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TURNING POP'S
NEW SOUND
AROUND WITH
RED ONE

PLUS:
MORE TOP PRODUCERS TALK
ADAM ANDERS OF "GLEE"
JACK ENDINO
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Billboard

WHAT THE MUSIC BIZ CAN LEARN FROM THE NYT'S PAYWALL

BEST BUY WANTS \$10 CDS

NO PUB, NO PROB: AZOFF'S LIVE NATION WANTS WARNER'S RECORDED MUSIC OPS

CEO Q&A: THE ECHO NEST'S JIM LUCCHESI

KATY PERRY
4 NO. 1s FROM "TEENAGE DREAM"

AMAZON'S CLOUD: GIG THE HANDS?

MANAGING BEYONCE WHO WILL STEP IN?

CYHI DA PRYNCE
STEVE EARLE
THE KILLS
K.D. LANG

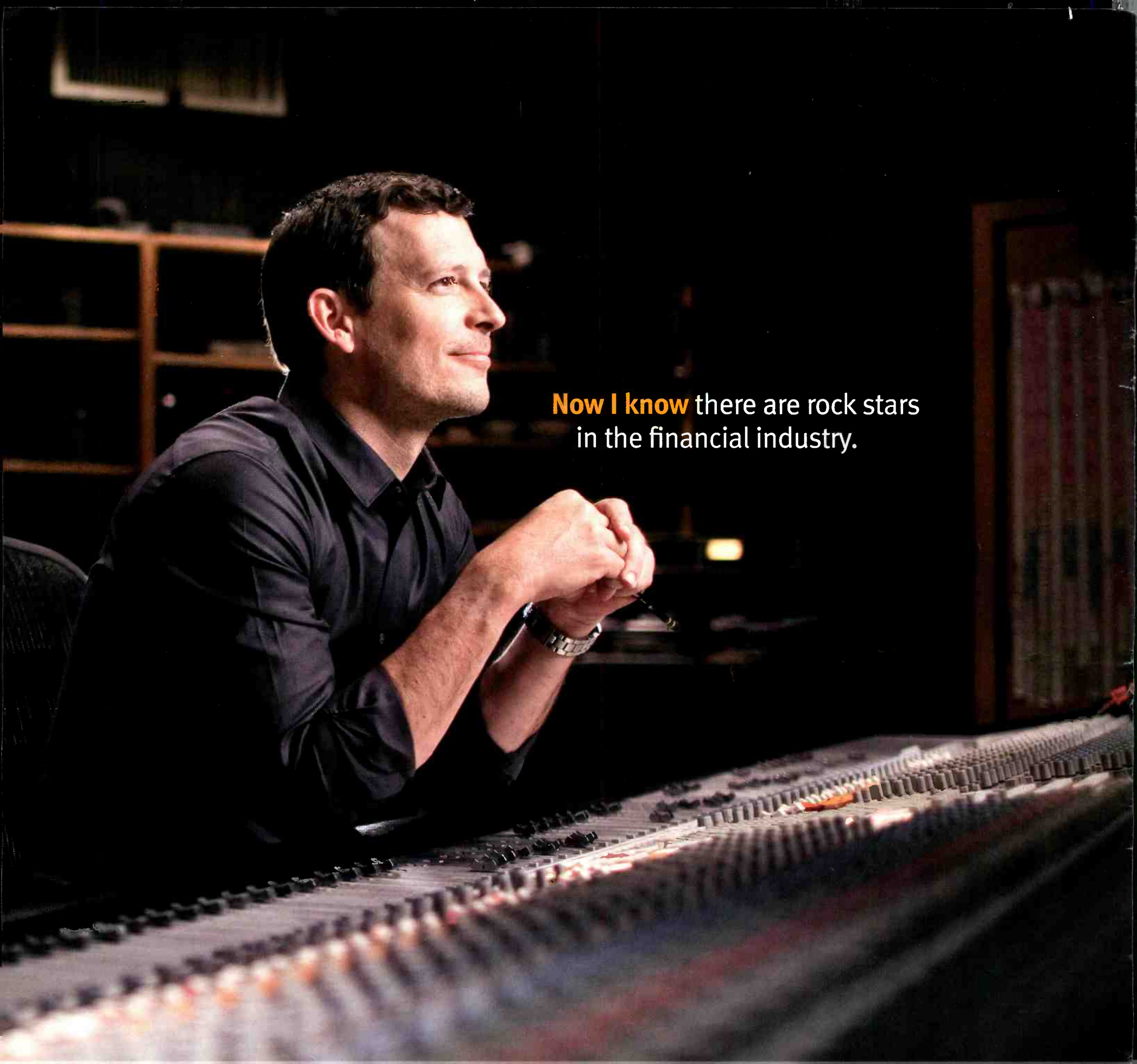
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No. 1

ON THE CHARTS

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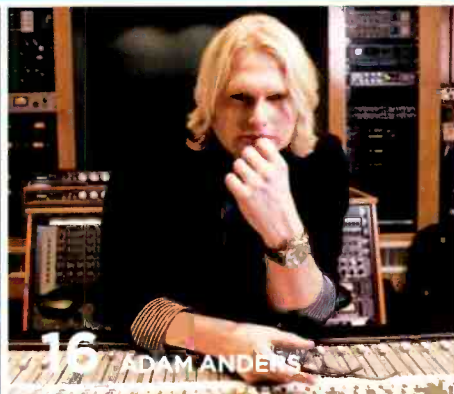
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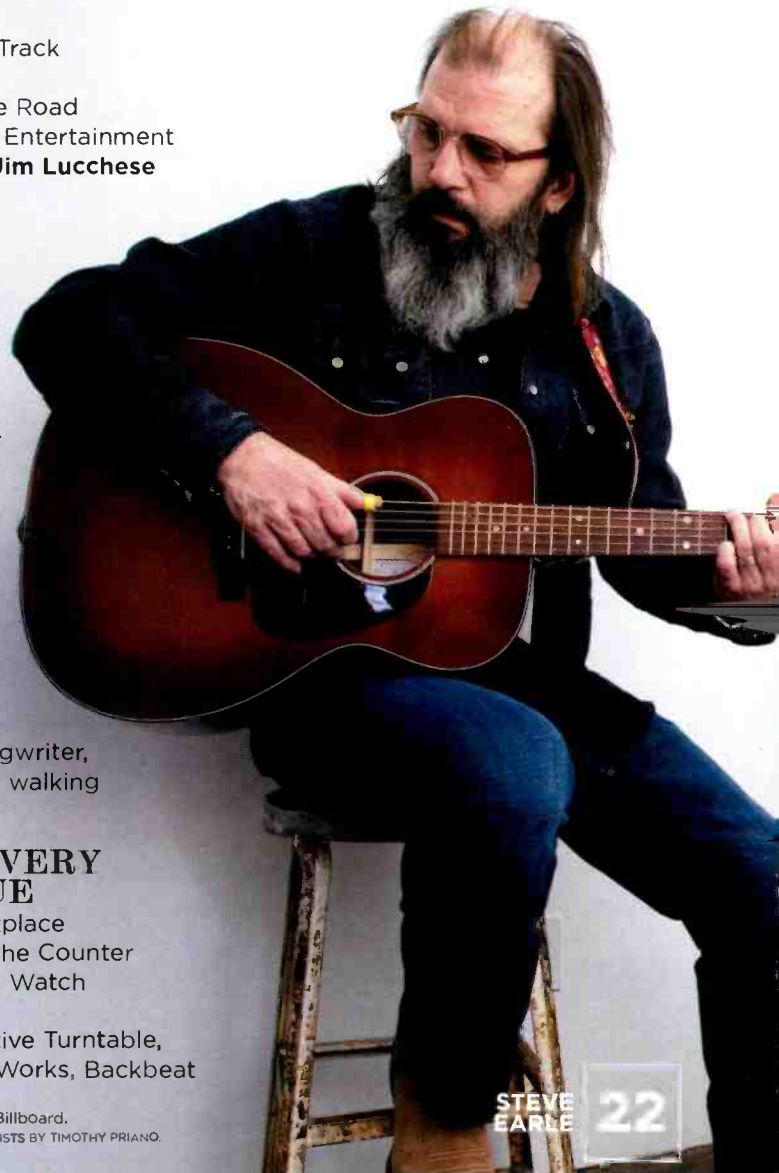
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360 DEGREES OF BILLBOARD

HOME FRONT

Online

.COM EXCLUSIVES
We've picked 18 artists from around the United States to vie for a chance to play at the 2011 Billboard Music Awards. Visit Billboard.com/battle to vote for your favorite and you could win your own trip to the awards show.

Events

COUNTRY SUMMIT
Billboard's Country Music Summit, in association with the Country Music Assn., happens June 6-7 in Nashville. Just announced: a Q&A with Carrie Underwood. Register at countrymusicsummit.com.

LATIN CONFERENCE
Billboard's Latin Music Conference & Awards, presented by State Farm in association with AT&T, takes place April 26-28 in Miami and features a Q&A with Maná. To register, go to billboardlatinconference.com.

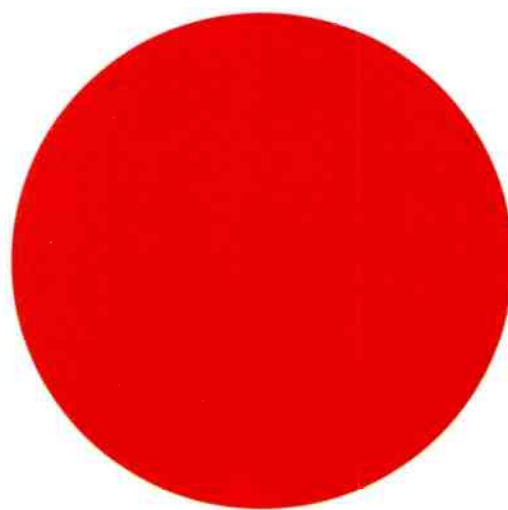
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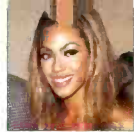


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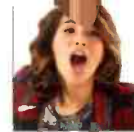
OPENING SALVO
Best Buy seeks lower
wholesale CD prices



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Who will be Beyoncé's
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**>>>LIVE
NATION BIDS
FOR WARNER
MUSIC**

Live Nation Entertainment has emerged as a bidder in the Warner Music Group auction, submitting a bid on WMG's recorded-music operations, according to sources.

The WMG bid, which was first reported by the Wall Street Journal and the New York Post, comes a little more than a year after the Live Nation-Ticketmaster merger created an entertainment industry giant with dominant positions in ticketing, concert promotion and artist management.

The acquisition of Warner's label operations would greatly strengthen Live Nation's ability to fulfill its long-standing aspiration of releasing recorded music as well. Before its merger with Ticketmaster, Live Nation signed long-term multirights deals with such superstar artists as Madonna and Jay-Z but has since indicated that it will no longer sign other acts to such deals.

"We're not going to do multirights deals," Live Nation chairman Irving Azoff told Billboard in February.

While some have speculated that Live Nation would distribute albums recorded by artists it signed, Azoff has never specified how the company would handle such releases. An acquisition of Warner's recorded-music operations would answer that question, but a more likely motivation is that Live Nation is interested in the synergies with its Front Line Management and direct-to-consumer sales businesses.

Reporting by Ed Christman.

UP FRONT

DIGITAL BY ANTONY BRUNO

SEEDING THE CLOUD

Amazon Cloud Drive Brings Online Music Lockers To The Mainstream, But Legal Questions Remain

The concept isn't new. The no-frills execution won't excite tech nerds. And it may be overshadowed by forthcoming offerings from Apple and Google. But there's little question that Amazon's new "Cloud Drive" service marks a significant advance for the emerging online music locker market.

With the backing of the largest player in online retail, cloud-based locker services have suddenly lurched into the mainstream, which—despite burgeoning interest in music tech circles—remains largely oblivious of what they are or how to use them.

