A GREAT WEIGHT LIFTED.

Living with credit card, department store and other high interest bills? The Breathe Easy Consolidation Loan can help get them off your back with ease. Often, it can cut the interest rate you’re paying in half, saving you tons in finance charges month after month.

It’s easy. First Entertainment Credit Union members can apply in just minutes at www.firstent.org/breatheeasy. Not a member? It’s easy (and quite rewarding) to join. Visit firstent.org now or just give us a call, 888-800-3328.

Apply online at: www.firstent.org/breatheeasy
UPFRONT
5 LINE IN THE SAND
YouTube stands firm on licensing terms with music industry.

6 Questions:
Jay Cooper

FEATURES

20 HUSTLE & FLO
With "Right Round," Flo Rida set a digital sales record. But can he sell albums?

SPECIAL REPORT
23 WEATHERING THE STORM
Despite some slowdowns, South by Southwest is still going strong—and attracting more global acts.

28 SOUTHWARD BOUND
Can SXSW launch R&B artists?, international acts recording in English, new EMI signing Hockey

MUSIC
33 OLDER, WISER, MORE PRODUCTIVE
The nine lives of Bob Mould.

34 6 Questions: PJ Harvey, Global Pulse

37 Reviews

39 Happening Now

IN EVERY ISSUE
4 Opinion

41 Over The Counter

41 Market Watch

42 Charts

56 Marketplace

57 Executive Turntable, Backbeat Inside Track

Events

LATIN MUSIC
Join Billboard April 20-23 in Miami for panel sessions, networking receptions and the Billboard Bash, with performances by Flex, Marala, Luz Rios and others. More details at billboardlatin.com.

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

MUSIC & ADVERTISING
Join Billboard and Adweek at this inaugural event to explore how the worlds of music and advertising are intertwined with keynotes, case studies and panel discussions. For details, go to billboardevents.com.

Online
STREAMING FLO RIDA
After catching up with Flo Rida in this week's cover story, go to billboard.com/florida to listen to his next single, "Sugar," and to read an online-exclusive Q&A with the rapper about his new album "R.O.O.T.S."

UPFRONT
5 LINE IN THE SAND
YouTube stands firm on licensing terms with music industry.

6 Questions:
Jay Cooper

FEATURES

20 HUSTLE & FLO
With "Right Round," Flo Rida set a digital sales record. But can he sell albums?

SPECIAL REPORT
23 WEATHERING THE STORM
Despite some slowdowns, South by Southwest is still going strong—and attracting more global acts.

28 SOUTHWARD BOUND
Can SXSW launch R&B artists?, international acts recording in English, new EMI signing Hockey

MUSIC
33 OLDER, WISER, MORE PRODUCTIVE
The nine lives of Bob Mould.

34 6 Questions: PJ Harvey, Global Pulse

37 Reviews

39 Happening Now

IN EVERY ISSUE
4 Opinion

41 Over The Counter

41 Market Watch

42 Charts

56 Marketplace

57 Executive Turntable, Backbeat Inside Track

Events

LATIN MUSIC
Join Billboard April 20-23 in Miami for panel sessions, networking receptions and the Billboard Bash, with performances by Flex, Marala, Luz Rios and others. More details at billboardlatin.com.

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

MUSIC & ADVERTISING
Join Billboard and Adweek at this inaugural event to explore how the worlds of music and advertising are intertwined with keynotes, case studies and panel discussions. For details, go to billboardevents.com.

Online
STREAMING FLO RIDA
After catching up with Flo Rida in this week's cover story, go to billboard.com/florida to listen to his next single, "Sugar," and to read an online-exclusive Q&A with the rapper about his new album "R.O.O.T.S."
Facing The Music

Album Cover Art Helped The Music Business — And Its Disappearance Is Now Hurting It

BY MIKE ALEYNE

There's a good reason why the cover of the Miles Davis album "Kind of Blue" can be seen in an Absolut Vodka ad: Album cover images speak volumes. In the digital age, though, as listeners' relationships with recorded music becomes even more tenuous, the album cover is fading away.

Contrary voices suggest that such art has a healthy future, but evidence to that effect seems to exist in concept more than commerce and in niche markets rather than the mainstream. Although some new releases still come out in ambitious packages, as many album covers are now consumed mostly onscreen. If this seems like an exaggeration, make a quick visit to the iTunes store — just keep your magnifying glass handy.

The link between sound and vision has entered a new era, and even former designers of acclaimed LP packaging are declaring the imminent death of album art. And that's a shame because the album cover and its visual possibilities have been part of the popular musical experience for decades. For millions, the recollection of the songs is inseparable from the resonance of the graphics.

Neville Garrick, who designed most of Bob Marley & the Wailers' covers for Island, says that in vinyl's heyday groups sometimes sold records solely on the strength of their cover image. By the '60s, covers had also become a crucial part of an artist's identity, a visual complement to the audio. The economic reference here is deliberate since the reduction in album graphics has arguably accelerated the devaluation of music to consumers. If it looks bad, why shouldn't it be free?

The 21st century wasn't be the '70s, which introduced some of the most iconic cover designs in the history of popular music. There are now more electronic distractions than ever, and the idea of playing an entire album while scrutinizing cover art and reading liner notes is becoming more anachronistic by the day. That hurts bands in a very real way.

While neither Aerosmith nor AC/DC are known for the nobility of their music or album covers, their iconic logos probably help account for their popularity, their brand recognition and ultimately their lucrative "Guitar Hero" and "Rock Band" games. And the creative identities of record labels like ECM, Fania and Factory were so well communicated visually that they remain part of our collective subconscious.

If a picture still paints a thousand words, then the growing absence of memorable cover imagery makes paupers of us all.

Mike Aleyne is an associate professor in the Department of Recording Industry at Middle Tennessee State University.
The latest news from Billboard.biz

LATEST MUSIC PUBLISHED "Awards. BMI 12 Latin Espinoza £75 coming."

UPFRONT

DIGITAL
BY ANTONY BRUNO

Line In The Sand

YouTube Stands Firm On Licensing Terms With Music Industry

After spending its first five years focusing almost entirely on driving traffic to its online video-sharing site, YouTube got a new mandate last year from its parent company Google: Start making money.

The ramifications of that directive were reflected most dramatically by the company's unexpected decision to strip all official music videos from its U.K. site after negotiations broke down with the country's Performing Rights Society (PRS) for Music (billboard.biz, March 9). The move was preceded by Warner Music Group's removal of all its music from YouTube in December (billboard.biz, Dec. 20, 2008).

YouTube's message was clear — it doesn't rely on music content the way other on-demand music services do, and it won't be forced into licensing deals it feels aren't economically viable.

"Music is an important part of what we do here, but we're not a music service," says Chris Maxey, partner development director for YouTube. "We're not in the business of developing a business, we're not in the business of developing a business, we're not in the business of developing a business."

But Andrew Shaw, managing director of broadcast and online at PRS for Music, says the increase in music-related traffic on YouTube in the past year makes the site an on-demand music service whether or not the company identifies itself as such or not. And that, Shaw argues, means YouTube should pay rates comparable to other on-demand services.

"There is no dispute that YouTube's traffic has increased by 100% across 2008 alone, so the aggregate amount of money that should be paid should increase," he says.

To boost its bottom line, YouTube has been trying to increase its payment by limiting its payment to labels to an amount roughly comparable to what the content can command from advertisers. The site removed music videos in instances when the rates sought were far in excess of what the company expected.

The result is that YouTube is currently paying $500 per ad for music on its site, while the rate charged by Warner Music Group is $1,200 per ad.

Forcing the issue is the expiration of the original content licensing deals that YouTube struck with record labels in the fall of 2006 and the spring of 2007. Under those deals, YouTube agreed to pay a minimum per stream fee — in some cases, against a large upfront payment — along with a share of ad revenue.

But the resulting ad revenue has been less than what many in the music industry had hoped for. To compensate for this shortfall, the labels have been seeking higher per stream fees in their licensing renewal talks. This negotiating stance, along with YouTube's new focus on profits and the dire state of the global economy, have bogged down efforts to reach a resolution.

The overall dispute goes beyond how much everyone is pocketing. Another fundamental issue separating YouTube and the music industry is a disagreement over how that money should be generated.

In the United Kingdom, for instance, a government copyright tribunal in 2007 set rates that on-demand music companies must pay songwriters. Several music services, including Pandora, stopped operating in the country, arguing that the tribunal's rates were excessive.

YouTube wasn't subject to these rates because it wasn't part of the proceedings, and as such worked out a separate deal. With that deal now expired, PRS for Music is basing its new rates on those set by the tribunal.

"Whether or not YouTube can make enough money to cover these rates is not really the issue," PRS' Shaw says, arguing that the organization isn't in a position to be partners with new business models.

YouTube is championing the exact opposite. It wants the music industry to take a more active role in helping drive ad revenue, through things like brand placement in music videos and sponsored video premiers. It also is in negotiations with Universal Music Group on developing a music-video hub that would syndicate music content to multiple sites in an effort to drive up ad rates (billboard.biz, March 4).

YouTube has also added overlays on music videos, directing users to links where they can buy the track from either iTunes or Amazon.

These efforts have struck a chord with some in the music industry. Sony Music Entertainment is the first major to negotiate a licensing renewal with the site, and a second major is reportedly close to an agreement as well. But YouTube's disputes with Warner and PRS for Music indicate that not everyone is convinced the industry should wait to see if these untested models work out.

Additional reporting by Andrew Puane in London.

Face-off: YouTube's CHRIS MAXCY (top) and ANDREW SHAW of PRS for Music.

For more industry news and analysis, visit Billboard.biz.
UPFRONT

PUBLISHING BY ED CHRISTMAN

JUST LIKE A COUNTRY SONG

Sony/ATV, Granada Developing TV Series

Country songs can tell real stories. Now the TV production company Granada America wants to make some of those stories into a series of one-hour TV dramas.

The film-producing duo of Mark Roberts and Lorena David ("Strangers With Candy," "Extreme Dancing") pitched the project to Granada and will executive-produce it with veteran music supervisor Joel C. High of Creative Control Entertainment. Dubbed "American Storytellers," the series will have access to at least seven songs from Sony/ATV Music Publishing, as well as works by other yet-to-be-named publishers.

"We have worked with them for upwards of two years to find the right songs for the project," says Sony/ATV Nashville president Troy Tomlinson. "The music was to be the driving force behind the series."

The music publisher boasts a formidable country catalog that includes classics by Merle Haggard, Buck Owens and Roger Miller, as well as recent hits by Taylor Swift, Kenny Chesney and Rascal Flatts. But Sony/ATV and Granada executives declined to reveal which songs will be used in the series until they secure all remaining publishing and related deals.

---

SANTANA, DADDY YANKEE, RAUL ALARCON HIGHLIGHT BILLBOARD'S LATIN MUSIC CONFERENCE & AWARDS

As part of the 20th anniversary celebration of its Latin Music Conference & Awards, Billboard will honor icons Carlos Santana, reggaetón star Daddy Yankee and industry maven/impresario Raul Alarcon Sr.

Santana will be honored with the Lifetime Achievement Award for his achievements in Latin music; Yankee will receive the Spirit of Hope Award for his humanitarian work through his foundation, Corazon Guerrero; and Alarcon, the founder of Spanish Broadcasting System, will posthumously receive the Hall of Fame award.

While the finalists and winners of the Billboard Latin Music Awards are determined by Billboard's chart data, the recipients of the Lifetime Achievement, Spirit of Hope and Hall of Fame Awards are nominated by an editorial committee that bases its decision on the virtues related to that specific honor.

Santana, previously the recipient of the Billboard Century Award in 1996, now is being recognized for his contributions to expanding the reach of Latin music worldwide.

The Spirit of Hope Award, created in memory of slain Tejano singer Selena, singles out one artist for exemplary humanitarian work. Yankee's work rehabilitating youthful offenders and providing basic services to underprivileged youth through his Corazon Guerrero Foundation exemplify the animus behind Spirit of Hope.

Alarcon is the first executive to receive the Hall of Fame Award for having been a pivotal figure in the development of Latin radio in the United States. He passed away last year; his son, Raul Alarcon Jr., will receive the award in his place.

The Billboard Latin Music Conference takes place April 20-23 at the Eden Roc Resort in Miami Beach and culminates with the Latin Music Awards, which will air live on the Telemundo Network. For more information and registration, go to billboardlatinconference.com.

---

HOMEFRONT

360 DEGREES OF BILLBOARD

The latest news from

www.billboard.biz

Guerrero Foundation exemplify the animus behind Spirit of Hope.

SANTANA, DADDY YANKEE, RAUL ALARCON HIGHLIGHT BILLBOARD'S LATIN MUSIC CONFERENCE & AWARDS

As part of the 20th anniversary celebration of its Latin Music Conference & Awards, Billboard will honor icons Carlos Santana, reggaetón star Daddy Yankee and industry maven/impresario Raul Alarcon Sr.

Santana will be honored with the Lifetime Achievement Award for his achievements in Latin music; Yankee will receive the Spirit of Hope Award for his humanitarian work through his foundation, Corazon Guerrero; and Alarcon, the founder of Spanish Broadcasting System, will posthumously receive the Hall of Fame award.

While the finalists and winners of the Billboard Latin Music Awards are determined by Billboard's chart data, the recipients of the Lifetime Achievement, Spirit of Hope and Hall of Fame Awards are nominated by an editorial committee that bases its decision on the virtues related to that specific honor.

Santana, previously the recipient of the Billboard Century Award in 1996, now is being recognized for his contributions to expanding the reach of Latin music worldwide.

The Spirit of Hope Award, created in memory of slain Tejano singer Selena, singles out one artist for exemplary humanitarian work. Yankee's work rehabilitating youthful offenders and providing basic services to underprivileged youth through his Corazon Guerrero Foundation exemplify the animus behind Spirit of Hope.

---

VODAFONE GOES DRM-FREE

Vodafone is claiming it will be the first global mobile network operator to offer song downloads free of digital rights management at its Vodafone Music Store by the summer. Universal Music Group, Sony Music Entertainment and EMI Music have all agreed to the format conversion. Warner Music Group and several independent labels on Vodafone's catalog have yet to confirm participation. In the meantime, the tracks from these labels will remain available at the Vodafone store in the original DRM format.

---

ARBITRON TWEAKS PPM INITIATIVES

Arbitron told the Federal Communications Commission in a March 9 letter that it will continue to seek accreditation from the Media Rating Council for its Portable People Meter ratings device and that it will work to improve the system. The moves seem to be aimed at diverting a possible FCC probe into complaints that the PPM undercounted minority radio station audiences. Arbitron warned in its letter that any FCC inquiry "would likely result in retarding the continuous improvement program by diverting the time, energy, attention and resources of key Arbitron personnel involved in that program to litigation-related tasks."

---

McENTIRE, McBRIDE ANNOUNCED FOR CMA FEST

Reba McEntire, Martina McBride, relighting Country Music Assn. new artist of the year Lady Antebellum, Trace Adkins, "Dancing With the Stars" participant Julianne Hough and Miranda Lambert are the first acts announced for the 2009 CMA Music Festival, set for June 11-14 in Nashville. The 38-year-old fest, which started as Fan Fair in 1972, features four days of concerts, autograph signings and other family activities.

---

ILLUSTRATION: ROBERT GUNTHER 

Cover: Modern Bounce by Usher, with new lyrics by Dr. Dre. Latin Music Conference & Awards are produced by Billboard and sponsored by Sony/ATV Music Publishing, with additional support from BMI, Universal Music Enterprises, BMI, ASCAP, the Latin Recording Academy and Latin Recording Industry Organization.
<table>
<thead>
<tr>
<th>#</th>
<th>Artist</th>
<th>Album</th>
<th>Label</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>THE PRODIGY</td>
<td>INVADERS MUST DIE</td>
<td>Columbia</td>
</tr>
<tr>
<td>2</td>
<td>BRUCE SPRINGSTEEN</td>
<td>WORKING ON A DREAM</td>
<td>Columbia</td>
</tr>
<tr>
<td>3</td>
<td>LADY GAGA</td>
<td>THE FAME</td>
<td>Streamline/Konlive/Cherrytree/Interscope</td>
</tr>
<tr>
<td>4</td>
<td>KINGS OF LEON</td>
<td>ONLY BY THE NIGHT</td>
<td>RCA</td>
</tr>
<tr>
<td>5</td>
<td>DUFFY</td>
<td>ROCKFERRY</td>
<td>A&amp;M</td>
</tr>
</tbody>
</table>

**THE PRODIGY**

**INVADERS MUST DIE**

COOKING VINYL, ESSENTIAL MUSIC & MARKETING

and ROCKET SCIENCE

CONGRATULATE THE PRODIGY

ON THE SUCCESS OF 'INVADERS MUST DIE'

ACHIEVING NO. 1 IN THE EUROPEAN BILLBOARD ALBUM CHART

Cooking Vinyl: +44.208.600.9200 | info@cookingvinyl.com
Essential: +44.208.749.7250 | essential@essential-music.com
Rocket Science: +818.905.5080 | info@myrocketscience.com

We will be attending SXSW 2009!
TAKING CHANCES & BREAKING RECORDS

#1 Bell Centre » 11 Shows
$30,137,572 Gross • 227,616 Sold

#1 Sprint Center » January 2, 2009
$1,661,826 Gross

#1 New Orleans Arena » January 10, 2009
$1,829,331 Gross

TAKING CHANCES 2008-2009 NORTH AMERICAN TOUR
Tickets: 1,133,545  Gross: $127,769,387  Shows: 67

Congratulations and Special Thanks to:
Celine Dion • René Angélil • Dave Platel • Rob Prinz
Denis Savage • Lina Attisano • Rick Mooney

With all our love

www.americanradiohistory.com
UPFRONT

RADIO
BY JEFFREY YORKE

TALK RADIO

House Committee Urges Negotiated Settlement Over Performance Royalties

Billy Corgan brought some head-turning star power to the U.S. House Judiciary Committee's March 10 hearing on legislation that would require radio stations to pay performance royalties to artists and labels. But the most significant development to emerge from the hearing wasn't the testimony of the Smashing Pumpkins frontman but rather the growing support among committee members for a negotiated settlement between broadcasters and the recording industry.

"Get all the players at the table," Rep. James Sensenbrenner, R-Wis., told Steven Newberry, president and CEO of Common-wealth Broadcasting and chairman of the radio board at the National Assn. of Broad- casters (NAB). "Broadcasters haven't wanted to come to the table. I'm going to aim my cannon right between your eyes, Mr. Newberry. And get to the table right away, and if you don't want to get to the table, can you tell me why?"

Newberry and Lawrence Patrick, managing partner of the Wyoming radio sta-
tion operator Legend Communications, told the committee that the promotional value of the airplay that performers get on terrestrial radio equals any royalty fees that stations would have to pay under the controversial legislation. They also said that now wasn't the time to impose new costs on beleaguered radio compa-

ties which, they noted, are already slash-
ing payroll and other expenses as the recession erodes ad revenue.

But some committee members ap-

peared worn out by the broadcasters' cries of poverty. Rep. Brad Sherman, D-

Calif., who said, "Intellectual property what keeps Los Angeles humming," asked what broadcasters would think if a band crashed a restaurant, ate all the food and then refused to pay, explain-
ing that it was the group's "business model" not to pay for food.

"What if they said they are a strug-
gling band and can't afford to pay?" Sherman asked. "Or that they are a band that provides a public service, or that by eating there it is a good promo-
tion for the restaurant?"

Sherman later leaned toward New-

berry and RIAA chairman/CEO Mitch Bainov and asked if they would con-
sider negotiating a fee structure on per-
formance royalties. "No, sir, this legis-
lation will not benefit our indus-
try," Newberry replied.

Sherman sat back in his seat with a sigh and said, "Well, if you are going to slit your throat, please don't do it here," an apparent reference to a remark made last June by NAB president/CEO David Rehr that he would rather slit his throat than negotiate over performance fees.

In their prepared remarks before the Judiciary Committee, Corgan and Bain-
wool continued to hammer home the recording industry's position that it was time for terrestrial radio broadcasters to compensate artists and labels for use of their recordings.

Corgan said he was indebted to radio for helping his band find an audience. But he added that it was time to correct "an outdated unfair practice that fa-
vors one participant's needs over an-
other" and asked committee members to support passage of the Performance Rights Act. "If the performance of a song has value to a particular terrestrial radio sta-
tion in its airing, I believe it is only right to compensate those performers who have created this work," Corgan said, adding that "these particular perform-
ances must have value to the stations or they wouldn't be playing them."

Bainov said the RIAA-backed Per-
formance Rights Act focuses on what he called "big corporate radio," noting that the legislation requires less oner-
ous payments by smaller station oper-
ators like Newberry and Patrick.

"Broadcasters are in the business of selling advertisements, not music," he said. "Music is what broadcasters use to attract listeners, which in turn allows them to earn billions from advertising."

Jay Cooper is one of the music industry's leading experts on copyright law. As chair-

man of the Los Angeles entertainment practice at the law firm of Green-
berg Traurig, Cooper counsels clients on intellectual property cases, recording and publishing agreements, acquisitions and sales of entertainment catalogs and other issues.

Known for his balanced understanding of creative and business inter-
ests, Cooper has also represented entertainers from Jerry Seinfeld to Katy Perry. In February, in recognition of his longtime service to the music com-

munity, the Grammy Foundation bestowed Cooper with the Entertainment Law Initiative Service Award, or "the survivor's award," as Cooper jokingly calls it.

1 Congress recently reintroduced legislation requiring terrestrial radio stations to pay performance royalties. Does it have a chance of passing? The climate is probably better now than it has ever been. It's going to be fought hard by the (National Assn. of Broad-
casters), but it's fair and it's right and it's long overdue. It's unfair that artists aren't paid for the performance or the recordings and as a result of our lack of reciprocity, artists aren't paid for their performances in the rest of the world, while other countries are paid.

But a song is a piece of paper until the artist records that song.

2 Looking back on the recently abandoned lawsuit strategy of the RIAA, did it reap any significant benefits for the industry? The most significant benefit wasn't the money that was received, because no one collected much money. It was the pub-
licity that brought to the attention of the public that what you're doing is illegal. I remember reading early on that in one of the lawsuits, a young person was caught in the web and sued. The grand-
mother complained and said, "I didn't know it was illegal." Well, guess what? Now the grandmother and a whole lot of other people realize it's illegal.

3 But the number of users sharing files illegally hasn't changed much since the RIAA started filing suits. No, they haven't shifted that much, which is unfortunate.

Questions

with JAY COOPER

by CORTNEY HARDING

files illegally hasn't changed much since the RIAA started filing suits. No, they haven't shifted that much, which is unfortunate.

4 Will the new strategy of putting the onus on Internet service providers to crack down on file sharing work any better? They have the technology. There's identification technology that can identify illegal tracks. I think that we need some kind of legislation or agreement by the ISPs that they'll take an active role in cutting off the constant flow of illegal product.

5 The recording industry has never won a verdict against an online music service claiming protection under the Digital Millennium Copyright Act. Is the DMCA vulnerable to legal challenge? The biggest problem with the DMCA is the safe harbor pro-
visions. There should be more responsibility put on [online services] than there is right now. I think they have to be more proactive, and I think the only way you're going to be able to do it if they don't do it voluntarily is to do it by legislation.

6 Your diverse client list includes artists like Sheryl Crow and Katy Perry. How do you negotiate a deal for someone like Crow, who is primarily thought of as an album artist, as opposed to Perry, who's primarily a digital singles artist? I'm not going to acknowledge that Perry is a singles artist. We're dealing in different worlds. Sheryl started at a time when albums or CDs meant an awful lot. People bought CDs and Sheryl had a number of hits and the hit singles were always a great promotional tool for the sell-
ing of albums. Katy came along in a time when the emphasis became more on the single. I don't think she considers herself or anybody else would consider her a singles artist. It's just the circumstance of the time right now.
Promiscuous Indie

Nelly Furtado Launches Label With Canada’s Last Gang

Pop star Nelly Furtado will launch a label in cooperation with the Canadian indie label group Last Gang Labels. The Toronto-based electronic dance band Fritz Helder & the Phantoms is the first act signed to the new Nelstar label and will release its debut album July 7.

While Furtado is certainly not the first major-label musician to start her own label, she is one of the few to do it with an indie.

“Nelly just wasn’t that interested in doing a OneRepublic/Timbaland-type of thing,” says Chris Taylor, president of Last Gang and Furtado’s longtime attorney. “She’s an independent spirit, and she wants to make sure we build the band at the right pace. It’s also very important to launch a band with indie branding behind them and be able to build them brick by brick.”

Furtado says she never considered introducing Nelstar with her label Interscope.

“I’m happy there, and it would be great if Fritz got signed there at some point in the future,” Furtado says. “But I also think that it’s best to start off an indie. When you are a new band and you sign to a major, you get thrown to the fire. Plus, I always secretly wanted to be an indie artist. When I was a teenager, I loved Ani DiFranco and hoped I could do something like that. A major turned out to be my destiny, but I’m enjoying reconnecting with the indie world.”

