PIDO PERDON
   - TITLE: *SIN EVIDENCIAS*

5. *Banda Los Recuerdos*
   - ARTIST: LA PEAQUITA
   - TITLE: *BANDA LOS RECuerdOS*

6. *El Doctorado*
   - ARTIST: A LEON
   - TITLE: *EL DOCTORADO*

7. *Do It Again*
   - ARTIST: LA PEANZA
   - TITLE: *HORA DE ESECUENCIAS*

8. *Ya Lo Sé*
   - ARTIST: JAVI RAMOS
   - TITLE: *NO SOB*

9. *Te Siento*
   - ARTIST: TIN TOK
   - TITLE: *SIN EVIDENCIAS*

10. *Punto En Mi Lugar*
    - ARTIST: SEXY CHICK
    - TITLE: *PUNTO EN MI LUGAR*

11. *Soy Enamorado*
    - ARTIST: LA MUCHECA
    - TITLE: *SIN EVIDENCIAS*

12. *Oh, Mi Cariño*
    - ARTIST: CARTA DE ANGEL
    - TITLE: *HORA DE ESECUENCIAS*

**TOP LATIN ALBUMS**

1. *Dile Al Amor*
   - ARTIST: ANDO BIEN PEDO
   - TITLE: *DILE AL AMOR*

2. *Yo Me Enamoro*
   - ARTIST: ME ENAMORADO
   - TITLE: *ME GUSTA TODO DE TI*

3. *La Calle*
   - ARTIST: CAMINANTE
   - TITLE: *ME ENAMORADO*

4. *Soy Enamorado*
   - ARTIST: TE PIDO PERDON
   - TITLE: *SIN EVIDENCIAS*

5. *Banda Los Recuerdos*
   - ARTIST: LA PEAQUITA
   - TITLE: *BANDA LOS RECuerdOS*

**REGIONAL MEXICAN AIRPLAY**

1. *Dile Al Amor*
   - ARTIST: ANDO BIEN PEDO
   - TITLE: *DILE AL AMOR*

2. *Me Gusta Todo de Ti*
   - ARTIST: ME ENAMORADO
   - TITLE: *ME GUSTA TODO DE TI*

3. *Aventura*
   - ARTIST: CAMINANTE
   - TITLE: *ME ENAMORADO*

4. *Soy Enamorado*
   - ARTIST: TE PIDO PERDON
   - TITLE: *SIN EVIDENCIAS*

5. *Banda Los Recuerdos*
   - ARTIST: LA PEAQUITA
   - TITLE: *BANDA LOS RECuerdOS*

**LATIN POP AIRPLAY**

1. *Dile Al Amor*
   - ARTIST: ANDO BIEN PEDO
   - TITLE: *DILE AL AMOR*

2. *Me Gusta Todo de Ti*
   - ARTIST: ME ENAMORADO
   - TITLE: *ME GUSTA TODO DE TI*

3. *Aventura*
   - ARTIST: CAMINANTE
   - TITLE: *ME ENAMORADO*

4. *Soy Enamorado*
   - ARTIST: TE PIDO PERDON
   - TITLE: *SIN EVIDENCIAS*

5. *Banda Los Recuerdos*
   - ARTIST: LA PEAQUITA
   - TITLE: *BANDA LOS RECuerdOS*

**TROPICAL AIRPLAY**

1. *Dile Al Amor*
   - ARTIST: ANDO BIEN PEDO
   - TITLE: *DILE AL AMOR*

2. *Me Gusta Todo de Ti*
   - ARTIST: ME ENAMORADO
   - TITLE: *ME GUSTA TODO DE TI*

3. *Aventura*
   - ARTIST: CAMINANTE
   - TITLE: *ME ENAMORADO*

4. *Soy Enamorado*
   - ARTIST: TE PIDO PERDON
   - TITLE: *SIN EVIDENCIAS*

5. *Banda Los Recuerdos*
   - ARTIST: LA PEAQUITA
   - TITLE: *BANDA LOS RECuerdOS*

**LATIN RHYTHM AIRPLAY**

1. *Dile Al Amor*
   - ARTIST: ANDO BIEN PEDO
   - TITLE: *DILE AL AMOR*

2. *Me Gusta Todo de Ti*
   - ARTIST: ME ENAMORADO
   - TITLE: *ME GUSTA TODO DE TI*

3. *Aventura*
   - ARTIST: CAMINANTE
   - TITLE: *ME ENAMORADO*

4. *Soy Enamorado*
   - ARTIST: TE PIDO PERDON
   - TITLE: *SIN EVIDENCIAS*

5. *Banda Los Recuerdos*
   - ARTIST: LA PEAQUITA
   - TITLE: *BANDA LOS RECuerdOS*

---

**BETWEEN THE BULLETS**

**HIGH BOW FOR VENEGAS**

Mexican singer/songwriter Julian Venegas hits her highest-charting album yet on Top Latin Albums as "Otra Cosa" bows at No. 5, with 1,000 copies sold. While she’s had bigger sales weeks, Venegas hasn’t placed higher than No. 6 with “Limon y Salsa” in 2004. On Latin Pop Albums, “Otra Cosa” enters at No. 3, joining “Limon y Salsa,” “MTY Unplugged” and “Si” as her fourth top-five album.