Amazon Cloud Drive's lack of bells and whistles may also help in this regard, serving as an easy-to-explain entry point to the world of cloud music for rank-and-file consumers.

"Quite honestly, the average customer hasn't been thinking about the cloud, so we may be the ones that explain it to them in a consumer-friendly kind of way," Amazon director of music Craig Pape says.

There are startup companies that already offer similar online music locker services. MP3Tunes claims 750,000 users for its locker service, while mSpot says it has more than 635,000 registered accounts from 1.2 million downloads of its Android and iPhone apps.

But unlike MP3Tunes and mSpot, Amazon already boasts a digital music store that's integrated with its locker service, which should help it easily surpass either smaller company's user base before the end of the year.

But then what? Even mSpot co-founder/CEO Daren Tsui says a year's worth of customer feedback and focus groups points to the need for a more expansive music experience, which is one reason why it's planning to roll out a music discovery service atop its existing locker.

According to Forrester Research, only half of consumers who express a willingness to pay for music say they'd pay to access it on multiple devices.

"[Amazon] certainly brings it to mainstream dialogue," Forrester analyst Mark Mulligan says. "But I don't think a locker service, particularly one where you have to upload your entire music collection, is anything other than an early-adopter-skewed product."

As such, Amazon's launch doesn't necessarily increase pressure on Google or Apple to launch their long-anticipated cloud music services because locker storage is expected to be only one element of a broader streaming music service. Amazon's going to market first could actually benefit both companies by educating the market about cloud services before they launch their own.

The labels want payment for the added functionality of streaming music to multiple devices, but there's no clear legal ruling that says Amazon or other companies must comply. Amazon launched Cloud Drive without securing new licenses from labels. Apple and Google may insist on the same, paying only for new features they add to their



locker service.

So far the only legal action taken against a music locker service is EMI's case against MP3Tunes, but that suit is focused on the service's side-load feature, which lets users save access to songs that can be streamed elsewhere on the Internet.

"We don't believe we need licenses to store the customers' files," Pape says. "We look at it the same way as if someone bought an external hard drive and copies files on there for backup."

The labels know very well that cloud-based music services are the future of the in-

dustry, and they need to establish now a baseline revenue stream coming from that model. Subscription music services are growing—but slowly—and growth in digital track download sales, while it has rebounded somewhat recently, has slowed considerably in recent years.

If Amazon, Apple and Google all roll out music lockers without any features that the labels can charge licenses for, digital revenue will keep suffering.

"In their view, [labels] have

to be in a position to secure significant recurring revenues within those product offerings," Mulligan says. "They cannot afford for all to go to market with what Amazon did and get no revenue at all. If Amazon does manage to stay in the market with what they got, it's because they did a really good job of selling the labels their mid- to long-term product road map about the added value and revenue-generating products they're going to use the locker service as a foundation for."

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Big-Box Theory

With Anderson As Its New Rackjobber, Best Buy Pushes For Sub-\$10 Wholesale CD Pricing



Shift in approach: A Best Buy store in North Fayette, Pa.

Changes are afoot at Best Buy that could have significant ramifications for the retailer's relationship with record labels.

The consumer electronics chain recently chose Walmart rackjobber Anderson Merchandisers to handle all music buying and merchandising for its stores, according to industry sources.

That move adds weight to Best Buy's new campaign to extract lower wholesale CD pricing from labels and a separate effort to eventually shift to scan-based trading.

According to sources, Best Buy is demanding a wholesale price of less than \$10 for all regular CDs, which is lower than the typical \$10.35-\$11.86 wholesale price for most superstar releases. Moreover, it is seeking this lower price point for the life of a title, not just during the first few weeks when most new titles are sold to music accounts at discounts.

In addition, for new titles not expected to sell 1,000 units in their first week, Best Buy is requiring a wholesale price of \$7.50 or less from major labels and a \$7 wholesale price from independents. Finally, it says it won't advertise any regular CDs at a retail price of more than \$10.

Best Buy representatives didn't respond to requests for comment, while an Anderson spokesman declined to comment.

Working with Anderson adds considerable leverage to Best Buy's argument for lower pricing. But the chain's position would have carried even greater authority several years ago when its

aggressive music operation was a widely respected retail partner of the majors. Since then, however, its standing among label executives has fallen after dramatically scaling back its music inventory, moving what it has left to the back of its stores and perpetually struggling with sloppy merchandising and out-of-stocks on hit titles.

The majors haven't turned a deaf ear to calls for lower pricing. Trans World Entertainment's test pricing of all single CDs at \$9.99 received the support of Universal Music Group, Sony Music Entertainment and EMI Music (Billboard, July 24, 2010). And UMG's "Velocity" pricing initiative experimented with lower wholesale prices to enable new releases by current artists to retail for \$10 or less (Billboard, March 27, 2010).

But Best Buy's demand for lower wholesale CD pricing is facing label resistance. A senior executive at a major label complains that if labels honor the chain's request, they'd gain little in return.

But maybe labels should worry about what they might lose. They would do well to recall Anderson Cos. president/CEO Charlie Anderson's warning in a 2010 Billboard interview (Billboard, July 17, 2010). Anderson said he believed big-box retailers might stop carrying CDs within three years if labels don't embrace several urgent measures, including lower wholesale pricing and scan-based trading. "There will come a day when they say, 'It's just not worth it

anymore,'" Anderson predicted.

That day could come sooner than many executives think, warns Bruce Kirkland, president of Tsunami Entertainment, a marketing and management firm that has been involved in arranging exclusive album releases at Target (Pearl Jam) and U.K. chain Tesco (Simple Red, Faithless).

Despite the shrinking amount of floor space they devote to music, big-box retailers have been "doing their utmost to preserve the physical disc, and it's incumbent on the [music] industry to create more interesting products and entertain new commercial strategies," Kirkland says. "I feel that the CD is in deep trouble. If you accept that as a premise, the big danger is, will the big-box retailers get out of music?"

Even if labels manage to retain a toehold in the big boxes, Kirkland cautions, they might be looking at little more than, say, two A-frame fixtures per store—one for new releases, the other for budget catalog—and promotions largely limited to the Christmas shopping season or major events like the Grammy Awards.

Where does scan-based trading figure in all of this? If the majors could accommodate it, they might avoid the difficult choice between offering lower wholesale pricing or facing further inventory reductions at big-box merchants, because merchants wouldn't have to pay for music they carry until it is sold. The upside for labels is that retailers are widely expected to give them more input into what titles they carry in stores.

But while scan-based trading is easy to implement for new titles, it still leaves the issue of how to account for the significant amount of legacy inventory already in stores. Beyond that, most music merchants' computer systems aren't yet capable of handling the demands of scan-based trading.

If these issues aren't soon resolved to the satisfaction of big-box merchants, the majors may soon find themselves displaced from Best Buy or Walmart.

"They are like the guy with his finger in the dike," Kirkland says. "When Tower Records was in danger of going out of business, every record label should have reached into their pocket to help save Tower. They didn't. So they should do something this time. Once that horse is out of the stable, it is gone and you are not getting it back in." ♦♦♦

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MANAGEMENT BY GAIL MITCHELL

Now Put Your Hands Up

Beyoncé Severs Management Ties With Her Dad; Rumors Swirl About New Single; Who Will Be Her New Manager?

Now that Beyoncé has cut management ties with her father Mathew Knowles (Billboard.biz, March 28), speculation is rife about who'll be her new manager. Knowles had overseen his daughter's career since her debut with multiplatinum girl group Destiny's Child in 1998. Beyoncé said in a statement that she and her father had parted "on

a business level" and that she's "grateful for everything he has taught me."

Amid online rumors of a new Beyoncé single, a major-market urban PD says he's heard that a new song is coming in four to six weeks, and that Beyoncé was recently in New York, playing tracks. Here, we handicap potential management candidates.



BEYONCÉ

Who: A 16-time Grammy Award-winning Columbia/Sony singer/songwriter/producer and actress; also an entrepreneur with clothing/perfume lines and lucrative endorsements

Why: A fierce multitasker who is hands-on with her career, Beyoncé could easily step into her own management heels. As she noted in her statement about splitting with her manager dad: "I grew up watching both he and my mother manage and own their own businesses. They were hardworking entrepreneurs and I will continue to follow in their footsteps."

JAY-Z



Who: Grammy-winning, multiplatinum superstar; Roc Nation principal; Beyoncé's husband.

Why: Why not? Both know the music industry; both are successful entrepreneurs and brand endorsers. After a stint as Def Jam president, Jay now has the Sony-distributed Roc Nation label (Willow Smith, Jay Electronica) and management division (Rihanna, Santigold). They manage a successful marriage—they can manage this.

JOHN MENEILLY



Who: Jay-Z's business manager.

Why: Low-key, yet very savvy, this former Provident Financial Management executive is Jay-Z's longtime right hand. Under his watch, Jay-Z signed his \$150 million 2008 deal with Live Nation that includes financing for his entertainment venture, plus recordings and tours for the next decade.

JAY BROWN



Who: Roc Nation co-founder/president. The A&R-savvy Brown manages Rihanna; the company's management division also handles DJ/producers Mark Ronson and Mick Boogie.

Why: Should Jay-Z not personally oversee Beyoncé's career, this could be her next-best move. Plus, the Roc synergies (producers, touring) make the idea of Beyoncé joining up a win-win.

TROY CARTER



Who: Coalition Media Group founder/CEO; Manages Lady Gaga, tween singer Greyson Chance and boy band Mindless Behavior.

Why: Carter knows the ropes. Having worked at Bad Boy Entertainment and Overbrook Entertainment, Carter earlier co-founded Erving Wonder Entertainment, whose clients included Eve and Nelly. He now helms the runaway success of Gaga. Is there room at the inn for two global superstars?

ROGER DAVIES



Who: Founder, Roger Davies Management (P!nk, Sade, Tina Turner, Cher).

Why: Davies' reputation is strong. A force in crafting (P!nk) and reviving (Turner) careers, he knows his way around internationally (Sade) and negotiated Cher's residency at Caesars Palace. Given Beyoncé's successful 2009 Vegas stint, his Vegas ties could be winning.

IRVING AZOFF



Who: Live Nation Entertainment chairman; co-founded Front Line Management Group (Eagles, Christina Aguilera, Fleetwood Mac).

Why: Front Line is powerful, and signing Beyoncé would be a major addition to a star-studded roster. Plus: Due to Live Nation's multirights deal and Roc Nation joint venture, Azoff has a stake in the biz of Jay. Why not Bey, too?

GUY OSEARY



Who: Untitled Entertainment principal; manages Madonna.

Why: Oseary, ex-chairman of Madonna's former label Maverick, negotiated her multirights deal with Live Nation and played a key role in her top-grossing tours Confessions (2006) and Sticky & Sweet (2008). Oseary also reps Hilary Swank and Penelope Cruz and has ties in TV ("Last Call With Carson Daly") and film ("Twilight"). All dovetail with Beyoncé's status as a multitasker.

BEYONCÉ: DAVE HOGAN/GETTY IMAGES; JAY-Z: KEVIN MAZUR/WIREIMAGE.COM; MENEILLY: JOHNNY BRADSHAW/GETTY IMAGES; BROWN: ALAN DIJES/REX USA; CARTER: MICHAEL TRAM/WIREIMAGE.COM; DAVIES: LESTER COHEN/WIREIMAGE.COM; AZOFF: CHRISTOPHER BEYER; OSEARY: CHARLEY GALLAY/GETTY IMAGES

LABELS BY ED CHRISTMAN

Join Together

Combined Efforts Of Major Labels And iTunes Create Top 10 Album To Benefit Japanese Disaster Relief

The four major labels are sometimes accused of responding too slowly to breaking developments.

But that critique wouldn't apply to the five-day, start-to-finish creation of "Songs for Japan," a multi-artist compilation album that will benefit Japanese relief efforts following the disastrous March 11 earthquake and tsunami.

The 38-song album, which debuts this week at No. 6 on the Billboard 200, was pulled together through the joint efforts of all four majors and iTunes. All proceeds will be donated to the Japanese Red Cross Society.

