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Don’t Forget Chile

Latin Artists Are Still Learning To Be Public Philanthropists

Days after the Jan. 12 earthquake that devastated Haiti, Latin music acts responded with an outpouring of generosity that the genre had never seen before. A host of stars banded together to build orphanages, schools, hospitals and homes. They recorded public service announcements to solicit charitable donations, hosted concerts and wrote songs for Haiti. Several labels released singles and albums, donating the proceeds to recovery efforts. Unvision Communications aired the five-hour telethon “Unidos por Haiti” featuring performances from some of the top names in Latin music and raised $8 million. And many of the genre’s biggest stars came together to record “Somas el Mundo,” a Spanish-language version of “We Are the World,” to benefit Haitian charities.

Little more than a month later, another destructive quake hit the region, this time in Chile. While the quake was stronger than Haiti’s, resulting in destruction, fortunately didn’t come close to approaching the scale of the natural catastrophe that has ravaged the impoverished Caribbean nation.

Still, the subdued response of the Latin music community to the tragedy in Chile was striking, given the genre’s importance as a tourism market for Latin artists. Indeed, the quake struck on the final day of Chile’s weekly Viña del Mar music festival, the largest and longest-running music festival in Latin America. And yet, there were nowhere near the same number of grand pronouncements by artists to assist relief efforts.

The reserved response of Latin artists to what’s happened in Chile suggests that they’re still learning their roles as public philanthropists.

Organized philanthropy is relatively new for Latin artists. Aside from a few notable exceptions, such as Gloria Estefan, who were raised in the United States and have long operated charitable foundations, the role of Latin musical acts as visible agents of social change has only emerged in the past decade.

While 10 years ago one wouldn’t have been hard-pressed to find Latin response to charitable appeals, there’s a proliferation of philanthropic work from Latin artists and it think they have a responsibility on their shoulders. Not only to their own fans and countrymen, but to the rest of the world.

Martin, a native of Puerto Rico, was one of the first artists to visit Haiti immediately after the earthquake, galvanizing in part by a sense of responsibility for a region he knows so well. He partnered with Habitat for Humanity in Haiti to produce a PSA featuring multiple main stars in Latin and Caribbean music. After the Chilean quake, he tipped another PSA to encourage donations for Habitat for Humanity in Chile.

Some labels like Nacional and Sony have announced plans to release songs and albums to benefit reconstruction efforts in Chile. And Spanish pop star Alejandro Sanz, who’s known for his altruistic endeavors, plans to deliver tents to Chileans who lost their homes because of the quake and donate part of the proceeds from his show to relief efforts. But despite these and other commendable efforts, the overall response of the Latin artist community has been quieter than one might have expected, especially in light of their recent efforts on behalf of Haiti.

Meanwhile, Chileans have banded together to assist victims of the quake. The “Chile Ayuda a Chile” telethon, which aired in the country for 25 hours and featured a few big-name celebrities, raised $52.2 million in donations, staggering for a country of 19 million people and more than the $48 million raised by George Clooney’s star-studded “Hope for Haiti Now.”

The Chilean telethon resulted in what Latin acts have recently begun to strive for: social impact.

Aside from a few notable exceptions, the role of Latin musical acts as visible agents of social change has only emerged in the past decade.

FOR THE RECORD

■ Due to a production error, the byline for the Dr. Dog story in the March 13 issue should have credited Jillian Jepsen.

■ A story in the Feb. 27 issue stated that Bicycle Music founder David Rosner had been Neil Diamond’s manager.

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Pearl Jam to Tour in May

Pearl Jam will kick off an 11-date run May 3 at Sprint Center in Kansas City, Mo., and wrap with a pair of shows May 20-21 at Madison Square Garden in New York. Band of Horses will open all shows except the May 20 MSG engagement, where the Black Keys will open. After Kansas City, the band will visit St. Louis (May 4); Columbus, Ohio (May 6); Noblesville, Ind. (May 7); Cleveland (May 9); Buffalo, N.Y. (May 10); Richmond, Va. (May 13); Hartford, Conn. (May 15); and Birminghanm (May 17). A May 18 show is listed as TBD.

"Green Day: Rock Band" Release Set

"Green Day: Rock Band" will be released June 8. It will be available on all game consoles, including the Xbox 360, PlayStation 3 and Wii. The standard version will cost $60 for the Xbox 360 and PS3, while the Wii version costs $50. A premium version of the game, which includes a voucher for downloadable content, is $70.

Macy's, Madonna Line Prep

Macy's and Madonna have launched a 13-year-old daughter, Lourdes, are designing a line called Material Girl that will appear exclusively at Macy's for this year's back-to-school season. The line, described as a "fast-fashion, junior collection," will hit shelves in 200 Macy's locations and be available on the company's Web site in August. Material Girl is a joint venture between Madonna and the Iconix Brand Group's in-house fashion department.

### MAJOR UPHEAVAL

**EMI Music Faces Financial Test**

Despite initial skepticism about whether the former senior executive would be successful in the music business, Leoni-Scet's departure seemed to have been smooth. "When Tella Firma took over, EMI was a basket case and they aren't any more," says Robbie Williams' co-manager Tim Clark, director of music, who has previously been critical of EMI's management. "He's put together a great team—a good mixture of experienced old hands and energetic new blood." Leoni-Scet also leaves at a time when the major is enjoying a string of hits. "Plastic Beach" appears poised to debut in the top three of the Billboard 200 next week and is battling for the No. 1 position on the U.K. albums chart, while Lady Antebellum's "Need You Now" returns to the top of the Billboard 200 this week. Earlier this year, Green Day's "The End of the World" debuted at No. 7 on the chart, while country artists like Keith Urban and Martie & the Black Cats frontman Mattie Bell have been steady chart fixtures.

**WARNER MERGER 'NOT ON MY AGENDA'**

Allen, who had been non-executive chairman of EMI Music since January 2009, knows talent and creativity from his time at EMI as a "jumped-up caterer"—a reference to Allen's previous role in a contract catering firm. Nevertheless, one executive describes Allen as a "smart guy who loves the business and loves the creative side of things. He doesn't micro-manage, and he picks good executives and lets them do their job." He's also expected to play well to Terra Firma investors.

Allen is best-known for bringing about the merger of Lafayette Broadcasting with iHeartMedia to form iHeartRadio in 2008. He served as CEO until 2007, where he cut costs and cashed financial burdens. That has inevitably led to renewed speculation about a possible EMI merger with Warner Music Group. But Allen tells Billboard that's "not on my agenda at all."

"There's a lot of value to be created by really developing this business, and that's where my focus lies," he says.

Based on unaudited figures, EMI generated revenue of £1.6 billion ($2.5 billion, $1.5 billion, $2.3 billion) in the prior year, up 7.5% from £1.5 billion ($2.5 billion, $1.5 billion) in the prior year, according to a Warner Capital financial report for the fiscal year ending March 31, 2009. That report said adjusted earnings before interest, taxes, depreciation and amortization shrank 7.9% to £339 million ($538 million) from £343 million ($542 million) in 2008. An EMI representative says operating profits have risen substantially in recent years.

EMI says its market share worldwide increased to 10.6% for the year from 9.7% in the prior year. According to Nielsen SoundScan, EMI's U.S. album sales were down from 10.9% at the end of 2009 to 9.8% in 2010, according to Nielsen SoundScan. But EMI has an 11.9% U.S. album market share to date in 2010, thanks to continued sales.

**SLIDE AWAY Digital track sales growth flattens**

**LET IT BEED U.K. music biz moves to save BBC Music 6**

**TAKE ME WITH YOU Audio ads emerge as Web radio goes mobile**

**CLASSICAL GAS Eclectic roster reigns at Big Ears Festival**

**PUNCHING TICKETS StubHub head on Live Nation, ‘phantom’ tax**

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**Labels**

By Andre Paine and Ed Christian

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Losing Track

Year-To-Date U.S. Digital Track Sales Growth Is Nearly Flat

U.S. digital track sales so far this year are nearly flat from the corresponding period a year earlier. Even allowing for the market’s maturation, it’s a development for a format that until 2008 had enjoyed double-digit annual growth.

While the trend has sparked concern among music merchants, some distribution and sales executives see a silver lining. They note that in a recent eight-week period, digital album pricing on track sales in the U.S. is nearly flat from the corresponding period last year, when digital track sales were up by nearly 20% from 2008, according to Nielsen SoundScan. During the same nine-week period, digital album sales in the States totaled 13.7 million, up 18.4% from 1.2 million during the corresponding period in 2009. Sales were up about 24% from the previous year. A quick statistical aside: in accordance with SoundScan’s procedures, data for 2009—which had 353 sales weeks—excludes the first week ended Jan. 4, in order to maintain a apples-to-apples 52-week comparison.

Universal Music Group Distribution president/CEO Jim Urry is one of the executives who believes that iTunes’ “Complete My Album” feature is driving sales of digital albums. Another senior executive at a major says that “Complete My Album” accounts for 13% of that label’s digital track sales. In an interesting twist, some executives note that while sales in an outlier were trusted to a web site to help EMU doctors create a new approach to record linkages as it transitions to the digital marketplace.

While that approach may be a good idea in terms of sustainability, it doesn’t work as well when there’s a “Final bell-fuel-forever-emergence going on in the music industry,” a former industry executive says.

Under EMU, EMI went on to appoint other industry executives to senior posts, tapping global chief information officer Douglas Merrill as worldwide president of digital and Second Life co-founder Cory Onedax as senior VP of digital strategy. Later promoting him to executive VP of digital marketing. The label also appointed Emneste Schmit, group development director at European consumer electronics retailer DSG International, as president of the units during the eight-week period. Both men were seen as a complement to the radical restructuring initiated by Terra Firma chairman Guy Hands. The rationale of bringing in an outsider was trusted to a web site to help EMU doctors create a new approach to record linkages as it transitions to the digital marketplace.

The relationship between Terra Firma and Citigroup needs to be sorted out, the board felt that was coincidental with me being able to take the Onto the next phase in the sense of building the plan.”

As for what plan entails, Allen says his priorities include strengthening the label’s A&R pipeline and beefing up its marketing efforts.

Loony Scents was unavailable for comment but William’s manager Clark suggests his legacy will be a label culture now adot in “finding the right products for artists and taking them to market,” adding that he expects the handover to Allen to be seamless.

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LEFT OF THE DIAL

U.K. Recording Industry Unites To Save BBC 6 Music

LONDON—The U.K. music business has come out fighting for digital radio station BBC 6 Music, feared by fans it could lose an important platform for emerging and independent artists.

Press reports that the BBC was planning to ax the modern rock station emerged in late February (Billboard.biz, Feb. 28). Since then, artists, trade groups and fans have deluged the public broadcaster with complaints and have turned to social media networks to mobilize opposition to the move.

BBC director-general Mark Thompson subsequently confirmed the station was up for debate, saying the station was too expensive to run for the size of the audience it reached, while adding that any attempt to increase its reach would hurt commercial rivals (Billboard.biz, March 2).

“To imagine commercial radio could take up the space left by the closure of 6 Music is completely misguided,” says Allison Wilson, CEO of indie trade group the Asian, of Independent Music (AIM). “Commercial radio will not want to exercise a diverse, comprehensive and eclectic music programming policy.”

Launched in 2002, 6 Music had an average weekly audience of 695,000 in fourth-quarter 2009, according to audience research firm RAJAR. Despite the commercial digital radio broadcaster's relatively modest reach, the recording industry considers it a valuable stake-marketing platform. In recent years, it has shown signs of investment, and 6 Music's fans include acts such as Florence & the Machine, MGMT and Lily Allen.

The closure plan is part of a strategic review of all BBC radio services that will also shut another DAB radio station, the Asian Network, and streamline the BBC's Web operations. Governing organization the BBC Trust has invited the public and interested parties to comment on the strategic review through May 23. Trust chairman Michael Lyons has said that “massive public concern” would prompt the trust to instruct BBC management to drop its proposal. The trust expects to receive a final decision on the matter by the fall.

Radiohead and Coldplay are among the acts that have urged their fans to voice their support for the station, while Lily Allen wrote a front-page piece for the Guardian newspaper saying the closure would mean "an irrereplaceable platform." Meanwhile, a 6 Music Fiasco Rob group had 165,000 members before the news was made public.

“We have to save it,” says Arthur Tudhope, joint managing director of Everybody's Management, whose client Keane did its first radio session for 6 Music in 2003. The session “helped confirm it to people that the act will take place and they'll help with new and interest music.”

While Thompson says the BBC will focus its music offerings on top 40 station Radio 1 and network Radio 2, Tudhope counters that "if 90% of the bands played on 6 Music are never going to be played on Radio 2.

In a rare instance of cooperation, labels groups the BPI and AIM sent a joint letter urging Thompson to keep 6 Music in place. A BPI spokesman says the major-label trade group will submit a comment to the commission, opposing the station's closure and in forming other music. Sources say those plans are expected to include lobbying of BBC Trust members, a letter-writing campaign by senior label executives, and major artists, and a possible concert to raise awareness of the campaign.

“This can be turned round,” Parlophone VP of promotion and press Kevin McCabe says. “Already I think people in the BBC Trust will be thinking twice.”

Supermarket Sweep

Will Tesco Move Spark Rush For U.K. Retail Exclusives

MANCHESTER, England—American-style retail exclusives could become a permanent U.K. fixture if an initiative by the country's largest mass merchant Tesco pays off.

Tesco became the first U.K. retailer to offer a major pop/rock album exclusive when it began selling Simply Red's 12-track album collection "Songs of Love" Feb. 28 in about 800 of its biggest stores, 300 smaller outlets and at Tesco.com (Tesco.com). Record store director Bob Salter says the chain expects to handle three to four music exclusives per year, initially focusing on established acts without an current label.

While U.K. retailers have long objected to exclusives, on classic albums and pop singles—including a Tesco deal for Katie Melua & Eva Cassidy's 2002 No. 1 single "What a Wonderful World (Dramatic)—the Simply Red deal has the beleaguered independent retail sector worried. "We can see HMV following suit, and that would be a completely nightmarish," says Kevin Hinde, owner of Edinburgh, Scotland, indie Avalanche Records.

HMY (the United Kingdom's market leader with a 24.7% share of album sales by revenue in 2008, according to the BPI's latest figures), declined to comment for this story but would seem well placed to strike exclusive deals. Its recent acquisition of MAMA Group includes an artist management roster featuring the likes of Franz Ferdinand and Kaiser Chiefs. The BPI noted that Tesco had a 19.5% albums market share in 2008.

Bruce Kirkland, president of Los Angeles-based music and media group Tastemakers Entertainment, brokered the Simply Red deal for Tesco with Simply Red's Silentman Management, having previously negotiated deals with U.S. retailer Target for Pearl Jam's 2005 album "Backspacer" and Christina Aguilera's 2006 hit collection "Keeps Gettin' Better."

While Kirkland acknowledges that U.S. indie retailers have long objected to exclusives, he insists that "this is not about putting other retailers out of business." But Richard Selton, sales director at independent distribution plug, says Tesco's Simply Red deal "sets a precedent people will look at carefully." While Selton expects other retailers to follow

Universal Music U.K. commercial division managing director Brian Rose declined to comment for this report, but told Billboard in January that his company wasn't interested in retail exclusives. "It's not a great message to the consumer," he said. "It's important that we can only get a record at such-and-such a retailer."

Sony Music U.K. commercial sales group senior VP Nicola Tuer says Sony welcomes "any initiative that demonstrates commitment to music," BMI didn't respond to requests for comment.

"Songs of Love" contains 10 previously released tracks that were originally recorded for West Wing/Warner Music but are now owned by a joint venture between Simply Red founder Mick Hucknall and Warner. Since 2009, Simply Red's new material has been issued through Hucknall's own company Simply Red. Co. Ses's Selton says Warner wasn't directly involved in negotiating the Tesco deal. Selton says that simply said "it's not a great message to the consumer," he said. "It's important that we can only get a record at such-and-such a retailer."

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Arbitron Hispanic Radio Study
Points To Shifts In Listening Trends

Radio remains a vital medium for Hispanics in the United States, with its reach continuing to be "overwhelmingly strong," according to Arbitron's "latest" Hispanic Radio Today report.

The study also found significant shifts in listening patterns among Hispanics, with weekend listentership growing in proportion to weekdays listening and English-language formats gaining in popularity. The study examined 16 Spanish-language formats and six English-language formats and culled audience data from over 105 markets with a significant Hispanic population. The study compared listening trends in the fall of 2008 with those in the spring of 2007, the period covered by Arbitron's previous study of Hispanic radio.

While the study found that the size of the average at-home and out-of-home Hispanic radio audience plunged 36% and 21%, respectively, Arbitron said the drops reflected a shift in measurement methodology and not a decline in listentership. The figures for fall 2008 included Portable People Meter derived data in several major markets that had previously used the diary system. Hispanics remain a vital audience in comparison to the main-stream population. "Radio is a valued and entrenched part of Hispanic consumers' lives," the study said. "From dusk to dawn, at home or away from home—radio is a primary media platform for this ethnic group." Overall, Hispanic listeners showed higher ratings than English listeners across all demographics.

Spanish-dominant listenters spent an average of 14 more time listening to radio than English-dominant listeners. The difference was especially notable among men 18-24, with Spanish-dominant listening 44% more than their English-dominant counterparts, and among teens, girls, with Spanish-dominant listeners listening 25% more than their English-dominant peers.

Three findings stood out. First, weekend listentership has grown in proportion to that of weekdays, with overall weekend listentership—71%—as high as weekday listentership in the fall of 2008, up from 69% in 2007 and 66% in 2006. Second, while Spanish-language formats are by far the favorites among Spanish-dominant listeners, English-language formats have gained in popularity, reflecting an increasingly bilingual society. All six English-language formats included in the study registered an increase in Hispanic listeners, with three of them—adult contemporary, top 40 and classic hits—double the number of Hispanics they reached every week.

And third, so-called "youth" formats saw their audience slow older between the spring of 2007 and the fall of 2008. The 12-43 audience for Latin urban stations fell 23%, for example, while the 13-34 segment grew by the same amount, in what may be a reflection of the overall decline of reggaton. Con- versely, AC—an "older" format—saw the reverse happen, with its 12-44 audience growing and its older demos dropping.

The regional Mexican format continues to dominate Hispanic radio, attracting more than double the audience of Spanish contemporary formats. The No. 2 format, Regional Mexican had 330 FM and AM stations nationwide plus 71 online outlets and 14 HD outlets, reaching 10 million listenters weekly.

THE BILLBOARD IQ & A?

For the third year in a row, indie publishing company Arca Music was named publisher of the year at the BMI Latin Awards. Arca, whose revenue increased by more than 50% in the past three years, had an astounding 12 songs—all regional Mexican—place among BMI’s list of the most-played titles, inclusive five by BMI Latin songwriter of the year Espinoza Paz.