— Randy Ramirez
### Japan

<table>
<thead>
<tr>
<th>Artist</th>
<th>Title</th>
<th>Week</th>
<th>Chart Position</th>
</tr>
</thead>
<tbody>
<tr>
<td>HITS OF THE WORLD</td>
<td>Billboard Japan Hot 100</td>
<td>MARCH 22, 2010</td>
<td>1</td>
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</table>

### United Kingdom

<table>
<thead>
<tr>
<th>Artist</th>
<th>Title</th>
<th>Week</th>
<th>Chart Position</th>
</tr>
</thead>
<tbody>
<tr>
<td>HITS OF THE WORLD</td>
<td>Billboard UK Chart</td>
<td>MARCH 21, 2010</td>
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</table>

### Germany

<table>
<thead>
<tr>
<th>Artist</th>
<th>Title</th>
<th>Week</th>
<th>Chart Position</th>
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</thead>
<tbody>
<tr>
<td>HITS OF THE WORLD</td>
<td>Billboard Germany Hot 100</td>
<td>MARCH 21, 2010</td>
<td>1</td>
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</table>

### Canada

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<thead>
<tr>
<th>Artist</th>
<th>Title</th>
<th>Week</th>
<th>Chart Position</th>
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</thead>
<tbody>
<tr>
<td>HITS OF THE WORLD</td>
<td>Billboard Canada Hot 100</td>
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### Australia

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<thead>
<tr>
<th>Artist</th>
<th>Title</th>
<th>Week</th>
<th>Chart Position</th>
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</thead>
<tbody>
<tr>
<td>HITS OF THE WORLD</td>
<td>Billboard Australia Chart</td>
<td>MARCH 21, 2010</td>
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</table>

### France

<table>
<thead>
<tr>
<th>Artist</th>
<th>Title</th>
<th>Week</th>
<th>Chart Position</th>
</tr>
</thead>
<tbody>
<tr>
<td>HITS OF THE WORLD</td>
<td>Billboard France Chart</td>
<td>MARCH 21, 2010</td>
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</table>

### Italy

<table>
<thead>
<tr>
<th>Artist</th>
<th>Title</th>
<th>Week</th>
<th>Chart Position</th>
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</thead>
<tbody>
<tr>
<td>HITS OF THE WORLD</td>
<td>Billboard Italy Chart</td>
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### Spain

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<tr>
<th>Artist</th>
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<th>Week</th>
<th>Chart Position</th>
</tr>
</thead>
<tbody>
<tr>
<td>HITS OF THE WORLD</td>
<td>Billboard Spain Chart</td>
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### Portugal

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<tr>
<th>Artist</th>
<th>Title</th>
<th>Week</th>
<th>Chart Position</th>
</tr>
</thead>
<tbody>
<tr>
<td>HITS OF THE WORLD</td>
<td>Billboard Portugal Chart</td>
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</tbody>
</table>

### Switzerland

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<thead>
<tr>
<th>Artist</th>
<th>Title</th>
<th>Week</th>
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<tbody>
<tr>
<td>HITS OF THE WORLD</td>
<td>Billboard Switzerland Chart</td>
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### Austria

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<th>Title</th>
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<tbody>
<tr>
<td>HITS OF THE WORLD</td>
<td>Billboard Austria Chart</td>
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</table>

### Wallonia

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<thead>
<tr>
<th>Artist</th>
<th>Title</th>
<th>Week</th>
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<tbody>
<tr>
<td>HITS OF THE WORLD</td>
<td>Billboard Wallonia Chart</td>
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</table>

### Poland

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<thead>
<tr>
<th>Artist</th>
<th>Title</th>
<th>Week</th>
<th>Chart Position</th>
</tr>
</thead>
<tbody>
<tr>
<td>HITS OF THE WORLD</td>
<td>Billboard Poland Chart</td>
<td>MARCH 21, 2010</td>
<td>1</td>
</tr>
</tbody>
</table>

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**Data for week of APRIL 3, 2010 | For chart reprints call 646-654-4633**

Go to [www.journal-plaza.net](http://www.journal-plaza.net) & [www.freedowns.net](http://www.freedowns.net) for complete chart data | 51
EXECUTIVE TURNTABLE
Send submissions to: execbillboard.com

RECORD COMPANIES: Concord Music Group names Paddy Spinks VP of International sales and marketing. He owned management and marketing company Global Spins.

Universal Motown Republic Group promotes Wayne Cheim to senior VP of sales and field marketing. He was VP of sales and marketing.

Nine North Records names Stan Marczenowski director of promotion for the Northeast and Midwest. He was manager of strategic marketing at Sony Music Nashville.

TOURING: Facility management company Global Spectrum names Mike Scanlan GM of Chester, Pa.’s PPL Park, which is scheduled to open in June. He was GM of Chaifetz Arena on the campus of Saint Louis University in St. Louis.

BRANDING: Music branding agency DMI Music & Media Solutions names Kevin Calabrese senior VP of innovation and integration. He was senior VP at Marketing Drive Worldwide.

RETAIL: HMV promotes John Hirii to music manager. He was chart manager.

MANAGEMENT: Music industry veteran Ken Graydon has announced the formation of ex-service artist management company Graydon Music in London. He was manager of the Bee Gees’ Robin Gibb.

RELATED FIELDS: WHV promotes Noah Pollack to VP of series development and original programming. He was senior director.

SESAC promotes John Mullins to senior director of writer/publisher relations. He was director.

—Edited by Mitchell Peters

GOODWORKS

WHY TAPS ARTISTS TO FIGHT HUNGER

Since joining World Hunger Year—a nonprofit that fights global hunger and poverty—a little more than a year ago, Hillary Zuckerberg has assisted the group with pulling in charity dollars by helping organize events that have featured acts such as Bruce Springsteen, Chicago, Papa Roach, Street Sweeper Social Club, Brandi Carlile and Earth, Wind & Fire.

Most recently, as the director of WHY’s Artists Against Hunger and Poverty Program, Zuckerberg worked with rock band muse to organize a Jan. 31 benefit concert at New York’s Roseland Ballroom. In addition to donating all proceeds from ticket and merchandise sales to WHY (WHY Hunger.org), the band allowed the nonprofit to auction 75 VIP tickets. The event raised about $17,000, with a portion of the proceeds going to WHY’s grass-roots partners in Haiti.

Prior to her arrival, Zuckerberg says WHY wasn’t as active with using artists to spread its message. “There wasn’t someone here whose sole job focused on it,” she says.

But during her short time with WHY, Zuckerberg has received positive feedback from the music industry. “There were people I met along the way who came up to me and said, ‘Thank you for bringing this awareness to us. We had no idea this organization existed,’” she says. “That’s why I try really hard to make the program one in which artists of all levels can work with.”

—Mitchell Peters

MANCHESTER ORCHESTRA TUNING UP THIRD ALBUM

As it approaches the one-year anniversary of its second album, “Mean Everything to Nothing,” Atlanta rock act Manchester Orchestra is hard at work on album No. 3.

“We’ve been demoing songs for this new record,” bassist Jonathan Corley says, “and we’ve got a couple of songs we’re kind of working out during sound checks, and we’ve got a few more dynamic than things we’ve done in the past.”

Most of the songs, he adds, don’t yet have titles, which is nothing new for the band as they record over the summer and get done later this fall. Corley says, “We’re all excited to move through the recording process again.”
BILLBOARD.COM BUNGALOW

The Billboard.com Bungalow, sponsored by Spin, housed a diverse lineup, including Laney Waron, Chief Commercials; Train, AEM Records; as well as a March 17 Brunch on Esquire! Showcase, headlined by Chromeo, featuring 2010 SXSW artist showcase runner-up Chuck Bu, offer, and SXSW Social Club among its hosts. Photos by Nathan Cavender and Tiffany Chen.

BELOW LEFT: John Taylor and fully Schmogger, communications managers for Spin Media, plan their careers at the Billboard.com Bungalow media-sponsored photo area.

ABOVE LEFT: The spin gallery art display presented new material, including the latest speakers, to Billboard's attendees.

ABOVE: Diane Birch’s beautiful performance featured music from her album, "The One." The crowd was captivated by Birch’s every move.

ABOVE RIGHT: Billboard national sales director for digital and consumer, Tancy Elmore; chief marketing manager of music industry, Dan O’Malley; and manager of partnerships with the magazine, Samantha Meador; and Billboard’s founder, Hall of Fame, in 2010, and CEO, Michael Magaven, and East Coast sales director for digital, Antonio Amato.

LEFT: (from left) Mike Mills, frontman, and壯和Steps and Kiki Shingled. Frontman, Chris Bratney. For "I Am the Cause" and "When My Brother’s Brother’s Wife". Award: Outstanding Achievement in Video - Music Video. Below: (from left) Mike Mills, frontman, and Kayleigh Stephens (left) and Kim Shingled, dropped onto the mic to sing. Chris Bratney: "We’re cousins of east-west confusion, east-west confusion."

ALEX CHILTON MEMORIAL SHOW

The March 17 death of Big Star frontman Alex Chilton, 47, overshadowed the festival——especially since the band was playing SXSW versus Antonia March 20. The crisis deepened as the duo announced the album release of "The Rest." Release date: May 2009. For "I Am the Cause," when My Brother’s Brother’s Wife," Award: Outstanding Achievement in Video - Music Video. Below: (from left) Mike Mills, frontman, and Kayleigh Stephens (left) and Kim Shingled, dropped onto the mic to sing. Chris Bratney: "We’re cousins of east-west confusion, east-west confusion."

ABOVE: (from left) John Taylor and fully Schmogger, communications managers for Spin Media, plan their careers at the Billboard.com Bungalow media-sponsored photo area.
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June 11 San Antonio, TX
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