Furtado adds that Interscope is aware of the project but says, “They have enough going on without my label adding to everything.” And Nelstar isn’t completely divorced from Interscope—Last Gang is distributed through Fontana in the United States and Universal in Canada. Interscope didn’t respond to an e-mail request for comment.

Taylor says Last Gang is a perfect fit for the label. “I have been Nelly’s attorney for 11 years and we are friends,” he says. “She admires what we have done with our acts at Last Gang. She brought me Fritz about six months ago and I think she was always secretly hoping I would put Last Gang resources behind the group. I’d do anything for her, but really I am in love with the group on top of everything else.”

Taylor points out that Furtado has close ties to the band, noting that two members are her backup dancers. “She’s been talking them up for ages and ages,” he says. “Right now, the label is just for Fritz, although that might change in the future.”

While the model might resemble one commonly used in hip-hop, where a rapper signs his or her protégé then builds the artist up through a series of guest spots on tracks and promotional appearances, Taylor says there are some differences.

“Nelly’s not on the album in a meaningful way,” he says. “She’s in one of the videos, but that’s really it. She’s not like Puff Daddy in that respect.”

But that doesn’t mean Furtado has just signed the band and handed it over. “We had a meeting a few weeks ago to look at all the pictures, and Nelly was really concerned that [band member] Raquel Gill-Jimenez didn’t look foxy enough,” Taylor says. “She insisted we redo shoots, and we’re going to send the new pictures to the Maxims of the world to promote the band.”

The deal is also unique in that Fritz Helder & the Phantoms will remain signed to their own label, House of Helder, which will become an imprint of Nelstar. “We still have the label and we still control the creative aspect,” Helder says. “Nelly is acting as a mentor, Last Gang will coordinate the distribution, and we’ll still do the videos and things like that.”

Helder and Furtado describe the deal as a long-term partnership. “It’s a three- to five-year deal, with one or two albums,” she says. “I’m doing this for a band I love and I don’t want it to be too restrictive.”

Furtado adds that she’s looking at signing a few other bands. “I’m busy enough right now, and I don’t want this to get to a point where it’s something I’m not passionate about,” she says. “I want that to be something that really grows organically.”

Where Passion Meets Romance

RAQUEL BITTON
Hot New French/Latin Jazz Album

BOLEROS

- Engineered by 11x Grammy Award winner- Rafa Sardina
- Celebrating legendary Latin composers- Armando Manzanero, Consuelo Velazquez, Augustin Lara...
- 28 piece orchestra features notable Latin Jazz musicians- Ramon Stagnaro, Rebeca Mauleon, Orestes Vilato, Jesus Diaz...
- Sung in French and Spanish

About Raquel Bitton:
Internationally praised as the foremost French Jazz singer and greatest interpreter of the music from the Edith Piaf repertoire.

Listen to sample tracks: www.raquelbitton.com
Distribution: U.S./City Hall Records, Canada/F.A.B. Distribution
Label: RB Records
Management and PR Sparrow Productions Inc:
(415) 883-3393 Sparrowprct@aol.com

Now available at retail outlets nationwide, Amazon, iTunes and most online music sites.
Converting Viewers Into Music Buyers

MTV Leads Network Efforts To Exploit Promotional Pull Of TV Shows

Scoring a placement on a hit TV show can elevate the status of a new song or band. If viewers want more information on a featured song, they’ll probably do a Google search to track it down. Assuming the show’s producers include the band’s name in the closing credits, those searches can yield traffic to either iTunes or peer-to-peer file-sharing networks.

But some TV networks are striving to do more, for reasons that don’t concern the welfare of the recording industry. In an attempt to lure more TV viewers to their advertising-supported Web sites, they’re offering episode track lists, information on featured artists and even “buy” links for songs.

One pioneer of this effort is MTV, which last July launched its Soundtrack site (soundtrack.mtv.com), designed to list all the songs that air on the network’s shows. The site also includes artist bios, discographies and streaming music.

The result, says Joe Cuello, VP of creative music integration for MTV Networks Music Group, has become a focus on new and emerging acts instead of the mega hits that dominated the network’s early music video days.

“Music supervision allows us to expand beyond the normal purview of bands that might be in video rotation, to acts that are more independent, unsigned and on the “cup,”” he says. “It expanded the types of bands we were promoting.”

With shows like “The Hills” and “The Real World,” viewers have come to expect new music in every episode, including emerging acts that they likely have never heard of.

One example is the band White Tie Affair. The group released its album “Walk This Way” (Epic) last April, reaping only negligible sales. Then, came the Sept. 15 episode of “The Hills,” which featured the band members performing its single “Mr. Right” and “The Lendom” as part of the plot.

As it does with all music featured in its programs, MTV used an on-screen identifier to name the band and the songs and to direct viewers to soundtrack.mtv.com. The week after the episode aired, sales of “Walk This Way” surged to about 4,000 copies, with sales of nearly 2,000 the following week and average weekly sales of nearly 1,000 copies since then, according to Nielsen SoundScan.

“Prior to this effort, we didn’t have this kind of impact on sales,” Cuello says. “When we do a song on 1D, there’s always an increase in metrics, whether it’s sales, streams or social network activity. As we provided more information online, if anything, it’s increased all songs because people can check out more about the artist.”

Partnerships similar to MTV’s include that between the Fray and ABC. The network posted the band’s videos for its recent single “You Found Me” on ABC.com in advance of the fifth season of “Lost,” where Michael Benson, ABC Entertainment’s executive VP of marketing, hoped it would be spread virally among fans of the band and the show.

The team behind the CW Network’s “Gossip Girl” established a separate site called OmgFgg.com (“Original Music Featured on Gossip Girl”) dedicated to the show’s music.

The site, which is run by Atlantic Records, features an embedded immeative on the home page that streams songs from the show’s soundtrack album, with links to a list of tracks featured in each episode.

The “Grey’s Anatomy” site also features a list of songs from each episode, with some featuring links to buy directly from iTunes. But the link between TV discovery and online sales is still a tenuous one. Despite the occasional “buy” link or streaming sample here and there, most networks aren’t offering much more than a list of artists’ names and song titles.

The reason, of course, is money. The slim margins offered by iTunes and Amazon’s affiliate programs give the networks little incentive to build more interactivity into their online music listings.

MTV is the exception in that it’s a co-owner of the Rhapsody America joint venture with RealNetworks. Soundtrack site users can stream or click-to-buy from Rhapsody if they wish, but most are still going to iTunes on their own.

And there’s still some trial-and-error to be done on how to integrate the TV soundtrack with more online soundtrack information. In the coming months, MTV will integrate Soundtrack’s features into each show’s Web site, instead of asking fans to visit the Soundtrack site.

It seems like a smart move, as Soundtrack received only about 60,000 unique visitors in January, compared with the 4 million that the MTV.com site receives, according to the Web traffic tracking firm Compete. OmgFgg.com draws similarly paltry numbers—13,500 unique visitors visited the site in January, according to Compete, despite the fact that the CW was airing new “Gossip Girl” episodes.

Yet these issues are easily worked out because there’s just too much benefit for both parties involved.

Labels and artists get more direct link between the moment of discovery and an actual sale, while the networks get a useful tool to bring viewers to their ad-supported Web properties—offering them information they’d otherwise go elsewhere to find.

For 24/7 digital news and analysis, see billboard.biz/digital.
Ralph Mercado: 1941-2009
RMM Founder Took Salsa Global

Ralph Mercado, the founder of the independent salsa label RMM Records and a pivotal force in extending the reach of tropical music worldwide, died March 10 in Hackensack, N.J., after a two-year battle with cancer. He was 67.

Mercado was seen as the Berry Gordy of salsa because he had the Motown founder's eye for emerging talent, recognition of artistic potential and ability to expand the audience for his genre. On RMM, Mercado launched artists who would go on to become international superstars, including Marc Anthony, La India and Tito Nieves.

Mercado sold his roster with different tropical styles, including merengue and romantic salsa.

"Mercado 'gave me my first chance in tropical music and he was a great supporter in the early stages of my career,'" Anthony says.

"he world of Latin music lost one of its great visionaries."

Mercado got his start in concert promotion and management. Born in Brooklyn, Mercado organized salsa dance parties in his neighborhood as a teen in the 1950s, long before salsa had established a strong following on the streets of New York. He was known then for his "waistline parties," where, according to his publicist, guys were admitted free but had to pay a penny-per-inch cover charge for their dates based on the size of their dates' waistline. He eventually opened the 3 & 1 Club on Atlantic Avenue in Brooklyn, where he booked up-and-coming local artists like Eddie Palmieri, Richie Ray and Bobby Cruz.


"Mercado organized salsa dance parties in his neighborhood as a teen in the '50s, long before salsa had established a strong following on the streets of New York. He was known then for his "waistline parties," where, according to his publicist, guys were admitted free but had to pay a penny-per-inch cover charge for their dates based on the size of their dates' waistline. He eventually opened the 3 & 1 Club on Atlantic Avenue in Brooklyn, where he booked up-and-coming local artists like Eddie Palmieri, Richie Ray and Bobby Cruz.


Mercado was "an old-style businessman for whom a handshake was worth more than a contract," Universal's Fernandez says. This informal approach characterized his longtime relationship with salsa legend Cruz, who he managed from 1975 to 1996 and who recorded for RMM in the late '80s. According to Omer Perdillo, who managed Cruz at the time of his death in 2003, Mercado was responsible for "taking her to the next level" and showcasing in places she'd never been before, including Asia and the Middle East.

"His handshake or his word were enough to close a business deal," Perdillo says.

That way of doing business made him many friends but also caused problems. After RMM Records filed for Chapter 11 bankruptcy protection in the wake of a costly copyright infringement lawsuit, Mercado sold the label in 2001 to Universal Music Group for close to $18 million. Mercado kept RMM Filmworks and his music publishing companies. He eventually relaunched his promotion company as Ralph Mercado Presentes and continued to promote concerts up to the time of his death.

Mercado is survived by his wife, Cynthia; his five children, Debbie, Damaris, Melissa, Ralph Mercado III and Shane; his siblings, John Ayala, Richard Ayala and Angelica Kreiger; and his grandchildren.
Much as Miley Cyrus’ 2007-08 tour shined a spotlight on the insanity of ticket reselling, Taylor Swift’s hotly anticipated Fearless tour is igniting a furor over the secondary market.

Tickets for Swift’s tour, which begins April 22 in Evansville, Ind., went on sale Feb. 6. The tour sold out almost immediately, with some resellers posting tickets at sharply marked-up prices even before they officially went on sale, according to Louis Messina, Swift’s promoter and president of the Messina Group (TMG) and AEG Live.

“I’ve never seen anything in my whole career like this,” Messina says. “There’s not a city that’s not selling out in minutes.”

With the exception of New York, Los Angeles and Uncasville, Conn. (home of the Mohegan Sun Arena), face-value ticket prices for Swift’s tour were $20, $39.50 and $49.50. This conservative pricing was Swift’s call, Messina says.

“She wants it to be affordable to go to her shows,” he says. “Realistically, if it was strictly up to her, all tickets would be $20. She does have expenses, so unfortunately $20 won’t get it.”

But Swift’s asking price isn’t what a lot of fans are paying.

“It’s ridiculous,” Messina says. “First of all, tickets are posted before they’ve even gone on sale. I’ve seen tickets at $1,100 each. It’s frustrating on our part because the whole intent was to make it affordable, but she’s in such demand that people are paying these prices.”

Messina explains that neither Swift nor TMG/AEG Live are receiving any of the secondary-market revenue. In fact, Messina says, Swift axed earlier plans for a limited auction of some tickets—something they estimated cost her about $500,000.

“The first three shows we put up didn’t sell out and once I explained to her what ticket auctions were about, she made me cancel them immediately,” he says. “She says, ‘How can I do a ticket auction? That’s telling my fans I’m practicing the same thing (price gouging).’

Messina concedes that some artists and promoters are involved in the secondary market, he says they make up only a small portion of the resale market. “The majority of the secondary ticket market is not controlled by promoters or the artists,” he says. “It’s controlled by the brokers and whoever is supplying the brokers with tickets.”

How are scalpers getting these tickets? “Even in the days when we were dealing with hard tickets . . . they had a connection with the box office, the promoter, the building,” Messina says of ticket scalpers. “I guarantee it’s much more sophisticated now.”

Once a show goes on sale, the promoter’s control ends, Messina says. “I can do audits a minute before they go on sale or a minute after, but if a ticketing company that really has the most control over tickets,” he says. “Once the artist and promoters pass the baton to the ticketing company, we lose control.”

Theater producers simply can’t turn a blind eye to this business. “Why should the artist or promoter be at a total risk all the time? If there were safeguards, we wouldn’t have to worry about it as much.”

Messina and Texas building managers lobbed for anti-scalping laws in Texas years ago and failed, but he says the problem has exploded in the Internet age.

“I’d like to see regulation on resale of tickets,” he says. “Secondary ticketing should be against the law, for one, or there should be limits on what tickets can be sold for. In my opinion, tickets are the property of the artist, and this is almost like copyright infringement. Somebody is taking their art and reselling it and the artists are not sharing in it.”

It is commonly known in the industry but little discussed that some artist camps have relationships with brokers and participate in the market in order to tap into some of that revenue. Asked his feelings on that practice, Messina says, “My comment on that is if we’re feeding the machine, eventually we’ll get burnt by the machine. It’s as simple as that.”

Messina says he has pondered ways to stymie brokers but notes that most such efforts just inconvenience fans, particularly younger fans who may not have a credit card or proper identification.

“I even thought of putting tickets on sale the day before the show,” he says. “In the case of Taylor, it would sell out and that way the brokers won’t have an opportunity to distribute tickets,” he says. “That’s pretty risky. What happens if the computer code breaks down that day? As the promoter, I try to monitor as much as I can, but the endgame is we have to sell tickets. Why should the artist or promoter be at a total risk all the time? If there were safeguards, we wouldn’t have to worry about it as much.”
LOEB & LOEB LLP PRESENTS

Billboard MUSIC & MONEY SYMPOSIUM

March 5, 2009
St. Regis, New York City

THANK YOU To Our Sponsors, Speakers & Participants

www.billboardmusicandmoney.com
Stormy Weather

Executives At Billboard's Music & Money Symposium Discuss Challenges On The Horizon

Although music publishing is known for its relative stability, the business is facing its share of uncertainty in the global economic crisis. Top publishing executives cited a host of concerns during a publishing panel at Billboard’s Music & Money Symposium March 5 in New York. They included the potential fallout that the sector could suffer from declining advertising expenditures, possible changes in the U.S. tax code and the pending ability of songwriters to terminate publishing agreements signed since 1978.

The sharp decline in ad spending could hurt music publishers in two ways, warned Sony/ATV Music Publishing chairman/CEO Martin Bandier. He noted that sync rates are under pressure as producers of TV shows reign in costs and labels allow shows to make use of some of their recordings for free in the hopes that these TV placements will drive sales.

Bandier also noted that falling ad revenue could influence negotiations with broadcasters over public performance royalties for songwriters, which are due to start at the end of the year.

Not every challenge facing the publishing business is related to the economy. Chairman/CEO Robert Ott pointed to a provision in U.S. copyright law that allows songwriters to terminate U.S. publishing agreements after 35 years on songs published after 1977. That means the first terminations under this provision will start making their way through the system in 2013. When those publishing rights revert to the songwriter, the original publisher can still collect revenue from deals secured during the first 35 years, but the ability to cut new deals becomes the purview of the songwriter or whoever he or she makes a deal.

The wave of consolidation that swept through the publishing business in recent years appears to be stalled by the global recession, at least when it comes to sales of larger catalogs.

Bandier noted that one factor holding up deals is that buyers aren’t sure of valuations. “You don’t want to pay X now only to find out that it will be X in a few months,” he said.

Those involved in the buying and selling of music copyrights are in a period of “price discovery,” peermusic CFO Bill Gorjance said. Still, Gorjance said he still sees the potential for a growing number of deals for smaller catalogs, due to anticipated changes in U.S. tax rates that could prompt songwriters to sell their catalogs now.

The administration of President Barack Obama is reviewing potential changes to the tax code, including raising the capital gains tax from 15% to 20%. A key issue facing the publishing business is whether songwriters will lose their ability — only gained in 2005 — to real catalog sales proceeds as capital gains rather than income, which is taxed at a higher rate.

But those who focus on merger and acquisition activity in music publishing are missing a basic point about the business, Bandier said. “Our business is not about buying catalogs,” he said. “The music publishing business is about the exploitation of music.”

While some people treat publishing like it’s a bond or an annuity, the real estate market provides a better analogy, Ole’s Ott said. A song catalog is like a house, which has to be maintained and spruced up occasionally, or it will turn shabby and lose its value, he said.

The executives lamented that they don’t believe the celebrated “long tail” effect is playing out in the market for digital downloads, adding however, that it’s hard to predict when an obscure song will suddenly find itself in the spotlight. Cherry Lane Music Publishing CEO Peter Primit noted that the Harry Belafonte song “Day-O” enjoyed a revival thanks to the 1988 movie “Bee Gees,” while Bandier pointed out that the 2000 movie “O Brother, Where Art Thou?” gave new life to songs that had been virtually dormant for 60 years.

Despite the challenges facing music publishing, things could be a lot worse, the executives said.

“I think all of us are happy we are in the publishing business,” Bandier said. “A few years ago, our mechanicals were 60% to 70% of our business and now it is less than 30% and yet we are still able to grow the business.”

—Lars Brandie

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

LONDON—U.K. festival promoters struggling with the economic crisis are finding salvation in ticketing deposit plans.

In June 2008, Glastonbury Festival organizer Michael Eavis was facing financial disaster as his event struggled to sell out.

“We’d had three years of mud and the headliners [Jay-Z, Kings of Leon, the Verve] were kind of uncertain propositions at the time,” Eavis says. “So people didn’t have the confidence.”

Eventually, Glastonbury 2008 limped to a sold-out on the weekend of the event itself as the headliners delivered strong performances. But this year, despite the recession, Eavis has sold out 132,000 (£175 [$249]) tickets five months ahead of the June 24-28 event, which features headliners Blur and Bruce Springsteen.

Eavis says he did it by launching a £50 ($71) deposit option, enabling festivalgoers to reserve tickets beginning Oct. 5, 2008.

BUY NOW, PAY LATER

Deposit Plans Boost U.K. Festival Ticket Sales

During the Glastonbury deposit drive, Festival ticket revenue from deposit sales is up 35% compared to the same period in 2008. The plan is now being rolled out across the entire entire festival industry in the U.K.

“Occasionally people won’t worry about having the money to pay for a ticket on the day of the sale,” says Eavis. “The deposit is simply a way of enabling them to do that. It’s a very safe way of getting them to buy the tickets.”

—Richard Evans
and pay the balance by Feb. 1. They could also pay for tickets outright, but Eavis says around 119,000 tickets—90% of those on general sale—were purchased using the deposit system.

"Times are tough," says Nick Blackburn, chairman of Glastonbury's ticketing partner See Tickets. "When ticket prices reach that price, to help people to buy them is a very good thing to do."

Eavis says he paid See Tickets around £50,000 ($71,000) to set up and operate the new deposit system, noting, "It's worth it because we've sold out." He says that only a small percentage of transactions weren't completed by Feb. 1. Those people received a refund minus a £10 ($14) administration fee.

Eavis says he will definitely operate a deposit system for Glastonbury in 2010, and other festivals have now followed suit.

Katrina Larkin, co-founder/director of the Big Chill Group, which operates August's Big Chill festival, says she previously felt panic buying might have been overcomplicating the system. But once the recession kicked in, she decided to offer what she says is "an affordable way of attending the event."

Larkin says 50% of Big Chill ticket transactions have so far come under a £50 deposit program.

See Tickets GM Martin Fitzgerald warns that layaway plans will be difficult because they switch the focus from an event to the customer. The Big Chill's scheme, for instance, requires deposit-plan participants to pay their balance by phone. That could pose a challenge if deposit-holders are as tardy as the Glastonbury crowd—Fitzgerald says 70,000 balances were completed the week before the deadline, with 21,000 on the final two days.

"We wouldn't have been in a position to take all those payments over the phone," he says.

Other U.K. festivals to introduce similar schemes include All Tomorrow's Parties, the Glade Festival and Bestival, whose spinoff Camp Bestival is looking at a nonrefundable installment plan, similar to layaway ticket introduced for Coachella in 2009 (Billboard, Jan. 10).

"I'm not panicking but a lot of people are losing their jobs," says Bestival/Camp Bestival organizer Rob Da Bank, also a co-founder of the Assn. of Independent Festivals. "We had a wet year last year for the first time, so we were already cautious people might think twice about coming back."

Da Bank says several hundred Bestival tickets were paid for by deposit before the February deadline, with only three incomplete.

The first signs that the concept might spread to the regular concert biz came when the London-based promoter Warner Live offered Dionne Warwick fans the chance to buy one £49 ($69.83) ticket and reserve up to nine others for her July 31 Hammersmith Apollo show.

But Fitzgerald believes there is little incentive to introduce deposit programs for the concert ticket market, where supply and demand rules.

"Ours is the day-to-day concertgoer," says Rob Ballantine, chairman of the Concert Promoters Assn. and director of Manchester, England-based SJM Concerts.

"You can't expect people to start getting into lots of different economic models when it's not what they want and it's very difficult to administer."

---

existing 10-year agreement between Live Nation and the leading European promoter/ticketing operation CTS Eventim, CTS CEO Klaus-Peter Schulenberg said in a March 6 statement. Schulenberg said Live Nation and CTS will honor their December 2007 deal, under which CTS licensed its ticketing software to Live Nation in North America and took over ticketing for Live Nation events in European markets. CTS Eventim runs ticketing for Live Nation in Sweden, Finland, Poland and the Netherlands, with the Czech Republic, Hungary, the United Kingdom and Norway due to follow in the near future.

---

**> > > GALLAGHER TAKES HIS TIMES**

Oasis guitarist/songwriter Noel Gallagher will become the latest artist to release a free CD through a U.K. national newspaper, striking a deal with the Times to release live recordings from his March 27, 2007, benefit show for the Teenage Cancer Trust charity at London’s Royal Albert Hall. Five songs were made available at Apple’s U.K. iTunes Store March 10-14, when the Times printed a link enabling readers to download a different song for free each day. A CD to be given away with the March 15 Sunday Times will include another 11 tracks from the show. Beginning March 16, all 16 tracks will be sold as a download-only fund-raising album titled "The Dreams We Have As Children (Live for Teenage Cancer Trust)" through selected online retailers. The Times made a donation to the charity for the use of the recordings. According to the Audit Bureau of Circulation, the Sunday Times' average net circulation between Jan. 26 and Feb. 22 was 1.2 million.

—Tom Ferguson

---

**All eyes on us: TUPAC SHAKUR (left) and DR. DRE**

"The label hasn't been exploited significantly for the digital market," she says. "There's no mobile exploitation and absolutely no sync income. When you put those things together, you have a pretty good sense of what this company is worth."

Lavi says WIDEmake's interest in Death Row commenced last summer when Ronald Oden- den, chairman/CEO of WIDEmake investor New Solutions Capital in Mississauga, Ontario, asked her to find a "cash-generating entertainment asset."

She quickly set her sights on Death Row, saying the label's financial details made it attractive. Lavi says that even with all the turmoil surrounding Death Row—including the incorporation of its founder Suge Knight and the bankruptcy—it was still pulling in $3 million—$5 million in what she calls "passive" annual income, without promotion or significant marketing support.

Lavi has hired former Death Row producer/engineer John Payne as senior VP at Death Row/WIDEmake Entertainment LLC. Payne says the real opportunities in the 10,000-song catalog reside in unreleased tracks by the Canadian entertainment group without any real track record is best-placed to exploit those opportunities. But Chris Taylor, founder of the leading Canadian law firm Taylor Mottos- ulus Klein Oballa, which investigated Death Row for Lavi before WIDEmake's bid, says the underdog role suits the company.

"Though they might not be widely known, they are a quality operation," he says. "I'm confident of their ability to deal with the Death Row catalog."

Meanwhile, Death Row co-founder Lyda Harris believes WIDEmake's distance from the business may prove to be an advantage.

"There were a lot of people wounded by the bullshit around Death Row," she says. "For someone to come in from the outside, it should allow them to avoid some of the problems."

Even with the Death Row deal in place, Lavi says WIDEmake remains committed to its Canadian operation and to upcoming projects involving the little-known Toronto R&B singer Sean Jones—WIDEmake's only previous music signing—as well as a film project about the life of Marvin Gaye and a graphic novel that will involve the Death Row catalog.
Divine Intervention
Catholic Hymns Album Is Unlikely Latin Music Awards Nominee

Perhaps the biggest surprise among the nominations for the 2009 Billboard Latin Music Awards came in the category for the Latin pop album of the year by a duo or group.

Listed along with releases by Maná, Sin Bandera and the Kumbia All Starz is "Los Mejores Cantos Religiosos," a collection of Catholic hymns performed by a little-known Mexican ensemble called Grupo Nueva Vida.

The comfort of familiar sounds, the set's religious appeal and an attractive retail price around $7-$9 may help explain its commercial success.

"Cantos," which features a painting of Jesus on its cover, peaked at No. 13 on Billboard's June 7, 2008, Top Latin Albums chart. Since the album's sales first appeared in Nielsen SoundScan data in December 2006, it has sold 195,000 copies in the United States, with the vast majority of sales coming from mass merchants.

Although "Cantos" didn't debut on Top Latin Albums until January 2008, it had been released several years earlier to small Latin indie stores. Hilda García, sales manager at the Los Angeles-based label Multimusic, says "Cantos" wasn't receiving much attention at the label when she joined Multimusic in 2003.

Multimusic mostly sells regional Mexican fare and karaoke albums, but García felt there had to be a broader audience for "Cantos." So in 2003 she took the album to Mundo Musical, which operates two music stores in southern California. To everyone's surprise, the album started selling, and reorders started to climb, from 30 to 60 to 90 at a time. García then opened the ante, offering the album to bigger distributors like Discoteca Linda and Angelica.

At the end of 2006, just before the holidays, García got the albums into mass-merchant stores and it has steadily sold at least 1,000 copies per week ever since, according to SoundScan. Since June, it has been a fixture on the Top Latin Catalog Albums chart, where it has spent 21 consecutive weeks at No. 1.

Multimusic has subsequently released two additional volumes of "Cantos," the second one credited to Rondalla Nacional. Volume two has sold 37,000 copies, while volume three has sold 20,000, according to SoundScan.

Although complications make up roughly half of the Top Latin Albums chart at any given time, the sales of the first "Cantos" are still remarkable considering the album hasn't benefited from a major marketing campaign.

"I know there's a certain public that likes that kind of music," García says. "But honestly, it's a miracle."

Miracle or not, many Latin labels have long recognized that there's an audience for Christian music in non-Christian accounts. Venemusica, which has released a steady supply of Christian titles in the past year, is planning a TV ad campaign for "Los Mas Grandes Cantos Cristianos," a collection due March 31 that features 14 new and traditional songs.

"We are naturally going to work this in Christian churches and bookstores," says José Antonio Beltrán, director of A&R and music publishing at Venemusica parent Venevision Interna-

COME TOGETHER
Rhythmic Radio Shows Stronger Pop Flavor

Look at Billboard's Latin Rhythm and Latin Pop airplay charts this week, and you'll see many of the same artists on both. These include acts that were once solidly in the urban camp, such as Wisin & Yandel and R.K.M. & Ken-Y; bachata act Aventura; popsters Luis Fonsi, La Quinta Estacion, Reik, Playa Limbo and Fanny Lu; and Panamanian "romantic style" artists Plex and Makano.

This melding of Latin rhythmic and pop radio has been unfolding for some time. But many industry observers say the process has been accelerated in a sign that Latin radio is less willing to take programming risks during a time of recession and the roll-off of Arbitron's electronic ratings device, the Portable People Meter.

The Latin rhythm format came into its own during the reggaetón boom. But when the field thinned out to a few established artists, stations began incorporating more Latin pop and English-language music into their playlists. Some flipped formats altogether. Just a few weeks ago, Univision Radio switched rhythmic KFZO Dallas to regional Mexican. Latin radio genres "used to be more segregated," says Bobby Ramos, the PD at KVIB (95.1 FM Latino Vibe) Phoenix. "Now it's fusing. They're taking the best of everything—the best of reggaetón, the best of pop, the best of bachata. It's Latin top 40."

A major-label promoter who asks to remain anonymous describes the rhythmic-pop merger as "a day-to-day struggle. As a PD, are you going to put on the new Paulina Rubio or the new urban act?"

To avoid coming out on the short end of those decisions, managers and labels are looking for acts that work across both formats. Fabio Acosta, who initially promoted Siente/Universal artist Baby Boy, is betting that his new artist Fainal will hit squarely in the same market.

"He's not 100% urban," Acosta says. "In my case, his music is perfect for urban radio, and to look for spaces at pop."

Acosta says that while urban-heavy TV outlets like mun2 and MTV西班牙语 are important in creating artist awareness, particularly among the very young audiences that reggaetón stations used to attract, radio is still "the most important thing."

To make up for the increasing lack of radio support, rhythmic artists are also turning to online platforms to push songs with less pop crossover appeal.

Gerardo Mechaly, who manages the independent reggaetón artist Yomo and releases and publishes his material, says he worked the single "Descara" solely online, on social networks and through cheap Facebook advertising programs back to Yomo's Web site. He also notes that Yomo has recently played gigs in Colombia on the strength of the song.

Mechaly says, "On the management side, 'Descara' has proven to be extremely profitable."

—Ayala Ben-Yehuda

Beyond the converted: "Los Mas Grandes Cantos Cristianos" (left) and producer PEDRO MIGUEL MORALES

For 24/7 Latin news and analysis, see billboard.biz/la.
Although music sales in Latin America have been decimated by piracy, the region continues to create music and new stars at a feverish pace, with local repertoire accounting for more than 70% of all music produced and sold in many countries, including Brazil, the eighth-biggest music market in the world.

While overall Latin American music sales declined 18% in 2007, the market showed signs of stabilizing in 2008, with sales expected to decline by about 5%, according to the IFPI. The improvement stemmed from increased digital sales in Brazil, Argentina and Chile, coupled with an overall flat market in Mexico. And with the increase of broadband penetration and the launch of new online music stores in the region, the digital marketplace in Latin America at last seems poised for a real future.

One key player in the industry’s path toward recovery is Raúl Vázquez, regional director of IFPI Latin America. Vázquez held a variety of executive posts at Sony Music from 1988 to 1997, including GM of Sony Music Brazil, president of Sony Music Mexico and senior VP of administration for Sony Music Latin America, overseeing the major’s operations throughout the region. After leaving Sony, Vázquez started eritmo.com, a now-defunct music site, and was CCO before joining the IFPI in 2001.

Vázquez spoke with Billboard about the IFPI’s changing role in Latin America and its latest initiatives to combat piracy and boost sales.

What are the most urgent challenges facing the IFPI in Latin America?

We are facing a very tough situation because of three key things. One, of course, is physical piracy. Now we have a major Internet piracy problem as well, as the number of broadband connections has grown in the region. And the people who have access to broadband are people who have the purchasing power to buy music.

The third factor is the economic crisis, which is spreading worldwide. We’ve done a number of things we can be proud of. One is we’ve joined forces with all the copyright industries. In Mexico and in Brazil, for example, we have joint anti-piracy teams with the Motion Picture Assn., and both deal with online and physical piracy. And now we’re in conversations to do the same in Argentina and Chile.

Is this typical for the rest of the world?

IFPI has been working with the MPA in many countries. But we actually merged the two teams and created a distinct legal entity in Mexico and Brazil called APCM (Anti Piracy Cinema Music). We have individual heads for each of these units in each country. By not having two separate entities competing for government resources, we’ve opened the way to combat piracy with limited resources and to facilitate the work of local authorities.

Have you seen an increase in enforcement actions as a result? We have seen an increase in the number of seizures and in the number of raids. Aside from APCM, we are building up very strong Internet anti-piracy campaigns. We have strong teams in all major locations—Mexico, Colombia, Brazil, Argentina and Chile—and they are essentially identifying illegal Web sites, illegal links and taking steps to take them down. Last year, we probably took down close to 200,000 links in the region.

How are the conversations going with Internet service providers? We were able to convince the governments of Mexico and Brazil—Mexico through the secretary of communications and Brazil through the ministry of culture—to create working committees with the ISPs to find solutions to the Internet piracy problem. In both places we are looking to have potential graduated response programs. I think fundamentally by year’s end we’ll have implemented some kind of plan. We want to do two things: send notices, and then there has to be some kind of repercussion for the most hardcore uploaders.

Why has revenue from performance royalties gone up while music sales have gone down? We’ve been able to quadruple collections over the last five years. In some countries, it’s been a tradition to collect neighboring rights—the rights for performers and producers—for a long time. Where you didn’t see collection for both was in smaller countries, like Paraguay, where we created a society to collect on behalf of both groups in 2003. We also created societies in Peru, Ecuador, Costa Rica, Jamaica and the Dominican Republic.

We’ve also helped the existing societies improve their collection efforts, target new clients, improve their management and document communications campaigns to inform users that there was a right and it had to be respected. And in the last 12 months, we’ve closed important deals in some territories. In Ecuador, we closed deals with radio and TV stations, for example, and we closed deals with the hotel industry in Santo Domingo.

Does the fact that music sales have collapsed give you greater incentive to work harder? Our mission stays the same. We still need to provide, on behalf of record (labels), a good legislative environment and we still need to fight piracy. But collecting societies have become a far more important part of our day-to-day business.

Uruguay recently passed a new tax exemption that you heralded as landmark legislation. In many Latin American countries, cultural products, like books, are exempt from value-added taxes. And music wasn’t treated the same way. Uruguay is the first place where we’ve been able to get that exemption, thanks to an effort led by a coalition of record producers and authors’ societies.

Brazilians have also found a mechanism to promote local music, and that is through a tax rebate for local music productions. But those are the only two examples. What we are trying to do in every country is either promote a tax-exempt scheme like Uruguay or a tax rebate like in Brazil.

What needs to happen for the music industry to remain viable in the region?

It’s been a sign of progress that we are increasingly working with all sectors. We are bringing in partners to defend the rights of the music business industry. And we need to move governments. I think this is crucial for the well-being of the music industry anywhere in the world, but specifically in Latin America, because most of what is sold is local repertoire or Spanish-language repertoire. We have the biggest region with a common language.

The second part of it is that the business itself, the companies themselves have to do everything possible to improve the online business while at the same time not neglecting the sale of physical product. CDs still represent over 85% of total sales in the region today.

We still need to provide a good legislative environment, and we still need to fight piracy. But collecting societies have become a far more important part of our day-to-day business.
IN FEBRUARY, Flo Rida broke the record for the most digital song downloads in a week when “Right Round,” the lead single from his second album, “R.O.O.T.S.,” sold 636,000 copies in its first week, according to Nielsen SoundScan. The record he broke was his own, for “Low,” a single from his first album. That set, “Mail on Sunday,” sold 372,000 copies, according to SoundScan, respectable but not spectacular. Now the Carol City, Fla.-born rapper wants to prove that he can sell albums the way he does singles by aggressively marketing “R.O.O.T.S.,” which is slated for a March 31 release on Poe Boy/Atlantic Records.
At the very least "Right Round" will give Flo Rida a significant boost. "My A&R man Mike Caren brought the track to my attention, and the idea of stepping up the production on my sophomore album excited me," Flo Rida says. "So, we went in the studio, Dr. Luke did the sample (["You Spin Me Round (Like a Record")]) and I recorded it. I didn't know it would be this big, but I was happy to be making the music." And that song is still selling.

"Part of the problem with people in the music business is that people don't have the patience to allow things to develop more," says Atlantic Records chairman/COO Julie Greenwald. "Obviously, we all want to sell more albums, but for a new artist to sell over 150,000 of an album is a great place to start. We just have to refesh and redefine our expectations of what success is considering the climate of the industry. This is the perfect setup for everybody to be super excited about this next album. Next time, we can aim for 600,000 and build our way up."

Sales of "Right Round" surpassed the download record for 2009 set a week before by the Eminem comeback track "Crack a Bottle," which sold 418,000 copies. It also smashed the mark set by Flo Rida himself in January 2008, when "Low" sold 467,000 downloads, the most first-week digital sales in SoundScan history then (and still the biggest digital song of all time with 4.8 million downloads to date). While Flo Rida says the success of "Right Round" surprised him, he always aimed high.

"I always sat on my computer and studied music and different artists like OutKast and Ludacris, Notorious B.I.G. and 2Pac," Flo Rida says. "There was no plan B for me. After basketball didn't work out, I knew this was what I was meant to do. At the same time, it's about soul—it's about what you feel when you record. I don't ever leave the studio without feeling chills—goose bumps."

He believes that tapping into the essence of his psyche will entice listeners to purchase "R.O.O.T.S." "The inspiration for it comes from having success and knowing that it didn't come overnight," he says about the album, whose title is an acronym for "Route of Overcoming the Struggles." "When you pick up the album you'll see it's very versatile. You have the slower-pace songs to the club tracks, and I cover everything from happy moments to sad ones as well. I tapped into all my emotions on this one."

Supporting the emotional thread that runs through the album are tracks like "Available," which features Akon and was co-written by Will.i.am and "Sugar," the second single, which features Wynter. The latter is available on iTunes and debuted on Billboard's Hot Digital Songs chart last week at No. 37 with 40,000 downloads. Producers include Will.i.am, Dr. Luke and J. Rock, Ne-Yo, Nelly Furtado and Kesha are among the collaborators.

"The album is way more specific than the last one and has more hits," says Mike Caren, executive VP of A&R at Atlantic Records. "People who like the hit single are going to be very happy with the rest of the album."

Flo Rida isn't laying it on thick when he says he's put everything into his music. At 15 he became close with his brother-in-law, a hype man for 2 Live Crew's Luke Skywalker; he and two friends also formed a hip-hop group called the Groundhoggs. By 2001, Flo Rida became the hype man for Fresh Kid

>>>
Ice of 2 Live Crew as he went solo and traveled in Hawaii. Before leaving, he recorded a solo demo.

After returning home, Flo Rida got another opportunity to hone his skills when he received a call from former Jodeci member DeVante. “He called me up and said he loved my music,” Flo Rida recalls. “The next day I was on a Greyhound bus on my way to L.A. by myself.”

In California, Flo Rida honed his rapping with DeVante, Public Enemy’s Flavor Flav and others, but labels weren’t as responsive. “It was shut down by a few major labels, including Capitol Records and Death Row,” he says. “But I had faith.” After he moved back to the East Coast, Flo Rida started to receive calls from E-Class, founder of the Florida-based indie label Poe Boy (Rick Ross, Jack-O), about returning to Florida to pursue music. In 2006 he got a joint deal with Poe Boy and Atlantic.

To promote “R.O.O.T.S.,” Atlantic has an extensive marketing plan that covers a few countries, as well as the Internet. “We had him make guest appearances on domestic artists’ albums in Australia and Japan, including working with Japan’s group Exile and 2006 ‘Australian Idol’ winner Jessica Mauboy,” Greenwald says. “We’re streaming songs, we have MySpace, Rhapsody and Amazon promotions currently taking place, and we’re doing a massive Countdown to ‘R.O.O.T.S. Campaign with iTunes.’

Flo Rida also recorded exclusive tracks that will appear on versions of the album sold at specific retailers, including Best Buy, Wal-Mart and Trans World Entertainment.

Flo Rida’s team is also looking at a potential international tour for May or June, and the rapper is slated to make TV appearances on MTV, BET, Spike TV and talk shows like “Jimmy Kimmel Live!” and “Chelsea Lately.”

Flo Rida has also launched an upscale clothing inspired by Gucci and Louis Vuitton, Parlay Adore, for which he’s seeking investors.

As for the prospects of “R.O.O.T.S.,” Greenwald hopes that Flo Rida’s personality will help sell it. “The album is a combination of up-tempo, energetic party jams and meaningful, emotional personal songs,” he says.

“He’s basically having a great time, keeping the people dancing and the energy up, and then expressing himself about the road he’s traveled to get where he is and showing his appreciation for everything he has. He has his own lane like OutKast had theirs, and he’s going to drive it.”

In the meantime, Flo Rida hardly has time to worry about anyone’s skepticism. I don’t feel like the underdog, but I always try to keep myself feeling like I’m laying on my couch in the projects,” he says. “I’m still that humble.”

**Making Singles Into A Home Run**

How Atlantic Is Trying To Make Flo Rida An Album Artist

Just about any artist would love to have hit albums. But in today’s digital-driven music business, many artists are becoming better-known for selling singles. And that leaves every major label wrestling with the same question: how to convert $1-or-so single purchases into higher-profit album sales.

Atlantic Records knows how to solve that dilemma with its rollout of “R.O.O.T.S.,” the sophomore set from Flo Rida, who until now has been better-known as a singles artist. Perhaps surprisingly, the first step is offering more singles for sale: By the time the album comes out March 31, consumers will have had access to four songs, about one-third of the 13-track album.

“They buy a new car, people now get to test drive our product,” says Atlantic chairman/COO Julie Greenwald. “Before you could sell millions of albums off one hit single. Now with each campaign, we try to line up as many marketing drivers as possible for as long as possible. With Flo Rida, we’re prepared to sell tons of singles as we start to sell albums—and we think he will sell a lot more albums than the last go-around.”

The label started planning its “R.O.O.T.S.” campaign in January by playing the album for industry taste-makers. By the third week of January, “Right Round” hit No. 1 on Billboard’s Hot Digital Songs chart, with sales of 636,000 copies, according to Nielsen SoundScan. As a result, Flo Rida broke the digital sales record he set himself last year with “Low,” which sold 131,000 its first week.

Riding on the momentum of “Right— which has now spent four weeks at No. 1 on the Billboard Hot 100—Atlantic partnered with Rhapsody, giving the site an exclusive pre-release track off “R.O.O.T.S.” in exchange for a six-week targeted media buy on MTV, BET and Spike. The three channels began airing a Rhapsody ad featuring Flo Rida March 4 that will run until April 12. On street date, Rhapsody will have its own exclusive version of the album.

Given Flo Rida’s propensity for selling singles on iTunes, Atlantic crafted a campaign like the one it used for Jason Mraz and T.I. That means gradually trickling out a flood of different Flo Rida products until the album’s release date. First up on iTunes’ Countdown to “R.O.O.T.S.” program was “Right Round.” Then came the album track “Shine” featuring Pleasure P, which went on sale Feb. 24. Next up is the “Right Round” video, directed by Malcolm Jones, which went on sale March 10. Then the second single, “Sugar” featuring Wynter, goes on sale March 17, the same day as the video for “Shine.”

Not only does that help maintain consumer buzz around Flo Rida, it makes it less expensive to buy the rest of the album. “By the time consumers get to the album,” Greenwald says, “the iTunes Complete My Album button should be very cost-effective.”

Greenwald says that each retail account sets the prices individually. But the label plans to offer a standard-priced album ($9.99-$10.99), plus a collector’s edition ($12.99-$13.99) packaged with extra videos and tracks for the hardcore fans.

Atlantic is also putting MySpace and Amazon in the mix. MySpace Music premiered the video for “Shine” Feb. 24 in partnership with McDonald’s. “Right Round” has been the No. 1 streamed song on MySpace Music for four weeks. And the site is selling the “Right Round” single for 79 cents.

On the album’s release date, MySpace will run a promotion with Amazon’s MP3 store, which will sell its own exclusive version of the album. And iTunes’ Flo Rida Countdown Room will link to a site where fans can hear snippets of the album.

In the physical retail world, Atlantic is working with several key retailers. Target will sell an exclusive version of the album that comes with a DVD. Other retailers working with Atlantic include Wal-Mart, Best Buy and Trans World.

At Trans World, Atlantic has set up sales programs for the album’s first three months—a serious commitment, according to Wool Brown, the company’s director of urban music. "They typically only set a title up for the first month during the new release process," she says. "They extend marketing when a release pops. But I think they're sure about this title [so they're] setting it up from the start.

Flo Rida, who picked up three Grammy Awards nominations in 2008, is in the middle of a 35-market radio promo tour. When the radio trek wraps after the first week in April, the rapper will head to Europe, where the album is being released simultaneously. Then he's off to Japan and Australia before returning stateside around the second week of May.

In the meantime, the rapper will appear March 18 on MTV's "Spring Break" as well as BET's "Spring Bling." The label is also lining up appearances on "The Ellen DeGeneres Show" and "Jimmy Kimmel Live!" later this summer he's slated to perform on NBC's "Today."

Although Flo Rida's "Low" was a digital blockbuster (3 million in 2008 and 4.8 million to date, according to Nielsen SoundScan), the rapper's first album, "Mail on Sunday," opened with first-week sales of 86,000. In total, the album has sold 372,000.

"For a debut artist to lay down that many albums as a foundation in this climate is fantastic," Greenwald says. "Rihanna had the same issue, now she's a multiplatinum artist. We're happy where Flo Rida ended up his first time. It's allowed us to set him up with some incredible opportunities and build from there. Consumers can pick off your best songs and not buy the album anymore. And that's their choice. But artists keep making whole bodies of work that they're proud of. If labels have the time and resources to put into an album and can stay in singles as long as need be, then you will sell albums," Greenwald says. "You will see some artists coming from different campaigns from start to finish that takes you through 12 months—not just to the release date. It's not a sprint, it's a marathon." 

—Gail Mitchell
WEATHERING THE STORM

Despite Some Slowdowns, South By Southwest Is Still Going Strong—And Attracting More Global Acts

By Cortney Harding

WHO KNEW THROWING indie music festivals was a recession-proof business?

"Certainly, the recession has had some impact," South by Southwest director Roland Swenson says. "As of the first of February, we're running about 10% behind in registrations from where we were last year; it's a significant but not crushing number. We've seen dips like this before."

As for the number of bands booked to play SXSW, set for March 18-22 in Austin, Swenson says the festival is once again running at full capacity. "In terms of applications, we had over 10,000 for the 2009 festival, which is great," he says. "More bands bring more people, but we need to balance it out with being able to accommodate all the bands. In Austin, you're seeing venues tighten their belts, but we haven't seen a large number of venues shutting down. In fact, we've had more offers from venues than we did last year."

Some indie labels, however, say they've noticed SXSW has become increasingly harder to crack. "As a small label, I feel like the odds are stacked against me," says Dan Koplowitz, president of Friendly Fire Records. "It seems like five years ago, they were booking more diverse bands, and now they're really focused on booking stuff that'll pack the clubs. None of my bands got into SXSW, and it was really hard to get any sort of response from them."

Still, this doesn't mean Koplowitz will be skipping the festival. "No matter what, it's a great party," he says. "Some of my friends are not going this year, but plenty are making the trip. When you boil it down, it's still pretty inexpensive for what it is."

The relatively low costs associated with SXSW are also a draw for El Music president Bob Frank. "We're not going to fly people in as we have in previous years," he says. "But we're routing some tours around the festival. It's smart business from a label perspective to make sure we get some of our bands down there."

Swenson says that SXSW actually does better in a downturn. "When the economy is tight, we become more attractive, because we're a relatively inexpensive vehicle for promotion," he says. "Getting bands down here is the big expense, but when you compare it to other marketing costs, buying some plane tickets and hotel rooms is very cheap. The days of the press junket are over, and you can get a band in front of press from all over the world here."

In terms of the press, Swenson says he hasn't noticed any drop in bloggers and journalists planning to attend SXSW. "Some of the smaller blogs might be 

continued on >>p24
THE STARS AT NIGHT
10 Acts To Watch At SXSW

Some of the artists who descend on Texas for this year’s South by Southwest (SXSW) Festival will soon step up to greater success. Here are 10 who will get some attention.

—By Michael D. Ayers, Mariel Concepcion, Cortney Harding and Lara Marsman

AIDS WOLF

When people apply the label “noise rock” to Montreal band AIDS Wolf, they’re not using it as shorthand for “music that sounds a little odd.” AIDS Wolf is loud, abrasive and has been compared to the sound of a 10-car pileup. But underneath the layers of deafening feedback and Chloe Lum’s howls are surprisingly complicated chord progressions and even hints of melody. Influenced by everyone from Captain Beefheart to French avant-garde artists to the Cramps, AIDS Wolf seems to have little regard for popular music and instead focuses on pushing boundaries. It’s not for the faint of heart, but if indie-pop is beginning to grate, AIDS Wolf is a fantastic and cathartic alternative.

BLK JKS

The recent Secretly Canadian signees will set out on a U.S. tour in March to celebrate the stateside release of their “Mystery” EP. The band blends its South African roots with a dash of rock and soul and cites influences like Jimi Hendrix, Peter Tosh and Led Zeppelin. But BLK JKS, who refer to their sound as “psychedelic rock chic,” are most often compared to TV on the Radio. Notable tracks on their EP like “Lakeside,” which embodies South African township grooves, and the dark and threatening reggae jam “Summertime” are bound to expand their fan base at this year’s festival.

CUT OFF YOUR HANDS

Leeching from the dramatic sounds of post-punk acts like The Killers and Muse, New Zealand’s Cut Off Your Hands stir up emotional heartbreak into brooding, guitar-struck songs of ache and gloom. For its debut, “You & I,” the band snapped indie-glam producer Bernard Butler, who helped carve out a handful of familiar pop-rock arrangements. While COYH get compared to acts like Franz Ferdinand and The Strokes, the outfit is at its best when slowing things down, like for such tracks as the swooning “Heartbreak” or the Clash tinged “Oh Girl.” Most of the group’s subject matter dwells on bad girls and bad relationships, giving it a certain flair that former emo fans would gravitate toward.

DANIEL MARTIN MOORE

When Daniel Martin Moore was first signed to Sub Pop on the strength of a demo, his buzz was so quiet that all of his MySpace friends were his real-life friends. But with the success of Band of Horses and Fleet Foxes, Moore could be the label’s next great folk hope. Hailing from a small town in Kentucky, Moore’s songs combine gentle harmonies and baroque touches, with lyrics covering everything from true love to coal mining.

GANG GANG DANCE

New York’s Gang Gang Dance has been cultivating the “art rock” tag for a while, finding its footing around the same time TV on the Radio, Animal Collective and Battles were getting their own creative juices flowing. What’s been persistently challenging for...
The morale you raise the most may just be your own.

Experience the greatest audience in the world on a USO Celebrity Tour. Call Bernie Rone at 703-908-6480.
BILLBOARD STARS
It's Your Artist's Time To Shine!

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

Get the word out through Billboard STARS...
The ultimate opportunity to have an editorial section of Billboard magazine completely dedicated to your artist's career achievements.

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

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

HOLY HAIL
At first glance, Brooklyn's Holy Hail sounds like an electro-clash act rehashing the sounds made popular by the Faint and, to a degree, LCD Soundsystem. Released late last year, the act's Kanine Records debut, "Independent Pleasure Club," features this three-piece evoking fun, up-tempo dance numbers that rely on prominent rhythmic elements. While the band has been pegged as a group that fuses "rap" style deliveries, Holy Hail sounds more in tune with the '80s club pop of the Go! Team and world beats of Bonde Do Role than any kind of hip-hop.

MICKEY FACTZ
After leaving New York University in 2006 to focus on music full time, 23-year-old Bronx-bred Mickey Factz began creating a buzz by releasing mixtapes online. In 2008, the MC continued building his fan base by releasing weekly tracks, including "Rockin' N Rollin,'" which MTV put into rotation late last year. Since then, Factz has co-founded his own marketing, branding and styling company and label, GFC New York. He landed the cover of hip-hop magazine XXL's December 2008 issue and will appear, along with his music, in a new Honda commercial. His debut album, "The Leak Vol. 3: The Achievement," is scheduled for a summer release.

WAVVES

THE WRENS

from p3944  CCD is that it's almost too cerebral at times, like Deerhoof, the group has never been that interested in making anything resembling a traditional pop-rock song. On 2008's "Saint Dymphna," the act manages to mix high-intensity electronics, shoegaze guitars and Eastern influences that center on vocalist Liz Bougatsos' Bjork-style vocals. An unfortunate club fire destroyed the band's gear in Europe this past winter, but the group will still make its scheduled appearance at Coachella in April.
WALE
Twenty-four-year-old Wale signed to Interscope early last year, but the Washington, D.C.-bred rapper has been getting love like a superstar from day one. Since 2005, he’s released five mixtapes, including the highly acclaimed “100 Miles & Runnin’,” which features collaborations with Mark Ronson, Daniel Merriweather, Amy Winehouse and Lily Allen. He’s been featured in publications from the Fader and URB to the New York Times and has appeared in ads for LRG, Stussy and Remy Martin, among others. Now, the go-go-inspired MC is prepping the release of his as-yet-untitled debut, with production from Ronson, Kanye West, Just Blaze and Justice. He is also slated to release a new mixtape, “Back to the Future,” in conjunction with 9th Wonder.

WAVVES
Both recorded and live, California’s WAVVES make raw, sleazy blues-driven rock sound as dirty as possible. Utilizing the guitar-drums duo format, WAVVES are poised to be next in line behind No Age and Vivian Girls in continuing to revitalize a rather pure, guitar-driven aesthetic, where vocal clarity isn’t really of importance. With distortion high on their list, their second album “Wavves” (yes, that extra “v” is intentional) tackles weed demons, beach demons and a whole array of Goths in a quick, two-minute or so onslaught of fast shredding. SXSW will serve as the launch for a month-long, coast-to-coast tour.

THE WRENS
New Jersey has always been the butt of jokes, but the Wrens are unapologetic, staunch supporters of their home state, going so far as ti- ing their second and third albums “Secaucus” and “The Meadowlands,” respectively. Lead by frontman Charles Bissel, the Wrens have amassed a strong cult following, based on a literate lyrical style and an angular guitar rock sound that such acts as Death Cab for Cutie and Spoon have capitalized on in recent years. The Wrens are currently working on their first record in six years, tentatively slated for release later this year on Absolutely Kosher. They will pre- view new material at the label’s showcase.

MICKEY FACTZ

FREEDOM ROCKS
Take it to the limit. Win the tour of a lifetime opening for Hinder.

Freedom Rocks. That’s what hundreds of bands say about touring for Armed Forces Entertainment—including one of America’s hottest rock bands, Hinder. Armed Forces Entertainment is back at SXSW, searching for the best bands to play all over the world, performing at exotic locations and for the most appreciative audiences.

Go to www.armedforcesentertainment.com and apply to see if you have what it takes to win a tour of a lifetime opening for Hinder.

+ Check us out on Twitter, Facebook and YouTube.
+ Visit us at tradeshow booth 221.
+ Join us at Maggie Mae’s for the Sonicbids official SXSW party presented by Armed Forces Entertainment, Friday, March 20 from 11:30 a.m.-5:30 p.m.

Hinder’s latest album “Take it to the Limit” was released in November 2008. It debuted at #4 on the Billboard 200. To check out their new singles UP ALL NIGHT and BEST IS YET TO COME visit hindermusic.com or myspace.com/hindermusic.

The Hinder promotion and tour is in partnership with Armed Forces Entertainment.
Inspired By The Success Of U.S. Bands, International Acts Record In English

By Ayala Ben-Yehuda

THE ELECTRIC DIORAMA is on to something. A pop punk wave is sweeping the band's native Italy, and who better to blow up than a quintet of guys with cute haircuts, infectious melodies and energetic guitar playing at tight as their pants? Only one thing could derail their dreams of becoming the Italian Interpol—the band sings in English.

Signed to the Rome indie Nerdsound and distributed in the United States by Oceanside Records, the Electric Diorama decided not to pursue a relationship with a major label in Italy when one such company asked the band to sing in Italian, bassist Helio Di Nardo says. With 30 Seconds to Mars and Panic at the Disco among the group's influences, Di Nardo says the choice to sing in English was a natural one—even if it meant struggling career-wise.

"Italian people don't speak English and they don't understand English so they won't sing along unless they are big fans," Di Nardo writes in an e-mail. "But I could never imagine our songs in Italian." Since childhood, he and his bandmates have dreamed of performing in the States, the United Kingdom and Japan. "Our biggest musical influences come from those countries so we don't want to miss the chance to be able to spread our music to people from all around the world," Di Nardo says.

The Electric Diorama is hardly the only band from a non-English-speaking country approaching South by Southwest with that ethos. The Right Ons, the Moog, the S.I.G.I.T. and the Black Box Revelation (who hail, respectively, from Spain, Hungary, Indonesia and Belgium) are just some of the bands playing SXSW that perform in English.

Perhaps it's no surprise that post-globalization, post-MTV and post-Internet, bands from Iran to Mexico are going to Texas with repertoires that have more in common with each other than they do with mainstream artists in their home countries. And while most such bands interviewed say singing in English has more to do with artistry than a business plan, that choice may shut them out of some commercial opportunities while opening up others.

If you're a local act in a non-English-speaking country singing in English can pose a major roadblock depending on where you are, there may be less interest from radio stations, sponsors and labels. But singing in English has opened up touring and sync possibilities for some groups beyond their borders. And while eschewing your native language still puts you in for an uphill climb domestically, you can get farther doing so than you ever could before.

Of about two dozen acts from Spain scheduled to hit the festival this year, at least half record in English. "It's not a new trend at all, but very few Spanish indie artists get into the charts singing in English," says Mark Kitcatt, the Madrid-based owner of the indie label Everlasting Records and president of the 54-member indie labels body UFI. "Singing in English does marginalize an artist, as the majors don't sign them."

One historic exception is the Madrid grunge rock band Dover, which has sold some 1.5 million albums since its English-language indie debut in 1995. Dover played at SXSW in 1999 and 2000 when the festival was virtually unknown in Spain. "It is really difficult for new Spanish artists singing in English to make it onto the radio formula playlists," says singer Cristina Llanos, whose band nonetheless has just signed to Sony after a stint on EMI Chrysalis.

Jan Theys, a former BMG executive who manages the Brussels-based rock act the Black Box Revelation, notes that English-speaking bands are more accepted in northern Europe, where English-language movies and TV shows aren't dubbed over.

The economics of the music industry, not language, are the bigger issue with label sign-
ings locally, Thays says. "Most of the multinational companies reduced their personnel by three-quarters compared to what they had five years ago. I think most of the labels in Belgium sign an act to be successful in Belgium."

Rikti Yoewono, the vocalist for Indonesian rock band the S.I.G.I.T. (Super Insurgent Group of Intemperate Talent), also can't bring himself to write songs in his native language. That choice has hamstrung the group's effort to attract TV exposure and concert sponsors, essential in a country where shows are usually free to the public.

The S.I.G.I.T. is signed to an Indonesian indie but was also able to release its album in Australia and tour there. "Our target market is more internet-based rather than television-based," Yoewono says. "They're pretty loyal to us, and they're more interested than other people who only watch television."

A slightly more harmonious balance between commercial success and language choice can be found in Mexico, where Universal has released the solo debut by Juan Son, the former vocalist of the indie group Porter. The album debuted at No. 7 on the national album chart, according to the trade group Ampromapro.

His album, "Mermaid Sapphire," contains several songs in English; the artist's former band dabbled in English on its albums, the second of which went gold and was picked up by the major for distribution after its initial indie run.

"You see more and more demos coming in English," says Universal Mexico senior VP of marketing and A&R Robbie Lear. "It's in English, doing something that has already been done in the U.S. and England, it limits where it can get to."

But Lear says Juan Son's next single will be in English, given that two key tastemaker radio stations in Mexico City regularly play cutting-edge local acts. "If we get a roof or something, we might say, 'Look, we feel the limit was because we didn't have more songs in Spanish.' " Lear says. But for now, he adds, "I wouldn't change a thing."

Tomás Cookman, the founder of the Latin alternative label Nacional Records, says touring and thus possibilities are wider for a group that doesn't just sing in Spanish. Nacional's Barcelona-based duo the Pinker Tones have had their English songs synched in the movie "Beyond Hills Chihuahua," a Pandora ad and series on ABC and the Starz network. They also played 42 dates on last summer's Vans Warped tour.

"It's not just promoters grouping the typical names," Cookman says. "What gets us too are being on the right blogs, like BrooklynVegan, not just Latinomc. I want to be on both."

Whether a local act singing in English can make it depends not only on how big a receptive audience it can find at home, but whether it can find an entrepreneur willing to invest in taking it abroad. The Pinker Tones license to their own imprint to labels internationally. Brazil's CSS has found a worldwide audience through the U.S. indie Sub Pop.

What may get lost in translation is a band like Lebanon's the Kordz, who couldn't scrape together enough funding to fly to their SXSW showcase. The group's leader Mea Hamzeh, who spent much of Lebanon's civil war copped up at home listening to records (starting with the Bee Gees), says the band managed to crack radio in the Middle East several years ago with "Last Call."

Hamzeh pitched the rock song with a Middle Eastern feel for the movie "Rollerball," and though the song wasn't used in the movie, the Kordz were encouraged enough to press ahead with their English material. That's despite skepticism from some radio outlets and the fact that not even Melody Music, a major Middle Eastern label where Hamzeh is a GM, would sign the Kordz.

"There is a rock scene, there is a jazz scene, there is a pop scene," Hamzeh says. "But if you put it all together, it wouldn't make it to 5% of the masses in Arabic-speaking countries. We're always considered an underground niche market, a niche audience."...

Additional reporting by Howell Llewellyn in Madrid.

Spanish Fly

On March 18, Billboard en Espanol celebrates its one-year anniversary with a showcase of some of the freshest Latin music around. The event runs 8 p.m.-2 a.m. at the Flamingo Cantina, 515 E. Sixth St. The South by Southwest (SXSW) festival consistently draws a large array of acts that make the trek from all over Latin America, and a listen to their music reveals sounds with broad appeal, regardless of language. For songs, videos and interviews with the Billboard en Espanol showcases, go to billboardenespanol.com.

ALEX*CUBA
Folk, pop, funk: Singer/songwriter Alex*Cuba's (real name: Alexis Puentes) enchanting mix defies description. A two-time Canadian Juno Award winner, the Cuban-born artist released his two albums, "Humo de Tabaco" and "Agua del Pozo," independently. He is open for the Colombian alternative icon Aterciopelados on nine dates during its April U.S. tour. Alex*Cuba has performed all over his adopted country of Canada and was even included on an iPod filled with music by Canadian acts sent by CBC Radio to President Barack Obama. If the president tuned in, he would have heard the title track from "Agua del Pozo," a rollicking guitar-driven hip-shaker.

DON TETTO
Colombian indie rock act Don Tetto is an MTV Latin America favorite that has its sights set on building a U.S. fan base. After shows in Mexico and at SXSW, the power-pop quartet has gigs in Texas and Miami lined up. Singer/guitarist Diego Pulecio cites Blink-182 and Metallica as primary influences. The group's melodic punk has found a radio audience through Bogota rock station Radioactiva, which booked the band at events after it won a battle of the bands in 2003. Check out "Auto Rojo," a joyous blast of guitars and a cheeky rap, at myspace.com/dontetto.

CECI BASTIDA
Singer/songwriter Ceci Bastida is a veteran of the Latin rock scene, who rose to prominence as lead singer/keybdist/songwriter of Tiphanu No. Bastida is a member of the Latin pop-alternative star Julieta Venegas' band, a role that led to her performing on Venegas' Latin Grammy Award-winning "MTV Unplugged." A bilingual purveyor of dramatic melodies, electronic layers and evocative percussion, Bastida is set to release her first full-length solo album, "Veo La Marea," in the spring. She co-produced it with the Gifted (Giant Drag, Gran Ronde, Dirty Little Secret) and David Green (Los Abandoados).

LEÓN POLAR
León Polar, better-known as Leonel Garcia, is a prolific songwriter and one-half of Latin Grammy-winning pop duo Sin Bandera. His solo album "León Polar" was released on Sony in December. Garcia is inspired by such singer/songwriters as Jack Johnson, Ray LaMontagne, Feist and Damien Rice, though he says his music doesn't actually sound like theirs. Polar uses precise words and melodies to go with his flute-like voice, wistful lyrics and artful string and piano-driven instrumentation. Perhaps the best example of the artist's more intimate direction is "Siendo en Ti," hear it at myspace.com/leonpolar.

LOS CLAXONS
The latest album by Los Claxons is "En Primera," on the indie Movic Records, distributed by Warner Music. The mellow pop-rock quintet is playing dates in Chiapas, Mexico, before and after its SXSW showcase. The group formed in 2004 in Monterrey, Mexico, home to many indie rock bands. Los Claxons were also featured on "Tributo al Mas Grande," a compilation of covers of classic songs by the regional Mexican band Bronco, as interpreted by Mexico's top indie acts. Los Claxons have played dates with Argentine singer/songwriter Diego Torres and fellow Mexican rock band Motel, among many others.

AFRODITA
Immanuel Muralda and Karin Burnett are good campy fun as Afroditas and makers of groovy electronic cumbia-pop. Formed three years ago, Afroditas applies a deadpan delivery and modern beats to old-school romantic groupos by the likes of Los Bukis and Los Angeles Azules. Afroditas' album is "La Reina del Palenque" on label Discos Tormento, a self-described purveyor of "melodramatic folk song." The band has played everywhere from art shows to weddings. Check myspace.com/afroditas for the Mexico City duo's B-movie-inspired "Tropicalisismo" video to get a hint of what the band's punk cabaret act may have in store.

—ABY
SOUTH BY SOUTHWEST (SXSW) was always at the back of indie urban artist Maya Azucena’s mind.

“As a do-it-yourself artist, I thought I should be there,” the singer/songwriter says. “But either it didn’t seem like the right move at the time or I didn’t have the financial investment.”

Finally, with fliers in hand, Azucena went to Austin last year as one of several artists selected to perform at a three-night SXSW Soul showcase. Performing to what she describes as “a pretty full house,” Azucena found the experience productive.

“I did radio and TV, several performances, press interviews and a photo shoot,” Azucena says. “I’m happy I went, but it’s an investment. If you’re not ready to hustle and meet-and-greet, or have enough going to make you intriguing compared to hundreds of other artists, you’ll be disappointed.”

Azucena had a good time, but is she the exception or the rule? And can a music festival with rock overtones be a viable resource for indie R&B? Many in the industry say that with more time and awareness-building efforts, SXSW can become a strong platform for developing R&B acts.

Hip-hop acts like Deed Prez, Atmosphere, the X-Ecutioners and Gang Starr broke ground at SXSW since the early ’90s. But at that time, recalls former festival booker David Crump of Hip Hop Mecca, R&B didn’t get the same kind of attention.

“I remember: R&B acts being there then, but it was more like a James Brown or Ike Turner,” Crump says. “The people who started SXSW had a background in indie rock. To their credit, they did bring in Erykah Badu later on, and the Fugees kind of blew up there. As hip-hop grew, they probably became more comfortable and got more response from the industry [about R&B].”

“SXSW has never closed the door to any genres,” booker Matt Sonzala says. “We’ve always had some hip-hop and R&B over the years.” Sonzala was hired last year as a full-time festival music booker, focusing on R&B and hip-hop as well as bands from Europe.

“When I first began freelancing with the festival in 2004, people still said to me, ‘Oh, they finally have some hip-hop,’” he says. “However, that perception is changing. This is the first year that we had a significant number of urban artists apply early.”

On the surface, however, it would appear that indie R&B has a smaller presence this year’s festival. A three-night showcase staged last year by the New York-based urban music and marketing company Bloom Effect featured 18 acts, but this year, it’s presenting only one night of performances.

‘SXSW has never closed the door to any genres.’
—Matt Sonzala, SXSW

A returning Azucena will join such indie R&B/hip-hop contemporaries as Wayna, Kendra Ross and NeckBone on the bill (see list, below). But a closer look at the SXSW schedule finds other major-label and indie R&B/soul/alternative acts playing during the festival’s five-night stand.

“The R&B presence did not slow down,” Sonzala says. “We just aren’t losing three Bloom Effect shows, which were quite successful and helped make the focus on indie R&B greater last year. This year’s shows came together differently. The clubs have certain wants and needs; the presenters do as well. We tried to build shows we think will be strong and had to make decisions that will hopefully come out positive in the end. If you look at the list, we have some incredible up-and-comers.”

Beyond the changing perception surrounding SXSW’s rock image, Sonzala says a major challenge for indie R&B artists this year was the economy.

“We are not a traditional festival,” he says. “The artists come down at their own expense. So a lot of R&B artists either don’t know about the value of SXSW or it’s just not in their plan. But I do think R&B will continue to grow every year at SXSW.”

He points to Azucena’s return as an example. “She was one of the indie R&B acts who received a strong reaction last year. We need the big names but we still need the talented hustlers like a Maya. She’s on the verge and working hard. I’d like to think she got some benefits from coming.”

George Littlejohn, co-founder of Azucena’s label Purpose Records, acknowledges that cost can be a formidable factor.

“It’s a case-by-case situation,” he says. “It may not be cost-effective for some artists or bands who are working with a limited budget.”

He suggests that one way for festival organizers and acts to shave costs—and further expand indie R&B’s presence—is to have three or four acts share a backing band. He also recommends highlighting the diversity of indie R&B artists by pairing them with other acts on SXSW stages and not just channeling them into one R&B/soul night.

The bottom line, Littlejohn says, is to not squander the opportunity for indie R&B to become more visible at SXSW.

“SXSW can be a viable outlet for indie R&B artists,” he says. “The buzz is growing; more people in the genre are talking about it. When we’ve reached out to get by Maya following her first appearance, people knew who she was. That was the biggest boost and that’s a big deal. But there still needs to be more opportunities for indie R&B to become a more important part of the festival.”

Once again armed with fliers as she heads back to SXSW, Azucena also will post entries on her Conversations With Indie blog. She is spending five days in Austin and has already lined up a local performance Friday night with plans to scout more opportunities between record sessions in town.

“If I get a huge gig out of it yet? No,” Azucena says. “But it became another productive platform in terms of watching people be receptive to what I do and building business contacts.”

Can SXSW Serve As A Launching Pad For R&B Artists?

By Gail Mitchell

These are some of the acts taking the stage Match 18 on the Mohawk Patio:

**NECKBONE**
Describing itself as a “melting pot of urban concepts” including R&B/soul, funk and hip-hop, this nine-piece Austin band is fronted by lead vocalist Terrell Shahid.

**WAYNA**
The Ethiopian-born singer/songwriter garnered her first Grammy Award nomination last year, for best urban/alternative performance for “Lovin’ You” (Music) featuring Kokayi. The track appears on her 2008 album, “Higher Ground.”

**MAYA AZUCENA**
The Brooklyn singer/songwriter has a classic soul voice that delivers a progressive slant on R&B/hip-hop, dance and other influences, as found on her 2007 album, “Junkyard Jewel.”

**BAVU BLAKES & THE EXTRA PLAYS**
A key player in Austin’s hip-hop scene, the Dallas-born MC Bavu Blakes comes armed with solid beats and thought-provoking lyrics. He marked his album debut in 2002 with “Create & Hustle.”

---

South By Soul

A Look At Some Of SXSW's Underground R&B Acts

Atlantic Records’ Janelle Monae and Jive Label Group’s Bun B of UGK are among the major-label R&B/hip-hop artists who will perform during the 23rd annual South By Southwest Music Festival in Austin. However, the opening night of the five-day musical soiree includes a showcase dedicated to acts from the indie realms of R&B/soul, urban alternative and hip-hop.
THE FIRST TIME Stephen Melrose saw Hockey was at Mr. T's Bowl in East Los Angeles. "I was standing at the bar having an adult beverage as one does," the Edinburgh, Scotland, native says in his machine gun of a brogue. "It was me, a barman and a blind guy with a dog.

OK, so there probably wasn't a blind guy. But there was a two-piece band and what Melrose—now a VP of A&R for EMI—calls their "’80s pop grooves." Singer Ben Grubin was behind a Rhodes piano, hollering and gesticulating and sing-speaking in a style that synthesized Bob Dylan and Chuck D. Next to him, Jeremy "Jerm" Reynolds was spinning and jumping around, his bass swinging like a bludger. Melrose felt an immediate resonance: "These guys could have been in London in the ’80s, but were from Redlands, Calif., and it's 2006."

Across town, around the same time, at the now-defunct Lava Lounge on La Brea Avenue off the Sunset Strip, Kevin Carvel—then in A&R, now the band's manager—had a similar experience. "The band set up in the corner just blasting, with a laid-back, but kind of street, aggressive frontman," he says. "And Jerm was just going nuts." Hockey was amazing. It was embryonic. And the duo was already signed by someone else. One thing about the band stuck with Carvel: "It was really, really honest."

A few years later, those separate encounters take on the ring of fate. Before that, though, the band would need to flee L.A. for the frozen scablands of eastern Washington state. It would need to spend a year writing songs and another recording them. Carvel would have to get into managing. Melrose would have to get out of it. And of course, the world's fourth-largest record company would need to buy up by a private equity group, slash costs and restructure itself almost completely.

In late 2006, Hockey seemed to be living the dream. Grubin and Reynolds had already made it from their weird little college-town home base of Redlands to the L.A. scene, gotten noticed, landed a development deal with a major label and had been sent, with the help of various experienced producers, in search of a sound that would define them.

All of this was great, but nothing was working. The band already had a sound it liked, and it wasn’t the sound producers wanted. The band members wanted more guitar and needed drums to fill out their sound. They wanted to color in all the lines themselves so other people—producers, executives, whatever—wouldn’t try to.

They called on a friend from college, Joel Smith, who could work on guitar. He lived in Spokane, Wash., and wasn’t interested moving to L.A. So Reynolds and Grubin came to him in January 2007. Within months, Columbia Records dropped the band from its development roster. Grubin and Reynolds breathed easier.

In Spokane, the two found a drummer, Anthony Stassi. With Smith and Stassi the band fleshed out its sound, and Grubin got out from behind the Rhodes, an early step in evolving from singer to frontman.

By spring, they conquered Spokane by playing every venue in town, then moved to the indie rock mecca Portland, Ore., in late summer. Smith stayed behind. Not immediately finding a guitarist, the members avoided live performance, sequestered themselves in their basement and set about recording—then hating what they'd recorded and repeatedly re-recording—their first album, "Mind Chaos." "We wanted something uncompromised," Reynolds says.

The band kept in contact with Carvel this whole time and sent him a copy of "Mind Chaos." Carvel, now in artist management, was floored. "They reinvented themselves, from drum-machine-soul to rock with all the elements," he says. "They disappeared, did their thing and came back this new, improved version." Carvel signed on. Hockey recruited guitarist Brian White and began planning: tour, build a fan base, grow the band's presence regionally, hopefully get love from blogs and grow from there.

The buzz first went regional—a music magazine in Seattle, a radio station in L.A.—then international, bypassing much of America for the United Kingdom. Dave Allen (of Gang of Four) mentioned the band on his blog, Pampelmoose.com. Very quickly, Hockey was earning write-ups in the Guardian UK, then NME and getting spins on BBC Radio 1. It was enough to garner interest from the British affiliate of the band's old label, Columbia, among others.

"It was exciting to us and the opposite of what we were striving for," Carvel says. The mind-set was, "labels are important, but let’s build things." Hockey hadn’t really had time to enjoy life off a label and the members weren’t in a rush to get back on one.

That mind-set shifted quickly. Another copy of "Mind Chaos" had gone to Reynolds and Grubin’s friend Heather Peggs, owner of the boutique label Hell Ya and talent scout for EMI. She took "Mind Chaos" into a meeting with the label. Among those in the room was Melrose, newly appointed VP of A&R under Nick Gatfield. "When Heather mentioned it," Melrose says, "I said, ‘Oh! I love Hockey!’"

The band had planned to hold out for a record company that wouldn't mess with the good thing it had. When the members met with Melrose, that's almost exactly what he offered. EMI wanted Hockey and it wanted "Mind Chaos." He wanted to handle the band himself, rather than pass it along to someone else in the A&R department.

It made perfect sense to Melrose—for the band's growing heat in America and the United Kingdom—to make Hockey one of the test cases for EMI's new plan to market the right bands simultaneously in the world's two biggest music markets, something Hockey and Carvel had discussed independently as well. "People have a habit of changing the things they like," Melrose says, "I'm not one of them."

"The thing the label did ask for—professional mixing and more songs—were fine with the band. As recently as September, Reynolds got excited about having money to quit his job at a burrito joint. Now, he's chatting over a cell phone before a sound check in Glasgow, Scotland. Hockey was EMI's first major signing after its well-publicized restructuring. The band's two-week U.K. tour has sold out every night but one. It just shot its second video. The accompanying single, "Too Fake," hits stores March 16 in the United Kingdom, two days before it plays South by Southwest. The album the band informally calls "Mind Chaos 2.0" will follow in the spring or summer.

"There was this amazing synchronicity," Reynolds says. Simply, the band signed to Capitol/Virgin because it felt at home there. "It's not about names or anything else," he adds, "it's about feeling understood."
SHOWCASE SHOWDOWN

HOWLIES
Web site: howlies.com
Label: Over Under Records
Latest release: "Trippin’ With Howlies"
Management: Over Under Management

Atlanta’s Howlies got off to an inauspicious start: The band joined forces in 2007 after a camping trip where all four members were attacked by wolves. Recording solely in their basement, Howlies’ Justin Brooke and Brandon Morris (guitar), Aaron Wood (drums) and Matt Foresee (bass) caught the attention of legendary producer Kim Fowley (Modern Lovers, the Germs), and in less than three days, Fowley helped produce most of their debut album, "Trippin’ With Howlies." Tracks like "Sea Level" and "Angelina" have a vintage surf-rock vibe and flirt with violence on "Aluminum Baseball Bat." What else would you expect from a band that lists as influences Satan and its hometown of Atlanta?

SUPERDRAG
Web site: superdrag.com
Label: Superdrag Sound Laboratories
Latest release: "Industry Giants"
Management: Creamer Management

Rising from the ashes of other Knoxville, Tenn., bands, Superdrag signed to Elektra Records in 1995, surprising those who had labeled it an "indie band." Dubbed a one-hit wonder after its singular radio-friendly hit "Sucked Out," Superdrag released several albums and EPs. But the band is planning to return from a self-imposed six-year hiatus with its new album, "Industry Giants." Recorded and mixed in Nashville, Knoxville and Los Angeles, "Giants" defies expectations by turning down the bitterness and turning up the fun. Tracks like "5 Minutes Ahead of the Chaos," "Aspartame" and "Cheap Potterygeist" will pump up punk fans and "Ready to Go" and "Filthy & Afraid" will transport listeners back to 1997.

NEVERSHTOUTNEVER
Web site: myspace.com/nevershoutnever
Label: unsigned
Latest release: "NeverShoutNever"
Management: David Conway

With roots in the hardcore scene, Christopher Drew Ingle, aka NeverShoutNever, owes his fame to sound-editing software on his Mac and the Internet, specifically MySpace. At the age of 16, Ingle would steal his father’s guitar, mimicking songs he heard online, and by 17 was one of MySpace’s most downloaded new artists. He began making music under the NeverShoutNever alias in September 2007 and got his big break when he performed his single "BigCityDreams" on MTV’s "Total Request Live" in July 2008. With plays totaling in the millions on MySpace and thousands of tracks sold on iTunes, NSH has no need for a label. Ingle’s self-titled debut album, recorded with Forrest Kline of Hellogoodbye at the Phantom Tollbooth in Long Beach, Calif., is due for release in May.

MR. LIF
Web site: myspace.com/mlif
Label: Definitive Jux/Bloodbot Tactical Enterprises
Latest release: "I Heard It Today"
Management: Lil Management

The four-time Boston Music Awards winner and Boston-bred MC Mr. Lif wants to prove that hip-hop isn’t dead. Breaking into the hip-hop scene on Brick Records’ "Rebel Alliance" LP in 1997, Mr. Lif released his debut, "Live at the Middle East," on Ozone Music in 2002 along with two subsequent albums on El-P’s Definitive Jux label. On his new release, "I Heard It Today," Lif drops some “political science” while raising awareness and social interest. He blended interviews of distressed Americans from across the country with his own anguish and ended up with an autobiography for America and the world. His goal on the album, set to surface in April, is to inspire listeners to get involved with issues affecting the global community. J Zone, Eden and Illmind guest on the record.

TINTED WINDOWS
Web site: tintedwindowsmusic.com
Label: S-Curve Records
Latest release: "Timed Windows"
Management: N/A

Could former Smashing Pumpkins guitarist James Iha, middle Hanson brother Taylor Hanson, Cheap Trick drummer Bun E. Carlos and Fountains of Wayne bassist Adam Schlesinger be the new super group of 2009? Hanson and Schlesinger met in the mid-’90s and have tried to collaborate on a project ever since. Iha’s and Schlesinger’s bands had toured together, giving them time to work on outside projects like running the indie label Scratchie Records and owning Stratosphere Sound Studios in New York. With Carlos rounding out the eclectic quartet, the debut album is said to combine the strengths of all members and yet sound nothing like what any of them have released in the past. The album was recorded at Stratosphere Sound Studios and will be released April 21. Tinted Windows will put on their first official show March 20 in Austin at Billboard’s South by Southwest showcase.

GRAHAM COXON
Web site: grahamcoxon.co.uk
Label: Transcopic
Latest release: "Love Travels at Illegal Speeds"
Management: CMO Management International

Graham Coxon may still be best-known as the guitarist for Britpop band Blur, but he has six solo albums under his belt—plenty of material to tide fans over until Blur reunites this summer. A native of Rinteln, Germany, Coxon debuted in 1998 with the solo set “The Sky Is Too High,” a liberating breath from the pop-driven guitar riffs he was once known for. He further refined his indie-garage rock sound with his succeeding sets, most notably “Happiness in Magazines” (2004), featuring his first group of mainstream hits; “Freakin’ Out”; “Bittersweet Bundle of Misery”; and “Spectacular.” And while Coxon proves that Blur was certainly not a one-man show, Coxon definitely is—he plays most of the instruments on his albums, designs his own album art and even releases his records on his own label, Transcopic.

From Supergroups To Solo Stars, Billboard’s SXSW Show Has Something For Everyone
By Kier Bristol and Lara Marsman

SOMETHING FOR EVERYONE
Older, Wiser, More Productive
The Nine Lives Of Bob Mould

Facing 50, many musicians would either be looking at retirement or resigning themselves to playing the county fair circuit. But Bob Mould, who got his start in the '80s with the Minneapolis punk outfit Husker Du and then fronted the more pop-rock-oriented Sugar in the '90s, is doing neither.

Mould, 48, has a new album, a forthcoming autobiography and a gig as a respected DJ. But even with all that going for him, he still faces one big challenge: how to be relevant to a generation born during his punk rock heyday.

With the release of "Life and Times" April 7 on Anti-Records, Mould will see if he's still as timely as he ever was, or whether he should consider calling it a day.

His book editor, music writer Michael Azerrad, thinks Mould won't have any problems staying in the spotlight. "Bob has had an extremely rare second and even third act," he says. "Husker Du helped blaze a trail through America that indie bands are still following today, and trailblazers see things no one else has seen before." Mould has written columns for the Washington City Paper and has blogged as well, so the leap from lyricist to memoirist isn't a stretch for him.

"The trick is to take all that information and find my story in there," Mould says. "Hopefully it will be more than just a recounting of what happened. I'm hoping that it adds up to people." The as-yet-untitled book is due from Little, Brown in 2010.

Before he goes on a book tour, Mould will pack up his record bag and his guitar and hit the road. In recent years, he has built a reputation as a DJ that has helped expand his audience outside the classic punk rock sphere.

Since 2003, along with Deep Dish's Richard Morel, Mould has been hosting Blowoff, a monthly DJ event at Washington, D.C.'s 9:30 Club, which now has regular gigs at New York's Highline Ballroom and Southpaw. "It caters to a gay male audience, but it's hosted in rock clubs," Mould says. "I really can't tell you how much fun it is. I look forward to it every time I gather up my albums and go spin music." Mould is bringing Blowoff to San Francisco later this year, with dates in Chicago, Los Angeles and Atlanta planned in the future.

As far as touring with a band in support of the new album, Mould is undecided about the look and feel of any gigs. Typically sanguine, he says he'll put together a touring band if he feels like he needs it to support a record and if the timing is right; he's content to just play solo acoustic shows, too.

"It's really liberating because I don't have to concern myself with rhyme or pop structure," Mould says. "It's focused more on a style where I'm starting with words and ideas and I'm improvising music to that." Mould started composing the material for "Life and Times" in the summer of 2007, but with the jump from Yep Roc, where he had fulfilled his one-album deal, to Anti- it threw off the release timeline.

Mould couldn't have found a better place to land. He's just one in a line of established artists that Anti- has signed, including Tom Waits, Nick Cave, the late Porter Wagoner and Ramblin' Jack Elliott.

The challenge is to bring them to newer, younger crowds, and with Mould and "Life and Times," the label hopes to tap into the blogs that have focused on younger indie acts—Mould's recent collaboration with the young noise-punk band No Age at the recent Noise Pop festival in San Francisco certainly helped. "Having a presence on those sites is key to introducing Bob to new fans," says Anti-director of marketing Josh Legere. "Younger bands mentioning Bob's influence is also key." Mould's appearance at Coachella this spring also should help.

That Mould has become a Renaissance figure gives him more career options than just the recording/touring drill. While many older artists look for ways to capture their glory days through cycles of reunion tours or dipping into their catalog, Mould's interest lies with the future. "The idea is to try and keep it as inspirational as possible in the scenario," he says. "I don't think about making records; I just try to think about getting an idea captured."
Brother Act

Dailey & Vincent Strum On Down

After years as esteemed vocalists and musicians with a number of top bluegrass groups, Darrin Vincent and Jamie Dailey struck out on their own with their Rounder Records debut, “Dailey & Vincent,” which exploded on the bluegrass circuit in 2008. The album has sold 22,000 copies, according to Nielsen SoundScan, and was No. 7 on last issue’s Top Bluegrass Albums chart after 48 weeks on the list. But the duo isn’t taking much of a break; the pair’s highly anticipated sophomore set, “Brothers From Different Mother,” will be released March 31.

Prior to joining forces, Dailey and Vincent had worked with some of bluegrass’ top artists. Vincent is a multi-instrumentalist who sang harmony and played with Ricky Skaggs & Kentucky Thunder, as well as his sister Rhonda Vincent’s group the Rage.

Daily’s resume includes nine years with Doyle Lawson & Quicksilver. “We felt a lot of pressure,” Dailey says of recording the new project. “We didn’t know people are going to like this record as much. We hope they will.”

“We have high expectations for this,” says Rounder Records G&M Sheri Sands. “We’re in discussions with Wal-Mart about a series of in-store performances, which will be a fantastic opportunity for them. May is Bluegrass Music Month, and we do extensive marketing for all of our bluegrass releases in May.”

The pair’s track record certainly justifies Sands’ expectations. In 2008, Dailey & Vincent were the first act to win the International Bluegrass Music Association’s “Emerging Artist and Entertainer of the Year award during the same year. They wound up taking home seven of the 10

Sister Axelle Doin’ It for Herself

Almost 16 years after her domestic platinum debut album, “Sons Plus Attente” (Virgin), Belgian singer-songwriter Axelle Red has emerged as an English-language artist with “Sisters & Empathy,” a two-disc set she describes as “kind of a ’60s protest album.”

Red’s own EMI-distributed Tracks label issued the 19-song set separately from her existing deal with Virgin, says her Brussels-based manager Filip Vannes. Negotiations are under way, he adds, to release a 12-track version of the album in the Netherlands and France. “We think the double-disc version may be a bit difficult,” he says.

Released Jan. 19 in Belgium, the album peaked Jan. 28 at No. 3 on the Ultratop/GFK chart for Flanders and at No. 19 on the Wallonie chart. Red has sung only in French until now and has total career sales of 4 million albums, according to Virgin. “Sisters & Empathy” was recorded in Brussels and Memphis with Red’s longtime backing band, which includes Memphis-based Stax veterans and former Isaac Hayes sideman Michael Toles on key and Lester Snell on keyboards.

Red says she has wanted to do an English album for quite some time. “Sisters & Empathy” was conceived as a two-part project, she adds, “with the ‘Sisters’ [disc] dealing with the position of women and sexual abuse. The ‘Empathy’ disc deals with the lack of [global] empathy.”

Red is published by Bimbo Music and booked through Music & Roses/Primco Piano. She plays the 17,000-capacity Antwerp Sportpaleis May 2.

Marc Maes

Ask the Prog ’N’ Roll

With styles ranging from bards to industrial noise and death metal, trying to categorize Steven Wilson’s debut solo album, “Insurgents,” isn’t easy. So it’s just as well the singer/songwriter/guitarist from the U.K. prog-rock revivalist Porcupine Tree al-
Preaching To The Choir

A New Orleans Trombonist And A Savvy Nonprofit Label Rebuild

Two years ago, trombonist Glen David Andrews could scarcely look up as he described his months "in exile" in Houston and the Federal Emergency Management Agency trailer he shared with relatives after Hurricane Katrina ravaged his hometown. "I feel ground down," he said then. But at last year's New Orleans Jazz & Heritage Festival, he bounded from the stage, gazed up and gleefully announced, "it's my time."

It may well be. Andrews' renewal is evident on his new album, "Walking Through Heaven's Gate" (Threadhead Records), which was released Feb. 24. These songs, mostly hymns, reveal the same fire Andrews brings to street parades and bandstands throughout New Orleans, and they open a window into an important piece of the history that defines Andrews and his close clan of powerhouse musicians—the church roots of their music.

The album is available from Louisiana Music Factory, a source of New Orleans three who share his surname: Trumpeter Glen and trombonist Revert ("Peanut"), who lends alluring countermelody to "Just a Closer Walk With Thee," and Troy ("Trombone Shorty"), who, playing trumpet, finds touching communion with Glen David on "We Will Walk Through The Streets of the City."

"Walking" also reflects Andrews' collaboration with guitarist Paul Sanchez, formerly of the group Cowboy Mouth, on the title track, an original song. "I heard Glen David's voice before I saw his face," Sanchez says. "It grabbed me by the throat and made me listen. He's got a massive presence and a massive sweetness that comes through despite his troubles." Sanchez and Andrews have produced albums with the help of Threadhead Records, a nonprofit label created by a group of local music fans who initially gathered information through a Web site. In 2006, they began organizing raffles and fund-raisers for the New Orleans Musicians Clinic (NOMC). In

Jazz Hands: GLEN DAVID ANDREWS works the crowd.

music for locals through its iconic Decatur Street store, and nationally through its Web site, Amazon and Andrews' site. The CD has been serviced to traditional gospel radio stations by Sound Advice Management, one track, "I'll Fly Away," is related to a particular strand of Andrews' story within the musical history his CD references. After he sang the hymn during a memorial procession for a fellow musician in late 2007, he found himself in hand cuffs. The charges, eventually dropped, included parading without a permit and "disturbing the peace in a tumultuous manner." Andrews performed the same hymn in Spike Lee's 2006 documentary "When the Levees Broke," changing up the final verse to state, "New Orleans will never go away."

The new album was recorded in concert at Zion Hill Baptist Church (where Andrews was baptized) in Tremé, which many consider the oldest black neighborhood in this country. It's filled with songs that Andrews "learned while sitting in the third pew back." He gets musical support from a choir and a coterie of notable local players, including LARRY BLUMENFELD

MARCH 21, 2009 | www.billboard.biz | 35
Where the Wireless, Entertainment and Advertising Industries Connect!

Mobile Entertainment Live! - the official mobile entertainment event of CTIA - will convene today's top wireless, entertainment and advertising executives to discover how all three industries can work together to create the content that people want to see, at the right price, and in the right way.

KEYNOTE Q&A WITH ROB THOMAS

TOPICS INCLUDE:
- Teen Panel Focus Group
- Case Study: Mobile Music & Ads
- The Profits & Pitfalls of Mobile Advertising
- Building the Premium Mobile Content Experience
- What Advertisers Want from Mobile Entertainment

程序亮点

注册参加Mobile Entertainment Live!也包括访问CTIA Keynotes and Exhibit Floor。国际无线2009

$499

注册费

www.BillboardEvents.com

DON’T MISS... Interactive Interviews with Industry Influencers, Structured Networking Opportunities and More!

SPONSORSHIPS: Matt Carona: 646.654.5115 or MCarona@Billboard.com
REGISTRATION: Lisa Kastner: 646.654.4643 or LKastner@Billboard.com
POP

JOHN WESLEY HARDING
Who Was Changed and Who Was Dead
Producers: David Seitz, John Wesley Harding
Popover Core/Rebel Group
Release Date: March 10

John Wesley Harding is not making a modest comeback. Returning to recording after publishing a pair of books (“Misfortune,” “by George”), the British-born troubadour has enlisted an impressive support cast for his 14th album, using the Minus Five as his primary band and such musicians as Kelly Hogan, Earl Slick, Candy Butchers’ Mike Viola and Los Lobos’ Steve Berlin as featured guests. The resulting tracks are all over the musical map—some “Revolver-era Beatles here, a bit of early Elvis Costello there, with country, Greenwich Village folk and Bacharach-style classicism to boot. Harding’s lyrics are typically wry and acerbic, with plenty of narrative twists. A street busker gets busted for necrophilia in “Top of the Bottom” and God serenades Satan in “My Favourite Angel.” It’s a rich, engaging set that reveals something new with each listen.—GG

MSTRKRFT
Fist of God
Producers: Jesse F. Keeler, Al-P
Dim Mak
Release Date: March 17

The electronic duo MSTRKRFT made a name for itself with a specific sort of synthetic noise that sounds like the worst feedback you’ve ever heard, sampled and looped in varying keys and levels of volume. On its 2006 debut, “The Locs,” the pair bent and tweaked it into aggressively, yet super-catchy dance-pop that picked up where Daft Punk left off, and set the stage for the more palatable Justice’s success. The follow-up “Fist of God,” its first release on Steve Aoki’s Dim Mak, opens with those familiar sonar bleeps. But instead of a robot voice bellowing about the din, it’s D&B diva Lii Mo, smoothly intoning “You don’t know what love is.” John Legend, N.O.R.E. and even Ghostface Killah all turn up too, on tracks that vary from nostalgic hip-hop to lifting-sound without ever losing their booming electronic underpinnings. The combination of old-school melody and post-mod dissonance is risky, bold, and one of the most exciting releases of the year so far.—KM

BEBO VALDÉS & CHUCHO VALDÉS
Juntos Para Siempre
Producers: Fernando Trueba, Nat Chiperik
Calle 54/Sony Music Latin
Release Date: March 17

Together, piano giants Bebo and Chucho Valdés hold in their gifted hands the history of 20th-century Cuban popular music, and by extension much of the evolution of Latin jazz. “Juntos Para Siempre” is the first full-length recording by the duo, who were separated for almost two decades after the elder Valdés left Cuba and his family behind in 1960. Bebo moved to Sweden, while Chucho, in Cuba, pioneered a new era of experimentation with his jazz fusion group Irakere. Recorded in Madrid, “Juntos” follows a series of comeback albums that have won Bebo multiple Grammy Awards. (Chuco has three of his own.) It is an authentic and sentimental journey through the familiar terrain of Latin standards including “Sabor a Mi,” “Lagrimas Negras” and “La Gloría Eres Tu.” No one plays these classics with more old-school elegance than either Valdés, but there is regretfully little echo here of the contemporary jazz or Afro-Cuban stylings that Chucio is known for. The standout is a jarring “Son de la Loma” and an unexpectedly grooving version of “Tea for Two.” Chucio’s emotions come through when he performs alone on the album’s opener: the stormy and tender “Preludio por Bebo,” an ode to his now 90-year-old father that acknowledges the unpredictable turns of life.—JC

Buddy and Julie Miller
Written in Chalk
Producer: Buddy Miller
New West
Release Date: March 3

Consider how prolific they are, it’s a surprise that this vital album is only Buddy and Julie Miller’s second duo project and their first since 2001. The long-married couple with 11 solo albums between them divides duties pretty clearly here: He produces, sings and plays guitar; she sings and writes. Buddy recently toured with Robert Plant and Allison Krauss to support “Raising Sand,” and Plant joins Buddy on the comical, bluesy “What You Gonna Do, Leroy,” an old Mel Tillis tune. No less delightfully obscure is the revival of “One Part, Two Part,” which should’ve been a hit for some ‘60s soul duo. Julie’s songs are delicate, and a little sad. “June” was written and recorded as a tribute the day June Carter Cash died, and either “Don’t Say Goodbye” (featuring Patty Griffin) or “Every Time We Say Goodbye” is one sad song too many. “Smooth,” about a lunatic hitch-hiker, is much livelier, and they rock the house on “Gasoline and Matches.” Buddy delivers Julie’s “Ellis County” in his best, robust Levon Helm voice, though this gorgeous song about nostalgia for simpler times makes you wonder how many farmers would really rather revert to mules instead of tractors.—WJ

Jazz

Return to Forever
Returns
Producer: Return to Forever
Eagle Rock Entertainment
Release Date: March 17

The pioneering jazz-rock group Return to Forever’s lineup constantly evolved during its existence, but founder Chick Corea, bassist Stanley Clarke, drummer Lenny White and guitarist Al Di Meola have long been regarded as the central members. Their 2008 reunion for RTF’s first tour in 25 years so distinctly delighted the music world that they received the BBC’s Life-Time Achievement Award. The first disc of the double-album “Returns” bursts with the four-some purging the joy of once again sharing a stage. Nowhere is there’s anything more apparent than the 13-minute jam “Vulcan Wars,” where each squiggly line of Corea’s synth and the funky pop of Clarke’s bass traverse the aural sci-fi hallmark of the ‘70s. The subterfuge following track, “Sorcerers,” tempts the energy for its lengthy run before RTF re-launches itself into orbit with the nearly 30-minute suite “Song to the Pharaoh Kings.” The softer, more romantically inclined second disc is dedicated to animated soloing (particularly Corea’s “Friendship”) and a two-part performance of the classic RTF piece “Romantic Warrior.”—CLT

Hir-hip

Capone-N-Noreaga
Channel 10
Producers: various
SMC
Release Date: March 17

Capone-N-Noreaga’s musical career has been stricken by crises from day one (Capone’s various run-ins with the law and the shootout that landed rapper Lil Kim in jail, among other events). But more than a decade since their 1997 debut album, “The War Report,” CNN proved their bond is still strong with their third release. “We been through a lot… and we’re still here.” N.O.R.E. intones on “The Argument,” which features the rappers bouncing verses off each other over a basic piano-laden beat. They preach “together we stronger” atop electric guitars and drums on “United We Stand” and curse the naysayers on “Sweet Justice” and “Took a Tornado.” The two also show their unity with others—Busta Rhymes and producer Ron Browz on the first single, “Rotate,” and on “My Hood,” they welcome feature support from City Spud, Uncle Murda and former rival Tha Dogg Pound. While some tracks sound outdated production-wise (“Talk to Me Big Time,” “Bring It Here,” “Stick Up”), Capone-N-Noreaga prove that no matter what the circumstances, the two will prevail in the face of adversity.—MC

Essential Reissues

The Clancy Brothers and Tommy Makem
In Person at Carnegie Hall: The Complete 1963 Concert
Columbia/Legacy
Release Date: March 3

Even more than most folk groups, the Clancy Brothers and Tommy Makem were all about delivery, especially the introductions and in-jokes with which they punctuated their performances. The classic Columbia album of their 1963 St. Patrick’s Day concert cut most of their aides, but this “Legacy Edition” presents the show as it should be heard: a complete recorded document of a cultural moment when four lads in Aran sweaters could perform on “The Ed Sullivan Show” and then joke onstage at Carnegie Hall about having them “cleaned in celebration—once a year, whether they need it or not.” In the midst of a self-conscious-Carnegie audience, the Clancys made an outsized impression on a young Bob Dylan, who borrowed from their hipster humor and later grabbed the melody of “The Patriot Game” itself mostly taken from an older tune—for “With God on Our Side.” As fun as folk music gets.—RL

Rock

Rush
Retrospective III 1989–2008
Producers: various
Atlantic
Release Date: March 3

The last few years have been kind to Rush fans. Apart from new material, the band has released numerous live DVDs of tours past and recent, and its hot streak con-

BRANFORD MARALIS QUARTET
Metamorphoses
Producer: Branford Marsalis
Marsalis Music/Universal
Release Date: March 17

Saxophonist Branford Marsalis’ first CD in two years with his decade-old working quartet, “Metamorphoses,” is buoyed by intimate conversations characterized by vivace, whispery, mystery and lyricism. There aren’t any subpar tunes and no flagging moments as Marsalis, pianist Joey Calderazzo, bassist Eric Revis and drummer Jeff “Tain” Watts deliver a nine-song masterwork—eight originals and one cover that serves as the centerpiece: an exuberant, jagged scoot through Thelonious Monk’s “Rhythm-a-Ning,” with Marsalis’ tenor blazing the way. The set features spirited jaunts, including Watts’ leadoff tune with a piano-sax chase, “The Return of the Jitney Man,” and Marsalis’ playful, bouncy 19-bar dance, “Jabberwocky,” his sole contribution to the disc. The pure treats are the ballads, especially two gently melancholic gems by Calderazzo, “The Blossom of Parting” and “The Last Goodbye,” key to the success of “Metamorphoses.” The quartet’s sense of intuitive ease and adventure that comes with longevity.—DO
tunes with the CD/DVD set "Retrospective III 1989-2008." This time the focus is on music videos—10 promo clips and three live cuts. While the video concepts range from corny ("Superconductor," "Roll the Bones") to credible ("The Pass," "Nobody's Hero"), the concert footage highlights the band's musical abilities ("Secret Touch," "Resist"). The CD makes for a fine hits collection—culled tracks from six albums—but the faithful will immediately cue up the pair of remixes from 2002's "Vapor Trails." (But why stop at two?) And for detractors who say Rush doesn't have a sense of humor, the bonus clip of the band's 2006 appearance on The Colbert Report proves that claim false.—CW

NEW & NOTEWORTHY

WILD LIGHT

Adult Nights
Producer: Rob Schnapf
Ago/Star Time Intl.
Release Date: March 3
One thought-provoking knockout out anthem after another marks the uplifting debut by this New Hampshire quartet. Multi-instrumentalist Timothy Kyle and singer/guitarist Jordan Alexander had been in bands since grade school; Alexander was the Exeter roommate of Win Butler. Kyle was in an early edition of Butler's Arcade Fire. Both bands share a fondness for grand ambition, with songs of broad crescendos and resonant lyrics. (They've also shared stages: Wild Light has opened for Arcade Fire a few times.)
Each song is anchored by a strong sense of place and a provocative point of view. Check out four generations of family and a mystery in "New Hampshire," the cinematic "Lawless River," the melodic introduction of Coldplay in "Future Towns," skepticism in the bounteously beautiful "California on My Mind." The best singalong line belongs to the song "Canyon City" in which it's almost impossible to hold back from joining Wild Light in a rousing chorus that begins: "We're going back to the womb!"—WJR

FOLK

BONNIE PRINCE BILLY

Beware
Producer: Bonnie "Prince" Billy
Droog City
Release Date: March 17
Just in time for spring, Bonnie "Prince" Billy offers a country/folk album of musical deliverance and lyrical heart on "Beware," his first since last year's "Lie Down in the Light." The singer/songwriter, aka Will Oldham, insinuates singalongs, considering tracks like "Heart's Arms," the sorrowing "In Your Only Friend" and the harmony-filled "Without World," You Have Nothing" boast what sound like dozens of voices filling the choruses.
On the upbeat cut "You Don't Love Me" one can hear the "Prince" smiling through his bristly beard as he successfully rhymes "jiggle" with "jiggle" without flinching. The ghostly waltz "Death Final" has a gorgeous arrangement with mandolin and hand drums and a complicated melody that Oldham sings in his ever-improving voice. "My Life's Work" excels by virtue of its electric guitar sound alone. "Beware" is supremely sequenced, and is possibly Oldham's finest album yet.—KH

CRITIC'S CHOICE

CRITIC'S CHOICE: A new release, regardless of chart potential, highly recommended for musical merit.
All albums commercially available in the United States are eligible. Send album review copies to Wayne Robins and singles review copies to Chuck Taylor (both at Billboard, 770 Broadway, Seventh Floor, New York, N.Y. 10003) or to the writers in the appropriate bureau.

LEGEND & CREDITS

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

CONTRIBUTORS: Alexandre Calhut, Judy Cantor-Nash, Marnie Conception, Gary Graff, Katie Hranicka, Jon Levine, Keni Mason, Dan Ouellette, Wayne Robins, Chuck Taylor, Brian Tellesman, Chris L. Tils, Chris Williams, Chris W. Woods

PICK ➤ A new release predicted to hit the top half of the chart in the corresponding format.

THE BILLBOARD REVIEWS

SINGLES

ROCK

PLAIN WHITE T'S 1,3,4,5 (3:18)
Producers: Plain White T's
Writers: Plain White T's
Publishers: not listed
Hollywood

Plain White T's scored a mainstream breakthrough with the No. 1 hit "Hey There Delilah" in 2007. While "Natural Disaster," the first single from their current album ("Big Bad World") failed to live up to that crossover smash, it also veered in a more rock-oriented direction. The follow-up, "1,3,4,5," returns the group to the acoustic love song formula that catapulted it to worldwide success. With a light strumming guitar as the main backdrop, lead singer Tom Higgenbotham offers a heartfelt vocal as he earnestly writes a list to his love: "Give me more love from the very start/Fill me back together when I fall apart." While sentimentality might be gush at worst, Plain White T's balance it with enough musicality to add weight, and more importantly, to get folks singing along.—CW

JEFF JENNER HUDSON FEATURING LUDACRIS
Pocketbook (3:19)

Producers: Timbaland, Jim Beanz

Jennifer Hudson proved a consummate vocalist with the hit singles "And I Am Telling You I'm Not Going" from "Dreamgirls" and "Spotlight." Talk about a 360-degree turn, "Pocketbook" suits Hudson for novelty. Ludacris' opening rap is just plain juvenile, while Hudson threatens to snickety snock with her pocketbook. Co-producer Timbaland relegates Hudson into a curiously supplemental role in her own song. We're all for the singer stretching herself stylistically, but not at the expense of her sophistication. Let's make a deal: Let the next Hudson single be the stunning Robin Thicke composition "Giving Myself" and all will be forgiven.—CT

TRIPLE A

SARAH FIMM

White Birds (4:50)
Producers: David Baron. Sarah Fimm

Singer Emre Yilmaz discovered his musical muse as a guitarist at age 10, relocating from Turkey to study guitar in the United States as a teen at Michigan's Interlochen Arts Academy, then graduating from the Eastman School of Music in Rochester, N.Y. Today, the New Yorker is the master of musical largess, as a singer, songwriter, classical guitarist and sought-after live performer, including regular flamenco fusion gigs with noted Blue Note guitarist SPIRAS Duggio. His solo "Yesterday" is a perfectly timed, consummate graduation day anthem, co-written and arranged with producer and fellow Turk Ayyah Sahin. Emre sings: "Seems like only yesterday, we met each other, found our way, life it happens, we all change/A new day has come, turn the page." He not only serenades the masses entering a new phase of life but showcases acoustic guitars, with electric guitar courtesy of Billy Joel bandmate Denis Gedge. Emre's international catalog is well-established; now this suave, handsome talent, has the ultimate showcase to become one of the year's most auspicious breakout stars. For info: oemreyilmaz@gmail.com—CT

SEETHER

Careless Whisper (4:22)
Producers: Seether, Ross Petersen
Writers: G. Michael, A. Ridgeley
Publisher: not listed
Wind-up

It's been 25 years since "Careless Whisper" became a chart-topper for Wham, just about enough time for an iron-free rock cover of the song to be taken seriously. The South African band Seether has had its share of No. 1s at rock, and this has potential to succeed as well. Recorded as a promotion for Rhapsody and currently only available as a digital download, the song is a mostly faithful take on the original, with guitars subbing for the saxophone intro before greeting a Standy-meets-Nickelback dynamic groove. Young rockers who don't know George Michael from Boy George will love the song, as will soccer moms who were around for its first incarnation. And programmers at active and alternative rock are already tuned in. By George, it sounds like a massive hit for Seether.—BT
Shattering Stereotypes

Asher Roth Strikes A Genuine Chord

Asher Roth was running late for his Billboard interview, but the buzzed-about newcomer had a good excuse. Minutes earlier, the rapper Jim Jones had pulled him back onstage for an encore during the pair’s MTV Spring Break performance March 11 in Panama City Beach, Fla.

The white rapper’s debut album, “Approaching Normal” (SchoolBoy/ Loud/ SRC/Universal Motown), isn’t released until April 20—a day not to the date celebrated underground and unofficially as Marijuana Appreciation Day. In the meantime, word-of-mouth about the impending project is rapidly spreading thanks to Roth’s fast-selling lead single, “I Love College.”

Powered by the song’s party antics, filled lyrics and accompanying video—think “Animal House” 2009—the single has sold 360,000 digital downloads in its four weeks of release. It also has crashed its way onto several radio airplay charts, debuting at No. 37 on Modern Rock and Mainstream Top 40 and jumping 23-19 on the Rhythmic tally.

Asked if he expected a reaction like this to his first project, the 23-year-old MC laughs. “I don’t know what ‘like this’ is yet,” he says. “I’m just going about my business, taking advantage of the situation. This could be gone tomorrow.”

Roti’s business at first was attending college as an elementary education major at West Chester University of Pennsylvania. Having recorded and sold an album to his high school peers in Morrisville, Pa., Roth the college student later posted several freestyle tracks on MySpace. That’s how Roth came to the attention of former So So Def marketing director Scooter Braun. Liking what he heard, Braun signed Roth to his SchoolBoy Records in late 2007.

Eventually teaming up with Steve

RiRi’s SRC/Loud label through Universal Motown, Roth released his first mixtape in 2008, “The Greenhouse Effect,” co-signed by DJ Drama and Don Cannon. Cannon also contributes to Roth’s upcoming album along with newcomer Oren Yoel (billboard.com, Feb. 5). Stepping in for cameo duty are Busta Rhymes, Estelle, Cee-Lo, Miguel and D.A. Wallach of the Star Trak duo Chester French.

While “I Love College” shows that Roth likes to have fun, he’s also concerned about coming off as genuine. “Asleep in the Bread Aisle” covers everything from politics to purifying through Roth’s complex rhymes and patterns paired with live instrumentation.

“I don’t really try to try anything up or force anything,” says Roth, who grew up in the suburbs and counts Jay-Z as a major inspiration. “There’s no facade, I think that’s why people will be able to relate to my entire project.”

For Roth, as for ongoing comparisons to other blue-eyed rappers—addressed on the album track “As I Em”—Roth says he understands why people are trying to fit him into that mold.

“Most white rappers haven’t broken into the mainstream, you can count on one hand those who have,” he says. “But when the album comes out, it will be clear cut that Asher Roth is just Asher Roth.”

NO MORE DRAMA

Success breeds success, but it can also spawn drama. That’s what happened when Justin Furstenfeld’s band Blue October went platinum with “Foiled,” its 2006 debut for Universal Motown.

“Someone from my past thought I was rich and decided that they would test me,” he says, describing how a former associate of his made an unscrupulous attempt to get their hands on Furstenfeld’s money.

The singer/songwriter emerged victorious from the courtroom battle but infuriated by the experience. So he channeled his anger into music. “Dirt Room,” the lead track from the new album “Approaching Normal” (March 24), is a developing rock hit. It is No. 13 on Billboard’s Modern Rock chart this week, with such stations as KNDD Seattle and WFNX Boston putting it into rotation. It’s accompanied by a darkly comedic video where Furstenfeld plays a burglar who becomes a victim himself after breaking into a woman’s home.

He laughs while recalling the Kevin Kerslake-directed clip where he was tied up and dragged everywhere. “The next day, I looked at my arms, chest and legs; my brother [bandmate Jeremy Furstenfeld] was like, ‘Man, it looks like you got in a fight.’”

The hurts Furstenfeld has suffered have propelled the sound of Blue October, whose “Foiled” success includes three hits that crossed over from rock to pop. “Hate Me,” the album’s biggest driver, peaked at No. 31 on the Billboard Hot 100.

Furstenfeld describes “Foiled” as a “grieving record” since it let him unleash emotions he felt during a rough time when he was kicking a drug habit. “Approaching Normal,” produced by Steve Lillywhite (U2, Dave Matthews Band), is about who he is today. “I have a brand-new daughter, so the last thing I want to do is be drama Justin. I want to be strong Justin.”

Jill Capone, senior VP of marketing at Universal Motown, says the label’s goal “is to be top 10 on street week with ‘Dirt Room.’” The second single, “Say It” —a song whose live performance convinced Lillywhite to work with Blue October—will be sent to modern rock radio in April. Then it will be worked to hot AC to try replicating the multigenre success of “Foiled.”

Universal Motown’s support of “Foiled” includes setting up performances—such as Blue October’s March 25 outdoor-stage appearance on “Jimmy Kimmel Live”—and in-the-works synch deals. “There are some strong tracks on this album, so over the next few months you’ll see certain songs in certain big places,” Capone says.

“Twilight” fans are another faction the label is nurturing. When author Stephenie Meyer did a four-city book tour last year, Furstenfeld accompanied her and performed solo acoustic songs. One of them, “My Never,” appears on the new album.

—Christa Titus
Full Speed Ahead

Jason Aldean Will Follow Third Album With Live DVD

Country rocker Jason Aldean is running full throttle. "The world's wide open and the possibilities are endless," says Aldean, whose appropriately titled third album, "Wide Open," is due April 7 on the Nashville independent Broken Bow.

The first single, "She's Country" (No. 13 on Billboard's Hot Country Songs chart after 16 weeks), is Aldean's fastest-rising single. The track has streamed 12.9 million times on his MySpace page. Aldean, who topped the bill on last fall's CMF on Tour, will do a mixture of headlining and support dates in 2009. He opened for Toby Keith earlier this year and will tour with Keith Urban this summer.

"We're going to get out and do our own thing, too," Aldean says. "We had a lot of fun doing that last year.

Spalding Entertainment's Chris Parnt, Aldean's day-to-day manager, agrees. "We're going to be capitalizing on Jason's live show," he says. "It's our biggest secret weapon.

Aldean recently filmed a live concert DVD in front of a sellout crowd of 4,600 at the Knoxville (Tenn.) Coliseum. While the DVD will be released later in 2009, the concert will also serve as the basis for a GAC special, "Wide Open," which premieres April 7. Another GAC special, "One On One," featuring conversations and collaborations between Aldean and his musical hero Randy Owen of Alabama, began airing March 11.

Aldean's remake of the Alabama classic, "My Home's in Alabama"—featuring his Broken Bow labelmate Owen—will be a bonus track for those who buy his album at Wal-Mart. An acoustic version of Aldean's hit "Amarillo Sky" will be offered to iTunes customers who pre-order the album. Meanwhile, a new track, "The Best of Me," will be available to those who buy Aldean's full album on iTunes.

Aldean will perform at an Academy of Country Music-sponsored concert in Las Vegas prior to the April 5 ACM Awards. He will appear on NBC's "Today" around the release of his album, although a date hasn't yet been set.

Recording has been a learning process, Aldean says. "We didn't even know what we were doing," he says of the first album. "We just found a bunch of songs and cut them.

Aldean's self-titled 2005 debut has sold 1.2 million copies, according to Nielsen SoundScan, while his sophomore 2007 effort, "Relentless," has sold 628,000. The two albums have spawned a total of five top 10 hits, including the 2006 No. 1, "Why.

"Wide Open" was the result of a focused song search. "We really took our time to find songs," Aldean says. Having past hits helped open doors with publishers. "We had great songs on the first two records; we just had to work harder to find them.

While Aldean contributed three songs to his debut album, he didn't write anything for the second. "Things really started popping and I was out on the road and didn't have time to focus," he says. He wrote one song for the new album.

Cindy Spicer, assistant PD/music director for country KUSS San Diego, says "She's Country" has "a lot of energy" and calls Aldean "the real deal, but for today's new country listener.

Scott Lindy, PD at country WUBL (the Bull) Atlanta, says Aldean is country through and through. "He's respectful, quiet and never apologizes for being country, whether it's in his music, personal conversations or on stage.

While artists like Taylor Swift and Carrie Underwood have skyrocketed right from the start, Aldean says he's happy with his career path. "We've had a slow, steady pace," he says. "Hopefully that will allow us to hang around for awhile. We're off to a good start.

 Broken Strings," the emotional ballad by James Morri- son featuring Nelly Furtado that's lighting up the adult top 40 format, sounds like a hit to almost everyone who hears it. Except, of course, the guy who co-wrote and performs it. "I didn't even want it on the album," Morrison says. "I was like, 'Forget about "Broken Strings"!' We've got to move on. But my label said, 'You've got to look at it again because everyone's loving it.'

The label was proved right. The duet is Morrison's biggest European hit, reaching No. 1 on Billboard's European Hot 100 Singles tally. It also topped the charts in Germany and Switzerland and went top 10 in Austria, Denmark, Holland, Hungary, Italy, Sweden and his native United Kingdom.

Its success has reigned sales of Morrison's Polydor album, "Songs for You, Truths for Me." The album re- entered the top 10 of Billboard's European Top 100 Albums song at the top spot, having previously dropped off the chart.

"Songs" has now sold 400,000 U.K. copies, according to the Official Charts Co. That's still well behind the 1.4 million copies his 2007 debut, "Undiscovered," racked up. But after underperforming initially, Morrison seems to have escaped the worst effects of the sophomore slump afflicting so many British artists.

"I was under a lot of pressure when I was writing the album," Morrison says, "but I kept coming back to the idea of writing songs that felt good, songs I'll be proud of in 20 years.

Next on the agenda is the United States. Interscope's release of "Songs" has sold 52,000 copies, according to Nielsen SoundScan. Steve Berman, president of sales and marketing at Interscope Geffen A&M, says "Strings" was the most-added song at adult top 40 stations two weeks ago, while the video is in light rotation at VH1. Another album track, "Nothing Ever Hurt Like You," is a hit at triple A radio.

"We knew we had to build a foundation," Berman says. "We weren't afraid what it would look like after one week or five weeks. We felt we have a real shot now and we're throwing everything at it.

Berman hopes Morrison's 14-date U.S. tour, kicking off April 18 at the Coachella festival in Indio, Calif., will provide the impetus to break "Strings" into the Billboard Hot 100. Morrison begins a U.K. trek March 19 at the Manchester (Eng- land) Apollo and will play U.K. and European festival dates this summer.

—Mark Sutherland

SONG OF 'FREEDOM'

Longtime fans of former "American Idol" contestant Mandisa will notice a number of positive changes on the singer's new album, "Freedom," due March 24 on Sparrow Records. In addition to a more self-assured sound, the singer is sporting a more fit physique.

"I've come into my own," she says. "This album is more personal. I've identified my style and I'm not working with as many producers, which I think brought more focus to this album.

Expectations are high for "Freedom," based on the success of Mandisa's debut, "True Beauty." The 2007 album marked the first time a debut set by a female solo artist opened at No. 1 on Billboard's Top Christian Albums chart. The new album's first single, "My Deliverer," is No. 18 on the Christian AC chart.

The new album's emancipation theme stems from Mandisa's past relationships with food. "I really believe food is a substance addiction like alcohol and drugs," says the singer, who has shed 75 pounds since last August. "I would turn to food in order to fill a void and I would turn to it for comfort.

She credits God and a personal trainer with helping her change. "I couldn't tell everybody else that God could set them free and still deal with the same issues that had been plaguing me my entire life," she says. "The Lord was saying, 'OK, you are going to be an example of how I can set somebody free.'

David Sylvester, product marketing director for EMI Christian Music Group, says the label's marketing strategies are aligned with Mandisa's "incredible ability to speak encouragement and truth to women facing life's challenges. This album and her message will resonate with women.

The label campaign includes a radio and press promotional tour made up of consumer events and a live performance on the K-LOVE Radio network's morning show on the album's release date. Mandisa also will be a featured performer at various Women of Faith conferences across the country from March 13 through Nov. 20, visiting such markets as Des Moines, Iowa; St. Louis; and Sacramento, Calif. Deborah Evans Price

www.americanradiohistory.com

In training: JAMES MORRISON

40 | BILLBOARD | MARCH 21, 2009
U2 Lands Seventh No. 1; Kelly Clarkson Up Next

U2's "No Line on the Horizon" starts with 484,000 copies and debuts at No. 1 on the Billboard 200, giving the veteran band its seventh chart-topper. U2 is now tied with Led Zeppelin for the third-most No. 1s by a group, behind only the Beatles' 19 and the Rolling Stones' nine.

Some observers have been deriding U2's sales number, noting how far down it is from the first-week sales of the band's last album, 2004's "How to Dismantle an Atomic Bomb." It opened atop the chart with an eye-popping 840,000.

But that's not a fair comparison. "Bomb" arrived during Thanksgiving week—always a crazy-busy shopping time—and came armed with an aggressive Apple iTunes promotion. You couldn't turn on a TV without seeing an iPod spot with the band's shadowy figures rocking out to the album's first single, "Vertigo."

I'd also suggest that "Bomb" reaped the benefits of a lot of good will the band earned in the years that elapsed between the bow of its 2000 "comeback album," "All That You Can't Leave Behind," and the arrival of "Bono."

But let's focus on the new album's sales. It's actually the band's second-best sales week since Nielsen SoundScan began tracking data in 1991.

Set aside the big bow of "Bomb" for a moment and ponder how a band that's been around for decades can not only rack up a 484,000 debut in 2009 but also claim its second-biggest sales frame in the SoundScan era. Now, that's something to get excited about.

Could the "Horizon" number have gone higher in its first week? I'd guess that it could have.

The album's lead single, "Get On Your Boots," turned out to be a dud at U.S. radio, so it didn't exactly warm up the crowd. The track peaked at No. 5 on the Modern Rock chart four weeks ago but has already dropped to No. 22 this week. But, the tune has yet to crack the all-format Hot 100 Airplay chart. "Vertigo" spent four weeks at No. 1 on the Modern Rock list and peaked at No. 30 on Hot 100 Airplay.

Though radio wasn't exactly loving "Get On Your Boots," U2 was in love with TV last week.

The band played a five-night stand on CBS' "Late Show With David Letterman" and appeared March 6 on ABC's "Good Morning America." It was the first time a musical guest had performed an entire week on "Letterman," and the "GMA" gig marked U2's first live morning show performance.

MORE NUMBERS: U2's 484,000-copy debut with "No Line on the Horizon" makes it one of only six acts that have posted five debut weeks of 300,000-plus copies in the Nielsen SoundScan era.

The band did it with 2004's "How to Dismantle an Atomic Bomb" (840,000), 2000's "All That You Can't Leave Behind" (428,000), 1997's "Pop" (349,000) and 1993's "Zooropa" (378,000). We didn't leave out "Achtung Baby"—it bowed atop the list with 296,000.

R. Kelly has had five 300,000-plus weeks, while Metallica and 2Pac (counting his Makaveli pseudonym) have earned seven. Garth Brooks and Jay-Z are in the lead, with nine albums each that have stared north of 300,000.

And finally... when was the last time an album made as big a start as "No Line on the Horizon" this early in the year?

You do have to step back to 2005, when two albums released before the end of March began with numbers that exceeded a half million.

The Game's "The Documentary," released Jan. 18, 2005, shifted 587,000 to debut at No. 1, while 50 Cent's "The Massacre," which dropped March 1, moved 1.1 million when it arrived at No. 1. It then sold another 771,000 in its sophomore frame.

Let's hear it for the first-quarter blockbusters!

COMING UP: Kelly Clarkson is on track to score her second No. 1 album on the Billboard 200 next week, as her fourth release, "All I Ever Wanted," led Nielsen SoundScan's March 11 Building chart. Industry prognosticators suggest the set could sell as many as 200,000 copies. But they caution that the number could increase depending on how her assorted TV performances through release week will affect the album's start.

Market Watch

**Weekly Unit Sales**

<table>
<thead>
<tr>
<th>Week</th>
<th>Unit Sales</th>
<th>Date</th>
</tr>
</thead>
<tbody>
<tr>
<td>This Week</td>
<td>7,061,000</td>
<td>2009-10</td>
</tr>
<tr>
<td>Last Week</td>
<td>6,982,000</td>
<td>2009-09</td>
</tr>
<tr>
<td>Change</td>
<td>2.2%</td>
<td>4.3%</td>
</tr>
<tr>
<td>This Week Last Year</td>
<td>7,680,000</td>
<td>2010-09</td>
</tr>
<tr>
<td>Change</td>
<td>-8.0%</td>
<td>23.3%</td>
</tr>
</tbody>
</table>

*Digital album sales are also counted within album sales*

**Weekly Album Sales (Million Units)**

<table>
<thead>
<tr>
<th>Week</th>
<th>Unit Sales</th>
</tr>
</thead>
<tbody>
<tr>
<td>2009</td>
<td>7,100,000</td>
</tr>
<tr>
<td>2008</td>
<td>7,100,000</td>
</tr>
</tbody>
</table>

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

<table>
<thead>
<tr>
<th>Store Type</th>
<th>Sales By Store Type</th>
</tr>
</thead>
<tbody>
<tr>
<td>2009</td>
<td>25,000,000</td>
</tr>
<tr>
<td>2008</td>
<td>15,000,000</td>
</tr>
</tbody>
</table>

**Digital Tracks Sales**

<table>
<thead>
<tr>
<th>Format</th>
<th>2009-09</th>
</tr>
</thead>
<tbody>
<tr>
<td>2008-09</td>
<td>215.5 million</td>
</tr>
<tr>
<td>2009-09</td>
<td>261.2 million</td>
</tr>
</tbody>
</table>

**Year-to-Date National Music Sales Report**
The Billboard 200 Artist Index

<table>
<thead>
<tr>
<th>Artist</th>
<th>Chart Position</th>
<th>Title</th>
<th>Sales Data</th>
<th>Distributing Label (Price)</th>
</tr>
</thead>
<tbody>
<tr>
<td>TAYLOR SWIFT</td>
<td>1</td>
<td>Fearless</td>
<td>200,000</td>
<td>Columbia (18.98)</td>
</tr>
<tr>
<td>NEAL BECK</td>
<td>2</td>
<td>Middle Ground</td>
<td>120,000</td>
<td>Universal (13.98)</td>
</tr>
<tr>
<td>LADY GAGA</td>
<td>3</td>
<td>The Fame</td>
<td>160,000</td>
<td>Interscope (13.98)</td>
</tr>
<tr>
<td>JOSH lieber</td>
<td>4</td>
<td>Dark Horse</td>
<td>180,000</td>
<td>Hollywood Undead (18.98)</td>
</tr>
<tr>
<td>THE FRAY</td>
<td>5</td>
<td>The Fray</td>
<td>200,000</td>
<td>Atlantic (12.98)</td>
</tr>
<tr>
<td>BEYONCE</td>
<td>6</td>
<td>I Am... Sasha Fierce</td>
<td>220,000</td>
<td>Jay-Z (12.98)</td>
</tr>
<tr>
<td>TI</td>
<td>7</td>
<td>Paper Trail</td>
<td>240,000</td>
<td>Cash Money (13.98)</td>
</tr>
<tr>
<td>COLDPLAY</td>
<td>8</td>
<td>Viva La Vida Or Death And All His Friends</td>
<td>260,000</td>
<td>Parlophone (13.98)</td>
</tr>
<tr>
<td>JASON MRAZ</td>
<td>9</td>
<td>We Sing. We Dance. We Steal Things.</td>
<td>280,000</td>
<td>Atlantic (13.98)</td>
</tr>
<tr>
<td>JASON BROWN BAND</td>
<td>10</td>
<td>The Foundation</td>
<td>300,000</td>
<td>Rooster Music (13.98)</td>
</tr>
<tr>
<td>LIL WAYNE</td>
<td>11</td>
<td>Tha Carter III</td>
<td>320,000</td>
<td>Cash Money (13.98)</td>
</tr>
<tr>
<td>THE LONELIES</td>
<td>12</td>
<td>Untitled</td>
<td>340,000</td>
<td>RCA (12.98)</td>
</tr>
<tr>
<td>KID ROCK</td>
<td>13</td>
<td>Rock N Roll Jesus</td>
<td>360,000</td>
<td>Capitol (12.98)</td>
</tr>
<tr>
<td>TAYLOR SWIFT</td>
<td>14</td>
<td>Taylor Swift</td>
<td>380,000</td>
<td>Big Machine (13.98)</td>
</tr>
<tr>
<td>SOUNDBOARD</td>
<td>15</td>
<td>Watchmen</td>
<td>400,000</td>
<td>Touchstone (12.98)</td>
</tr>
<tr>
<td>LILY ALLEN</td>
<td>16</td>
<td>It's Not Me, It's You</td>
<td>420,000</td>
<td>Parlophone (13.98)</td>
</tr>
<tr>
<td>JENNIFER HUDSON</td>
<td>17</td>
<td>Jennifer Hudson</td>
<td>440,000</td>
<td>Epic (12.98)</td>
</tr>
<tr>
<td>MIRANDA LAMBERT</td>
<td>18</td>
<td>The Road</td>
<td>460,000</td>
<td>Epic (12.98)</td>
</tr>
<tr>
<td>DAVID COOK</td>
<td>19</td>
<td>David Cook</td>
<td>480,000</td>
<td>Roadrunner (13.98)</td>
</tr>
<tr>
<td>HOLLYWOOD UNDEAD</td>
<td>20</td>
<td>Swan Songs</td>
<td>500,000</td>
<td>Hollywood Undead (18.98)</td>
</tr>
</tbody>
</table>

The Billboard 200 is a chart that ranks the top-selling albums in the United States. The chart is based on the weekly sales of albums at retail outlets and through streaming services. The chart is published weekly by Billboard magazine and is considered the main indicator of album popularity in the country. The chart is compiled by Nielsen SoundScan, which collects sales data from more than 20,000 retail outlets and approximately 20,000 online retailers. The chart includes both physical and digital sales, with digital sales being weighted at twice the physical sales for the purposes of the chart. The chart is divided into two categories: the Top Selling Albums chart, which tracks all albums, and the Top Independent Albums chart, which tracks independent albums. The chart is updated weekly and is available on Billboard's website. The chart is widely used in the music industry to determine which albums are the most popular and which artists are the most successful. The chart is also used by record labels to determine which albums are the most profitable and which artists are the most valuable. The chart is also used by music fans to determine which albums are the most popular and which artists are the most successful. The chart is also used by music critics to determine which albums are the most popular and which artists are the most successful. The chart is also used by music bloggers to determine which albums are the most popular and which artists are the most successful. The chart is also used by music writers to determine which albums are the most popular and which artists are the most successful. The chart is also used by music fans to determine which albums are the most popular and which artists are the most successful. The chart is also used by music critics to determine which albums are the most popular and which artists are the most successful. The chart is also used by music bloggers to determine which albums are the most popular and which artists are the most successful. The chart is also used by music writers to determine which albums are the most popular and which artists are the most successful. The chart is also used by music fans to determine which albums are the most popular and which artists are the most successful. The chart is also used by music critics to determine which albums are the most popular and which artists are the most successful. The chart is also used by music bloggers to determine which albums are the most popular and which artists are the most successful. The chart is also used by music writers to determine which albums are the most popular and which artists are the most successful. The chart is also used by music fans to determine which albums are the most popular and which artists are the most successful. The chart is also used by music critics to determine which albums are the most popular and which artists are the most successful. The chart is also used by music bloggers to determine which albums are the most popular and which artists are the most successful. The chart is also used by music writers to determine which albums are the most popular and which artists are the most successful. The chart is also used by music fans to determine which albums are the most popular and which artists are the most successful. The chart is also used by music critics to determine which albums are the most popular and which artists are the most successful. The chart is also used by music bloggers to determine which albums are the most popular and which artists are the most successful. The chart is also used by music writers to determine which albums are the most popular and which artists are the most successful.
<table>
<thead>
<tr>
<th>ARTIST</th>
<th>Title</th>
<th>Label</th>
<th>Price</th>
</tr>
</thead>
<tbody>
<tr>
<td>VARIOUS ARTISTS</td>
<td>Gospel in the Grain</td>
<td>VERITY</td>
<td>15.98</td>
</tr>
<tr>
<td>RAY LANGSTON</td>
<td>Gossip in the Grain</td>
<td>VERITY</td>
<td>15.98</td>
</tr>
<tr>
<td>VARIOUS ARTISTS</td>
<td>Wait Disney Records Pres: Radio Disney Jams 11</td>
<td>VERITY</td>
<td>15.98</td>
</tr>
<tr>
<td>SOUNDTRACK</td>
<td>Spectacular</td>
<td>SOUNDBOARD MUSIC</td>
<td>15.98</td>
</tr>
<tr>
<td>PATRULLA 81</td>
<td>1+ Quid Pro Quo</td>
<td>KIWI</td>
<td>19.98</td>
</tr>
<tr>
<td>DAVID ARCHULETA</td>
<td>David Archuleta</td>
<td>EMI/REPRISE</td>
<td>18.98</td>
</tr>
<tr>
<td>JANET</td>
<td>Discipline</td>
<td>TOY</td>
<td>19.98</td>
</tr>
<tr>
<td>GEORGE STRAIT</td>
<td>Troubador</td>
<td>SONY</td>
<td>18.98</td>
</tr>
<tr>
<td>THE PUSCIFICA DOLLS</td>
<td>Dori Domination</td>
<td>SONY</td>
<td>18.98</td>
</tr>
<tr>
<td>110 105 94</td>
<td>Lucky Old Sun</td>
<td>SONY</td>
<td>18.98</td>
</tr>
<tr>
<td>108 110</td>
<td>The Ultimate Hits</td>
<td>SONY</td>
<td>18.98</td>
</tr>
<tr>
<td>DAVID FOSTER</td>
<td>Hit Man: David Foster &amp; Friends</td>
<td>SONY</td>
<td>18.98</td>
</tr>
<tr>
<td>BLUTREE</td>
<td>God Of This City</td>
<td>SONY</td>
<td>18.98</td>
</tr>
<tr>
<td>SEETHER</td>
<td>Finding Beauty in Negative Spaces</td>
<td>SONY</td>
<td>18.98</td>
</tr>
<tr>
<td>FLEET FOXES</td>
<td>Want</td>
<td>SONY</td>
<td>18.98</td>
</tr>
<tr>
<td>JOSHUA RADIN</td>
<td>Simple Times</td>
<td>CAPITOL/NASHVILLE</td>
<td>21.98</td>
</tr>
<tr>
<td>JONAS BROTHERS</td>
<td>A Little Bit Longer</td>
<td>CAPITOL/NASHVILLE</td>
<td>21.98</td>
</tr>
<tr>
<td>JACK JOHNSON</td>
<td>Sleep Through The Static: Removed</td>
<td>CAPITOL/NASHVILLE</td>
<td>21.98</td>
</tr>
<tr>
<td>SONDHEIM</td>
<td>3 Doors Down</td>
<td>CAPITOL/NASHVILLE</td>
<td>21.98</td>
</tr>
<tr>
<td>SOUNDSFITTERS</td>
<td>Real Recognize Real</td>
<td>SONY</td>
<td>18.98</td>
</tr>
<tr>
<td>123 102 95</td>
<td>A Day to Remember</td>
<td>SONY</td>
<td>18.98</td>
</tr>
<tr>
<td>MILEY CYRUS</td>
<td>Homeless</td>
<td>SONY</td>
<td>18.98</td>
</tr>
<tr>
<td>124 112 103</td>
<td>Breakout</td>
<td>SONY</td>
<td>18.98</td>
</tr>
<tr>
<td>LED ZEPPELIN</td>
<td>Mothership</td>
<td>SONY</td>
<td>18.98</td>
</tr>
<tr>
<td>FRANCESCA BATTISTELLI</td>
<td>My Paper Heart</td>
<td>SONY</td>
<td>18.98</td>
</tr>
<tr>
<td>GUNS N ROSES</td>
<td>Chinese Democracy</td>
<td>SONY</td>
<td>18.98</td>
</tr>
<tr>
<td>THRIVING IVORY</td>
<td>Thriving ivory</td>
<td>SONY</td>
<td>18.98</td>
</tr>
<tr>
<td>TOBY KEELER</td>
<td>That Don't Make Me A Bad Guy</td>
<td>SONY</td>
<td>18.98</td>
</tr>
<tr>
<td>WILL &amp; NELSON AND ASLEEP AT THE WHEEL</td>
<td>Willie &amp; The Wheel</td>
<td>SONY</td>
<td>18.98</td>
</tr>
<tr>
<td>THE VERACAS</td>
<td>Hoop Me Up</td>
<td>SONY</td>
<td>18.98</td>
</tr>
<tr>
<td>131 115 103</td>
<td>We Started Nothing</td>
<td>SONY</td>
<td>18.98</td>
</tr>
<tr>
<td>132 141 126</td>
<td>Daughters</td>
<td>SONY</td>
<td>18.98</td>
</tr>
<tr>
<td>133 128 126</td>
<td>Daughters</td>
<td>SONY</td>
<td>18.98</td>
</tr>
<tr>
<td>134 142 130</td>
<td>Revelation</td>
<td>SONY</td>
<td>18.98</td>
</tr>
<tr>
<td>135 118 103</td>
<td>VARIOUS ARTISTS</td>
<td>SONY</td>
<td>18.98</td>
</tr>
<tr>
<td>136 121 102</td>
<td>Coming Back To You</td>
<td>SONY</td>
<td>18.98</td>
</tr>
<tr>
<td>137 114 79</td>
<td>The Ballads</td>
<td>SONY</td>
<td>18.98</td>
</tr>
<tr>
<td>138 124 121</td>
<td>My Love: Essential Collection</td>
<td>SONY</td>
<td>18.98</td>
</tr>
<tr>
<td>ROBIN THICKE</td>
<td>Something Else</td>
<td>SONY</td>
<td>18.98</td>
</tr>
<tr>
<td>139 130 113</td>
<td>Watchman: Score</td>
<td>SONY</td>
<td>18.98</td>
</tr>
<tr>
<td>140 136 117</td>
<td>Total Club Hits 2</td>
<td>SONY</td>
<td>18.98</td>
</tr>
<tr>
<td>141 127 101</td>
<td>Notice Beast</td>
<td>SONY</td>
<td>18.98</td>
</tr>
<tr>
<td>142 140 99</td>
<td>Notorious</td>
<td>SONY</td>
<td>18.98</td>
</tr>
<tr>
<td>SOUNDSFITTERS</td>
<td>Appeal To Reason</td>
<td>SONY</td>
<td>18.98</td>
</tr>
<tr>
<td>144 144 142</td>
<td>Audience Of One</td>
<td>SONY</td>
<td>18.98</td>
</tr>
<tr>
<td>145 128 142</td>
<td>35 Biggest Hits</td>
<td>SONY</td>
<td>18.98</td>
</tr>
<tr>
<td>146 131 124</td>
<td>The Law Of Confession: Part I</td>
<td>SONY</td>
<td>18.98</td>
</tr>
<tr>
<td>147 161 140</td>
<td>Human</td>
<td>SONY</td>
<td>18.98</td>
</tr>
<tr>
<td>148 143 155</td>
<td>Avenged Sevenfold</td>
<td>SONY</td>
<td>18.98</td>
</tr>
<tr>
<td>149 152 147</td>
<td>A New Hallelujah</td>
<td>SONY</td>
<td>18.98</td>
</tr>
</tbody>
</table>

The album returns to the chart for the first time since July 2009 with its best sales week since August. The debut honor is for the album's standout single "Blame It." The album also features the songs "Sober," "It's Gvine," and "Calendar Girl."
**TOP INDEPENDENT**

1. **NEKO CASE**
   - Title: No Line On The Horizon
   - Label: Beggars
2. **TONY OUGOREGENHA**
   - Title: Tyri Dace 2000 Thursday Night
   - Label: Bar/White
3. **VARIOUS ARTISTS**
   - Title: Woodstock: 40th Anniversary
   - Label: Shout
4. **VARIOUS ARTISTS**
   - Title: Rare & Unreleased Tracks of Jerry Garcia/As Time Goes By
   - Label: Rounder
5. **RAY LEAMONGINE**
   - Title: Gettin' The Truth Outta My Soul
   - Label: Sawday
6. **JOSHUA RADIN**
   - Title: It's Not My Time
   - Label: Barsuk
7. **LILY ALLEN**
   - Title: Not It Me, It's You
   - Label: Elektra
8. **VARIOUS ARTISTS**
   - Title: Various Artists
   - Label: EMI
9. **DJ SKRIBBLE**
   - Title: Total Classic Marky Marquis (I'm Gonna Get You)
   - Label: Big Bang
10. **ANDREW BIRD**
    - Title: Are You Serious
    - Label: Matador
11. **BUDDY & JULIE MILLER**
    - Title: Atlanta, We Love You (A Song of the South)
    - Label: MM (Mak Club)
12. **FRANKIE JONES**
    - Title: Frankie Jones
    - Label: Self
13. **FRANKIE G**
    - Title: G
    - Label: Self
14. **VARIOUS ARTISTS**
    - Title: The Best Of American Samoa/Big Island Groove
    - Label: Pacific
15. **THE PRODIGY**
    - Title: Invaders Must Die
    - Label: Virgin
16. **BUDDY HOLLY**
    - Title: The Definitive Collection
    - Label: BMG
17. **BEASTIE BOYS**
    - Title: Licensed To Illicit
    - Label: Def Jam
18. **JOSHUA RADIN**
    - Title: Simple Times
    - Label: Barsuk
19. **VAN MORRISON**
    - Title: Astral Weeks
    - Label: Reprise
20. **SOUNDTRACK**
    - Title: Tennessee (Music From The Motion Picture)
    - Label: Atlantic

**TOP DIGITAL**

1. **NEKO CASE**
   - Title: No Line On The Horizon
   - Label: Beggars
2. **VARIOUS ARTISTS**
   - Title: Woodstock: 40th Anniversary
   - Label: Shout
3. **RAY LEAMONGINE**
   - Title: Gettin' The Truth Outta My Soul
   - Label: Sawday
4. **JOSHUA RADIN**
   - Title: It's Not My Time
   - Label: Barsuk
5. **LILY ALLEN**
   - Title: Not It Me, It's You
   - Label: Elektra
6. **VARIOUS ARTISTS**
   - Title: Various Artists
   - Label: EMI
7. **DJ SKRIBBLE**
   - Title: Total Classic Marky Marquis (I'm Gonna Get You)
   - Label: Big Bang
8. **ANDREW BIRD**
   - Title: Are You Serious
   - Label: Matador
9. **BUDDY & JULIE MILLER**
   - Title: Atlanta, We Love You (A Song of the South)
   - Label: MM (Mak Club)
10. **FRANKIE JONES**
    - Title: Frankie Jones
    - Label: Self
11. **FRANKIE G**
    - Title: G
    - Label: Self
12. **VARIOUS ARTISTS**
    - Title: The Best Of American Samoa/Big Island Groove
    - Label: Pacific
13. **THE PRODIGY**
    - Title: Invaders Must Die
    - Label: Virgin
14. **BUDDY HOLLY**
    - Title: The Definitive Collection
    - Label: BMG
15. **BEASTIE BOYS**
    - Title: Licensed To Illicit
    - Label: Def Jam
16. **JOSHUA RADIN**
    - Title: Simple Times
    - Label: Barsuk
17. **VAN MORRISON**
    - Title: Astral Weeks
    - Label: Reprise
18. **SOUNDTRACK**
    - Title: Tennessee (Music From The Motion Picture)
    - Label: Atlantic

**TRIPLE A SONGS**

1. **SHOW ME WHAT I'M LOOKING FOR**
   - Artist: OF MONDAY
   - Title: Show Me What I'm Looking For (Radio Edit/Remixes)
   - Label: Atlantic
2. **GET YOUR BUTTS ON TOP**
   - Artist: FERGIE
   - Title: What A Girl Wants
   - Label: BMG
3. **NO LINE ON THE HORIZON**
   - Artist: U2
   - Title: No Line On The Horizon
   - Label: Island
4. **WORKING ON A DREAM**
   - Artist: BRUCE SPRINGSTEEN
   - Title: Working On A Dream
   - Label: Reprise
5. **NO SUNLIGHT**
   - Artist: THE BOOMS
   - Title: No Sunlight
   - Label: La La Records
6. **THE HINDSIGHTERS**
   - Artist: LADY GAGA
   - Title: The Freddy
   - Label: Interscope
7. **THAT'S WHAT SHE SAID**
   - Artist: SHAI
   - Title: That's What She Said
   - Label: Virgin
8. **WE ARE THE BEST**
   - Artist: KINGS OF LEON
   - Title: We Are The Best
   - Label: RCA
9. **MAGNIFICENT**
   - Artist: ROBERT PLANT
   - Title: Magnificent
   - Label: Universal
10. **LOVES & MYSTERY**
    - Artist: THE STANDARDS
    - Title: Loves & Mysteries
    - Label: Warner Bros

**LIKE A LIBRARY: MOST ADDED**

1. **SHOW ME WHAT I'M LOOKING FOR**
   - Artist: OF MONDAY
   - Title: Show Me What I'm Looking For (Radio Edit/Remixes)
   - Label: Atlantic
2. **GET YOUR BUTTS ON TOP**
   - Artist: FERGIE
   - Title: What A Girl Wants
   - Label: BMG
3. **NO LINE ON THE HORIZON**
   - Artist: U2
   - Title: No Line On The Horizon
   - Label: Island
4. **WORKING ON A DREAM**
   - Artist: BRUCE SPRINGSTEEN
   - Title: Working On A Dream
   - Label: Reprise
5. **NO SUNLIGHT**
   - Artist: THE BOOMS
   - Title: No Sunlight
   - Label: La La Records
6. **THE HINDSIGHTERS**
   - Artist: LADY GAGA
   - Title: The Freddy
   - Label: Interscope
7. **THAT'S WHAT SHE SAID**
   - Artist: SHAI
   - Title: That's What She Said
   - Label: Virgin
8. **WE ARE THE BEST**
   - Artist: KINGS OF LEON
   - Title: We Are The Best
   - Label: RCA
9. **MAGNIFICENT**
   - Artist: ROBERT PLANT
   - Title: Magnificent
   - Label: Universal
10. **LOVES & MYSTERY**
    - Artist: THE STANDARDS
    - Title: Loves & Mysteries
    - Label: Warner Bros

**TOP INTERNET**

1. **NEKO CASE**
   - Title: No Line On The Horizon
   - Label: Beggars
2. **VARIOUS ARTISTS**
   - Title: Various Artists
   - Label: Virgin
3. **RAY LEAMONGINE**
   - Title: Gettin' The Truth Outta My Soul
   - Label: Sawday
4. **JOSHUA RADIN**
   - Title: It's Not My Time
   - Label: Barsuk
5. **LILY ALLEN**
   - Title: Not It Me, It's You
   - Label: Elektra
6. **VARIOUS ARTISTS**
   - Title: Various Artists
   - Label: EMI
7. **DJ SKRIBBLE**
   - Title: Total Classic Marky Marquis (I'm Gonna Get You)
   - Label: Big Bang
8. **ANDREW BIRD**
   - Title: Are You Serious
   - Label: Matador
9. **BUDDY & JULIE MILLER**
   - Title: Atlanta, We Love You (A Song of the South)
   - Label: MM (Mak Club)
10. **FRANKIE JONES**
    - Title: Frankie Jones
    - Label: Self
11. **FRANKIE G**
    - Title: G
    - Label: Self
12. **VARIOUS ARTISTS**
    - Title: The Best Of American Samoa/Big Island Groove
    - Label: Pacific
13. **THE PRODIGY**
    - Title: Invaders Must Die
    - Label: Virgin
14. **BUDDY HOLLY**
    - Title: The Definitive Collection
    - Label: BMG
15. **BEASTIE BOYS**
    - Title: Licensed To Illicit
    - Label: Def Jam
16. **JOSHUA RADIN**
    - Title: Simple Times
    - Label: Barsuk
17. **VAN MORRISON**
    - Title: Astral Weeks
    - Label: Reprise
18. **SOUNDTRACK**
    - Title: Tennessee (Music From The Motion Picture)
    - Label: Atlantic

**BETWEEN THE BULLETS**

The Black Eyed Peas return to
their first new material in nearly four years as "Boomboom Pow!" debuts at No. 39 on the Mainstream Top 40 chart and No. 34 on Rhythm

"Boomboom" is the Peas' 11th Mainstream Top 40 hit. On that tally, the group charted five singles from its last album, 2005's "Monkey Business." While the Peas were taking a break the past few years, the group's Fergie kept herself busy with her solo debut album, The Dutchess, which spanned six Mainstream Top 40 hits between 2006 and 2008.

—Keith Caulfield
**HOT COUNTRY SONGS**

**Title** | **Artist**
---|---
"I Told You So" | Carrie Underwood
"Dont Think I Can't Love You" | Jake Owen
"Let It Be" | Beatles
"I Am" | Tim McGraw
"Run, Run, Run" | Dierks Bentley
"Feel That Fire" | Jake Owen
"Thai Lonesome Song" | Lady Antebellum
"Easy Does It" | Lady Antebellum
"Greatest Hits Volume I" | Lady Antebellum
"Good Time" | Dierks Bentley
"Crazy Ex-Girlfriend" | Megan Mullally & Nick Offerman
"The Life Of A Song" | Dierks Bentley
"Troubadour" | Dierks Bentley
"That Don't Make Me A Bad Guy" | Toby Keith
"Wille & The Wheel" | Willie Nelson and Asleep at the Wheel
"35 Biggest Hits" | Trace Adkins
"Startin' Fires" | Blake Shelton
"Greatest Hits: Limited Edition" | Blake Shelton
"Long Road Out Of Eden" | Tim McGraw
"Data" | Billboard

**TOP COUNTRY ALBUMS**

**Title**
"Fearless" | Taylor Swift
"Raising Sand" | Robert Plant and Alison Krauss
"Learn to Live" | Taylor Swift
"The Foundation" | Zac Brown Band
"Love on the Inside" | Taylor Swift
"Carnival Ride" | Dierks Bentley
"Feel That Fire" | Lady Antebellum
"Thai Lonesome Song" | Lady Antebellum
"Easy Does It" | Lady Antebellum
"Greatest Hits Volume I" | Lady Antebellum
"Good Time" | Dierks Bentley
"Crazy Ex-Girlfriend" | Megan Mullally & Nick Offerman
"The Life Of A Song" | Dierks Bentley
"Troubadour" | Dierks Bentley
"That Don't Make Me A Bad Guy" | Toby Keith
"Wille & The Wheel" | Willie Nelson and Asleep at the Wheel
"35 Biggest Hits" | Trace Adkins
"Startin' Fires" | Blake Shelton
"Greatest Hits: Limited Edition" | Blake Shelton
"Long Road Out Of Eden" | Tim McGraw
"Data" | Billboard

*For chart reprints call 646.654.4633*
THE ALBUM RANKS NO. 1 FOR THE THIRD CONSECUTIVE WEEK, WITH 177,000+ ALBUM SALES (UP 24%).

THE PUMPING OF "THIS IS LOVE," WHICH INCLUDES AN UNRELEASED TRACK FROM THE "DON'T STOP THE MUSIC" ALBUM, ON THE RADIO SHOPS, CONTINUES TO GROW IN POPULARITY.

THE SONG "DON'T STOP THE MUSIC," WHICH WAS A HIT SINGLE IN 2008, HAS REMAINED AVAILABLE FOR PURCHASE ON DIGITAL PLATFORMS FOR THE PAST YEAR.

"THIS IS LOVE" REMAINS ONE OF THE BEST PERFORMING SONGS ON THE CURRENT CHARTS, WITH 19,000+ SALESALES TO DATE.

"THIS IS LOVE" IS CURRENTLY AT #1 ON THE BILLBOARD ADULT R&B AND HIP-HOP AIRPLAY CHARTS.

"THIS IS LOVE" HAS GROWN IN POPULARITY ON DIGITAL PLATFORMS IN THE LAST MONTH, WITH 15,000+ SALES THROUGH DIGITAL DISTRIBUTION SERVICES.

"THIS IS LOVE" HAS REMAINED AVAILABLE FOR PURCHASE ON STORES AND ONLINE PLATFORMS FOR THE LAST YEAR.

"THIS IS LOVE" REMAINS AVAILABLE FOR PURCHASE ON STORES AND ONLINE PLATFORMS FOR THE LAST YEAR.

"THIS IS LOVE" HAS GROWN IN POPULARITY ON DIGITAL PLATFORMS IN THE LAST MONTH, WITH 15,000+ SALES THROUGH DIGITAL DISTRIBUTION SERVICES.
### Japan
- **1.** NEW - CHAINMOWER - ZODIAC
- **2.** NEW - FANNY MURPHY - Ira, My love
- **3.** NEW - nikki sixx - BASHING BALL
- **4.** NEW - mika naka - SHAPES THAT ARE TELLING EP (DEMO)
- **5.** NEW - JEFFERSON AIRPLANE -takes me to the hospital
- **6.** NEW - Funny Monkey Babys - SUPERCELLE FT. MINI HATSUNE SUZURIKU "SF" EDITION
- **7.** NEW - Angela Aki - shokugan (Full Pass LTD "EP"
- **8.** NEW - UNIVERSE - RAINBOW MANDEL MUSICAL ORCHESTRA (a.
- **9.** NEW - Peter Fox - against ALL WORLDS
- **10.** NEW -

### United Kingdom
- **1.** NEW - Muse - No Line On The Horizon
- **2.** NEW - Kings of Leon - Use This Tremor
- **3.** NEW - lady gaga - The Edge of Glory
- **4.** NEW - LILY ALLEN - It's Not Me
- **5.** NEW - JASON MRAZ - I Won't Give Up
- **6.** NEW - NEKO CASE - Middle Everywhere
- **7.** NEW - Various Artists - RE pets (TRASHED EPIC)
- **8.** NEW - Coldplay - Phantom
- **9.** NEW - Various Artists - Soundtrack / Universal
- **10.** NEW - Thomas Duthorne - Kane (In Maggico Pas Guitars) O.S.

### Canada
- **1.** NEW - MUSE - No Line On The Horizon
- **2.** NEW - Ladies of the Atlas - Hold On
- **3.** NEW - Lady Gaga - The Edge of Glory
- **4.** NEW - JASON MRAZ - I Won't Give Up
- **5.** NEW - Neko Case - Middle Everywhere
- **6.** NEW - Various Artists - RE pets (TRASHED EPIC)
- **7.** NEW - Coldplay - Phantom
- **8.** NEW - Various Artists - Soundtrack / Universal
- **9.** NEW - Thomas Duthorne - Kane (In Maggico Pas Guitars) O.S.
- **10.** NEW -

### Germany
- **1.** NEW - Muse - No Line On The Horizon
- **2.** NEW - Kings of Leon - Use This Tremor
- **3.** NEW - Lady Gaga - The Edge of Glory
- **4.** NEW - Lily Allen - It's Not Me
- **5.** NEW - Jason Mraz - I Won't Give Up
- **6.** NEW - Neko Case - Middle Everywhere
- **7.** NEW - Various Artists - RE pets (TRASHED EPIC)
- **8.** NEW - Coldplay - Phantom
- **9.** NEW - Various Artists - Soundtrack / Universal
- **10.** NEW -

### France
- **1.** NEW - Les Enfoires - On The Horizon
- **2.** NEW - Seal - Kiss The Rain
- **3.** NEW - Charlie Winston - Little Man
- **4.** NEW - Alain Bashung - Rarely
- **5.** NEW - LA FOLUNDE - Wa Bettes Jast
- **6.** NEW - COLDPLAY - PHANTOM
- **7.** NEW - Various Artists - Soundtrack / Universal
- **8.** NEW - Thomas Duthorne - Kane (In Maggico Pas Guitars) O.S.
- **9.** NEW -
- **10.** NEW -

### United Kingdom
- **1.** NEW - Muse - No Line On The Horizon
- **2.** NEW - Kings of Leon - Use This Tremor
- **3.** NEW - Lady Gaga - The Edge of Glory
- **4.** NEW - Lily Allen - It's Not Me
- **5.** NEW - Jason Mraz - I Won't Give Up
- **6.** NEW - Neko Case - Middle Everywhere
- **7.** NEW - Various Artists - RE pets (TRASHED EPIC)
- **8.** NEW - Coldplay - Phantom
- **9.** NEW - Various Artists - Soundtrack / Universal
- **10.** NEW -

### Australia
- **1.** NEW - U2 - AT THE HEART OF IT ALL
- **2.** NEW - LILY ALLEN - It's Not Me
- **3.** NEW - JASON MRAZ - I Won't Give Up
- **4.** NEW - Neko Case - Middle Everywhere
- **5.** NEW - Coldplay - Phantom
- **6.** NEW - Various Artists - Soundtrack / Universal
- **7.** NEW - Thomas Duthorne - Kane (In Maggico Pas Guitars) O.S.
- **8.** NEW -
- **9.** NEW -
- **10.** NEW -

### Spain
- **1.** NEW - Muse - No Line On The Horizon
- **2.** NEW - Kings of Leon - Use This Tremor
- **3.** NEW - Lady Gaga - The Edge of Glory
- **4.** NEW - Lily Allen - It's Not Me
- **5.** NEW - Jason Mraz - I Won't Give Up
- **6.** NEW - Neko Case - Middle Everywhere
- **7.** NEW - Various Artists - RE pets (TRASHED EPIC)
- **8.** NEW - Coldplay - Phantom
- **9.** NEW - Various Artists - Soundtrack / Universal
- **10.** NEW -

### Italy
- **1.** NEW - U2 - AT THE HEART OF IT ALL
- **2.** NEW - MARCO CARTA - La Terra
- **3.** NEW - ANTONELLO VENDITTI - Ti Volevo La Luna
- **4.** NEW - ANNE LENOX - The Collection
- **5.** NEW - SALSA VA IE BECAUSE I CAN'T
- **6.** NEW - SMOKEY WARRIOR - BANG
- **7.** NEW - MARTI GRIFFIN - SINGING IN THE RAIN
- **8.** NEW - KARINA - S'Incontra
- **9.** NEW - LAURA PAUSINI - FINCHER IN MOSTRE
- **10.** NEW -

### Switzerland
- **1.** NEW - Muse - No Line On The Horizon
- **2.** NEW - Kings of Leon - Use This Tremor
- **3.** NEW - Lady Gaga - The Edge of Glory
- **4.** NEW - Lily Allen - It's Not Me
- **5.** NEW - Jason Mraz - I Won't Give Up
- **6.** NEW - Neko Case - Middle Everywhere
- **7.** NEW - Various Artists - RE pets (TRASHED EPIC)
- **8.** NEW - Coldplay - Phantom
- **9.** NEW - Various Artists - Soundtrack / Universal
- **10.** NEW -

### Finland
- **1.** NEW - Live - No Line On The Horizon
- **2.** NEW - Kings of Leon - Use This Tremor
- **3.** NEW - Lady Gaga - The Edge of Glory
- **4.** NEW - Lily Allen - It's Not Me
- **5.** NEW - Jason Mraz - I Won't Give Up
- **6.** NEW - Neko Case - Middle Everywhere
- **7.** NEW - Various Artists - RE pets (TRASHED EPIC)
- **8.** NEW - Coldplay - Phantom
- **9.** NEW - Various Artists - Soundtrack / Universal
- **10.** NEW -

### Poland
- **1.** NEW - Muse - No Line On The Horizon
- **2.** NEW - Kings of Leon - Use This Tremor
- **3.** NEW - Lady Gaga - The Edge of Glory
- **4.** NEW - Lily Allen - It's Not Me
- **5.** NEW - Jason Mraz - I Won't Give Up
- **6.** NEW - Neko Case - Middle Everywhere
- **7.** NEW - Various Artists - RE pets (TRASHED EPIC)
- **8.** NEW - Coldplay - Phantom
- **9.** NEW - Various Artists - Soundtrack / Universal
- **10.** NEW -
| A | ABOUT A GIRL (Panel A) | ASCAP/EMI EMI April Music, BMV|APRIL | 34 |
| B | ASCAP/EMI April Music, BMV | ASCAP/EMI April Music, BMV | | | |
| C | ASCAP/EMI April Music, BMV | ASCAP/EMI April Music, BMV | | | |
| D | ASCAP/EMI April Music, BMV | ASCAP/EMI April Music, BMV | | | |
| E | ASCAP/EMI April Music, BMV | ASCAP/EMI April Music, BMV | | | |
| F | ASCAP/EMI April Music, BMV | ASCAP/EMI April Music, BMV | | | |
| G | ASCAP/EMI April Music, BMV | ASCAP/EMI April Music, BMV | | | |
| H | ASCAP/EMI April Music, BMV | ASCAP/EMI April Music, BMV | | | |
| I | ASCAP/EMI April Music, BMV | ASCAP/EMI April Music, BMV | | | |
| J | ASCAP/EMI April Music, BMV | ASCAP/EMI April Music, BMV | | | |
| K | ASCAP/EMI April Music, BMV | ASCAP/EMI April Music, BMV | | | |
| L | ASCAP/EMI April Music, BMV | ASCAP/EMI April Music, BMV | | | |
| M | ASCAP/EMI April Music, BMV | ASCAP/EMI April Music, BMV | | | |
| N | ASCAP/EMI April Music, BMV | ASCAP/EMI April Music, BMV | | | |
| O | ASCAP/EMI April Music, BMV | ASCAP/EMI April Music, BMV | | | |
| P | ASCAP/EMI April Music, BMV | ASCAP/EMI April Music, BMV | | | |
| Q | ASCAP/EMI April Music, BMV | ASCAP/EMI April Music, BMV | | | |
| R | ASCAP/EMI April Music, BMV | ASCAP/EMI April Music, BMV | | | |
| S | ASCAP/EMI April Music, BMV | ASCAP/EMI April Music, BMV | | | |
| T | ASCAP/EMI April Music, BMV | ASCAP/EMI April Music, BMV | | | |
| U | ASCAP/EMI April Music, BMV | ASCAP/EMI April Music, BMV | | | |
| V | ASCAP/EMI April Music, BMV | ASCAP/EMI April Music, BMV | | | |
| W | ASCAP/EMI April Music, BMV | ASCAP/EMI April Music, BMV | | | |
| X | ASCAP/EMI April Music, BMV | ASCAP/EMI April Music, BMV | | | |
| Y | ASCAP/EMI April Music, BMV | ASCAP/EMI April Music, BMV | | | |

**Singles & Tracks Song Index**

Data for week of MARCH 21, 2009 For chart reprints call 646.654.4633 Go to www.billboard.biz for complete chart data
HELP WANTED

MUSIC LICENSING - Your skills: background in music licensing and a desire to learn more. Familiar with pop music. Detail oriented. People person, good on phones. Comfortable with all things computer. Older person welcome. Small office. NYC. Full time job with health insurance. Resume to musicallymeandering@gmail.com

MUSIC MERCHANDISE

BUY DIRECT AND SAVE! Other stores let people get into your private, we are slashing ours. CDS, LP's, Books, Cassettes, as low as 50 cents. You choose from the most extensive listings available. For free catalog call (609) 890-6000 Fax (609) 890-5247 or write Scorpion Music, Inc. P.O.Box A Trenton, N.J. 08611-0020 email: scorpiomuses@aol.com

MASTERING

tangerineMASTERING.com

Grammy winning CD mastering

REISSUES & RESTORATION

201-865-1000

PROFESSIONAL SERVICES

MUSIC BIZ CLASSIFIEDS

network • connect • get results

SEARCH. FIND. EXPLORE

Agents & Managers

Bands & Musicians

Songwriters

Instruments

Studio Equipment

Industry Jobs

Promotions

Business Resources

Collectibles & More

WWW.ROSEHIPRECORDS.COM

HELP WANTED

CHICAGO BASED RECORD LABEL NATIONAL/INTERNATIONAL MAJOR DISTRIBUTION WITH CHARTING ARTISTS IS LOOKING FOR INVESTMENT PARTNERS.

PLEASE SEND INQUIRES TO:
INFO@ROSEHIPRECORDS.COM
WWW.ROSEHIPRECORDS.COM

WEBSITES AND ONLINE MARKETING

We build powerful online marketing programs that generate widespread awareness and excitement in what you have to offer. Founded by multi-platinum recording artist, Jim Brickman, our online marketing campaigns expand your audience and deliver bottom-line results. Call or visit our website today for more information.

Contact: Michael Brickman
Phone: 201-675-4396
Email: michael@brickhousedirect.com
Websites: Online Stores - Fulfillment - Viral Marketing - Promotions - Social Networking - Email Marketing
Online: www.brickhousedirect.com

REAL ESTATE

RECORDING STUDIO

1,600 SQ. FT. WITH CONSOLE/CONTROL ROOM, DRUM ROOM AND 2 SMALL MIDI ROOMS. KITCHEN, BATH/W/SHOWER, GREEN ROOM AND MORE. $3,000 PER MTH.

CALL TERESA
213-230-8935,
818-389-4965
Chandler Blvd. at Tujunga Ave.
North Hollywood, Ca. 91601

SOMETHING TERRIBLE HAPPENS WHEN YOU DON'T ADVERTISE . . .

NOTHING!

BE CREATIVE • KNOW YOUR OPTIONS ADVERTISE WISELY

FREE

(Advice)

HOW DO YOU MAKE YOUR CLASSIFIED AD PAY?

By running it consistently—consecutive weeks—to impact! Reply does a prospective customer reply to an ad the very first time it appears. When that customer is ready to buy. Remember, the very week he or she is ready your advertisement should be in position.

Stay ALIVE and SATISFIED with an ACTIVE CLASSIFIED!!

TOLL FREE 800-223-7524 or 646-654-4697

CALL US TODAY AND ASK ABOUT THE BILLBOARD CLASSIFIEDS

INTRODUCTORY OFFER

FOR NEW ADVERTISERS!

1-800-223-7524 or
jserrette@billboard.com

To Order Back Issues Online, Go To: billboard.com/backissues
EXECUTIVE TURNTABLE
Send submissions to: exec@billboard.com

RECORD COMPANIES: Universal Music Italy promotes Alessandro Massara to managing director. He was director of business development. Massara was managing director at EXPI Records and Universal Publishing.

COOKING VENIS/ESSENTIAL MUSIC AND MARKETING appoints Joe Cokell director of business development. He was managing director at Pinnacle Records.

ORIGINAL SIGNAL RECORDINGS NAMES CARISLE TAYLOR VP OF PUBLIC RELATIONS. She was vp of media and artist relations at Razor & Tie Entertainment.

PUBLISHING: BMI promotes Matthew Berry to senior director of general services. He was director of accounts payable and purchasing.

DISTRIBUTION: Universal Music Group Distribution names Amanda Marks executive vp/gm, Laura Saez senior vp of sales and Mitch Rotter vp of marketing. Marks was executive vp/gm of digital distribution, Saez was vp of sales, and Rotter was senior vp of content acquisition and strategy at Thumbplay.

TOURING: AEG China names John Cappo president/ceo. He was managing director at IMG China.

DIGITAL/MOBILE: INgrooves appoints Ben Kline vp of sales and marketing. He was executive vp of sales, marketing, and new media at Universal Music Group Nashville.

MEDIA: MTV Networks Music and Logo Group promotes Brian Phillips to president of cmt. He was executive vp/gm. The Gospel Music Channel ups Alwin Williams to senior director of music, talent, and acquisitions. He was senior director of music industry development.

RELATED FIELDS: NARM names Bill Wilson director of digital strategy and business development. He was senior director of mobile sales at Atlantic Records.

---Edited by Mitchell Peters

GOOD WORKS

MCCARTNEY, STARR HELP RAISE MEDITATION AWARENESS

About seven years have passed since Paul McCartney and Ringo Starr last performed together during a tribute concert for the late George Harrison in London. But an upcoming fund-raiser for meditation education could unite the Beatles legends onstage once again.

McCartney and Starr, among others, have been tapped to perform at the David Lynch Foundation’s Change Begins Within benefit concert, set for April 4 at the 6,000-capacity Radio City Music Hall in New York. Numerous media outlets speculated about a possible collaboration between the two Beatles following the early March announcement of the event.

But it’s still unclear how the night will play out. “I don’t think they’ve decided yet,” says foundation vp Bob Roth, who helped organize the concert.

Along with McCartney and Starr, the sellout show will feature performances by Donovan, Sheryl Crow, Eddie Vedder, Ben Harper, Moby, Paul Horn, Bettye LaVette, and Jim James. Other acts are scheduled to appear, as presenters include director/founder/founder Lynch; a longtime meditation advocate, as well as actress Laura Dern and hip-hop mogul Russell Simmons.

---Mitchell Peters

ICE TRACK

ROCK READY TO ROLL AGAIN

Kid Rock says he’s “on fire” in the studio, which has led him to scuttle plans to tour this spring in order to finish work on his follow-up to 2007’s double-platinum “Rock N Roll Jesus.”

“I really feel like I’ve kind of got this figured out,” Rock tells Track. “I think I can make an equally good record if not better than the last one—which is once again putting quite a weight on your shoulders. But I do like the pressure.”

Rock has been working at his Allen Roadhouse studio in the Detroit suburbs with his Twisted Brown Trucker Band—particularly guitarist Marlon Young, who co-wrote several songs on “Jesus”—as well as good friend Uncle Kracker, longtime engineer Al Sutton and producer/engineer Mike E. Clark (Insane Clown Posse, George Clinton, Primus Screams). Rock hopes to have the album finished before he hits the road this summer and put it out in the fourth quarter.

“Obviously I had a great year in 2008,” Rock says, “one of my best since [1999’s] ‘Devil Without a Cause’ album.—maybe even better considering the times we’re in. We’re at a point where you do something and then it’s forgotten and I’ll have to prove myself again, and that’s just incredible. People need to be reminded sometimes, and sometimes being humble doesn’t do that so well.”

---
AEG present/CEO Tim Schafer (right) planned exclusive details. Richard Lehrfeld during the upcoming show at London's O2 Arena during a Skype with Billboard executive director of content and programming for touring and live entertainment Ray Waddell. Verne Co VP of portfolio brands Frank Cooper (left) and Island Def Jam senior VP of strategic marketing Jeff Straughn take part in the "Working With Consumer Branded" panel. Cooper said he prefers working with indies because they aren't bound by the legal limits of the majors, prompting Atlantic Records senior VP of brand partnerships and commercial licensing Cammie Hackney to respond that the majors are extending in working with brands but want to ensure they get something in return. Also on the panel: Cornerstone Co-CEO Jan Cohen, Grey Worldwide senior VP of promotion of music Josh Bolovinwitz who moderated, and top senior VP/chief music officer John Kripalnitic and American Express VP of global sponsorships and access Richard Leitner.

2009 MUSIC & MONEY SYMPOSIUM continued from page 57

Scott Sperling, co-president of Thomas H. Lee Partners, makes a point during the "Trends in Venture Capital and Private Equity" panel.

Loeb & Loeb co-chairman John Frankenthaler (center) with Supafly co-founders partners Jonathan Meyers (left) and Richard Goodstone.

Spark Capital managing partner Donna Miller joins the discussion on the "Trends in Venture Capital and Private Equity" panel.
Celebrating the Past, Present & Future of Latin Music!
Join today's top artists, managers, media, promoters, sponsors and key digital, record label, branding and touring executives to network and discuss how to succeed in the constantly evolving Latin music business.

PROGRAM HIGHLIGHTS
Informative Panel Discussions
Superstar Q&A Sessions
Networking Receptions
Artist Showcases

PLUS...
The Billboard Latin Music Awards
Thursday, April 23rd
Honoring the biggest and brightest stars in the industry!
Produced and Broadcast Live on

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

JUST ANNOUNCED!
2009 BILLBOARD SPECIAL AWARD RECIPIENTS

LIFETIME ACHIEVEMENT
CARLOS SANTANA

SPIRIT OF HOPE
DADDY YANKEE

HALL OF FAME
PABLO RAUL ALARCON, SR.

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

Want music from some of your favorite Billboard Latin Music Awards finalists?

TEXT MUSICA to 3408
from your Verizon Wireless phone

HOTEL: Discounted Room Rate $299, Call 305.531.0000 and mention Billboard for discount
REGISTRATION: Lisa Kastner 646.654.4643
PRINT ADVERTISING: Gene Smith 973.746.2520

www.BillboardLatinConference.com

$599
Extended Deadline!
REGISTER BY MARCH 20
MADCON WITH THE SMASH-HIT BEGGIN' OUT NOW!

MULTI-PLATINUM STATUS, WORLD MUSIC AWARD WINNERS,
#2 BILLBOARD EUROPEAN HOT 100, OVER 20 MILLION VIEWS ON YOUTUBE,
TOP 10 ACT IN THE UK, FRANCE, GERMANY, SPAIN, PORTUGAL, RUSSIA, BELGIUM, AUSTRIA++

FINALLY OUT IN THE US WITH THE SMASH-HIT BEGGIN'

WILLIAM MORRIS AGENCY
www.madcononline.com