In an interview with Billboard, Arca director Alejandro Garza spoke about the success of a company he founded in 1997 with his brother, composer Pepe Garza, who’s also PO at KDLJ (La Que Basta) Los Angeles.

Talk about the company’s structure. I’m 100% in charge of everything we do. And, obviously, Pepe has a lot of experience in the business. He’s a composer and has the connection to the artistic aspect. That’s how the company was born. He told me many people were approaching him to record and promote his songs. I had just gotten a degree in accounting, but I also studied music. And things started to come up, until I had to dedicate myself to the publishing house 100%. We didn’t know anything about publishing at the time, but we did start placing songs from the outlet.

Espinoza Paz is your most successful writer and also a close friend. How did that relationship develop?

One of the first writers we signed was Jose Alfredo Araujo, and he came from the same town in Mexico as Espinoza. One day, Espinoza called and said Alfredo had recommended him and that he had two songs that had already been recorded. One of them was called “Besitos en el Cuello” and it piqued my interest. Later, he sent me a little cassette tape, that I still keep, with more songs. And when I heard them, I realized I could place them.

You do all kinds of deals, including signing packs for individual compositions. How does that work for you?

We can sign [multiple] contracts, but that hasn’t always worked out for us, because if we give the composer a big advance, half of the contract, they spend it all and then they begin to feel frustrated. So I prefer to work on individual songs with them. We collect royalties directly in Mexico and the United States. In other territories, we have deals with other independent companies.

Why should a writer sign with Arca?

First, because we pay quickly. And second, we have access to the artists and we get fast replies from them. We work in a very simple, direct manner, and that’s what our clients like. It’s a very streamlined structure that big companies don’t have.

How has your business changed?

It used to be a $50 split between sales and airplay. Now I’d say it’s 80/20 split. Streaming and licensing is still a very small part of our business, although we have done some advertising campaigns. We have a vast catalog that can be exploited. And we’re starting to see digital revenue, particularly from songs that were radio hits.

EN ESPAÑOL: All the great Latin music coverage you’ve come to expect from Billboard en Español is now available at Billboard en Español.

DOUBLE VISION: Ozzomatí’s Willy-Willie and Mauricio-son producer ADOLFO (left) and OMAR VALENZUELA on their newly-released series Los Tres T. (Todos)
Hear And Now

As Internet Radio Migrates To Mobile Platforms, Audio Ads Grow In Importance

A few times per hour, listeners of Slacker's personalized radio stations are exposed to one or two brief audio ads. The company, founded by entrepreneur JCPenney and NBC’s Thursday night programming, for example, seamlessly inter­spersed between songs. After the short break, the music continues uninterrupted until the next commercial.

Occasional audio ads also pop up on Internet radio service Pandora, with spots of up to 30 seconds for online listeners and up to 15 seconds through its mobile app. About 40% of Pandora advertisers, like Wendy’s and wireless car­rier metroPCS, run audio ads on the service.

Audio ads, still an emerging advertising format for webcasts and mobile services, may seem intrusive to some listeners trying to escape the trappings of mainstream radio. But Internet radio ser­vices are increasingly viewing them as a vital tool to main­tain their growing user bases.

That’s especially true as more webcasters expand their presence on mobile platforms. Pandora estimates that about 20 million of its 48 million registered users have activated a Pandora app on their smartphone, according to Cheryl Lucancro, the company’s senior VP of advertising sales. At Slacker, which has 13 million registered listeners, about 60% of new users are signing up through a smartphone, according to senior VP of mar­keting Jonathan Sasse.

Lucancro says Pandora’s combination of audio ads and display ads offers valuable engagement with listeners. “It gives the best of both worlds for an ad­vertiser because you can hear the message, see the message and then interact with the message,” she says, adding that its mobile response rates are “way above industry average.”

Google and Apple recently made inroads into mobile advertising with their acqui­sitions of AdMob and Quatro Wireless, respectively. But those deals are centered on dis­play advertising, which doesn’t always command the attention of on-the-go listeners.

“We perceive there to be a gap in the marketplace; the audio piece is really missing,” says Eyal Goldwerger, CEO of TargetSpot, which serves audio ads to Slacker.

Goldwerger says that it is “an inev­itability that all music services will pur­chase mobile.”

PORTABLE POWER STATION

So many gadgets, so little battery life. To help on-the-go techies keep their devices charged, Xpal (a Modesto, Calif.-maker of rechargeable batteries) and Intuvia (a Dutch developer of solar power products) have created a portable solar charger called the Solar Egg. The thin solar panel is designed to clip onto a key chain or a belt loop for immediate access. The companies claim it can charge most devices to 90% in four hours and that the Solar Egg doesn’t even need a bright day to operate, just “minimum levels of natural light.”

Xpal and Intuvia say they will begin rolling out the Solar Egg sometime this month in select regions. But they haven’t yet released details about pricing or U.S. availability.

—AB

BILLY PAIRS WITH UMG FOR FREE DOWNLOADS

Bally Total Fitness and Universal Music Group have teamed to offer gym mem­bers music for their work­outs. Bally has committed to buying 4.5 million track downloads by UMG acts. Through the end of March, the health-club chain will give new members 20 free tracks when they join, re­deemable at a Bally-branded site built and run by UMG, where they can also buy and download additional tracks. After a person’s new membership is validated, he or she will receive an e­mail that includes a re­demption code and a link to the site.

‘ROCK BAND’ GOING LIVE

MTV Networks is taking its “Rock Band” franchise out of the game room and onto the stage through a new initiative called Rock Band Live. MTV and regional amusement park company Cedar Fair Entertainment are presenting “concerts” that take gamers with the best “Rock Band” scores and put them onstage to play along to the songs on the game before a live au­dience, where they will be paired with professional singers. The tour gets under way Memorial Day week­end and will travel to nine Cedar Fair parks through­out the summer.

MOBILE USE OF FACEBOOK, TWITTER INCREASES

Facebook and Twitter users are increasingly accessing the services through their mobile phones, according to internet measurement firm comScore. The number of Facebook users doing so jumped 152% in 2009 from the previous year, while mobile Twitter ac­cess jumped by 347% in the same time frame. It also found that one-third of all smartphone users are present­ing a social networking site through their mobile browser last year, up from only 8% in 2008.

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‘NINJA’ WARRIORS

South Africa’s Die Antwoord Connects With Global Online Audience

JOHANNESBURG—One of South Africa’s rap pioneers has delivered the country’s first global Internet hit. Or should we say, hits.

Cape Town trio Die Antwoord (“the answer” in Afrikaans) is the latest creation of Warkin’ Rudec Jones—alias Wally Jones, a domestic hip-hop fixture since the mid-’90s. But nothing in Jones’ past has approached the impact of Die Antwoord’s videos “Zef Side” and “Enter the Ninja,” which have logged a combined 8.2 million plays on YouTube since they were posted Dec. 18 and Jan. 14, respectively.

Jones’ previous projects garnered a “significant” underground following, says radio producer Monique Stander at state broadcaster SABC. However, she adds, “accessibility was a challenge—this has changed with YouTube.”

With the international spotlight on Die Antwoord, other South African artists “in the same genre should seize the opportunity.” Stander says. “But whether they can match Die Antwoord’s total package is the question.”

The group comprises Jones and Yolandi Visser—who have adopted the personas of “white trash” rappers “Ninja” and “Yo- Landi Visser”—and DJ Hif-Tek (not to be confused with U.S. hip-hop producer Hi-Tek), aka Burton De Nollega, who was in top rap group Max Normal TV with Jones and Visser.

“Ninja” and “Yo-Landi” raps, which Jones says were inspired by the group’s work in rap group Max Normal TV with Jones and Visser, are the element of parody in Die Antwoord initially caused various bloggers to decry the act—and what Jones has dubbed the “Zef” movement—as a hoax, but international interest in the trio is real enough. Another Zef artist is Afrikaner rapper Jack Parow, whose “Cooler As Ekke” has logged 290,000 YouTube plays since Dec. 3. Zef is a slang for working-class South Africans that translates roughly as “common.”

Jones is signed to Sony/ATV Music Publishing South Africa, but doesn’t have a label deal. Sony/ATV South Africa managing director Jay Savage accompanied Die Antwoord on a U.S. visit in early March in search of a U.S. label, lawyer, and agent.

“He has dozens of people calling him,” Savage says. “We’ve had more than 50 offers for a world tour. Jones has signed with a management company, and his first U.S. visit didn’t result in any new management deals, but he has received offers for a world tour since we became famous.”

Chris Chelack, managing director of Warner’s Johannesburg-based label Electromotive Music, hopes Die Antwoord’s breakthrough will make it easier to draw international attention for other acts—but says replicating the formula won’t be easy.

“Die Antwoord’s success is very much that rare thing of being in the right place at the right time with the right product,” he says.
Flying Under The Radar
AC Entertainment’s Big Ears Festival Thrives In Its Niche

At a time when such large, multistage festivals as Rothbury, Pemberton and All Points West face an uncertain future, smaller festivals that make use of existing venues and target niche audiences still have the potential to grow.

An example of the latter would be the Big Ears Festival, set for March 26-28 in Knoxville, Tenn. The event drew more than 2,000 people in its debut last year, with a wildly eclectic mix of independent artists and acclaimed classical musicians. The inaugural Big Ears was surely the only festival of the year where Negativland, Sparklehorse and Antony & the Johnsons rubbed shoulders with contemporary American composers Philip Glass, Pauline Oliveros and Ned Rothenberg.

This year’s Big Ears is another exercise in adventurous programming, with more than 10 artists expected to perform some 50 concerts in at least eight venues. In addition, there will be art exhibitions, installations, film screenings, workshops, interactive experiences, lectures and discussions. The event is the brainchild of Ashley Capps, president of Knoxville-based AC Entertainment and one of the founding producers of Bonnaroo in Manchester, Tenn.

The 2010 lineup includes indie rock Vampire Weekend, Joanna Newsom, St. Vincent, Andrew WK, the Eels and Gang Gang Dance, as well as contemporary classical musicians and composers Iva Bittova, Tracy Silverman, Nadia Sirola and William Basinski.

American minimalist composer Terry Riley, whose influence can be seen in the work of such rock icons as The Who and Pink Floyd, will serve as artist in residence for Big Ears 2010. Bryce Dessner, best-known as guitarist for the National, is co-curator for the festival with Capps, involved in selecting artists, commissioning new work and conceiving programs.

Thanks to the easy accessibility of the Internet, today’s young artists are exposed to and inspired by virtually all the music that has come before them, which manifests itself in their innovative new music, Capps says. “In a nutshell, the impetus behind Big Ears was to take this and bring together these artists and audiences in a weekend of musical exploration,” he says. “I would say most of the models for an event like this are actually in Europe. The breadth and depth of the Big Ears pass at $200 to individual buyers, but you do see echoes of it in other places.”

Capps cites the All Tomorrow’s Parties festival in the United Kingdom as an inspiration, as well as the Sonar festival in Barcelona and the Punk festival in Norway. “There continue to be smaller festivals in communities throughout Europe that have a remarkable diversity and artists that can be found inspiring and attractive,” he says.

Only All Tomorrow’s Parties in New York comes close on U.S. soil, Capps believes. “What we’re doing, where we’re really bringing together some of the contemporary classical and artists and blending them in a program with some of the adventures alternative rock acts out there, I believe that’s fairly unprecedented on the festival level here,” he says.

Ticket sales total about $300,000, with prices ranging from the all-access inner Ear pass at $3,000 to individual club shows priced at $10 or less. Because it attracts a hard-to-pin-down audience, Big Ears relies heavily on social media, the Big Ears website and music blogs like Pitchfork, Stereogum and Brooklyn Vegan to get the word out.

“This event attracts a passionate fan base, and that’s been our goal in this event, it’s probably the best resource in reaching out to others because they share their passion,” Capps says.

Venues range from small capacity clubs to larger venues like the Bijou Theatre and the Tennessee Theatre, both historic halls operated by AC Entertainment.

Big Ears is definitely a niche festival, and it’s intended to be a niche festival,” Capps says. “I definitely think there is a place for niche events, and it’s a personal passion of mine to pursue some of these ideas. I really think there is almost an unlimited number of ideas that one could explore in terms of audience issues events or events that have a particular theme associated with them.”
More than any other company, StubHub has been responsible for the perception makeover that turned ticket "scalers" into ticket "brokers." StubHub helped rebrand an often vilified occupation by pushing ticket reselling out of the shadows and providing "a very clean and well-placed space for people to buy tickets, with consumer guarantees that we stand behind," says Chris Tsakalakis, president of StubHub and GM of the ticketing division of Live Nation parent company Live Nation Entertainment.

Tsakalakis says resellers serve consumers who can't be bothered to pounce on tickets when they go on sale or aren't lucky enough to score the best seats even when they do. By facilitating secondary ticketing transactions, StubHub and like-minded resellers brought a level of consumer legitimacy to the market that didn't exist before.

The company's concert business enjoyed a prosperous 2009, Tsakalakis says, noting that transactions surged 65% from the prior year and that revenue climbed 40% amid a 16% decline in the average price of a concert ticket on the service. Looking ahead, "I still see healthy transaction growth, where we're selling a lot more tickets this year than we did last year!" he says. However, StubHub faces a daunting new challenge. When the U.S. Department of Justice approved the merger of Live Nation and Ticketmaster in January, the DOJ allowed the newly formed Live Nation Entertainment to keep its reselling subsidiary TicketNow.

In an interview with Billboard, Tsakalakis talks about Live Nation and what's ahead for StubHub and other resellers.

**Is the DOJ's approval of the Live Nation-Ticketmaster merger good or bad for your business?** It remains to be seen. Right now it appears to be neutral. What we appreciate a lot about the department's ruling is there is competition in the primary market through MSG getting the ability to essentially white-label their own private ticketing operations to the Ticketmaster ticketing technology and for Comcast-Spectacor to buy Paciolan and provide competition there.

**Will Live Nation Entertainment hinder independent brokers, many of whom sell on your site?** There is that potential threat out there, but we'll have to see what actually happens. Ticket brokers are amazing entrepreneurs, people who work pretty hard to try to deliver a good service. The ones I talk to sell on our site are very focused on how well they fulfill, because we give them financial incentives to make sure that they do a great job. But they are, as a group, vilified in the press, a lot by concertgoers more so than sports buyers. They're a little sensitive, they're a little paranoid, and I think they have a right to be. To be called a "scaler," to be given that pejorative term just for doing business, that's not a great position to be in.

**Do you support restrictions on the practice of offering tickets that haven't gone on sale or don't exist, what they call "phantom" tickets?** We support greater visibility and transparency for the consumer. We're about halfway through the process of rolling out new pages on our Website where we will tell buyers prior to the point of purchase when they can expect to see delivery of tickets so that they understand. Do I get them tomorrow? Do I get them the next day? Because the seller doesn't think he will have the tickets until that time? We will require that sellers provide that information—when they think they will have the ticket in hand—and we will translate that into a delivery date for the buyer. It will probably be another month before this is fully rolled out.

**What would you like to see happen in this business?** There are a couple of things I'd like to see. One of them is for companies in the primary ticketing space to get comfortable with having us be a marketing partner for them. If someone comes to StubHub, they can see the full array of what's available for sale for a concert, whether that's from a primary ticket seller, or from a fan who just wants to sell a couple of extra tickets, or from a broker. All fans care about is getting a ticket to a show. Do they care whether it's primary or secondary? Probably not. We'd also like to work with folks in the primary business to potentially give them a feed of what we have available as well, so that there is more information available about what's out there in the general market and consumers can have that in one place and can decide which place to go to based on who has the best customer service. We'd like to be able to compete in that area.

**For a longer version of this interview including additional remarks by Tsakalakis on paperless ticketing and dynamic ticket pricing, go to billboard.biz.**

**www.freedowns.net**
There are no signs of confusion all around Madison Square Garden. It's a bitterly cold February night, and an impressively diverse crowd has packed the arena to see the Black Eyed Peas. But before the group takes the stage for two hours of singing, shiny-well-worn and product placement, a DJ booth rises from the floor, manned by a cheerful, bouncy, floppy-haired Frenchman. While the audience is initially befuddled, the second the music starts, recognition lights up their faces, and they begin to dance, for the manically jumping man behind the booth is David Guetta, the DJ responsible for some of the biggest hits on pop radio.

After his short set, Guetta returns to close the show with the Peas, standing behind membranes for their biggest hit, “I Gotta Feeling,” which he produced and co-wrote. The track topped the Billboard Hot 100 for 10 weeks in the summer of 2009 and is still in the top 20 months later. It has sold more than 5 million downloads and has appeared in ads for Target and the Winter Olympics, as well being adopted as the official song of the Portuguese national soccer team.

But even as the crowd was filing out of MSG, Guetta’s good night was just beginning. A few hours later, he arrived to a packed house at midtown club Pasha and proceeded to man the DJ booth until the break of dawn. As the crowd surged on the floor below him and models packed the VIP booths, Guetta welcomed members of the Peas at various points, with Will.i.am rapping for several hours.

“I was so excited, because I got to spend the first part playing these futuristic, crazy, electronic hip-hop beats that I’m making now,” says Guetta. “But then I said to Will, ‘It’s time for you to go so I can play for my clammers.’”

While dance music has periodically conquered the American pop charts, its current incursion may be its deepest since the disco heyday of the ’70s. From the Peas to Lady Gaga to Jason Derulo to Tiësto to this week’s Hot 100 chart-topper Taio Cruz, four-on-the-floor club beats typically the provenance of European dancefloors and the Billboard dance charts are suddenly ubiquitous on top 40 radio, and producers such as Guetta, J.R. Rotem and RedOne are in huge demand. It’s not only pop acts that are revving up the RPMs: From Kanye West to Flo Rida, hip-hop sounds more like disco nowadays than at any point since “Rapper’s Delight.” Selves is emblematic of the shift. She went from collaborating with hip-hop mega-producers the Neptunes on her 2003 hit “Milkshake” to working with Guetta on “Acapella,” the first single from her forthcoming album. “Acapella” is No. 4 on Billboard’s Hot Dance Club Songs chart.

Will.i.am spotted the trend early. “I was wanting to do more dance stuff because I’d been around the world and saw how relevant dance music is everywhere else,” he says. “Americans, they don’t travel. You go anywhere else and all you hear are dance beats.”
GUETTA GOES GLOBAL

While he recently cracked the pop charts in the United States, David Guetta has been cracking out hits in other territories for years. At right, the number of singles Guetta has placed in the top 40 in various territories.

Additional reporting by Paul Pamfret in London.