As the breadth of destruction wrought by the quake and tsunami became apparent, Sony Music Entertainment and Universal Music Group each began assembling a benefit album to raise funds for Japanese recovery efforts, unaware of the other's plans.

"We were going to do a [charity] release and we went to iTunes and found out Universal had the same idea," Columbia/Epic Label Group chairman Rob Stringer says. "We talked with

iTunes about it and we thought it should be a collective effort" because it would be easier to focus marketing on one compilation.

That was on March 21. By the next day, Universal, Sony, Warner Music Group and EMI Music all agreed to work with iTunes on a joint release, with the digital retailer selecting the name of the album and the simple cover design.

"iTunes put a lot of energy and effort into putting it up so quickly and giving it strong marketing support," Stringer says.

Although iTunes was the first retailer to carry "Songs for Japan," the album is also being rolled out to other digital merchants around the world, with a CD release scheduled for April 4.

Once the majors all agreed to work together on "Songs for Japan," "we then had a series of conference calls among ourselves and with key artists and managers to get things ironed out," Universal Music Group International COO Max Hole says. "We got clearances and rights and got

everything done by [March 24]. Then we had to get it ready to deliver to iTunes," which got it up

SHARING THE PIE

iTunes is selling "Songs of Japan" for \$9.99 in the United States. The chart below shows how much labels, artists, songwriters, publishers and the retailer are donating to relief efforts per digital album sale, based on the customary revenue splits. For the physical version, Sony DADC is contributing manufacturing, packaging and shipping costs, or 85 cents per sale.



for sale in the United Kingdom at 4 p.m. on March 25.

The album hit iTunes in 23 markets around the globe that day, with every cent to go to the Japanese Red Cross Society, including the label proceeds, artist royalties and mechanical royalties (see chart).

For the week ended March 27, "Songs for Japan" sold 68,000 units in the United States, according to Nielsen SoundScan.

The album includes a wide range of pop and rock, including such recent chart-toppers as Lady Gaga's "Born This Way" and Katy Perry's "Firework," as well as older songs like R.E.M.'s "Man on the Moon," Bob Dylan's "Shelter From the Storm" and Bruce Springsteen's "Human Touch."

The mix of current hitmakers and heritage artists offers "something for everyone," Stringer says. "We couldn't make it for one demo because all demos want to contribute."

Hole says he was heartened by how the industry rallied behind "Songs for Japan" to get it out to market quickly.

"It's a really grim situation there and the Japanese are showing that they are remarkable people who are incredibly resilient," Hole says, "so we wanted to help out."

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FILM/TV BY PHIL GALLO

DISNEY'S NEW TWEEN-AGE DREAM

'Lemonade Mouth' Banks On Rock And Hip-Hop To Snare Young Viewers

Now that its blockbuster tween franchises "High School Musical" and "Hannah Montana" have run their course, what does the Disney Channel do for an encore?

The cable network has decided to adapt to the times and make an edgier mix of rock'n'roll and hip-hop the cornerstone of its first attempt at producing a music-driven film without established music stars since the premiere of "High School Musical" in 2006.

The Disney Channel movie "Lemonade Mouth" is the Mouse House's first step away from the squeaky-clean pop of the mid-2000s. "Lemonade Mouth," which debuts on April 15, is lined up to take full advantage of Disney's multiple TV and radio platforms and launch the musical careers of two of the channel's stars, Bridgit Mendler and Adam Hicks (see accompanying story).

"These songs are more beat-driven," Disney Channel VP of music and soundtracks Steve Vincent says. "This isn't a straight-up musical. All the songs are performances by bands. Because it's about a band, we wanted to develop the sound as they grew."

In "Lemonade Mouth," Mendler and Hicks star as two teens who meet during detention in the basement of their high school where the arts departments are located. They wind up writing songs together and joining forces with the other students being punished. Disney executives pitch it as "The Breakfast Club" meets "Glee."

The 11-song "Lemonade Mouth" soundtrack, which Walt Disney Records will release on April 12, features contributions from 26 songwriters. Vincent handed the script to various songwriters and received as many as eight submissions for each cue, which were then shaped to fit the show's messages of empowerment, self-confidence and familial trust.

The movie's centerpiece tune, the upbeat dance-rock "Determinate," is the result of six writers' efforts and appears in the film in three separate performances. Disney executives were convinced it had the potential to be a hit.

But after making its first foray into listener research, the song landed in second place on a list of favorites behind the ballad "Somebody."

"It's rare to go out with a ballad, but ballads appeal to tween girls—the key in to lyrics," Walt Disney Records VP of marketing Rob Souriall says. "To a teen girl, [the lyric] 'I just want to be seen as somebody' is very relatable."

The video for "Somebody" debuted on the Disney Channel and Vevo on March 18 and was released March 22 as a digital single. It sold nearly 6,000 downloads in the United States in its first week, according to Nielsen SoundScan.

Radio Disney, where the "Lemonade Mouth" cast has been doing promotional interviews, started playing the song at the beginning of the month. A per-

ON THE BRINK

Are Bridgit Mendler And Adam Hicks Disney's Next Breakout Stars?

Just as the Disney Channel is hoping "Lemonade Mouth" approaches the success of "High School Musical," it's also positioning leads Bridgit Mendler and Adam Hicks as the next Vanessa Hudgens and Zac Efron.

Mendler, who stars in Disney Channel series "Good Luck Charlie," signed with Hollywood Records and will begin work on her debut this summer. Hollywood is preparing to release it early next year. Hicks, one of the stars of "Zeke and Luther" on digital cable channel Disney XD, is an aspiring artist who co-wrote songs for "Lemonade Mouth."

Building a recording career for Mendler and Hicks will present a unique challenge for the Disney empire. Its success in launching young music stars—from Hilary Duff to Demi Lovato—has involved the development of artists from their early teen years into adulthood. Mendler and Hicks, both 18, are several years older than the target audience, much like the "kids" who appear in Fox's "Glee." As they build a fan base through "Lemonade Mouth," they may need to play the roles of surrogate siblings, the older and wiser kids who pass along advice about getting through the early teenage years. Disney is betting Mendler and Hicks will strike the right chord.

Mendler is set to star in the Disney Channel's TV movie of "Good Luck Charlie" and will be one of the voices in the planned U.S. release of the Japanese animated fea-

ture "Arrietty" and the next Alvin & the Chipmunks feature, "Chip-wrecked." "Bridgit stands out as a new star," Walt Disney Records VP of marketing Rob Souriall says.

Hicks is the first actor in a Disney project to get a songwriting credit on a Disney movie; he has three in "Lemonade." He says that Disney Channel VP of music and soundtracks Steve Vincent mentioned to him during auditions that Disney wanted some hip-hop, and "asked if I would write some lyrics. I figured that if I didn't book the role, this was an opportunity to show I could write a song." —PG



Faces to watch: BRIDGIT MENDLER and ADAM HICKS in a scene from "Lemonade Mouth."

formance video of "Determinate," which is now the second single, will premiere April 9, and Radio Disney will add it to its playlist the day of the film's premiere.

The two singles form two ends of a stylistic bridge that the Disney Channel and

Radio Disney hope to cross with "Lemonade Mouth." While "Somebody" wouldn't be out of place in a later episode of "Hannah Montana," "Determinate" takes Disney into a harder-edge blend of pop, rock'n'roll and rap, a sound modeled on Kelly Clarkson and P!nk. That musical sensibility dominates the film, which includes a rival rock band called Mudslide Crutch that favors a Red Hot Chili Peppers vibe.

Although rap is a difficult genre to program at Radio Disney, "this is rap we can feel comfortable with," Radio Disney senior VP/GM Sean Cocchia says. "It has to be music kids can sing along with, that makes them smile. Some genres, rap and metal, have too much angst. Go back to Hillary Duff or Gwen Stefani and its optimistic, happy music. Kids like laughing."

Nonetheless, Souriall adds, "everyone is learning that the music needs an edge—we have to stay relatable. The audience is more savvy and fractured than in what we call the Camelot years of 'High School Musical,' 'Hannah Montana' and the Jonas Brothers."

The drawbridge to Camelot was lowered on the Disney lot in January 2006 when the first "High School Musical" premiered on the Disney

Channel. The soundtrack sold 4.9 million units in the United States and was the best-selling album of any genre in 2006, according to SoundScan. The franchise went on to spawn a TV movie sequel, a theatrical film, a stage musical and an ice show.

Just a couple of months after the debut of "High School Musical," the TV series "Hannah Montana," starring Miley Cyrus, began airing on the Disney Channel. The show's three soundtracks have collectively sold 7.7 million units, according to SoundScan. Cyrus' fellow Disney Channel stars the Jonas Brothers went on to release three studio albums on Disney's Hollywood Records that cumulatively sold 4.1 million units, according to SoundScan.

Disney Channel's Vincent says the network is optimistic about the prospects for "Lemonade Mouth" to appeal to a large audience.

"'High School Musical' was a real musical that kids had not seen—we didn't know if they would think it was lame," he says. "That set the bar for 'Hannah Montana.' Now we ask, 'How do we keep raising the bar?' 'Lemonade Mouth' feels very fresh and it has a very different story from anything we have told before. It feels great when we find ways to embrace original music."

Get off the couch: The Disney Channel movie "Lemonade Mouth" stars (from left) BLAKE MICHAEL, NAOMI SCOTT, BRIDGIT MENDLER, HAYLEY KIYOKO and ADAM HICKS.



Breaking Away

Regional Mexican Band Intocable Leaves EMI To Go Indie



Texas rangers:
INTOCABLE

Tejano/norteño fusion band **Intocable** spent 14 years signed to EMI Latin, emerging to become a stalwart of regional Mexican music in Mexico and the United States.

But now the Zapata, Texas, natives have broken ranks in spectacular fashion.

The group's new album, "Intocable 2011," released March 22 on its own label, Good Eye Music, debuted this week at No. 2 on Billboard's Top Latin Albums chart, thanks solely to physical sales the group generated through strategic alliances with key retailers.

Walmart, for example, is

supporting the album with placement in endcaps and pallets, in-store appearances and a "Soundcheck" special. Walmart is selling the CD for \$8. And by design, "Intocable 2011" won't be available for purchase as a digital download until April 6.

"We walked away from a lot of money," band-leader **Ricky Muñoz** says, noting the group still had three more years with EMI. "They

couldn't afford us. They begged and they pleaded, and you know what? We knew the future was going independent and we did it."

Sergio Lopes, who was appointed senior VP of Capitol Latin in the United States and regional marketing for Latin America after Intocable's departure, declined to comment.

Intocable left EMI last year and put out "Classic," a collection of covers distributed by

Sony Music Latin. Although that arrangement worked well—the album won the 2011 Grammy Award for best norteño album—the act opted not to sign with Sony either. Instead, the band went completely indie, becoming the most successful Latin act to voluntarily leave a major label in its prime.

Muñoz reveals that "we weren't going to do another album, because people are just buying singles."

Intocable built its own recording studio and started tracking songs, taking its time. "Before we knew it, we finished it," Muñoz says, noting the band hadn't put out a studio set of new material since 2008.

During the recording of "Intocable 2011," the group assembled a team to release music on its own. Many of the people the group works with are former major-label employees, including **Meyber Santos**, who used to run press and publicity at EMI and now is employed exclusively by Intocable.

For distribution, the group turned to Texas-based Dasma Distribution, which will also farm out the CD to mom-and-pop stores in Mexico. The initial shipment to Walmart alone

reached 40,000 units.

Album promotion began in October, culminating with the premiere of the single "Robarte un Beso" during Premios Lo Nuestro in February. A second single will debut during Univision's beauty pageant reality show "Nuestra Belleza Latina."

The biggest difference from working the act at a major, Santos says, "is we make decisions right away. And everything is coming from their pocket."

But unlike most Latin acts that release music without a label, Intocable has a huge fan base and significant financial resources to draw from. In fact, in a move that seems counter-intuitive, the group is cutting back on its heavy touring schedule to promote the album.

"I can't pull money from the tours to support my record company," Muñoz says. "My record company has to support itself. We're investing a lot in this record. We're visiting all these Walmarts. We're visiting radio. We're doing festivals. We're in the record-selling business... We're a brand, and we have a lot of fans." ■■■

Latin Notas

LEILA COBO



Young Blood

After Escaping An Attack On His Life, Narcocorridos Singer Gerardo Ortiz Releases A New Album

Regional Mexican crooner Gerardo Ortiz has accomplished at the young age of 20 what most recording artists dream about their entire careers: steady airplay, strong album sales, a presence on the charts, a Grammy Award nomination and YouTube views in the millions.

His fans, primarily young, urban Mexicans, admire the singer/songwriter for his narcocorridos, compositions that chronicle Mexico's drug wars.

But Ortiz's embrace of narcocorridos has nearly cost him his life. Days before the release of his third album, "Morir y Existir" (To Die and Exist), and moments after Ortiz finished a performance in Colima, Mexico, on March 20, gunmen ambushed his vehicle, killing Ortiz's business manager and cousin Ramiro Caro and their driver Abel Valle Rosales.

Local law enforcement officials have made no arrests and have no motive for the attack.

"There is speculation that this might have happened because of the type of music these artists are singing," says Omar Medina Verduzco, director of communications for the Colima state attorney general's office. "But our job is to investigate and find the truth behind these crimes."

The incident is a tragic example of the risks that regional Mexican artists take when they perform narcocorridos, which critics say romanticize Mexican drug culture.

Like many other artists, Ortiz hasn't shied away from embracing imagery associated with the drug trade. The home page of his official website features his band wearing black ski masks, while Ortiz leans against a black

sports car holding a semi-automatic pistol. The cover of his 2010 album "Ni Hoy Ni Mañana" featured Ortiz's last name spelled with a grenade taking the place of the "O."

"Narcocorridos have been around for a long time," says independent music promoter Miguel Torres, who has worked with many regional Mexican artists. "But now these songs present a new kind of dangerous element that can lead to major consequences."

Signed to Sony Music Latin-distributed DEL Records in Downey, Calif., Ortiz has been enjoying a breakout year. At the end of March, his single "La Ultima Sombra" peaked at No. 8 on Billboard's Regional Mexican Airplay chart, while "Ni Hoy Ni Mañana" peaked last June at No. 3 on the Regional Mexican Albums chart.

In the wake of the recent

Live to tell:
GERARDO ORTIZ



attack, Torres observes, Ortiz "stands to sell a lot of music because of what happened to him in Mexico."

During the weeks leading up to the shooting, a crew from Telemundo's bilingual cable channel mun2 had been accompanying Ortiz and Caro to collect footage for a planned TV special on Ortiz. Mun2 incorporated the footage into a one-hour special tribute to Caro that aired March 27.

A staffer at DEL Records says that Ortiz is grieving Caro's death and isn't yet making comments about the attack or the new album. Sony Music Latin spokeswoman Claudia Sandoval says the label has called off its planned launch party for "Morir y Existir," which was released March 29. "The party we had planned was canceled because we felt it wasn't right," she says.

—Justino Águila

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EN BREVE

U.S. STAMP SPARKS SELENA DIGITAL TRACK SALES

A slew of songs by the late Selena Quintanilla have popped up on Billboard's Regional Mexican Digital Songs chart this week following the U.S. Postal Service's March 16 debut of a Selena postage stamp. Selena was one of several Latin acts who had stamps made in their honor as part of the USPS' Latin Music Legends collection. The stamp helped spark digital track sales of some of Selena's biggest hits. Among them, "Bidi Bidi Bom Bom" moved 3-1 on the digital chart, selling more than 2,000 downloads in the United States and more than doubling the prior week's sales total, according to Nielsen SoundScan. Five other Selena tracks debuted on the ranking, with "El Chico del Apartamento 512" bowing at No. 5, "La Cucaracha" at No. 6, "La Llamada" at No. 10, "No Debes Jugar" at No. 13 and "Ya Ves" at No. 20.

State Farm

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WESTERN UNION, DADDY YANKEE LAUNCH VIDEO CONTEST

Western Union has teamed with reggaeton star Daddy Yankee to launch a "Love in Any Language" contest where fans can submit videos with original compositions of love. The campaign runs through April 18. Fan voting will select 10 finalists from among the entries and a panel of judges will choose the winner. Videos can be submitted in any language. The winner will receive a trip to the Billboard Latin Music Conference, where he or she will meet Daddy Yankee and receive a \$10,000 check from Western Union. The conference, presented by State Farm in association with AT&T, takes place April 26-27 at the Eden Roc Resort in Miami Beach and will be followed by the Billboard Latin Music Awards on April 28. For information and to register, go to billboardlatinconference.com. —LC

	GROSS/ TICKET PRICE(S)	ARTIST(S) Venue, Date	Attendance Capacity	Promoter
1	\$4,880,720 (\$4,825,896 Australian) \$129.73/\$75.85	MICHAEL BUBLÉ, NATURALLY 7 Rod Laver Arena, Melbourne, Australia, Feb. 22-23, 25-26	44,171 45,468 four shows three sellouts	Dainty Consolidated Entertainment
2	\$4,399,810 \$254.50/\$129.50/ \$74/\$29.50	KENNY CHESNEY, ZAC BROWN BAND, BILLY CURRINGTON, UNCLE KRACKER Raymond James Stadium, Tampa, Fla., March 19	50,548 sellout	Tampa Sports Authority, The Messina Group/AEG Live
3	\$4,151,410 (\$4,100,157 Australian) \$175.62/\$84.87	NEIL DIAMOND Rod Laver Arena, Melbourne, Australia, March 5, 11-12	26,870 33,300 three shows two sellouts	Dainty Consolidated Entertainment, Live Nation
4	\$2,672,630 (\$2,637,392 Australian) \$121.51/\$84.67	RIHANNA, CALVIN HARRIS, FAR*EAST MOVEMENT Rod Laver Arena, Melbourne, Australia, March 7-8	23,090 23,650 two shows one sellout	Michael Coppel Presents
5	\$2,624,300 (\$2,565,749 Australian) \$204.46/\$81.72	NEIL DIAMOND Acer Arena, Sydney, March 26	17,497 sellout	Dainty Consolidated Entertainment, Live Nation
6	\$1,701,230 (20,656,632 pesos) \$148.24/\$23.06	ENRIQUE IGLESIAS Auditorio Nacional, Mexico City, Feb. 28, March 1-2	28,455 three sellouts	OCESA/CIE-Mexico
7	\$1,496,710 (\$1,473,599 Australian) \$222.07/\$84.86	ALAN JACKSON, JASMINE RAE, MCALISTER KEMP Rod Laver Arena, Melbourne, Australia, March 4	11,162 sellout	Chugg Entertainment
8	\$1,397,770 (\$868,035) \$56.36	PETER KAY Odyssey Arena, Belfast, Northern Ireland, Feb. 7-9	24,801 three sellouts	MCD
9	\$1,370,613 \$155/\$35	ENRIQUE IGLESIAS Madison Square Garden, New York, Feb. 5	14,175 sellout	Goldenvoice/AEG Live, SBS Entertainment
10	\$1,275,640 (5,487,049 bolivares) \$340.59/\$56.96	RUBÉN BLADES, OLGA TAÑÓN Universidad Simón Bolívar, Caracas, Venezuela, Feb. 19	7,872 8,500	Evenpro/Water Brother
11	\$1,121,890 (13,676,968 pesos) \$147.65/\$24.61	ENRIQUE IGLESIAS Auditorio Telmex, Guadalajara, Mexico, Feb. 25-26	17,342 18,951 two shows	OCESA/CIE-Mexico
12	\$1,083,419 \$149.50/\$49.50	ROD STEWART & STEVIE NICKS Philips Arena, Atlanta, March 23	11,454 sellout	Live Nation
13	\$1,028,240 (\$1,025,990 Australian) \$796.74/\$100.12	USHER, TREY SONGZ, POTBELLEEZ Newcastle Entertainment Centre, Newcastle, Australia, March 22	6,941 6,989	Frontier Touring
14	\$1,019,173 \$79.50/\$49.50/ \$29.50	KENNY CHESNEY, BILLY CURRINGTON, UNCLE KRACKER Xcel Energy Center, St. Paul, Minn., March 25	15,374 sellout	G.A.M.E., The Messina Group/AEG Live
15	\$1,000,150 (\$984,409 Australian) \$166.62/\$105.66	SANTANA, WATUSSI Acer Arena, Sydney, March 25	7,706 7,780	Chugg Entertainment
16	\$935,539 (\$939,853 Australian) \$139.90/\$86.87	SANTANA, WATUSSI Rod Laver Arena, Melbourne, Australia, March 16	7,924 8,552	Chugg Entertainment
17	\$879,424 \$79.50/\$49.50/ \$25	KENNY CHESNEY, BILLY CURRINGTON, UNCLE KRACKER Qwest Center, Omaha, Neb., March 26	14,466 sellout	Romeo Entertainment Group, The Messina Group/AEG Live
18	\$875,992 (\$864,964 Canadian) \$85.32/\$54.94	JEFF FOXWORTHY, BILL ENGVALL, LARRY THE CABLE GUY, RENO COLLIER Rexall Place, Edmonton, Alberta, Jan. 14	12,247 12,804	Outback Concerts, Live Nation
19	\$797,581 (\$618,155) \$45.68	JLS O2, Dublin, Jan. 9-10	17,462 two sellouts	MCD
20	\$763,904 \$74.50/\$34.50	KENNY CHESNEY, BILLY CURRINGTON, UNCLE KRACKER Cruzan Amphitheatre, West Palm Beach, Fla., March 17	16,212 19,256	Live Nation, The Messina Group/AEG Live
21	\$738,745 \$79.50/\$39.50/ \$22	KENNY CHESNEY, BILLY CURRINGTON, UNCLE KRACKER Wells Fargo Arena, Des Moines, Iowa, March 24	12,665 sellout	Mischell Productions, The Messina Group/AEG Live
22	\$732,505 (\$524,461) \$79.61/\$48.88	USHER O2 World, Hamburg, March 5	11,778 12,469	United Promoters AG, Karsten Jahnke Konzertdirektion
23	\$676,252 (\$668,184 Canadian) \$85.52/\$55.16	JEFF FOXWORTHY, BILL ENGVALL, LARRY THE CABLE GUY, RENO COLLIER Scotiabank Saddledome, Calgary, Alberta, Jan. 13	8,982 9,400	Outback Concerts, Live Nation
24	\$622,960 (\$615,235 Canadian) \$86.07/\$45.57	ENRIQUE IGLESIAS Bell Centre, Montreal, Feb. 17	7,807 7,860	Evenko
25	\$539,928 \$199.50/\$35	ENRIQUE IGLESIAS Gibson Amphitheatre, Universal City, Calif., Feb. 19	6,000 sellout	Live Nation
26	\$517,884 \$87/\$47/\$37/\$23	KID ROCK, JAMEY JOHNSON, TY STONE Sprint Center, Kansas City, Mo., Feb. 25	13,626 sellout	AEG Live
27	\$507,432 \$69.50/\$25	JEFF FOXWORTHY, BILL ENGVALL, LARRY THE CABLE GUY, RENO COLLIER Philips Arena, Atlanta, Jan. 29	7,925 8,473	Outback Concerts, Live Nation
28	\$502,200 \$154/\$129/\$104/ \$79	ENRIQUE IGLESIAS Seminole Hard Rock Live, Hollywood, Fla., Feb. 10	4,528 sellout	In-house
29	\$485,647 \$123/\$93/\$74/\$53	YANNI Sears Centre, Hoffman Estates, Ill., March 26	5,935 6,500	Jam Productions
30	\$481,171 \$59.50/\$25	JEFF FOXWORTHY, BILL ENGVALL, LARRY THE CABLE GUY, RENO COLLIER Bridgestone Arena, Nashville, Jan. 28	9,079 9,608	Outback Concerts
31	\$472,703 (\$466,567 Australian) \$121.49/\$84.65	ROXY MUSIC, THE CAMERAS Rod Laver Arena, Melbourne, Australia, March 3	3,892 5,401	Andrew McManus Presents
32	\$467,272 \$79.50/\$25	OZZY OSBOURNE, SLASH BOK Center, Tulsa, Okla., Feb. 10	9,297 sellout	Live Nation
33	\$466,947 \$54.50/\$24.50	SUGARLAND, LITTLE BIG TOWN, CASEY JAMES Van Andel Arena, Grand Rapids, Mich., March 17	9,786 10,105	The Messina Group/AEG Live
34	\$453,667 \$75/\$55/\$42.50/ \$20	OZZY OSBOURNE, SLASH Palace of Auburn Hills, Auburn Hills, Mich., Feb. 12	8,959 10,403	Live Nation, Palace Sports & Entertainment
35	\$448,384 (\$326,137) \$97.61/\$61.87	KYLIE MINOGUE O2 World, Hamburg, Feb. 28	6,786 10,249	CT Creative Talent

Edge Of Seventeen

Armed With Fan Feedback, Kevin Lyman Readies 2011 Vans Warped Tour

Kevin Lyman says the average Vans Warped tour fan is 17.7 years old.

That means, the proud and somewhat startled tour founder notes, they're as old as Warped itself.

"Now we've gotten to the point that the kids were born the year we started this tour," Lyman says. "It's mind-boggling."

Since Warped launched in 1994, Lyman's 4Fini event production company has also started the annual Rockstar Mayhem festival and the Country Throwdown tour.

But booking Warped is still Lyman's baby. The tour recently announced its 2011 lineup at the House of Vans skate park in Brooklyn, the first time the tour has held its kickoff party on the East Coast. This year's main-stage acts will be **A Day to Remember**, **The Devil Wears Prada**, **August Burns Red**, **Against Me!**, **Attack Attack**, **3OH!3** and **Gym Class Heroes**, joining 86 other previously announced bands.

The process of lining up the 2011 artist roster began a month after last year's tour ended. That's when Lyman surveyed Warped fans about what they thought about the 2010 tour and who they wanted to see in the future.

The results of that survey have played a big role in shaping what fans will see this year. A Day to Remember was the most-requested band among survey respondents, with the Devil Wears Prada and August Burns Red also highly ranked.

"Of the top 20 bands that the kids said they wanted to see, we got 12 of them," Lyman says. "And after we got those, it dictated how we booked the rest of the lineup."

Fans expressed a preference for "that heavier sound that these bands are playing," he says. "Once I booked them, I realized the rest of the lineup didn't have to have a lot of those bands on it. So I went and booked bands like **Woe Is Me**, **Miss May I**. Once I got 12-16 of those bands, the rest of the lineup was used to make it very diverse."

Lyman alerted agents and bands that Warped would hold off booking "all the side stages and developmental stuff until we get the main stage booked," he says. "It took a while, but we figured it out."

Last year's survey also asked fans for their feedback on other aspects of Warped. Their No. 1 complaint? High prices for food and beverages. To tackle that issue, Lyman worked closely with Live Nation regional presidents **Bob Roux** and **Mark Campana**, who both assumed their posts last year as part of a broader executive reshuffling at the promotion giant.

Through their efforts, bottled water at 2011 Warped shows will cost \$3 at Live Nation sheds, down from \$4-\$4.50 last year. Fans will also be able to pre-pay \$8.50 for a cheeseburger, fries and soda, a meal that would have cost several dollars more last year.

Lyman says parents often sent kids to a show with a credit or debit card. But the slow economic recovery has meant that many kids are now coming to Warped with a fixed amount of money, presumably for food.

"Being teenagers, what ends up happening is they'll buy an extra Day to Remember T-shirt or CD or something, and not eat at the show," Lyman says.

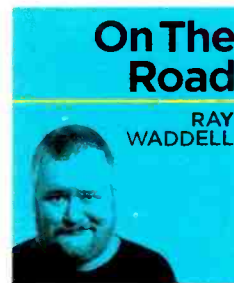
"Last year I was watching kids leave the show at 5:30-6:00 and I'd ask how come they were leaving. They were leaving because they were thirsty and hungry and they'd spent their money."

Warped fans are expected to spend nine hours or more at the show, more than just about another other shed event. So getting refreshment prices right is important to enhancing the overall experience.

Working out these deals is gratifying for Lyman, who says he made notes about trying to

make this happen while he was on the road with Warped 2010.

"When you look at the economics, it took us as a tour to contribute financially in certain ways to make this work," Lyman says. "We're on a zero guarantee on our amphitheater shows, we're on a percentage of the door. I don't know of anybody else that just takes percentage, no guarantee. [Live Nation] took my No. 1 concern and trusted that the finances for us are getting tougher... It was nice to see that fresh approach by Mark and Bob, to be willing to fly in, sit down and work through this."



On The Road
RAY WADDELL



Fan favorites: **A DAY TO REMEMBER**

Brothers In Arms

The New York Times Paywall Has Much In Common With Efforts To Monetize Music



As advertising-supported free content loses its luster, media companies of all stripes are seeking ways to make consumers pay for their digital offerings.

The most recent and prominent example: the New York Times' March 28 rollout of a paywall for online readers. (The paywall debuted in Canada on March 17.) NYTimes.com will

readership has a lot in common with how the recording industry has been trying to approach its digital future. Here are five key parallels:

1. RECOGNIZING THE PITFALLS OF FREE CONTENT

Free access to recorded music and newspaper coverage dominated the early days of both industries' experiences with the Internet. Newspapers embraced this approach willingly, while record labels quickly lost control of digital distribution to peer-to-peer file-sharing networks.

While ad-supported online access has become a growing source of revenue for newspapers and labels, both know

they can't survive on Internet ad revenue alone. New digital business models have drawn a line in the sand: Some content will be free, but someone will have to pay.

2. COUNTERING THE APPEAL OF FREE WITH A MIX OF CONTENT AND ACCESSIBILITY

The public's response to the Times' paywall will offer insight into the value that consumers place on high-end news reporting. The breadth and depth of the Times' coverage may not be enough to sway price-sensitive readers who will still search for other free news sources. But if the Times' package of content and multi-platform access hits the sweet spot, readers will pay rather than search.

Music services like Rhapsody, Rdio, MOG and Napster face a similar challenge. Free alternatives exist, so value must come from combining content (e.g., music from all four majors and leading independents) with access (e.g., smart-phone and tablet apps).

3. EMBRACING THE POWER OF SOCIAL MEDIA AND SEARCH

The Times' paywall isn't impenetrable. There's no limit to the number of stories users can access through links from social media outlets like Facebook or Twitter. Another important loophole: Even after readers exceed their monthly allotment of 20 free stories, they can still read up to five articles per day that they find through leading search engines.

These are wise moves. Prohibiting the sharing or discovery of stories would risk turning off consumers and would undermine the ability of the Times' stories to go viral. That the newspaper carved out these exceptions speaks to the many ways that consumers discover digital content—whether it be a newspaper article, YouTube video, concert listing or music download retail site. Sharing and discovery need to be encouraged, not limited.

4. PINNING HOPES ON UNLIMITED ACCESS OVER A LA CARTE SALES

Just as selling individual articles can't support the Times' business model, record labels can't subsist on sales or streams of single tracks alone. Through digital subscriptions, both newspapers and labels want to charge consumers for more content than they need. The Times bundles all of its articles into one subscription. Digital music services bundle access to millions of tracks into one monthly price. Content owners view the all-you-can-eat model as an attractive value, even though, for example, no music fan could possibly listen in a single month to all the songs available on a music service.

5. REINFORCING EFFORTS TO COURT SUPERFANS

New digital business models place a greater emphasis on generating revenue from high-consumption "superfans," while allowing casual fans to pay little or nothing. The Times is hoping to boost its online revenue by signing up its most avid readers to an NYTimes.com subscription plan, even as it allows the majority of its visitors to remain low-value freeloaders who will help generate only advertising revenue.

There's a similar movement going on among labels and concert promoters. As casual fans gravitate toward discounted concert tickets, single-track downloads and ad-supported streaming services, labels and promoters are increasingly chasing after die-hard fans with limited-edition albums, T-shirts and VIP tickets. The emergence of new digital music subscriptions is part of the same trend.

One of the keys to serving superfans is installing barriers to keep freeloaders from reaping all the benefits available to these most valuable customers. Based on the introduction of the newspaper's paywall, it's a concept that the New York Times understands.

BITS & BRIEFS

VEVO RANKS 18th AMONG U.S. ONLINE PROPERTIES

Video streaming service Vevo ranked 18th among U.S. online properties in February based on unique visitors, according to comScore. Its 54.2 million unique visitors, up 53% from a year earlier, ranked it just ahead of Fox Interactive Media and Craigslist and just behind New York Times Digital, eBay and Answers.com. Yahoo was the top online property with 177.5 million unique viewers (up 16% from a year earlier), followed by Google (175.2 million, up 2%), Microsoft (168.8 million, up 11%) and Facebook (150.7 million, up 35%).

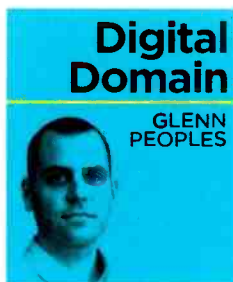
GROUPME TAKES CHAT ROOMS MOBILE

GroupMe, a group messaging service that works like a private chat room, was one of the breakout social messaging apps at South by Southwest. GroupMe enables users to set up unique groups for conference calls and text messaging. When

the user sends a message to a group member, everyone in the group receives it. When the user calls a group's GroupMe number, everyone in the group is connected to the call. The service has obvious uses in music, such as at festivals and concerts. The app is available for iPhone, Android and BlackBerry.

GOOGLE ROLLS OUT IN-APP BILLING

Google launched in-app billing capabilities at the end of March. The move closely follows the arrival of in-app billing in apps from Apple's App Store. In-app billing allows developers to generate revenue from within apps instead of paying at a separate Web page. For example, a newspaper or magazine can charge for premium service from within the app. Free videogames can be upgraded without needing to download an entirely different premium app. The added convenience of in-app billing is expected to increase consumer purchases.



Digital Domain

GLENN PEOPLES

allow visitors to read 20 articles free every calendar month. The newspaper also offers three payment plans: \$15 every four weeks for unlimited access through the website and a

smart-phone application, \$20 for access through the site and a tablet app, and \$35 for access on all digital platforms.

What does any of this have to do with selling music? You'd be surprised. The Times' latest attempt to monetize its online

UNDER MY SKIN

The music fan demands a lot from a mobile phone battery. Streaming music through a mobile app is particularly draining, while continuous Twitter and Facebook updates from venues and festivals can leave a battery on life support at inopportune times. The Powerskin can help. It's a silicon case with a built-in battery that manufacturer XPAL Power claims provides an additional four-and-a-half to eight hours of battery power. The case can be recharged through a USB port.

The Powerskin for the iPhone 4 costs \$49.99, while those for select HTC, Samsung and myTouch models cost \$59.99. —GP



RINGTONES™ APR 9 2011 Billboard

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ORIGINAL ARTIST
1	1	8	LOOK AT ME NOW	CHRIS BROWN FEATURING LIL WAYNE & BUSTA RHYMES
2	4	4	E.T.	KATY PERRY FEATURING KANYE WEST
3	1	23	BLACK AND YELLOW	WIZ KHALIFA
4	3	13	ARE YOU GONNA KISS ME OR NOT	THOMPSON SQUARE
5	1	16	F**K YOU!	CEE LO GREEN
6	5	13	6 FOOT 7 FOOT	LIL WAYNE FEATURING CORY GUNZ
7	22	3	ROLL UP	WIZ KHALIFA
8	13	15	DOWN ON ME	JEREMIH FEATURING 50 CENT
9	10	19	PRETTY GIRL ROCK	KERI HILSON
10	6	19	GRENADE	BRUNO MARS
11	8	20	DON'T YOU WANNA STAY	JASON ALDEAN WITH KELLY CLARKSON
12	11	28	NO HANDS	WAKA FLOCKA FLAME FEATURING ROSCOE DASH & WALE
13	9	10	F**KIN' PERFECT	PINK
14	12	13	MOMENT 4 LIFE	NICKI MINAJ FEATURING DRAKE
15	15	15	S&M	RIHANNA
16	17	6	I NEED A DOCTOR	DR. DRE FEATURING EMINEM & SKYLAR GREY
17	14	6	I WON'T LET GO	RASCAL FLAITS
18	20	6	COUNTRY BOY	AARON LEWIS FEATURING GEORGE JONES & CHARLIE DANIELS
19	19	21	FIREWORK	KATY PERRY
20	24	4	ALL OF THE LIGHTS	KANYE WEST

Based on master ringtones sales data reported by Nielsen RingScan, a service of Nielsen MobileScan. Chart endorsed by CTIA - The Wireless Association and Mobile Entertainment Forum.



THE ECHO
NEST CEO

Jim Lucchese

The music app platform chief on the Island Def Jam deal, the evolution of the market—and why he admires Rdio's new API.



In the world of music application development, few companies play as central a role as the Echo Nest.

The Somerville, Mass., company develops application programming interfaces, or APIs, that enable app developers to incorporate digital content and specific features into their creations. Echo Nest APIs power many of the newer digital music services available today, from the music search and analytics functions of MOG and the MTV Music Meter to the playlisting and recommendation engines of Rdio and Discovr. The Echo Nest makes its APIs available to any developer who agrees to its terms of service, requiring payment only upon the commercial release of an app.

To Echo Nest CEO Jim Lucchese, a former music lawyer at Greenberg Traurig, music app developers are similar to emerging artists in that both share a creative spirit and love of music, albeit expressed in different ways. His mission is to convince labels, publishers and other music industry players that partnering with app developers can provide vital new income streams in these difficult times. In a sign of things to come, Lucchese struck a deal in February with Island Def Jam, the first major to make its catalog available for licensing through an Echo Nest API.

In an interview with Billboard, Lucchese talks about changes in the music app market, which new apps he's excited about and how collaboration has improved between labels and developers.

Are we in the midst of a music app renaissance?

The noise at [South by Southwest] makes it difficult for me to discern. What I found more encouraging than the number of apps, and focus on app developers was the number of real and substantive conversations we had about content-oriented APIs. That's really, really encouraging. Two or three years ago, 90% of the people you talked to had no idea or no plans for an API. I'd say this year virtually everyone has a plan or is opening up some kind of API to engage developers—a pretty dramatic shift in a short period of time.

Your recent API deal with Island Def Jam is a clear sign of that.

Absolutely. The IDJ deal is the first articulation of where this space is going. There's a broader recognition that this direct and efficient collaboration between content and app developers needs to happen. We're seeing a lot more encouraging activity from all players. I think the Rdio streaming API announcement two weeks before South by Southwest is another positive step.

What about the number of developers focusing on music apps today?

There are not enough mercenary commercial app developers in music today, because the commercialization of music apps is still too complicated. Until we as an industry make it as easy to build a commercial music application as it is to build a social game without the content dependencies . . . that's a challenge for all of us to overcome to attract more developers.

Other than open APIs, what else needs to happen?

Clarity and certainty around monetization. I'll use Rdio as an example. We have nothing to do with them, but they've articulated a clear affiliate strategy: "Here's the API, it's designed for you to build an app that helps grow the Rdio subscriber base, and if you do . . . you get paid." That's an instance where everyone wins. Content owners are comfortable because it drives paid subscribers to Rdio; Rdio's obviously comfortable with it; and an application developer can build an affiliate or lead-generation busi-

ness doing that. That level of clarity is important.

Any other music apps that exemplify this approach?

Rdio is using our API. When you think about what you can access on your mobile device today compared to what you can access through the current state of the larger commercial jukebox services . . . it's frustrating. It's nice to see Rdio going after that pain. For us, it's exactly what we want to see happening. Granted, they have a lot between where they are today and a large and viable business. But it's exciting to us because it's exactly the kind of commercially viable application we'd like to see built.

What about all the location-based apps that have been coming out?

If you're able to apply location to understand the musical personality of the people and places around you, of the live events around you, of the emerging artists that are generating heat and activity in your hometown—there are so many really powerful utilities around that. I don't think that we or any applica-

tion developer has nailed that yet, but I think it will happen by the end of the year.

The Echo Nest is a key organizer of Music Hack Day. What's next for that franchise?

If you're doing something that's underground but an early indicator of where the space is going, it's going to become more commercial as it continues to grow. That isn't a bad thing. It's about striking a balance between putting real commercial opportunities in front of the community that you built, but also preserving the spirit of what you set out to create in the first place. With Music Hack Days, [we need to make] sure we preserve it as a place for a really intense, focused exchange of ideas. From that could come great commercial opportunities for developers. But Music Hack Days are designed to be a jam session.

Is there still an "us vs. them" mentality between the music business and the tech community?

I think that's come down in a major way. In talking to other major record labels . . . brainstorming and col-

laborating with application developers is central to their strategy. I don't think you need to convince anyone of that right now.

At the last Music Hack Day, there were music labels there for the first time. That's [an indication] that the "us vs. them" mentality is really passé. But I'd say this too—companies like ours and application developers typically think of the labels before they think of music publishing. I think there's still more work to do to engage music publishers. It seems as though the common step is app developer to label, then label to publisher. Publishers are a second step in that chain. Collectively, we all need to do a better job making sure music publishing is more on the front line of those conversations.

What's next for the Echo Nest?

We look at the world in terms of two big markets—the enterprise market and the independent app development market. We feel we've built the most advanced music recommendation and playlisting engine on the planet. The Pandora [initial public offering] is one indicator of the fact that music fans' expectations around radio and playlisting have changed forever. We will be announcing [in the coming months] major deals on that front, helping to power this next generation of what radio and playlisting means to the typical music fan. A real-time understanding of the online music conversation [is also important]. The MTV Music Meter is the first example of that.

And on the indie app side, which is what I'm most excited about, it's helping connect independent app developers with larger media entities and giving them a really big audience and clearer path to monetization. . . .

There are not enough mercenary commercial app developers in music today, because the commercialization of music apps is still too complicated.

SOUND + VISION

THEY PRODUCE THE SONGS THAT MAKE THE WHOLE WORLD SING—AND DANCE, AND MOSH, AND HEAD-BOB, AND DO THE COUNTRY TWO-STEP. REDONE AND 10 OTHER PRODUCERS WHO RULE THE MUSIC UNIVERSE



GLOBAL AGENDA

REDONE—FROM LADY GAGA TO USHER TO ENRIQUE IGLESIAS TO JENNIFER LOPEZ, AND NOW U2—HAS A BROAD AND FEROCIOUS DEFINITION OF SOUND

BY JULIANNE ESCOBEDO SHEPHERD
PHOTOGRAPH BY SAM COMEN

Five years ago, the Billboard Hot 100 was a safe haven for the type of funk-up electro Timbaland was making for Keri Hilson and Justin Timberlake, but relatively free of techno-synth choruses and strobe-light breakdowns. America has certainly had its dalliances with Euro-style dance music, but mass pop audiences never quite bought into the glitzy brand of techno that could sell out Ibiza.

But in 2008, when Moroccan-born producer RedOne (real name: Nadir Khayat) conjoined his globally honed dance sensibilities with Lady Gaga's subversive star power for a string of top 10 hits, the entire industry shifted. Their first hit, "Just Dance," spent 49 weeks on the chart, three of those hovering at No. 1; "Poker Face" was its chart-topping follow-up. While RedOne's singles for Gaga, including "Bad Romance" and "Alejandro," continued cracking the top 10 into 2010, he was enlisted for flashy synths on Usher's "More" and Enrique Iglesias' "I Like It"—each cementing the growing demand for spacey, big-room club tracks.

As the American industry catches up to a sound that Europeans perfected a decade ago, RedOne hopes to propel his music forward. The global nature of his upbringing—in Morocco, Sweden, the United States—has helped him understand mass markets worldwide, and right now he's betting on Porcelain Black, a new artist on his imprint 2101 who blends traditional rock with gritty dance beats.

But the ultimate test of RedOne's scope will be his work with U2—one of the only groups on the planet bigger than Gaga, with fans equally as fierce—which he's taking, he says, in a more futuristic direction. If RedOne ends up getting Bono to a rave, the world will indeed be his.

How would you describe your sound?

The songwriting is the first thing, before any sound. Musically, I feel like I have no boundaries. I can do rock, disco, dance, whatever. I'm always thinking about a strong melody that travels the world. Before I knew English, I loved melody. That's how the rest of the world knows songs—melody is the universal language. It's so important to me, because they're the consumers, and you want to send a message to their hearts and their souls.

You've been successful with that. But how do you know what people want?

I travel a lot. I'm from Morocco, I lived in Sweden, the U.K., New York. If you're only in America and listen to American radio, you don't know what's going on outside. Traveling to Africa, they know everything that's going on—Moroccan styles, Middle Eastern styles, flamenco

continued on >>p16

from >>p15

from Spain, dance music from Europe, rock music in America and all that. I always loved all kinds of styles so I know what's going on constantly. It's part of [the] job, to know what people like.

European dance styles have never been very big in American pop—until Lady Gaga hit.

All her music is chord progressions that would work with a piano or a guitar, not just a loop doing one straight note. Of course it's a dance vibe that's going to make people move, but [it's about] the song. The first song that really broke was "Just Dance," which was essentially a rock track but with synths instead of guitars. Big drums. The vocals were the melody, with a simple chorus. Thank God we were lucky and it was perfect timing. The moment the public heard it, they bought into it. Big DJs—I'm not going to mention names—come to me and thank me for opening those doors for them. They say, "If it wasn't for you, we'd just be doing remixes. Now we're producers."

And now you're recording with U2. What's your approach with the band's project?

I'm a guitar player, so it was just me and Bono and Edge playing guitar, exchanging melodies. We were just like musicians jamming. I loved it.

What will the album sound like?

We've put down a few ideas, but we don't know how many will end up on there. They have a very special way of working. A song is never done until the day before it comes out almost, so you never know. They're always experimenting, so it's not like, "OK, we're finished." It's still an ongoing process. Bono described [the album as] "futuristic." U2 going sci-fi, or something [laughs]. That's how he described it, but I don't know.

You and Lady Gaga wrote tracks for the new album from Jennifer Lopez, who's a different sort of diva from Gaga. How did that work?

We sat down with her, had dinner and talked about where she is at now, what her image is. The thing that grabbed me is that she said, "I'm a dancer first." And we were like, "Yes, Jennifer Lopez has got to have dance music. She started as a dancer." So of course I had to make her move. She's incredibly happy with her family and her husband, and she's so inspiring—it was easy to make music with her.

What about your musical chemistry with Gaga?

We click. It comes naturally. It comes easy. It's shockingly quick.

Did you really write "Poker Face" in an hour?

Yeah. We hit it on the right spot. It's like, "Hey, this works." But if we come up with different suggestions, we respect each other, both the positive or the negative. We never spend energy on anything. She trusts it if I say, "Oh, maybe this is not the right thing," and vice versa. She would never say it just because. We just have fun.

You didn't do as much for "Born This Way" as you did for "The Fame."

I did three songs—not that much, no. Honestly we were both crazy busy and with me it was sort of like, I did good songs. Whatever I did fulfilled a function on her album. But that felt really enough to me.

You've said you're always looking into the future. Where do you think you'll take it next?

The beautiful thing about music now is that it's not going to go toward one thing. I want to be able to prove that if you go this way, this way and this way, it will work. I always want to bring more freshness to the music. ♦♦♦

Julianne Escobedo Shepherd (@jawnita) is culture editor of *Alternet.org* and former executive editor of *The Fader*.

WHAT RIGHT NOW SOUNDS LIKE



ANDERS



BURNETT



DIPLO

ADAM ANDERS

Adam Anders is executive music producer for "Glee" and will produce and compose music for the film version of the musical "Rock of Ages" with his partner Peer Astrom. He's producing the Disney Channel's Shane Harper's debut for his AMi Records.

When I did my audition for "Glee" we traded sounds. You don't know if anyone will agree with you, but you have to figure out what are the needs of the project, and of the artist, and offer your vision. All I do is what I like, and hope someone else likes it, too. Everything on the show has developed over the two years. I've evolved, but there are some things that have stayed the same.

The music had to be inspirational and uplifting—I didn't want to do a show that was going to be karaoke. The goal was to make everything sound like a record. TV isn't used to making records because of the cost. I think "Glee" creator Ryan Murphy saw the songs as a bit of fantasy, which was my feeling, too. So the songs have to sound like what the kids think they sound like in their heads when they're singing along to Madonna or Lady Gaga. As much volume of music as there is on "Glee," we kill ourselves until we're satisfied it meets the highest standards. —As told to Phil Gallo

T BONE BURNETT

T Bone Burnett doesn't let technology—or heavy-handedness—create obstacles on the journey toward art. From groundbreaking soundtracks for such films as "O Brother, Where Art Thou?" and "The Big Lebowski," to blockbusters like Counting Crows' "August and Everything After," to such recent critically acclaimed collaborations as the Grammy Award-winning Alison Krauss/Robert Plant album "Raising Sand" and Elton John and Leon Russell's "The Union," Burnett has a knack for getting to the heart of artists' visions. While he delves into a wide range of genres, he's most active in country, blues and Americana, including recent work with Gregg Allman, the Secret Sisters, John Mellencamp, Willie Nelson, Ryan Bingham and Steve Earle.

Defining a trademark Burnett "sound" is difficult. But words like "organic," "rootsy," "authentic" and even "American" come to mind. "The reason T Bone is so successful, and the reason I work with him, is [that] his sense of honesty toward the music is unparalleled," says Mellencamp, whose last two albums were produced by Burnett. "He's my conscience in the studio." —Ray Waddell

DIPLO

Diplo may be known to many as That Well-Dressed Producer from a 2010 BlackBerry Torch commercial, but his indie-dance production work has been making ripples in the mainstream for years. When he's not recording as one-half of dancehall duo Major Lazer or functioning as the label head of Mad Decent, the 32-year-old producer (real name: Thomas Wesley Pentz) is crafting beats for artists like Yelawolf, Robyn and ex-flame M.I.A.

Although he believes that his style is "indefinable," Diplo says that his most successful beats contain elements that rail

against pop trends, like the gunshots in M.I.A.'s "Paper Planes" or the squiggly synths in Chris Brown's "Look at Me Now." "I'm not trying to think, 'What's the popular sound?' I try to think about what's the most fucked up thing I can do," he says. "Keep an attitude instead of chasing a style—you'll be successful."

While Diplo continues working on projects (next up: new Major Lazer; production for breaking rapper Jackie Chain), he'll keep his finger on the pulse by touring and playing solo DJ sets. "I know exactly what works and what doesn't, what's exciting, what's getting toward the edge, what kind of styles are the tipping point," Diplo says of being a studio producer who stays active on the road. "I probably spend 80% of my time traveling for DJ gigs. I don't want to give up that edge." —Jason Lipshutz

JACK ENDINO

I'm a rock guy—Nirvana, Soundgarden, Mudhoney—in the classic sense. I prefer to see real instruments, not machines. I like people playing in front of me in real time. I always try to keep the human factor in the recordings. People seek me out because I capture a live feel. It's important to preserve that spark.

Twenty years after grunge, people still beat a path to my door—I could probably work every single day if I wanted to. I'm an old-school guy who uses modern equipment in a modern setting, and a lot of bands like that. I'm constantly going back to the first records I bought, like the Who and Led Zepelin, and no matter what type of band I'm producing—be it rock, pop, metal, whatever—I approach it with a rock aesthetic. I don't like to sterilize the life force out of a recording. I'm doing a jazz record right now and we're not using any click tracks. I want albums to have an organic feel, no matter the genre.

The last time I worked with a U.S. major label was 15 years ago. The business model makes no sense. I've worked with majors from other countries, but they're more nimble. And the indies have always been good to me.—As told to Cortney Harding

LEX LUGER

Lex Luger doesn't approach a record with aspirations of mass appeal. His rapid-fire, marching-band-style drum patterns, along with haunting strings, operatic background vocals and heavy bass licks have always been created for the people closest to him—and for the environments with which he's most familiar. "My sound is made for the club," says Luger, 19, whose real name is Lexus Lewis. "When I make music for my homeboys, it's about jumping around, going crazy."

These days, Luger is making more than just his friends jump around. From last summer's "B.M.F. (Blowin' Money Fast)" from Rick Ross, which hit No. 60 on the Billboard Hot 100, to recent Hot 100 hit "H*A*M" (No. 23), the first single from Kanye West and Jay-Z's collaboration "Watch the Throne," the Virginia native's sinister brand of crunk has become one of the most sought-after sounds in hip-hop. Luger has taken some heat from critics who dismiss him as a one-trick pony, but to hear him tell it, if anyone deserves blame for making his current sound so popular, it's the artists

continued on >>p18

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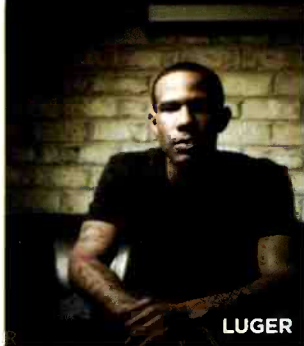
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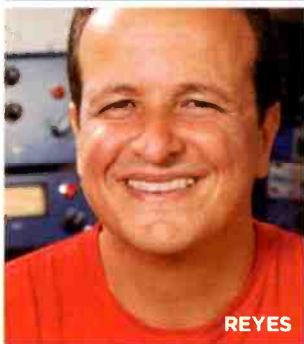
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LUGER



REYES



Every generation: QUINCY JONES (center) with Stargate's MIKKEL ERIKSEN (left) and TOR ERIK HERMANSEN in New York in 2009.

from >>p16

selecting his beats. "I might send 40 beats to one artist," Luger says. "They might pick that one beat that sounds like 'B.M.F.,' because they want that hit.

"My path is kind of like Lil Jon's—Jon had one sound," Luger says. "But he killed it for two, three years with that one sound." Luger doesn't plan to keep dancing with the beats that brought him. "I have so many other sounds people are going to hear," he says. "I'll make 20 beats back to back. I don't care what anyone thinks—I'm pouring out how I feel." —*Jozen Cummings*

MAX MARTIN

Max Martin reignited pop music on the U.S. airwaves in the mid-'90s. But he also deserves credit for concocting the sonic signatures of Backstreet Boys, Britney Spears, Robyn, 'N Sync and Katy Perry—while producing and writing for an eclectic posse of artists that mesh his trademark singalong hooks with a multitude of genres. Take a deep breath: Celine Dion, Bon Jovi, Bryan Adams, Def Leppard, Kelly Clarkson, P!nk, Avril Lavigne, Enrique Iglesias, Cyndi Lauper and Leona Lewis.

Martin's roster of hits earned the Swede ASCAP's songwriter of the year honor in 1999, 2000 and 2001. He's the first non-U.S. citizen to ever merit the award. In November 2010, Martin held hands with a record previously set by the Beatles in 1964, commanding four hits simultaneously in the Billboard Hot 100's top 10 (by P!nk, Usher, Taio Cruz and Perry). In all, Martin has

scored 10 No. 1 hits on the Hot 100. Ironically, the first was Spears' "... Baby One More Time" in 1999, and the most recent was 2011's "Hold It Against Me," also by Spears.

Songwriter Carole Bayer Sager told *Time* that Martin "brings one of the most extraordinary pop sensibilities to come along in a very long time." Likewise, Simon Cowell told the magazine, "If you've got Max Martin, you have a better chance of having a worldwide hit than with anyone else." —*Chuck Taylor*

MIKE MOGIS

Since the mid-'90s, Mike Mogis has had a hand in producing more than 60 albums, including releases by *Bright Eyes* (of which he's a permanent member), *The Faint* and *Rilo Kiley*. He's currently working on an album from Swedish folk duo *First Aid Kit*.

I try to mix it up on every record, to keep it fresh. I also try to coax the most believable, sincere and emotive performance out of the band or artist. . . . Building that trust between the artist and me puts them in a comfortable position. When you're recording music for the first time with a producer, you feel vulnerable. The trust thing is what really helps get people to perform in a sincere way. Another thing that pervades my records is the combining of unique sounds—taking chances and combining elements that don't typically go together. The other characteristic inherent in my production is taking a few risks with the ornamentation and colors that are put on the track.

hits? Why does Bob Dylan have those hits? Study them, study the production, all that. And then . . . master the sound of now. Know what people like. Then learn what's missing for the future. That's how I do it. I say, "What's missing? What needs to be coming now?" You have to say, "What's next?" Plus, you've got to work so hard. Believe, believe, believe. Because the moment you don't believe, it's not going to happen. I started when I was 16. It was three years after that when I left Morocco. It took me 17 years to get here.

LEX LUGER: You have to work hard. You have to do the work like it's a nine-to-five. The people at the top, they're doing it 24/7. You have to love what you do. . . . I wake up in the morning and the first thing I do is make a beat. I don't do anything before I make a beat.

MIKE MOGIS: I was working on this Pete Dinklage record, "Back & Forth" (2009), with Rick Rubin, who was executive-producing it. I was in conference with [Rubin] frequently via e-mail, sending tracks back and forth every week or so, getting input. I got from that the less-is-more aesthetic; focusing on the one or two elements that really drive the song. Doing whatever it takes to bring them to their highest potential. Sometimes it really does amplify the sentiment of the song, or the thing that's really driving it.

JULIO REYES: Learn how to be the artist's partner and generate an atmosphere that won't intimidate that artist, so he or she feels as free and relaxed as possible. I think of myself as a photographer who is ready with his camera and takes his best pictures when his subject is totally uninhibited. My camera is a microphone.

I used to think that being a producer carried this baggage of being too corporate. So I thought of myself as an engineer who helped artists formulate a song and create parts. But I guess that turned out to be what a producer does—they help someone realize their ideas and bring them into a real tangible state.

—As told to Mitchell Peters

JULIO REYES

My trademark sounds are live strings, piano, electronic elements and guitars with textures that are more atmospheric than melodic. I try to find a balance between classical and electronic. The electronic elements keep me edgy and current. But that classical quota extends the life of the songs and makes them less fleeting. My sound for artists like Marc Anthony, Diego Torres, Mickael Carreira and Nelly Furtado is intense.

As a classical pianist I have an enormous classical influence. My goal is to not be ignored, and to move the listener and find the elements that intensify the emotion I'm working toward. Definitely, the piano is a trademark, but I give myself space inside my head because the best versions are there. I try to work things out in my head, come as close as I can to what I want to do, find the ideal instrument, and when I have everything as figured out as possible, I record a demo. Not everything will be there 100% when I record, but I try to have at least 90% of the elements figured out. Otherwise, the process of repetition wears things down, and they lose their essence. —As told to Leila Cobo

STARGATE

Classic melodies driven by a hard beat or unique chord structure. That's the trademark of Stargate, the Norwegian production duo behind such R&B/hip-hop crossover hits as Wiz Khalifa's "Black and Yellow" and "Roll Up," Rihanna's "S&M" and "What's My Name?," and Beyoncé's "Irreplaceable."

After writing and producing songs for mostly U.K.-signed acts, including Mis-teeq ("Scandalous"), Tor Erik Hermansen and Mikkel S. Eriksen journeyed stateside in the mid-2000s. The pair clicked with such early hits as Ne-Yo's "So Sick" and Lionel Richie's R&B comeback "I Call It Love."

"We may have 500 song ideas a year," Eriksen told *Sound* magazine. "We developed our craft over a long time, so when we have an idea it's easy for us to execute it. I can have the right sounds in five minutes, and we have very effective and quick ways of working without compromising quality."

He continued: "It's like when you're cooking: Three great ingredients work better than 10 different tastes competing with each other. For that reason we try to focus on simplicity and primary colors in our songs and arrangements. We use bright red and yellow and try to keep them separate."

Stargate's sound has powered up hits ranging from Rihanna's "Take a Bow" to Kelly Rowland's "Grown Woman" to Chris Brown's "With You." The duo is reportedly in the studio again with Beyoncé, and just finished Jennifer Lopez's new single, "I'm Into You," featuring Lil Wayne. —Gail Mitchell

PAUL WORLEY

As a former honcho at Sony BMG and Warner Bros. in Nashville, Paul Worley is well-versed on driving home hits. He discovered the Dixie Chicks in the mid-'90s, co-produced their first two albums and played guitar on their debut single, "I Can Love You Better," which garnered two Grammys. Worley also signed Martina McBride, Sara Evans and Big & Rich, while producing a tapestry of country acts since the early '80s, including Emmylou Harris, Willie Nelson, Marie Osmond and Blake Shelton.

When Warner declined to sign Lady Antebellum, Worley left the label and produced the act's self-titled 2008 debut album, which included "I Run to You," the No. 1 country song of 2009 and Grammy winner for best country performance by a duo or group. Worley then produced Lady A's second album, 2010's "Need You Now." It cleaned up at the 2011 Grammys, winning best country album, while its title track—which he co-wrote with the group—took record of the year, song of the year and best country song.

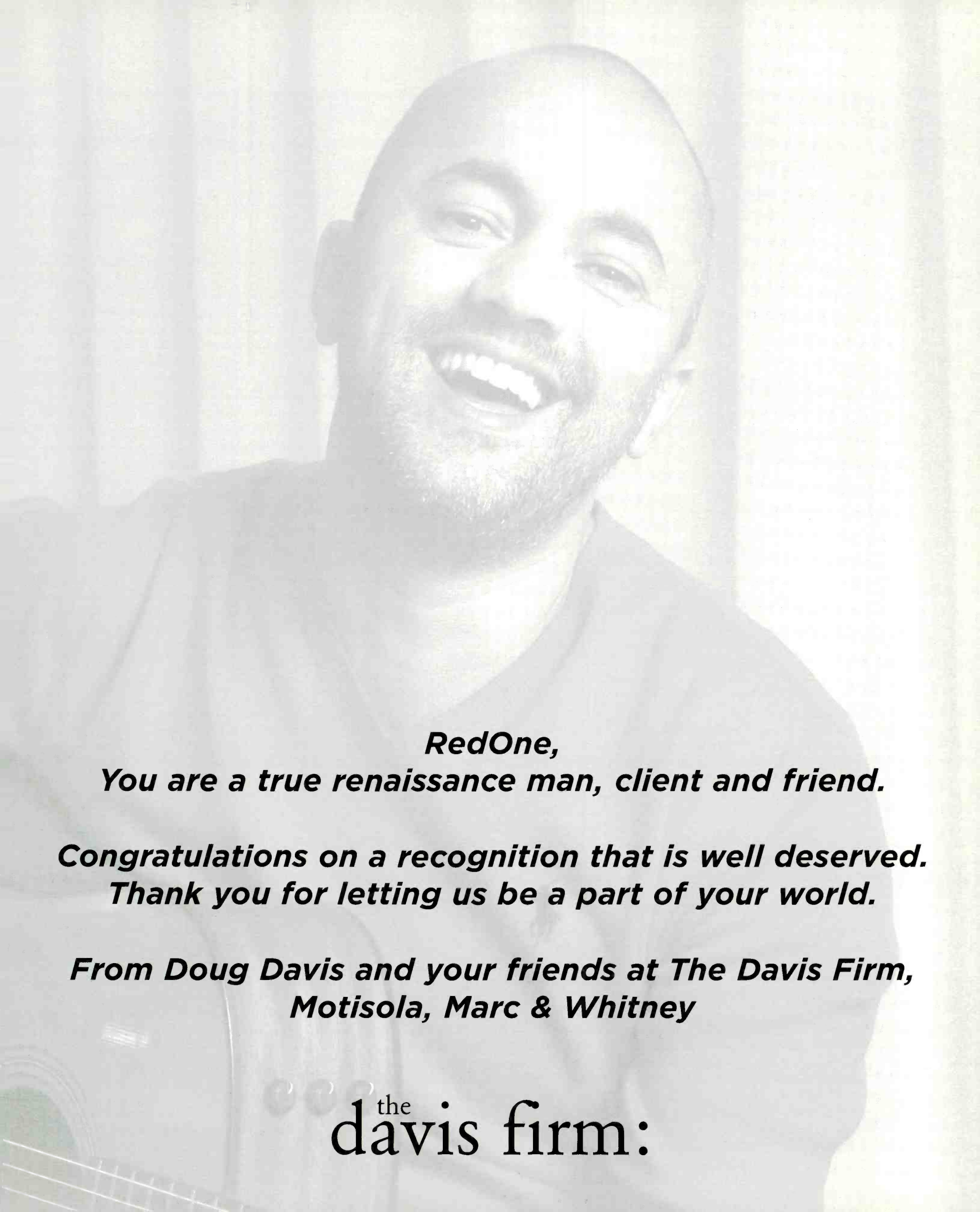
Clarke Schleicher, who has collaborated with Worley for 25 years as an engineer and mixer, told *Sound* magazine in 2010, "Paul has an amazing ability to see the big picture. He can marry artists to his songs with his productions and is able to see the forest for the trees." —Chuck Taylor

SO YOU WANT TO BE A PRODUCER?

A BIT OF ADVICE . . .

ADAM ANDERS: I like what Quincy Jones said: "You have to make music that you like." I don't send anything in until I am happy with it. If you're not happy with it, why would anyone buy it? You have to find a place to start. I was a bass player. I used my bass-playing to get into a studio. . . . I recorded a song I wrote and passed it along. Somebody noticed the production. It snowballs. Focus on your strengths.

REDONE: Study other people's songs. . . . Why do the Beatles have those



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Get In The

It's not just about Facebook. ¶ It's not just about Twitter. ¶ There are dozens of new startup services built around the ever-growing social graph redefining the Internet and mobile apps alike. Some are built from the ground up with music promotion and distribution in mind. But most aren't—and the music industry can't afford to wait for them to develop music-optimized programs before taking advantage.



FOURSQUARE

With 7.5 million users, about 60% of which are in the United States, Foursquare is the lead-



ing location-based mobile social networking game in the country. Contact: bizdev@foursquare.com

While other location-aware mobile music apps are proliferating, Foursquare has yet to offer any music-specific serv-

ices. The only formal program it offers is the Celebrity Follow mode, introduced last fall. Interested artists that contact Foursquare can have a special account created that filters their location information between fans and actual friends. It also allows them to leave tips at certain locations where fans may frequent, so a fan entering a coffee shop may see a tip from an artist he or she follows for a certain type of drink. Participating artists include Big Boi and Adam Duritz.

"If you have an affinity toward a musician and their music, you sort of have an affinity for their entire lifestyle and everything about them," says Jonathan Crowley, director of business development for media and entertainment partnerships at Foursquare. "So it's just nice to get those surprising tips."

But artists can also use Foursquare on their own. Soundgarden, before last year's Lollapalooza in Chicago, used Foursquare for a scavenger hunt that gave fans checking into certain locations in the city the chance to get tickets to an otherwise sold-out concert. Soundgarden checked into different locations around Chicago, leaving tickets and other items at each location. The first fans to check into the same locations won whatever was left there.

Code-savvy artists can use Foursquare's API (application programming interface) to integrate the app into fan clubs for loyalty programs, allowing fans who check into multiple concerts to get automatic VIP access to exclusive content. Much of this requires artists to coordinate with different venues, which has limited this approach. But Foursquare is working on a solution that would let artists run promotions at multiple venues through the app without requiring them to contact each one individually. Even sooner, it's planning to let users add more information to their check-ins, such as noting when checking into New York's Madison Square Garden exactly which concert they're attending. (Yes, you can do that now, by typing in the notes field.) But Foursquare wants to make it so that when you check in, the update automatically lists what show is taking place at that venue. It's a feature the company tested last month at South by Southwest (SXSW).

Game

Even if you have no idea what an API is, you can still maneuver through the social media/commerce playing field. Five social media services that labels, managers, promoters and artists should be talking to—now

BY ANTONY BRUNO

FLIPBOARD

The iPad app with more than 1 million users that turns social feeds from Twitter and Facebook into a personalized magazine for the tablet device. Contact: features@flipboard.com



MC Hammer and Duran Duran turned to Flipboard to promote new music this year, and the company expects a great deal more of such initiatives in the months ahead. Hammer took advantage of the company's Flipboard Pages program, which lets artists (or other brands) create an exclusive section within the app. Flipboard typically turns around two featured Pages per week. Duran Duran was more of a custom-designed deal

that included exclusive content the band provided to the company through a more wide-reaching deal that took longer to create and promote.

Both deals require contacting the company and aren't things artists can do on their own. According to founder Mike McCue, Flipboard only chooses projects that tie in with a broader event, such as Hammer's appearance on "The Oprah Winfrey Show" and Duran Duran's SXSW concerts. "It's about tying the music with a particular event and moment in time," he says. "We basically just look at the timing and the upcoming events and pick one that really maps to what we're trying to do."

There are things, though, that any artist can do to optimize Twitter and Facebook feeds for Flipboard. They include regularly adding photos and videos, and making sure those multimedia elements are of high resolution so they stand out on an iPad screen.

GROUPON

The coupon-like service offering users 50%-90% off goods and services via short-term deals. It claims more than 40 million subscribers, split 70/30 women/men. It skews more male on its mobile app in the 25-40 demo. Contact: partners@groupon.com



The touring biz took to Groupon immediately, utilizing the service to sell discounted tickets to shows in cities where sales were lagging or where the company's demographic muscle was particularly strong. In 2010, the company estimates it worked with some 50 concerts, including Bon Jovi and Kid Rock. But they're all one-off events (i.e., not every stop on the tour) and getting in

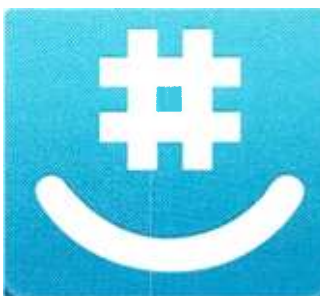
on the program requires working through deals with the company's sales force. This spring, though, Groupon will roll out a self-service platform called Groupon Now that promoters can use for time-sensitive offers—such as offering half-off tickets to a concert taking place that night, with a two-hour window for fans to take advantage.

So far, however, the recorded-music portion of the biz hasn't been very attracted to the service. Island Def Jam is the only exception, offering Rihanna's "Loud" as a \$5 digital download last November. "Our model is on introducing a customer to a business," Groupon senior VP of merchant services (and former AOL Music and MusicNow exec) Greg Rudin says. "We do that by offering compelling deals. Labels don't like offering deals on new releases because they don't have that much of a margin to begin with and they make most of their money on new releases."

The company instead is talking to as-yet-unnamed digital music subscription services, which need all the help they can get acquiring new customers.

GROUPME

The group messaging application for smart phones that allows users to create private text-messaging and conference-calling lists. It distributes more than 2 million messages per day. Contact: partner@groupme.com



GroupME founders created the service because they wanted a better way to keep in touch at Phish concerts and music festivals. So music industry partnerships top the company's to-do list. