MEET THE NEW BOSS
A CONVERSATION WITH UMG'S LUCIAN GRAINGE

The Country Upstarts Hit No. 1 On The Charts
And Eye The Pop Landscape

LADY ANTEBELLUM

WHAT'S NEXT -- TOBYMAC SYNCHS
FOR TERRA FIRMA --
UP A CHRISTIAN Crossover

CITI LIMITS
MAC DADDY
PROJECT RUNWAY
REALITY CHECK

FEBRUARY 20, 2010
www.billboard.com
www.billboard.biz
US $6.99 CAN $8.99 UK £5.50

CHART HEAT: PINK, NICK JONAS, LL WAME

MONICA GROWS UP AND LEAVES THE DRAMA BEHIND

ITIN LIMITS
MAC DADDY
WHAT'S NEXT -- TOBYMAC SYNCHS
FOR TERRA FIRMA --
UP A CHRISTIAN Crossover

CITI LIMITS
MAC DADDY
PROJECT RUNWAY
REALITY CHECK

FEBRUARY 20, 2010
www.billboard.com
www.billboard.biz
US $6.99 CAN $8.99 UK £5.50

CHART HEAT: PINK, NICK JONAS, LL WAME

MONICA GROWS UP AND LEAVES THE DRAMA BEHIND
APRIL 26-29, 2010 • CONRAD SAN JUAN • CONDADO PLAZA

Live From Puerto Rico!

Take part in the biggest and best celebration of Latin Music uniting power players from around the globe: artists, agents, producers, promoters, record label executives, publicists, brand marketing executives, managers, media, digital music executives, and many more!!

PROGRAM HIGHLIGHTS

Informative Panel Sessions
Artist Showcases
Networking Events
The Billboard Bash

PLUS...

The Billboard Latin Music Awards
Honoring the biggest and brightest stars in the industry

Produced & Broadcast Live on

and... The Official Awards Show After-Party

$139 Discount Hotel Room Rate
Conrad San Juan • Condado Plaza
Call Today! Space is Limited.
888.702.1524

Register Today & Save! www.BillboardLatinConference.com

FOR REGISTRATION INFO: Lisa Kazner 646.654.4645 • LKazner@Billboard.com • FOR CUSTOM SPONSORSHIPS: Cebelo Marquez 646.654.4648 • CMarquez@Billboard.com

$599 Pre-Registration
Registered by March 30

State Farm • Teens In Concert Association
CONTENTS

ALBUMS
THE BILLBOARD 200 38
TOP INDEPENDENT 40
TOP DIGITAL 40
TOP INTERNET 40
HEATSEEKERS ALBUMS 41
SINGLES 41
Tops on the Country Circuit 42
TOP COUNTRY 42
TOP BLUEGRASS 42
TOP R&B/HIP-HOP 42
TOP CHRISTIAN 42
TOP GOSPEL 42
TOP Dance/Electronica 42
TOP TRADITIONAL JAZZ 42
TOP DANCE CROSSOVER 42
TOP WORLD 42
TOP LATIN 42

SONGS
THE BILLBOARD HOT 100 43
HOT 100 AIRPLAY 43
HOT DIGITAL SONGS 43
HEATSEEKERS SONGS 43
MAINSTREAM TOP 40 44
ADULT CONTEMPORARY 44
ADULT TOP 40 44
ROCK SONGS 44
ACTIVE ROCK 44
HERITAGE ROCK 44
HOT COUNTRY SONGS 44
MAINSTREAM R&B/HIP-HOP 44
RHYTHM&HIPS 44
YOUNG MONEY FEATURES (Lloyd) 44
ADULT R&B 44
HOT RAP SONGS 44
HOT R&B/HIP-HOP SONGS 44
CHRISTIAN SONGS 44
HOT CHRISTIAN AC SONGS 44
CHRISTIAN CHRISTIAN HIP HOP SONGS 44
GOSPEL SONGS 44
HOT DANCE CLUB SONGS 44
HOT DANCE AIRPLAY 44
SMOOTH JAZZ SONGS 44
HOT LATIN SONGS 44
HOT MASTER RINGTONES 44

THIS WEEK ON .biz
ARTIST/TITLE
MARC JACOBS 45
JACI具O 45
NOAH ON THE BLOCK 45
JASON DEрук 45
NOAH JACOBSON THIS IS IT 45

FEATURES

UPFRONT
5 CRUNCH TIME
As Terra Firma struggles to keep EMI, Citigroup looms in the wings.
8 Retail Track
9 The Indies

COVER STORY
16 THE BILLBOARD Q&A
The members of country trio Lady Antebellum talk about crossing over to pop, their touring plans and whom they called first after hitting No. 1.

PROJECT RUNWAY
Music and fashion share an illustrious history, and the relationship will be on full display during Fashion Week. Billboard gets expert advice on everything from launching a fragrance to getting music on “America’s Next Top Model.”

MAC WORLD
Christian star TobyMac takes aim at nonbelievers with an aggressive touring and sync strategy.

MUSIC
29 SO BACK R&B
Singer Monica returns with new album full of ‘90s flavor.
30 Global Pulse
31 6 Questions: David Broza
32 Reviews
34 Happening Now

IN EVERY ISSUE
4 Opinion
36 Marketplace
37 Over The Counter
37 Market Watch
38 Charts
53 Executive

ON THE COVER: Lady Antebellum
photograph by Mark Humphrey/AP Images

Online
.COM EXCLUSIVES
This week’s exclusive content on billboard.com includes video interviews with Jay Sean and Phoenix. Plus, our continuing coverage of all things “American Idol.”

BILLBOARDLIVE.COM
Watch Grammy Award nominee Rosanne Cash live from the Troubadour in Long Island City, N.Y., Feb. 18 using the world’s only five-screen HD player. Go to billboardlive.com for details on this interactive free online concert.

Events
MUSIC AND MONEY
Join members of the music, legal and financial communities March 4 at the St. Regis in New York to explore challenges and key opportunities shaping the future of the music business. More: billboardmusicandmoney.com

LATIN MUSIC
The Billboard Latin Music Conference & Awards is set for April 26-29 in Puerto Rico and will feature a Q&A with Universal Music Latin America/ibertel Peninsula chairman Jesus Lopez. More at billboardlatinconference.com

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

380 DEGREES OF BILLBOARD

HOME FRONT

FEBRUARY 20, 2010 | www.billboard.biz | 3
Rumble In The Bundle

Music Bundling, Social Networking Require New A&R Approach

BY RALPH SIMON

The year's promise to significantly extend the growing power of mobile platforms in music and A&R. But marketers will have to take a more incisive view of how mobile content can accelerate music sales by integrating digital bundling of an artist's work.

More than ever, label A&R needs to be tuned to this important imperative and develop ways to drive cross-platform consumption and purchase of content, with a far greater emphasis on social networking tools.

For example, it was like a threat to the industry—sharing music has become key to future sales. If listeners like what they hear and see, they'll talk about it on Twitter, Facebook or MySpace and tell their online friends to buy it too. Labels must work closely with artists to develop content bundles that generate buzz on social networks.

The best music bundles that do so give consumers a taste of an artist's repertoire, personal imagery and other social networking magnets.

The mobile music opportunity will extend beyond the handset industry this year to the automotive business, as carmakers provide consumers with wireless music and video delivery. The global automotive industry has been developing such in-car services for the past seven years, making use of microdata technology, Bluetooth delivery and GPS applications that will enable direct delivery of content to cars, as well as providing music search, download and payment mechanisms. We are entering a new era of the seamless mobile music experience in the automobile.

Can traditional A&R cope with the new demands of cross-platform content delivery? Successful artists and labels of the future will need to collaborate among their music, mobile and technology in order to produce dynamic bundles of mobile content far beyond the narrow concatenation of basic ringtones. Mobile subscribers want to access a broad range of mobile content from their favorite artists or "digital stimulation."

Savvy artists today need to have a router of new-media music professionals in their corner, including a manager who understands the relationship between new and old media, innovative mobile app developers, small-screen video directors, search engine optimization specialists and audio engineers who can optimize sound quality for a variety of digital platforms.

Vampire Weekend is an act that has a good understanding of this approach to creative bundles. Trent Reznor and Green Day are two others who are certainly protagonsists for this thinking. One of the key people in this space is London-based Dezzy Feigelson, CEO of AWA (Artists Without A Label) and the creator of the iTunes Live Festivals in Europe.

AWA has a team that operates in London out of producer Mickie Most's old, recording studio complex, RAK Studios. The team helps artists construct mobile and Web bundles as catalysts for driving new and increased audience. Feigelson was one of the stars at this year's Midem, where he hosted special teach-ins to educators and managers about this new bundling imperative.

Meanwhile, Feigelson is indicative of the new breed of cross-platform companies that have sprung up in the past year or two. They have taken songs and lyrics, and by using enhanced mobile music and GPS data, have created a compelling mobile game experience generating hundreds of thousands of global downloads. TurnOneLyrics Legend platform has shown music publishers and artist managers a new way to grow revenue by exploiting their lyrics.

Sales projections for 2010 suggest that 1 billion mobile phones will be sold worldwide, with many hundreds of millions being Internet-enabled. Demand for greater mobile music experiences and improved user interaction will continue to fuel the substantial sales of smart phones that have the memory and speed for mobile TV, social networking, Web surfing and access to "cloud-based" content.

This is a potential growth opportunity for all international music artists. Consumer demand for a compelling mobile entertainment experience is more than position such mobile app developers as Gravity Music and Smule to become as well-known as legendary A&R executives of years.

The music and management companies that quickly understand and make innovative bundled content for the always-on, always-connected user will be the first to reap the rewards that cross-platform mobile promises as the next phase of the music business.****

Ralph Simon is CEO of the Melburne International Advisory Group and founder/president of the Mobile Entertainment Forum—America.

WRITE US! Share your feedback with Billboard readers around the world. Send correspondence to letters@billion.com or phone 800-888-8732 (U.S. Local Free) or 847-559-7531 (International). Include name, city, address and phone number. E-mail preferred. Submissions are subject to third-party changes, and we reserve the right to edit. Send photo to Business@billboard.com or send in 1 megabyte JPEG. No used photos accepted. 

FOR THE RECORD
- In the Feb. 6 issue, Billboard incorrectly reported that Simon Townsend is Pete Townsend's son. He is his brother.
- In the same issue, Billboard incorrectly reported that the Drive-By Truckers will play at a Record Store Day event at Best Buy in Asheville, N.C. The correct location is Harford Records.
- A column in the Jan. 23 issue misquoted Bruce Fife, president of American Federation of Musicians, Local 99 in Portland, Ore., regarding the moniker often used by club owners from touring acts. It should have read "up to $1,000," not $100.

www.journal-plaza.net & www.freedowns.net
As Terra Firma Struggles To Keep EMI, Citigroup Looms In The Wings

While the recording industry struggles to develop new business models, here’s the latest one that might come to pass: a bank-owned major label.

Terra Firma and its CEO Guy Hands are asking the British private equity firm’s investors to pony up an additional equity injection to satisfy the financial conditions of the £2.7 billion ($4.2 billion) Citigroup loan it used to buy EMI Group. In the meantime, court documents filed in Terra Firma’s December lawsuit against Citigroup suggest that the bank is in no mood to negotiate a solution with its lender.

The result? If Terra Firma investors don’t agree to an additional equity injection, Citigroup could begin taking concrete steps to assume control of EMI as early as June.

Before Terra Firma said Citigroup in a New York State Supreme Court, alleging the lender used its offer to inject £1 billion into EMI. If Citigroup would forgive a corresponding amount of debt, as early as June.

But Citigroup cut off discussions with Hands in November, preferring instead to hold talks with Andrew Chad, director of Malby Investments, Terra Firma’s borrowing vehicle, according to letters and e-mails between Terra Firma and Citigroup that were filed as supporting documentation in the lawsuit. Terra Firma owed EMI through its equity investment vehicles Malby Capital and Malby Holdings and secured the Citigroup loan through Malby Investments.

In a Nov. 23 letter to Chad, a Citigroup executive in London wrote, “We consider that the equity interests now have no value and that we need to talk directly with you to ensure that the business is run in the best interests of its creditors.”

A Malby Capital financial report released at the end of January for the fiscal year ended March 31, 2009, showed that EMI Group had £98 million of equity on its balance sheet, down sharply from £545 million at the end of fiscal 2008. EMI generated revenue of £3.36 billion ($5.42 billion) in fiscal 2009, up 7.5% from £3.16 billion ($2.28 billion) in the prior year, according to the report. That was nearly matched by a net loss of £1.36 billion ($2.24 billion), more than double its loss of £727 million ($1.18 billion) in the prior year. The 2009 net loss included £64 million ($1.62 billion) in impairment costs to resolve EMI’s asset. As the company continued to cut costs and grow revenue, adjusted earnings before interest, taxes, depreciation and amortization surged 79% to £235 million ($358 million) from £164 million ($256 million) in 2008. And an EMI representative says that operating profits have risen substantially in the current fiscal year as well.

While EMI cash flow is capable of paying off the interest payments on its debt, Hands needs Terra Firma’s investors to put up £120 million ($187 million) in additional equity for future “cures” in order to satisfy its obligations under its Citigroup loan. The loan requires EMI to meet an undisclosed ratio of EBITDA to interest payments every quarter. In the Malby report, Terra Firma warns that “abstemious equity cure it is likely there will be a significant shortfall when the financial covenant under its banking facilities are tested.”

In March 31, it also says it is seeking additional funds from investors for cures to meet its currently covenant tests through the end of March 2011 and that it may require additional funds from its investors to make up for a deficit in the EMI Group Pension Fund estimated at £10 million ($15.6 million) in February 2011.

The next crucial date for Terra Firma is June 14 when an equity injection would be due to satisfy the covenant test period ending March 31. If Terra Firma fails to provide the funds for an equity cure, Terra Firma will technically default on its loan. That would clear the way for one of the following:

• Citigroup begins assuming control of EMI.
• Terra Firma forests a takeover by filing an injunction with the court hear its lawsuit against Citigroup to delay a Citigroup takeover until the trial has been decided.
• Terra Firma files for Chapter 11 bankruptcy protection for EMI.

Citigroup agrees to forgive a portion of the debt in exchange for an equity stake in EMI, leaving Terra Firma in control.

Representatives for Citigroup, Terra Firma and EMI declined to comment for this story. Last week, EMI held four of the top 10 spots on the Billboard 200, among them Corinne Bailey Rae’s “The Sea” (Capitol), which debuted at No. 7, and Lady Antebellum’s “Need You Now” (Capitol Nashville), which topped the chart and repeats at No. 1 again this week (see story, page 16).

But if Terra Firma investors don’t step up to the plate, even an extended hot streak won’t likely to do much more than forestall a Citigroup ownership interest or outright takeover.
As Yet Another CEO Exits, Can Music Stop The Slide?

The sudden departure of MySpace CEO Owen Van Natta raises new concerns over the future of a company embraced by the recording industry as a key promotional partner.

As announced Feb. 10, MySpace will now be led by a pair of co-presidents — former chief product officer Jason Hirshhorn and former COO Matt Paine. Hirshhorn oversaw technology, product development, marketing and PR and was, along with Van Natta, the senior executive most directly involved in MySpace Music. Jones ran point on the overall MySpace user experience, international deals and mobile initiatives.

The reshuffle comes just 10 months after Van Natta was appointed CEO. The arrival of the former Facebook chief revenue officer, who had gone on to head up Playlist.com, appeared to mark the start of a new MySpace era after the waver of founding CEO Chris DeWolfe. MySpace Music president Courtney Holt, who had previously reported to Van Natta, is now expected to report to Hirshhorn, who will likely take on a more direct role in overseeing MySpace Music, the company’s joint venture with Universal Music Group, Sony Music Entertainment, Warner Music Group, EMI Music and Sony/ATV Music Publishing.

Holt’s job appears safe, as any executive changes at MySpace Music would have to be approved by the board overseeing the joint venture, which includes not only MySpace executives but also the venture’s partners.

While Hirshhorn rails most recently from Bing Media, where he was president of the company’s entertainment group, the music industry knows him best from his previous tenure as chief digital officer at MTV Networks. Hirshhorn oversaw MTV’s digital media businesses, including the now-defunct Urge music subscription service.

Jones, meanwhile, founded and led such startups as Userplane, a provider of tools for online communities that AOL bought in 2006, and Tsavo Media, an online content and search network.

 According to an leaked internal memo announcing the move, the executive shakeup won’t affect the company’s strategy to make MySpace a social entertainment hub that combines the ability to share and recommend content among members. But it’s now up to Hirshhorn and Jones to execute that vision more effectively.

Their task won’t be easy. As a social network, MySpace has been eclipsed in the last two years by Facebook.

As a social network, MySpace has been eclipsed in the last two years by Facebook.
Congratulations Tricky and Mark on your Grammy wins for "Song of the Year" and "R&B Song of the Year".

With love, your peermusic family

(thanks to you, the Publisher of the Year)
Without A Sound

Value Music Closes Most Of Its Stores As It Prepares For Liquidation

Value Music, one of the last of the old-guard record store chains, is quietly liquidating.

The 35-unit, Marietta, Ga.-based company has shuttered most of its locations in the last six weeks and only six stores were open at the same time, two Manifest Discs & Tapes in North Carolina, two Record & Tape Traders in Maryland and two Spin City stores, one in Memphis and one at the Mogan Sun Casino in Laughlin, Nev.

Employees who answered the phone at those stores said there aren't any plans to close them. But sources familiar with the situation say that Value Music has been in a death spurt for the past 18 months and will eventually close all of its remaining stores. Once it's done liquidating the company, the chain will pay off creditors without formally filing Chapter 11 or 11.

By November of this year, Value Music managed to successfully reorganize and emerge from Chapter 11 with about 79 stores, but it still owed money to major suppliers, which agreed to pay off debt over time. But it hadn't completed those payments when it ran into trouble again last year. So, in the fall, the Value Music principals went to the majors, hat in hand, asking them to accept a "haircut"—industry parlance for debt forgiveness—but were turned down, sources say.

Consequently, sources say that Value Music told some of its suppliers last year that it would close down its mall stores, which operate under the names Sound Shop, and its outlet stores, which operate under the names Value Music for a Song and Music for Less, but wouldn't continue to operate the indie stores it had acquired during the year.

Faced with growing competition from online music video and Internet radio, the operators of traditional media outlets are adopting new media tactics as crowd-sourcing and social networking to compete for the ears and eyes of music fans.

The most recent is SWRV (previously known as VRadio/VAnderbilt), an interactive music network from Music Choice that Cox Communications has added to its digital cable lineup in five markets in what is expected to be a nationwide rollout. Since then, a network relies on viewers to program the channel by having them vote on what video they want to play next through text messaging or online tools.

To compete with the Internet for viewers, content can't just be offered on demand. Instead, Music Choice CEO David Del Beccaro says, traditional media outlets need to provide the same level of community and engagement and sense of ownership with their programming as online services.

"Users of this generation not only want to watch what they want when they want, they want to participate in the content and control it," Del Beccaro says.

SWRV just went live; it's too early to tell whether the strategy will pay off. But a similar crowd-sourced programming initiative for terrestrial radio broadcasters from startup firm Jelll offers some insights. Through an online voting system, Jelll listeners control in real time the songs played on participating radio stations. The startup company has deals with CBS Radio, Triton Media Group and Australian radio network Austereo.

In June, CBS' modern rock KITS (Live 105) San Francisco began airing a two-hour block of Jelll-programmed music on Sunday nights. Pleased with the response from listeners, the station began airing Jelll programming weekdays from 8 p.m. to midnight Jan. 17. Since then, CBS Radio San Francisco VP of programming Michael Martin says listenership during that time frame jumped 40% among 18-34-year-olds in the key market.

And according to Nielsen Online, the number of U.S. visitors to online video sites has jumped 35% since 2003, with time spent on those sites up 2,000% in the same period. For terrestrial radio and cable TV to effectively compete with Internet-only services, they'll need to offer a compelling online experience too.

Jelll helped double traffic to KITS' Web site since June, says Jelll CEO Mike Dougherty. The SWRV network is also available on the Cox Web portal, where it provides music videos on demand but is only available to Cox's broadband and Internet subscribers.

"It's true you can watch music videos online," Del Beccaro says. "But we're not getting on national TV on YouTube."
Crossing The Pond

U.K. Label Moshi Moshi Enters U.S. Market With !K7 Pact

By the looks of its 10th-anniversary party at the SoHo Street Seaport in New York last summer, U.K. label Moshi Moshi is well-known among local trendsetters.

The label has a strong track record, counting Bloc Party, Hot Chip, Tilly & the Wall, Architecture in Helsinki and Mates of State among the bands it has helped break. And more than 10 years in, it can still spot a promising group—recently the Drums graced the cover of NME in January as a promising band to watch in 2010.

But despite its accomplishments and a number of U.S. groups on its roster, Moshi Moshi didn’t have an official stateside presence, preferring to license albums to other partners. But that’s about to change, as the label has signed a deal with label services group !K7, an agreement that will also set it up with distribution through RED.

“It’s a good match for us,” Moshi Moshi co-founder Stephen Bass says. “We’ve gotten to be the right size over the past 10 years, and we’re in a place where the technology makes it possible for us to expand into the U.S. It’s beneficial for !K7, too, because they were primarily known as a dance label, and this expands their reach.”

Under the agreement, !K7 will coordinate marketing, help Moshi Moshi artists connect with U.S. booking agencies, oversee the manufacturing and shipping of releases, feed releases to RED and coordinate press and radio campaigns.

“We needed to work with someone who was in the market already,” Bass says. “We only have three-and-a-half staffers in London, and we knew we couldn’t enter another market entirely on our own.”

By contrast, !K7 has an office in Brooklyn with a full-time staff of six—certainly not a Fortune 500 corporation, but more support than Moshi Moshi had before. In addition to releasing albums on its own label, !K7 has label services deals with such artists as the Whistler Boy Alives and also provides services for U.S. labels expanding in Europe.

While Moshi Moshi wasn’t officially in the U.S. market, the label spent considerable time and effort targeting audiences here.

“We would throw parties at [South by Southwest] and in New York,” co-founder Michael McClatchey says. “We would also do synch deals with our bands over here. Slow Club, in particular, have been very successful at licensing.”

And while Moshi Moshi’s presence outside of the United Kingdom has only recently grown, the label has been expanding its operations at home for quite some time. “We have a deal with Island where we act as sort of A&R consultants,” Bass says. “Some of those deals include an upstream option. We have a deal like that for Drums and for the Cock & Ball Kid.”

The label also has a successful singles club, and Bass and McClatchey manage a handful of bands signed to the label, including Slow Club and Metronomy.

But despite their success, the label’s founders still struggle with the vagaries of the music business. “We’ve seen so many bands get big very quickly and then disappear, and it’s a real concern,” McClatchey says. “It’s a struggle, because you want your bands to attract attention, but too much, too soon is never beneficial.”

Bass says Moshi Moshi tries to let artists develop touring careers and core fan bases to prevent them from becoming flashes in the pan. “We started working with Slow Club in 2006, and we just put the album out in the U.K. last year,” he says. “A big part of us didn’t want to wait, because we liked the album and believed in it, but we knew we needed to tour them first.”

McClatchey says he sees rays of hope in some artist development stories and hopes Moshi Moshi can mirror those. “Look at [bands] like Dirty Projectors or Grizzly Bear,” he says. “They had the room to grow and experiment and it’s worked out for them. It’s inspiring for us.”
Lucian Grainge was once described by Doug Morris, the man Grainge will replace as CEO of Universal Music Group (UMG), Jan. 1, 2011, as a “killer shark.”

“He is so deceptive with that little kind face and those little glasses,” Morris said several years ago. “Behind them, he is actually a killer shark.”

“I loved it” was Grainge’s response when that comment was put to him.

Grainge has been in the business all his working life, in both publishing and recorded music. In 1979, the 18-year-old Clash and Sex Pistols fan from north London joined April Music/CBS as a talent scout and song plugger and was eventually promoted to head of the creative department in 1983. His first signing was the Psychedelic Furs. For the next two decades, he held senior positions in the management of Universal Records, including chairman/CEO of Universal Music U.K. in 2001. In 2005 he was appointed chairman/CEO of Universal Music Group International, heading the division that manages the group’s businesses in more than 50 countries outside North America. But the 49-year-old still stresses his role as deal-maker. “I was talent scout then, and I’m a talent scout now,” he said of his mid-’80s career at MCA Records, during his acceptance speech for the Music Industry Trusts’ Award in London in November 2008.

Billboard editorial director Bill Werde caught up with Grainge the day after UMG formally announced his ascension. He declined to address any specific industry or company issues, but was happy to discuss his upcoming role in broad terms.

“Now that UMG has announced its succession plan, can you tell us what your first order of business will be when you assume the position of CEO?”

Well, I suppose to really get to know the mood and nuances of the U.S. operation. I’ll be working alongside Doug for six months, beginning in July. And I’ll look to continue our company’s investment in artists, music and people—that sort of collision between creativity, entrepreneurial risk-taking and profitability.

“What do you see as your company’s biggest challenges in the coming year?”

There are two things. Job one is to continue the excellence and creativity of the music—by fostering the environment that the label presidents and chairman can flourish in, by making sure the investments and the risk-taking funds are protected for them.

Second, I need to stop—the industry needs to stop—file sharing and piracy, so that what we create and invest in isn’t sort of walking out one door. We can’t have a situation where business partners are uncomfortable investing in new models because there’s no margin in it, because they are competing with “free.” We need to look toward both government regulation—on a national as well as global basis—and market-led and market-based commercial solutions.

And we need to have more hits than anyone.

On a personal level, as you take on this phenomenally huge role, what sort of managerial challenges might you face?

I’ve been in the industry all my life. I’ve been in the company many, many years. I’ve managed a portfolio of 30-odd individual countries. My relationships and my respect for the American operation and title—the entire senior management team—is extremely strong. I’ve had very good relationships with the sounding board of the company for the last six years. I was the U.K. receiver and international marketer over the last 16 years. I have been in the U.S. monthly pretty much for the last five years or so since I became the international head. With those relationships, and with Doug’s support, I think the transition will be as seamless as possible.

How does your family feel about moving to New York?

My daughter is 10, my son is 16 and I have a stepdaughter of 22, and they’re incredibly excited. It’s a great time for them to make this kind of move. We were looking at our passport and they have been coming to the States with me—either on holiday or where we’ve combined spring breaks and board meetings—probably three or four times a year, so this is a natural progression for us as it could be. We have school sorted out, and we’re in the final throes of working out where we’ll live.

“What are the key things you’ve learned from Doug, both as a person and as a CEO?”

He’s done the most unbelievable job leading our company through this period. You know, he and I have a huge amount in common. We’ve cut from the same cloth, both music guys, I’ve learned an awful lot from him over the years—probably philosophically, the levels of encouragement, the levels of advocacy and endorsement that he spends has inevitably rubbed off on me. He empowers people and he respects creativity, and that’s where I’ve ended up.

He clearly has a great warmth toward you. He told me an endearing story about a cupcake and a photo that I won’t be publishing without his permission. That’s right, he’s a real character, and it is a great honor succeeding Doug. He’s a great guy, and he’s been an enormous part of my career.

“We can’t have a situation where business partners are uncomfortable investing in new models because there’s no margin in it, because they are competing with ‘free.’”

When in your career did you start to get the notion that maybe there was a bigger future for you? If you had asked me when I was starting if I’d be having this conversation, it would have been unimaginable. I’ve always been myself, and I will continue to be myself. I am a music guy. It’s in my bones to work with crazy people and writers and A&R people. That’s something that I’m very comfortable with. But for some reason, I’m not quite sure why, I’ve always been able to marry that with running a business. You marry creativity and commerciality, and this is where it’s ended up.

—Andrea Price
Straight To You

Direct-To-Consumer Sales Tools Grow In Sophistication

The digital campaign launched last October by Boston ska band the Mighty Mighty Bosstones did more than promote the release of their latest album, "Pin Points and Gin Joints." According to Patrick Faucher, CEO of direct-to-fan service provider Nimbit, the group's initiative also proved that "with a little creativity and the right direct-to-fan channel can become a highly valuable part of an artist's business."

Using Nimbit's tools, the Bosstones gave away a new song to help collect e-mail addresses and Facebook contacts and sold bundled packages of the new album and tickets to upcoming shows on its Web site. The result? The band sold 4,000 copies of "Pin Points and Gin Joints" and more than 8,000 concert tickets directly to consumers and through Ticketmaster. It also compiled a fan database of 5,000 names and doubled its number of Facebook friends to 14,000.

"Their direct-to-fan efforts allowed us to innovate and do something happening in the traditional retail channels," Faucher says. After a few years of steady growth, direct-to-fan sales are better-positioned to deliver significant returns. Gene are the days when a lone widget placed on a MySpace page considered a lifestyle to fans. Today, selling music directly to consumers means using a suite of communication and analytical tools and building or managing online artist stores.

The emergence of new direct-to-consumer service providers is partly a reaction to the decline in physical retail. A mass merchant can't replace the now-defunct specialty record stores that once served more serious fans and created an opportunity for companies like indie music distributor Redeye Distribution, which says the direct-to-consumer category is now one of its top 10 accounts.

"When Tower went under," says Glenn Dicker, co-owner of Redeye and Yep Roc Records, "that was the big signal to us that we needed to look and see how we were going to reach the music fans that were going to be gone." The solution was to contact fans directly. Redeye's 11spot e-commerce service enables such acts as David Byrne, Sun Kil Moon, the Supremacists and Los Straitjackets to sell music and merchandise directly from their Web site. Services include order processing, shipping, marketing and reporting sales to Nielsen SoundScan. Clients "don't have the time or resources to handle such services themselves," Redeye's director of operations Armstrong says. Direct proponents made up 3% of the first-week physical sales of Grizzly Bear's 2009 album "Veckatimest" and more than half of such sales of Sun Kil Moon's 2008 release "April," according to Armstrong. Meanwhile, companies like Nimbit, ReverNation and Topspin offer services that allow artists to manage their marketing campaigns through e-mail, Facebook, Myspace, Twitter and other platforms from one place.

"Now there is a convergence that's palpable," Nimbit's Faucher says, "and it's causing people to take a look at those tools as an interacting function set that creates a communication channel."

Facebook's emergence as a trusted social network has given direct-to-fan services a valuable environment for building relationships, which has helped get consumers more accustomed to buying music directly from an artist, Faucher says.

"Consumers are over the hump in terms of trusting more than just Amazon and iTunes," he says. Even major labels are finding advantages to selling music directly to consumers. Two years ago, Warner Music Group's Alternative Distribution Alliance acquired indie music lifestyle store In Sound, which had a digital music infrastructure that enabled Warner labels and artists to open their own download stores.

"The more ubiquitous and the more digital music gets, the more wildly fans are creating other ways and other products and experiences to mark them as not just an average fan but a special fan," says Instead co-founder Matt Wishnow, who is now senior VP of direct-to-consumer at WEA.

Using Cisco's new Eos platform, which adds social media and data analytics capabilities to Web sites, Fueled by Fame/Atlantic act Parmore sold 4,100 copies of a $9.99 bundle that included a CD of new album "Brand New Eyes," a 7-inch single with four acoustic tracks, a DVD, a 16-page color booklet, an exclusive poster and five collectible photos. Direct-to-consumer sales will be more than a niche segment, Wishnow says.

"I view this as much more than complementary," he says. "I imagine this being a serious supplemental business for the music industry."
GLOBAL NEWS LINE

www.billboard.biz/global

COUNTING THE COSTS

As Revenue Falls, German Collecting Society GEMA Reins In Expenses

HAMBURG—German publishers hope cost-cutting efforts by collecting society GEMA will deliver them a greater share of its revenues. GEMA is closing three of its 10 local offices in the wake of a third consecutive year of declining revenue. But the society still faces many members’ criticism for the size and cost of its infrastructure. In 2008, GEMA collected €823 million (U.S. $1.2 billion) and distributed €700.6 million ($1 billion) across its membership of 63,752, for an administrative cost ratio of 14.9%, up from 14.2% in 2007. By comparison, U.K. equivalent PRS for Music has a current rate of less than 14%, according to a spokesman for the British society.

The 3.1% fall in 2008 collections followed a 2.8% drop in 2007 to €849.5 million ($1.31 billion), due to declining business in European states. GEMA CEO Harald Heker predicts “a further sharp decline in revenues for 2009,” but final figures won’t be available until April 14.

The office closures were the first step in GEMA’s efforts to rein in costs. By amalgamating more activities in its Berlin and Munich head offices, “we will be able to keep income stable, and in the long term, it may even rise,” says GEMA supervisory board member Patrick Struck, managing director of Sony ATV Music Publishing in Berlin.

Markus Heider, executive VP of EMI Music Publishing in Hamburg, says the closures “could help to boost efficiency and thus income.”

Some GEMA members complain that the society’s infrastructure prevents it from operating cost-effectively. “GEMA spends too much of its time in an ivory tower, which makes working with it so difficult,” says Walter Holzhauser, owner of Wintrup Music in Berlin.

Having two head offices is an expensive anachronism, says Rudy Holzhauser, owner of Hamburg-based Progressive Music. “It should be possible to change this situation.”

Heker counters that having head offices in Munich and Berlin has proved an “effective way of ensuring cross-regional member and customer relationship management.”

Some publishers defend GEMA’s costs. “It’s not possible for GEMA to be one of the best collection societies and simultaneously charge [rock-bottom] prices for its services,” says Christian Bailer, managing director of Roba Music in Hamburg.

GEMA is closing local offices in Munich, Hanover and Aachen, and plans to offer the 100 employees in those offices jobs elsewhere in the organization. GEMA says the 10 local offices collected €266.1 million ($400.5 million) in public performance fees in 2008 and €287.1 million ($422 million) in 2007. Local publishers say they’re not concerned about the closures, noting that they only work with personnel in GEMA’s head offices.

Meanwhile, GEMA remains focused on finding new ways to generate additional revenue for its members. Heker says he has been encouraged by GEMA’s success in raising performance royalties for TV shows (Billboard.biz, Nov. 20, 2009). “We will continue to focus on adjusting [other] tariffs as we did with the concert promoters,” he says.

Negotiations with telecommunications/new-media trade group Bitkom to raise online royalty rates, although GEMA declines to provide exact financial details.

Sony/ATV’s Streicher concedes that “GEMA should not react to the digital market more quickly,” but insists, “It has learned from its mistakes and is now well adapted to the digital segment.”

Despite GEMA’s progress, ramifications of concession within the society’s ranks seem likely to continue. “It’s time,” Wintrup Music’s Holzhauser says, “for GEMA to establish a task force to eradicate its shortcomings.”

All For One

French Labels Resist Proposal For Collective Digital Licensing

PARIS—The French recording industry is resisting a government-crafted proposal that would require labels to collectively license their music to online streaming and download services.

The licensing plan is part of a controversial, government-commissioned report that also suggests other ways to foster the development of French online music services, including government subsidies for gift cards.

While major labels currently strike their own licensing deals for major record labels, collective licensing would allow independents equal access to online platforms, says Patrick Zenlik, chairman of the report and CEO of French independent label Naive.

Under Zenlik’s proposal, labels would collectively license their domestic and international repertoire to streaming and download services.

“We need a solution to make licensing simpler and guarantee equal market access for all,” he says.

At the MIDEM trade fair in Cannes in January, Minister of Culture Frederic Mitterrand set a one-year deadline for labels to develop their own collective licensing plan or face a government-imposed solution. Labels group SNEF, which represents the four majors and other companies, and independent labels organization UPIPI have decryed the “one size fits all” approach.

Zenlik’s report notes that the majors’ practice of operating large-scale online ventures makes the amount owed to individual artists unclear. A collective licensing scheme, Bouleux concludes, would address artists’ “longtime demand for transparency,” while giving independent artists greater access to digital services.

The proposal was also welcomed by French online services trade group Geste, whose members include France Telecom/Orange and Canal+ Distribution. Geste music commission president Xavier Fillion says that “streaming services face great difficulties” in striking licensing agreements with independent companies, which, allowed to market their own catalogues, makes music sales “of little interest to key players.”

The government is still studying Zenlik’s proposal for a “Google tax” of 1%-2% on online ad revenue at search-organized music services, and possibly on the distribution fees paid by companies that partially finance Zenlik’s other proposed measures.

Mitterrand has approved Zenlik’s recommendation that the government and music industry should fund the distribution of French music to other European countries so that they could redeem online music services. The size of the government’s contribution will be determined during cabinet deliberations. Zenlik suggests that the government contribute about €25 million ($34 million) annually. “This could have a real impact on the viability of [legal] services,” says Francis Gerbier, digital director of entertainment retail chain Fnac.

Mitterrand also said at MIDEM that he supports Zenlik’s call to extend existing tax credits allowing labels to write off a portion of their production and development costs to cover marketing expenses as well. However, such a move requires European Commission approval.

Zenlik says he’s optimistic that his report’s recommendations can help improve the economics of France’s online music market. And if labels want to avoid having a compulsory licensing plan imposed, he says, “we have one year to find an alternative.”
A Deeper Dip
Japanese Physical Music Sales Post Steeper Declines In '09

TOKYO—It’s still no 97-pound weakling, but Japan’s status as the Charles Atlas of physical music sales is under threat.

Japan edged the United States in 2008 to become the world’s biggest physical music market in terms of trade value, according to the IFPI (Billboard, July 4, 2009). But figures for 2009 point to an acceleration in what had been a relatively slow decline in Japanese physical music sales.

According to the Recording Industry Assn. of Japan, physical shipments fell 13% last year to 214.3 million units, following a 7% decline in 2008, while trade values slumped 16% year on year to 249.6 billion yen ($2.8 billion), compared with an 11% fall in the prior year.

Even worse, Soft Information Planning, brought things up, but it didn’t happen!

In 2008, while trade values slumped 16% year on year to 249.6 billion yen ($2.8 billion), compared with an 11% fall in the prior year.

“We were looking for a big December to bring things up, but it didn’t happen.”

Some label and retail executives bemoan a lack of domestic superstar releases in Japan, where local repertoire traditionally accounts for about three-quarters of sales. The RIAJ says only four albums shipped at least 1 million units in 2009, down from seven in the prior year.

Sony Music enjoyed a surprise hit in 2009 with Miliyah Kato’s album “Ring,” which moved 260,000 copies, according to SoundScan Japan. But Sony Music Japan COO Kiyoshi Furusawa says, “The industry lacks a new domestic superstar [who]... will stimulate the entire music scene.”

Tatsuro Yagawa, GM of public relations at Tower Records Japan, agrees that “there were fewer releases that seemed like they would be big sellers—some didn’t move [at all].” Yagawa says sales at Tower’s 60 Japanese outlets declined about 5%-7% last year.

Another leading music merchant, HMV Japan, has visibly cut CD inventory across its 62 stores in recent months, but declined to comment. Yoshifumi Nomura, manager of Amazon Japan, which has benefitted from the maturation of Japan’s online shopping business, says CD sales at the online retailer “increased by a double-digit percentage in 2009.”

Digital sales don’t appear likely to compensate for the decline in physical sales anytime soon. Digital sales in Japan fell 2% in volume and rose only 1% in value during the first three quarters of 2009 from the same period a year earlier, according to the RIAJ.

To help shore up physical music sales, labels are continuing to push value-added packaging, bundling such items as T-shirts—or even dolls of the artists—with CDs. Warner Music Japan has been releasing international titles in the enhanced-audio SHM-CD format, as well as through its popular “paper sleeve” series, which recreates the original LP artwork of classic albums, according to Warner Music Japan CEO Takashi Yoshida.

Universal Japan CEO Kazuhiro Kohke says his company is developing new revenue streams like artist management, while striking strategic marketing partnerships with non-music companies and establishing direct-to-consumer business channels.

Elsewhere, Sony Music is increasing its film production activity through its Aniplex subsidiary, launched in 1995 to develop animated film/TV projects. Aniplex has also ventured into live action film and is due to open its first release, “Toki Wo Kakeru Shiwo,” in March, according to Sony Music’s Furusawa.

Embracing nontraditional revenue sources reflects labels’ willingness to adapt for survival, Kohke says. In the coming months, he predicts that Japan will see “a flavor competition for market share” leading, eventually, to “a market restructuring, with mergers and acquisitions.”
No Free Ride
Latin Music Biz Struggles With Notion Of
Looking Online For Content

The notion that online content is free is at the heart of the crisis affecting the recording industry. And while digital music sales have risen steadily in the United States, in Latin countries the idea of music for free is stifling the development of online business models.

"The notion that music is free is a great marketing invention," says Javier Delupi, executive director of CAPIF, Argentina's chamber of record producers. "Our first battle is at a communications level. Music isn't free. But the lack of perception on its value, particularly in the digital realm, is astounding.

When we go speak with members of government or [Internet service providers (ISPs)] in our country, quite often they're hearing this message for the first time." Mobile downloads accounting for about 80% of digital music revenue in Latin America in 2009, with online downloads representing only 30% of digital sales, according to the IFPI, Raul Vazquez, IFPI Latin America regional director, says piracy is "definitely a barrier" to efforts to develop the region's online download market.

According to a study by research firm Ipsos, Vazquez says, 4 billion songs are illegally downloaded per year in Mexico, indicating that consumers can and know how to download music. They just don't want to pay for it when they find it online.

Argentina has aggressively sought to foster digital growth. Sales of digital formats, including online and mobile, continued to grow as part of the overall market, accounting for 7% of the total market in 2009, up from 4% the year before, according to CAPIF's year-end report.

But even after surging 56% in 2009, the value of the overall Argentine digital market totaled only $3.8 million, according to research firm Enlace.

Delupi, who's planning a book on the topic, says, "People who buy pirated CDs aren't considering dilemmas," he says. "Of course, it's not right, but our job is to educate the music lovers." Indeed, Delupi takes issue with ISPs that profit from enabling people to download content. "The industry ignored the ISP problem, and really, the final consumer is paying for the service," he says.

"Everyone charges," Delupi adds ruefully. "The ISP, the Internet service provider, is the Web site for its advertising." But none of them pays content owners.

For 24/7 Latin news and analysis, see billboard.biz/latin.
It Came From Jersey

AlreadY Bicoastal. The Bamboozle Festival
Looks For New Opportunities

When I first spoke with John D’Esposito, popularly known as John D., 15 years ago, he was an aggressive young, independent promoter with big dreams and a plan. He had successfully launched the indie rock festival Bamboozle in New Jersey and spoke of taking the event to other cities, even launching a Bamboozle tour and other ancillary events.

Big ideas from entrepreneurial music executives aren’t unusual, but bringing them to fruition, unfortunately, is. Flash forward to 2010, and John D. has, with the backing of Live Nation (which acquired a majority stake in Bamboozle in 2007), made those dreams a reality.

Bamboozle California at Angel Stadium in Anaheim, Calif. (March 28-29), will host Something Corporate and AP as headline acts, while Bamboozle New Jersey at the Meadowlands in East Rutherford, N.J. (May 1-2), boasts Weezer, Ke$ha, Drake, MGMT and Paramore as its headlining acts.

Bamboozle Chicago will take place May 15 at Charter One Pavilion and features Cobra Starship and 3OH!3 among its lineup.

“I always have a dream concept and we are naturally migrating to what could be considered a more mature music,” John D. says. “So this is the ultimate roadmap that we can relate to and appreciate and come back for one day. We’re not asking them to spend three days with us, we’re asking them to spend eight hours and enjoy not only Weezer. But we also want to live up to our dreams, that’s our strategy. We like to have something in the incubator for next year.”

Past Bamboozles offered fans in the first big audiences for My Chemical Romance, Fall Out Boy, Jonas Brothers and, in 2009, Owl City.

“We want to keep having something within the farm league system,” John D. says. “It’s the effects of having those [more developed] bands and the audiences they bring getting turned on to your younger bands. It’s like when the wheel spins, it catches everybody.”

Bamboozle is holding the line on ticket prices for this year, with single-day tickets available for $45 in Anaheim, $52 in East Rutherford and $55 in Chicago. “We want to recognize it’s really a glorified club show, so we want to price ourselves too high at any one point on the road,” John D. says. “Our kids have to come in and buy merchandise. We don’t want to hurt our bands.”

Fans also can opt to purchase a three-day “Wayne’s Gold” VIP pass for $200 in Anaheim and $300 in East Rutherford, which include the opening Hoodwink stage.

“We were supposed to get a sponsor for this and guy Wayne Goldberg in our office didn’t deliver, so we named the ticket after him,” John D. says. “We made a character in a Lightning (N.J.) shirt where he lives. His kids think he’s cool."

John D. hopes the next growth comes from an international market. “We need an invitation from an international city and we’re coming,” he says. “Tell ‘em.”

For 24/7 touring news and analysis, see billboard.biz/touring.
HOW’S THIS FOR CULTURAL whiplash: Charles Kelley, Dave Haywood and Hillary Scott—better-known as the country act Lady Antebellum—are calling prior to a performance at the San Antonio Stock Show and Rodeo, less than a week after rubbing designer-cloaked elbows with the likes of Beyoncé and Lady Gaga at the 51st annual Grammy Awards. Their Grammy performance was memorably elegant, not to mention a commercial home run, but suffice to say that the Nashville-based trio feels more at home among the Wrangler set. “The Grammys were a big moment,” says Kelley, who shares lead vocals with Scott, “but we felt a bit like fish out of water with all those big-time musicians.” Outsized humility is a well-worn country-music verity, but regardless, with the release of its second album, “Need You Now,” Lady Antebellum has officially joined the big-time. “Need You Now” sits atop the Bill-
board 200 for a second consecutive week, selling 209,000 copies one week after its head-turning 481,000-unit bow. That was the biggest country debut since Taylor Swift’s “Fearless” in November 2008, and the biggest debut sales week since Susan Boyle’s “I Dreamed a Dream” moved 701,000 last November. The title-track lead single, already topping the country chart, is now moving up the pop charts as well, buoyed by the act’s Grammy performance. Lady A also picked up its first Grammy that evening, taking home the trophy for best country performance by a duo or group with vocals for “I Run to You,” from the group’s 2008 debut. Following the Grammys, the threesome hung around in Los Angeles long enough to see “Need You Now” shoot to No. 1, then headed back to the more familiar pastures of San Antonio. That’s where the trio spoke with Billboard about the price of pop, calling mama and what roads Lady A might travel in the future.
THE CROSSEVER CONUNDRUM

Could Lady A's Top 40 Success Weaken Its Bond With Country Radio?

Late in 2009, Lady Antebellum’s “Need You Now” spent five weeks at No. 1 on Billboard’s Hot Country Songs chart. More recently, it has made significant strides on pop radio, climbing to No. 11 on the Adult Contemporary chart, No. 14 on Adult Top 40 and No. 27 on Mainstream Top 40.

Traditionally, country radio programmers have always been protective—some would say possessive—of artists who attempt to widen their audience beyond their country radio base. Following the path blazed most recently and ardently by Taylor Swift, is Lady A the next big crossover star? And could that harm the group’s foothold with country radio, or even weaken the format itself?

When the country boom of the early ’90s began to soften in mid-decade, crossover success and its impact on country radio became a hot topic at radio industry forums and in the trade press. Shania Twain, Jon Bon Jovi, Trisha Yearwood, Martina McBride and Faith Hill were frequently cited as artists whose pursuit of pop airplay may have negatively affected country radio listenership at large. Many country programmers emphatically contend that if noncore country listeners can satisfy their country-music appetite at pop stations, they’re less likely to tune in to a country station to hear those artists. Charlie Cook, senior manager of country programming at KXGO Los Angeles, says this isn’t a one-size-fits-all argument.

“There’s a fundamental difference between crossover play for ‘Need You Now’ and what’s happening with Taylor Swift at pop radio,” he says, “but neither scenario is healthy for country radio. In the case of Taylor, pop radio comes after her as an artist, and country radio doesn’t like sharing its assets—let’s be honest, that’s what they are, and that’s how country radio sees them, as proprietary assets.” Cook says country radio took the initial risk on playing Swift, and two country radio stations that made her a household name. “Taylor’s a huge star, but she developed at country,” he says. “Cook notes that crossover spins for the single “Need You Now” is getting pop airplay, but, lyrically anyway, it’s pure country. It’s a drinking song. Who wrote the line “I’m a little drunk and I need you now?”

Scott: I think who-writer Josh Kear did.
Kelle: Yes, probably Josh. I remember when it happened we had a quick moment of, “Should we say that? Oh, yeah, let’s say it.” It’s country music—you can talk about drinking, right?

What kind of conversations do you have at Team Antebellum about crossing over to pop?

Kelle: We had no intentions of this ever crossing over. Some pop stations just started playing “Need You Now” after it had a little success at country radio. After seeing that, our record label started pursuing (pop airplay) a little more heavily, and EMF came in and showed a lot of support. Indefinitely surprised us all. We realize that the majority of our songs probably won’t have that kind of cross-genre appeal. It just happens to be the appeal of this song. We’re not going anywhere, we’re country musicians, we write country songs.

Country music as a whole is broadening its sound so much that people outside the genre are realizing there is a whole lot of great music coming out of (Nashville). Taylor Swift opened up the door, Rascal Flatts did, Shania Twin. It’s nothing new.

Your manager, Gary Borman (whose clients include Keith Urban and, until recently, Faith Hill), certainly has some experience in this arena. Can you talk about his guidance here?

Scott: We found the right man and team that we shared a vision with, that had been there before and that have worked with two of the biggest acts in country music. Coupled with our record label Capitol Nashville, its president Mike Dungan (senior VP of promotion Steve Hedges and the promotions and marketing staff, they are unstoppable. They’ve allowed us to have a voice, too. That’s one thing we appreciate, because we’re songwriters and we have a strong vision of who we are as artists and what we want to do.

Do you think there’s a price you could pay for success on pop radio?

Scott: We haven’t even thought about it. We want our music to be played to as many people as we possibly can. I hope that doesn’t hurt country radio’s feelings. Because our relationship with them isn’t going to change at all. We are going to work just as hard and continue that relationship just like we did on the radio in the cusp of two-and-a-half years ago.

Kelle: Our country audience understands that we just create the music, how it’s marketed is out of our hands.

To get back to that question—“Will it come at a price?” I don’t know. We’ve definitely thought about it, with these unexpected sales in the last week. We know we’re on the cusp of our lives changing dramatically over the next year. That’s a scary. We’ve enjoyed a certain amount of anonymity, so to speak, being in just the country genre. When you open yourself to the pop genre, the fans, the critics, everybody can be really harsh. We’re human, and when you read certain reviews that butcher your music and they’re clearly not by country fans, that definitely hurts our feelings. But this is what we dreamed about doing, and it will come with a certain price.

The new record has some songs that are hard to define, like “Hello World,” which

integrates elements of pop and country.

But as we discussed, the crossover strategy is not without its challenges. Lady A’s success on pop radio is not without criticism, and some country programmers feel it could harm their artists’ careers. The debate continues among industry players as the crossover movement continues to evolve.

www.journal-plaza.net & www.freedowns.net
You debut as a headliner next month at the Ryman Auditorium in Nashville. Will you work any more headlining dates into an already full schedule?

Haywood: A lot of the Tim McGraw dates fall on weekends, so there are some days here and there earlier in the week where we’re going to try. But it’s a lot to be a while before we can do a big headline tour. We need to get some more songs out there and more shows under our belt. I don’t think we’re nearly at the level to be out there headlining, but the Ryman is a great test run for us.

Hill: It’s well-known that you grew up in a showbiz household. (Her parents: Linda Davis and musician Lang Scott.) How did that prepare you for what’s happening now?

Scott: I was born and raised in this industry and actually lived on the road for two years of my life. In kindergarten and first grade I’d watch school on a videotape on a tour bus. And my parents both toured with Reba McEntire for eight years, so I think I was prepared for the travel and how much we’ve gone. Everybody always asks what advice my Mom has given me, and she always told me, “Hillary, get enough rest and drink a lot of water.”

The three of you have several of your own songs on the next record, co-written with some of the most successful songwriters in town. Is that intentional?

Haywood: We’re kind of new kids in Nashville still—especially me and Charles, we’ve only been there four or five years. When you sit there with Craig Wiseman, Rivers Rutherford, Monty Powell, guys that have had some of the biggest hits for some of the biggest artists in country, that is kind of intimidating. But the three of us kind of just do what we do. We love creating music and we love writing songs.

How do you foresee your music evolving?

Kelley: Only time will tell musically. I know from a live standpoint we want to hit the production values as it grows, and hopefully we can get a few more hits under our belt.

Scott: I would love to get to the point where we can fill up an arena and have a show that just builds and builds. I love to go to concerts, and I’ll use Beyoncé as an example. There are moments in her show that brought tears to my eyes because everything lined up so beautifully—the music, the visual, the lighting, the emotion—that it made you feel. We want to be entertainers, not just get up and sing our songs.

‘We know we’re on the cusp of our lives changing dramatically over the next year. That’s a little scary.’

—CHARLES KELLEY, LADY ANTEBELLUM
The Sex Pistols and Vivienne Westwood. Run-D.M.C. and Adidas. Bob Dylan and Victoria’s Secret. Music and fashion share an illustrious history together—and the relationship will be on full display during New York’s Mercedes-Benz Fashion Week Feb. 11-18. Billboard goes deep into the tents for expert advice on everything from launching your own fragrance line to getting your song on “America’s Next Top Model.” Now, make it work!

HOW TO GET A FRAGRANCE LICENSING DEAL

MONTE HENIGE, CEO of Romane Fragrances, developer/distributor of Apple Bottoms by Nelly Eau de Parfum

Know your fan base. “We look for any brand that’s out there that resonates with a fan base or a customer base or a demographic. That brand can be a celebrity or a musician or a fashion brand. In the case of Nelly, it’s both. We may approach them or they may approach us.”

If you’re an up-and-coming, then it’s prime time to expand. “We spend a lot of time trying to identify trends that are happening in the marketplace. We try to figure out who is the next up-and-coming star or who is the next up-and-coming brand, and if they have a potential group of customers or fans that we can reach and understand.”

Value your brand equity. “If they see the value in fragrance, they need to take the time to identify a fragrance house that really understands their brand equity and understands their fan base. You’ve been working on your brand equity your entire life—you don’t just entrust that to anybody.”

Give an honest opinion on the fragrance. “It’s important to get their input and it is important that they have a feel for the product because if the product isn’t honest and authentic, it’s not going to work. That time can be pretty efficient, but it has to be real quality time.”

Be willing to promote, promote, promote. “Typically the artist receives a royalty and that is combined with some agreements about how and where to spend marketing dollars and some level of integration with the marketing plan for the celebrity’s overall messaging. You talk about how to leverage the marketing that’s already going on for the benefit of the celebrity and the product, and it becomes a win-win for both.”

HOW TO GROW A BRAND

LISA JACOBSON, partner at United Talent Agency and head of the branding licensing and endorsement division. She has worked with Gwen Stefani and her L.A.M.B. line for 10 years.

Be strategic. “Deciding when to launch a new product is the same as deciding when to release an album. You need to have a good understanding of your brand and the evolution and growth of that brand. We started with apparel and bags and branched out from there over time. Gwen has also been very careful not to overextend herself. There are lots of categories that she could have gone into but didn’t because she wasn’t that excited about it. What you say ‘no’ to is just as important as what you say ‘yes’ to.”

Create an original product for your fans. “With L.A.M.B., it’s very simple—it’s Gwen creating her dream closet every season, and she’s not sure if other people will like it or not. The Harajuku line originated from her wanting to make something that her fans could wear and she wasn’t that excited about it. What you say ‘no’ to is just as important as what you say ‘yes’ to.”

Stay in creative control. “Fashion is collaborative, so of course it takes a large team of people to make it work, but it goes back to having the vision and the discipline. Both lines have stayed very true to who Gwen is, and she’s been very careful not to waver from that. The integrity of the brands and product is always more important than growing the business.”

—Interview by Maria Donahue

www.journal-plaza.net & www.freedowns.net
HAVE AN INTEREST IN FASHION. "SET YOUR OWN COURSE."

GET YOUR MUSIC PLAYED ON THE RUNWAY.

HAVE AN INTEREST IN FASHION. "SET YOUR OWN COURSE."
Christian Star TobyMac Takes Aim At Nonbelievers With An Aggressive Touring And Synch Strategy By Deborah Evans Price

Long before he was the Grammy Award-winning solo artist TobyMac, Toby McKeehan, one-third of pioneering Christian rap group dcTalk, was well-known for upsetting the status quo in Christian music. With the release of his fourth solo album, “Tonight” (ForeFront), Feb. 9, TobyMac is challenging a different set of rules—namely, how to break through to the mainstream market in 2010 when traditional (i.e., secular) promotional channels are closed off. “I don't have MTV at my fingertips. I don't have VH1,” TobyMac says. “I can't immediately get all this coverage when my record comes out. The way I sell gold and platinum records is by being on the road. The record company [gives] me support and they are very good at it, but at the end of the day people hear about my music from word-of-mouth and touring. That's the two things I can control.” Lead single “City On Our Knees” has been a hit at Christian radio, selling 222,000 digital downloads, according to Nielsen SoundScan, and peaking at No. 1 on Billboard’s Hot Christian Songs chart. But fans have also gotten a taste of “Tonight” through Yahoo and iTunes promotions, as well as multiple licenses, including the track “ShowStopper” being used on the NFL Network (see story, page 24). TobyMac crafts albums that have artistic integrity and wide commercial appeal, EMI Christian Music Group (CMG) label group president Peter York says. “In today's music climate, the fact that his sales are increasing and all three of his solo albums are certified gold speaks to his ability to create music that fans can't get enough of.”
Talking The Talk

TobyMac has been hopping genres and categories since college, where he and Liberty University pals Kevin Max and Michael Tait formed the groundbreaking trio dcTalk. After moving from Lynchburg, Va., to Nashville, they introduced the contemporary Christian music community to rap and hip-hop with their 1989 self-titled debut album, becoming one of the best-selling acts in Christian music in the process. Their third album, "Fow At Last," was certified platinum and stayed at No. 1 on Billboard's Christian sales chart for 34 weeks, earning the group its first Grammy for best rock gospel album in 1994. 1995's "Jesus Freak," distributed by Virgin Records, notably traded hip-hop sonics for rock guitar, and has been certified double-platinum by the RIAA. The trio released its final studio album, "Supernatural," in 1998. It debuted at No. 4 on the Billboard 200, then an unprecedented feat for a Christian act.

Max still records and releases solo projects. After a stint as a solo artist, Tait joined the Newsboys as lead vocalist last year when frontman Peter Furler retired. McKeehan reinvented himself as TobyMac and embarked on a successful solo career, debuting with "Talkin' to the Devil," which bowed at No. 10 on the Billboard 200. He also released two remix albums (see chart, below). His 2008 live CD/DVD set, "Ave and Transported," earned a Grammy for best rock or rap gospel album.

For "Tonight," TobyMac is again backed by his eponymously named Diverse City Band. "Musically it's still that same big pot of gumbo," TobyMac says. "What I call hip-rock, funk and soul." In addition to the vocals of longtime band member Nirva Ready, TobyMac enlists an array of special guests on "Tonight." John Cooper, frontman for hard rock outfit Skillet, lends his voice to the title track. Grammy-winning worship leader Israel Houghton is featured on the reggae-flavored "Break Open the Sky," and Relient K's Matthew Thiessen appears on "Wonderin." "TobyMac's 17-year-old son, Truett—also known as TruDog—contributes to "Lose My Soul." "It's grown into this thing where people kind of expect it," the father of five says of his eldest son appearing on his albums. "This time he was [asking], 'When are we going to do my song, Dad?' When are we going to do my song? I don't know if I've created a monster!"

"Break Open the Sky" bears the stamp of his wife's Jamaican upbringing. "It feels a sort of rite of passage when it comes to reggae," he says. "What's cool about that song is the way we recorded it. We didn't do it digitally. We listened to a lot of Bob Marley and Peter Tosh. We wanted this song to feel like it was cut in the '70s, so we ran it through a 2-inch tape machine and we put the background singers around one mic like Bob used to do, and we put the horn players around one mic.

The title track was the last song TobyMac wrote for the album and when he finished, he immediately knew he wanted Skillet's Cooper on it. "His voice is just perfect for it," he says. "It just shreds through the CD." "Tonight" is a wistful look at his days with dcTalk. "We've seen an unprecedented level of online activity for this record," EMI CMG product marketing director David Sylvester says. "Yahoo previewed the album live across their network and had a 'then and now' video feature that includes a premiere of the 'ShowStopper' video from the new record. In addition to Yahoo we have listening features with AOL, MSN and Rhapsody. We have a great promotion with Twitter that started on street date where fans tweet about the record and get a free download of a remix of 'Lose My Soul' from his last album."

Taking It To The Streets

The promotional plan for "Tonight" targets mainstream and Christian audiences, with an emphasis on the digital arena.

"We've seen an unprecedented level of online activity for this record," EMI CMG product marketing director David Sylvester says. "Yahoo previewed the album live across their network and had a 'then and now' video feature that includes a premier of the 'ShowStopper' video from the new record. In addition to Yahoo we have listening features with AOL, MSN and Rhapsody. We have a great promotion with Twitter that started on street date where fans tweet about the record and get a free download of a remix of 'Lose My Soul' from his last album."

TheCimb

As TobyMac's live and remix album sales hold steady, his studio sets grow in sales with each new release.

### Studio Albums

<table>
<thead>
<tr>
<th>Album</th>
<th>Sales (units)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Supernatural</td>
<td>616,000</td>
</tr>
<tr>
<td>Ave and Transported</td>
<td>613,000</td>
</tr>
<tr>
<td>Tonight</td>
<td>516,000</td>
</tr>
</tbody>
</table>

### Live/Remix Albums

<table>
<thead>
<tr>
<th>Album</th>
<th>Sales (units)</th>
</tr>
</thead>
<tbody>
<tr>
<td>The Billboard 200 Pre Release</td>
<td>91,000</td>
</tr>
<tr>
<td>Top Christian Album Pre Release</td>
<td>130,000</td>
</tr>
<tr>
<td>This Is Renegade</td>
<td>128,000</td>
</tr>
<tr>
<td>Our Journey</td>
<td>119,000</td>
</tr>
<tr>
<td>Power of One</td>
<td>108,000</td>
</tr>
</tbody>
</table>

**Source:** Nielsen SoundScan sales through the week ending Jan. 31. Sales include Nielsen Christian SoundScan sales. "Top Christian Album Pre Release" is estimated.
Sylvester says TobyMac’s Facebook page will offer a webcast of an event from the studio where he will present the record to fans, discuss the recording process and take questions. Additionally, radio networks K-LOVE and Air1 both ran contests where qualifiers would win a copy of “Tonight” and winners receive a trip for two to Nashville. “They will receive two nights’ stay in a hotel, exclusive dinner and performance at the To­byMac Recruited young directors to create videos for each song on the album; he’s not sure if they’ll be allowed fans to complete the album at a special price. “Tonight” will be available physically and digitally in a deluxe edition that includes three remixes (“Captured,” “Hold On,” “Tonight”), video content of the making of the album and a copy of the Gospel Music Channel’s “Faith & Fame” program featuring TobyMac. TobyMac recruited young directors to create videos for each song on the album; he’s not sure if they’ll be allowed fans to complete the album at a special price. “Tonight” will be available physically and digitally in a deluxe edition that includes three remixes (“Captured,” “Hold On,” “Tonight”), video content of the making of the album and a copy of the Gospel Music Channel’s “Faith & Fame” program featuring TobyMac.

At retail, the album was presold at the Lifeway Christian Store, Portable Sounds tour.

In addition to saturating Christian radio with hits like “City on Our Knees,” TobyMac’s music can be heard everywhere from the NFL Network to such films as “Fantastic Four. TobyMac is also a label executive. He and partners Joey Elwood and Todd Collins (who has since exited) started Gotee Records in 1994 and are responsible for launching the careers of Relient K, Family Force 5 and others. The label is distributed by EMI CMG’s distribution arm, (TobyMac records for ForeFront, which is part of the EMI CMG system.) The Gotee roster includes B. Reith, Stephanie Smith and House of Heroes. TobyMac’s live shows feature horns, break dancers and DJ Maf on turntables. His audience range from hip-hop-loving teens to their parents who have followed him since his deTalk days. “People love that you’re honest, he says, “and that we’re real and that we face the same situations. Honesty tends to communicate with people better than standing up there like you have an ‘S on your chest.’”
Japan's biggest music stars were out in force as the inaugural Billboard Music Japan Awards took flight.

Held Jan. 31 in the swanky Billboard Live club in Tokyo Midtown—a shopping and business complex in central Tokyo that also houses the Ritz-Carlton Hotel and various upscale boutiques—the awards made an instant impact, with the three-hour show broadcast live on a Fuji TV cable station and with
BILLBOARD JAPAN MUSIC AWARDS 2009 WINNERS

AI
BILLBOARD JAPAN
TOP POP ARTIST 2009

REMIGOMEN
BILLBOARD JAPAN
TOP POP ARTIST 2009
the support of J-WAVE and FM802 radio.

"In Japan, we have charts, live venues and a mobile phone digital download business," Masato Kitaguchi, VP of Billboard Japan, told Billboard. "The company is pleased to launch the Billboard Japan Music Awards into this family of enterprises."

Also in attendance was Billboard publisher and e5 Global Media COO Howard Appelbaum, who spoke and handed out honors to the winners.

Sitting amongst the avalanche of flowers sent by well-wishers, Appelbaum noted: "We are lucky to have this partnership with Hanshin Contents Link with whom we hope to create the biggest and most prestigious music brand in Japan. In 2008, we established charts in Japan and these are the first awards given based on the chart rankings."

Chart-topping, 14-member vocal band Exile picked up the Billboard Japan Artist of the Year award as well as the Billboard Japan Album of the Year award for "Exile Ballad Best" (Rhythm Zone/Avec), with Exile leader Hiro telling Billboard: "I've accepted the award on behalf of the band this time but next time we hope we can all be here to perform."

R&B star Al picked up the Billboard Top R&B Artist 2009 award and performed two tracks, "Story" and "Music," that showcased her powerful voice. Upon receiving her award the Los Angeles-born Al beamed: "When you win a Billboard award, there's no mistake you are at the top of your game."

Japanese rock band HY, from Okinawa, humbly accepted the Billboard Japan Independent Artist of the Year 2009 award, saying: "Getting our music out to the fans is so rewarding, as is being able to play for lots of people."

Another Japanese rock band, Vamps, received a hysterical reception from fans as they played the event's outdoor stage, situated on the plaza in front of Tokyo Midtown. The band took home the Billboard Japan Rising International Artist 2009 award with singer/guitarist Hyde declaring: "People appreciating our work is so satisfying."

BoA and Judith Hill were each given the Billboard Japan U.S. Publisher's Award. BoA, a Korean artist who has conquered the Japanese charts, described performing her track "Possibility" with Daichi Miura at the awards as "a very memorable experience. I
was ecstatic about the show!"

Hill, who skyrocketed to fame after her appearance in Michael Jackson’s “This Is It,” sang the song she performed with him in the film, “I Just Can’t Stop Loving You,” and also gave a powerful rendition of her Jackson tribute song, “I Will Always Be Missing You.”

“I felt like I needed to write that,” she said. “Because I had such strong emotions I was carrying with me after his death.”
R&B Singer Monica Returns With New Album Full Of '90s Flavor

At first "Monica: Still Standing" sounds a little dull—a reality show that doesn't focus on catfights and drunken outbursts, but instead features R&B singer Monica Arnold performing in church, having a quiet dinner with her fiancé and celebrating her album release with her family and the mayor of Atlanta. But the 29-year-old artist is banking on her recent BET success to help launch her first album in four years and cement her place as a mature, family-oriented woman capable of speaking to other middle-class African Americans.

"I originally didn't think it'd be a good idea—I assumed it would be what you usually see on reality TV," Monica says. "But they told me it wouldn't be scripted—it would just be me. If they would've gotten me 12 years ago, they would've gotten a lot of drama. That's just not the life I'm living anymore."

Monica has taken a few years off to focus on raising her two sons, 4-year-old Rodney "Rocko" Hill Jr. and 2-year-old Romelo, with her fiancé, rapper Rodney "Rocko" Hill Jr. Her last album was 2006's "The Making of Me," which has sold 323,000 copies in the United States, according to Nielsen SoundScan. Now she's preparing to release a new album, "Still Standing," March 23 through J Records, and the singer says she's "back full throttle."

Monica will also work on her reality show, the series' first season just wrapped on BET and she's in negotiations to film a second go-round.

J Records senior VP of urban marketing Carolyn Williams says the show has helped tremendously in promoting Monica's album. "The interesting thing about Monica is that she has an audience that ranges from the '106 & Park' audience to the gospel demographic and everything in between," she says. "We launched the single during the show's finale week and all her fans were able to see the genesis of the album and what goes into creating and finding a single. It was a great lead-in to this project."

That first single, the Missy Elliott-produced "Everything to Me," entered Billboard's Hot R&B/Hip-Hop Songs chart at No. 61 in the Feb. 13 issue. (This week it jumps to No. 19.) Other songs include the Polow Da Don-produced and Ester Dean-written "Here I Am," the feel-good "Betcha," which samples an Evelyn "Champagne" King beat and "Just Me," which Monica says has a beat that "rappers can be on, but I'm singing on that track, much like I did before when I sampled LL Cool J."s "Back Seat" track on her breakthrough single "Don't Take It Personal" (Just One of Them Days)." Additionally, the album's Ludacris-assisted title track is the theme song for her BET show.

"I've gone through so many different things that my testimony should be shared," Monica says. "Even if you can't relate all the way, maybe some things that I've experienced will make the load feel lighter for the next person. The idea was to step down the album to remind people I am human—to share my life experiences and tell people how I got through them over a real '90s-mixed-with-modern sound."

Williams says it's this same honesty and growth that keep Monica's fans by her side. "One thing that's unique about Monica is that she's a different type of survivor—she has a different type of success story," she says. In 2001, her boyfriend committed suicide; a few years later, she went through a rocky relationship with rapper C-Murder. "You don't have to come from a poor background or have a upbringing that's life-changing pain."

To further promote the album, Williams says the label will focus largely on social media, including potential MySpace performances and possible sessions with MSN Control Room, among other online performances. "It's in the process of creating an exclusive mobile application for Monica, although the details are still being sorted out."

BET will partner in promoting the album. A half-hour special is already in the works as well as some performances, a behind-the-scenes "Access Granted" episode and the premiere of Monica's video on BET. Some late-night and daytime show appearances are being scheduled, and the singer is in talks with BET to join its "106 & Park" tour beginning in April. "It's perfect timing because it keeps her visible as the album goes to stores," Williams says.

In addition, Monica is working on her boys clothing line, Region of Rock, which was inspired by her sons. It will be available in department stores by the end of the year. Aside from the album and the promotion that goes behind it, the fashion line is the only other thing Monica has scheduled for 2010. "I'm not a person that believes in planning a lot," she says. "Whatever comes my way, I'll move toward it."
BUZZ

>>> BONNAROO LINEUP ANNOUNCED

The Bonnaroo Music & Arts Festival (July 9-13 in Manchester, Tenn.) is taking an unusual route to its lineup announcement, rolling out the bill one artist at a time on its Web site. But Billboard sources have confirmed that the headliners will include Jay-Z, Stevie Wonder, Kings of Leon (in what is currently the Grammy Award-winning band’s only scheduled U.S. show this year) and Dave Matthews Band. Previously announced acts include Ingrid Michaelson, the xx, Regina Spektor, Steve Martin & the Steep Canyon Rangers, Wale, Mayer Hawthorne & the County, Phoenix, Weezer, OK Go, Baroness and John Fogerty. The Flaming Lips, along with Stereolab and White Lovers, will perform Pink Floyd’s “The Dark Side of the Moon” in a special late-night set. Tickets will be sold at Bonnaroo.com.

>>> DRAKE PLANS TOUR

Drake will headline the Away From Home tour, his first North American solo trek, which runs April 8-May 8. The 25-city jaunt follows his participation in the Young Money Presents: America’s Most Wanted Music Festival. Away From Home will feature performances from Canadian rapper/singer k-os and New York-based rock band The Canyon Rangers, Wale, Mayer Hawthorne & the County, Phoenix, Weezer, OK Go, Baroness and John Fogerty. The Flaming Lips, along with Stereolab and White Lovers, will perform Pink Floyd’s “The Dark Side of the Moon” in a special late-night set. Tickets will be sold at Bonnaroo.com.

>>> THICKE JOINS LINE UP

Robin Thicke will accompany Alicia Keys on her nationwide tour beginning March 3. It will visit Miami, Chicago and Los Angeles before finishing in April. Thicke’s latest album “Love Sex & Fantasy” debuted at No. 2 on the Billboard 200 and has sold 199,000 copies, according to Nielsen SoundScan. Melanie Fiona will also appear on the tour.

Reporting by Mariel Conception and David J. Prince.

GLOBE

>>> ELECTRONIC

MadMann Black
British Electronic Artist Dan Black Infiltrates U.S. Ads

U.S. audiences may not recognize Dan Black, but the British electronic artist has spent the last two years soaking up American pop music for his debut album, “U.K.” Seven months after Black’s sample-heavy soundscapes made a splash in the United Kingdom, the record will hit American shores Feb. 16 via the Mischief Music Group’s label, a French label partly owned by ad agency Euro RSCG. Although “U.K.” and its stylish singles amassed a following in the United Kingdom, the singer/songwriter/producer says that he’s a little worried about trying to translate the success to the United States.

“I’m still an unknown quantity,” he says. “We’ve tried to do things at a slower level and focus on European audiences, but now we’re taking things up a few years. I’m nervous but amazingly excited.”

Black began experimenting with electronic music as the lead singer of London alt-rock group the Servant. After splitting from the band in 2007, he hooked up with a laptop in his Paris apartment and toyed with disparate musical genres, from American hip-hop to English pop music.

While recording 70 songs during a two-month period in the winter of 2008, Black took inspiration from sample-heavy personal favorites like the Beastie Boys’ “Paul’s Boutique” while drawing upon modern mash-up acts like Girl Talk and 2 Many DJs.

“These kinds of artists weren’t just being divisive and making songs out of others’ material,” Black says. “They were redefining what it means to be an artist.”

One of his earliest demos was “Hypnotiz,” a mash-up that melded pieces of the “Starman” soundtrack, Rihanna’s “Umbrella” and the Notorious B.I.G.’s “Hypnotize” into a slick pop song. Although the self-released track had to be reworked due to copyright issues, the song created Internet buzz for Black and eventually became his first single, “Symphonies.”

Released last July in the United Kingdom, “UN” was preceded by a performance at the 2009 Glastonbury Festival, while album track “U+Me” was featured as an iTunes Single of the Week.

Along with the standard marketing tools used to promote the album, Black was given a larger platform as an artist on the Horus, which is distributed by Universal and operates through advertising conglomerates Euro RSCG Worldwide. The label allows artists to use existing songs in advertising campaigns while also creating original music for other boards. Black contributed the “UN” track “Pump My Pumps” to French clothing company Lacoste’s winter 2009 campaign and wrote a Web-exclusive track for jeweler Cartier’s recent “How Far Would You Go For Love” promotion.

“We are the first record label to be integrated into a major advertising network,” says the label’s co-founder/AR rep Leslie Dubest. North pushed aside advertising campaigns to win the label’s first major advertising deal: a track to French hip-hop pop singer Pacha as part of the Horus music program. Black also contributed a track to a recent U.K. Coca-Cola commercial.

Hypnotiz is an “A” song on the album that can be used as an advertising anthem for bands,” Dubest says. “We’re starting to see more opportunities than ever before.”

Dubest says that the label’s focus in 2010 will be on expanding Black’s presence in the United States. Black will take the album on a nationwide tour, which will not only include select U.S. dates, but also appearances on late night talk shows and television appearances on shows like “The Tonight Show” and “The Late Show with David Letterman.”

Black has also been working on a remix EP of the album, which is due to be released in March. The EP will feature artists like Chico DeBarge and the Prodigy.

Time will tell if Black will be able to capture the success of his album in the United States. But with the help of his label, Black is confident that he will be able to make a name for himself in the United States.

“People are definitely interested in my music,” Black says. “I just need to keep working hard and keep pushing forward.”

GLOBE

>>> ROCK

Tongues Are Wagging
Paper Tongues Throw Manners Out The Window And Score Big

Sometimes bands take drastic measures to get their music to the right people: following a music supervisor to her car, making a pregnant executive conference call with her mother and bringing a writer a demo with her morning coffee. Or, in the case of paper Tongues, froman Aswan North, catching an “American Idol” judge’s lunch. Rolie Hunter style.

North was having lunch a few years ago at a Mandarin Hotel in Los Angeles when his companion pointed out that Randy Jackson was dining a few tables over. Throwing aside normal celebrity-ethnic conventions, North pushed aside the producer’s plate and handed him a piece of paper with his phone number and band’s MySpace page written on it.

His audacity paid off big time. Jackson called North a few hours later, and eventually signed the band to his management company, Dream Merch.

“Randy started really coaching us,” North says. “He called us for three years and took a real role in our lives. He’s a real musician, and he’s proud that knowledge onto us.”

Jackson also shared his business savvy and helped Paper Tongues connect with A&M/October Records. Best-known for breaking M Imado 5 and Hollywood Undead with slow-burn strategies, the label is employing a similar tactic with the roll-out of Paper Tongues’ self-titled release, due in March.

The label has been working Paper Tongues without an album since June 2009, when it serviced the act’s first single, “Eye To California,” to radio. Early programming champions included KEMA Tucson, Ariz., and XETRA-FM San Diego, which booked the band to play

GLOBE

>>> GLOBAL PULSE

Manchester, England-based trio Delphic is already making good on its early promise.

The hotly tipped U.K. alt-rock/dance crossover act, published by Universal, is finalizing a U.S. licensing deal through its own label Chimera, for debut album “Acolyte.” However, India label Modulator will issue its 2009 EP “Countertop,” digitally stateside March 2 and on unlimited edition vinyl March 16.

Delphic is touring Europe to coincide with the album’s international rollout through various licensors. Those dates, booked by 13 Artists, began Feb. 3 in Hamburg, Germany, and wrap

Feb. 26 in Barcelona. They’re followed by a 13-date British tour (March 4-20) before Delphic Returns its U.S. bow April 13 at the Coachella Festival. U.S. shows are booked through Creative Artists Agency.

Delphic made the U.K. Top 10 with “Acousta” (licensed to Polydor) a week after its Jan. 11 U.K. release. According to Polydor senior product manager Hannah Neaves, the act is intent on proving that the pressure of being a media-nominated “next big thing” offers “more opportunities than challenges. The incredible buzz around the album and live reviews are creating a word-of-mouth campaign that will keep the momentum going.”

www.journal-plaza.net & www.freedowns.net
The band’s live show is “phenomenal,” she adds, “appealing to young indie and dance fans and older leased ravers and fans of Orbital, Chemical Brothers and Daft Punk. We expect the [summer] festival season to be a high focus for Delphic.”

—Steve Adams

>>> REISE UP

German duo Ich huch third studio album, “Gute Reise” (Universal), is still riding high on the Media Control chart three months after its Nov. 13 debut. At the time, the duo, licensed to Copenhagen Records. The album is certified double platinum in Germany after shipping more than 400,000 units. The duo shipped platinum (200,000 copies) in 2005 with its self-titled debut. According to Universal Music Germany, total sales in Germany, Switzerland and Austria for its 2007 sophomore set, “Vom Selben Stern,” have passed 1.3 million copies.

“Annette and Adel reach the people because they always find the right words and let them sound absolutely authentic,” Universal Music Germany president/CEO Frank Dienert says. The act is published by Glaecck Publishing/Universal Publishing.

—Wolfgang Spahr

>>> SPELL CAST

Danish sextet Alphabet has a huge chance to make UK fans go gaga for its multilayered pop album. The Spell” Having bended the support slot on the 12-date British leg of Lady Gaga’s Monster Ball tour (Feb. 18-Mar. 8), the band will introduce audiences to its sophomore album, released in Denmark last October by indie Copenhagen Records. The album has been in the top 20 of the IFPI Denmark chart since release. The live shows will coincide with the set’s March 1 U.K. appearance through an international licensing deal with Polydor/Universal, which will release the album March 2 in the United States. Universal is “Realizing plans for releases in other global territories following those two key territories,” Copenhagen product manager Torben Ravn says. According to Ravn, the album has sold more than 25,000 copies in Denmark.

The deal with Polydor/Universal is the second international licensing arrangement for the band: its previous album, “This Is Alphabet,” was licensed to EMI and spawned three UK top 20 singles. Ravn says the album’s UK sales have passed 150,000 units. Alphabet is published by Good Trouble, part of Copenhagen parent MBO Group. Creative Artists Agency books the band abroad. Beetson handles that at home. —Charles Faro

David Broza performed with the late Townes Van Zandt only once, during a Writers in the Round concert in Houston in 1994. After Van Zandt died three years later, the Israeli singer-songwriter was shocked to learn that the Texas music icon had left him a shoebox filled with unreleased poems and lyrics—and that he wanted Broza to write music to accompany them. After some initial hesitation—during which Van Zandt’s widow, Joanna, with Broza’s approval, considered some well-known artists for the project—Broza hit Manhattan Beach studios last June with producer G.E. Smith and recorded “Night Dawn: The Unpublished Poetry of Townes Van Zandt,” due Feb. 23 on St-Curve Records.

Broza spent four years writing music for 10 of the songs; finished an 11th, “Harms Swift Way,” from a Van Zandt demo, and closes the album with his own instrumental, “Too Old to Die Young.”

1 What happened that night in Houston when you first met Townes?
There were others there, but it really turned out to be the Townes Van Zandt vs. David Broza show. It went down for four hours, just on and on. That was basically the only time we sat across from each other and really played and talked. We had a brief meeting later that year, in Kentville, Texas, but that was not at all like Houston.

2 What was your reaction when you discovered the shoe box?
I was pretty shocked...I was out of the blue, out nowhere. I had not talked to Townes or seen him since that one long concert we had done in ’94. I didn’t sing his songs. I guess he didn’t write music to them, so he left that for me to do.

3 But his widow didn’t want to give them to you?
She said to me that she would like to talk to me in person. After telling me about their life, she said she would’ve rather presented these poems to Bob Dylan, Willie Nelson, Waylon Jennings—other singers who she knew loved Townes’ work. I told her, “I’m not going to stand in your way. This is something bigger than me.” I’m not in a position like Bob Dylan or Willie Nelson to make Townes’ words come to life. But eight years later I was in Houston, I had Joanna’s number and wondered what happened to that stuff. She said nothing had happened, so I went back to Tel Aviv and a few days later I started receiving these beautiful poems.

4 Were there a particular theme that you found in these writings as you got into them?
They all deal with death, almost all of them—and love, but of course he would always cut away suddenly from death and turn into very personal and deep love and affection for someone. When I finished writing all the music to them, they all felt like they were about departure—that’s what immediately came to mind.

5 What kind of approach did you take to recording these songs?
In three days in the studio we laid down the tracks: one take to every song with a drummer, double bass, electric guitar, my Spanish guitar and vocal. We added a little keyboard and a couple of voices here and there. In five days we’d done everything. And that’s not me: I’m a pop artist, used to doing 171 takes to every song, fixing every word. If I had to sing in front of Townes and sing him those songs, I guess this is what it would be like.
Jungle. ' May be her stateside like that 1998 blockbuster Lauryn Hill, whose work Nnewa’s new album, “Concrete Release Date: making the music her own manner that mirrors the singer’s juxtaposition of the personal and the political. But Nnewa makes the music her own -wide-ranging cuts like Heartbeat,” “Africans’ and “Kangpe” sound like the result of the natural result of her far-flung experience.—MW

OMARION
Ollusion
Producers: various
Starworld/MusicWorks/Netwerk
Release Date: Jan. 12
Six years after the dissolution of R&B boy-band B2K, 25-year-old singer Omarion describes his third solo album, “Ollusion,” as proof that he’s all grown up. But the set comes off more like a bid for street cred than maturation. Lyrics full of hip-hop bravado over dirty, distortion-heavy beats are found on “Hoodie,” “Code Red” and “I Got It” (featuring rapper Gucci Mane). “You can find me in your city, teeed up with a hoodie on/I go so hard,” Omarion sneers on “Hoodie.” Meanwhile, the track “Last Night (Kinkos)” tells under the weight of a strained melody (“When I put you on the copy machine, body印刷ed out just right”), and the lustful “Wet” somehow manages to sound unsexy. But when Omarion reaches for the high notes and sticks to nuances on the aching ballad “Speeded” and the teasing “Sweet Heartbreak,” he shies like a seasoned star.—MW

ELECTRONIC
BT
These Hopeful Machines
Producer: Brian Transeau
Release Date: Feb. 2
Listening to BT’s music makes it seem as if the last decade of development in electronica never happened. And coming from him, you wouldn’t want it any other way. The man who kickstarted the genre still does it best, whether it’s instrument-based or one long exhalation of synth. That’s probably because the knob-twiddling prodigy is classically trained and believes more in 10-minute sprees than 30-second hooks. “These Hopeful Machines” boasts fully conceived electronic symphonies with melodies that often stick. One example is the impossibly gorgeous track “Every Other Way,” which spins a slowly mounting spell of harmonies and syncopation during its entire 11 minutes. And “Forget Me” is a high-energy rock-out that re- solves with BT’s young daughter repeating the chorus over nursery rhymes. “These Hopeful Machines” is all that electronic music can be: expansive, beautiful, enveloping, and, yes, human. Maybe that’s why those machines are so hopeful.—KM

JOHNNY CASH
American VI: Ain’t No Grave
Producers: Rick Rubin
American Recordings/Lost Highway
Release Date: Feb. 23
Some guys just know the right way to say goodbye. Johnny Cash couldn’t have known exactly when he’d be exiting the mortal coil (he died in 2003), but the Man in Black had just buried his wife, June Carter Cash, and was in poor health as he recorded the last batch of his American Recordings series with producer Rick Rubin. The 10 tracks on “American VI: Ain’t No Grave” are drenched in mortality, but Cash stares it full in the face without any audible fear, declaring, “Ain’t no grave gonna hold my body down.” In addition to Rubin’s typically austere moods, the set features an all-star core of musicians (including members of the Avett Brothers) and Cash’s tasteful renditions of the title track, Kris Kristofferson’s “For the Good Times,” Cheryl Crow’s “Redemption Day,” Tom Paxton’s “The Last of the Singing Water.” It also features new Cash original “First Corinthians, 15:55,” on which his voice is slightly ready, but still confident. Queen Lil’Salah’s “Alaoha Chi” proves a fitting farewell, with just a touch of lightness and a promise of “until we meet again.” We can only hope.—GG

ANALOG
The Valley
Producers: various
Brass and Bees/Outside In
Release Date: Feb. 23
Some acts seem to purely embody the rise of “indietronica” the way that Hot Chip does. The London-based quintet in 2010 is something like the more serious, experimental cinematic adaptation of Erasure’s heart-on-sleeve Broadway bombast. A more midtempo effort than its previous work, Hot Chip’s fourth studio release, “One Life Stand,” is a warm album, with lyrics like: “Why can’t I be bright, like my lover’s light.” “When you hold me, I feel better” and “I only want to be your one life stand.” Richly satisfying arrangements, dynamic percussion and an attention to vocals (some shared) that’s intimately communal mostly make up for some excessive sentimentality and steel drums. But what’s missing on the album is an obvious classic. Even the most engaging tracks, like the layered “I Feel Better” or the descending “Alley Cats,” lack a pop snap that Hot Chip’s emotional dance pop could so well support.—EH

ALBUMS
R&B
NNEKA
Concrete Jungle
Producers: various
Yo Mama/DeanK/Epic
Release Date: Feb. 2
Nneka’s new album, “Concrete Jungle,” may be her standout debut, but this globetrotting R&B maverick—a Nigerian who is based in Germany—has already earned comparisons to such established artists as Erykah Badu and Lauryn Hill. Like that 1998 blockbuster album, “Concrete Jungle” combines various styles in a manner that mirrors the singer’s juxtaposition of the personal and the political. But Nneka makes the music her own—wide-ranging cuts like “Heartbeat,” “Africans” and “Kangpe” sound like the result of her far-flung experience.—MW

CORINNE BAILEY RAE
The Sea
Producers: various
Capital Records
Release Date: Jan. 26
Gray isn’t the only thing that runs deep through Corinne Rae’s sophomore effort, “The Sea,” in grappling with the sudden death of her husband in 2008. The U.K. singer/songwriter has crafted a remarkable set that includes influences from rock and jazz, rich instrumentation and lyrics that linger well beyond the first listen. But one doesn’t know the personal context of the album to appreciate it. The song “Are You Here” ripples with dyttic memories of love lost, as Rae sings over cymbals crashing into guitars. But fans of her 2006 self-titled debut will find plenty to smile about. The midtempo “Closer” opens seduction, while “Paris Nights/New Morning” and “The Blackest Lily” are reclusive, funk-drenched, full-bodied beats and rich. But even on those tracks it’s clear that, as a lyricist and vocalist, Rae is in an entirely different place. Even so, “The Sea” offers plenty of long-term rewards.—MW

CAMILA
Dejarte de Amar
Producers: Mario Domm, Pablo Huerta
Sony Music Latin
Release Date: Feb. 9
The cover art of Camila’s second album, “Dejarte de Amar” is tasteful and sparse, with the Mexican pop group’s three members pictured suspended over the water at a distance, their features indistinguishable. But the music itself is lush, the beautiful melodics that are a Camila trademark blended artfully in vocal harmony. “Dejarte de Amar” continues the path that Camila crafted on its 2006 self-titled debut, but matured. For example, the track “Bésame” begins with a simple voice over keyboard, then steadily progresses to finally explode into a chorus backed by full orchestra. While strings are a staple of Latin pop, Camila uses them with symphonic earmarks, and the attitude, despite the group’s unabashed romanticism. The result is a collection of unique tracks that navigate pop, rock and a tad of blues (“Nada”). The album closer “De Mi,” with its soulful introduction, is almost a classic moment in Latin music. And it’s just the beginning. —MC

HOT CHIP
One Life Stand
Producer: Hot Chip
Release Date: Feb. 9
No act seems to purely embody the rise of “indietronica” the way that Hot Chip does. The London-based quintet in 2010 is something like the more serious, experimental cinematic adaptation of Erasure’s heart-on-sleeve Broadway bombast. A more midtempo effort than its previous work, Hot Chip’s fourth studio release, “One Life Stand,” is a warm album, with lyrics like: “Why can’t I be bright, like my lover’s light.” “When you hold me, I feel better” and “I only want to be your one life stand.” Richly satisfying arrangements, dynamic percussion and an attention to vocals (some shared) that’s intimately communal mostly make up for some excessive sentimentality and steel drums. But what’s missing on the album is an obvious classic. Even the most engaging tracks, like the layered “I Feel Better” or the descending “Alley Cats,” lack a pop snap that Hot Chip’s emotional dance pop could so well support.—EH
The new instrumental diversity, especially shining on the song “There Is a Wind,” where clashing cymbals and a memorizing keyboard melody mesh with LaVelle’s rich vocal harmonies. And a lone, tinkle and sporadic hand claps pump up the energy in “Almost There.” Some tracks lack such spontaneity. “Until The Last” would feel dated without the strings and brass that support a keyboard riff, and the bass “There Temp” utilitarian “Tied Knots” sound like an outtake from the project’s 2004 release. “In a Safe Place.” Nevertheless, the new ambition found on “A Chorus of Storytellers” has led the Album Leaf to its best execution yet.

SOUNDTRACK

VARIOUS ARTISTS

Crazy Heart: Original Motion Picture Soundtrack

Producers: T Bone Burnett, Stephen Bruton

New West Records

The latest soundtrack album from Hollywood roots music maven T Bone Burnett pairs original tunes sung by “Crazy Heart” stars Jeff Bridges and Colin Farrell with classic country cuts by such artists as Buck Owens (“Hello Trouble”), the Louvin Brothers (“My Baby’s Sleeping” and “Till I才算” (“I’ll Need You”). So far, so typical. The surprise on the set is how well the new music holds up to the vintage material. “Fallin’ & Flyin’” finds Bridges and Farrell joining forces for an effortlessly tuneful honky-tonk gem, while Bridges unloads a load of plain-talking, beer-hall existentialism (“I used to be somebody, but now I am nobody else”) during “Somebody Else.” Alt-country artist Ryan Hingham contributes a pair of tracks, one of which ("The Weary Kind (Theme From Crazy Heart)") recently won a Golden Globe for best original song.

MONKHEAD

Just Breathe,” the second single from Pearl Jam’s “Backspacer,” finds Eddie Vedder at a crossroads between weathered rock stylization and levendrum turbidity. The song stays from the well-worn guitar riffs and wild growths of previous single “The Fixer” and moves even further away from the band’s grunge roots. Recalling Kansas’ “Dust in the Wind” and echoing Vedder’s work on the soundtrack to “Into the Wild,” the introduction is standard — acoustic guitar, played softly and faded in — and builds testing out more emotional waters. The chorus, meanwhile, finds Vedder pining for a love over orchestral strings. “It did it that I want you! Do say that I need you!” “Oh, I don’t I feel a fool,” he sings. While “Just Breathe” isn’t quite anything Pearl Jam has released before — it’s as close to a love song as Vedder has ever written — its steady, slow, soulful and upbeat. Written by Vedder, Music Row writers Marv Green and Kent Blazy, “My Best Days Are Ahead of Me” is so far the feel-good country song of 2010, with its soaring melody, singalong chorus and positive message.

JOHN MAYER

Heartbreak Warfare (4:29)

Producers: John Mayer, Steve Jordan

Writer: J. Mayer

Publishers: Sony/ATV Music (ASCAP)

Columbia

John Mayer is back, and as broken-hearted as ever. The second single from his new album, “Battle Studies” (and the follow-up to the meandering, bliss-inspired “Who Says”), “Heartbreak Warfare” is also a throwback to Mayer’s pop-rock balladeer side. “Once you want it to begin, you never again ever want it,” the singer-songwriter croons over delicate guitar work and smooth drum and bass grooves. Despite the song’s stylistic similarities to past hits like “Gravitate,” Mayer appears to be finding his happy medium as a lyricist, balancing saucier lines like “If you want more love, why don’t you say so,” with such edgy fare as “Red Wine and Ambien” You’re talking shit again.” With his latest release, Mayer shows his versatility as a songwriter who can travel from pop to blues and back again.

LEGEND & CREDITS

EDITED BY MITCHELL PETERS (ALOUD) AND MONICA HERRERA (SINGLES)

CONTRIBUTORS: Devon Chendy, Erin Croninan, Laila Cibelli, Mariah Conception, Lindsey Cortez, Gary Croy, Monica Herrera, Kern Morin, Connor McNiff, EVA Nags, Gbolade Owen-Pike, Michel Wood

CRITIC CHOICE K: A new release predicted to hit the top half of the chart in the corresponding format.

All albums commercially available in the United States are eligible. Send album review copies to Mitchell Peters at Billboard, 860 7th Avenue, New York, New York 10001, or to the writers in the appropriate bureau.
The Melbourne Supremacy

The Temper Trap

Aims To Conquer

The World With

‘Conditions’

Outstanding frontman\n
Check. Great songs? Check. Formidable label support? Check. All the vital elements are in place to suggest Australian alt-rock group The Temper Trap is shaping up to be the next big thing from Down Under.

“We’re an ambitious band,” lead singer Dougie Mandagi says. “The world has always been our goal, even in the early stages. Some of us dare to dream bigger than others, and here we are.”

During the last several weeks, the group’s debut album, “Conditions” (Libera
tion/Glassnote/Columbia), became fixture in the top 10 of Billboard’s Hot

Questers Albums chart, paced by the single “Sweet Disposition,” pegged at No. 4 thus far on the tally, the album has sold 21,000, according to Nielsen SoundScan.

New York-based indie Glassnote, which released “Conditions” outside last October, is confident the Temper Trap—Mandagi, guitarist Lorenzo Sil
litto, bassist Jonathan Alcorn and drummer Toby Dundas—will ultimately achieve the same success the label is having with another project, Phoenix’s “Wolfgang Amades Phoenix” (see chart, below).

“We’ll certainly have a gold record-plan for Phoenix, and we’re going to do the same type of sales with Temper Trap,” Glassnote founder Daniel Glass says.

To that end, Glassnote has partnered with Columbia Records, which will assist with marketing, promotion, publicity and artist development.

A key element in the Temper Trap’s bid for world domination is an upcoming series of U.S. concerts. The first run of U.S. dates, booked by High Road Touring, starts March 10 at Los Angeles’ Henry Fonda Theater, followed by summer festival performances planned for Bonnaroo, Sasquatch and Coachella.

“This will be a long effort,” says Mushroom Group chairman Michael Gudinski, whose Liberation Music label discovered and signed the band. “They’re going to stay over there and keep at it for a long time.”

Hailing from Melbourne, Australia, and now calling London home, the Temper Trap earned four nominations at the 2009 Australian Recording Industry Association Awards after “Conditions” became a sleeper hit Down Under. Following its U.K. release last year (Aug. 19) through indie Infections Records, the album peaked at No. 25 and has sold 123,000 copies, according to the Official Charts Co. (OCC).

Musically, “Conditions” sits comfortably between Arcade Fire and TV on the Radio. But it’s Mandagi’s soaring, soulful vocals on album standouts “Love Lost,” “Fader” and “Sweet Disposition” that set the band apart from its peers.

“Sweet Disposition” has already proved popular with synth programmers on both sides of the Atlantic. Stateside, it’s been featured in TV ads for Chrysler and Rhapsody and in more than 30 TV shows around the world, according to Glass. Including the United Kingdom’s “Big Brother” and Australian drama “Underbelly.” It can also be heard in the trailer and on the soundtrack to the film “(500) Days of Summer.”

The track is breaking at rock radio, climbing this week to No. 39 on Rock Songs. It has sold 117,000 downloads, according to Nielsen SoundScan, and a further 247,000 in the United Kingdom, according to the OCC. Glass says the label also plans to work the track to hot AC and top 40 radio.

It’s been said that slow and steady wins the race. And this week, pop/rock band Phoenix proves it, as its single “1901” (Loyola/Glassnote) rises to No. 1 on Billboard’s Alternative chart in its 31st week on the tally—the longest climb to the top in the chart’s 21-year history. It surpasses the previous record-holder, Anberlin’s “Feel Good Drag,” which took 29 frames to hit No. 1 on the May 2, 2009, list.

The track premiered on the July 25, 2009, chart and broke into the top 10 on the Nov. 28 tally. The song’s 2-1 advance bumps 30 Seconds to Mars’ “Kings and Queens” to No. 2. “1901,” which was used in a TV commercial for the Cadillac SRX—has sold 458,000 downloads, according to Nielsen SoundScan. The French band’s album, “Wolfgang Amades Phoenix,” has shifted 317,000 and rises 63-58 on the Billboard 200.

Keith Caulfield
Never Shout Never Claims Top 30 Debut With First Warner Bros. Album

Roostered by a bright, bedroom pop Sound and a grassroots marketing campaign, Never Shout Never's first full-length album, "What Is Love?" (Loweway/Warner Bros.), debuted at No. 24 on the Billboard 200 last week with 21,000 copies. Credit for the set's noteworthy debut, however, belongs to Never Shout Never principal Christopher Drew. The 18-year-old has already released five EPs under the alias, resulting in cumulative song download sales of 1.3 million, according to Nielsen SoundScan. His modus operandi: constant fan interaction.

"My No. 1 goal is connecting with people," says Drew, who was recently featured on MySpace Music's "Introducing..." program for breaking artists. "I try to write songs that are relatable but also draw upon every crazy thing I've gone through up until now." Drew started writing songs in 2007, playing at a local coffee shop in Joplin, Mo. When he posted his songs on MySpace, Drew says the positive reaction "made me realize that I didn't suck after all." After dropping out of high school at 16, Drew played local shows and sold merchandise out of garbage bags. As his sound began attracting attention, on MySpace, he hired a manager and issued "The Yippee EP" at 17. It has sold 46,000, according to SoundScan.

More EPs followed during the next year's including "Summer," also at 46,000, as Drew became the subject of a bidding war. He eventually signed with Warner Bros. Records ("I felt like Warner was a 'career' label," he says) and recorded his debut album last summer in Santa Monica, Calif., with producer Butch Walker (Weezer, Katy Perry). Warner Bros. also allowed him to form his own imprint, Loweway Records.

Drew's hands-on approach has driven the promotional campaign for "What Is Love?" Never Shout Never followed a live chat with an acoustic performance Feb. 4 on MTV.com's Buzzworthy Blog. A partnership with Hot Topic resulted in an exclusive EP (which has sold 27,000) and the distribution of Drew's personally approved merchandise, including T-shirts and skate decks.

While Warner Bros. is invested in growing the Never Shout Never brand, Drew's relentless touring and presence on social networks have helped his fan base quickly expand. "Christopher knows his fans better than anyone," Warner Bros. VP of marketing Greg Thompson says. "We started to see a first full-length album, "What Is Love?" (Loweway/Warner Bros.), debuted at No. 24 on the Billboard 200 last week with 21,000 copies. Credit for the set's noteworthy debut, however, belongs to Never Shout Never principal Christopher Drew. The 18-year-old has already released five EPs under the alias, resulting in cumulative song download sales of 1.3 million, according to Nielsen SoundScan. His modus operandi: constant fan interaction.

"My No. 1 goal is connecting with people," says Drew, who was recently featured on MySpace Music's "Introducing..." program for breaking artists. "I try to write songs that are relatable but also draw upon every crazy thing I've gone through up until now." Drew started writing songs in 2007, playing at a local coffee shop in Joplin, Mo. When he posted his songs on MySpace, Drew says the positive reaction "made me realize that I didn't suck after all." After dropping out of high school at 16, Drew played local shows and sold merchandise out of garbage bags. As his sound began attracting attention, on MySpace, he hired a manager and issued "The Yippee EP" at 17. It has sold 46,000, according to SoundScan.

More EPs followed during the next year's including "Summer," also at 46,000, as Drew became the subject of a bidding war. He eventually signed with Warner Bros. Records ("I felt like Warner was a 'career' label," he says) and recorded his debut album last summer in Santa Monica, Calif., with producer Butch Walker (Weezer, Katy Perry). Warner Bros. also allowed him to form his own imprint, Loweway Records.

Drew's hands-on approach has driven the promotional campaign for "What Is Love?" Never Shout Never followed a live chat with an acoustic performance Feb. 4 on MTV.com's Buzzworthy Blog. A partnership with Hot Topic resulted in an exclusive EP (which has sold 27,000) and the distribution of Drew's personally approved merchandise, including T-shirts and skate decks.

While Warner Bros. is invested in growing the Never Shout Never brand, Drew's relentless touring and presence on social networks have helped his fan base quickly expand. "Christopher knows his fans better than anyone," Warner Bros. VP of marketing Greg Thompson says. "We started to see a...
TALENT
MUSIC COMPANY SEEKING ORIGINAL SONGS

Are you talented enough to produce and deliver full demo recordings, complete with vocals, lyrics and music, within specified timeframes?

Our web-based music company is seeking to purchase exclusive rights to original songs on an ongoing basis (contract details to be discussed upon acceptance).

If selected to be part of our national production team, you will be producing original music for our diverse catalog. Genres include Pop, Rock, Hip Hop, R&B, Country, Christian, and Latino.

Submissions require links to your demo, MySpace page or music page. Please respond to musicsubmission2010@gmail.com.

CALL US TODAY AND ASK ABOUT THE BILLBOARD CLASSIFIEDS
INTRODUCTORY OFFER FOR NEW ADVERTISERS!
1-800-223-7524 or jserrette@billboard.com

FREE
(Available)
HOW DO YOU MAKE YOUR CLASSIFIED AD PAY?
By running it consistently—consecutive weeks—for impact!!
Rarely 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
BO'S SLOW RIDE
The Grammy Awards shake up the Billboard 200 this week, with seemingly every receiving title having a link to the Jan. 31 CBS telecast.

The 53rd annual show hit a high note in the Nielsen ratings, with 22.8 million viewers—the most for the show since 2004 and up 35% compared with last year’s awards.

Lady Antebellum’s “Need You Now” holds at No. 1 for a second week (209,000, according to Nielsen SoundScan) with a not-so-shabby decline of 37% after its arrival with 381,000. The trio performed the set’s title track on the Grammys and took home the Platinum plaque. "Redbirds," the long-delayed album by Grammy performer Lil Wayne, enters at No. 2 with 176,000 copies, while presenter Nick Jonas starts at No. 3 with 82,900.

As for the holdovers on the chart that populate the top 10 this week, all but one have a connection to the Grammys. (And even the one that didn’t—Suzanne Boyle’s "I Dreamed a Dream"—was joked about on the show by presenter and winner Stephen Colbert.)

There’s show-upper and winner Lady Gaga (Nos. 4 and 12; up 17% and 8%, respectively), the "2010 Grammy Nominees" set (No. 5 with 77,000, up 51%), performers/winners The Black Eyed Peas (No. 6 with 70,000, up 76%) and best new artist winner/performer Zac Brown Band (a new high at No. 10 with 40,000, up 82%). Just outside the top 10, Beyoncé—whose only performance was on the 2007 Grammy telecast—has released her "I Am... Sasha Fierce" (No. 14 with 32,000, up 10%).

TAYLOR TIME: Taylor Swift scooped up four trophies (two of them on the air) in addition to performing at the Grammys. Her album of the year winner, “Fearless,” flies to No. 7 (53,000, up 58%). It must be noted that since “Fearless” has already sold 5.5 million copies and was Nielsen SoundScan’s top-selling album of 2009, any post-Grammy bump is just icing on the cake.

Last year’s album of the year winner, Robert Plant & Alison Krauss’ "Raising Sand," jumped 67 slots to No. 2 in the first full week after the show (77,000, up 713%). The previous year’s victor, Herbie Hancock’s "River: The Joni Letters," made a similar leap, catapulting 159-5 with 14,000 (up 967%).

It’s rare for the Grammys to bestow the album of the year honor to the year’s top-selling album, as it did this time around with “Fearless.” The last time it happened was in 1993, when the award went to the soundtrack to “The Bodyguard.”

Special mention should be made of Alanis Morissette’s "Jagged Little Pill.” While it was SoundScan’s top seller of 1996, it was honored with the 1995 album of the year trophy. Prior to 1992—the first full year of SoundScan sales data—it was still uncommon for the album of the year to sync up with Billboard’s year-end No. 1 Billboard 200 album. Before 1992, it happened only six times since the first Grammy albums were handled out in 1959 (for recordings released in 1958).

In The Pink: Pink’s high-flying Grammy performance of “Glitter in the Air” sides the surge of her “Funhouse” album, which soars 61-15 with 31,000 copies (up 234%), marking its best sales week since Christmas of 2008. It also doesn’t hurt that Pink chatted and performed on “The Oprah Winfrey Show” Feb. 5—no doubt a booking made as a result of her Grammys gig.

Though Pink didn’t take home one of the two Grammys for which she was nominated, she certainly made the most of her performance slot on the show, arguably delivering the most buzzed-about moment of the night.

Super Sade: Expect the smooth sounds of Sade to overtake the No. 1 spot on the Billboard 200 next week, as industry gurus project the group’s new effort, “Soldier of Love,” could sell more than 400,000. It will be the act’s second No. 1 album; its first, “Promise,” arrived in 1986.

Also, while the Who benefit from its Feb. 7 Super Bowl halftime show performance (No. 82, up 102%), expect a bigger move by the band next issue, when a full week’s worth of impact will be felt.

THE HOTBOX
A WEEKLY ROUNDUP OF NOTABLE CHART ACHIEVEMENTS

Weekly Sales Watch

The Hot Chart Beat

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

Go to www.billboard.biz for complete chart data | 37
<table>
<thead>
<tr>
<th>ARTIST</th>
<th>TITLE</th>
<th>WEEKS</th>
<th>DATE</th>
</tr>
</thead>
<tbody>
<tr>
<td>LIL WAYNE</td>
<td>Need You Now</td>
<td>1</td>
<td>TBA</td>
</tr>
<tr>
<td>NICC KJOSAE &amp; THE ADMINISTRATION</td>
<td>I Am</td>
<td>1</td>
<td>2010</td>
</tr>
<tr>
<td>LADY GAGA</td>
<td>The Fame</td>
<td>8</td>
<td>2010</td>
</tr>
<tr>
<td>VARIOUS ARTISTS</td>
<td>2010 Grammy Nominees</td>
<td>7</td>
<td>2010</td>
</tr>
<tr>
<td>TAYLOR SWIFT</td>
<td>Fearless</td>
<td>21</td>
<td>2010</td>
</tr>
<tr>
<td>LADY GAGA</td>
<td>The Fame Monster (EP)</td>
<td>4</td>
<td>2010</td>
</tr>
<tr>
<td>MICHAEL JACKSON</td>
<td>Michael Jackson’s This Is It (Soundtrack)</td>
<td>19</td>
<td>2010</td>
</tr>
<tr>
<td>LADY ANTELLIUM</td>
<td>Lady Anteellium</td>
<td>18</td>
<td>2010</td>
</tr>
<tr>
<td>MYERS BIBLE</td>
<td>Crazy Love</td>
<td>1</td>
<td>2010</td>
</tr>
<tr>
<td>KINGS OF LEON</td>
<td>Only By Night</td>
<td>14</td>
<td>2010</td>
</tr>
<tr>
<td>KID INK</td>
<td>Kid Tronic</td>
<td>1</td>
<td>2010</td>
</tr>
<tr>
<td>SOUNTRACK</td>
<td>Aliens: An Inappropriate Journey (Soundtrack)</td>
<td>1</td>
<td>2010</td>
</tr>
<tr>
<td>REHANNA</td>
<td>Rated R</td>
<td>10</td>
<td>2010</td>
</tr>
<tr>
<td>YOUNG MONEY</td>
<td>We Are Young Money</td>
<td>29</td>
<td>2010</td>
</tr>
<tr>
<td>OWL CITY</td>
<td>Deeple</td>
<td>1</td>
<td>2010</td>
</tr>
<tr>
<td>JAY-Z</td>
<td>The Blueprint 3</td>
<td>1</td>
<td>2010</td>
</tr>
<tr>
<td>VARIOUS ARTISTS</td>
<td>NOW! 32</td>
<td>1</td>
<td>2010</td>
</tr>
<tr>
<td>JASON ALDEAN</td>
<td>Wide Open</td>
<td>1</td>
<td>2010</td>
</tr>
<tr>
<td>VAMPIRE WEEKEND</td>
<td>Centra</td>
<td>1</td>
<td>2010</td>
</tr>
<tr>
<td>EMINEM</td>
<td>Relapse</td>
<td>1</td>
<td>2010</td>
</tr>
<tr>
<td>CELTIC WOMAN</td>
<td>Songs From The Heart</td>
<td>1</td>
<td>2010</td>
</tr>
<tr>
<td>MICHAEL JACKSON</td>
<td>Number Ones</td>
<td>1</td>
<td>2010</td>
</tr>
<tr>
<td>JOHN MAYER</td>
<td>Battle Studies</td>
<td>1</td>
<td>2010</td>
</tr>
<tr>
<td>MELANIE FIONA</td>
<td>The Bridge</td>
<td>1</td>
<td>2010</td>
</tr>
<tr>
<td>KANYE WEST</td>
<td>Future</td>
<td>1</td>
<td>2010</td>
</tr>
<tr>
<td>BARRY MANILOW</td>
<td>The Greatest Love Songs Of All Time</td>
<td>1</td>
<td>2010</td>
</tr>
<tr>
<td>JAY-Z</td>
<td>Now That’s What I Call Love</td>
<td>1</td>
<td>2010</td>
</tr>
<tr>
<td>SHELLEY COMES TO THE SCENE</td>
<td>Now That’s What I Call Love</td>
<td>1</td>
<td>2010</td>
</tr>
<tr>
<td>KISS AND TELL</td>
<td>WOW Gospel 2010</td>
<td>1</td>
<td>2010</td>
</tr>
<tr>
<td>THE WEEKEND</td>
<td>Sea Therapy: The Session</td>
<td>1</td>
<td>2010</td>
</tr>
<tr>
<td>BIG SEAN</td>
<td>The State Vs. Steady Donn</td>
<td>1</td>
<td>2010</td>
</tr>
<tr>
<td>DAVE MATTHEWS BAND</td>
<td>Big Whiskey And The GrooGrux King</td>
<td>1</td>
<td>2010</td>
</tr>
<tr>
<td>AC/DC</td>
<td>Dark Horse</td>
<td>1</td>
<td>2010</td>
</tr>
<tr>
<td>JAY-Z</td>
<td>Far Far Away</td>
<td>1</td>
<td>2010</td>
</tr>
<tr>
<td>KONY 2012</td>
<td>Worth It</td>
<td>1</td>
<td>2010</td>
</tr>
</tbody>
</table>

**THE BILLBOARD 200 ARTIST INDEX**

<table>
<thead>
<tr>
<th>ARTIST</th>
<th>TITLE</th>
</tr>
</thead>
<tbody>
<tr>
<td>SPOON</td>
<td>Transference</td>
</tr>
<tr>
<td>DARIUS RUCKER</td>
<td>Learn To Live</td>
</tr>
<tr>
<td>OLDBUSKULL</td>
<td>Leave This Town</td>
</tr>
<tr>
<td>MIKRANDA LAMBERT</td>
<td>So Far Gone (EP)</td>
</tr>
<tr>
<td>MIKE LEE</td>
<td>Revolution</td>
</tr>
<tr>
<td>MIKE JACOBSON</td>
<td>The Time Of Our Lives (EP)</td>
</tr>
<tr>
<td>MICHAEL JACOBSON</td>
<td>The Essential Michael Jacobson</td>
</tr>
<tr>
<td>PHARRELL</td>
<td>WlopGentlemen (EP)</td>
</tr>
<tr>
<td>JASON MARLTH AND THE WALTZ</td>
<td>Legend: The Best Of Bob Marley And The Wailers</td>
</tr>
<tr>
<td>DIOBOSE</td>
<td>Chess Season One: The Magnificent Volume 1</td>
</tr>
<tr>
<td>SOUNTRACK</td>
<td>Chess Season One: The Magnificent Volume 2</td>
</tr>
<tr>
<td>SOUNTRACK</td>
<td>Freedom (EP)</td>
</tr>
<tr>
<td>JIMMY EAT WORLD</td>
<td>My World (EP)</td>
</tr>
<tr>
<td>VARIOUS ARTISTS</td>
<td>Mardi Gras In New Orleans, the set with over 10,000 tracks, for no less than 100!</td>
</tr>
<tr>
<td>LIL WAYNE</td>
<td>I Am, Sasha Fierce</td>
</tr>
<tr>
<td>DANNY BROWN</td>
<td>STRONGER with Each Test</td>
</tr>
<tr>
<td>KONY 2012</td>
<td>Before I Settled Down</td>
</tr>
<tr>
<td>VARIOUS ARTISTS</td>
<td>WOW 2009</td>
</tr>
<tr>
<td>JAY-Z</td>
<td>99.9%</td>
</tr>
<tr>
<td>VARIOUS ARTISTS</td>
<td>LOVE + LIVE + HATE</td>
</tr>
<tr>
<td>NORMAN JONES</td>
<td>The Full</td>
</tr>
<tr>
<td>KONY 2012</td>
<td>The Circle</td>
</tr>
<tr>
<td>BON JOVI</td>
<td>Save Me, San Francisco</td>
</tr>
<tr>
<td>JAMES FORTUNE &amp; FLY</td>
<td>Encore</td>
</tr>
<tr>
<td>THE WHO</td>
<td>Greatest Hits</td>
</tr>
<tr>
<td>COLIN CAIHL</td>
<td>Arabian</td>
</tr>
<tr>
<td>BURNT</td>
<td>21st Century Breakdown</td>
</tr>
<tr>
<td>SOUNTRACK</td>
<td>The Twilight Saga: New Moon</td>
</tr>
<tr>
<td>JARVIS COCKER</td>
<td>The Man I Want To Be</td>
</tr>
<tr>
<td>BOB MARLEY</td>
<td>Total Club Hits</td>
</tr>
<tr>
<td>ALICE IN CHAINS</td>
<td>Black Swan</td>
</tr>
<tr>
<td>JAY-Z</td>
<td>Black Swan</td>
</tr>
<tr>
<td>THE BAND</td>
<td>Man On The Moon: The End Of Day</td>
</tr>
<tr>
<td>LIL ELLINGTON</td>
<td>ELLINGTON BOWS</td>
</tr>
<tr>
<td>BRIAN MCFADDEN</td>
<td>Over The Road</td>
</tr>
<tr>
<td>SHERWIN BULLEY</td>
<td>The Courage Of Others</td>
</tr>
<tr>
<td>ALL OF NOTHING</td>
<td>Bear Story</td>
</tr>
<tr>
<td>CHRIS BROWN</td>
<td>Graffiti</td>
</tr>
<tr>
<td>NEL SEDAKA</td>
<td>The Muse Of My Life</td>
</tr>
<tr>
<td>DANNY BROWN</td>
<td>Stay</td>
</tr>
<tr>
<td>DANNY BROWN</td>
<td>Journey's Greatest Hits</td>
</tr>
<tr>
<td>No.</td>
<td>ARTIST</td>
</tr>
<tr>
<td>-----</td>
<td>--------</td>
</tr>
<tr>
<td>103</td>
<td>THE CARDS</td>
</tr>
<tr>
<td>121</td>
<td>JOSH JONES</td>
</tr>
<tr>
<td>122</td>
<td>PAUL BUTTERFIELD</td>
</tr>
<tr>
<td>123</td>
<td>BOB SEYEAH</td>
</tr>
<tr>
<td>124</td>
<td>JOHN LEE HOOKER</td>
</tr>
<tr>
<td>125</td>
<td>THE CARDS</td>
</tr>
<tr>
<td>126</td>
<td>BOB SEYEAH</td>
</tr>
<tr>
<td>127</td>
<td>JOHN LEE HOOKER</td>
</tr>
<tr>
<td>128</td>
<td>THE CARDS</td>
</tr>
<tr>
<td>129</td>
<td>BOB SEYEAH</td>
</tr>
<tr>
<td>130</td>
<td>JOHN LEE HOOKER</td>
</tr>
</tbody>
</table>

Data for week of FEBRUARY 20, 2010  
For chart reprints call 465-654-4633

www.journal-plaza.net & www.freedowns.net
## Top Digital

<table>
<thead>
<tr>
<th>Position</th>
<th>Artist</th>
<th>Title</th>
<th>Sales (Last Week)</th>
<th>Sales (This Week)</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Lil Wayne</td>
<td>“I Won’t Back Down”</td>
<td>277,681</td>
<td>307,681</td>
</tr>
<tr>
<td>2</td>
<td>Journey</td>
<td>“Don’t Stop Believin’”</td>
<td>98,264</td>
<td>100,264</td>
</tr>
<tr>
<td>3</td>
<td>Lady Antebellum</td>
<td>“Need You Now”</td>
<td>111,235</td>
<td>115,235</td>
</tr>
<tr>
<td>4</td>
<td>Zac Brown Band</td>
<td>“Storyteller”</td>
<td>89,082</td>
<td>91,082</td>
</tr>
<tr>
<td>5</td>
<td>Various Artists</td>
<td>“Next”</td>
<td>85,678</td>
<td>87,678</td>
</tr>
</tbody>
</table>

## Top Internet

<table>
<thead>
<tr>
<th>Position</th>
<th>Artist</th>
<th>Title</th>
<th>Streams (Last Week)</th>
<th>Streams (This Week)</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Taylor Swift</td>
<td>“Red”</td>
<td>38,284,567</td>
<td>40,284,567</td>
</tr>
<tr>
<td>2</td>
<td>Katy Perry</td>
<td>“Roar”</td>
<td>36,284,567</td>
<td>38,284,567</td>
</tr>
<tr>
<td>3</td>
<td>One Direction</td>
<td>“Story Of My Life”</td>
<td>34,284,567</td>
<td>36,284,567</td>
</tr>
<tr>
<td>4</td>
<td>Bruno Mars</td>
<td>“Locked Out Of Heaven”</td>
<td>32,284,567</td>
<td>34,284,567</td>
</tr>
<tr>
<td>5</td>
<td>Taylor Swift</td>
<td>“We Are Never Ever Getting Back Together”</td>
<td>30,284,567</td>
<td>32,284,567</td>
</tr>
</tbody>
</table>

## Top Indie

<table>
<thead>
<tr>
<th>Position</th>
<th>Artist</th>
<th>Title</th>
<th>Sales (Last Week)</th>
<th>Sales (This Week)</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Lil Wayne</td>
<td>“I Won’t Back Down”</td>
<td>123,456</td>
<td>125,456</td>
</tr>
<tr>
<td>2</td>
<td>Journey</td>
<td>“Don’t Stop Believin’”</td>
<td>98,765</td>
<td>100,765</td>
</tr>
<tr>
<td>3</td>
<td>Lady Antebellum</td>
<td>“Need You Now”</td>
<td>111,235</td>
<td>115,235</td>
</tr>
<tr>
<td>4</td>
<td>Zac Brown Band</td>
<td>“Storyteller”</td>
<td>89,082</td>
<td>91,082</td>
</tr>
<tr>
<td>5</td>
<td>Various Artists</td>
<td>“Next”</td>
<td>85,678</td>
<td>87,678</td>
</tr>
</tbody>
</table>

---

**Note:** The chart data is as of the publication date of the magazine, and the positions may change over time. The charts are based on sales and streaming metrics.
### Mainstream Top 40

2. "All the Right Moves" - OneRepublic
3. "Baby" - Owl City
4. "The Climb" - Miley Cyrus
5. "Whataya Want From Me" - Adam Lambert

### Adult Contemporary

2. "Whataya Want From Me" - Adam Lambert
3. "All the Right Moves" - OneRepublic
4. "Baby" - Owl City
5. "The Climb" - Miley Cyrus

### Rock Songs

2. "Whataya Want From Me" - Adam Lambert
3. "All the Right Moves" - OneRepublic
4. "Baby" - Owl City
5. "The Climb" - Miley Cyrus

### Active Rock

2. "Whataya Want From Me" - Adam Lambert
3. "All the Right Moves" - OneRepublic
4. "Baby" - Owl City
5. "The Climb" - Miley Cyrus

With a high-stakes tour for their show "Here I Am" on Mainstream Top 40, the Black Eyed Peas take the top spot on Billboard's Hot 100, following their all-star collaboration with Justin Timberlake and Missy Elliott. Following Coldplay with seven top 10 hits are Beyoncé, Michael Jackson, and The Rolling Stones.

**HERITAGE ROCK**

2. "Whataya Want From Me" - Adam Lambert
3. "All the Right Moves" - OneRepublic
4. "Baby" - Owl City
5. "The Climb" - Miley Cyrus

With a high-stakes tour for their show "Here I Am" on Mainstream Top 40, the Black Eyed Peas take the top spot on Billboard's Hot 100, following their all-star collaboration with Justin Timberlake and Missy Elliott. Following Coldplay with seven top 10 hits are Beyoncé, Michael Jackson, and The Rolling Stones.

**ADULT TOP 40**

2. "Whataya Want From Me" - Adam Lambert
3. "All the Right Moves" - OneRepublic
4. "Baby" - Owl City
5. "The Climb" - Miley Cyrus

With a high-stakes tour for their show "Here I Am" on Mainstream Top 40, the Black Eyed Peas take the top spot on Billboard's Hot 100, following their all-star collaboration with Justin Timberlake and Missy Elliott. Following Coldplay with seven top 10 hits are Beyoncé, Michael Jackson, and The Rolling Stones.

**FEATURING LITTLE MIX**

2. "Whataya Want From Me" - Adam Lambert
3. "All the Right Moves" - OneRepublic
4. "Baby" - Owl City
5. "The Climb" - Miley Cyrus

With a high-stakes tour for their show "Here I Am" on Mainstream Top 40, the Black Eyed Peas take the top spot on Billboard's Hot 100, following their all-star collaboration with Justin Timberlake and Missy Elliott. Following Coldplay with seven top 10 hits are Beyoncé, Michael Jackson, and The Rolling Stones.
Lil Wayne earns the Hot Shot Debut on Top R&B/Hip-Hop Albums as “Rebirth” bows at No. 1 with 176,000 units, according to Nielsen SoundScan. The effort is his sixth chart-topper and first studio album since “Tha Carter III” debuted on the Billboard 200 with 1 million copies in 2008. While the new album’s sales bow is far from Lil Wayne’s last debut, it beats the 125,000-150,000 industry insiders predicted. Perhaps the rapper’s performance at the Grammy Awards (Jan. 31) influenced buyers.

Speaking of the Grammys, the annual telecast pays its usual dividends. Three-time winners the Black Eyed Peas (+12) gain seven, while entertainers Beyoncé (9, up 10%) and Maxwell (16, up 7%) score notable gains, as does best new artist nominee Keri Hilson (23-15, up 42%).

—Raphael George
### Hot R&B/Hip-Hop Songs

<table>
<thead>
<tr>
<th>No.</th>
<th>Title</th>
<th>Artist</th>
<th>Week No.</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>C-Murder featuring Chris Brown</td>
<td>C-Murder featuring Chris Brown</td>
<td>4</td>
</tr>
<tr>
<td>2</td>
<td>Let Me Love You</td>
<td>Nicki Minaj featuring C-Murder</td>
<td>5</td>
</tr>
<tr>
<td>3</td>
<td>One Way</td>
<td>Chris Brown featuring C-Murder</td>
<td>6</td>
</tr>
<tr>
<td>4</td>
<td>Red Carpet Girls</td>
<td>Chris Brown featuring C-Murder</td>
<td>7</td>
</tr>
<tr>
<td>5</td>
<td>Torna da Hierba</td>
<td>Chris Brown featuring C-Murder</td>
<td>8</td>
</tr>
<tr>
<td>6</td>
<td>I Can't Make You Love Me</td>
<td>Chris Brown featuring C-Murder</td>
<td>9</td>
</tr>
<tr>
<td>7</td>
<td>Better Than You</td>
<td>Chris Brown featuring C-Murder</td>
<td>10</td>
</tr>
<tr>
<td>8</td>
<td>I Want Your Love</td>
<td>Chris Brown featuring C-Murder</td>
<td>11</td>
</tr>
<tr>
<td>9</td>
<td>When the Lights Go Out</td>
<td>Chris Brown featuring C-Murder</td>
<td>12</td>
</tr>
<tr>
<td>10</td>
<td>I Will Never Let You Go</td>
<td>Chris Brown featuring C-Murder</td>
<td>13</td>
</tr>
<tr>
<td>11</td>
<td>Don't Let the Sun Go Down</td>
<td>Chris Brown featuring C-Murder</td>
<td>14</td>
</tr>
<tr>
<td>12</td>
<td>Through the Fire</td>
<td>Chris Brown featuring C-Murder</td>
<td>15</td>
</tr>
<tr>
<td>13</td>
<td>Better Than You</td>
<td>Chris Brown featuring C-Murder</td>
<td>16</td>
</tr>
<tr>
<td>14</td>
<td>I Can't Make You Love Me</td>
<td>Chris Brown featuring C-Murder</td>
<td>17</td>
</tr>
<tr>
<td>15</td>
<td>Red Carpet Girls</td>
<td>Chris Brown featuring C-Murder</td>
<td>18</td>
</tr>
<tr>
<td>16</td>
<td>Torna da Hierba</td>
<td>Chris Brown featuring C-Murder</td>
<td>19</td>
</tr>
<tr>
<td>17</td>
<td>I Want Your Love</td>
<td>Chris Brown featuring C-Murder</td>
<td>20</td>
</tr>
</tbody>
</table>

### Hot R&B/Hip-Hop Songs

<table>
<thead>
<tr>
<th>No.</th>
<th>Title</th>
<th>Artist</th>
<th>Week No.</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>C-Murder featuring Chris Brown</td>
<td>C-Murder featuring Chris Brown</td>
<td>4</td>
</tr>
<tr>
<td>2</td>
<td>Let Me Love You</td>
<td>Nicki Minaj featuring C-Murder</td>
<td>5</td>
</tr>
<tr>
<td>3</td>
<td>One Way</td>
<td>Chris Brown featuring C-Murder</td>
<td>6</td>
</tr>
<tr>
<td>4</td>
<td>Red Carpet Girls</td>
<td>Chris Brown featuring C-Murder</td>
<td>7</td>
</tr>
<tr>
<td>5</td>
<td>Torna da Hierba</td>
<td>Chris Brown featuring C-Murder</td>
<td>8</td>
</tr>
<tr>
<td>6</td>
<td>I Can't Make You Love Me</td>
<td>Chris Brown featuring C-Murder</td>
<td>9</td>
</tr>
<tr>
<td>7</td>
<td>Better Than You</td>
<td>Chris Brown featuring C-Murder</td>
<td>10</td>
</tr>
<tr>
<td>8</td>
<td>I Want Your Love</td>
<td>Chris Brown featuring C-Murder</td>
<td>11</td>
</tr>
<tr>
<td>9</td>
<td>When the Lights Go Out</td>
<td>Chris Brown featuring C-Murder</td>
<td>12</td>
</tr>
<tr>
<td>10</td>
<td>I Will Never Let You Go</td>
<td>Chris Brown featuring C-Murder</td>
<td>13</td>
</tr>
<tr>
<td>11</td>
<td>Don't Let the Sun Go Down</td>
<td>Chris Brown featuring C-Murder</td>
<td>14</td>
</tr>
<tr>
<td>12</td>
<td>Through the Fire</td>
<td>Chris Brown featuring C-Murder</td>
<td>15</td>
</tr>
<tr>
<td>13</td>
<td>Better Than You</td>
<td>Chris Brown featuring C-Murder</td>
<td>16</td>
</tr>
<tr>
<td>14</td>
<td>I Can't Make You Love Me</td>
<td>Chris Brown featuring C-Murder</td>
<td>17</td>
</tr>
<tr>
<td>15</td>
<td>Red Carpet Girls</td>
<td>Chris Brown featuring C-Murder</td>
<td>18</td>
</tr>
<tr>
<td>16</td>
<td>Torna da Hierba</td>
<td>Chris Brown featuring C-Murder</td>
<td>19</td>
</tr>
<tr>
<td>17</td>
<td>I Want Your Love</td>
<td>Chris Brown featuring C-Murder</td>
<td>20</td>
</tr>
</tbody>
</table>

### Between the Bullet

Gospel duo Mary Mary marks the record for the longest chart run by a group on Hot R&B/Hip-Hop Songs with "Me & My Me" (No. 27) enters its 64th week on the list. The track surpasses Dru Hill's "In My Bed," which collected 63 chart frames in 1997-98. "Me & My Me" debuted in November 2008 and peaked at No. 2 in September. It also owns the longevity record among gospel songs on this chart, outpacing Kirk Franklin's "Looking for You," which tallied 62 weeks in 1999-2000. Mary Mary's feat comes one week after K'naan established the endurance mark for male artists as "On the Ocean" earned 72 weeks.

—Ralph George
### HOT DANCE CLUB SONGS

<table>
<thead>
<tr>
<th>Title</th>
<th>Artist</th>
<th>Week of 2010</th>
</tr>
</thead>
<tbody>
<tr>
<td>Russian Roulette</td>
<td>Michael Buble</td>
<td>3</td>
</tr>
<tr>
<td>Telephone</td>
<td>Whitney Houston</td>
<td>4</td>
</tr>
<tr>
<td>On The Floor (Hit Me Baby)</td>
<td>Human Traffic</td>
<td>5</td>
</tr>
<tr>
<td>Hard</td>
<td>The Jackson 5</td>
<td>6</td>
</tr>
<tr>
<td>Revolver</td>
<td>The Beatles</td>
<td>7</td>
</tr>
<tr>
<td>I Want You (I Want It All)</td>
<td>Michael Buble</td>
<td>8</td>
</tr>
<tr>
<td>DON'T MESS UP MYタイプ</td>
<td>Sugarhigh &amp; Livewire</td>
<td>9</td>
</tr>
<tr>
<td>Back To Life (The Secret Life)</td>
<td>John Legend</td>
<td>10</td>
</tr>
<tr>
<td>It's Over</td>
<td>Rihanna</td>
<td>11</td>
</tr>
<tr>
<td>Don't Wanna Grow Up</td>
<td>Charlie Puth</td>
<td>12</td>
</tr>
<tr>
<td>Feeling Like A Star</td>
<td>K. Michelle</td>
<td>13</td>
</tr>
<tr>
<td>Hey Hey My My</td>
<td>J. Cole</td>
<td>14</td>
</tr>
<tr>
<td>Naturally</td>
<td>Lizzo</td>
<td>15</td>
</tr>
<tr>
<td>It's Over</td>
<td>Zedd</td>
<td>16</td>
</tr>
</tbody>
</table>

### HOT DANCE AIRPLAY

<table>
<thead>
<tr>
<th>Title</th>
<th>Artist</th>
<th>Week of 2010</th>
</tr>
</thead>
<tbody>
<tr>
<td>Light On</td>
<td>Maroon 5</td>
<td>1</td>
</tr>
<tr>
<td>Everlasting</td>
<td>Snow Patrol</td>
<td>2</td>
</tr>
<tr>
<td>Stars</td>
<td>5 Seconds Of Summer</td>
<td>3</td>
</tr>
<tr>
<td>Love Me Again</td>
<td>The Weeknd</td>
<td>4</td>
</tr>
<tr>
<td>Do You Want Me</td>
<td>The Weeknd</td>
<td>5</td>
</tr>
<tr>
<td>Secret Love</td>
<td>The Weeknd</td>
<td>6</td>
</tr>
<tr>
<td>Time</td>
<td>Taylor Swift</td>
<td>7</td>
</tr>
<tr>
<td>Time</td>
<td>Taylor Swift</td>
<td>8</td>
</tr>
<tr>
<td>Time</td>
<td>Taylor Swift</td>
<td>9</td>
</tr>
<tr>
<td>Time</td>
<td>Taylor Swift</td>
<td>10</td>
</tr>
<tr>
<td>Time</td>
<td>Taylor Swift</td>
<td>11</td>
</tr>
<tr>
<td>Time</td>
<td>Taylor Swift</td>
<td>12</td>
</tr>
<tr>
<td>Time</td>
<td>Taylor Swift</td>
<td>13</td>
</tr>
<tr>
<td>Time</td>
<td>Taylor Swift</td>
<td>14</td>
</tr>
<tr>
<td>Time</td>
<td>Taylor Swift</td>
<td>15</td>
</tr>
<tr>
<td>Time</td>
<td>Taylor Swift</td>
<td>16</td>
</tr>
<tr>
<td>Time</td>
<td>Taylor Swift</td>
<td>17</td>
</tr>
<tr>
<td>Time</td>
<td>Taylor Swift</td>
<td>18</td>
</tr>
<tr>
<td>Time</td>
<td>Taylor Swift</td>
<td>19</td>
</tr>
<tr>
<td>Time</td>
<td>Taylor Swift</td>
<td>20</td>
</tr>
</tbody>
</table>

### TOP TRADITIONAL JAZZ ALBUMS

<table>
<thead>
<tr>
<th>Title</th>
<th>Artist</th>
<th>Week of 2010</th>
</tr>
</thead>
<tbody>
<tr>
<td>After Midnight</td>
<td>Wynton Marsalis</td>
<td>1</td>
</tr>
<tr>
<td>Time Warp</td>
<td>Herbie Hancock</td>
<td>2</td>
</tr>
<tr>
<td>The Jazz Variations</td>
<td>Tony Bennett</td>
<td>3</td>
</tr>
<tr>
<td>The Jazz Variations</td>
<td>Tony Bennett</td>
<td>4</td>
</tr>
<tr>
<td>The Jazz Variations</td>
<td>Tony Bennett</td>
<td>5</td>
</tr>
<tr>
<td>The Jazz Variations</td>
<td>Tony Bennett</td>
<td>6</td>
</tr>
<tr>
<td>The Jazz Variations</td>
<td>Tony Bennett</td>
<td>7</td>
</tr>
<tr>
<td>The Jazz Variations</td>
<td>Tony Bennett</td>
<td>8</td>
</tr>
<tr>
<td>The Jazz Variations</td>
<td>Tony Bennett</td>
<td>9</td>
</tr>
<tr>
<td>The Jazz Variations</td>
<td>Tony Bennett</td>
<td>10</td>
</tr>
<tr>
<td>The Jazz Variations</td>
<td>Tony Bennett</td>
<td>11</td>
</tr>
<tr>
<td>The Jazz Variations</td>
<td>Tony Bennett</td>
<td>12</td>
</tr>
<tr>
<td>The Jazz Variations</td>
<td>Tony Bennett</td>
<td>13</td>
</tr>
<tr>
<td>The Jazz Variations</td>
<td>Tony Bennett</td>
<td>14</td>
</tr>
<tr>
<td>The Jazz Variations</td>
<td>Tony Bennett</td>
<td>15</td>
</tr>
<tr>
<td>The Jazz Variations</td>
<td>Tony Bennett</td>
<td>16</td>
</tr>
<tr>
<td>The Jazz Variations</td>
<td>Tony Bennett</td>
<td>17</td>
</tr>
<tr>
<td>The Jazz Variations</td>
<td>Tony Bennett</td>
<td>18</td>
</tr>
<tr>
<td>The Jazz Variations</td>
<td>Tony Bennett</td>
<td>19</td>
</tr>
<tr>
<td>The Jazz Variations</td>
<td>Tony Bennett</td>
<td>20</td>
</tr>
</tbody>
</table>

### TOP TRADITIONAL CLASSICAL ALBUMS

<table>
<thead>
<tr>
<th>Title</th>
<th>Artist</th>
<th>Week of 2010</th>
</tr>
</thead>
<tbody>
<tr>
<td>The Piano Concert</td>
<td>Alfred Brendel</td>
<td>1</td>
</tr>
<tr>
<td>The Piano Concert</td>
<td>Alfred Brendel</td>
<td>2</td>
</tr>
<tr>
<td>The Piano Concert</td>
<td>Alfred Brendel</td>
<td>3</td>
</tr>
<tr>
<td>The Piano Concert</td>
<td>Alfred Brendel</td>
<td>4</td>
</tr>
<tr>
<td>The Piano Concert</td>
<td>Alfred Brendel</td>
<td>5</td>
</tr>
<tr>
<td>The Piano Concert</td>
<td>Alfred Brendel</td>
<td>6</td>
</tr>
<tr>
<td>The Piano Concert</td>
<td>Alfred Brendel</td>
<td>7</td>
</tr>
<tr>
<td>The Piano Concert</td>
<td>Alfred Brendel</td>
<td>8</td>
</tr>
<tr>
<td>The Piano Concert</td>
<td>Alfred Brendel</td>
<td>9</td>
</tr>
<tr>
<td>The Piano Concert</td>
<td>Alfred Brendel</td>
<td>10</td>
</tr>
<tr>
<td>The Piano Concert</td>
<td>Alfred Brendel</td>
<td>11</td>
</tr>
<tr>
<td>The Piano Concert</td>
<td>Alfred Brendel</td>
<td>12</td>
</tr>
<tr>
<td>The Piano Concert</td>
<td>Alfred Brendel</td>
<td>13</td>
</tr>
<tr>
<td>The Piano Concert</td>
<td>Alfred Brendel</td>
<td>14</td>
</tr>
<tr>
<td>The Piano Concert</td>
<td>Alfred Brendel</td>
<td>15</td>
</tr>
<tr>
<td>The Piano Concert</td>
<td>Alfred Brendel</td>
<td>16</td>
</tr>
<tr>
<td>The Piano Concert</td>
<td>Alfred Brendel</td>
<td>17</td>
</tr>
<tr>
<td>The Piano Concert</td>
<td>Alfred Brendel</td>
<td>18</td>
</tr>
<tr>
<td>The Piano Concert</td>
<td>Alfred Brendel</td>
<td>19</td>
</tr>
<tr>
<td>The Piano Concert</td>
<td>Alfred Brendel</td>
<td>20</td>
</tr>
</tbody>
</table>

### TOP CONTEMPORARY CROSSOVER ALBUMS

<table>
<thead>
<tr>
<th>Title</th>
<th>Artist</th>
<th>Week of 2010</th>
</tr>
</thead>
<tbody>
<tr>
<td>After Midnight</td>
<td>Wynton Marsalis</td>
<td>1</td>
</tr>
<tr>
<td>Time Warp</td>
<td>Herbie Hancock</td>
<td>2</td>
</tr>
<tr>
<td>The Jazz Variations</td>
<td>Tony Bennett</td>
<td>3</td>
</tr>
<tr>
<td>The Jazz Variations</td>
<td>Tony Bennett</td>
<td>4</td>
</tr>
<tr>
<td>The Jazz Variations</td>
<td>Tony Bennett</td>
<td>5</td>
</tr>
<tr>
<td>The Jazz Variations</td>
<td>Tony Bennett</td>
<td>6</td>
</tr>
<tr>
<td>The Jazz Variations</td>
<td>Tony Bennett</td>
<td>7</td>
</tr>
<tr>
<td>The Jazz Variations</td>
<td>Tony Bennett</td>
<td>8</td>
</tr>
<tr>
<td>The Jazz Variations</td>
<td>Tony Bennett</td>
<td>9</td>
</tr>
<tr>
<td>The Jazz Variations</td>
<td>Tony Bennett</td>
<td>10</td>
</tr>
<tr>
<td>The Jazz Variations</td>
<td>Tony Bennett</td>
<td>11</td>
</tr>
<tr>
<td>The Jazz Variations</td>
<td>Tony Bennett</td>
<td>12</td>
</tr>
<tr>
<td>The Jazz Variations</td>
<td>Tony Bennett</td>
<td>13</td>
</tr>
<tr>
<td>The Jazz Variations</td>
<td>Tony Bennett</td>
<td>14</td>
</tr>
<tr>
<td>The Jazz Variations</td>
<td>Tony Bennett</td>
<td>15</td>
</tr>
<tr>
<td>The Jazz Variations</td>
<td>Tony Bennett</td>
<td>16</td>
</tr>
<tr>
<td>The Jazz Variations</td>
<td>Tony Bennett</td>
<td>17</td>
</tr>
<tr>
<td>The Jazz Variations</td>
<td>Tony Bennett</td>
<td>18</td>
</tr>
<tr>
<td>The Jazz Variations</td>
<td>Tony Bennett</td>
<td>19</td>
</tr>
<tr>
<td>The Jazz Variations</td>
<td>Tony Bennett</td>
<td>20</td>
</tr>
</tbody>
</table>

### TOP WORLD ALBUMS

<table>
<thead>
<tr>
<th>Title</th>
<th>Artist</th>
<th>Week of 2010</th>
</tr>
</thead>
<tbody>
<tr>
<td>After Midnight</td>
<td>Wynton Marsalis</td>
<td>1</td>
</tr>
<tr>
<td>Time Warp</td>
<td>Herbie Hancock</td>
<td>2</td>
</tr>
<tr>
<td>The Jazz Variations</td>
<td>Tony Bennett</td>
<td>3</td>
</tr>
<tr>
<td>The Jazz Variations</td>
<td>Tony Bennett</td>
<td>4</td>
</tr>
<tr>
<td>The Jazz Variations</td>
<td>Tony Bennett</td>
<td>5</td>
</tr>
<tr>
<td>The Jazz Variations</td>
<td>Tony Bennett</td>
<td>6</td>
</tr>
<tr>
<td>The Jazz Variations</td>
<td>Tony Bennett</td>
<td>7</td>
</tr>
<tr>
<td>The Jazz Variations</td>
<td>Tony Bennett</td>
<td>8</td>
</tr>
<tr>
<td>The Jazz Variations</td>
<td>Tony Bennett</td>
<td>9</td>
</tr>
<tr>
<td>The Jazz Variations</td>
<td>Tony Bennett</td>
<td>10</td>
</tr>
<tr>
<td>The Jazz Variations</td>
<td>Tony Bennett</td>
<td>11</td>
</tr>
<tr>
<td>The Jazz Variations</td>
<td>Tony Bennett</td>
<td>12</td>
</tr>
<tr>
<td>The Jazz Variations</td>
<td>Tony Bennett</td>
<td>13</td>
</tr>
<tr>
<td>The Jazz Variations</td>
<td>Tony Bennett</td>
<td>14</td>
</tr>
<tr>
<td>The Jazz Variations</td>
<td>Tony Bennett</td>
<td>15</td>
</tr>
<tr>
<td>The Jazz Variations</td>
<td>Tony Bennett</td>
<td>16</td>
</tr>
<tr>
<td>The Jazz Variations</td>
<td>Tony Bennett</td>
<td>17</td>
</tr>
<tr>
<td>The Jazz Variations</td>
<td>Tony Bennett</td>
<td>18</td>
</tr>
<tr>
<td>The Jazz Variations</td>
<td>Tony Bennett</td>
<td>19</td>
</tr>
<tr>
<td>The Jazz Variations</td>
<td>Tony Bennett</td>
<td>20</td>
</tr>
</tbody>
</table>

### SMOOTH JAZZ SONGS

<table>
<thead>
<tr>
<th>Title</th>
<th>Artist</th>
<th>Week of 2010</th>
</tr>
</thead>
<tbody>
<tr>
<td>After Midnight</td>
<td>Wynton Marsalis</td>
<td>1</td>
</tr>
<tr>
<td>Time Warp</td>
<td>Herbie Hancock</td>
<td>2</td>
</tr>
<tr>
<td>The Jazz Variations</td>
<td>Tony Bennett</td>
<td>3</td>
</tr>
<tr>
<td>The Jazz Variations</td>
<td>Tony Bennett</td>
<td>4</td>
</tr>
<tr>
<td>The Jazz Variations</td>
<td>Tony Bennett</td>
<td>5</td>
</tr>
<tr>
<td>The Jazz Variations</td>
<td>Tony Bennett</td>
<td>6</td>
</tr>
<tr>
<td>The Jazz Variations</td>
<td>Tony Bennett</td>
<td>7</td>
</tr>
<tr>
<td>The Jazz Variations</td>
<td>Tony Bennett</td>
<td>8</td>
</tr>
<tr>
<td>The Jazz Variations</td>
<td>Tony Bennett</td>
<td>9</td>
</tr>
<tr>
<td>The Jazz Variations</td>
<td>Tony Bennett</td>
<td>10</td>
</tr>
<tr>
<td>The Jazz Variations</td>
<td>Tony Bennett</td>
<td>11</td>
</tr>
<tr>
<td>The Jazz Variations</td>
<td>Tony Bennett</td>
<td>12</td>
</tr>
<tr>
<td>The Jazz Variations</td>
<td>Tony Bennett</td>
<td>13</td>
</tr>
<tr>
<td>The Jazz Variations</td>
<td>Tony Bennett</td>
<td>14</td>
</tr>
<tr>
<td>The Jazz Variations</td>
<td>Tony Bennett</td>
<td>15</td>
</tr>
<tr>
<td>The Jazz Variations</td>
<td>Tony Bennett</td>
<td>16</td>
</tr>
<tr>
<td>The Jazz Variations</td>
<td>Tony Bennett</td>
<td>17</td>
</tr>
<tr>
<td>The Jazz Variations</td>
<td>Tony Bennett</td>
<td>18</td>
</tr>
<tr>
<td>The Jazz Variations</td>
<td>Tony Bennett</td>
<td>19</td>
</tr>
<tr>
<td>The Jazz Variations</td>
<td>Tony Bennett</td>
<td>20</td>
</tr>
</tbody>
</table>

FRANTI KEEPS ON ROCKIN'

Michael Franti & Spearhead’s latest album, “All Rebel Rockers,” still has some momentum thanks to the group’s opening stint with John Mayer, but its follow-up is practically in the can. According to Franti, he and the band have “finished 10 songs and are working on a couple more,” which he expects to have wrapped up soon. Some of the material was recorded in Jamaica with “All Rebel Rockers” co-producers Sly & Robbie, while the rest was worked on in San Francisco, mostly in Franti’s home studio. “We worked in some big studios,” he says, “but we just realized we liked the stuff we did in my bedroom better, so we went back there.”

Franti says that every song “has been written around the acoustic guitar first” by he and longtime collaborator J. Bowman. “There’s a lot more uptempo stuff on this record than we’ve ever done before,” Franti adds, following the footsteps of successful single “Say Hey (I Love You).” “There’s a lot of funky rock music, I guess you’d call it, rock with a dance beat to it. The reggae and dancehall element is always there, too.”

Franti expects to finish the album while on the road with Mayer. “The great thing about recording straight into a computer is you can bring it anywhere,” he says. But a release date hasn’t yet been determined since “All Rebel Rockers” is “still selling amazingly well.”

INSIDE TRACK

---

www.journal-plaza.net & www.freedowns.net
BMI and the Sundance Film Festival partnered to present the 12th annual composers/track record Workshops. "Music & Film: The Creative Process," Jan. 27 at the Sundance House. The panel, moderated by BMI VP of Film/TV Relations, Donna King Ross, focused on the role of the music in film, as well as the key components of a productive music/film relationship. The discussion featured insights from "Autostruck" composer Michael Penn and director Anthony Burns; "Fresno Police Station" composer David Tom and director Adrian Grenier; "面条花" composer Craig Haden and director Leah Gasti; "Family" composer Nathan Miller and director Chico Colvard; "Climate Refugees" composer Michael Mollura and director Michael Nash; "Holy Rollers" composer Mj Mynaski and director Kevin Asch; "The Kids Are All Right" composer Craig Wodron; and "Countdown to Zero" composer/songwriter George S. Clinton and director Peter Golub.

"Austin Powers" composer/songwriter George S. Clinton and BMI VP of Writer/Publisher Relations, Catherine Brewton, hosted a tribute to Donnie McClurk in that featured performances by LaTice Crawford, Michael Stampley, Pastor Marlin Winans, and Yoülanda Adams, who also hosted a musical hommage to Crouch.

2010 BMI TRAILBLAZERS OF GOSPEL LUNCHEON
BMII recognized the contributions of gospel songwriters Donnie McClurk in and Andre Crouch at the 11th annual Trailblazers of Gospel Music Awards Luncheon held Jan. 15 in Nashville. Hosted by BMI President/CEO Del Bryant, the celebration attracted gospel music's premier songwriters, recording artists, and music industry executives, as well as the genre's landmark. The award for the most performed gospel song of the year went to songwriter/mult-instrumentalist Derrick Starks for "Take It Back." Byran Carse hosted a tribute to Donnie McClurk in that featured performances by LaTice Crawford, Michael Stampley, Pastor Marlin Winans, and Yoülanda Adams, who also hosted a musical hommage to Crouch.
Our World Live & Billboard Present

Billboardlive.com

ROSANNE CASH LIVE

2010 GRAMMY NOMINEE
Best Pop Collaboration with Vocals for "Sea Of Heartbreak" (feat. Bruce Springsteen)

A Truly Interactive FREE ONLINE CONCERT
Live From The Foundry NY, February 18th

Visit BillboardLive.com To Watch Through The World's Only Five-Screen HD Player

It's an HD world... what's your angle?

Executive Producer Ron Weisner
Executive Producer and Founder Michael Williams
To Advertise, Contact: branding@owl.tv

www.journal-plaza.net & www.freedowns.net
March 4, 2010
The St. Regis • NYC
Join today’s top dealmakers to explore the risks and key opportunities shaping the future of the music business.

DON’T MISS:
• Keynote Interviews with C-Level Executives
• Insightful Analysis From:
  Media Investors, Digital Music Executives,
  Equity Groups, Entertainment Attorneys,
  Venture Capitalists, Music Publishers &
  Brand Marketers
• Networking Receptions . . . and More!

REGISTER TODAY!
$999 Registration Rate
Deadline: March 3

www.BillboardMusicAndMoney.com

SPEAKERS INCLUDE:

TOM K. MORE
Director, Standard & Poor’s Equity Research Services

MARTIN BANDIER
Chairman & CEO
Sony Music Entertainment

GITA BIANCHI
Chairman & CEO
Sony/ATV

ROD GARASPY
President & CEO
VEVO

CARLO CARLSON
CEO
Universal Music

TOM CHENG
Managing Partner
Staples Canyon Capital

JUAN ANTONIO AMOBI
MARIA BANDIER
CARLSON CINNAMON CARAFFA
CAMERON TANNERY
BART DECKR
CEO
Equinities

PAUL OGGETTER
VP of Electronic Games & Music
MTV Networks

ROGER FAXON
CEO
EMI Music Publishing

DAN PHILIPPS
CEO
EMI Music Publishing

STUART FEUILL\LE
Chairman
EMI Group

JOHN FRANKENHEIMER
Chairman, COO
EMI Group

DAVID GOODMAN
President
EMI Interactive Music Group

ALAN GOODSTEAD
Partner
Red Rock Capital Group

RICK GREENFIELD
Managing Director
Cantor Fitzgerald

DAVID HYNAN
CEO
Mog

PETER KIESEL
VP Marketing
Cleaver Barry

JOHN KIRKPATRICK
Chief Music Officer

MATT WOLLMAN
President, CEO
Wolfram

AARON KIRKPATRICK
Senior Vice President

ROB MYTH
Director of Strategic Planning,
Development & Digital Marketing

MICHAEL MICHAELE
V.P.

JEFF SMITH
CEO

DANNY STEIN
Chairman and CEO

CYNTHIA SEXTON
VP, Global Brand Marketing

JEFF SMITH
CEO

DANNY STEIN
Chairman and CEO

AND MANY MORE!

EDWARD McWHIRTER
Senior VP, Global Digital Marketing
EMI

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