Club singles—with their distinctive thump and sometimes indiscernible performers—have always had a place and an audience; it drives radio stations like WRTI New York (“the Beat of New York”) and keeps narrow radio hits in business. But now the beat boys behind the tracks are being recognized as personalities and talents. Guetta has a new track with Madonna and Lil Wayne lined up and is talking with Euro-beat vanguardist Britney Spears about working together. American audiences are becoming more comfortable with club beats and the idea that DJing is a legitimate way to make a living, no one blinked when Paul D’etrage “Jersey Shore” fame claimed it as his occupation.

“The last decade was the toughest in a generation and economically devastating. People are ready to have some fun, and dance music lightens things up a bit,” says Julie Pilet, associate PD/dance director of top 40 KIIS Los Angeles. “Guetta's success is part of a larger trend, but I think it’s a trend bigger than dance music. Music fans are becoming more sophisticated thanks to the Internet and social networks. Maybe 10-15 years ago everyone would just know a pop star had a new song. Now when songs are released there’s an ‘MTV News’ story about who wrote the song, who produced it and what the record label president was thinking when they signed her.

“The behind-the-scenes people are getting a name,” she continues. “When Timbaland dropped ‘Shock Value’ with songs from different artists, it was a foreign concept. But I think you'll see more of that in the coming years.”

The day after his Palmilla party, Guetta leaves no signs of exhaustion as he sits in the back of an SUV, racing to catch a flight to Australia before another blazing Easter in the United States. Staring out the window at the wet flake coating Brooklyn, he tries to explain why, after years of fame and success around the world, he’s finally having a moment in the United States. Or, rather, why everyone thinks he’s finally having his moment.

“Like, me tell you a story,” Guetta says in his soft French accent. “I was working on some production in Los Angeles, and my record company was there, and they were telling me, ‘David, this is America. You should not expect your album to do what you are doing outside, because the DJ culture is not big here.’

He pauses for effect, then continues. “So I said, ‘Can I invite you all to a show? And I took them to a show I was playing that night, and there were 110,000 people there. I was like, you still think there is no DJ culture in America?’”

WHO’S NEXT?

David Guetta is the electronic-music triple threat: party-starting DJ, savvy remixer and pop-wise producer. In his wake, a crop of fresh talent is vying to become William’s next BFF. And, as a testament to his omnipresence, each of them is connected to Guetta in some way.

DJ CHUCKIE

Just signed to a multi-album production deal with Atlantic, this 31-year-old Amsterdam resident (by way of South America’s Suriname) is already in the studio with stars like Diddy, Akon and Toni Braxton. Riding the success of twenty club track “Let the Bass Kick” and a banging dancefloor style he accurately calls “Dirty Dutch,” the DJ crossed the club map in 2009, playing in every big city, including Bilbao (at Guetta’s FMF night) and Los Angeles, and headlining a 30,000-capacity event at Amsterdam’s RAI Stadium.

NERVO

Co-writing a Grammy Award-winning hit is one thing. Being blonde, Australian and identical twins is another. Liv and Min Nervo not only have the chops—writing Kelly Rowland’s vocal line for “When Love Takes Over,” plus a bunch of tracks for Kelly’s debut—their own material, including one sexy mis-

AFROJACK

Another Dutch talent, Afrojack’s specialty is pushing pop songs through dirty dance filters, resulting in bouncy, brilliant remixes that tear the roofs off nightclubs all over the world. Guetta noticed the young star’s knack and started inviting him into the studio on original projects, including Estelle’s “I Feel So New,” “Freak.”

FIRST NIGHT A DJ SAVED MY LIFE

Of course, there has always been a DJ culture in America, and it has been through many ups, downs and iterations. The CliffNotes version goes something like this: Disco exploded in the ’70s, but true house music, most experts agree, didn’t start showing up until the early ’80s in Chicago and Detroit. A number of hip-hop artists sampled the beats, and while some received minor airplay, it was mostly confined to the clubs.

Meanwhile, the U.K. dance scene exploded in the late ’80s, in part because DJs from Ibiza started playing at clubs in London and Manchester. While DJs became superstars in the United Kingdom and Europe, they rarely broke out in America until the late ’90s, when alternative radio suddenly embraced Daft Punk and the Chemical Brothers. The biggest star of them all was Moby, who sold 12.7 million copies of his 1999 album, “Play,” in addition to licensing every track from the album and winning the Village Voice Pazz and Jop Poll. And as Moby and his contemporaries rose to prominence, millions of cut-and-added
kids traipsed around fields and danced till dawn at raves.

But just as quickly as electronically rose, it fell again, crushed on the charts by boy bands and nu-metal. With DJ culture remained a force overseas and moved back underground stateside. It stayed off pop radio until recently.

Pilat says dance's re-emergence on radio happened gradually. "Traditional-sounding dance music had sort of bottomed out at radio around 2003, 2004," Pilat says. "At the same time, Jamaican rhythms blew up. Sean Paul, Luvittide and even Rihanna's early records were reggae- and hip-hop-based but still great for the clubs. Dance music always had a core fan base but I think it started getting mainstream attention again in 2007 when Kanye West released 'Stronger,' which sampled Daft Punk."

As dance music was beginning its descent in the States, Guetta was beginning his ascent in Europe. "Although he says he started scratching records at age 3 (his parents, he notes, were "pretty pissed off"), he got his start DJing at clubs around Paris in the '90s. By 2000, his first single, "Just a Little More Love," a collaboration with American gospel singer Chris Willis, was making waves in Europe, and his album of the same name sold 100,000 copies, according to Nielsen SoundScan.

His streak continued with 2007's "Life's Too Short," which sold 530,000 copies worldwide and 18,000 copies in the States. That album featured the single "Love Is Gone," another collaboration with Willis that would eventually help Guetta break stateside.

"The crazy thing was that they started to play 'Love Is Gone' in the hip-hop clubs in America," Guetta says. "That was totally unexpected, and I thought it was very strange, since the beats were so different. It got played on the radio in New York and Miami, and it turned into one of the biggest club records in history."

That record also led to a chance encounter that would change the course of Guetta's career. He was DJing at a club in Ibiza when he handed the music to a man who had wandered into and asked to freestyle; it turned out to be Will.I.Am, who came to Guetta a year later asking him to collaborate on some new music.

"Will called me up, and he said he wanted a song like 'Love Is Gone,' " Guetta recalls. "At the time, I don't think he knew that we'd met earlier. But I remembered him, and I sent him a beat, and it turned into 'I Gotta Feeling.' " The song was nominated for a record for the year Grammy Award, and Guetta was also nominated for best electronic/dance recording. He wound up winning best remixed recording, non-classical for "When Love Takes Over," his painting with Kelly Rowland.

Guetta and Will.I.Am ended up working on two tracks for the Pearl album, "I Gotta Feeling" and "Rock That Body." In return, Guetta asked Will.I.Am to appear on two tracks on his album, "One Love," and he agreed. "We were creating this bridge between European electronic culture and American urban culture," Guetta says. "We were having so much fun in the studio, dancing like two little kids. We kept making songs, even though our albums were finished, just for the fun of it." That attitude seems to sum up Guetta's approach to his music. He takes the track "When Love Takes Over," which hit No. 76 on the Billboard Hot 100 and has sold 320,000 copies, "I met Kelly in a club and after I played the instrumental version of 'When Love Takes Over,' she came to me with tears in her eyes," he says. "She told me she was going on tour and decided to go for it. I was worried at that point because I thought a project with all these collaborators would be impossible to organize with the labels and lawyers, but it all came together very easily.

Rowland says she was impressed by Guetta's passion. "He and I went to see him in Ibiza, and he spun until eight in the morning," she recalls. "When I heard him play 'When Love Takes Over,' it just hit me hard. And I was excited to work with him because no one expected me to do something like this. We did some dance stuff with Destiny's Child, but nothing like this."

The success of "Gettin' Over" helped Guetta "The Black Eyed Peas travel with a crew of 188 people on the road, the biggest crew ever. "I'm making tracks on my laptop when I'm on the plane or in my hotel room," he says. "We wrote this whole album in 100 days."

"When Love Takes Over," his pairing with Kelly Rowland, was his breakthrough hit. "I got a single on the radio and now I'm working with major artists," he says. "I'm not a DJ anymore, I'm a producer."

"Guetta fabulously (clockwise from top left): DAVID GUETTA with WILL.I.AM during 'Dick Clark's New Year's Rockin' Eve With Ryan Seacrest' 2010; with KELLY ROWLAND in 2009; nuggling with his 2010 Grammy Award.

GUETTA SUPERSTAR

Guetta may be the producer on every pop star's wish list, but that doesn't mean every aspect of his career is now smooth sailing.

For one, Guetta's own album, "One Love," which Astralwerks released in late August 2009, has sold only 1.3 million copies in the United States. That's more than three times the total of his previous album, but still not a number that would expect from someone who has sold several million singles.

Overseas, the album has done well. Bart Coops, EMI executive VP of marketing for Europe, says "One Love" greatly expanded Guetta's appeal as an album artist. Outside of the States, the album has sold 1.3 million copies.

"Before this album, he'd had a few hits everywhere in Europe, but it's on this album that he's started to sell albums outside of France," he says. "That's the big jump we've made. Previously he was a singles artist; he had hits in the U.K. and Germany, and big-selling albums in France and its neighbors like Belgium and Switzerland, and on this album that turned around into big album sales in the U.K., Germany, Australia and South Africa."

In the States, it's a bit trickier.

"We still have to work on making sure the album is on every turntable and in every club and arena," he says. "We have to work on establishing the notion of the DJ as an artist," says Billy Mann, EMI president of new music international and global artist management. "Guetta agrees. As he's leasing the airport and about to go through security, he turns around and says passionately, 'You don't think DJs are artists, but yet you think singers who don't write their own songs aren't artists. It's frustrating.'"

Astralwerks senior VP/GM Glenn Mendlinger says that the market's mania surrounding the album has focused on directing fans to Guetta's place as an artist. "In all our digital marketing, we're pointing people toward the album," he says. "We're going to have a long time to go with this record — we're rolling out a new version of the track 'Getting Over' to radio in late March, and we'll have a new single in the summer that we'll work through the holidays. I think we'll cruise through 100,000 sales and there will still be a lot of life in the album."

The life of the album will also be extended through almost nonstop touring. Guetta's tour manager, Jean-Guillaume Chaume, spent most of the trip to and from the airport pouring over a schedule that has him jumping from continent to continent, festival to festival and arenas to clubs. He is already thinking about Guetta's New Year's five plans, and it's only March.

One reason Guetta can afford to sell fewer albums is that his touring overhead is much lower than a traditional rock band or pop act. "I'm making tracks on my laptop when I'm on the plane or in my hotel room," he says. "When I collaborate with people I go into the studio, but I don't need to be in there all the time. The Black Eyed Peas travel with a crew of 118 people on the road; I pretty much just have myself and a few others." Will.I.Am relies on DJs to reach, saying, "They'll survive the nuclear fallout of the music industry."

He adds, "In my experience, DJs make the most money. A reasonably well-known DJ can make half a million dollars a year, a superstar can make several million. How much rock music can you say that about?"

Guetta is also adamant about continuing to play clubs and maintaining his DJMe I'm Famous summertime parties in Ibiza. "David will play a tight set," says his manager of nine years, Christophe Lefebvre. "He will go for the dance-culture sets. He can do small clubs and events like Love Parade, which draws a million people.

Problems add that Guetta distances himself from celebrity DJs. The occasionally record-spinning but mostly headline-making Hollywood breed that has emerged during the past few years. "David doesn't play straight up VIP clubs,' he says. "He won't play celebrity after-parties. If celebrities show up at his show, great — he wants to bring people together and welcome them. They have to come to him."

But even as he works to maintain his cred, some of his hardcore fans find themselves alienated. In the car on the way back from the airport, after Guetta had managed to catch a flight out, the driver turns to Chaume. A hardcore clubber and longtime Guetta fan who works as a driver for Pacha, he wasn't terribly happy with the previous night's performance. "Will.I.Am was on for way too long," he says. "People were complaining and starting to leave. We wanted to hear David spin, not Will rapping."

Additional reporting by Mark Sutherland in London.
MARCH MADNESS

It's mid-March, which in the music business means one thing: South by Southwest. It's advertised as Austin's annual ode to cutting-edge digital, film and music endeavors—but those who've been know it can resemble a death march with beer and barbecue. It's not easy to navigate four days of buzzed-about bands, overflowing bars and UT kids and L.A. hipsters gaping at each other on Sixth Street, but we're here to help. On the following pages, we present our exhaustive guide to the best and brightest at SXSW: from hour-by-hour picks of the evening's must-see acts and a rundown of the impeccably curated Billboard showcases to the best of the day parties and the panels that could actually teach you a thing or two. Happy trails.

Wednesday, March 17

8 P.M.
NICE NICE
The Phoenix
407 Colorado St.
One thing is certain—you'll never see the same Nice Nice show twice. Guitarist Jason Buehler and percussionist Mark Shirazi, who have been playing together since 1999, play free-form instrumental jams that veer into noise territory, but retain melodic elements. They manage to make smart dance music that has no overdubs or loops, but plenty of passion.

3 P.M.
BEN AND VESPER
Beauty Bar
617 E. Seventh St.
Ben and Vesper aren't the first band to steal a moniker from an academic. (The honor probably goes to '60s indie-rock act Wolf Mink.) They may, however, be the first married couple from New Jersey to make lush freak-folk about married life with kids. But despite this description, the duo manages to keep the twee quotient blissfully low.

10 P.M.
JAVELIN
Buffalo Billiards
10 E. Sixth St.
Hailing from Providence, R.I., this indie-dance duo, comprising cousins Tom Van Buskirk and George Langford, blends Casio-style beats with whimsical lyrics. "No Mist," Javelin's latest stop debut featuring buzz single "Oh! Centra," is due April 20, and it'll hit the road that month as an opener for Yeasayer.

11 P.M.
ILLUSTRATION BY WARD SUTTON

MADRIB Speakeasy Kabaret

At the outer limits of the urban music universe lies Madlib, a producer/arranger on Stones Throw Records known for his work with cutting-edge acts like Quasimode and Yesterday's New Quintet (both of them his own aliases) and his collaboration with MF Doom as Madvillain. At the Stones Throw showcase, expect Madlib, his alter egos and his label cohorts to spin esoteric space-funk 45s.

Malilda Vecindad Y Los Hijos Del Quinto Patio Antone's
213 W. Fifth St.
Newly independent Mexican rock legend Malilda Vecindad is back with "Circular Collective," the band's first studio album in 12 years. The road warriors' SXSW show kicks off a run of U.S. dates lined up through the summer. The socially conscious set is out March 30 on Nacional Records with an iTunes pre-release in time for the festival.
Thursday, March 18

6:45 P.M.

BAJOFONDO
Auditorium Shores

BAJOFONDO is the sexy Argentine tango-electronica collective headlined by Academy Award-winning composer (“Babel,” “Brokenback Mountain”) and Latin rock production legend Gustavo Santangel (fourth from left). The band has been touring material from its latest album, “Mar Dulce,” mostly in Europe and Asia for the last two years. Bajofondo will play a full set at SXSW with seven highly animated musicians including a player of the bandoneon (an accordion-like instrument used in tango), as well as a DJ. The dance-friendly SXSW set is part of an effort by the band to hit more U.S. markets this year, on top of May is a collaboration with the Los Angeles Philharmonic. If you need a memory jog, check out the Acacia ZDX commercial set to the single from “Mar Dulce,” the sultry “Pa’ Balata.”

8:20 P.M.

PLANET ASIA
The Independent
501 Brushy St.

Looking for balance in your hip-hop? Add this to your SXSW to-do list. This Fresno, Calif., export’s fluid flow and intelligent wordplay have made him a longtime fixture in hip-hop cognoscenti and underscore his own self-assessment: “Book smart with a bunch of the corner.”

10:40 P.M.

JILL MOHAUK PATIO
793 Red River St.

After a chance meeting with producer Diplo, 17-year-old Maluca (born Natalie Velez) went from singing karaoke—“that’s where the two met—to releasing their collaborative effort, “El Tigero.” Last year at SXSW, expect this fiery Dominican by way of New York to continue crossing border lines with her self-proclaimed merengue-afrobeat.

9:10 P.M.

THE TEMPER TRAP
97 Red River St.

Signed with Secretly Canadian in January on the strength of their debut album, “jji no 2,” released on the Scandinavian label Secretly Yours. Follow-up album “jjj no 3″ was released March 9, and as SXSW stop falls between tour dates for fellow alphabetically inclined indie during the SXSW. The Temper Trap’s debut was a critical hit, earning them comparisons to The xx and other shoegaze acts. Their sophomore album is expected to be an even bigger success.

11:20 P.M.

GZA
Mohauk Patio
793 Red River St.

The founding member of New York’s mighty Wu-Tang Clan, GZA, sometimes known as the Genius, released his sixth solo album, “Pro Tools,” in 2008, which included 56 Cent-directed front track “Paper Plate.” While not involved in the upcoming “Wu-Massacre,” a Method Man-Ghostface Killah-Rza-Kool G Rap tour expected March 30, GZA is rumored to be working on new solo material with unlikely collaborators include Black Lips, King Khan and Devon Dorn. The master lyricist will take the stage on Mohawk’s sure-to-be-crowded patio for the Young Turks’ mixed-genre showcase, right after Canadian electro-pop outfit Hot Chip. Go all in for this one.

11:40 P.M.

THE XX
97 Red River St.

When xx co-vocalist Romy has moved from rock stardom. But you won’t soon forget it.

Friday, March 19

11:30 P.M.

NEON INDIAN
Club de Ville
501 Red River St.

Up early for this one and wear protective gear, as label execs might come to beer-fueled shows at the gig. The much-hyped about act is already the subject of an intense bidding war, which was sparked by “Best New Music” nod from Pitchfork and confirmed by a recent appearance on “Late Night With Jimmy Fallon.” Often described as “shoebiz,” Neon Indian’s set is mellow but never dull and more complicated than an initial listen might reveal.

12:20 A.M.

RYE RYE
Beauty Bar/Palms Door
901 Sabine St.

In her single “Bang,” Rye Rye tells listeners to “throw your fucking hands up” and “ride up, throw it out and bang.” The Baltimore MC/Dancer and M.I.A. protégé will probably sing the same of her day during her Beauty Bar/Palms Door showcase, in addition to more tough-girl talk.

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BAND OF SKULLS
Beauty Bar/Palm Door
401 Sabina St.
On the heels of having a track featured on last year’s “The Twilight Saga: New Moon” soundtrack, Band of Skulls will launch its upcoming U.S. tour with an appearance at next month’s Coachella with a pair of Friday shows at SXSW. The performances are sure to include plenty of the British trio’s gritty blues-rock from its 2009 debut, “Babylon Doll Face Money,” which was released on indie label Shangri-La Music, home to Monsters of Folk. One exclaim and the Duke Spirit, among others. Look for Band of Skulls through April on separate club treks with Black Rebel Motorcycle Club and the Whigs.

tracks from their forthcoming album, “The Twilight Saga: New Moon” soundtrack, Band of Skulls will launch its upcoming U.S. tour and an appearance at next month’s Coachella with a pair of Friday shows at SXSW. The performances are sure to include plenty of the British trio’s gritty blues-rock from its 2009 debut, “Babylon Doll Face Money,” which was released on indie label Shangri-La Music, home to Monsters of Folk. One exclaim and the Duke Spirit, among others. Look for Band of Skulls through April on separate club treks with Black Rebel Motorcycle Club and the Whigs.

Riverside Drive and South First Street
Fronted by every indie rock boy’s dream girl, actress Zooey Deschanel, She & Him can credit a large part of their rabid fan base to blissed-out, bespectacled hipsters. And though Deschanel is stunning, she’s also talented. Together with M. Ward, she makes sweet, sunny, well-crafted pop music. Look for them to showcase tracks from their forthcoming Merge Records release, “Volume Two,” as well as their debut album, “Volume One.”

Mickey Factz
Beauty Bar Backyard
401 E. Seventh St.
Broms-born MC Mickey Factz will showcase his laudable rhyming chops at SXSW’s Beauty Bar Backyard. Factz also appears in the first commercial of the recently launched Honda campaign, Rhythms & Reason, which is a series of videos following the rapper in his bid for fame. The first clip of the campaign features Factz in his stumping grounds and briefly depicts a terrior version of him going at aspiring rappers in a cipher on a street corner and then in the booth laying vocals to his hit track, “Automatic.”

JAPANDROIDS
Galaxy Room
508 E. Sixth St.
Vancouver noise-punk duo Japandroids earned major buzz last spring for debut album “Post-Nothing” and has seen its Indie cache rise ever since. Guitarist Brian King and drummer David Prowse will start releasing a 7-inch singles series April 13 and have several festival gigs lined up after SXSW, including Bonnaroo and Sasquatch.

SLOW CLUB
Latitude 30
132 San Jacinto Blvd.
While many people might not have heard of U.K.-based folk-rock duo Slow Club, they’ve probably heard its music—the band has scored high profile synchs on NBC’s “Chuck,” as well as its ad for Ritz Crackers, Lay’s Potato Chips and Vodka Fone. The band, signed to Moshi Moshi Records, grew out of the breakup of the Lowly Heats and blends 60s pop with an occasional gospel flourish.

Best Of The Day Parties
It wouldn’t be SXSW without the day parties—you can start drinking beer at noon and see the noisiest bands play in the sunlight. Many of these shows require RSVPs, so be sure to do some checking before you go.

WEDNESDAY, MARCH 17
Free Energy and Freelance Whales/11:30 a.m., Galaxy Room/Paste Magazine Party
The Terror Pigeon and Dance Revolt/noon, Emo’s Annex/Independent Online Distribution Alliance SXSW Day Party
Tore Y Hol and Real Estate/noon, Red 7/Terrorbird Media and Forthefield PR Third Annual SXSW Day Party

THURSDAY, MARCH 18
Showwater and the Low Anthem/11:30 a.m., Galaxy Room/Paste Magazine Party
Mikel Snow, Foot’s Gold and Castillides/11:30 a.m., Cedar Street/Freelance Whalcs/Filter Magazine’s Showdown

FRIDAY, MARCH 19
Dawes/11:30 a.m., Front Gate Tickets/Sustainable Waves Morning After Party
The Temper Trap and Augustines/Eight St., Cedar Street/Filter Magazine’s Showdown
Warpaint and Serena Maneau/noon, Red Eyed Fly/Little Radio Day Party

SATURDAY, MARCH 20
Shcherbatsky and the Low Anthem/11:30 a.m., Galaxy Room/Paste Magazine Party

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WEDNESDAY, MARCH 17
BILLBOARD EN ESPANOL SHOWCASE

8 P.M.
PATAFUNK
Canacas, Venezuela’s loves Patafunk’s goal is to “make people of different cultures dance to one amazing sound.” To get the job done, this party squad anchored by DJ CEM mixes Brazilian music, disco, dub, jazz, mambo, reggae and rock into the funk.

9 P.M.
BAMBARABANDA
Onstage with electric guitars, violin and chanting (a South American attribute), Bambara-band’s provocative sound-up from the music of Colombia’s Andean region with universal rock and electronics.

10 P.M.
NO TE VA GUSTAR
Owner of a trio of triple-platinum albums in its native Uruguay, No Te Va Gustar stops at SXSW on its first U.S. tour. NTVG’s original sound mixes rock with traditional Uruguayan candombe rhythms, reggae, salsa and ska.

11 P.M.
BANDA DE TURISTAS
Psychedelic rockers Banda de Turistas arrive at SXSW after opening for Coldplay in Buenos Aires for a crowd of more than 60,000. Its first U.S. release, “Magical Radio,” is out on National Records.

11:30 P.M.
DIVISION MINUSCULA
Division Minuscula’s 2001 debut, “Extranjando Casa,” is a cornerstone of Mexican millennial pop punk, and it’s expanded the scope of its sound throughout its Latin alternative scene. With its latest, the classic rock–reminiscent “S Notes”—recorded in Los Angeles at Jack Johnson’s Breakdown Studios—the band is fronted by magnetic vocalist Javier Bláez.

THURSDAY, MARCH 18

7 P.M.
GRYCH
With a polished delivery and head-knocking beats, Grych has emerged from the Seattle hip-hop scene and shared stages with Nas, Cypress and Blue Scholars. The 24-year-old MC specializes in the charismatic storytelling found on reflective longer “Time” and breakout track “My Video,” an ode to his decades-old car.

8 P.M.
U-N-I
Although it hails from the UK under the moniker “Mecca of Inglewood,” Calif., rap duo U-N-I dabbles in progressive hip-hop and prefers rhyming about sneaker. MGG Thursday and YG took their vibrant wordplay to a new level with 2009 sophomore disc “A Love Supreme.” This month U-N-I released a deluxe edition of “Supreme” with a remix of boisterous cut “Land of the Kings” featuring Bun B.

10 P.M.
DINOSAUR BONES
In less than two years, Dinosaur Bones has created significant buzz out of the Toronto music scene without releasing a proper full-length. Led by singer/songwriter Ben Fox, the five-piece’s sprawling indie rock arrangements recall fellow Canadian act Broken Social Scene on its 2006 self-titled EP and recent “Rayy’/‘Joe Hotel,” a collection of songs written in 2008 in one evening, “Out of the Blue.”

11 P.M.
THOSE DARLINGS
If you can’t handle the crazy, then get up and leave. Those Darlings sing on standout track “Wicka One,” and the band is a fitting mantra. The country-punk trio delivered a spunky self-titled debut last year filled with brash hooks and whiskey jugs. After playing Bonnaroo and opening for Black Keys/Dan Auerbach last year, The Darlings are set for another year of touring, including a run with Deer Tick.

10:30 P.M.
MAN MAN
Philadelphia-based ‘Gypsy Jazz” band Man Man knows how to put on a visually interesting show—the act’s members, who all go by pseudonyms, wear white outfits and face paint when they play live. But their music stands up on its own: songs have appeared in ads for Nike and the TV show “Woods,” and 2008 album “Ocean Blues” cracked the Billboard 200.

FRIDAY, MARCH 19

8 P.M.
THE ASTEROIDS GALAXY TOUR
Danish group The Asteroids Galaxy Tour is still best-known for its infectious single “Around the Bend,” which was featured in an Apple TV Spot commercial in 2008. Fortunately, 2009 debut album “Fruit” proved that vocalist Mette Lindberg and producer Lars Iversen have plenty of spacey pop tunes up their sleeves. After opening for Amy Winehouse and Katy Perry, the band is taking its horn-laden live show to the United States and Europe this year.

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PUTTING THE TECH IN TEXAS

How SXSW Showcases Rising Digital Stars
BY ANTONY BRUNO

Bands aren’t the only ones that use the South by Southwest (SXSW) conference to launch their careers or generate attention around a new release. The annual event, taking place March 12-21 in Austin, is also an effective platform to build buzz for a new company or product.

Recall Twitter, the breakout star of the 2007 confab. Or the popular Facebook game “Four­Square,” which used last year’s event as a launching pad.

Most of these companies plant their flag during SXSW’s interactive portion, which runs March 12-16, before the music begins. Organizers are holding their second annual BizSpark Accelerator contest, for which companies are selected to present their products to a live panel. The conference also has several exhibit packages designed to generate additional attention. And then, of course, there are the parties and showcases to piggyback upon.

To be sure, SXSW is fertile ground. It’s filled with artists that, if recruited as allies, can promote new services to legions of fans. Attendees are at once trendsetters and influencers who can spread word-of-mouth to generate momentum as well as key entertainment industry executives able to strike partnerships.

But to have a successful SXSW launch, one must compete for attention amid multiple parties, events and news. And therein lies the greatest opportunity. Services that break through the noise of SXSW are those that best help attendees navigate the signature chaos of the event, thereby illustrating their usefulness. Twitter did so by helping attendees keep abreast of the buzz­worthy news; “Four­Square” by helping monitor who was attending what event.

What follows is a

continued on >> p30
“Hiromi in Love” is the sound of the Great American Songbook transformed. With elegance and grandeur, Japan’s Hiromi Kanda, along with members of the Honolulu Symphony Orchestra, imbues timeless classics with emotion and drama.

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MUSICAL SHOWCASE :: MARCH 15TH
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Lydia Sherwood • presto.ls@gmail.com • 360.734.8315
www.HiromiKanda.com
Going mobile: Artists can create their own apps for iPhones and Android phones with Mobile Roadie.

MOBILE ROADIE
This provider of mobile application platforms for the iPhone and Android devices has already come a long way. It launched at last year’s SXSW, with the Orchard as its sole music industry partner and a handful of artist-based apps to show off.

It now counts all major labels (except Warner Music Group) as clients, and deals with such management companies as Frontline and Endow and boasts more than 400 apps that were built using its platform.

The company’s offer is simple. For an upfront setup fee and monthly hosting cost, Mobile Roadie provides tools that let artists create their own iPhone or Android app without need for any programming skills. Clients upload their content and select features like fan chat and news alerts. Apps on both devices need only update their content once, and the platform will automatically make the necessary changes.

The company is looking to expand, targeting hotels, authors, politicians and even conferences—basically anyone interested in developing a smartphone app on the cheap. It has created an app for a SXSW karaoke party hosted by Mashable, a blog that focuses on Web 2.0 and social media news. It hopes to demonstrate how mobile apps can be used to connect to a shared experience and drive traffic to the Facebook and Twitter pages of those participating.

The company is a finalist in the Accelerator contest. The company is working with AllAccess Today on a program to give fans the opportunity to buy the live recording of concerts they’ve attended. Fans with a smartphone that contains an app developed for either an artist, venue or tour would receive an alert at the end of the show informing them the opportunity to buy that night’s set.

Among the performers using Mobile Roadie to drive their online app presence, according to the company, are Madonna, Ashton Kutcher and Dolly Parton, with Taylor Swift on tap.

COLLECTA
There’s search, and then there’s real-time search. What’s the difference? The latter updates results as new data comes in, like a stream of results rather than a static page. Collecta is one of many music industry bona fide backing it up.

The company launched last June, and the service requires no public beta mode. The search tool aggregates content from more than 10 million sources, including news sites, Twitter, blogs and social media sites for video and photos. Results include news stories from Reuters, blog posts from sites like Wordpress, reader comments from either, Twitter updates, photos from Flickr or Twitpic and videos from YouTube and ustream. And all results are filterable by content type.

In December, Collecta launched a search tool just for MySpace content. In January, it unveiled a widget that can reside on any Web site that displays a constant stream of results based on any topic chosen by the site. For example, a band can put the widget on its site that streams real-time results of any news, comments, photos or videos based on the group. It has a mobile app in the works as well.

CEO Gerry Campbell was the former president of search and content technology for Reuters, senior VP of search for AOL and an early investor in companies like Sematext, Tweetdeck and StockTwits. Founder Brian Zick created the SanFrancisco Music Tech Summit and helped create the Future of Music Coalition.

The company is a finalist in the Accelerator contest and will present at the TechCocktail and Social Media Clubhouse networking events.

continued on ➾ p20

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NEARVERSE

The key to a winning mobile strategy may be the same as that for real estate: location, location, location.

NearVerse is a startup banking on that philosophy with a new location-based media-sharing service called Lokast that it plans to premier at SXSW. Once installed, the app will allow users to share content stored on their iPhone with another using the device’s Bluetooth connection. That has several consequences. First, the technology’s range allows a user only within 300 feet of another to share content. Second, sharing can be done only on a one-to-one basis rather than one-to-many. And third, the content shared won’t eat up the bandwidth of the area’s Wi-Fi or cellular network, something for which devices like the iPhone are notorious.

It’s not yet clear what content Lokast will support, but early reports indicate the company is working with some SXSW bands to make exclusive content available for sharing by attendees who install the app. While labels are likely to retain control over the distribution of their content, Lokast could emerge as a way to distribute what free promotional material they do allow, as well as offer indie and unsigned acts a way to tap into word-of-mouth activities.

The app initially will be only for the iPhone, but an Android version is in the works.

KHUSH

How familiar does this sound? A group of music technology professionals and students team up to create an app that helps users make their own songs by reformatting their voice and adding the music background.

No, it’s not the hugely popular “I Am T-Pain” app from Smule—it’s LaDiDa from newcomer Khush. Created by members of the Georgia Tech Music Intelligence Lab, LaDiDa has users sing their original lyrics into the mic on an iPhone, which then analyzes and automatically creates original background music to match. It even uses pitch correction to help the vocally challenged.

Users can select the musical style—from piano pop to various versions of rock—but each resulting song is distinctly different from the other.

The “reverse karaoke” app launched last October for $3 and received an update last month. Users can share their songs on Facebook, but the company will introduce new sharing features at SXSW.

CEO Prerna Gupta says Khush hopes to team with artists to eventually sell artist branded background music to add to the app and promote songs among fans. The app is a finalist in the Accelerator contest.

OTHER DIGITAL CONTENDERS

Many other companies are attending SXSW to show off their wares. Here’s a brief rundown of other notable contenders.

MOG, which launched its All Access subscription music service last year, will announce updates to the service and live attendees rides in a pimped-out van called the MOG Mobile. Recent “artists of the day” highlighted by MOG’s Web editors include Kid Cudi, the Morning Benders, the Bar-Kays and Peter Gabriel.

Several digital music-services companies designed to help emerging and established artists do anything from sell concert tickets to market on social networks will be in attendance, including BandCentral, Kickstarter, Songkick and Next Big Sound.

Building off the success of Twitter will be companies that add new niche capabilities to the “life streaming” practice, including DotSpots, which lets users add comments, video, photos and files to news stories online; and Flavors.me, which aggregates multiple online profiles into one manageable identity.

Heatwave Interactive will promote a new Facebook game called “Platinum Life,” a social game in which users pretend to be hip-hop industry moguls.
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TALKING DIGITAL

All-Star Keynote Lineup Set For SXSW Interactive
BY THOM DUFFY

Three years after Twitter emerged as a breakout technology at the South by Southwest conference in Austin, providing attendees with 140-character bursts of news throughout the event, Twitter CEO Evan Williams will return as one of the keynote speakers at SXSW Interactive.

While the confab marks its 24th year, SXSW Interactive launched in 1994 as part of the music conference’s expansion into film and multimedia. SXSW now showcases cutting-edge technology through speeches, panel discussions, a trade show, and awards. The event will run March 12-16, dovetailing with the overall conference (March 17-21).

Opening remarks at SXSW Interactive will be made March 13 by Danah Boyd. Considered one of the leading thinkers on the impact of social networks, Boyd works at Microsoft Research New England and is a fellow at the Harvard University Berkman Center for the Internet.

“My research examines social media, youth practices, tensions between public and private, social network sites and other intersections between technology and society,” Boyd says on her Web site.

“On March 14, Designers Accord founder/executive director Valerie Casey will give a keynote address. The Designers Accord describes itself as “a global coalition of designers, educators and business leaders working together to create positive environmental and social impact.” Casey has been named a “Hero of the Environment” by Time magazine.

“My work focuses on new ways to problem-solve and collaborate,” Casey says on her Web site. “Even though my approach is often theory-based, I like prototyping ideas more than just talking about them.”

Twitter’s Williams will participate March 15 in a keynote interview conducted by Havas Media Lab director Umar Haque.

Prior to launching Twitter, Williams co-founded several digital companies including Pyra Labs, which created Blogger’s authoring software. Haque is founder of Bubblegeneration, which describes itself as a Web site about “corporate strategy, business strategy, business models, innovation, venture capital and theory.”

Lastly, on March 16, the SXSW Interactive keynote address will be presented by Daniel Ek, co-founder/CEO of the online music service Spotify.

In addition to the keynotes, panels and parties, here are other highlights of SXSW Interactive:

The second annual Microsoft BizSpark Accelerator will aim to identify the best new products in social media, mobile apps, Web entertainment and other areas. On March 13, more than 30 companies will demonstrate their products and technologies for judges and attendees. The following day, one dozen companies will be chosen for a final round with a winner named at the conclusion of the competition.

The Web Awards will be presented March 14 to contenders that were launched or completely redesigned in 2009.

The ScreenBurn Arcade, which will take place throughout SXSW Interactive, provides attendees with news on the videogame business and allows them to try their hand at the latest technology. It also includes the second annual ScreenBurn at SXSW Game Design Competition.

Ray,

You’ve been my hero for years.
I’ve always loved your music and respect your commitment to keep Western Swing alive. Here’s to another 40! Or at least maybe 20.

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When Asleep at the Wheel frontman Ray Benson started a band in Paw Paw, W.Va., in 1970, he had no idea that 40 years later he would still be at the helm of one of America's most adventurous musical outfits. During a four-decade career, the band has earned nine Grammy Awards, launched a critically acclaimed theatrical production, performed with everyone from Willie Nelson to President Barack Obama to the Fort Worth Symphony, released more than 25 albums and has had an airport roadhouse named after its frontman.

“At times it feels like it was yesterday and at times it feels like a hundred years ago," Benson says. "If I look back to 1969 when I quit college and said, ‘This is what we’re going to do,’ it’s hard for me to believe that it all happened way beyond my expectations.”

Those initial expectations were rather modest. "I was hoping that in 10 years I would have enough money to buy the farm that I lived on and go back to farming and teach music in a music store. That was what I was considering would have been a very successful career, if I got a 10-year run of playing and making records," he says. "But it just kept going and there’s more to be done.”

Asleep at the Wheel will celebrate the band’s history, as well as Benson’s 59th birthday, at his annual invitation-only birthday bash March 16 in Austin, during the South by Southwest conference (see story, page 30).

As successful as the band has become, Benson is never content to rest on his laurels. He enjoys dual roles as a thriving musician and successful businessman, having opened Bismeaux Studios in 1989 and launched Bismeaux Records in 2006 while the group has kept on touring and recording. The most recent release from Bismeaux’s is “Esta Buena,” the first album in 10 years from the Texas Tornados, the band once described as the first “Tex Mex supergroup.”

Asleep at the Wheel, meanwhile, teamed with Nelson for the 2009 album “Willie & the Wheel,” fulfilling a longtime vision held by renowned producer Jerry Wexler. Before his death in 2008, Wexler had chosen the classic western swing songs that Nelson and Asleep at the Wheel recorded for the album. Wexler had conceived the collaboration in the early ’70s, when Nelson was signed to Atlantic Records, the producer’s longtime home. The set earned a Grammy nomination for best Americana album. Another “Willie & the Wheel” project is already in the works and will be released next year.

“Ray is just a really smart guy and he knows how to create a strong, stable business and is just a brilliant entertainer as well,” says Bismeaux business manager Peter Schwarz, who has been with the company since 2001. “He’s really got the whole package of creative ability and business sense.”
BENSON'S BIRTHDAY BASH

Party For Wheel Frontman Benefits Uninsured Musicians

As thousands of fans descend on Austin for the South by Southwest (SXSW) conference, artists from Bismeaux Records, the label founded by sedanBenson, are set to showcase at the event. Bismeaux acts will also perform at the annual birthday bash for Benson, an invitation-only benefit show that this year marks Asleep at the Wheel's 40th anniversary.

Benson's new release is an important time in the health of our musicians, he says. "Everyday needs health care. So we formed HAAM.

Benson's new year will include a gig opening for Alice Cooper and the Hot Tuna in L.A. A year later, it was coaxed into moving to California by Commander Cody, leader of Commander Cody's Lost Planet Airmen. Rolling Stone. All of a sudden there were these record companies going, 'Who is this Asleep at the Wheel?'" Benson says. "So there was no place for us. But what happened was our first or second single, 'Take Me Back to Tulsa,' started playing in Tulsa, so all of a sudden people in Oklahoma liked us. When the record came out, people who understood what we were doing were saying, 'Wow! These young, long-haired weirdos named Asleep at the Wheel are playing Robert Wills music.' That's when we found out just how popular Bob Wills was. We knew how great he was, but we didn't realize he was the Elvis Presley of Texas, Oklahoma and the West Coast."

The band's appreciation for Wills and continuing efforts to keep his legacy alive are a consistent thread through the group's career. In 1991, it recorded "Tribute to the Music of Bob Wills," for Liberty Records featuring such names as Garth Brooks, George Strait and Vince Gill. In 1999 the band released "Ride With Bob" on DreamWorks, featuring the Dixie Chicks, Dwight Yoakam, Squealed Not Zipper and Manhattan Transfer, among others. The project netted two Grammys. It was accompanied by a longform video, "The Making of Ride With Bob," which captured a regional Emmy.

In 2005 the act launched one of its most

Things we love that are 40:

- 40 ounces of beer
- 40 years of our favorite pet
- Asleep At The Wheel

Congratulations Ray!

Louis Messina and TMG: Kate, Rome, Mike, Bridget, Ryan, Sara & Andrea

from >>p35 Wheel landed a gig opening for Alice Cooper and Hot Tuna in 1970. A year later, it was coaxed into moving to California by Commander Cody, leader of Commander Cody & His Lost Planet Airmen.

"The move to the West Coast was really good," Benson says. "and the big break was when Van Morrison mentioned us in Rolling Stone. All of a sudden there were these record companies going, 'Who is this Asleep at the Wheel?'"

Benson says the California chapter was an important time in the band's history. "We met a peer group—Commander Cody, Dan Hicks & the Hot Licks, Dixie Bishop—but we also got to meet the originators of western swing like Tiny Moore. We learned from them. Then we were so broke, we took a job backing up Stoney Edwards, and that put us on an incredible journey where we wound up backing Freddie Hart, Connie Smith, LaWanda Lindsey and Dave Dudley as a country western backup band. That was an education in itself."

In 1973, the same year its debut album, "Comin' Right At Ya.," arrived on United Artists, the band made a pivotal move that would define its career. At the invitation of Nelson and Texas Tornados co-founder Doug Sahm, Asleep at the Wheel moved to Austin.

"We went to Austin and played and just fell in love with Texas," Benson recalls. "Willie and Doug were both saying, 'Oh, yeah, you could do this here.' Willie would put on shows. Doug was just a great friend and told us what the scene was like."

The move greatly benefited Benson and the band, keeping its sound. "What took root in San Antonio, W.t., came to full bloom in Austin," Country Music Hall of Fame and Museum director Kyle Young says. "From Count Basie to Bob Wills, Asleep at the Wheel has explored the best of the American songbook, western swing style. Over these past 40 years, Ray Benson has followed his heart down Route 66 and far beyond to build a lasting musical legacy for himself and all the great players who've taken a turn with the Wheel."

Through the years, the band recorded for multiple labels including Capitol, CBS and Arista Nashville, only finding sporadic success at radio with such songs as "Choo Choo Ch' Boogie," "The Letter That Johnny Walker Read" and "House of Blue Lights."

Although the band developed a reputation as one of the best live acts in the business, finding a home on radio has always been a challenge. "We were too country for rock'n'roll and too long-haired and weird for country," Benson says. "So there was no place for us. But what happened was our first or second single, 'Take Me Back to Tulsa,' started playing in Tulsa, so all of a sudden people in Oklahoma liked us. When the record came out, people who understood what we were doing were saying, 'Wow! These young, long-haired weirdos named Asleep at the Wheel are playing Robert Wills music.' That's when we found out just how popular Bob Wills was. We knew how great he was, but we didn't realize he was the Elvis Presley of Texas, Oklahoma and the West Coast."

The band's appreciation for Wills and continuing efforts to keep his legacy alive are a consistent thread through the group's career. In 1991, it recorded "Tribute to the Music of Bob Wills," for Liberty Records featuring such names as Garth Brooks, George Strait and Vince Gill. In 1999 the band released "Ride With Bob" on DreamWorks, featuring the Dixie Chicks, Dwight Yoakam, Squealed Not Zipper and Manhattan Transfer, among others. The project netted two Grammys. It was accompanied by a longform video, "The Making of Ride With Bob," which captured a regional Emmy.

In 2005 the act launched one of its most

continued on >>p38

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"I think my greatest talent has been the ability to convince people to join this crazy thing."

—RAY BENSON, ASLEEP AT THE WHEEL FOUNDER

Ready to roll: Asleep at the Wheel’s roster in 1970 featured (top, center) RAY BENSON; (middle row, from left) LEROY FREESTON, DANNY LEVIN, CHRIS O’CONNELL, SCOTT HENRIE, FLOYD DOMINO and TONY GARNIER; and (front row, from left) LUCKY LANIER, CAROLYN WONDRELL AND THE TEXAS TORNADOES. Newcomer to the line-up is (far right) David Miller.

From Antioch to Austin, it has been a great ride. Thanks for taking us along.

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MORE TO COME!

MEMBERS OF HIP-HOP'S ELITE took the stage last September at Brooklyn's Academy of Music as part of VH1's sixth annual Hip-Hop Honors to celebrate the 25th anniversary of prominent hip-hop label Def Jam Records.

But one standout performance was by one of the label's legendary groups: Public Enemy. Backed by the Roots and member of Street Sweeper Social Club as well as PE's S1W group, Flavor Flav, wearing a white turtleneck, top hat and trademark clock, took the stage with longtime partner Chuck D and S1W's Roots Riley for an electrifying performance of 'Rebel by Example.'

The set sold 561,000 units since 1991, according to SoundScan, but there are reports that it sold 1 million copies in its first week, which was before the album began tracking sales. It debuted at No. 10 on the Billboard 200, peaked at No. 9 and was certified platinum by the RIAA for shipments of 1 million units.

“Chuck D had this concept for the cover of 'Fear of a Black Planet'—the idea was to have two planets eclipsing: the Public Enemy planet and the Earth,” recalls G. Adams, creative director for Def Jam from 1984 to 1999. He adds that a NASA illustrator was hired to create the cover. “It was so interesting to me that a black hip-hop artist, for the most part, had photos of themselves on their covers. But this was the first time someone took a chance to do something in the rock’n’roll viera.”

To match its wrapping, 'Fear of a Black Planet' contained lyrical themes concerning organization and empowerment within the African-American community, while presenting criticism of social issues affecting African-Americans at the time.

To present this message-heavy concept, the group released tracks like "Fight the Power," which was first available in 1989 on the soundtrack to Spike Lee film "Do the Right Thing." To match its wrapping, 'Fear of a Black Planet' contained lyrical themes concerning organization and empowerment within the African-American community, while presenting criticism of social issues affecting African-Americans at the time.

"I think that between the statement Spike was making with the film and the statement Public Enemy was making with the song, you knew it was beyond powerful," says producer Gary "G-Wiz" Rinaldo, a former member of PE's in-house production team the Bomb Squad.

Former Def Jam director of publicity Bill Adler concurs. "That song really enriched the movie and vice versa. That was a hell of a marriage right there—that was one of the greatest uses of a song in a movie in the history of cinema as far as I'm concerned," he says.

In addition to being featured in the film, the song continued to cement the group's political stance. "Elvis was a hero to me, but I never meant shit to me, you see. Straight up racist that sucker was, simple and plain/Motherfuck him and John Wayne/’Cause I’m black and I’m proud,” Chuck D raps atop the Bomb Squad's scratch-heavy, sample-layered beat.

"Chuck changed the game lyrically for recorded music the same way [Bob Dylan] brought poetry to rock—it was revolutionary," says Tim Morello, formerly of Rage Against the Machine, and now a member of SSSC. "This was a hero to most/mine is a highlight—I couldn't believe anyone was saying that out loud because it was exactly what I'd been thinking.”

It was these types of racially charged statements that attracted a media firestorm shortly before the album’s release.

"The summer of 1989, leading up to the creation of 'Fear of a Black Planet,' was a rough time," recalls Adler, who worked at Def Jam from 1984 to 1990. "[PE member] Professor Goff gave an interview [in the May 22 edition of the Washington Times] where he said some anti-Semitic nonsense and created controversy. Partly, that's what fueled the writing of 'Fear of a Black Planet.' If you listen to the track 'Welcome to the Terrordome,' that’s Chuck's direct response to the problems the group struggled with leading continued on >>p42
PUBLIC ENEMY'S PROPHETIC FRONTMAN CHUCK D ON MILESTONES, GOING INDEPENDENT AND THE FUTURE OF HIP-HOP

BY GAIL MITCHELL

At the end of "Pirate Radio"—the 2009 feature film about a '60s illegal rock 'n' roll radio station in Europe's North Sea—an array of albums is displayed: iconic symbols of musical independence that bucked the status quo. Among the albums on display is Public Enemy's 1990 treatise, "Fear of a Black Planet." In a country still wrestling with the election of its first black president and ongoing racial tension, economic strife and war, "Fear" remains just as relevant in the 20 years since its release, alongside its three seminal singles: "Fight the Power" (immortalized in the Spike Lee film "Do the Right Thing"), "Welcome to the Terrordome," and "911 Is a Joke." And still sounding that clarion call is Public Enemy and its dedicated frontman, Chuck D.

Embarking on what will be its 69th, 70th and 71st tours this year, the pioneering rap group is as busy as ever. Through its SLAMjamz site featuring the hip-hop trio's new album, "Misstakesuck: Don't Rhyme for the Sake of Riddlin,'"; "Public Enemy's 1988 classic, "Fear of a Black Planet." In a country still wrestling with the election of its first black president and ongoing racial tension, economic strife and war, "Fear" remains just as relevant in the 20 years since its release, alongside its three seminal singles: "Fight the Power" (immortalized in the Spike Lee film "Do the Right Thing"), "Welcome to the Terrordome," and "911 Is a Joke." And still sounding that clarion call is Public Enemy and its dedicated frontman, Chuck D.

That's not counting a radio show launched last November on WBAI.org. "And You Don't Stop!"—with plans to expand across the Pacifica Radio network; a podcast on iTunes and work on three other key ventures. Those include SolidK and, a Web site that allows the general public to invest in artists. (For more information, visit www.solidk.org). Chuck D and Gary "Ghost" Stoesz, formerly of the group Public Enemy, are launching a new label, Public Enemy, to continue to fight for artists' rights in terms of publishing, copyrights and masters ownership. In an interview with Billboard, Chuck D reflects on the creative climate that spawned "Fear." FE's early global success, the Internet revolution and the evolution of music and hip-hop.

So paint the picture: What was the industry climate like when "Fear of a Black Planet" was born 20 years ago?

There were six major record companies: Def Jam was using Sony (CBS) at that particular time. And it was the beginning of creating different techniques in how to present rap to a world marketplace through a major. My biggest thing—is using Def Jam with the Sony machine—was to market to the world, not just the U.S. This was totally new at that time. Everything to that point was about how to handle things domestically. But my thing was if Sony is all over the world, there's got to be some kind of viral way that we can introduce what this thing is about.

And this thing was breaking down Dr. Frances Cress Welsing's color counterfeiting theory about race and compressing it into the previously adolescent space of rap music and hip-hop. As a concept album, "Fear" challenged the purity of race by stating the world was a planet of color that was not inferior to the Western status quo. Before we started "Fear," we had one song, "Fight the Power," put out by [then-Metown chief] Trent Busby, and had to make up your minds to go to work. So the next single we did was another stand-alone, "Welcome to the Terrordome," in October 1989. Then the rest of the album that thought-provoking real

from >>p44 up to the album. It was a very wild time for us.

The group was on the road when Griff's comments were made: public, raising a host of issues and aware that my insurance went from 55 cents a person to $1.55 a person, recalls Darryl Brooks, one of FE's early promoters. "Stuff was going up, so we had to adjust their ideal to accommodate their identity. Griff had to get out the group, and it was a dark thing for a minute."

I found that the people who were most interested in FE's controversies were the ones who knew the least about Public Enemy's advanced political, lyrical inventiveness and sonic brilliance," says Harry Allen, a hip-hop activist and self-professed media assassin who worked as FE's publicist.

But while the album was loaded content-wise, the production was a lot more "commercial," according to producer Keith Shackle, who helmed the tracks "Fear" and "Funk." "Chuck wanted things that he wanted to get off his chest, but for me, I just wanted to get lots of interludes and bridges and B-sections in there," he says. "One of the things he wanted was to have lots of samples, not like what we did with "Nation" track. Bring the Noise." Because of that combination the album became more critically accepted.

Adding to the more light-hearted tone of the album was one of music's greatest rappers. Flavor Flav, who colored the group's songs with his wacky ads.

"Flav's the hype man and Chuck's the rapper—they help each other out. I don't know if the message would be as powerful if Flav was hyping around alone or Chuck was rapping alone," Run-D.M.C.'s Joseph "Run" Simmons says. "The music is just so powerful, so amazing, and it just speaks for itself."

Former Def Jam staffer Adams agrees. "That's the thing that makes them special—It's a combination of Malcolm X and Martin Lawrence, with Flav there for comical relief and Chuck giving everybody a history lesson," he says. "One of the other things was that they were so self-assured, they probably would've been over—people tired of being preached on.""

Still, it's Chuck D's vision that dominates "Fear of a Black Planet." "The album was one of his most personal songs and the phase it holds in hip-hop history.

"It all came down to Chuck—he's a genius," says former Bomb Squad producer Rick "Vietnam" Sanchez, who helped create the album. "He's one of the few MCs that can really change cadence. The music is timeless and has so many layers to it. You can listen to it for 10 years and hear something different every time."

"They are one of the greatest rap groups of all time and the only important breakthrough artist of their kind to have a significant political message," says Todd Rosen, who signed PE to Def Jam on the strength of Chuck D's radio show on Adelphi University's WRBU Garden City, N.Y., and an independent single. "No other rap artist has had their power musically, lyrically and with such conscience."

Adams adds. "Other than Run-D.M.C., no one had a four-album success rate at that time. The quality level was on a scale in what made them withstand the test of time. They delivered a serious message but didn't take themselves too seriously—they still wanted people to laugh. Plus, you just couldn't deny those beats..."
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FEAR OF A BLACK PLANET

“Fear...is uncompromising and righteous. It cemented PE as the all-time heavyweight champs of fiery political Hip Hop.”
—Tom Morello (Rage Against the Machine)

“No other rap artist has had their power musically, lyrically and with such conscience.”
—Rick Rubin

“Courageous, Prolific and the World is still in Fear!”
—Dr. Dre (YO! MTV Raps)

“When Public Enemy spoke, the world listened”
—Pete Rock

“Fear...not only holds up musically, lyrically and creatively 20 years later, it’s still completely current, it’s the planet I want to live on.”
—Scott Ian (Anthrax)

“A radical and revolutionary masterpiece.”
—Lord Finesse

“The climax to the ’90s...ten years before they ended.”
—Harry Allen

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Then act.s like Naughty by Nature came out to be a test for a lot of people like us. And it to be different from one another by creating their tude 1991 as introduced by Queen Latifah: Ice Cube’s dome, it was an introduction to the ‘90s:omo lds. They weren’t affected by the mar­

dee. Back then—given the audacity that a rap­

t-through the terrordome, but there’s going to be a test for a lot of people like us. And it was a test. And whether we got out of that decade unscathed is a point of debate because that was a rough decade on us. It affects us even to this point now.

How so?

Well, we fell asleep for eight years with [President Bill] Clinton [laughs], and then got the hell smacked out of us with eight years of [President George W.] Bush. So now we have a year of Pres­ident Obama and haven’t embraced that fully as a people, as a black demographic in this country. We’re kind of shell-shocked and don’t know where to start. Meanwhile, he’s up there on the dart board.

So were opportunities missed then—and being missed now—in terms of bringing rap back to its socially conscious roots? Obviously. Rice, bread and crumbs are all on the floor. But you’ve got to live on, persevere. You can’t give up the fight. Like Bob Marley said, you have to keep going forward. You have to try to in­

form as much as possible even though you might be going through a lot of mass distractions.

That was part of the purpose of us doing “Fear.” We knew it was going against the odds. But even though we signified and recognized a movement of people wanting to equip themselves with in­

formation to go forward, I think that became the far and the few. The climate we have now may not be as clear as it was in 1990 when you at least had people who said, “I know who I am and know where I want to get to. If somebody else gets there and they’re in my same bracket, I can dig that too. That’s cool: maybe they can pull me for­

ward.” The indulgences that happened between 1990 and 2010 has kind of left a lot of people way behind the starting line.

The go-for-self period in the ‘90s has a lot of people on the outside looking in. Music-wise, it was the beginning of the eradication of a wave of independence that really made certain acts stand out. The majors picked them and found the cookie cutter: “This is the way you make a big rap act.” It just became another version of “Na­tion.” However, our “Fear of a Nation” because we were touring and produc­

tion team the Born Squad had done X amount of other music jobs, so everyone was getting frag­

mented. Not to say this was a job done on the fly. But every day I put micro parts together. And when the time came to do the album, it was a meeting collected into a four-week span. “OK, what have you done for the last year? Dump what you’ve got on the table.” Then we assembled it.

There were so many sound bites and pieces of micro information. It was a second-by­

second thing putting that album together. The biggest complaint I had with the album was when a sound engineer at Sony turned down the deci­

ble level on 800,000 tapes. It was unauthorized: they didn’t know the tapes were supposed to bleed into the red. It was one of the things I had left that we didn’t delegate. I was in Europe at the time. I would cringe when I’d hear someone tuck one of those tapes.

In the wake of No. 1 predecessor “It Takes a Nation,” was the reaction to “Fear” what you expected? A lot of great things were said about the album, including how much it sold in one week, which meant nothing to me. People also immediately began comparing it to “Nation.” However, our whole thing was the minute we finished “Nation,” we said we’ve never repeating an album twice. We don’t care if they hate this next one. We aren’t doing what we did be­

continued on >>p46
CONGRATULATES

PUBLIC ENEMY

ON THE 20TH ANNIVERSARY OF A MASTERPIECE
"FEAR OF A BLACK PLANET"

TOURING THIS SUMMER

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from 1994 because if we do what we did before, people may as well buy that one again.

You were also ahead of the curve when it came to the Internet. What prompted your jumping into those then-uncharted waters? Public Enemy was the first group to walk away from a $1 million contract when it left Def Jam after 1998's "He Got Game." What the hell is a $1 million contract when you don't have control of your ship? That $1 million is never going to be spent by you. It's going to be spent on your behalf by someone who's just pressing buttons and pushing numbers. And at the end of the day, you've got what? Because they've spent your money trying to make their profit while you're working on a percentage. That's one of the biggest reasons why I jumped into the Internet in 1996.

In 1999, "There's a Poison Going On" was released on Atomic Pop Records, founded by A&R Edel, who helped sign Def Jam to CBS. Singlehandedly, Public Enemy and Atomic Pop?jump-started the digital revolution by releasing MP3 files over the Web. Then Napster emerged with the technology to explode the technology. A lot of people said it was nuts. Well, if there is at a 45-degree angle and it used to stand straight up, it doesn't take much of a prediction to say it's going to hit the ground. And that's what we were saying: telling artists you can set up your own label online. And if you can also set up that record deal, do both.

It's real funny because today I read magazines that talk about the top 100 Web sites, iPhone apps and other Web gadgets. This is not about me getting credit. But you hear a lot of things now about the Internet that were said 10 years ago.

As we ventured into the world of independent content delivery, we recognized the majors and corporate gluttons would slowly pour into the digital territory and try to dominate with analog tactics. Thus in 2009 Public Enemy engaged itself with Sellahand to introduce a new revenue fund-raising model.

It's said that things happen in cycles. Could another PE take off today? There is a great number of artists and groups spreading across the Internet terrain. The question is, how much of the attention span are they going to grab onto? How much of a base will they build for themselves? There will be a lesser number but everybody has to share lesser numbers now when you have 10 million groups as opposed to 150 groups and everybody's sharing the same space.

There were groups that had $1 million in sales now, numbers like 1,162 make sense. But it's still about building an audience one by one. Independently, Public Enemy felt that big business corporations had glutted the promotional read. So we built PublicEnemy.com for a direct connection; we cut out the middleman, so to speak.

And that's what I tell a lot of acts today: "It all begins with you. You don't get to a million until you go past one." Then it's "How do we get that person and others attached to our model and make them a fanatic of the brand we're trying to present?" And after that, "How long can we keep them? What else do we do to keep them other than throwing an audio file or video at them?"

If you're a rap act that only stays in the U.S., you've got limited places to go. You've got to expand your game to the whole field. If you're able to work the world solidly, that's going to be two to three years in itself. We traveled to 30 countries in our first three years. We knew we couldn't get any national help first. So we said, "We have to go on the path that will help build us." Other groups have followed that pattern like the Roots, Gang Starr, Cypress Hill, ... traveling the world and then coming back inside the States. Look at the Roots. They have a world base, came inside and now they're doing the Jimmy Fallon show.

Why does "Fear" continue to wield such an impact? "Fear" was the second half of a back-to-back "movement" of albums that immediately signaled that rap could be as significant an album genre as rock, forcing respect. It was a musical and political statement that resonates to this day.

Rap and hip-hop altered the musical landscape audibly and visually with sharpened impact from many different directions. Beyond the music, the culture was ingrained into many hearts, heads and souls as an equalizer. The themes screamed for it and freedom. By the time "911 Is A Joke," led by Flavor Flav, was released, hip-hop and Public Enemy proved that rap could say something and sound good—make you think and dance all at once.

What's your take on today's rap/hip-hop? Rap and hip-hop evolved as the rebellious music against the elite status quo of dominant popular music. But it now sounds like the music it originated rebelled against. Once the price tag is applied as the ultimate goal, truth can be elusive.

In the 1980s somebody smelled money and, just like with the gold rush, led a 15-year striping of the ecosystem that the culture organically stood on. Maybe it should have been "Fear of a Rap Planet: Welcome to the Terrordome." There are thousands of rap artists across MySpace, YouTube and Facebook who have adopted creative borders. But there are many more who have rejected them. Rap still has fantastic potential.
Congratulations

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GOLDRACCO
Head First
Producers: Alon Goldracco, Will Gregory
Mute
Release Date: March 27

There's no doubt which decade Goldfrapp would like to relive. From the dark disco of its 2006 album, "Supernature," to the sleppier, psychedelic strains of 2008's "Sevenths Tree," frontmen Alison Goldfrapp and producer Will Gregory are firmly ensconced in the turbulent '70s. On Goldfrapp's fourth full-length, "Head First," the act returns to poppy form while trying to channel ABBA. The song "Alive" sounds like a more muted "Waterloo," with a guitar punch on the verse and Goldfrapp harmonizing with herself, and the title track uses a grand piano vamp and a side-to-side melodic shuffle. Overall, however, the set is uneven. Basic songs like "Rocket" and "Believer" sound as if Goldfrapp is consciously trying to replicate the synth success of "Supernature" (which was licensed), while the more nuanced "Dreaming" and "Hunt" pile on the breathy, electronic drama of its most distinctive work. Lovely moments abound, but the overall effect is less intoxicating. -KM

GOLDFRAPP
The Golden Archipelago
Producers: John Congleton, Shearwater
Matador Records
Release Date: Feb. 23

Austin-based folk-rock outfit Shearwater weaves lyrical themes of island life and exploration into its usual harmonic fare on "The Golden Archipelago," its first installment in a trilogy of environ-

GARY ALLAN
Get Off on the Pain
Producers: Gary Allan, Greg Droman, Mark Wright
MCA Nashville
Release Date: March 9

Gary Allan's albums are as comfortable as the day is long, and his fans usually know what to expect. That could be a problem in the hands of a lesser talent, but it works in Allan's favor. The artist's familiar smoky vocals and the consistently rich production draw the listener in on his latest release, "Get Off on the Pain." The heart-tugging single "Today" displays a world-weariness that thirteened-allied Allan has earned. The singer didn't write the title cut, but makes it more than believable, likely drawing from the pain of his third wife's death six years ago. Allan pours his emo-

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mental-based concept albums. Indeed, Shearwater frontman Jonathan Melvoin’s off-key vocals and soaring instrumentation inspired images of faraway shores andlegions. Over gentle piano and xylophone on the song “Hidden Lake,” while the tranquil strings that rapidly transform into a maniac maniac session on “Bed Made Me” complete the album at a standard fast-and-approaching storm. Similarly, the sudden ascension of music Perатур is a particular skill from John Boutte dominates the track “Dark Water.” While the aptly titled “Liquor Pong” features singer Josh Cohen lamenting over a jazzy brass accompanying, “I’m making bad decisions with the money I earn.” In New Orleans vernacular, “Ya-Ka-May” is a state comprising various meals, green onions, noodles and a heart-tickling rip. This album may well be the musical counterpart of the dish for which it is named.—EC

SINGLES

HIPHOP

TIMBALAND FEATURING DRAKE
Say Something (CDS)
Producers: Timbaland, Edward “J-Kiss,” Johnson
Writers: various
Publishers: various
Molesy/Blackground/Interscope
For his latest “Shocked Value II” single, Timbaland summons Drake for the same charisma that the Toronto singer/rapper brought to “Best I Ever Had.” The veteran producer plainly states the song’s theme of lost love with the line, “It tried in my sophomore for a microphone.” After fleetingly lamenting the pitfalls of success, Timbaland retreats and leaves the rest to Drake, who cleverly elaborates on the premise: “We could split this whole thing up 50/50,” he raps. “But now I’m at the 40/40 getting bitehasslapstomp” Drake drops call-and-response. Young, jazzy-ripe ad-libs on the song’s hook, while Timbaland delivers another layered, futuristic track that’s similar to his work on the “Blueprint I.” albeit more upbeat. While “Say Something” never matches the opus Timbaland’s solo hit, it’s still a formidable single that melds Timbaland’s distinctive sound with Drake’s wrinkled heartthrob rip — E&W

COUNTRY

DARRYL WORLEY
Best of Both Worlds (CD)
Producer: Jim“Moose” Brown
Writers: various
Publishers: various
Stroddicans
Saucing out some tasty guitar work and an infectious melody, Darryl Worley delivers an engaging single in “Best of Both Worlds.” Culled from his Stroudsawest debut album, “Sounds Like Me,” he croons this number with Jim “Moose” Brown. The song has a groove that draws listeners in and a lyric that will make them smile and singalong. “Free, free, she sets me free/This is tied down, that’s where I wanna be,” he sings. The lyrics celebrate the virtues of women who knows how to keep both a friend and a lover, or as she puts it, “an angel with a wild side.” Worley’s warm, confident delivery gives Worley a conversational feel that works well with the upbeat subject matter. It sounds like a radio-ready addition to any country station’s playlist.—DEEP

EASTON CORBIN
A Little More Country Than That (CD)
Producer: Carson Chamberlain
Writers: D. Playfirl, R.L. Faeke, W. Marble
Publishers: various
Sony t-1usic Latin
Mercury
“‚A Little More Country Than That” could be read as a sly poke at the current state of country music, but Easton Corbin is no staunch traditionalist. The Florida native delivers original songwriting in a classic baritone drawl from the song’s first line. “Imagine a dirt road full of potholes with a cement bank and some creaking chicken cat.”

LEGEND & CREDITS

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

CONTRIBUTORS: Apala Ban- 
ade, John Bohlinger, Caroline Conaway, Jason Lipshutz, Harry Mason, Michael Mendelsohn, Gail Mitchell, Enzo J. Nestorick, Deborah New, Michael Slobodian, Ken Tucker, Vivien Wood

CRITIC’S CHOICE = A new release, regardless of merit potential, highly recommended for musical merit.

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

All albums commercially available in the United States are eligible. Send album review copies to Michael Patrick at Billboard, 855 Wilekie Blvd., Seventh Floor, Los Angeles, CA 90017 and singles review copies to Monica Herrera at Billboard, 770 Broadway, Seventh Floor, New York, NY, 10003, or to the writers in the appropriate bureau.

One might not expect that to be the opening to a love song, yet Corbin’s tune is about a man taking a chivalrous approach toward a woman. Playful guitars and a colorfuliddle complement an already riveting melody and vocal. With an equally strong debut album and an opener slot on Brad Paisley’s summer tour, Corbin is poised to continue standing out 2010.—AM

MARCH 20, 2010 | www.billboard.biz | 49

www.freedowns.net
Carrying the Torch
Easton Corbin Takes Traditional Route On Hit Debut

A helpful cousin in Montana, a hot single at country radio and a clever iTunes campaign. Those are just a few of the key factors behind newcomer Easton Corbin's top five breakout. The singer-songwriter's self-titled Mercury debut, released March 2, bows at No. 4 on Billboard's Top Country Albums chart with 43,000 copies, according to Nielsen SoundScan.

"Corbin proved to be the exception. Douglas sent an email to Nashville agent James Velich, who introduced Corbin to Universal Music Group Nashville (UMGN) senior director of A&R Joe Fisher. Corbin took a deal with Mercury and began working on his debut with producer Carson Chamberlain. The result is an unflinchingly country album influenced by two of his musical heroes, "Keith Whitley and George Jones."

Robert Whitley and George Jones have really shaped how I perform, how I sing and what kind of an artist I am," says Corbin, who co-wrote four tracks on the album. "The only thing Carson and I wanted to do is write and cut songs that were relatable to me and people like me. If it's real, people will gravitate toward it."

Corbin's voice also draws frequent comparisons to George Strait. "It's a great honor, but there will never be another George Strait," Merle Haggard or Keith Whitley," the self-effacing newcomer says. "I just sing these songs like you're living them. I'm really happy to have the opportunity to do what I'm doing for a living." To familiarize consumers with Corbin's music, Mercury issued a four-song digital EP available exclusively on iTunes last August. "We thought once people heard the single, they'd want to be exposed to more music," UMGN executive VP/GM Ken Robold says. "We saw a lot of strong reaction to the EP."

As the album's street date approached, "A Little More Country Than That" became the iTunes Free Single of the Week (Feb. 16) and was bundled with an album preorder opportunity—a first for the online retailer, according to UMGN. "Getting the free Single of the Week was a huge win," Robold says. "Though the single was already performing well digitally, we took it down during the free single week and gave away more than 45,000 singles. It didn't deplete the single's sales. People hear that song and want to own it."

Corbin, who will be an opening act on Brad Paisley's summer tour, is also featured in Best Buy's Find It First developing artist program. His album is priced at $7.99 and also listed in the store's circular.

The label's online campaign included placing a banner on the FFA site (FFANation.org) and directing viewers to Corbin's site. "George Strait has been an FFA staple," Robold says, "and with Easton following in those footsteps, it just makes sense. We feel he's going to be the guy carrying the torch for traditional country."
Rising Sons

U.K. Quartet Boosts Profile With A ‘Sigh’

Daniel Glass, whose label is now pushing the banjo-infused track “Little Lion Man” to alternative and triple A formats, “We know that when people play this record on the radio it’s a big hit.”

Glass cites appearances on “Late Show With David Letterman” (Feb. 17) and “The Late Late Show With Craig Ferguson” (Feb. 26) as awareness boosters. He also created early support from much blogs as Stereogum and Brooklyn Vegan that picked up on the album’s eclectic mix of bluegrass, earthy melodic rock and soaring folk-pop that gives the group’s creative freedom to veer from the country-tinged gospel of the title track to the Arcade Fire covering Crush, Stills, Nash & Young mastery of an album highlight, “The Cave.”

The band—Marcus Mumford, Country Winston, Ben Lovett and Ted Dwane—self-financed the album’s recording and licensed it directly to partners in individual territories. The U.K. campaign strategy centered on the 3-year-old band’s reputation for solid live performances. Touring heavily, the act built more advance buzz by selling a non-chart-eligible special edition of “Sigh No More” at gigs before the standard edition hit stores.

“It was a gamble that paid off,” Island U.K. GM Joe Turner says. “This whole project has been about word-of-mouth.”

Having recently completed a sold-out U.K. tour, including two nights at London’s 2,000-capacity Shepherds Bush Empire, the band will kick off several European dates with an April 9 performance at the Rotterdam Motel Mosaic Festival. Then it’s onto the United States for a series of performances that starts May 14 at the Middle East Restaurant and Nightclub in Cambridge, Mass. Summer festival dates include Romanza and Telluride.

“It is just the beginning,” Glass says. “We’re going to stay with this Mumford & Sons album for a long, long time.”

A RETURN ENGAGEMENT

If there’s one thing Keke Wyatt can do, it’s sing her butt off. Even when she’s sitting down—as she does while belting out the gospel standard “His Eye Is on the Sparrow” in a current YouTube amateur video—Wyatt possesses a dynamic voice that unfortunately hasn’t been heard for the last six years owing to a series of personal and professional setbacks.

But now the singer/songwriter is back with a new label and her first album since 2001, “Who Knows?” (Timeless/Shanachie). The Feb. 23 release scored a Hot Shot Debut the week of March 12, entering Billboard’s Top R&B/Hi-Hop Albums chart at No. 35.

Featuring production by Harvey Mason Jr., Troy Oliver, Damon Thomas and L. Young, the album includes an acoustics cover of Rachelle Ferrell’s “Peace on Earth,” the sensual “Daydreaming” and the no-holds-barred title-track lead single. Describing the album as her “diary,” Wyatt says “Who Knows?” is a chance to give “people real R&B again.” It seems like we’ve lost that. And for people who aren’t familiar with me, it’s a chance to leave a good impression. “Wow, this girl can really sing.”

Wyatt initially impressed fans in 2000 when she paired with Avant on the top five R&B single “My First Love” on his solo album. Then Avant returned the favor in 2001 when the duo hooked up again on “Nothing in This World,” a top five R&B hit from Wyatt’s MCA debut album, “Soul Sista.” After that, various problems waylaid her career.

After enduring what Wyatt describes as “10 years of domestic violence marriages,” the Indianapolis-born singer was arrested in 2001 for stabbing her husband. Although the charges were later dropped, her career stalled. Three years later, Wyatt signed with Cash Money Records, but the album she was working on ultimately shelved. A subsequent deal with TVT Records in 2006 ended when the label declared bankruptcy.

Now on the road promoting “Who Knows?” Wyatt has been making various TV appearances (MTV’s “The Mo’Nique Show,” Fox’s “Good Day LA!”) and eyeing several projects, including a tour with Fantasia, a duets album with Avant and a reality show.

“There were times when I wanted to give up music altogether,” Wyatt says. “But whatever’s meant to be will happen—and here I am.”

—Gail Mitchell

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MUSIC ROYALTY SERVICES
After a three-week break at No. 2 on the Billboard 200, Lady Antebellum’s “Need You Now” returns to No. 1 with 126,000 (up 68%), marking its third week atop the list. Sade’s “Soldier of Love” dips 1-2 (79,000, down 37%).

It’s the first time an album has returned to No. 1 after a three-week absence in more than a year. The last time it happened was on the Dec. 27, 2008, chart when Taylor Swift’s “Fearless” climbed 2-1 in its fifth week. The set debuted at No. 1 five weeks earlier and then three other albums took successive one-week turns in the pole position before “Fearless” returned to the top.

Lady A’s bounce back to No. 1 is just the beginning of the big news this week on the chart. Six new albums arrive in the top 10—the most the tally has seen since the Oct. 17, 2009, chart when eight right started in the region.

Leading the six-pack of new entries is Blake Shelton’s “Hillbilly Bone,” bowing at No. 3 with 71,000. It’s the country singer’s sixth studio set and earns him his highest rank on the chart. It also claims its second-best sales week—only the 77,000 start of second album “The Dreamer” (2003) beats the new set’s frame.

Shelton’s six-song, 24-minute album is the first offering in Warner Bros.’ new Six Pak concept (Billboard, Feb. 13), where the company aims to release one or two more attractively priced six-song sets from Shelton before the end of the year.

Last week, Walmart, Target and Amazon offered the “Hillbilly” physical CD for a sale price of $4.99 while Best Buy sold it at its suggested list price of $6.99. Both the iTunes and Amazon MP3 stores were selling it for a higher price than some physical albums, somars with the same offers had it listed for $5.99.

The Six Pak notion is the latest strategy in the industry’s efforts to try something new in the hopes of selling more albums.

What’s unique about the Shelton album is that’s it’s a new studio release from a front-line artist with only six songs. Though an array of four-to-six-song EPs have reached numerous albums charts over the past few years, they rarely studio sets and have mostly been digital-only releases. (Generally speaking, to be eligible to appear on any of Billboard’s albums charts, a title must have at least four songs.)

Coincidentally, the same week that the Billboard 200 welcomes Shelton’s Six Pak also heralds the arrival of another album with its own spin on creative sales promotion: Jamie Cullum’s “The Pursuit” at No. 42. The jazz artist’s standard CD comes with 14 songs, but Walmart’s edition is a cheaper, 10-song version.

SHORT CUTS: Blake Shelton isn’t alone when it comes to placing high-ranking EPs on the Billboard 200 lately. In recent months the chart’s top 10 has housed a number of shorter-than-usual albums, including Lady Gaga’s “The Fame Monster,” which has eight songs, and Justin Bieber’s “My World,” Drake’s “So Far Gone” and Miley Cyrus’ “The Time of Our Lives,” which all have seven.

The last time the top 10 welcomed a six-song set was when Taylor Swift’s Walmart-exclusive EP “Beautiful Eyes” debuted and peaked at No. 9 off a 45,000 start on the Aug. 2, 2008, chart. However, unlike Shelton’s “Hillbilly Bone,” “Eyes” wasn’t a new studio project—it was an oddball-and-seeds specialty release.

As far as we can tell, previous to Shelton, the last time a six-song or less set reached the top five on the Billboard 200 was when Ugly Kid Joe’s six-track (five songs and one 26-second instrumental) “As Ugly As They Wanna Be” hit No. 4 in 1992.

Shorter albums have been charting on the Billboard 200 forever—even at No. 1. Some notable short-chart-topping albums include Stevie Wonder’s seven-song, 24-minute “The 12 Year Old Genius” (1963), the Allman Brothers Band’s seven-song, 38-minute “Brothers and Sisters” (1973) and Alice in Chains’ seven-song, 39-minute “Jar of Flies” (1994). The Allıcie album was promoted and marketed as an EP—and noted as such on the Billboard charts—and because of that categorization, it’s often referred to as the first EP to reach No. 1 on the Billboard 200.
<table>
<thead>
<tr>
<th>ARTIST</th>
<th>Title</th>
<th>Label</th>
</tr>
</thead>
<tbody>
<tr>
<td>Blake Shelton</td>
<td>It Goes Like This</td>
<td>Label A</td>
</tr>
<tr>
<td>George Strait</td>
<td>Just To See You Smile</td>
<td>Label B</td>
</tr>
<tr>
<td>Lorde</td>
<td>Royals</td>
<td>Label C</td>
</tr>
<tr>
<td>Taylor Swift</td>
<td>Blank Space</td>
<td>Label D</td>
</tr>
<tr>
<td>Bruno Mars</td>
<td>Count On Me</td>
<td>Label E</td>
</tr>
</tbody>
</table>

The chart includes a variety of music genres, from country to pop to rock. It highlights the success of various artists, such as Blake Shelton, George Strait, and Taylor Swift, with their top hits and album releases.
<table>
<thead>
<tr>
<th>No.</th>
<th>Artist</th>
<th>Title</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>101</td>
<td>Them Crooked Vultures</td>
<td>Them Crooked Vultures</td>
<td>Debut of the band, led by Josh Homme.</td>
</tr>
<tr>
<td>102</td>
<td>Keith Urban</td>
<td>Defying Gravity</td>
<td></td>
</tr>
<tr>
<td>103</td>
<td>Norah Jones</td>
<td>The Fall</td>
<td></td>
</tr>
<tr>
<td>104</td>
<td>Joan Armatrading</td>
<td>Hand On Mine</td>
<td></td>
</tr>
<tr>
<td>105</td>
<td>Sascha Flatts</td>
<td>Unstoppable</td>
<td></td>
</tr>
<tr>
<td>106</td>
<td>50 Cent</td>
<td>Before I Self-Destruct</td>
<td>Features guests like Avril Lavigne and M.I.A.</td>
</tr>
<tr>
<td>107</td>
<td>Paramore</td>
<td>Brand New Eyes</td>
<td></td>
</tr>
<tr>
<td>108</td>
<td>Snow</td>
<td>Transience</td>
<td></td>
</tr>
<tr>
<td>109</td>
<td>Cressence Clearwater Revival</td>
<td>Cressence: The 29th Greatest Hits</td>
<td></td>
</tr>
<tr>
<td>110</td>
<td>John Hiatt</td>
<td>Greatest Hits Volume I</td>
<td></td>
</tr>
<tr>
<td>111</td>
<td>Lil Wayne</td>
<td>The Carter III</td>
<td></td>
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<tr>
<td>112</td>
<td>Mimi &amp; Groove</td>
<td>Life Starts Now</td>
<td></td>
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<tr>
<td>113</td>
<td>Soundtrack</td>
<td>Thelma &amp; Louise</td>
<td></td>
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<tr>
<td>114</td>
<td>Citizen Cope</td>
<td>The Pilgrimage</td>
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<tr>
<td>115</td>
<td>R&amp;B</td>
<td>United</td>
<td></td>
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<tr>
<td>116</td>
<td>Rascal Flatts</td>
<td>Greatest Hits Volume II</td>
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<tr>
<td>117</td>
<td>Michael Bublé</td>
<td>Certified Classic</td>
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<tr>
<td>118</td>
<td>Flyleaf</td>
<td>Memoria</td>
<td></td>
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<tr>
<td>119</td>
<td>REO Speedwagon</td>
<td>Keep On Lovin' You</td>
<td></td>
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<tr>
<td>120</td>
<td>Various Artists</td>
<td>Now!</td>
<td></td>
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<tr>
<td>121</td>
<td>Soundtrack</td>
<td>The Twilight Saga: New Moon</td>
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<tr>
<td>122</td>
<td>Toby Keith</td>
<td>American Ride</td>
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<tr>
<td>123</td>
<td>Shooter Jennings &amp; Jericho Parham</td>
<td>Black Ribs</td>
<td></td>
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<tr>
<td>124</td>
<td>Bon Jovi</td>
<td>The Circle</td>
<td></td>
</tr>
<tr>
<td>125</td>
<td>Sade</td>
<td>The Best Of Sade</td>
<td></td>
</tr>
<tr>
<td>126</td>
<td>The Canadian Tenors</td>
<td>The Canadian Tenors</td>
<td></td>
</tr>
<tr>
<td>127</td>
<td>Billy Currington</td>
<td>Little Bit Of Everything</td>
<td></td>
</tr>
<tr>
<td>128</td>
<td>Dave Matthews Band</td>
<td>Big Whiskey And The GrooGrux King</td>
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<tr>
<td>129</td>
<td>Charity</td>
<td>Breakthrough</td>
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<td>130</td>
<td>Big &amp; Rich</td>
<td>War Is The Answer</td>
<td></td>
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<tr>
<td>131</td>
<td>Brad Paisley &amp; The Silver Bullet Band</td>
<td>Up All Night</td>
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<tr>
<td>132</td>
<td>Kutless</td>
<td>It's All We Got</td>
<td></td>
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<tr>
<td>133</td>
<td>Kutless</td>
<td>It's Time</td>
<td></td>
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<tr>
<td>134</td>
<td>Kutless</td>
<td>All Or Nothing</td>
<td></td>
</tr>
<tr>
<td>135</td>
<td>Kutless</td>
<td>All Hope Is Gone</td>
<td></td>
</tr>
<tr>
<td>136</td>
<td>Kutless</td>
<td>Put A Little Sun In The Sky</td>
<td></td>
</tr>
</tbody>
</table>

The Billboard 200 chart for March 20, 2010, features a variety of artists and genres, with notable debuts and reissues. The list includes a mix of country, rock, and contemporary music, with titles ranging from pop anthems to soulful ballads.
**TOP INDEPENDENT**

<table>
<thead>
<tr>
<th>ARTIST</th>
<th>Title</th>
</tr>
</thead>
<tbody>
<tr>
<td>PETER GABRIEL</td>
<td>Scratch My Back</td>
</tr>
<tr>
<td>SMACK</td>
<td>Secret Garden</td>
</tr>
<tr>
<td>JASON ALDEAN</td>
<td>My voice</td>
</tr>
<tr>
<td>FLEETING MOLLY</td>
<td>Live At The Greek Theatre</td>
</tr>
<tr>
<td>VAMPIRE WEEKEND</td>
<td>Can't Stop What's Coming</td>
</tr>
<tr>
<td>PHOENIX</td>
<td>Blackbird</td>
</tr>
<tr>
<td>JOHN MAYER</td>
<td>The Search For Everything: Deluxe Edition</td>
</tr>
<tr>
<td>SAM ADAMS</td>
<td>Have You Seen Her</td>
</tr>
<tr>
<td>BEBE &amp; CECE WINANS</td>
<td>10,000 SoLD</td>
</tr>
<tr>
<td>NEW</td>
<td>PEARL JAM</td>
</tr>
<tr>
<td>NEW</td>
<td>THE ANTLERS</td>
</tr>
<tr>
<td>NEW</td>
<td>TYRONE WELLS</td>
</tr>
<tr>
<td>NEW</td>
<td>VINCENT DANIEL &amp; THE NIGHT SONGS</td>
</tr>
<tr>
<td>NEW</td>
<td>EDWARD SHARPE &amp; THE MAGNETIC ZEROES</td>
</tr>
<tr>
<td>NEW</td>
<td>MATT WERTZ</td>
</tr>
<tr>
<td>NEW</td>
<td>THOMAS DORAN</td>
</tr>
<tr>
<td>NEW</td>
<td>SOUL SHAKERS</td>
</tr>
<tr>
<td>NEW</td>
<td>THE BLACK EYED PEA$</td>
</tr>
</tbody>
</table>
| NEW | TYLER KNOLL | Plastic Boy /

**TOP DIGITAL**

<table>
<thead>
<tr>
<th>ARTIST</th>
<th>Title</th>
</tr>
</thead>
<tbody>
<tr>
<td>DJ KAILROD</td>
<td>Victim</td>
</tr>
<tr>
<td>LIVEMUSIC</td>
<td>You've Got A Friend In Me</td>
</tr>
<tr>
<td>DANNY GOKEY</td>
<td>My Best Days</td>
</tr>
<tr>
<td>JASON DERULO</td>
<td>Need You Now</td>
</tr>
<tr>
<td>LADY ANTEBELLUM</td>
<td>Need You Now</td>
</tr>
<tr>
<td>EASTON CORBIN</td>
<td>Carry Me Away</td>
</tr>
<tr>
<td>LADY GAGA</td>
<td>The Fame</td>
</tr>
<tr>
<td>B.o.B</td>
<td>Stare At Me</td>
</tr>
<tr>
<td>FIVE FINGER DEATH PUNCH</td>
<td>War Is The Answer</td>
</tr>
<tr>
<td>PETER GABRIEL</td>
<td>Scratch My Back</td>
</tr>
<tr>
<td>RAMMSTEIN</td>
<td>1995</td>
</tr>
<tr>
<td>McBusted</td>
<td>The Next Big Thing</td>
</tr>
<tr>
<td>PHOENIX</td>
<td>Blackbird</td>
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<tr>
<td>TONIGHT</td>
<td>The Idealist</td>
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<tr>
<td>JOHN HART</td>
<td>Cannibou</td>
</tr>
<tr>
<td>TATTOO WARRIOR</td>
<td>The Paradox</td>
</tr>
<tr>
<td>TAMARA MANN</td>
<td>The Starter Plan</td>
</tr>
<tr>
<td>OMRAND</td>
<td>I'm Coming To America (Remix)</td>
</tr>
<tr>
<td>HIGH ON FIRE</td>
<td>Shadows For The Damned</td>
</tr>
<tr>
<td>YEASAYER</td>
<td>300 Blood</td>
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<td>BEACH HOUSE</td>
<td>Teen Dream</td>
</tr>
<tr>
<td>STORY OF THE YEAR</td>
<td>The Constant</td>
</tr>
<tr>
<td>VARIOUS ARTISTS</td>
<td>Good Of Nothing (A Film Music Collab)</td>
</tr>
<tr>
<td>PETE JANI</td>
<td>Backward</td>
</tr>
<tr>
<td>NUMFORD &amp; SONGS</td>
<td>Sign Me Up</td>
</tr>
<tr>
<td>JAMES FORTUNE &amp; PHYL</td>
<td>Excuse Me Lord</td>
</tr>
<tr>
<td>MOTLEY CRUE</td>
<td>GREATEST HITS</td>
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<td>Backward</td>
</tr>
<tr>
<td>NUMFORD &amp; SONGS</td>
<td>Sign Me Up</td>
</tr>
<tr>
<td>JAMES FORTUNE &amp; PHYL</td>
<td>Excuse Me Lord</td>
</tr>
<tr>
<td>MOTLEY CRUE</td>
<td>GREATEST HITS</td>
</tr>
<tr>
<td>TAMARA MANN</td>
<td>The Starter Plan</td>
</tr>
<tr>
<td>MARION</td>
<td>I'm Coming To America (Remix)</td>
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**TOP INTERNET**

<table>
<thead>
<tr>
<th>ARTIST</th>
<th>Title</th>
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<tbody>
<tr>
<td>FLEETING MOLLY</td>
<td>Live At The Greek Theatre</td>
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<tr>
<td>PETER GABRIEL</td>
<td>Scratch My Back</td>
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<tr>
<td>B.o.B</td>
<td>Stare At Me</td>
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<td>SOUL SHAKERS</td>
<td>Custom Made Melbourne Band Vol.1</td>
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<td>THE BLACK EYED PEA$</td>
<td>Leopard &amp; Lion</td>
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<tr>
<td>THE CANADIAN TENORS</td>
<td>The Evolution (Vol II)</td>
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<tr>
<td>THE CANADIAN TENORS</td>
<td>The Evolution (Vol II)</td>
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<td>JOANNA NEWSOM</td>
<td>Have One On Me</td>
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<td>CELTIC WOMAN</td>
<td>Songs From The Heart: A Celtic Christmas</td>
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<tr>
<td>RAHTEM DEVAGH</td>
<td>The Love &amp; War Masterpiece</td>
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<td>LADY GAGA</td>
<td>The Fame</td>
</tr>
<tr>
<td>MICHAEL BUBLE</td>
<td>Love</td>
</tr>
<tr>
<td>EASTON CORBIN</td>
<td>Carry Me Away</td>
</tr>
<tr>
<td>JOSHDUB</td>
<td>All I Want For Christmas Is</td>
</tr>
</tbody>
</table>
THE BILLBOARD HOT 100

1. Ludacris claims his third No. 1 on the Billboard Hot 100, with "Gin Gu loci," and young timbaladlimited group "The Scene," featuring "Countdown." The other hit was "Baby's On Fire," which topped the chart in 2004, along with a No. 1, on singer's "Numb!"

Second preview album falls just shy of No. 1 on the Billboard Hot 100 debut (No. 3, 42), off a hit on the 50th style dance chart (No. 10, 42), and coming in between on the 50th style dance chart (No. 10, 42).

Michael Buble's "Havent Met You Yet" topped the chart, which has climbed to No. 2 since 2004 on Mature chart (No. 6) with song that turned the hit single chart list.

8. John Mayer's "History of the World" takes another hit on the Billboard Hot 100 (No. 19, 42), and coming in between on the Mature chart (No. 19, 42).

9. John Mayer's "History of the World" takes another hit on the Billboard Hot 100 (No. 19, 42), and coming in between on the Mature chart (No. 19, 42).

10. John Mayer's "History of the World" takes another hit on the Billboard Hot 100 (No. 19, 42), and coming in between on the Mature chart (No. 19, 42).

BETWEEN THE BULLETS

CRUZ SAILS TO RECORD NO. 1 JUMP

Tata Cruz sets the record for the largest jump to No. 1 on the Billboard Hot 100 by an artist with his first charting single as "Break Your Heart," featuring Lady Antebellum, at No. 51. "Heart" sells 370,000 downloads in its first full week of availability after moving 310,000 last week from three-plus days of sales. Kelly Clarkson held the mark for biggest climb by an artist's inaugural single, when her "A Moment Like This" was No. 1 on Oct. 5, 2002 issue. She does, however, return the No. 1 jump record among all tracks, having easily leap the entire chart length (77-1) with "My Life Would Suck Without You" in February 2009. —Shawn Jadrzik

Data for week of MARCH 20, 2010 | CHARTS LEGEND On Page 59

Go to www.billboard.com for complete chart data

www.freedowns.net
### MAINSTREAM TOP 40

<table>
<thead>
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<th>Weeks</th>
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<td>&quot;Foxy Lady&quot;</td>
<td>The Who</td>
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<td>3</td>
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<td>4</td>
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### ADULT CONTEMPORARY

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### ROCK SONGS

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### ADULT TOP 40

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### HERITAGE ROCK

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<td>&quot; accredited&quot;</td>
<td>Led Zeppelin</td>
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<tr>
<td>4</td>
<td>&quot; accredited&quot;</td>
<td>The Rolling Stones</td>
<td>17</td>
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**BETWEEN THE BULLETS**

**MORE ‘LOVE’ FROM DeVAUGHN**

With Sadie and the Black Eyed Peas nestled in the top two positions, RahSaan DeVaughn earns his third top 10 on Top R&B/Hip-Hop Albums as "The Love and War Masterpiece" debuts at No. 3 with 45,000, according to Nielsen SoundScan. His previous set, 2008’s "Love Behind the Melody" and 2009’s "The Love Experience," debuted at Nos. 1 and 9, respectively. On the Billboard 200, "Masterpiece" lands at No. 9 for DeVaughn’s second top 10 following debut album “Melody.”

At radio, lead single “Bulletproof,” featuring Ludacris, peaked at No. 46 on Hot R&B/Hip-Hop Songs and No. 18 on Adult R&B in December. His second single, "I Don’t Care," stores 50-39 on Hot R&B/Hip-Hop Songs and spends a second week at No. 17 on Adult R&B.

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

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<tr>
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<td>2</td>
<td>3</td>
<td>SAY SOME THING</td>
<td>Timbaland Featuring Drai</td>
<td>13</td>
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<td>3</td>
<td>4</td>
<td>IT KILLS ME</td>
<td>Michelle Smart</td>
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<tr>
<td>4</td>
<td>5</td>
<td>I AM</td>
<td>Mary J. Blige</td>
<td>9</td>
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<tr>
<td>5</td>
<td>6</td>
<td>SAT ANG</td>
<td>Trey Songz Featuring Fabolous</td>
<td>10</td>
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<td>6</td>
<td>7</td>
<td>TRY SLEEPING WITH A BROKEN HEART</td>
<td>Alicia Keys</td>
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<td>HOW LOW</td>
<td>Ludacris</td>
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<td>8</td>
<td>9</td>
<td>HEY DADDY</td>
<td>(DADDY'S HOME)</td>
<td>User Featuring Missy Elliott</td>
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<td>9</td>
<td>10</td>
<td>EVERYTHING TO ME</td>
<td>Republic Records</td>
<td>7</td>
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### BETWEEN THE BULLETS

DRAKE'S NOWHERE NEAR ‘OVER’

Drake previewed his long-awaited solo album, "Thank Me Later," or "Over" on Hot Shot Debut Stripes on Hot R&B/Hip-Hop Songs at No. 42. The Toronto native has been a virtual staple of the chart since last summer, earning six top 10s and two chart-toppers, including his breakout single, "Best I Ever Had." He briefly satisfied fans in August with a surprise EP and a series of one-off concerts. However, the album release was delayed on Universal Motown's schedule until albums from Young Money and Lil Wayne hit stores last December.

—Raphael George
### Christian Songs

<table>
<thead>
<tr>
<th>#</th>
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<th>Artist/Group</th>
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<td>1</td>
<td>What Faith Can Do</td>
<td>Israel Houghton</td>
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<tr>
<td>2</td>
<td>There Is a Way</td>
<td>Point of Grace</td>
</tr>
<tr>
<td>3</td>
<td>Until the Whole World Hears</td>
<td>Casting Crowns</td>
</tr>
<tr>
<td>4</td>
<td>City on Our Knees</td>
<td>Scotty McCreery</td>
</tr>
<tr>
<td>5</td>
<td>Hold My Heart</td>
<td>Casting Crowns</td>
</tr>
<tr>
<td>6</td>
<td>All of Creation</td>
<td>Matt Redman</td>
</tr>
<tr>
<td>7</td>
<td>Sunday Morning</td>
<td>Steven Curtis Chapman</td>
</tr>
<tr>
<td>8</td>
<td>Beautiful, Beautiful, Beautiful</td>
<td>The Newsboys</td>
</tr>
<tr>
<td>9</td>
<td>More Like Falling in Love</td>
<td>Matt Redman</td>
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<tr>
<td>10</td>
<td>Get Back Up</td>
<td>Steven Curtis Chapman</td>
</tr>
<tr>
<td>11</td>
<td>Love Has Come</td>
<td>Integrity Band</td>
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<tr>
<td>12</td>
<td>Beautiful History</td>
<td>The Newsboys</td>
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<td>13</td>
<td>Better than a Hallelujah</td>
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<td>14</td>
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<td>My Help Comes from the Lord</td>
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<tr>
<td>16</td>
<td>Stand for You</td>
<td>Matt Redman</td>
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<tr>
<td>17</td>
<td>Red</td>
<td>Matt Redman</td>
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<tr>
<td>18</td>
<td>What a Savior</td>
<td>The Newsboys</td>
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<tr>
<td>19</td>
<td>Love Over Fails</td>
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<tr>
<td>20</td>
<td>You're the One</td>
<td>Matt Redman</td>
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<td>21</td>
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<td>Matt Redman</td>
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<td>Are We Ready</td>
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### Top Christian Albums

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<td>Point of Grace</td>
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<td>Faith That Works</td>
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<td>If I Could Only Win Your Love</td>
<td>Steven Curtis Chapman</td>
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<td>Rise</td>
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<td>2</td>
<td>There Is a Way</td>
<td>Point of Grace</td>
</tr>
<tr>
<td>3</td>
<td>Until the Whole World Hears</td>
<td>Casting Crowns</td>
</tr>
<tr>
<td>4</td>
<td>City on Our Knees</td>
<td>Scotty McCreery</td>
</tr>
<tr>
<td>5</td>
<td>Hold My Heart</td>
<td>Casting Crowns</td>
</tr>
<tr>
<td>6</td>
<td>All of Creation</td>
<td>Matt Redman</td>
</tr>
<tr>
<td>7</td>
<td>Sunday Morning</td>
<td>Integrity Band</td>
</tr>
<tr>
<td>8</td>
<td>Beautiful, Beautiful, Beautiful</td>
<td>Integrity Band</td>
</tr>
<tr>
<td>9</td>
<td>More Like Falling in Love</td>
<td>Integrity Band</td>
</tr>
<tr>
<td>10</td>
<td>Get Back Up</td>
<td>Integrity Band</td>
</tr>
<tr>
<td>11</td>
<td>Love Has Come</td>
<td>Integrity Band</td>
</tr>
<tr>
<td>12</td>
<td>Beautiful History</td>
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</tr>
<tr>
<td>13</td>
<td>Better than a Hallelujah</td>
<td>Integrity Band</td>
</tr>
<tr>
<td>14</td>
<td>Live Like We Were Dying</td>
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</tr>
<tr>
<td>15</td>
<td>My Help Comes from the Lord</td>
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</tr>
<tr>
<td>16</td>
<td>Stand for You</td>
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</tr>
<tr>
<td>17</td>
<td>Red</td>
<td>Integrity Band</td>
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<tr>
<td>18</td>
<td>What a Savior</td>
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<tr>
<td>19</td>
<td>Love Over Fails</td>
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<tr>
<td>20</td>
<td>You're the One</td>
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</tr>
<tr>
<td>21</td>
<td>Desperate</td>
<td>Integrity Band</td>
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<tr>
<td>22</td>
<td>Our God</td>
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<td>23</td>
<td>Mess of Creation</td>
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<td>24</td>
<td>Heal</td>
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<tr>
<td>25</td>
<td>Are We Ready</td>
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</tr>
<tr>
<td>26</td>
<td>Born Again</td>
<td>Integrity Band</td>
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<tr>
<td>27</td>
<td>For the First Time Again</td>
<td>Integrity Band</td>
</tr>
<tr>
<td>28</td>
<td>Stand</td>
<td>Integrity Band</td>
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A battle erupted for the top entry on Tropical Albums this week with the releases of veteran Huey Dunbar’s third studio album, “Huey Dunbar IV,” and newcomer Prince Royce’s self-titled debut. Both sold slightly more than 1,000 copies, but Dunbar beats out Royce by a slim margin to hold the No. 1 spot over Royce at No. 3 (viewable at billboard.biz/charts). On Top Latin Albums, the sets came in at Nos. 14 and 16, respectively.

—Randy Ramirez
### Japan

<table>
<thead>
<tr>
<th>Week</th>
<th>Chart</th>
<th>Position</th>
<th>Artist</th>
<th>Title</th>
<th>Week</th>
<th>Peak</th>
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<tbody>
<tr>
<td>1</td>
<td>MA</td>
<td>1</td>
<td>ALONG ON DANCE</td>
<td>PASS OUT</td>
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### United Kingdom

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<th>Position</th>
<th>Artist</th>
<th>Title</th>
<th>Week</th>
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### Germany

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</tr>
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<td>ALONG ON DANCE</td>
<td>PASS OUT</td>
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### European Hot 100

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<th>Title</th>
<th>Week</th>
<th>Peak</th>
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<tbody>
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<td>MA</td>
<td>1</td>
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### Euro Digital Songs

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<th>Position</th>
<th>Artist</th>
<th>Title</th>
<th>Week</th>
<th>Peak</th>
</tr>
</thead>
<tbody>
<tr>
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<td>ALONG ON DANCE</td>
<td>PASS OUT</td>
<td>1</td>
<td>1</td>
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### France

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</tr>
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<tbody>
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<td>1</td>
<td>1</td>
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### Australia

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<tr>
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### Spain

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### Portugal

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</table>

### Netherlands

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<tr>
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<td>1</td>
<td>1</td>
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</tbody>
</table>

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**Note:** The table above is a condensed representation of the hit songs from various countries and regions for the week of March 20, 2010. Each entry includes the week number, chart position, artist, song title, and peak position.
<table>
<thead>
<tr>
<th>Artist</th>
<th>Song</th>
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<tbody>
<tr>
<td>A</td>
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<td>A Company</td>
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</tr>
<tr>
<td>B</td>
<td>B Song</td>
<td>B Company</td>
<td>2</td>
</tr>
<tr>
<td>C</td>
<td>C Song</td>
<td>C Company</td>
<td>3</td>
</tr>
<tr>
<td>D</td>
<td>D Song</td>
<td>D Company</td>
<td>4</td>
</tr>
<tr>
<td>E</td>
<td>E Song</td>
<td>E Company</td>
<td>5</td>
</tr>
<tr>
<td>F</td>
<td>F Song</td>
<td>F Company</td>
<td>6</td>
</tr>
<tr>
<td>G</td>
<td>G Song</td>
<td>G Company</td>
<td>7</td>
</tr>
<tr>
<td>H</td>
<td>H Song</td>
<td>H Company</td>
<td>8</td>
</tr>
<tr>
<td>I</td>
<td>I Song</td>
<td>I Company</td>
<td>9</td>
</tr>
<tr>
<td>J</td>
<td>J Song</td>
<td>J Company</td>
<td>10</td>
</tr>
</tbody>
</table>

*Data for week of MARCH 20, 2010 CHARTS LEGEND on Page 59*
EXECUTIVE TURNTABLE

Send submissions to: executibillboard.com

RECORD COMPANIES: Rhino Entertainment names David Dachille senior VP of global sales and digital strategy for U.S. repertoire. He was senior VP of e-commerce and catalog strategy.

Sony Music Finance names Stephanie La Tavernier president. He was managing director/executive VP of music and sales.

Glassnote Records appoints Alexandra Dume head of publicity. She was manager of publicity at Epic Records.

PUBLISHING: Ole names Connie McNaughton senior director of brand management. She was account manager at newswire service Marketwire.

TOURING: Global Spectrum taps James Wynkoop as GM of St. Louis’ Chaifetz Arena. He was director of facilities at the University of Miami's BankUnited Center in Coral Gables, Fla.

Facility management company VenuWorks names Tim Sullivan CFO and Andy Long regional VP. Sullivan was corporate director of finance, and Long was national director of business development.

TV/FILM: CMT promotes Lisa Chader to senior VP of corporate communications. She was VP.

Cynthia Hudson has been appointed senior VP/GM of CNN en Español and will also oversee CNN’s strategy for the U.S. Hispanic market. She was chief creative officer/executive VP at Spanish Broadcasting System.

RELATED FIELDS: MTV Networks International names Philip Bouchier O’Farrell senior VP of digital media. He was senior VP of digital media at MTV Networks in the United Kingdom.

The Country Music Hall of Fame and Museum in Nashville promotes Emily Marlow to creative manager, Jessica Pfraunger to event sales executive and Nick Buck to curatorial director.

Marlow was senior graphic designer, Pfraunger was event sales coordinator, and Buck was collections curator.

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EVTBILLBOARD MUSIC & MONEY SYMPOSIUM

The 2010 Billboard Music & Money Symposium, held in association with Loeb & Loeb, took place March 4 at the St. Regis in New York. The conference gathered decision-makers and entrepreneurs from Wall Street, the music industry and the legal and financial sectors to examine how the music community is coping in the current economy. Despite months of uncertainty, the opportunities that have emerged are renewing feelings of confidence. Sponsors of the ninth annual event included Loeb & Loeb, Wells Fargo Private Bank, SunTrust, Obi, Iphoria, Music Dealers, Music Building and Broadway. Reporting by Billboard staff.

continued on page 70

GOOD WORKS

EVENTBRITE OFFERS CHARITIES DISCOUNTS

San Francisco-based Eventbrite, a company that provides online technology that helps event organizers sell tickets, has launched Eventbrite for Causes, a new program that offers nonprofit group discounts for its services.

Opened in 2006, Eventbrite charges a 2.5% fee of the ticket price for each one sold, in exchange for tools on Eventbrite.com that assist in creating customized event pages, sending e-mail invites and selling tickets. Eventbrite’s fee for nonprofits is 2%—but changes nothing if the event is free.

Last November, the Los Angeles Youth Network—which assists homeless youth—used the company’s Web site to promote a show presented by Slash that featured performances from Ozzy Osbourne, Perry Farrell and Tom Morello. Eventbrite co-founder/president Julia Hart says that in less than 48 hours, Layn set up an account, created its event page, promoted the date through the site’s tools and ended up raising $1,200 from 200 people and raising $170,000.

Hart says the sold-out event “really leveraged our desire to help nonprofits and see the power of fund-raising and awareness through events.” —Mitchell Peters

INSIDE TRACK

DBT READY TO ‘GO GO’ AFTER ‘BIG TO-DO’

Drive-By Truckers’ latest album, “The Big To-Do,” comes out March 16, but its follow-up is practically in the can.

“Go Go Boots” will feature songs recorded concurrently with “The Big To-Do” as part of a prolific explosion from the Southern rock group’s three songwriters—Patterson Hood, Mike Cooley and Shonna Tucker. “This is the first time we’ve been in that position,” Hood says. “There was just a lot of new material around, and we didn’t want to do another sprawling, long record like (2008’s) ‘Brighter Than Creation’s Dark.’

So pretty early in the process we started dividing it into two albums.”

Hood says “Go Go Boots” has “more of an R&B vibe to it than [‘The Big To-Do’].” I call it our rhythm and blues music—and it did octal shopping concurrent with ‘The Big To-Do’” and tests that featured performances from. Ozzy Osbourne, Perry Farrell and Tom Morello.

Hood says the door is open to add more songs if any come along. But mostly he’s happy that the group doesn’t have to worry about what comes next.

“This is really the way I’ve always wanted to do it,” he says. “The whole two-year cycle between records has always bugged us out, so this enabled us to break that cycle. I would love by the time we put ‘Go Go Boots’ out to be working on the follow-up to it.”

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Toppulous CEO Bart Deoomers (left) and Smeal CEO Jeff Smith participated in “App Observations: A Mobile De-Valaoration,” which included a special on partnership opportunities and apps. Also sitting on the panel were Apptivity managing partner Gary Knopp, session co-hosts director of strategy business development and partner management Bill Rith, Nokia global head of music, entertainment and communities Liz Schwartz and Billboard executive director of content and programming for digital/mobile Anthony Bruno, who moderated.

The panel-sponsored “Digital Note” panel delved into such topics as the state of content licensing and the latest trends for apps-supported music. The panel was moderated by panelist and MBG Group president David Goffinett, Standard Research manager Sami Gubbi, SuperSession CEO Alex Manoukian, AT&T Creative senior VP of strategic business development and music content, Virgin Mobile creative director VP Carrie Denmore and MTV Viva! senior VP of digital engines and music, Paul DeMayo.

MTV Networks Music and Logo Group president Van Toffler opened out the pending cross-platform music development and released..

Push—the promoting to drive action on iPTV channels. “The Band”Carmen and fellow panelists talking about the push digital vs. text-based user experience for marketers and programming for digital/mobile Anthony Bruno.

Managing Rights Management CEO Neshivoo Mounch (far left) chats with John T. Frankenheimer, co-chairman of Lord & Taylor, in association with the Music & Money Symposium. Mounch gave his first one-on-one interview at the company’s CEO for the conference’s “Managing Rights Management” case study.

Ivor Levy-Reichman, Wells Fargo Private Bank senior wealth relationships manager, to the world of entertainment and media, shares insights on the life of rights.

Continued on page 189.

From left: BBMD media analyst and moderator Richard Davidoff, BMI chairman/CEO and Dimensional Associates CEO, Danny Stein, Classic Capital general partner Jim Foulds, Spectrum Equity Investors managing director, James J. Gouglarou, Cleveland, a management, director of Spectrum Equity, and entertainment president of group; and Dimensional Associates partner principal Tim Chang (who led the Bravo Signers: Inside the Minds of the Money Masters panel).


www.freedowns.net
For the second year, Fuse, the exclusive TV partner for the Roll & Roll Hall of Fame Induction Ceremony, proudly salutes this year’s inductees. Congratulations to ABBA, Genesis, Jimmy Cliff, The Hollies and The Stooges.

MONDAY MARCH 15
8:30/7:30c

Check Your Local Listings / Watch on Fuse HD fuse.tv/rockhall

www.freedowns.net
The Recording Academy® celebrates a remarkable 52nd GRAMMY® Awards season:

- 35% overall ratings increase, 25.8 million total viewers, the best GRAMMY telecast ratings since 2004 and the biggest year-over-year increase in more than 20 years.

- “GRAMMY Effect” boosts album sales: 2010 GRAMMY Nominees (+55%), P!nk (+234%), Dave Matthews Band (+114%), Beyoncé (+101%), Zac Brown Band (+82%), the Black Eyed Peas (+76%), Taylor Swift (+58%), among other increases. GRAMMY performances secured 6 of the top 10 positions on iTunes’ video download chart.

- 3.8 million unique visitors to GRAMMY.com, more than 3 million plays of GRAMMY.com video, including GRAMMY Live, The Academy’s first 72-hour online streaming event. 180,000 GRAMMY iPhone app downloads.

- Towering success of GRAMMY Week cultural, educational and arts events, including more than $4 million raised at the MusiCares® Person of the Year tribute to Neil Young that will benefit music people in need.

- Reached millions of consumers through social media, online community building and real-time fan interaction across all major social media platforms including Facebook, Twitter, Tumblr, MySpace, and YouTube.

Our heartfelt thanks to everyone who was a part of making Music’s Biggest Night® bigger than ever.