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MORE THAN MUSIC
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SHE & HIM MAKE INDIE SEQUEL

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LENNY UNIVERSAL
CAN A DANCING BABY CHILL DMCA NOTICES?
The Nuances Of Net Neutrality

BY CHRIS CASTLE

The least that our business should be able to expect for our tax dollars is that the federal government will understand us. But nowhere is the risk of this happening greater than in the so-called “net neutrality” rules—making process that is a way at the FCC.

Net neutrality is a nuanced subject. There’s a question about whether the FCC even has jurisdiction over the Internet. No one in the recording industry wants to be placed in a position where their music could be discriminated against online. In the debate over net neutrality rules, there’s a critical challenge facing record labels, particularly independent ones. The FCC’s four principles of an open Internet, probably with all good intentions, gloss over the failure to enforce market rules online.

The principles hold that in the context of wireline broadband services, and subject to “reasonable network management,” content is entitled to access “lawful” Internet content of their choice; to run applications and services of their choice; subject to the needs of law enforcement to connect their choice of local consumer electronics devices that don’t harm the network; and to enjoy the benefits of competition among network providers, application and service providers and content providers.

The terms “lawful” and “legal devices” potentially create a massive loophole that our competitors can drive a truck through. And however “neutral” that net neutrality may seem to be, we know better than most that all solutions aren’t created equal. It isn’t enough to just remove the words, of course. The concept needs to be amplified with policies and practices that balance the interests of all involved, including professional creators and indies labels.

If the last few years have shown us anything, it’s that there are some labels who believe that releasing an album should be blocked only if the copyright owner has the resources to prove a legal certainty that the defendant uploaded or downloaded a particular file in an infringing manner, regardless of the context.

The use of “lawful” in the FCC’s principles implies this burden of prior adjudication. So if you think downloading is bad, just wait—until you get worried if you have to litigate whether such transmission is “lawful” regardless of the objective purposes of the service involved (including the Pirate Bay or Israian). This isn’t lost on new FCC chairman Julius Genachowski, who has said that it’s “vital” that illegal conduct be curtailed on the Internet. We do not interpret the goals of net neutrality as preventing network operators from taking reasonable steps to block unlawful content. His sentiments have been echoed by others in the Obama administration as well as the APLC, the American Federation of Television and Radio Artists, the Screen Actors Guild, the Directors Guild of America, the Songwriters Guild of America and many other members of the professional creative community.

Yet self-proclaimed consumer groups trivialize the issue, “sharing” and try to position legitimate net neutrality concerns of our colleagues and artists as “Big Music” against consumers and “rogue” exploiters. As usual, the rhetoric of these groupies ignores both indie labels and artists.

What’s so hard to understand about a company calling itself “the Pirate Bay” and mocking copyright owners and artists who try to protect themselves? Internet service providers (ISP) get it, and they are the first line of defense in responding to illegal copyright violations. Copyright owners of all sizes should be free to work with them to find new ways to develop premium services and combat piracy without having to litigate every single issue into the ground. We can’t afford it, either literally or figuratively, and neither can our colleagues in the professional creative community—musicians, filmmakers, illustrators, authors, photographers, journalists or game developers.

I don’t know of a single indie label that isn’t embracing Internet marketing as best it can, and sometimes to great effect and innovation. But if new business models—which our critics don’t define but which they say will fail to embrace—are to flourish, and if this “neutral” Internet isn’t to force us into the non-profit model that Google advocates for us equally beleagured colleagues in journalism, our support for net neutrality must be nuanced.

We can’t allow ourselves to get boxed into a corner that we must litigate every way out of—none of us can afford it. ISPs want to cooperate with the entertainment industry by discriminating between authorized and unauthorized content. Our government should let them.

Chris Castle is an attorney and co-chairman of the legal committee of the American Ann, of Independent Music. The views expressed are his own.

Copyright owners of all sizes should be free to work with Internet service providers to develop premium services and find new ways to combat piracy.
A Promising Outlook

Despite The Dour Economy, The Mood At This Year's Music & Money Symposium Was Surprisingly Upbeat. And Confident

A year ago, the pairing of the words "music" and "money" seemed at best inappropriate and, at worst, archaic, a quaint relic of a pre-file-sharing, prerecession universe.

But at Billboard's ninth annual Music & Money Symposium, held March 4 in New York, the words carried with them a renewed sense of optimism. The challenges resulting from the economic downturn and the disruption in the industry have created new opportunities for all players in the music market—artists, labels, music services, brands and investors alike.

"It's a great time to be an artist, because you have more opportunities to connect with fans than ever before," said Vovo president and CEO Rick Carleff, one of the event's keynote speakers. "It's good because it creates competition between providers."

Such unrest in the music market helped spur Vovo's creation. Carleff cited the service's success with advertisers—85% of its ad inventory sold last month—as evidence that Vovo has helped turn online music videos from a cheap commodity to a valuable resource for brands and advertisers. And while YouTube is responsible for 90% of the 37 million-strong audience, Vovo receives approximately 4 million hits directly to its Web site—a milestone, Carleff says he didn't expect to reach for three or four years.

The industry turmoil has also meant brands turn away from expensive sponsorships in favor of smaller partnerships deals with lesser-known emerging artists—and with more effective results.

"We focus more now on the experience and connecting fans with what they love inside of our store," Hot Topic chief merchandising officer John Kirkpatrick said, speaking at the "With the Brand" panel. Kirkpatrick suggested that paying smaller licensing and partnership fees to emerging artists creates greater value, allowing brands to position themselves as a place to discover new music.

Music discovery is likewise a crucial plank in MTV's growth platform for the year. In his afternoon keynote address, MTV Networks Music and Logo Group president Van Toffler disclosed a multiplatform plan to help turn emerging artists into the next generation of superstars. This includes a newly announced partnership with OurStage, under which MTV will select artists getting the most attention on the OurStage network, and promote them on-air and on various digital properties. It also includes a partnership with mobile operator T-Mobile under which brands that make a name for themselves in the newly launched Rock Band Network will be featured on T-Mobile platforms and in MTV programming.

***continued on p.6***
As president of MTV Networks Music and Logo Group, Van Toffler oversees everything from reality programming to CMT. The network’s newest smash, “Jersey Shore,” affirms that after nearly 30 years in business, kids still want their MTV. According to company president Viacom, MTV reaches more than 506 million households on multiple platforms, which means it must remain as vital a brand online and on mobile devices as it is on TV.

And as the mediums merge, so do the tastes and values of MTV’s audience. Toffler is at the cusp of changing market dynamics: the millennial generation is less cynical than Gen X, he says, and more family-oriented, which opens up a new host of programming opportunities.

As a keynote speaker at Billboard’s Music & Money Symposium, Toffler discussed the changing role of music for the MTV family—and how to monetize music in an area that provides an unlimited number of outlets for fans to discover new artists.

How are things in the TV advertising market when it comes to music programming? It’s coming back. It was tough for anyone other than a well-supported business, but some of the moguls are coming back around. TV viewership is higher than ever. Oddly, for the right music offerings, advertisers are willing to pay up. To give two brief examples: For our MTV Vault and MTV Music Online, we just signed a big deal with. I believe, AT&T. And we just signed a series called “15 Songs” that highlights local music scenes: the one on Memphis was directed by “Hustle & Flow” writer/director Craig Brewer, and the new one on Seattle was directed by Lynn Shelton. Advertisers are interested in novel approaches to supporting new music, as long as you package it innovatively for them.

The network has always been a taste leader for youth culture. What’s the difference in your approach to music programming now than, say, 15-20 years ago? The news is much more immediate and needs to live on all screens. When Kurt Cobain died, for instance, we put together a whole television special with other musicians and Kurt Loder. The new kind of waited for the television show to air. When Michael Jackson died last year, we had to have a flurry of stories up online before we could even cobble together an on-air news special. We had to deal with the immediacy of that story living and breathing on different platforms before we put it on TV. We’ve evolved the way we present music out to our audience, because they want it differently.

“Jersey Shore” is the most recent breakout hit on MTV. What do you consider the main purpose of the programming on the channel? MTV’s programming is always evolving with the audience. This generation is a bit different than the preceding one. The millennials are more traditional, less rebellious, more family-oriented. Believe it or not, they watch “Jersey Shore” with their moms and dads.

Millenials are more traditional, less rebellious. Believe it or not, they watch “Jersey Shore” with their moms and dads.
Country Programmers Mull The Cost Of Repetition

A sluggish economy and new technologies have created a confusing environment for many country radio stations.

The best bet for weathering the onslaught: Embracing new music.

That appeared to be the consensus that emerged during the recent 41st annual Country Radio Seminar in Nashville (see Backbeat, page 53). The top complaint among country fans is the perceived repetition of songs on country radio, according to a study the Country Music Assn. (CMA) conducted at CRS.

Broadcasters attending the conference commented that they may be overplaying the hits, a practice that some date back to 1999, when Edison Research co-founder/president Larry Rosin and radio consultant Mike Mclvorey demonstrated that country stations were backing off their biggest hits too soon.

"That was a watershed year," radio consultant Karthi Hill said during a panel discussion at this year's CRS. "We slowed things down, and we improved. Now it's gone to the other extreme.

A study of the Billboard charts by Jerry Duncan Promotions underscored the effect. In 1989, the country singles chart featured 49 No. 1 titles. The tally had at least 25 chart-toppers annually seven times during the '90s. But from 1999 through 2004, the format never exceeded 25 No. 1 in a given year. During that same period, according to data compiled by Jerry Duncan Promotions, country's share of the national radio audience declined.

"Clearly, the format's overcorrected," Mclvorey said from the audience.

The biggest challenge that trend has created is in developing new artists. David Nail's MCA Nashville single "Red Light" exemplifies the drag on the format, Hill said. It bagged 45 consecutive weeks on Billboard's Hot Country Songs chart through the week of Jan. 16, peaking for two weeks in December at No. 7. It took so long to develop that the label didn't release the follow-up single, "Turning Home," until Jan. 12, exactly one year after "Red Light" went to radio.

During a panel discussion, Republic Nashville president Jimmy Harnen recalled a conversation with a programmer who delayed adding one of his label's newer artists to his station's playlist in favor of a new single from a superstar act that Harnen didn't identify. Examining Nielsen BDS Red Time logs, Harnen discovered that the station had played 15 songs by that same superstar in the previous 24 hours.

Such practices are conditioning country radio audiences to identify with only a narrow range of artists, stifling creativity on Music Row, Harnen said.

"The songwriters sit down and go... That record stilled," he said. "There's a negative message) back to the innovator. And music has to be innovative.

It's been more than three years since Stephanie Lenz uploaded to YouTube a 29-second video of her 13-month-old son dancing in the family kitchen to Prince's "Let's Go Crazy."

But that seemingly trivial act—and Universal Music Group's decision to send a takedown notice to YouTube—has had UMG tied up in litigation knots and could have a significant impact on the way copyright owners enforce their rights on the Internet.

Lenz, assisted by attorneys from the Electronic Frontier Foundation (EFF), filed a counter-notice in response to the takedown, and YouTube restored the video, due to the public the case has received, it now has almost 1 million views. UMG never sued her for copyright infringement, and the incident could have ended there, as most do.

But it didn't. That's because Lenz herself filed a lawsuit against UMG under Section 512(f) of the Digital Millennium Copyright Act (DMCA), which allows the subject of a takedown notice to sue a copyright owner that "knowingly materially misrepresents" that the object of a takedown is infringing. Lenz maintains that the inclusion of the 29-second snippet of "Let's Go Crazy" in a video she posted to share with family and friends—the video is of such terrible quality that the song is barely identifiable—is a classic example of a fair use: a non-commercial use that doesn't qualify as copyright infringement.

UMG, whose publishing unit administers Prince's catalog, has been a bit coy in court papers as to how this all came about, and it declined comment for this column. Left unanswered are questions including: Did it really mean to take down this video? Did it even watch it before sending the notice, or was that automated takedown triggered merely by the video's title "Let's Go Crazy"?

UMG maintains today that Lenz's video wasn't a fair use. UMG appears to be walking a fine line, not wanting to take the hard line position that the video wasn't a fair use (an issue on which it might well lose), while still insisting that it didn't knowingly misrepresented that the video was infringing.

So far in the case, which was filed in July 2007, each side has interim rulings they can point to as victories. While the court denied UMG's motion to dismiss the case outright, U.S. District Court Judge Jeremy Fogel said in an August 2008 ruling that he "has considerable doubt that Lenz will be able to prove that Universal acted with the subjective bad faith" required to prevail, and that "following discovery her claims will be appropriate for summary judgment.

The prevailing law that Fogel cited is a Ninth Circuit case called Rust v. Motion Picture Assn. of America, in which the court held that for a plaintiff in such an action to prevail, she must prove that the sender of a takedown notice subjectively lacked a good-faith belief that the material at issue was infringing. It rejected a more stringent objective standard, whereby an allegedly infringing work. But Lenz's case isn't dead. In late February, the court ruled the case can proceed, even though the damages she allegedly suffered were nominal—basically the annoyance of having her video temporarily yanked from YouTube, which of course hastened her video for free.

And it held that, if she ultimately prevails, she—more precisely, the EFF—may be able to recover legal fees for fighting this case, under the Copyright Act's normal attorneys' fees provisions. Those fees could reach the mid-six figures.

With the final outcome of the case unclear, there's no doubt it will force copyright owners, whether record labels, movie studios or book publishers, to be more careful when sending takedown notices. Fogel has ruled that they may face liability if they ignore fair use, a holding that will increase the need for lawyer oversight of the takedown process—and thus significantly increase the cost of enforcement.

And while cases like this may have a chilling effect on some anti-piracy efforts, it's not so clear that's a bad thing, even for those who are strong supporters of copyright. Copyright enjoys powerful backing in Congress because legislators recognize the harm that flows from the widespread downloading and "shar­ ing" of songs over the Internet, without a cent going to creators and their corporate patrons.

If copyright protection instead becomes identified with targeting home videos of dancing babies, congressional support for the entertainment industry will inevitably suffer, and it's the real pirates who will benefit.

Ben Sheffer is a copyright attorney who has represented music studios, TV networks and record labels. Sheffer works as an attorney in the RIC Universal Television Group, which is 20% owned by Viacom, the parent of Universal Music Group. He is the author of the Copyrights of Campaigns blog (copyrightsandalmpaigns.blogspot.com).

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Ad It Up

Twitter’s Embrace of Advertising Presents Artists New Opportunities

There’s been a lot of talk lately about Twitter launching an advertising platform in the near future, possibly at the upcoming South by Southwest conference.

Exactly what Twitter’s eventual ad platform will look like remains a point of ongoing speculation. Will the microblogging service follow the model of other popular social networking sites, such as Facebook or Twitter, by offering sponsored tweets to its users? Will it allow users to view ads based on their interests or previous behavior on the site? Will it allow users to exercise control over the type of ads they see?

One thing is clear: Twitter is taking advantage of its platform to promote artist-fan interaction.

Los Angeles-based startup Adly may provide a glimpse of what’s to come. The company launched a service last fall that matches advertisers with popular Twitter accounts, usually those of celebrities or news outlets.

Participating Twitter users select which companies they’d like to advertise to their followers and approve every ad before it’s sent, while Adly sets a suggested price based on the artist’s fan base and activity.

Clients are limited to sending one tweet per day, usually in the form of a message to their fans. The company’s goal is to make it easy for users to interact with their fans in a meaningful way.

There are two ways for the music industry to get involved. First, artists with large followings can make a little extra cash by agreeing to let Adly send tweets to their followers. Participants include Soulja BoyTell’em, with more than 2 million followers, as well as Grammy-nominated artist Chris Brown (with 1 million followers).

Second, artists can use Adly to promote their music. When Adly sends out sponsored tweets, it marks them as advertising, rather than disguising them as a regular tweet from an artist.

For example, an Adly tweet sent to Soulja Boy followers Feb. 18 read, “Play Collin’s free MOBile Wars game on your phone [bit.ly/blux11] (Ad).” The tweet was accompanied by a shortened URL link to a page with more information.

Brought to you by: SOULJA BOY TELL’EM (left) and MONICA are among the artists who have used Adly.

Sister Hazel (770,000) and Monica (200,000)

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Another option would be for labels to use the service to promote new songs and ticket dates through the Twitter feeds of participating artists. Adly’s chief executive, Sean Rad, says several artists have already done so, although he declines to provide specific examples.

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PARIS—With two major labels now signed up, video-sharing Web site Dailymotion is looking to build on its importance as a global promotional platform for artists.

According to research company comScore, the ad-supported video site logged 4.9 million worldwide unique visitors in January, up 51% from 3.2 million a year earlier. That was dwarfed by YouTube's 482 million unique visitors in January, but it was enough to make Dailymotion the No. 3 global video-sharing site. In the United States, unique visitors for the site totaled 9.3 million in January, up 75% from 5.3 million a year earlier, ranking it fifth among video-sharing sites behind YouTube, Hulu, MySpace and Metacafe, according to comScore.

The traffic growth has attracted major-label attention. EMI Music has agreed to add its video catalog to Dailymotion, beginning April 1. Universal Music Group, which signed a licensing deal with the site in 2007. In addition, French label sources expect Warner Music Group to sign a deal soon, although neither party would comment.

Dailymotion also has international licensing deals with leading indie distributors including the Orchard, PIAS and France's Wagram. The label deals cover events in which Dailymotion operates, while authors' rights are covered territory by territory.

"We are no longer a French startup," Dailymotion's Paris-based VP of international expansion Luc Dumont says.

The French company's international expansion began in 2007 with forays into the United States, Spain and Germany. In 2008, the company launched local language sites across Europe, including the United Kingdom, as well as in India, Turkey, Brazil, Mexico and Argentina. Dumont says Dailymotion is focusing on consolidating and optimizing its presence in those international territories.

"It was a priority for EMI worldwide to strike an agreement," EMI Music France CEO Olivier Montfort says, adding that Dailymotion "is starting to have a strong presence on the Internet."

One notable holdout has been Sony Music Entertainment, which is embroiled in a Paris commercial court dispute with Dailymotion about its unauthorized streaming of Sony repertoire. Neither party would comment on the case.

Universal France head of digital sales Jean-Philippe Choukroun says Dailymotion provides labels with "a very powerful tool to organize the premiere of videos and to mobilize a community around a new release."

Universal plans to launch an international initiative in the second quarter called live@home, giving Dailymotion a window of exclusivity on videos of live performances by Universal artists in exchange for heavy on-site artist promotion, Choukroun says.

While Dailymotion's licensing terms with indie labels vary, it guarantees the majors an upfront annual fee plus a share of advertising revenue if it exceeds a predetermined level. Universal Music France president/CEO Pascal Nigre says Universal's deal ends shortly
Working In Concert

Spanish Rocker Enrique Bunbury Partners With Abbey Road Live

It’s not business as usual at EMI Music’s U.S. Latin operations. Ever since Capital Latin emerged from what had been the major’s struggling EMI Televisa joint venture, the imprint has sought to take advantage of the resources available to it under the restructuring umbrella of Capitol’s international and North American operations (Billboard.biz, Jan. 26).

Now Capital Latin artist Enrique Bunbury will become the first Latin act to work with Abbey Road Live, a new live-music recording unit that produces instant recordings of concerts to sell to fans after a show. While Abbey Road Live is also making its services available to non-EMI artists, Bunbury’s use of Abbey Road Live is a sign that Capital Latin senior VP Diana Rodríguez is making good on her goal of integrating the imprint more tightly with EMI’s non-Latin operations.

Bunbury wouldn’t appear to be an obvious partner for Abbey Road Live. The veteran rocker co-founded Spanish rock group Heroes del Silencio in 1984 and released his first solo album in 1997. But he’s only had one charting album statewide, his 2004 solo project “El Viaje A Nuestra Parte,” which debuted and peaked at No. 24 on Billboard’s Top Latin Albums chart.

But Zach Bair, head of Abbey Road Live in the Americas, says Bunbury’s U.S. fans are much like those of other underground rock acts, which “have very hardcore fan bases who will buy anything by their artist.” Abbey Road Live plans to record some of the shows on Bunbury’s forthcoming U.S. tour in support of his new album, “Las Consecuencias,” due March 9. Fans will be able to buy what is expected to be a limited-edition double CD that will sell for $20-$30. Abbey Road Live also assumes production costs, and proceeds from the CD sales are split 50-50 with the label. Typically, about 10%-20% of a show’s audience will purchase the CD, Bair says.

“We believe the live recordings will be a good way to cater to the fan and deliver the experience,” Capital Latin’s Rodríguez says.

Bunbury’s tour, presented by Live Nation, has 25 dates confirmed so far. “Although we’ve been coming to the U.S., for years, we’ve never had major support from the label,” the artist’s manager Nacho Royo says. “But now, several things have come together.” Among them, Rodríguez says, is the fact that “Consecuencias” has topped Billboard charts in Bunbury’s core markets of Spain and Mexico, where it was released Feb. 9. Through the years, the artist has steadily amassed a fan base in Mexico, raising hopes for a commercial breakthrough in the United States. Bunbury’s upcoming tour will also be accompanied by in-store promotional appearances.

Bair sees Bunbury as the first of several potential Abbey Road Live partnerships with Latin acts. “Fans of Latin music tend to be really passionate,” he says. “And if we get the price point right and the product right, the reaction should be positive.” - - -

THE BILLBOARD LATIN

Two years ago, Sony Music Entertainment acquired a majority stake in Westminster Entertainment, which manages young breakout acts Roik, Jesse & Joy and Camila. Westminster co-founder Jorge Juárez believes that artist development and brand activations go hand in hand. In an interview, he discusses a few examples of his approach.

You’re on your third Verizon tour sponsorship. What other brand partnerships have you executed recently?

Jaime Camil is a huge actor in Mexico. We started holding autograph signings and decided to do an album because he used to be a singer before. We did the album on our own and went to talk to Sammy and Telefónica. Instead of going to stores like Mixter to do on-air signings, we go to the Telefónica stores, and every time you sell a phone you can give away an album. So they bought 60,000 albums [CDs] from us. Then we went with Damién, a beverage company owned by Pernod Ricard. We told them, “You have a charitable foundation. Jaime can be the image.” They bought 20,000 copies. So we have 80,000 copies sold in the first week.

What other ways do you provide return on investment to sponsors?

I am the exclusive booker for an artist in Mexico. I want to build a brand and said, “Go to your best clients, the 16 best nightclubs in Mexico, and offer them [the artist] to bring to their club if they buy you this amount of product.” I went with Damién, and they have a Hot Rocks voucher for a regular show.

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TV Ticketing

Jet Uses ‘Jimmy Kimmel’ Appearance To Sell Concert Tickets

Tenth Street Entertainment, the New York-based independent management company headed by Allen Kovac (Motley Crue, Buckcherry), has been proactive in marketing gigs for its artists, reaching out to fans through a wide range of digital assets. Now, in a blending of new media and old, the firm is tapping into late-night TV to help promote a tour by client Jet.

To promote Jet’s current tour, Tenth Street capitalized on the band’s March 3 appearance on ABC’s “Jimmy Kimmel Live!” to sell concert tickets and more thoroughly engage fans through that show’s popular YouTube site. It also gave “Kimmel” viewers who bought a ticket to the show the opportunity to meet the band in person.

Josh Klemme, VP of strategic marketing at Tenth Street and one of Jet’s managers, says the firm was looking for ways to maximize the band’s appearance. “We were always looking for innovative ways to engage the fans in everything a band does,” Klemme says. “It’s easy to get a band on Twitter or to blog, but kind of the last frontier in terms of fan interactivity is traditional media. It’s very static, pretty much a one-way street for fans to experience the artists.”

That’s also been true of late-night TV, but Klemme observes that “Kimmel” and NBC’s “Late Night With Jimmy Fallon” have used online interaction with fans to help drive viewership. “If you’re going to air a band after midnight, there needs to be a reason for people to want to watch it, to want to experience it,” Klemme says. “That’s what Jimmy Kimmel’s crew, including music booker Scott Igoe, are working to get with Jet on the promotion. ‘They see it as a first opportunity to engage fans in the music scene who haven’t seen it before.’” Klemme adds. “As far as we know, it’s the first time anyone’s brought fan interactivity and the opportunity to sell tickets through an immediate television show and provide access to the band.”

During the March 3 show, Kimmel steered his viewers to the YouTube site, which hosts video clips of the show’s music performances. The Tenth Street new-media team is working to get this message out through the band’s digital assets (including the band’s label Five Seven, a division of Tenth Street in-house label Eleven Seven Music), following a tune-in alert with details of the promotion.

The “Kimmel” YouTube page links to individual Jet tour dates with the opportunity to buy tickets using a unique code that identifies them as “Kimmel” viewers and thus get access to meet-and-greet opportunities in each market. The promotion will continue for each individual market until the day of the jet concert.

There’s also marketing synergy associated with Jet’s appearance on “Kimmel.” Jet’s “Blackhearts (On Fire)” from the band’s latest album, “Shaka Rock,” is featured in a Bud Light Golden Wheat TV commercial that has been airing since last fall.

“With Kimmel, there’s a marketing synergy for exposure,” says Scott Igoe, vp of strategic marketing at Tenth Street. “It’s very static, pretty much a one-way street for fans to experience the artists.”

We’re very proud of the caliber of artists booked on Jimmy Kimmel Live! as part of the Bud Light Golden Wheat music series,” Igoe says. “The multiple components of our jet booking are a great example of an innovative partnership between Jet and the band and a multi-genre appearance on ‘Kimmel.’"
**GLOBAL BY ANDREW PAINE**

**UPFRONT**

**GIGS AND CLICKS**

Songkick Eyes Profits In A Social Network Built Around Concert Listings

LONDON—Songkick is betting that its combination of social networking and concert listings will turn a profit next year while boosting ticket sales for the touring industry. Founded in October 2007, the London-based, privately owned startup company—whose investors include former Warner Music Group executive Alex Zuill and Mute Records founder Daniel Miller—now claims to be the biggest resource of its kind, listing more than 100,000 forthcoming global concerts.

It also archives more than 1.2 million past events, complete with reviews, embedded YouTube videos and set lists from the second-highest registered users, who list shows they have attended and “track” their favorite artists. According to Songkick CEO Ian Hogarth, the site’s core revenue stream comes from its cut of ticket sales through the platform. The site is affiliated with 80 global vendors—including Live Nation, Ticketmaster, See Tickets and secondary ticketers—enabling users to purchase tickets for artists they are tracking on the site, through alerts and links to ticketing platforms.

Songkick takes a 2%-10% cut from each sale, according to Hogarth, with the larger fees generally coming from secondary vendors. He says Songkick generated global ticket sales worth around $3 million in 2009 and expects that figure to be “a lot higher” this year. He expects the company, which employs 20 full-time staffers, to turn a profit in 2010.

While not disclosing any figures, See Tickets managing director Nick Blackburn says he’s “very impressed with [Songkick’s] operation” during the six months the two companies have been working together.

But AEG Live president of international touring Rob Hallett says he wants to offer a service that let customers speak directly to ticket resellers. Although AEG’s lack of an in-house ticketing operation means it isn’t directly affiliated with Songkick, tickets to its events are available from the site through Ticketmaster.

“The last thing our industry is doing as another third party trying to make money on the back of our risk,” Hallett says.

Hogarth says that Songkick can help move unsold tickets for promoters and vendors, and stresses that it lists secondary tickets as “the last-chance option for a fan.” Songkick is aiming to drive growth by opening up its application programming interface to third parties. Ticket revenue-sharing deals are already in place with blog aggregators and the Hype Machine and the Songbird media player, which is preinstalled on Philips GoGear MP3 players. Both services incorporate Songkick’s listings.

The concept of a social network built around gig attendance is narrower in scope than the likes of Facebook. But the wealth of archive material and features that identify which fans are attending particular shows and which fans have seen the most shows by particular artists make for a surprisingly deep user experience.

And, while third parties gathering data from fans for commercial purposes have been a bone of contention with managers (Billboard.biz, Jan. 23), Ian Watt of Machine Management—co-manager of pop artist Mika—says he can see artists “incorporating Songkick’s functionality in their own sites and social networks, which will help grow the service further.”

“I also hope Songkick is open to sharing artist data for joint promotions and marketing initiatives,” Watt says.

Hogarth says Songkick would consider such arrangements. He aims to open additional revenue streams by affiliating with artists’ direct-to-consumer services and by monetizing the deep user experience.

“Ultimately, the existence of Songkick means more people are aware of concerts happening in their city,” Hogarth says, “which is good for everybody, from venues to promoters to ticket agents to fans.”

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**Licensed To III**

**Lack Of A Centralized Song Database Stymies Digital Licensing**

A year after the Copyright Royalty Board set rates for subscription downloads and interactive streaming, digital licensing and payment accounting is still proving to be a trying task in the U.S. marketplace.

Not surprisingly, the lack of a common database containing metadata for all songs is still a big obstacle, even though it should be easier to create one in the United States than in Europe, where there are more than two dozen performance and reproduction rights societies.

It’s a topic that weighed heavily on the minds of panelists at a National Assn. of Recording Merchandisers’ Salon Series event held Feb. 22 in New York. The gathering was the second in a planned series of industry get-togethers that NARM is holding to address issues of concern to member companies.

The discussion validated the urgent need for the industry to work collaboratively on streamlining business practices and adopting operational standards that will take costs out of the system and help advance the digital marketplace,” NARM president Jim Donio said in a statement.

Digital service providers have to license music and pay royalties directly to publishers for music consumed through subscription services and ad-supported Web sites. As a result, the lack of a central database continues to stymie the marketplace, NARM panelists said.

A centralized global database could overcome challenges still facing digital licensing. For example, an industry-wide song registry that has one code for each composition would eliminate confusion over what license is being sought in situations when many songs share the same title, said Rich Conlon, BMI VP of new media and strategic development.

SoundExchange executive director John Simson said his organization is compiling a database of performers—as opposed to songwriters—that mentions, for example, who was in the original incarnation of Fleetwood Mac in the late 60s, who was in the band in the mid-70s and which albums and songs are associated with which members.

But as different entities create their own databases, they duplicate efforts and costs, Roadrunner Records executive VP Doug Keogh noted. Some wonder why organizations like BMI, ASCAP and the Harry Fox Agency (HFA) don’t make their registries public. But Conlon observed that “each organization is paying money to maintain their own databases,” implicitly questioning why such organizations should give away data that they compiled.

Perhaps a congressional mandate could spur the creation of a centralized songwriter database, Conlon said. He noted that if such a resource were created and overseen by a music rights organization that issues both mechanical and performance licenses, it would help streamline the licensing process.

A global database would also facilitate the use of compulsory licensing, which would make it easier to license music and make payments. But compulsory licenses require monthly payments and reporting, which cost more to process than the quarterly payments required under negotiated licenses.

“Everyone focuses on the incremental revenue, but no one is focusing on the incremental costs associated with paying compulsory licensing, collections and business affairs at HFA,” said Maurice Russell, VP of licensing, collections and business affairs at HFA.

“The resources to build the infrastructure to handle all the transactions are huge. We license more songs that get no use than those that do get used.”

Moreover, SoundExchange’s Simson pointed out that 93% of the organization’s transactions are for less than a dime. Songwriters Guild of America president Rick Carnes was one better, pointing out that he recently got a check for 2 cents that was mailed in an envelope with a $40-cent, first-class stamp.

“And it wasn’t even my song,” Conlon quipped.

Nevertheless, panel moderator Patrick Sullivan, president/CEO of royalty service provider RightsFlow, said that some of his company’s clients are planning to convert to compulsory licensing and that Rightflow wouldn’t have a problem making monthly payments.

Just because digital service providers want to get music licensing done “easy, fast and cheap” doesn’t mean that the industry should lose sight of songwriters’ rights, Carnes said. He noted that songwriter were excluded from previous efforts by digital service providers and music publishers to draft congressional legislation that included mechanisms to facilitate the payment of digital royalties.

“Songwriters need to be in the room” for any future efforts to craft legislation that affects copyrights, Carnes said. “It is better to have a backbone than a wishbone.”
After Suffering A Disappointing Drop In Album Sales And A Messy Public Divorce, Usher Returns With New Management And A New Attitude

BY GAIL MITCHELL

usher
a single man
Usher and his creative team began tossing around ideas for his next album, they had one goal in mind: to get his swagger back. ■ “I had checked out,” the singer acknowledges. “I went all the way into being super husband and super dad, thinking, ‘I’ve got to be serious all the time. I’ve got to be the man.’ I put my swagger down for a minute, but I didn’t throw it away. Now it’s time to get it back.” ■ Flashing a devilishly engaging smile, Usher exudes steely determination as he shifts position on a rehearsal room couch at Centerstaging in Burbank, Calif. Clad all in black—from tennis shoes to the shades he never removes during an hourlong interview—the singer is there to rehearse for his own anticipated return on the stage. ■ This Is It tour.

Now all eyes are on Usher as the March 30 release date approaches for “Raymond Vs. Raymond.” ■ It’s the often-delayed follow-up to his 2007 album, “Here I Stand”—and the first since his much-publicized marriage to Tameka Foster ended in divorce. While “Here” eventually became a platinum seller (1.2 million copies, according to Nielsen SoundScan), fans’ response to its more serious, mature tone paled in comparison to Usher’s previous multiplatinum hallmarks, “8701” (4.3 million) and “Confessions” (9.7 million).

With three tracks simultaneously climbing the R&B and pop charts and the recent hire of a new manager, industry veteran and AEG Live CEO Randy Phillips, can the 31-year-old divorced father of two recapture his swagger? Lamonda Williams, director of video on demand for Music Choice, believes that Usher is poised to capture the base he lost. ■ “Here” was a transitional album that got him from the Usher we knew through his tumultuous marriage and divorce,” Williams says. “Now you hear him boldly breaking out on the singles ‘Hey Daddy (Daddy’s Home)’ and ‘Lil Freak.’ There’s an in-your-face cockiness, but in an ‘I’m free’ kind of way.” ■ Despite a title that echoes the confrontational heading of a divorce filing, “Raymond Vs. Raymond” was never envisioned as a contemporary take on Marvin Gaye’s 1979 marriage rending epic, “Here My Dear.” It was more about “we’ve got to get this old man shit off you; you’ve got to have some fun,” says Mark Pitts, who A&R’d the project and is president of jive label Group. ■ “We said, ‘We’ve got to get the guys wanting to be him and the girls wanting to do him.’ That was our approach.” ■ After meeting just before Christmas 2008 to begin laying the groundwork for the album, the next thing Pitts and a still-married Usher did was get out of his hometown of Atlanta. ■ “I didn’t want my music to be biased by what I was going through in my personal life or corner myself with a specific sound from there or New York,” says Usher, who eventually settled in Las Vegas. ■ “Vegas is an eclectic melting pot that gave me the freedom to be more creative.” ■ Usher, who first landed on the R&B singles chart in 1993 with “Call Me a Mack,” began collaborating on songs with producers Dre & Vidal and Pharrell Williams. In Los Angeles, he also began working with Jimmy Jam & Terry Lewis and Follow Da Don. Then it was back to Las Vegas, joining forces in a self-styled Rat Pack collective that included songwriter/producer Johnná Austin, Jermaine Dupri and Bryan-Michael Cox.

During the course of additional songwriter and producer collaborations with Sean Garrett, the Runners, Jim Jonsin, Rico Love, Estefan Dean and labelmate Miguel, Usher keypointed the “Raymond Vs. Raymond” concept.

People immediately thought, ‘Oh, damn, he’s about to talk about what happened in his marriage,’” Usher recalled. “But it would be too shortsighted to just talk about my relationship. A lot of the things I spoke about on ‘Confessions’ weren’t my own experiences. It was an outlet for stories I’d heard.” ■ The new album’s 14 tracks include heartfelt ballads (“There...
The wonder sample was cleared a couple of weeks ago, moves 3+28 on Hot R&B/Hip-Hop Songs and is climbing the Rhythm chart (56-32).

Because these songs haven't reached the instant crossover appeal of Usher's 2004 smash "Yeah!," some industry watchers are questioning the sales fate of "Raymond Vs. Raymond." Pitts cautions patience, as do two major-market radio programmers.

"Yeah! and 'Confessions' were a once-in-a-lifetime phenomenon," Pitts says. "His previous records didn't do that, and you can't get spoiled by that. At the same time, he's never had three records go up all at the same time. These are work records and they're starting to take off."

At WQHT (Hot 97) New York, "Daddy's Home" is the rhythm chart's No. 1 charting record. PD Kern Darden believes Usher will regain his blockbuster appeal. "Following 'Confessions,' it would have been difficult no matter what the music sounded like," Darden says. "He was mentally in a different place on the last album. But mainstream needs artists like Usher who are popular with R&B audiences first."

Top 40 Kiis Los Angeles PD John Key also dismisses any notion that Usher can't still claim top 40 crossover play. He predicts that "OMG" will be a pop smash.

"We desperately love 'OMG,'" Key says. "But the label doesn't want us to play it yet. We're always looking for great songs that sound relevant and current for the format regardless of the artist's age or what happened the last time out. A hit record is forgetting of everything."

Independent retailer Dody Jones, who operates the Music Experience in Chicago, believes that "the label needs to focus on his core urban male and female base—the original fan base that put him in the position to sell a diamond CD."

That is exactly what Jive VP of marketing Lisa Cambridge-Mitchell says the label is doing: crafting a campaign focusing on "the pedagogy that Usher has created for himself" great R&B music that turns pop. Afterosophing "Papers" which didn't have an accompanying video to let Usher address his personal problems—"without actually having to talk" about them, Cambridge-Mitchell says the label has been ramping up buzz through high-profile TV performances, radio interviews and appearances on talk shows.

Prior to his medial ceremony performance at the Olympics, Usher sang during the Michael Jackson 3-D tribute at the 52nd annual Grammy Awards and also performed in Arlington, Texas, during halftime of the NBA All-Star Game on TNT. Bookings on "American Idol," "Good Morning America" and "The Ellen DeGeneres Show" are being confirmed.

In terms of retail, the label is participating in iTunes' LP and Countdown programs. "More," another new Usher song used in a TNT-filmed music video to market the NBA All-Star Game, is an iTunes-exclusive bonus track tied to the album's release. The label is also securing a sponsorship partner for a series of listening sessions across the country. "It's not about bells and whistles," Cambridge-Mitchell says. "We're staying very focused on the music."

One factor that's steered conversation away from the music is the marked turnover in Usher's management team, just one month ago, Usher hired AEG's Phillips to be his fourth manager in four years. Phillips succeeds Usher's longtime manager—his mother Jonetta Patton. The singer initially severed management ties with Patton in October 2007 while dating his future wife, Tameka Foster. Usher was then briefly managed by industry veteran Benny Medina (Mariah Carey, Jennifer Lopez) during the launch of "There I Stand." Patton, who headed Hot Management, then reteamed with her son in August 2008.

New management rumors resurfaced in early February, when the singer's name surfaced in the headlining lineup of R&B singer Rihanna's " allocated tour. According to the Daily News, Usher and his girlfriend, former Def Jam executive Grace Miguel, were overseeing his career.

Phillips—who also manages Lionel Richie and worked with Jackson on the aborted "This Is It" tour—says he regularly consults with Patton. He downplays any concerns over the recent management kerfuffle.

"Careers are roller coasters," says Phillips, who in his AEG role has promoted tours for Britney Spears and Justin Timberlake. "My job is to balance all the factors around him so Usher can just be the artist. Part of the problem with 'Here' was Usher changing managers. I'm not sure there was a coherent plan with that. And [I've] inherited him [from LaFace/Arista]. So there was a lot of stuff outside the quality of the music that might have impacted that success. This time around, everything is more connected.

"Not every decision I make is about money, though people would argue that," Phillips continues with a laugh. "I wasn't looking for another client, but Usher asked me. This one's special; he's one of America's few international treasures. I can help at this stage of his career. I want to be there. From the indicators I'm seeing with 'OMG' and the other singles, 'OMG' is having an incredible moment right now that's going to turn into even more history in the future."

Despite the challenges of trying to reclaim his superstar status in a drastically downshifting and changing industry, Usher is still determined to create more history of his own. "I've come through a metamorphosis and I'm in my new skin," the singer says as he rises up from the Centerstaging couch. "A lot of things have happened in the last few years that could have broke me, but I'm still standing, rejuvenated with a new peace, confidence and energy. I've got that fire in my eye."
Guitar Army

Former GNR Star Slash Starts Own Label, Recruits Vocalist A-Team For Solo Project

By Mikael Wood

AS A FORMER member of Guns N' Roses and Velvet Revolver, Slash knows more than most musicians about what he calls "band drama." "It just goes hand in hand with rock'n'roll," the 44-year-old guitarist says with a seen-it-all laugh. "It's a very volatile world. And I actually thrive on it—but at the same time it makes it really hard to get anything done." Getting stuff done was the primary motivation behind Slash's self-titled solo debut, due April 6 in the United States on the artist's own Dik Hayd Records via EMI Label Services. "After the last Velvet Revolver tour, I was like, 'I just need to do something on my own,' " says the artist, who's also released a pair of discs with Slash's Snakepit (see story, page 19). "Something where I can make my own decisions and do whatever it is that I want to do, without having to conform to anyone else's taste." Not that "Slash" is free of other creative input: Produced by Eric Valentine, the 13-track set contains collaborations with an eclectic roster of guest vocalists, including Ozzy Osbourne, Chris Cornell, Kid Rock, Ian Astbury and Iggy Pop. Slash says the idea behind the all-star hook-ups was simple: "I just wanted to get different people I admired and thought were great on my record. I'd been doing that on other people's records forever."

Averaged Sevenfold frontman M. Shadows—who lends lead vocals to the hard-rocking "Nothing to Say"—insists that despite the expansive guest list, the album is undoubtedly Slash's show. "You can tell he's doing the record as a way to try different things," Shadows says. "He definitely branched out, and the result is all over the place. But the guitar playing is so obviously Slash. That holds it all together."

"Slash is a guy who appeals to everyone," says Maroon 5's Adam Levine, who sings "Gotten," a bluesy ballad. "He was in Guns N' Roses but he also wasn't afraid of playing on a Michael Jackson record. I've always loved his attitude toward music, the way he embraces tons of different styles."

Slash says the album's stylistic diversity—where you can find Motley Crue frontman Lemmy Kilmister ("Doctor Alibi") rubbing elbows with Fergie of the Black Eyed Peas ("Beautiful Dangerous")—developed in an organic fashion. "Once I came up with the concept, there was no forethought as to who exactly should be on the record," he says. "I just started writing music and compiling stuff from old tapes. Then I sat down with it and kept thinking, 'This song would great for so-and-so.' Once I got the songs into reasonable demo form, I'd send them out to different people and just hope they were interested."
After contacting friends and acquaintances, he moved on to artists he didn’t know, such as Shadows, Rocco De Luca of alternative rock act the Barden (“Saint Is a Sinner Too”) and Wolfmother frontman Andrew Stockdale, who appears on the lead single, “By the Sword.” “He’s a Malaysian and kind of hard to find,” Slash says of Stockdale. “But after months of looking, it turned out he lives right up the street from me.”

Shadows and Levine both say Slash welcomed their contributions. “Before we met he sent over a verse riff and a chorus and basically said, ‘What can you do with this?’” Shadows recalls. “My first instinct was just doing some vocal melodies, but after a while I was like, ‘I kind of want to make this a little more in depth,’ so I brought in a new verse and turned the chorus into a pre-chorus. Slash was super laid back. He wasn’t pissed that I was coming up with new things.”

According to Jeff Varner of Slash’s management firm, Collective Music Group, the guitarist’s cross-demographic allure is central to the album’s marketing push. “Everybody recognizes him,” Varner says. “He’s a consummate musician and the embodiment of cool, and he’s arguably this as more than an event, an opportunity to make something multifORMAT that you can really sink your teeth into.”

Slash wasn’t inclined to enter a traditional record deal. “One of the things he was really keen on was full control,” Varner says, and that led Collective to establish strategic partnerships with the likes of Guitar Center and Ernie Ball. With the former, Slash is involved in a promotion called Your Next Record, where unsigned bands can upload songs that fans can vote on, the winner gets to record a three-track EP with Guns N’ Roses producer Mike Clink, and one song featuring a solo by Slash. Ernie Ball is running a Shed With Slash campaign that awards consumers who find special picks inside packs of guitar strings with attendance at a Slash-taught master class.

Varner also points to alliances with Monster Energy Drink, Gibson Guitar and Marshall Amps, as well as a partnership with Future Publishing in the United Kingdom. For the Future Publishing partnership, the album is being licensed to Roadrunner Records and will be bundled with a tribute issue of Classic Rock magazine featuring editorial coverage and such items as a pack of specially designed picks and a pin, according to Varner.

“The album’s U.S. release, Varner says Slash and the Collective considered different scenarios, including a Railroad-style digital launch and an exclusive with a single retail account. But ultimately, linking with EMIL Label Services as a distribution partner was the best avenue. Varner says Slash retains control of his label, but he can pursue radio and licensing opportunities with help from “the same stuff working Coldplay and EMIL’s other front-line albums.”

“They get Slash’s long-term vision,” Varner says. “They know it’s an event and the first in a series.”

“We think the possibilities are incredibly far-ranging,” EMIL Label Services/Groeline Distribution senior VP/GM Dominic Pandiscia says of the album’s viability at radio. “Slash is an artist with an incredibly strong track base, and there are tracks on the album that speak to that base. But there are also tracks that go beyond that without losing the Slash sensibility he’s built his career on. It caste a really wide demographic net.” Though he declines to say whether it will become a single, Pandiscia mentions the Fergie pairing on “Beautiful Danger” as a candidate for a crossover to top 40.

He also notes that the album’s stylistic breadth is appropriate for a wide variety of licensing opportunities.

“We’re not thinking about one finite group of partners,” he says. “It’s more about finding the right ad campaign or the right movie or TV placement.” EMIL held a playback of the album Feb. 17 at Capitol Studios in Los Angeles for the music-licensing community to target the kinds of synchs “that stay true to Slash’s aesthetic.”

Erich Pandiscia’s point, Varner says that every aspect of the album’s promotion is subject to Slash’s “gut check.” “It’s this intimate thing,” he says. “Is this cool or is this corporatelysellable?” Varner says. “He knows who he is and he knows when something doesn’t pass the smell test. But he’s also said to us, ‘Look, I realize times have changed and that you can’t market records the way you used to.’”

Slash didn’t have a MySpace profile when he started working with the Collective, so the firm set him up with Facebook, MySpace and Twitter accounts. “Within a matter of weeks he had over a million friends on Facebook,” Varner says.

“All that stuff was new to me,” says Slash, who’ll be beginning in support of his album in late May with Myles Kennedy of Alter Bridge performing vocal duties. “I mean, I literally didn’t own a computer until, like, 2002. At some point I got a Blackberry, and that kind of opened up the whole thing for me. Now I’ve come to terms with the way things are. Social networking is great for interacting with fans and being able to talk to people in real time.”

“He thinks it’s cool, so he does it,” adds Varner, who stresses that the guitarist’s Twitter feed—which he’s utilized to urge Madonna to “sit on Justin Bieber’s face,” among other things—is most definitely not fake. “It’s really Slash. He’s like, ‘Love it or hate it, this is me.’”

All By Myself

The original GNR lineup recorded its last album, “Use Your Illusion I and II,” in 1991. Here’s how they’ve fared in the nearly 20 years since, according to Nielsen SoundScan:

<table>
<thead>
<tr>
<th>Artist</th>
<th>Album</th>
<th>Sales</th>
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<tbody>
<tr>
<td>Guns N’ Roses</td>
<td>“Chinese Democracy” (2008)</td>
<td>600,000</td>
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<tr>
<td>Slash</td>
<td>“It’s Five O’Clock Somewhere” (1995)</td>
<td>128,000</td>
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<td>Axl Rose</td>
<td>“Contraband” (2004)</td>
<td>2 million</td>
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<td>Izzy Stradlin</td>
<td>“Libertad” (2007)</td>
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<td>Slash</td>
<td>“Believe in Me” (1993)</td>
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<td>Duff McKagan</td>
<td>“10 Minute Warning” (1990)</td>
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BIG-NAME EMO AND INDIE ADMIRERS BROUGHT '80s ICONS HALL & OATES BACK INTO THE SPOTLIGHT—BUT THE DUO'S WILLINGNESS TO EMBRACE NEW MEDIA KEEPS IT THERE

BY ANH DONAHUE

When Greg Kurstin, one-half of eccentric Los Angeles pop duo the Bird & the Bee, speaks of Hall & Oates, it's in a reverent tone usually reserved for pretenders meeting a major religious figure.

"One on One" is the perfect song with the perfect production," he says with unblinking earnestness. "I strive for that level of greatness everyday."

On March 23, Kurstin and bandmate Ioana George will release their homage to the past, "Interpreting the Masters Volume I: A Tribute to Daryl Hall and John Oates," on Blue Note. It's the latest example of the unlikely pop-culture resurgence for the fourth-best-selling duo of all time (13 million albums shipped, according to the RIAA). In the past two years, their music, which peaked chart-wise during the first term of the Reagan White House, has been featured in everything from tastemaking films like "(500) Days of Summer" to taste-questionable outlets like VH1. The driving force behind the resurgence is twofold: the giddiness of 30-something nostalgics like George and Kurstin, and the willingness of Daryl Hall, 63, and John Oates, 61, to connect with these fans in the free-flowing back-and-forth of today's media world.

Jonathan Wolfson has been the band's publicist for five years; he took over as their manager in 2009. He remembers being a teenager in New York, sitting in the nosebleeds and thrumming to Hall & Oates performing "Maneater" live. Now, Hall & Oates are his sole clients, and navigating exposure for the act is done from a two-story, peach-colored strip mall in the west San Fernando valley.

"Daryl and John allowed me to push on their behalf," he says. "A lot of the bands get in the way of themselves. I feel like I work with them—obviously, I work for them—but I feel like I work with them.

Oates, for one, is appreciative of how the duo's music is branching out into everything from film to online animation; it stands as a consequence to those who once questioned the relevance of their music. "We were not in the cool club with the rock press," he says. "But in the end, it's the songs that stand the test of time—they've been covered, sampled, and there's a generation of creative people who grew up with our music."

This younger generation often appreciates the commercial artistry of the techno-savvy blue-eyed soul and takes kitchy pleasure in the decadent, shoulder-padded extravagance of the surrounding era. This gives Wolfson a large playing field to hype the band it can perform on the hipper-than-thou "Daily Show" even as middlebrow TV chef Rachael Ray pushes for their entry into the Rock and Roll Hall of Fame.

"When I started doing press for them, it was the same cliched rock critics saying, 'Well, you didn't play CBGB's in '76... ’It was kind of bullshit actually,'" Wolfson says. "I hate to be an apologist, but when I started going to people who were contemporaries, it was a very different conversation than the year with the Robert Wilsons of the world, who basically called them the Thompson Twins and said, 'I'll never write about these guys. It's one of those things—if they don't invite you in the party, you create your own. And the party got bigger and bigger.'"

BIG BANG BOOM

Ever since the single "Sara Smile" was certified gold by the RIAA in 1976, Hall & Oates have always been just on the wrong side of cool with the establishment. Despite seven platinum albums—three of which went double-platinum: 1982's "H2O," 1983's "Rock 'n Soul, Part 1" and 1984's "Big Bam Boom!"—the Philadelphia duo has never won a Grammy Award. ("Always the bridesmaid, never the bride," Hall muses; the pair was nominated this year for best performance by a duo or group with vocals for a version of "Sara Smile" on "Live at the Troubadour.")

Pop fans have long embraced Hall & Oates—leading to six No. 1 songs on the Billboard Hot 100—but critics derided their music as "yacht rock," slick '80s snot designed to lure radio programmers across a variety of genres.

With the resurgence of Hall & Oates among hipsters, that attitude has changed, and in a very public manner. "They were hated, they really were," Wolfson says. "But the Internet has really been their friend. The fact that the Internet has no gatekeepers and bloggers can write whatever they want—if something's good, people respond."

Sales have been on the increase: In 2009, they sold 177,000 albums, up from 161,000 in 2008. In that same time period, digital song downloads were up 19% to 547,000.

The recent Hall & Oates revivial seemingly started with the harmonic convergence of Howard Stern and a series of Google Alerts.

In November 2007, Hall appeared on Stern's show on Sirius Satellite Radio to promote his Web-only series, "Live From Daryl's House." It's a monthly performance program where Hall is a visiting musician in his farmhouse in New York state, playing Hall & Oates standards and songs by the accompanying artist. But as usual on Stern, things got weird. The recap on HowardStem.com summed it up as such: "Daryl then opened up about his Lyme disease and the debilitating effect it has had on his life, adding that he should 'kill all the F***ing deer. They're like giant rats.' "Howard told Daryl that he might have him cut some public service announcements about Lyme disease, but Daryl insisted that he'd rather just be given a machine gun.

Daryl then treated the crew to a live performance of "Sara Smile.""

With a later mention that he and Oates have hated sex in the same room—not with each other but apparently close enough to notice that Oates was a "German shepherd in a
Hunt portraying an overwrought high school girl in an after-Nielsen SoundScan.

It was a "Daryl Ps House" for this year's Bonnaroo festival. "Bonnaroo is going into a live entity."

largely eluded them during their heyday: street cred.

loads in 2009, compared with 51,000 in 2008, according to

have ranged from Smokey Robinson to Diane Birch; each episode

balling. (Fall Out Boy's) Patrick Stump isn't just praising Hall

renaissance of Hall & Oates," Wolfson says. ..,At first it was like,

Oates, he's on the show. He's playing 'Out of Touch.'

Clas Heroes named .. She's Gone," they sang: "Alan, please don

extravaganza featuring a literal bluebird of happiness. "The

only non-douche bag on that show/ He's gone.

sales of the song also could 've been helped by Its viral pop-

generated good way to break it out.

"That reality show has lead to the group prepping a version of "Live From Daryl’s House."

Early on in the show, Hunter was a "Daryl Ps House." "We went through a few stages with the whole renaissance of Hall & Oates," Wolfson says. "At first it was like, "Oh, it's OK like these guys. And then, all of a sudden, once all the bands started giving testimonials it just started snowballing. (Fall Out Boy's) Patrick Stump isn't just praising Hall & Oates, he's on the show. He's playing 'Out of Touch.'"

A new episode of "Live From Daryl's House" premieres on ABC's "Dancing With the Stars." For Hall & Oates, this is an additional place," Hall says. "It shows how the show is evolving into a live entity."

Other Hall appearances come about the old-fashioned way: connections and invites from influential fans. For their appearance on ABC's "Dancing With the Stars," Hall contacted the show's booker, Suzanne Bander. After Fox News' "20/20" invited the band to "John Stamos' Evening With," Hall & Oates were invited to be the headliners of their show.

"It's kind of like my mother's brisket," Wolfson says. "She's gonna say: 'Alan, please don't go.' You're the only non-douche bag on that show, we're gonna go."


For Hall & Oates, all of these appearances keep them part of the public domain, and the knowing spirit of the undertakings makes them enduring and endearing. It's a strategy that others can try to replicate, but it takes a willingness to laugh at oneself and adapt."

"I'm a firm believer in the intergenerational interplay," Hall says. "In order for an artist to really achieve significance you have to go out of your own generation, and I think I've pulled that off."

In an appearance that veered into the "I'm-I-am-an-old-cool-people-territory, late last year Hall & Oates went on QVC to sell their boxed set, "Do What You Want, Be What You Are: The Music of Daryl Hall and John Oates." (QVC-Legacy)."

QVC may conjure visions of late-night, drug-fueled purchases of vacuum cleaners, but Wolfson cautions people not to mock. "The boxed set sold 10,000 copies the first hour," he says. In total, the $50 set has sold 15,000 copies, according to Nielsen Soundscan, peaking at No. 89 on the Billboard 200.

The release was a significant undertaking for Hall & Oates, who curated the selections on the four-disc set and contributed extensively to the 60-page booklet that accompanies the discs. "There's a lot of overlooked songs that were very significant in our growth," Hall says. "And I wanted to make sure those songs were very much in evidence so people could listen and see how it all happened for these guys from Philadelphia with backgrounds in soul!"

CHANCE OF SEASON

While Hall & Oates march on—the duo is planning to tour this summer on a few select dates, after a 15-show trek last year that grossed $1.5 million, according to Billboard Boxscore—both artists are also pursuing new endeavors individually.

"We're going in sort of new directions, but not losing the old direction," Hall says. "I'm basically running two careers here, and that's tough. But it's a labor of love."

Hall returned to the studio last week to begin work on a solo album for Verve, and Oates is putting together a songwriter's festival in Aspen, Colo., where he now lives. "I'm at the point in my life and my career where I can do exactly what I want," Oates says. "And that's all any creative person wants to do."

Primary Wave's Lowenberg says the publisher is in the midst of a three- to five-year plan to market Hall & Oates' music, including a push for placements on lesser-known songs like "When the Morning Comes" and "Uncanny." With the industry behind them—and as long as the hipsters stay true—expect the Hall & Oates revival to continue."

"It's kind of like my mother's brisket," Wolfson says. "She's in her 70s, she's an old Jewish lady—for whatever reason her brisket tastes better than any brisket I've ever had, just because I've been eating it since the '70s. It's comfort food. To my generation, Hall & Oates is comfort food."
BILLBOARD SPECIAL FEATURE: CANADA

Border crossings: Canadian acts, from superstars to newcomers, have found international success, including (clockwise from left) CÉLINE DION, K-OS, ARKELLS, BEDOUIN SOUNDCLASH and PATRICK WATSON.

EXPORT ACTION

With Canadian music sales flattening last year, the strength of the country's exportable product will sustain the market going forward, observers say. "A lot of our acts do very well internationally, and I think that's because they have to work so hard to get noticed," says Jeff Craib, senior VP at S.L. Feldman & Associates, the management/booking agency that represents Diana Krall, Barenaked Ladies and the Tragically Hip, among many others.

Canadian music lawyer Chris Taylor, who worked with Canadian hip-hop breakout artist Drake last year and operates indie label Last Gang Records (Metric, Crystal Castles), agrees. He says that while acts may not become superstars, the global appeal of Canadian talents means they can have a solid career. "A middle class" of recording artists—that can sell 2,000-5,000 tickets in major markets worldwide, sell 100,000 albums and move merchandise—is proliferating, he says. "Government programs and industry-assisted funding have given Canadian artists a leg up to achieve internationally and build nice little businesses."

Both Taylor and Craib note that Canadian acts have to be successful outside of the country if they want to become established, given the size of the domestic market. And after years of struggle, the Canadian music market appears to be stabilizing.

Overall, according to year-end 2009 figures from Nielsen SoundScan, the Canadian market was nearly flat in terms of volume, with a 2.2% decline, versus an 8.5% drop in the year previous. Digital track sales increased by 28.3% last year, but that was a steep growth decline from 2008, when digital sales increased 58%. Physical sales continued to falter, dropping 6.7%.

Canadian Recording Industry Assn. president Graham Henderson says declining sales in Canada make it even more important for a domestic act to access international markets. He predicts that as growth in the digital market slows, artists will have to look elsewhere to sustain their careers. "The net effect of all of this is our digital market is plateauing at an unreasonable level," he says, noting that digital sales aren't replacing revenue lost from physical sales. "Canadian sales used to be 10% of the U.S. market, but we can't say that anymore. There may be a recovery, but it will be long and delicate."

When the Canadian music industry convenes March 10-14 in Toronto for Canadian Music Week (CMW), the promise and challenge of digital music sales will be on the agenda, along with the export potential Canadian artists may find in a major English-speaking territory: India (see story, page 24).

Perhaps because of declines in recorded music sales, many Canadian acts have developed reputations as solid live performers, Warner Music Canada president Steve Kane says, something that translates regardless of geography. "When we get the shot at bat and you put an act in front of an audience, they connect," Kane says, noting the success of a band like Billy Talent in key European markets.

 acts from Canada booked as part of the CMW festival that have attracted live audiences abroad include Rend Collective, which opened a North American tour for No Doubt last year; K-OS, who has toured with India.Arie; and Our Lady Peace, which has collaborated with "American Idol" winner David Cook. Among the scores of acts performing under the CMW umbrella, Billboard has profiled five to watch: Arkells, the Reel, Dan Mangan, Sweet Thing and Yukon Blonde (see story, page 26).

With the home market stabilizing, Canadian major labels seem to be re-investing in... continued on p24

ARTISTS FROM CANADA ONCE ACCOUNTED FOR 10% OF MUSIC SALES IN THE U.S. BUT THAT PERCENTAGE HAS FALLEN.
from p.23 domestic talent. While the number of acts is still well off the peak of the industry from a decade ago, EMI Music Canada president Deane Cameron notes the label is taking a more long-term approach to developing talent, pointing to a band like Toronto's Sweet Thing, which entered a contract with EMI in 2008 but whose debut album will hit stores later this year.

EMI, similar to Warner and Universal Music Canada, is also heavily involved in distributing Canadian indie acts, both for the immediate business benefit and as a farm system for developing new artists. Last year EMI inked a deal with Canadian indie Secret City Records, home to such artists as Patrick Watson, while Warner distributes Sonic Entertainment Group (Hey Rosetta) and Universal assists Last Gang.

Cameron also notes that brand partnerships are becoming increasingly common in Canada, with EMI signing deals with Fairmont Hotels and the "Joe Fresh" brand connected with the Loblaw's grocery chain.

"That's where we're seeing accelerated growth—in these new business areas," he adds.

Still, Crai says that while Canadian music continues to make inroads, he's concerned that today's music fans aren't as involved with their favorite artists as those in the past.

"It is like kids chewing up a piece of gum," Crai says. "They are not investing themselves in the act. They just know the hook to the song and that's it."

Taylor explains that Canadian companies are becoming increasingly niche-based, meaning they're viable busi nesses even if the bottom line isn't as attractive as it was in years past.

"The companies and the entrepreneurs that can find those diamonds in the rough, develop them and introduce them to the world will still have a significant upside," he says. "It's just not as easy as it used to be."

A VIEW OF THE FUTURE
Canadian Music Week Convenes Market's Movers And Shakers

Topics ranging from emerging Asian markets to the power of the "millen tial" generation have been addressed in recent years at Canadian Music Week. For 2010, the theme of the conference taking place March 10-14 in Toronto is "music business 3.0," CMW president Neill Dixon says. Just as wireless networks have moved into their third generation, the music business also must continue to evolve, he says. "We look to places like Asia and realize the world has changed and every-things is digital, everything is mobile and on phones," Dixon says. "For the past few years we've looked at the emergence of digital media and mobile music and the role of social media. Now we're looking beyond that."

Key speakers on the conference's theme include former Eurythmics member Dave Stewart, who works as a so-called "change agent" for telecommunications giant Nokia. "As a writer, musician and business man, he's truly a visionary," Dixon says. Other speakers include Nettwerk Music Group co-founder Terry McBride; industry critic Bob Lefsetz, publisher of "The Lefsetz Letter"; and former Guns N' Roses guitarist Slash. The festival now includes more than 100 showcases by Canadian and international acts at more than 50 venues, as well as a film component and the traditional conference, which still includes an opening-day focus on digital music.

One of the conference's key goals is to highlight export markets for Canadian music companies. Dixon says this year's forum spotlights the massive market in India, which has historic connections to English markets. "Our goal is to bring the world to Canada one market at a time."

Dixon says 24 companies from India are expected to attend the event, noting that the country is the second-largest-growing market for music in the world.

"It is much easier for Canadian companies to do business (in India) since English is a common language there," he adds.

Among those receiving accolades at the event are longtime Universal Music chief executive Randy Lennox, who will be inducted into the Canadian Music and Broadcast Industry Hall of Fame; Sam Feldman, founder of entertainment agency S.L. Feldman & Associates; fated by the Music Managers Forum Canada; and the late Leonard Rambou, former manager of Aline Murray.

—Robert Thompson
NORTH OF THE BORDER

Canadian Concert Business Sees Consistent Returns

BY RAY WADDELL

The Canadian concert market has performed with remarkable consistency during the past several years, but the going may be getting a little tougher in the coming months as U.S. economic challenges seep north of the border. So far, though, acts that should sell tickets still do.

"The Canadian market continues to reward high-profile acts who receive saturation across multiple media formats," says Riley O'Connor, chairman of Live Nation's Canadian operation. "Ticket sales for the major baby-boomer acts are still consistent."

Take a look at the Billboard Boxscore results for these major touring acts that played Canada in 2009: AC/DC ($25 million), U2 ($15.3 million), Britney Spears ($11.5 million), Billy Joel/Elton John ($11 million), Jonas Brothers ($9.8 million), Coldplay ($8.7 million), Keith Urban ($8.5 million), Metallica ($8.5 million) and Il Divo ($7.8 million).

Even with these kinds of glittery numbers, from a country with relatively few major market plays, acts that are considering touring Canada should proceed with caution, particularly if they've gone to the well a few times in the recent past. The law of diminishing returns could come into play.

"The only significant change brought about by the recession are acts that have too short of a touring cycle—i.e., less than 24 months—have seen a 20%-30% drop in sales," O'Connor says. "The Canadian consumer is being more frugal with their dollars."

Patti-Anne Tarlton, VP of live entertainment for Maple Leaf Sports & Entertainment, which operates the newly refurbished Air Canada Centre in Toronto, says economic statistics she's studied still seem more positive in Canada than the United States at the moment.

And it doesn't hurt to be in the country's strongest live entertainment market. Despite being dark for 12 weeks during renovations last summer, Air Canada Centre was still the fifth-highest-grossing venue in the world for 2009 with $46 million in grosses and attendance of nearly 635,000, according to Boxscore. And Live Nation's Molson Amphitheatre in Toronto was the sixth-highest-grossing shed: $14.2 million from just 26 shows reported to Boxscore. Also in the year-end top 10 was the Bell Centre in Montreal, with $42.3 million in grosses. Montreal's Gillett Entertainment Group was seventh among all global promoters at $77 million in grosses, according to year-end 2009 Boxscore figures.

Tarlton, too, believes the Canadian touring market cannot forever be impervious to global market conditions.

"We predicted that the breakdown of the global economy would negatively impact the level of traffic on the road, despite the continued local performance, and we have begun to see that reality both in the number of events and the softening of average sales," she says. "We are still selling some shows absolutely clean, and others are launching with less-than-average on-sales and growing to sellouts. On average, however, I may expect average ticket sales to be down during this period as compared to our last five-year average."
UP-AND-COMERS

Five Acts To Watch In The Northern Music Scene

In our annual special report on the music scene in Canada, Billboard has previously tipped off readers to the best acts emerging from north of the border, from Arcade Fire to Tokyo Police Club. As Canadian Music Week takes place March 10-14 in Toronto, Billboard continues its talent scouting with profiles of five acts to watch, chosen from among the artists performing during the CMW Festival.

ARKELS

Album: “Jackson Square”
Label: Dine Alone Records
Management: Bedlam Music Management

The Arkells turned the heads of industry critics and fans after multiple appearances at last year’s South by Southwest conference demonstrated the band had turned into a powerful live act. The group’s debut album, “Jackson Square”—a guitar-powered affair with sophisticated, often soulful arrangements—doesn’t sound like a rookie effort. The group is currently negotiating U.S. and European releases of the album, according to Bedlam Music Management, which represents the group. Its first headlining tour of Canada was a significant success, including two sold-out shows in Toronto. Formed in Hamilton, Ontario, in 2006, the group released its debut EP, “Deadlines,” in 2007, signing with Dine Alone Records, home to City and Colour, a year later. Reviewers have praised the group’s muscular sound, noting that The Arkells’ use of Motown rhythms and blues hooks is unique in Canada’s indie rock scene.

THE REST

Album: “Everyone All at Once”
Label: Auteur Recordings (Fontana North)
Management: Anderson Christie

Though once tagged as the “new Arcade Fire, the main thing that Hamilton, Ontario’s The Rest has in common with Montreal’s indie rock darling is a large band lineup. While the Rest has a string player onstage too (one of seven members all told), that’s where the comparison ends. The group’s sophomore album, “Everyone All at Once” (Auteur Recordings, distributed by Fontana North), generated a buzz for its razor-sharp mix of orchestral pop and epic grandeur. But like many Canadian acts stretching themselves musically, much of the attention has come from the United Kingdom, where the album was released by U.K. indie Fat White Farm and something in Construction. Comparisons to Belle and Sebastian are apt, and the Rest was well-received when it headed overseas in October to promote the album.

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DAN MANGAN
Album: “Nice, Nice, Very Nice”
Label: File Under Music
Management: Kieran Roy, Arts and Crafts
The second album from Vancouver troubadour Dan Mangan, titled “Nice, Nice, Very Nice” (File Under Music), came four years after the singer garnered comparisons to Irish songwriter Damien Rice with his 2005 debut. The new album is full of smart, largely acoustic arrangements and Mangan’s offbeat observations on everything from robots to indie rock, “Nice, Nice, Very Nice” has established the singer as one of Canada’s most tuneful word-smiths. Last year interest in Mangan increased dramatically, and he also won the Virgin X artist of the year award that came with a $25,000 prize. Aside from touring in Europe and the United Kingdom, he performed at the Canadian Grammy Award party in Los Angeles in January, traveling with Emmylou Harris on her tour, “Robots.” Mangan also played four Olympics-related shows and will tour Ontario in April. European and U.S. releases of his album are forthcoming, according to his management.

SWEET THING
Album: Untitled at press time
Label: EMI Music Canada
Management: Pierre Tremblay, Illié Management
Having signed with EMI Music Canada in 2008 and played shows with the Kooks, the Toronto band Sweet Thing has created anticipation for its as-yet-entitled major-label debut. The album, produced by Rob Schnapf (Elliott Smith, Beck), is full of chiming guitars and driving rhythms, recalling other guitar-based groups searching for a danceable groove like Franz Ferdinand. The five-piece band includes drummer Tykr Kyte, best known for his acting on Canadian series “Popular Mechanics for Kids” and the CBC show “Instant Star.” The album is scheduled for release in June; a song from the set appears in the MTV movie “Turn the Beat Around,” and a video for first single “Dance Mother” was recently shot by director Chris Mills.

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YUKON BLONDE
Album: “Yukon Blonde”
Label: Bumstead Records
Management: Nick Bernal, Nevada Records
Hailing initially from the mountain country of Kelowna, British Columbia, Yukon Blonde operated under the nom de plume Alpha Stuf until 2008. After a slight lineup change, the band evolved into its present incarnation. Though not a retro act, Yukon Blonde clearly embraces late-’60s acts like the Byrds, embracing the same pitch-perfect harmony. The group’s self-titled debut album hit stores in February on Bumstead Records, also home to Canadian power-pop act Two Hours Traffic. The set is a mix of guitar-led intrigue, where Paul McCartney meets Crosby, Stills & Nash, and has also developed a reputation as an arena-tested live act.

—Robert Thompson
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BOY MEETS GIRL
She & Him Inspire Even More Indie Crushes

With She & Him's 2008 debut, "Vol. 1," M. Ward and Zooey Deschanel proved it's possible for a respected indie-rock troubadour to successfully team up with a songwriting film star. Released on Ward's longtime label Merge, the duo's first effort won over fans and critics with the combination of Deschanel's sugary lyrics and simple song structure in front of Ward's guitar and production work.

But when the act first signed with Merge in late 2007, it wasn't with the assumption that a second set would follow. "Even though it was called "Vol. 1," we didn't know if it was going to be an ongoing project or not," label co-founder Mac McCaughan says. "Maybe if it wasn't for She & Him we'd have been the end of it."

Deschanel and Ward have had a busy couple of years, she with promotion for the movie "(500) Days of Summer," in which she played the title character. The film's soundtrack includes the pair's take on the Smiths' "Please, Please, Please Let Me Get What I Want," and Deschanel and film co-star Joseph Gordon-Levitt starred in a music video for She & Him's song "Why Do You Let Me Stay Here?"

"We knew it was a great record by super-talented individuals and that there was a very magical chemistry between the two of them, but we didn't know what we were going to do next," says Ward. "We didn't know what the market was going to be like."

Even without a strong promotional push on the first go, the band has sold 100,000 copies, according to Nielsen SoundScan, and She & Him were able to cross-market the album through "(500) Days of Summer," in which Deschanel played the title character. The film's soundtrack includes the pair's take on the Smiths' "Please, Please, Please Let Me Get What I Want," and Deschanel and film co-star Joseph Gordon-Levitt starred in a music video for She & Him's song "Why Do You Let Me Stay Here?"

Kurland says the team at first tried to keep "a separation between church and state, so to speak," but the opportunity came up and they went with it because of the musical nature of the film. "Obviously we weren't going to hide the fact that Zooey was an actress, but we also didn't want to tie it in that much because we really wanted people to appreciate 'Vol. 1' for what it was," he says.

At the same time, Deschanel says she doesn't mind mixing her creative outlets when it makes sense.

"I'm really interested in moving more and more toward this idea that you can be an all-around person—that you can do a lot of different things," she says. "We live in a world where everything seems to be specialized. I think there's something to be said for being able to do more than one creative thing."

And in terms of how they'll be promoted, Ward says he has no worries with Merge. "There's a lot of security in knowing that the people you work with aren't going to try to sell you what you do in the wrong way," he says.

While there aren't any plans to cross-market "Vol. 2," Kurland says the team is looking for licensing opportunities. There will also be a push for triple A and public radio and a music video for the first single, "If You're Spreading Yourself Too Thin." In terms of touring, She & Him have gigs lined up for South by Southwest, Coachella and Bonnaroo, as well as a handful of shows around the release date and a tour in the spring.

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While there aren't any plans to cross-market "Vol. 2," Kurland says the team is looking for licensing opportunities. There will also be a push for triple A and public radio and a music video for the first single, "If You're Spreading Yourself Too Thin." In terms of touring, She & Him have gigs lined up for South by Southwest, Coachella and Bonnaroo, as well as a handful of shows around the release date and a tour in the spring. McCaughan says there will be some kind of partnership with the Indecent Film Channel during SXSW, which he hopes will help get She & Him heard by people who might only know Deschanel for her film work.

Both musicians know that balancing multiple projects can be difficult, but Deschanel—who's set to star in the HBO series "I'm With the Band," based on Pamela Des Barres' memoir of being a groupie in the '60s and '70s—says "just means saying 'no' to more offers.

"If you're spreading yourself too thin doing things that don't mean anything to you—which is easy to do if you're an actress, like I am—then you end up becoming extremely exhausted, extremely drained, and you don't have anything that means anything to you at the end," she says.
OLD DOGS, NEW TRICKS

Dr. Dog Moves Out Of The Basement—Briefly

To call Philadelphia psych-rock band Dr. Dog "old" is a bit of an understatement. The group happily recorded eleven albums at its basement studio, but when it signed to a new label, the members decided to work with outside producers for the first time. While the move proved difficult for the band, it also resulted in an album, "Illegal Smoke," out April 6 on Anti-, that could be its most captivating yet.

Everything started out fine. The album's production began in August at upstate New York's Dreamland Studios with former Beck producer Rob Schnapf, but after an arduous month of re-arranging the recording methods, Dr. Dog emerged with a half-finished album. Determined to not let the time go to waste, the band headed back to the basement and tried to make the most of the situation.

"We tried to focus more on playing together as a band and taking the time to track all the instruments at the same time, rather than individually," guitarist/vocalist/co-songwriter Scott McMicken says. "Rob represented our ability to do that, despite the recording sessions in New York not being ideal."

The members spent October and November working in their basement, eventually fusing new and old techniques to create an album that does not once

Don't Look Back

Although Moving Forward, Refugee All Stars Honor Their Roots With 'Rise & Shine'

In the weeks following the earthquake in Haiti, many well-meaning artists rushed to help, hosting benefits and raising funds, yet few of them could relate to the sense of horror and loss felt by the citizens of the devastated country. But for the members of the Refugee All Stars, which formed in a refugee camp in Gainesville during Sierra Leone's civil war, feelings of displacement were still fresh—and the band decided to act. The All Stars posted the first single from their forthcoming album on their Web site, selling "Global Threat" for a minimum donation of $1 and donating 100% of the proceeds to the International Rescue Committee.

Even as they work to help victims in Haiti, the All Stars are trying to move beyond their own past as they prepare for the March 23 release of their second album, "Rise & Shine" (Cumbancha). Most of the band's current audience knows the group from the 2005 documentary, "Sierra Leone's Refugee All Stars," and the act's previous album, "Living Like A Refugee."

"Obviously the story is still there. It's an important part of what they do," manager Kevin Morris says. "But musically, this is a giant leap forward for them."

They recorded the first album around campfires and in low-quality studios and that was part of the charm, but we knew that wasn't going to last forever. The group had demonstrated that they had the chops to be a touring and recording band that wasn't going to ride on their story alone." Cumbancha founder Jacob Edgar says. "Some thought, "How are we going to make this special?" The group was finishing a tour in New Orleans, and the city's musical resources and compatibility provided an answer. "Now Orleans has had a lot of struggles in recent years just as Sierra Leone has, and the people of the city have experienced displacement, as well as the repressive power of music," Edgar says. "I think it doesn't fall into the pitfall of the classic, overproduced second album from an international group," says filmmaker Zach Niles, who worked on the documentary and now co-manages the All Stars. He also notes that while much of the band were musicians long before they entered the camps, many members were "party bands" that focused on cover songs. "Having their own band that tours around the world gives them a new freedom to write songs," Niles says. They're finding new ways to combine dancehall and traditional music."

The band will extensively tour the United States, including a May 2 stop at the New Orleans Jazz & Heritage Festival, but the campaign will focus on Europe, where Edgar will use Cumbach's network of international partners to distribute the film for the first time and book an extensive tour.

"We've focused on developing the European market for them because that's actually where they have no presence whatsoever," Edgar says. "It's funny because for quote-unquote world music, Europe is really the strongest market in a lot of ways—it's ironic that they're so well-known in the U.S. and so little-known in Europe. We've had a lot of growth potential and that's pretty exciting..."
Melissa Auf der Maur has spent much of her career on major labels, playing bass in Hole and the Smashing Pumpkins and releasing her 2004 solo debut on Capitol, but she says her heart has always been independent. After leaving Capitol, she teamed with the Montreal-based Blade Group for her second album, "Out of Our Minds," a multimedia project that included the record, a 26-minute film and a comic book, due March 23. Auf der Maur spoke with Billboard about the album, science fiction and becoming an independent businesswoman.

1. Your first solo record was released on Capitol. How did that end, and why did you want to release independently going forward?
When I made my first record, I self-financed and self-created and then later licensed to Capitol. Capitol was great and very supportive of me. Then fast forward to the beginning of the writing and the making of my next record. Capitol was going through problems, and in one fell swoop, everyone worked with who I was fired, all in one day, and that, to me, was very clear. It was very easy to me that I wanted to get out at all costs. So I made a big decision about a year and a half ago to get back into bed with a big box and forge ahead as an independent musician and businesswoman.

2. You’ve been talking about the second album since 2005. What has the timeline been for this project?
EMI had budget freezes before everyone was fired, so I started paying for (recording and) hoping EMI was going to pay me back. By the time everyone was fired [from Capitol] and it was in the hands of the lawyers, I lost another year. The film alone took six months, and the comic book took six months. Mainly, I’ve been trying to rebuild my business. Last year was when I met the new partners [at Blade Group] and in 2008 I actually considered another major label. So 2008, or 2007, might’ve been the beginning of the fallout apart from Capitol. Two years of making the record and two years of surviving, and then here I am releasing it.

3. It must be exciting to finally have it done. I’ve definitely worked so hard in my life and I promise you, my years in Hole and the Pumpkins were work. Meanwhile, I’m still a developing artist. This is only my second record. As much as I’m a veteran in some ways, I only made one record and I’ve been on a massive learning curve for the past five years—but it’s worth it.

4. A couple of years ago you said you were looking at “Out of Our Minds” as a lifelong project and that you’d always be adding new content. Is that still the plan?
I would say that “Out of Our Minds” is my foundation that I will creatively and thematically grow from. I’m looking to put together a group of screening parties in the spring around the record, but I’m also talking to people in the art world to book, the art installation version of “Out of Our Minds.” It’s definitely a project that can travel far and wide and exist in different forms and timelines. One of the things is committing to get away from that old-school model of the drop date and the single. I want to put the work out there and see where the work takes it, not where the business model tells it to go.

5. What are your touring plans? How will all of the components be incorporated?
Around the release of the album I’m going to be playing a traditional, visceral rock show, but will make sure there’s an art gallery or a screening in that city that day or the day before, and be able to bring all elements of the project to key, primary cities all over the world. The music is where this came from, and the performance of the music is key. And that’s a balance to experience it in a cinema or in an art gallery.

6. You’ve been doing presentations at sci-fi conventions. How did that come about, and what kind of reaction have you been getting?
I went to my first Comic-Con two years ago. I didn’t walk away with a very healthy, blossoming business. Everyone was open-minded and “the weirder the better” was the creative model.

There’s been a lot of loyalty with the Smashing Pumpkins fans. There are those sci-fi/fantasy guys that love the Smashing Pumpkins, but I did run into some of them at Comic-Con dressed up as Harry Potter. I like people who build their lives on fantasy better than I like people who build their lives on some urban reality.
LITTLE BOOTS
Hands
Producers: Various
Elektra Records
Release Date: March 2
Nearly nine months following the U.K. release of singles/ mini-compilation album, “Hands,” state­side listeners will finally have the opportunity to acquaint themselves with a shining British talent who puts a futuristic spin on pop music.
Little Boots surrounds herself with complex electronic tracks that collapse into each other like dominos, with such arresting one­ and Greg Kurstin contributing energetic beats.
“New In Town” and “Earthquake” provide a vibrant one­two opening punch, while “Remedy” is a gorgeous synthesis of Girls Aloud’s pop­centric songs, while Kylie Minogue’s light­as­air atmosphere.
For an album with crowded electro­pop instrumentation, the music isn’t overbearing, and Little Boots’ cheeky lyrics never lose any of their spunk.
Despite the later U.S. release date, none of the glittery tracks “Hands” have lost their luster if anything, Little Boots may find more state­side success in a post­Lady Gaga pop landscape. —JL

DRIVE­BY TRUCKERS
The Big To­Do
Producers: Bob Ezrin, Barbe
ATO Records
Release Date: March 16
Drive­By Truckers know all about big to­dos, whether it’s releasing a full­blown “Southern Rock Opera” or such sweeping conceptual pieces as “The Dirty South” and their last studio album in 2008, “Brighter Than Creation’s Dark.”
By those standards the band’s latest release, “The Big To­Do,” is a modest affair: a collection of unconnected—though certainly related—songs that traverse all sorts of Southern terrain and situations. The group’s songwriting trio (mainly Patterson Hood) offers the usual array of potent guitar riffs, stomping hard rock and vivid lyricism. The last of which particularly suits the band’s current move: “The Wallendas” and the true­life murder tale “The Wig He Made Her Wear.”
The buoyant “This Fucking Job” and the boogie “Get Downtown” speak to the current economic climate, with the Truckers’ shift gear with the ethereal ambience of the Shona Tucker­sung “You Got Another” and the gentle album closer “Eyes Like Glass.” Those tracks also highlight the impact that keyboardist Jay Gonzalez is making on the band. —GG

COUNTRY
BLAKE SHELTON
Hillbilly Bones
Producer: Scott Hendricks
Warner Bros. Records
Release Date: March 2
Blake Shelton’s new six­song album, “Hillbilly Bone,” may be a marketing and sales experiment by Warner Bros. Records, but fans of the Oklahoma­born artist won’t be disappointed. The title­track lead single (featuring Trace Adkins) is a rollicking, red­neck celebration of all things stereotypically Southern, including F­150s, blue jeans and fiddles. And although “Kiss My Country Ass,” which conjures Hank Williams Jr. and honky­tongs, won’t go down as the most original song in history, it’s still a fun listen. On “Almost Alright,” Shelton channels the care­free­island feel of Jimmy Buffett while singing about getting over a lover with the help of a couple of beers. The album’s highlight is “Ol’ Lillah,” inspired by his girlfriend Miranda Lambert’s dog of the same name.—KT

FOLK
JOANNA NEWSOM
Have One on Me
Producer: Joanna Newsom
City
Release Date: Feb. 23
It’s hard to imagine folk­songwriter Joanna Newsom following up her “Ys,” 55­minute­2006 sophomore album “Ys,” with an even more ambitious release.
Spawning 18 tracks and three discs, Newsom’s third effort, “Have One on Me,” sees the ante in not only quantity but also musical diversity. The majestic arrangements of “Ys” are expanded, with creaking drums on the new track “Good Intentions Paving Company” and a lonely horn section on “You and Me, Boss.” Other songs like “31” feature little more than a tw quick­picking harp and vocals, but Newsom’s songwriting evokes the same hypnotizing effect as early Joni Mitchell.
The most powerful tracks combine sparse­ness and excessive instrumentation, as in the slow build of “Baby Birch,” Newsom’s wispy singing style may still be too inaccessible for some, but hardcore fans will savor the growing vocal confidence during the two­hour­plus running time. In an era of quick­musical fres, “Have One on Me” is a spacious artistic statement too original to pass up.—JN

ROCK
TED LEO & THE PHARMACISTS
The Brutalist Bricks
Producers: Andy Kelazkola, Christine Peccola
Matador Records
Release Date: March 9
English­punk­band­Cress may have declared in 1979 that “Punk Is Dead,” but Ted Leo & The Pharmacists help refute that notion on their sixth studio set, “The Brutalist Bricks.” Although it may not be a punk album through and through, songs like “The Stick” and “Where

THE CHIEFTAINS FEATURING RY COODER
San Patricio
Producers: Paddy Moloney, Ry Cooder
Fantasy Records/Concord Music Group
Group Release Date: March 9
The latest collaboration between the Chieftains and Ry Cooder symbolizes more than the union of two of the most respected names in world music: there’s also a powerful thematic concept at work here. An unlikely alliance formed by the fusion of the Chieftains’ traditional Irish music with Cooder’s wide­ranging Latin sounds, new album “San Patricio” relates the little­known story of a group of immigrant Irish soldiers who deserted the U.S. Army during the Mexican­American War and instead fought for the Mexicans. An all­star cast pitches in to help tell the tale: Singer Lila Downs opens the album with “La Igualana” on which ukulele­pines justle for space with fluttering marachi guitars, while artist Joni Mitchell narrates “March to Battle (Across the Rio Grande)” against a backdrop provided in part by California’s Los Cenzontles. Other guests include Linda Ronstadt (“A la Orilla de un Palmar”), Van Dyke Parks and Los Tigres del Norte (who both appear on “Cancion Mixteca”). The result is as thrilling as it is enlightening.—MW

BOSE
MIGUEL BOSE
Cardio
Producers: Miguel Bose, Nicolas Spin
Warner Music Latin
Release Date: March 9
A pop icon in his native Spain since the ’70s, Miguel Bose is no stranger to lyrics and headbands. And though he maintains that the Title of his new album, “Cardio,” is a reference to the Greek word for “heart,” these tracks are destined for workout playlists throughout the Spanish­speaking world. From the bouncy electro­pop­title track to the echoes of the Ziggy Stardust phase of his idol David Bowie on “Away” to the Bollywood­tinged “Ayurvedico,” Bose’s seductive frieliness is in full force.
The lucky rap “Jueves” was inspired by the 2009 humanitarian Paz de la Sierra concert Bose organized with Jonas in Havana, and “Eso No” is a power ballad that could be an anthem for his gay fellow­followers. “Cardio,” the follow­up to his 2007 hit album, “Popstar” (a duets album honoring his 30­year career), is brimming with new flavo. While his music might not be completely original, Bose overcomes any thin spots in his repertoire with his personal flair, a charming combination of sophistication and camp. —JN

POP
PETER GABRIEL
Scratch My Back
Producers: Bob Ezrin, John Medeski
EMI Label Services
Release Date: March 2
Peter Gabriel, apparently, doesn’t want to be his “Sledgehammer” anymore. The incoming Rock and Roll Hall of Famer, first studio album in eight years, “Scratch My Back,” hits softly, with mostly lush orchestrations rather than typical rock­n­roll treppings. As the title suggests, the set is a collaboration with other artists whose work covers one of their songs and they, in turn, plan to do the same for one of his one­subsequent album, “I’ll Still Be Around,” won’t go unnoticed. 
"Heroes" with shimmering strings and Paul Simon’s “Boy Sequen’albus," I’ll Scratch The Heart.” It may take listeners to Lou Reed’s “The Power of Love” by Paz Sin Frontera as concert Bose organized the main­tains that the title of his new album, “cardio,” is destined for work­out playlists throughout the year. —JL

THE LITTLES
Wheels
Producers: Ron Blessing, Mike Mitnick, Reef MacRae
Green Hill Records
Release Date: March 2
Guitarist/vocalist Paul MacRae and bassist/keyboardist friend Jason MacRae released their debut album, “Wheels,” in 1995. The band’s sound, which MacRae says is influenced by The Beatles, is a mix of psychedelic pop and classic rock, with a touch of Brit­pop thrown in. The album features ten tracks, including the band's cover of The Beatles’ “A Hard Day’s Night.” —JL

ALBUMS

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Was My Brain" embody the genre's spirit with pounding drums, frenzied guitars and rushed deliveries (the former cut clocks in at less than two minutes), while "Mourning in America" mixes the genre's chaotic arrangements and political bite with '60s- and '70s-inspired references (Duke Ellington, "Let's Get it On"). The frontman's pop tendencies also shine through on "Ativan Eyes," where he renders a drugged lover with catchy hooks and references punk predecessor Flux of Pink Indians. Tracks like this should please fans of the band's stock-in-trade, while the set will pleasantly surprise open-minded listeners.—LF

THE WATSON TWINS
Talking to You, Talking to Me
Producers: J. Scola, Russell Holland
Vanguard Records
Release Date: Feb 9
Los Angeles-based sister duo the Watson Twins' second album, "Talking to You, Talking to Me," fuses the pair's alternative country sound with a funkier vibe than found on their 2008 debut, "Fire Songs." The new set also displays a more assertive attitude through its hard-edged, bluesy arrangements. The compelling "Midnight" is ruled by piano that swells into a wailing guitar/organ combo, while the single "Modern Man" features the sisters' beautiful harmonies. Although Chandra and Leigh Watson don't play their entire vocal range on the bluesy "Devil in You," they make up for it with lyrical maturity. ("Well the devil in you tried to tell me what to do/\;I don't think so.") Perhaps the album's strongest delivery is "Prom Queen," where the drums and vocals overdrive a guitar, "You can't hit me, take me love and leave me for dead."—MM

BREAKING BENJAMIN
Give Me a Sign (Forever and Ever) (4:17)
Producer: David Bendeth
Writer: B. Burnley
Publishers: Seven Peaks Music (BMI); assorted, Breaking Benjamin Music (ASCAP)
Hollywood
Breaking Benjamin follows the thrilling urgency of "I Will Not Bow" with another potent statement of its own, "Give Me a Sign." The rousing opener delves into the rapper's first attempt at recording a true rock record. Tempo-driven guitar licks may eclipse hard basslines, but 's familiarity is found in Way's willingness to be lyrically venturous. The adolescent angst of lead single "Prom Queen" is just one of his rhetorical musings, and the snow-suicide sounding "Running " (featuring newcomer Shanell), he despairingly sings, "I'm running out of space/Feel like I'm running round, but I'm running in place." "Rebirth" also finds Way exploring some syncopated rhythms. This single is a confident return to his roots, with the rapper's stark, stripped-down delivery propelling the song's title. Expect "Give Me a Sign" to follow similarly by the upper register and repeat play. Good vibes abound (though as the track suddenly digs its claws into synth-pop).—MM

LIL WAYNE
Bow (3:29)
Producer: Sean "Diddy" Combs
Publishers: Sean "Diddy" Combs, Money/Universal
Bow won't with a potent scourge of bouncy. The rapper's first album, "I Am Not a Human Being," was his break-out success, and "Bow" is the sequel. The disc opens with the disappointing "Shut Up," which finds Way making a--[[Continued on page 32]]
Making Rock’N’Roll History

Cult Favorite ‘The T.A.M.I. Show’ Comes To DVD

Director Quentin Tarantino ranks it in the "top three of all rock movies." "Little Steven" Van Zandt proclaims it "the greatest rock movie you’ve never seen."

That’s about to change March 23 when Shout Factory releases "The T.A.M.I. Show: Collector’s Edition" for the first time on DVD. Filmed live at the Santa Monica Civic Auditorium in 1964, the first concert movie of the rock era brings to nearly two hours of kinetic performance by 12 acts, several whom are now in the Rock and Roll Hall of Fame, including the Rolling Stones (with the late Brian Jones), James Brown, Chuck Berry, the Beach Boys and the Supremes.

"It was all live, no postproduction, no second chances. It was all gut instinct," recalls "T.A.M.I." director Steve Binder.

Binder adds, when he and executive producer Bill Sargent screened the film for several studio executives, one exec said, “This is a total disaster; it has too many close-ups.”

"T.A.M.I.,” stood for Teenage Awards Music International, which was originally conceived as an international nonprofit organization that would produce yearly concerts and awards ceremonies for network broadcast. The proceeds raised would be donated for music scholarships and programs. While that premise never took root, the movie did.

Filmed seven months after the Beatles invaded the United States on "The Ed Sullivan Show" and making its "world premiere" Nov. 14, 1964, at 33 Los Angeles-area theaters, the "T.A.M.I. Show" was released nationally in December 1964 and debuted in the United Kingdom in April 1965 as "Teen Age Command Performance.” Since then, the pioneering film has become a cult favorite, kept alive through video bootlegs as rights issues were hammered out.

"My goal in shooting this was to put the viewing audience front and center as if they were there live," Binder says. "I wanted to give the artists the freedom to do whatever they did, to have the camera follow them and not the other way around. I wanted the audience to see the reactions, the emotion, the sweat."

Watching Brown’s dynamic performance—heightened by his dazzling footwork—the viewer is nearly as sweat-drenched as he is and empathetically understands why he was called "the hardest-working man in show business." But that’s just one of the many "T.A.M.I." highlights. Hosts Jan & Dean introduce a diverse lineup of U.S. and English acts that also includes Motowners Marvin Gaye and Smokey Robinson & the Miracles, Lesley Gore, Gerry & the Pacemakers, the Barbarians and Will & Bill, Jan & Dean, the Pacemakers, the Beach Boys and everybody else.

Asking why "The T.A.M.I. Show" still holds up after 46 years, Binder says it boils down to the artist’s unbridled performances. "Most of the black acts were restricted from mainstream television. So it was great seeing white audiences reacting to James Brown and Marvin as equals to the Rolling Stones, the Beach Boys and everybody else. It was an integrated United Nations on wheels with nobody discussing race afterward. It’s just a great rock’n’roll film."
Leave Them Wanting More

Grand Hustle/Atlantic Upstart
B.O.B Closes In On His First Hit

A tireless performer, guitar-playing Atlanta rapper B.O.B is no stranger to leaving fans wanting more.

"When the crowd starts chanting for an encore, you got to come back in time," the 21-year-old Rebel Rock/Grand Hustle/Atlantic artist says. "You don't want the crowd to calm down and eventually leave."

Offstage, B.O.B (born Bobby Ray Simmons) is quickly becoming a crowd pleaser as well. After just five weeks, the rapper's lead single, "Nothin' on You," featuring singer Bruno Mars, jumps to No. 16 on the Billboard Hot 100 and No. 37 on the Hot R&B/Hip-Hop Songs chart. Also moving FF-15 on Hot Digital Songs, "Nothin'" sold 72,600 more downloads for a total of 257,000, according to Nielsen SoundScan.

In the wake of the single's growing popularity, B.O.B's debut album, "The Adventures of Bobby Ray," has been pushed up from May 23 to April 27—a rare move in a climate of constant delays. While B.O.B says the chart success doesn't surprise him, the electric rapper admits the speed with which it's happened has caught him off guard.

There was a lot of potential energy, and now I feel like it's kinetic energy," he says.

After breaking through in 2008 on mentor and Grand Hustle co-founder T.I.'s "On Top of the World," he released the well-received "B.O.B Vs. Bobby Ray" mixtape in June 2009. He also joined fellow upstarts Kid Cudi and Asher Roth for select dates on last summer's The Great Hangover tour. "May 25, a mixtape hosted by DJ Drama and DJ Sona, was released last month in association with streetwear brand LRG. "Nothin' on You" is featured as a bonus track on the free download, whose title is a reference to B.O.B's original release date.

"It's a mini-album," DJ Drama says of "May 25.""We took a different approach and went very light on the drops and the mixtape yelling. We just got to help put it out in a good piece."

"Think some people are not even wondering if my album will have the same excitement my mixtapes have had," B.O.B says. "I feel like the album's a mixtape, but polished."

Helping B.O.B harness his funky "Adventures" in experimentalism are T.I. and Wescott frontman Rivers Cuomo. Also collaborating with him are chart-topping producers Dr. Luke and Jim Jonsin. "I've always been a fan of the artists," B.O.B says.

"But that fact that I was kind of ignorant about the magnitude of the producers I was working with made me realize how much music organically. I wasn't thinking, 'Oh, my God, we've got this super huge producer—we have to make a smash.'"

Fans can preview the fruits of these collaborations as B.O.B opens select dates for fellow Atlantic artist Lupe Fiasco on the Step'n Laser tour, which kicks off March 5 in Clifton, Calif. B.O.B is also set to grace several festival stages in the coming months, including Coachella, Bonnaroo and TIDALFEST.

Creating a Buzz

Lucy Schwartz may seem like a fresh face, but the 20-year-old singer/songwriter has already built an impressive musical resume. The daughter of TV composer David Schwartz ("Deadwood," "Arrested Development"), Schwartz has written pop tracks for films like "Adam" and "Post Grad" as well as TV shows "Grey's Anatomy" and "Make It or Break It.

The emerging talent has also been tapped to appear on the upcoming "Greek Forever After" soundtrack. With the release of new EP "Help Me! Help Me!" in January, Schwartz is on-again expanding her solo career while gaining the sparkles from her TV and film placements.

"I love both processes," she says of writing her own material as well as for other projects. "It's a challenge making music fit an established story, but it's exciting writing songs I never thought I'd have otherwise." Schwartz spent her early teens helping her father in the studio and polishing her piano skills. After her father dropped a demo of her work in the mailbox of Chris Durand, an on-air host at noncommercial KCRW Los Angeles and film music supervisor, Durand pegged Schwartz to write two songs for the 2008 Meg Ryan comedy "The Women."

"She has a childlike wonder alongside a maturity that belies her age. It's an incredible combination," says Durand, who has since become Schwartz's co-manager.

Recorded last summer with producers Mitch Neilson (Jim Cuddy, Paul McCartney) and Jaime Maguire (The Wallflowers), Schwartz's EP was completed at the same time as a full-length album, now slated for a July release. Although the artist is shopping for a label, she says the EP was initially released to "create a buzz and give a hint of what's to come."

Douridas sees Schwartz's visual talent—she's choreographed in the imaginar puppet-themed video for the EP's title track—as a key selling point. Currently scouting out touring opportunities, Schwartz has been confirmed for an undisclosed slot on this year's Lilith Fair tour. As she prepares for her album's release, Schwartz will continue raising her profile through more TV and film work. She'll next be heard dueting with singer/songwriter London Pigg on the "Shrek" song "Darling I Do."—Jason Lipshutz

All Grown Up

It's been more than a year since Brutha released his self-titled Def Jam debut following the death of mentor and former label chief Shakir Stewart, who died of a self-inflicted gunshot wound in 2008. Now, with the upcoming release of its second album, "Vacency," the Hollis brothers hope to both prove the act isn't a gimmick and sustain Stewart's legacy.

Brutha recruited Twista, Rick Ross, Ryan Toby, Eric Hudson, Joe D'Mystro and R.Kelly for the tour, due this spring/summer. Kelly penned first single "One Day on Earth" and appears on another track, "Talk Box," a song about "a certain part of a woman's body," says Cheyenne (aka Papa), who grew up harmonizing with siblings Grady, Jako, Anthony and Jared. The "Earth" video premiered March 3 on BET. Other "Vacancy" songs include "Baby Making Music" and "Sexaholic."

"This album is not just about the ladies but also what we like to do to and for the ladies, one of those things being sex," Anthony says about the Jodeci-inspired project.

A series of short, viral EPIKs will be launched on a weekly basis leading up to the album's release date. In addition, a DJ Finestte-hosted mixtape titled "Destination Short Stay," featuring six covers of sex-themed songs by acts like Jodeci and Tyrese plus six original productions, will be available soon.

Introduced to a national audience by way of the 2008 BET reality show "Brothers to Brutha," the siblings say they're now solely focusing on music while honoring Stewart's legacy.

"Shakir wasn't just a record executive to us, he was a big brother," Grady says. "His passing opened our eyes. It was a reality check and a reminder that life isn't just about music but about building and nourishing family and relationships. We'll never be able to replace Shakir, but we will continue in his honor."

—Mariel Concepcion

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NOTICE OF AUCTION AND SALE HEARING

PLEASE TAKE NOTICE OF THE FOLLOWING:

1. On February 22, 2010, the above-captioned debtor and debtor in possession (the "Debtor") filed a motion for entry of an order (the "Bid Procedures Order"), among other things, (a) approving Bid Procedures for the sale of substantially all of the assets owned by the Debtor (the "Acquired Assets"), as described in the Asset Purchase Agreement dated as of February 17, 2010 among Trans World Entertainment Corporation, as purchaser (the "Proposed Purchaser"), and Value Me Re Concepts Inc., as seller (the "Asset Purchase Agreement"), (b) approving the Asset Purchase Agreement and payment to the filing trustee holder thereof (v) approving the form and manner of notice of the auction on the Acquired Assets and the Sale Hearing; (ii) approving procedures relating to the assumption and assignment of contracts and leases, and (iii) scheduling a sale hearing (the "Sale Hearing") to consider the sale of the Acquired Assets and setting objection and bidding deadlines with respect to the Sale. The Motion additionally requests entry of an order (the "Sale Order") approving (v) the sale of the Acquired Assets free and clear of certain liens, claims, commitments, and interests contemplated by the Asset Purchase Agreement, (vi) assumption and assignment of certain executory contracts and executory leases, and (vii) certain related relief.

2. On February 22, 2010, the United States Bankruptcy Court for the Northern District of Georgia entered the Bid Procedures Order (Case No. 30). Pursuant to the Bid Procedures Order, the auction for the Acquired Assets shall take place on March 24, 2010 at 10:00 a.m. Eastern Time) at the offices of Smith Gambrell & Russell, LLP, 132 Peachtree Street N.E., Atlanta, Georgia 30309. Only parties that have submitted a Qualified Bid in accordance with the Bid Procedures, attached to the Bid Procedures Order as Exhibit A, by no later than March 22, 2010 at 12:00 p.m. Eastern Time) shall have access to further documents regarding the sale transaction. Parties interested in receiving information regarding the sale of the Acquired Assets should contact The Finley Group, Inc., Southpark Towers, Suite 1220, 4000 Peachtree Road, Charlotte, North Carolina 28212, Attn: Armand J. Caracciolo, Jr. or go to www.journal-plaza.net and enter the login "retailer123" and password "retailer123" to gain access to further documents regarding the sale transaction.

3. The Sale Hearing to consider approval of the Sale of the Acquired Assets to the Proposed Purchaser or Successful Bidder (as defined the Bid Procedures Order) and all of its assets, claims and controversies shall be held at the United States Bankruptcy Court, 75 Spring Street S.W., Room 1340, Atlanta, Georgia 30303, on March 25, 2010, at 10:00 a.m. Eastern Time) or as much earlier date as counsel may agree. The Sale Hearing may be continued from time to time without further notice to parties in interest other than by announcement of the continuance in open court on the date scheduled for the Sale Hearing (or as agreed).

4. Objections, if any, to the sale of the Acquired Assets contemplated by the Asset Purchase Agreement, or the relief requested in the Motion (including with respect to cure amounts and adequate assurances) must be in writing (including with the Bankruptcy Rules and the local rules for the Bankruptcy Court of the Northern District of Georgia, (v) be filed by the Debtor or the United States Trustee at least two business days prior to the猎kruptcy Court's electronic filing system no later than March 22, 2010 or (vi) be received by the Debtor or the United States Trustee substantially contemporaneously with or concurrently with the Motion.

5. In the event that the Proposed Purchaser is not the Successful Bidder at the Auction, the Debtor party to any Scheduled Contingency (as defined in the Bid Procedures Order) has the option to select another buyer or continue the auction process. If no sale is consummated, the Debtor shall continue to accept bids and negotiate with other potential buyers in an effort to maximize value for the Acquired Assets.

6. This Notice and the Sale Hearing are subject to the terms and conditions of the Motion and the Bid Procedures Order which shall be made in the event of any conflict between the Motion and the Debtor's standing to enter into the proposed sale agreement or to confirm the sale of the Acquired Assets. Copies of the Motion, the Asset Purchase Agreement and the Bid Procedures Order may be obtained by written request to counsel or the Debtor. Smith Gambrell & Russell, LLP, 132 Peachtree Street N.E., Atlanta, Georgia 30309, Attn: Michael S. Haber and Brian E. Hall. In addition, copies of the aforementioned pleadings may be found on the Bankruptcy Court's electronic filing system website, http://ecf.gabernet.com, and are on file with the Clerk of the Bankruptcy Court, 75 Spring Street S.W., Room 1340, Atlanta, Georgia 30303.

Atlanta, Georgia

Dated: March 1, 2010

Respectfully submitted,

Michael S. Haber
Michael S. Haber
Georgia Bar No. 232184
Jr.

Brian E. Hall
Georgia Bar No. 138137

Nicholas J. Rosedale
Georgia Bar No. 231708

SMITH, GAMBRELL & RUSSELL, LLP
Peachtree Center Building
132 Peachtree Street N.E.
Atlanta, Georgia 30309
Phone: (404) 815-3100
Fax: (404) 815-3099

NOTICES/ANNOUNCEMENTS

Is the NMPA Settlement Right for you?

The proposed NMPA settlement regarding pending and unmatched royalties has been referred to as a "rough justice" solution. While it is not a perfect solution to the complex issues at hand, it is a solution.

If you are undecided about opting in to the settlement program, please give us a call. If you decide to pursue your outstanding royalty issues on your own, we can help.

Please call us at 1-888-876-2771

MUSIC ROYALTY SERVICES

T-SHIRTS
Talk about perfect timing.

Two days after Johnny Cash’s latest album, “American VI: Ain’t No Grave,” was released Feb. 23, Apple announced that the iTunes store had sold its 10 billionth song: Cash’s “Gone” Things Happen That Way. Only a publicist could dream of such a scenario, and with such an appropriately named song, too.

“AMERICAN VI: AIN’T NO GRAVE”

Louie Suicer of Woodstock, Ga., made the purchase and was rewarded with an iTunes gift card worth $100. Let’s hope he then bought Cash’s new album, if he hadn’t already.

The Cash set starts at No. 3 on the Billboard 200 with 54,000 copies, according to Nielsen SoundScan. It’s the late singer’s first installment in his American Recordings series with producer Rick Rubin. The lost one, “American V: A Hundred Highways,” debuted at No. 1 with 88,000 in July 2006.

Incredibly, “American VI” is only Cash’s fifth top 10 album on the Billboard 200. Previous to the chart-topping success “American V,” he had only visited the top 10 with “Johnny Cash at San Quentin” (No. 1, 1969), “Hello, I’m Johnny Cash” (No. 6, 1970) and “The Legend of Johnny Cash” (No. 5, 2006).

CASH MONEY: Since Johnny Cash’s death in September 2003, his catalogue of albums has sold surprisingly well. From January 2004 through the week ending Feb. 21, 2010, his collected albums sold nearly 13 million copies.

During that span, he ranked ninth among all acts with the most albums sold. Rascal Flatts leads with 36.2 million, followed by Kenny Chesney (15.2 million), the Beatles (13.7 million), Michael Jackson (13.7 million), Toby Keith (13.4 million), Josh Groban (13.4 million), Nickelback (11.4 million) and Tim McGraw (11.4 million), with Coldplay rounding out the list with 12.8 million.

It’s a man’s world among the top 10 album acts—the top 15 even—as the top female albums artist since January 2004 is at No. 16: Mariah Carey (10 million).

Cash’s haul is more than Eminem (12.2 million), Green Day (10.4 million) and Alec Baldwin (9.1 million). And it’s more than the combined total of Queen (4.7 million), Madonna (4.4 million) and Nirvana (3.7 million).

Cash has been a consistent seller since 2004 too, moving more than 1 million albums every year between 2004 and 2008. In 2004, he sold 1.8 million, followed by 2.8 million in 2005, 4.9 million in 2006, 1.7 million in 2007 and 1 million in 2008. Last year, his catalogue shifted 702,000.

RENAISSANCE: While Johnny Cash never dropped off the music radar in the late ’80s and early ’90s, many point to his first “American Recordings” album in 1994 as his starting the new buzz and gaining him a new generation of fans.

What truly kicked open the door was “American IV: The Man Comes Around,” released in late 2002. The set initially drew heavy attention because it included a fantastic cover of Depeche Mode’s “Personal Jesus.” However, the single song on the album that garnered Cash the most acclaim was his take on Nine Inch Nails’ “Hurt.”

As Cash’s health declined in 2003, the song took on increased resonance. By the time of September’s MTV Video Music Awards, where Cash’s clip for “Hurt” was nominated for multiple honors—including video of the year—the Cash renaissance was in full swing.

Shortly after the show aired, Cash died. But “Hurt” and “American IV” continued to find success. The “Hurt” video would later win a Grammy Award, while the set received the Country Music Assn. trophy for album of the year.

As happens when a music icon dies (such as Michael Jackson, Frank Sinatra and 2Pac), interest in all things Cash naturally increased in the wake of his death. Things reached a peak in late 2005, when the biopic “Walk the Line” starring Joaquin Phoenix and Reese Witherspoon, was released. The film earned Academy Award nominations in 2006, winning Witherspoon the best actress Oscar. “American IV” is his third best-selling album since Nielsen SoundScan began tracking sales in 1991, with 1.7 million sold. Only two greatest-hits sets beat it: “16 Biggest Hits” (3 million) and “The Legend of Johnny Cash” (2.6 million).

### Market Watch

#### Weekly National Music Sales Report

**Year-To-Date**

<table>
<thead>
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<th>Year</th>
<th>Overall Unit Sales</th>
<th>Digital Tracks Sales</th>
<th>Sales by Album Format</th>
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<td>2010</td>
<td>56,000,000</td>
<td>202,400,000</td>
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#### Market Watch

**Weekly National Music Sales Report**

**Year-To-Date**

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**Weekly National Music Sales Report**

**Year-To-Date**

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<td>34,000,000</td>
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**THE BILLBOARD HOT 100®**

<table>
<thead>
<tr>
<th>Rank</th>
<th>Title</th>
<th>Artist</th>
<th>Sales (in thousands)</th>
<th>Radio Airplay (in millions)</th>
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<td>18,922</td>
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<td>3</td>
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<td>209,000</td>
<td>18,922</td>
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**BETWEEN THE BULLETINS**

Rihanna captures her 14th top 10 single on the Billboard Hot 100 as “Rude Boy” catapults 23-8, taking dual Greatest Gainer Digital and Airplay honors for a second straight week. “Rude” surges 20-6 on Hot Digital Songs (124,000, up 99%) and leaps 36-18 on Hot 100 Airplay (46.8 million in audience, up 41%). Rihanna has now posted the most Hot 100 top 10s by a female artist since the beginning of the last decade. She was tied with Beyoncé (13 top 10s) among women with works between 2008 and 2010, but now holds the record with her 14th top 10 hit since 2008.

—Shane Petrucci

**Note:** Sales and radio airplay figures are based on data from Nielsen SoundScan and Nielsen BDS, respectively.
<table>
<thead>
<tr>
<th>Artist/Song</th>
<th>Chart Position</th>
<th>Chart Category</th>
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<tr>
<td>TikTok</td>
<td>1</td>
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<tr>
<td>Bad Romance</td>
<td>1</td>
<td>Adult Contemporary</td>
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<tr>
<td>Haylivin'</td>
<td>2</td>
<td>Rock Songs</td>
</tr>
<tr>
<td>Your Decision</td>
<td>2</td>
<td>Alternative</td>
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<tr>
<td>Don't Leave Me</td>
<td>3</td>
<td>Mainstream Top 40</td>
</tr>
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<td>Let's Dance</td>
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<tr>
<td>Uprising</td>
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<td>Rock Songs</td>
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<td>Break</td>
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<td>Give Me a Sign</td>
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<td>Just Breathe</td>
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</tr>
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<td>Rock Songs</td>
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<td>Reach Out</td>
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<td>Poster Child</td>
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<td>I Won't Bow</td>
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<td>Money Can't Buy Me Love</td>
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<td>I'm Your Hero</td>
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<td>Break It Off</td>
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<tr>
<td>Just the Way You Are</td>
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<td>Rock Songs</td>
</tr>
<tr>
<td>Beautiful</td>
<td>10</td>
<td>Alternative</td>
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</tbody>
</table>

Data for week of MARCH 15, 2010 | CHARTS LEGEND on Page 43

www.journal-plaza.net & www.freedowns.net
www.americanradiohistory.com
HOT COUNTRY SONGS

1. WHY DON'T WE JUST DANCE
   Josh Turner 28
   10
   2.

2. HILLBILLY BONE
   Dale Earnhardt Jr. Jr. 10
   3.

3. A LITTLE MORE COUNTRY THAN THAT
   Tim McGraw 7
   4.

4. TEMPORARY
   Carrie Underwood 14
   5.

5. TIL SUMMER COMES AROUND
   Zac Brown Band 10
   6.

6. HIGHWAY TO RIDE
   Eric Church 10
   7.

7. AMERICAN COUNTRY
   Lady Antebellum 25
   8.

8. AMERICAN VENGEANCE
   Randy Travis 10
   9.

9. LADY ANTEBELLUM
   Lady Antebellum 10
   10.

10. BIG & RICH
    Big & Rich 10

11. THAT'S HOW COUNTRY BOYS ROLL
    Joe Diffie 28

12. HOW TO BE A COUNTRY STAR
    Jimmy Buffett 28

13. A SHOOTER FROM THE HEART
    Tim McGraw 10

14. CARRIE UNDERWOOD
    Carrie Underwood 25

15. RADICAL
    Florida Georgia Line 10

16. AMERICAN VENGEANCE
    Randy Travis 10

17. LITTLE BIT
    Blake Shelton 10

18. THE SWING
    Alabama 10

19. AMERICAN COUNTRY
    Lady Antebellum 25

20. AMERICAN VENGEANCE
    Randy Travis 10

21. THE ROAD
    Blake Shelton 10

22. AMERICAN VENGEANCE
    Randy Travis 10

23. LADY ANTEBELLUM
    Lady Antebellum 10

24. AMERICAN VENGEANCE
    Randy Travis 10

25. THE ROAD
    Blake Shelton 10

26. AMERICAN VENGEANCE
    Randy Travis 10

27. THE ROADSIDE
    Lady Antebellum 25

28. AMERICAN VENGEANCE
    Randy Travis 10

29. LADY ANTEBELLUM
    Lady Antebellum 10

30. AMERICAN VENGEANCE
    Randy Travis 10

31. THE ROAD
    Blake Shelton 10

32. AMERICAN VENGEANCE
    Randy Travis 10

33. LADY ANTEBELLUM
    Lady Antebellum 10

34. AMERICAN VENGEANCE
    Randy Travis 10

35. THE ROAD
    Blake Shelton 10

36. AMERICAN VENGEANCE
    Randy Travis 10

37. LADY ANTEBELLUM
    Lady Antebellum 10

38. AMERICAN VENGEANCE
    Randy Travis 10

39. THE ROAD
    Blake Shelton 10

40. AMERICAN VENGEANCE
    Randy Travis 10

41. LADY ANTEBELLUM
    Lady Antebellum 10

42. AMERICAN VENGEANCE
    Randy Travis 10

43. THE ROAD
    Blake Shelton 10

44. AMERICAN VENGEANCE
    Randy Travis 10

45. LADY ANTEBELLUM
    Lady Antebellum 10

46. AMERICAN VENGEANCE
    Randy Travis 10

47. THE ROAD
    Blake Shelton 10

48. AMERICAN VENGEANCE
    Randy Travis 10

49. LADY ANTEBELLUM
    Lady Antebellum 10

50. AMERICAN VENGEANCE
    Randy Travis 10

TOP COUNTRY ALBUMS

1. NEW MAN IN TOWN
   Josh Thompson

2. HEARTS DON'T GIVE UP
   Miranda Lambert

3. THE LONG ROAD
   Zac Brown Band

4. THE LOWDOWN LONER
   Jason Aldean

5. AMERICAN VENGEANCE
   Randy Travis

TOP BLUEGRASS ALBUMS

1. NEW MAN IN TOWN
   Josh Thompson

2. HEARTS DON'T GIVE UP
   Miranda Lambert

3. THE LONG ROAD
   Zac Brown Band

4. THE LOWDOWN LONER
   Jason Aldean

5. AMERICAN VENGEANCE
   Randy Travis

BETWEEN THE BULLET

NEW MAN IN TOWN

Newcomer Josh Thompson logs the first top 10 start by a new artist on Top Country Albums in six months, as “Way Out Here” arrives at No. 5 with 15,000 copies sold. He’s the first rookie to open inside the top 10 since Love and Theft’s No. 10 bow with “World Wide Open” on the Sept. 12, 2009, chart (13,000 copies). Among six new male artists, Thompson’s start is the highest since Jason. Moore’s self-titled, full-length debut set opened with 34,000 copies atop the Aug. 8, 2009 list. Thompson’s lead single, “Beer on the Table,” peaked at No. 17 on the Feb. 27 Hot Country Songs chart — Wade Jesus
### Top R&B/Hip-Hop Albums

<table>
<thead>
<tr>
<th>#</th>
<th>Title</th>
<th>Artist</th>
</tr>
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<tbody>
<tr>
<td>1</td>
<td>SAY SOMETHING</td>
<td>Sade</td>
</tr>
<tr>
<td>2</td>
<td>SAY AHH</td>
<td>LIL WAYNE</td>
</tr>
<tr>
<td>3</td>
<td>ON THE 3500 BYERT</td>
<td>ALICIA KEYS</td>
</tr>
<tr>
<td>4</td>
<td>TRY LOW</td>
<td>T-PAIN</td>
</tr>
<tr>
<td>5</td>
<td>SLEEP NIGGAS (TRENDING TITLE)</td>
<td>R. KELLY</td>
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### Mainstream R&B/Hip-Hop

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<tr>
<th>#</th>
<th>Title</th>
<th>Artist</th>
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<td>1</td>
<td>HOW LOW</td>
<td>LIL WAYNE</td>
</tr>
<tr>
<td>2</td>
<td>TRY SLEEPING WITH A BROKEN HEART</td>
<td>JAZZ FLEX, RUDE BOY</td>
</tr>
<tr>
<td>3</td>
<td>BEDROCK</td>
<td>LIL WAYNE</td>
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### Rhythm & Uptempo

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### Adult R&B

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<thead>
<tr>
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<td>2</td>
<td>MONEY TO BLOW</td>
<td>SNOOP DOGG</td>
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<tr>
<td>3</td>
<td>RUDE BOY</td>
<td>SNOOP DOGG</td>
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<td>5</td>
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### Hot Rap Songs

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<td>ALICIA KEYS</td>
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**BETWEEN THE BULLETS: THREE IN A ROW FOR SADE**

Sade becomes the first duo or group in 13 years to string three straight weeks at No. 1, as the act leads Top R&B/Hip-Hop Albums with 127,000 units (down 34%). Gospel group God's Property was the last group to serve at least this many weeks in a row when its self-titled album matched four straight in 1997. (The last act to notch three consecutive weeks stop the list: The Isley Brothers, featuring Ronald Isley, with "Body Kiss" in 2003.)

50 Cent earns this week's Pacesetter award (25-18, up 20%) since Best Buy sold "Before I Self-Destruct" for $7.99. The retailer's same-discus between Mariah Carey's (22-10, up 59%) best increase of the year. Meanwhile, Kelis Wyatt makes her first appearance in nine years with the Hot Shot Debut at No. 35.

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

**No. 1**

- **Ralph Tresvant**

**No. 2**

- **Trey Songz**

**No. 3**

- **Mary J. Blige**

**No. 4**

- **B.o.B**

**No. 5**

- **Young Money**

**No. 6**

- **Yung Joc**

**No. 7**

- **Yung Joc**

**No. 8**

- **Trey Songz**

**No. 9**

- **Trey Songz**

**No. 10**

- **Yung Joc**

**No. 11**

- **Yung Joc**

**No. 12**

- **Yung Joc**

**No. 13**

- **Yung Joc**

**No. 14**

- **Yung Joc**

**No. 15**

- **Yung Joc**

**No. 16**

- **Yung Joc**

**No. 17**

- **Yung Joc**

**No. 18**

- **Yung Joc**

**No. 19**

- **Yung Joc**

**No. 20**

- **Yung Joc**

**No. 21**

- **Yung Joc**

**No. 22**

- **Yung Joc**

**No. 23**

- **Yung Joc**

**No. 24**

- **Yung Joc**

**No. 25**

- **Yung Joc**

**No. 26**

- **Yung Joc**

**No. 27**

- **Yung Joc**

**No. 28**

- **Yung Joc**

**No. 29**

- **Yung Joc**

**No. 30**

- **Yung Joc**

**No. 31**

- **Yung Joc**

**No. 32**

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**No. 38**

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- **Yung Joc**

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**No. 48**

- **Yung Joc**

**No. 49**

- **Yung Joc**

**No. 50**

- **Yung Joc**

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**Between the Bulletins**

**Thicke's 'Sex' Skips To No. 1**

Robin Thicke lands his second No. 1 on Hot R&B/Hip-Hop Songs with the second-smallest margin in audience between Nos. 1 and 2 this year. "Sex Therapy" narrowly surpasses former champion "It Kills Me" by Melanie Fiona (1-2) by 347,000 impressions. In the Jan. 2 issue the gap between the top two was even smaller when Trey Songz' "I Invented Sex" spent its second and final week at No. 1 with a lead at 342,000 impressions over "It Kills Me."

Thicke's previous trip to the summit was the 11-week stay of "Lost Without U" in 2007. Fiona, meanwhile, vaunted 21 at Adult R&B for her second week atop the chart. —Raph抬George
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<td>Casting Crowns</td>
<td>2009-05-12</td>
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<td>THERE IS A WAY</td>
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<td>Darlene Zschech</td>
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<td>ALL OF CREATION</td>
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With the chart's number 1, "WHAT FAITH CAN DO" is more than four years on top, most songs on Billboard's Hot Christian Songs chart have moved up 10 weeks from when they first appeared. Spring concert schedules include dates with familiar faces throughout the year.
### HOT LATIN SONGS

<table>
<thead>
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### TOP LATIN ALBUMS

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### REGIONAL MEXICAN ALBUMS

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### TOPICAL RHYTHM ALBUMS

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### LATIN AIRPLAY

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*With the release of his 14th studio album, "No Hay Limites," Latin superstar Chayanne scores his fourth No. 1 title on the Top Latin Albums and Latin Pop Albums charts (17,000 copies). The No. 1 debut marks his third simultaneous chart-topping entry on both charts, a feat he last accomplished with "Contrío" on the Oct. 15, 2005, issue. Meanwhile, the new set's lead single, "Me Enamoré De Ti," slips 5-3 on Latin Pop Airplay with Greatest Gainer honors.

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**BETWEEN THE BULLETS**

**CHAYANNE’S FOURTH NO. 1**

With the release of his 14th studio album, “No Hay Limites,” Latin superstar Chayanne scores his fourth No. 1 title on the Top Latin Albums and Latin Pop Albums charts (17,000 copies). The No. 1 debut marks his third simultaneous chart-topping entry on both charts, a feat he last accomplished with “Contrío” on the Oct. 15, 2005, issue. Meanwhile, the new set’s lead single, “Me Enamoré De Ti,” slips 5-3 on Latin Pop Airplay with Greatest Gainer honors.

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**CHAYANNE**

**RAULY RAMIREZ**
### Japan

<table>
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<tr>
<th>Rank</th>
<th>Artist/Title</th>
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### Billboard Hot 100 Singles

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### Billboard European Hot 100 Singles

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### Billboard European Albums

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Data for week of March 13, 2010. For chart reprints call 616-551-4633. Go to www.billboard.biz for complete chart data.

www.journal-plaza.net & www.freedowns.net
www.americanradiohistory.com
RECORD COMPANIES: Warner Music appoints John Kelleher head of Warner Classic & Jazz. He was a consultant to Warner Music for the past nine years.

Jive Label Group names Gihan Salem senior director of publicity. She was senior director of publicity and artist development at Ektara Records.

PUBLISHING: Ole names Arthur Buenahora senior creative director in Nashville. He was VP of A&R at Universal Records South.

TOURING: Nederlander Concerts names Jay Hughen director of new media. He was director of new media marketing at Warner Bros. Records.

Facility management company VenuWorks appoints Russell Ferguson national director of food and beverage services. He was senior director of leisure services at Philips Arena in Atlanta.

TV/FILM: CMT promotes Anthony Barton to senior VP of integrated marketing. He was VP.

RETAIL: HMV promotes Mel Armstrong to head of music. She was music product manager.

RELATED FIELDS: The Country Music Hall of Fame and Museum in Nashville promotes Kerry Cicero to senior director of marketing, Warren Denny to creative director and Jo Ellen Drennon to senior director of events management. Cicero was director of communications, Denny was production manager, and Drennon was director of events.

Educational music publisher Alfred Music Publishing names Ron Manus CEO. He was executive VP.

-GOOD WORKS-

NONPROFIT TAPS ARTISTS FOR ENVIRONMENTAL COMP

Environmental nonprofit 1% For the Planet learned that the support of a major record artist never hurts—the organization received a boost after Jack Johnson printed its logo on the back of his 2005 album, "In Between Dreams," which has sold 3 million copies in the United States, according to Nielsen SoundScan.

Exposure from the CD raised awareness of 1%, but it was Johnson's tour in support of the album that took the organization to a whole new level. "Whenever he went on tour, the phone rang from those cities," VP of marketing and acquisitions Melody Grote says. "He was a catalyst at that time for 1% going global."

Johnson had just become the 50th member of 1%, whose global network of companies now 1,200 strong donates 1% of their annual sales to environmental causes. Last year, the group gave away $15 million, and since its founding in 2002, it has donated about $50 million to some 2,000 environmental causes.

On Jan. 5, 1% released its first digital music compilation album, "1% For the Planet: The Music, Vol. 1," which contains 41 exclusive or rare tracks from such artists as Johnson, Jackson Browne and Grace Potter. Grote estimates that the $9.99 set—which is available for purchase at the organization's Web site (onepercentfortheplanet.org) and other digital retailers—has sold between 10,000 and 15,000 copies. —Mitchell Peters
INSIDE TRACK

OATES EYES NEW SOLO SET

Ask John Oates about his next solo set, and he'll talk about his next albums. Plural.

He just can't decide which one to do first.

"I have a blues album and a folk album," says Oates, who's released two solo studio sets—2002's "Phunk Shui" and 2008's "1000 Miles of Life"—apart from his albums with Daryl Hall (see story, page 20). "I'm not sure what I want to do first or if I want to combine them. It's a weird dilemma to be in."

Oates says the folk album was inspired by his appearance on "The Village," 429 Records' 2009 tribute to the early-’60s Greenwich Village scene. "After that, the label said, 'Do you want to do a whole album like this?"' Oates recalls. "I said, 'Yeah.' So that was the spark that got me going." He started assembling songs, and the more songs he assembled the more he realized he had two albums. Oates has several CDs of possible songs for each album and hopes to narrow down with them this spring in his home studio in Colorado. "It won't take a lot of time once I figure it out," he says. "This is real playing and real singing. You just go into the studio with the right group of guys and make a record. We should be able to make it in as long as it takes to play it."
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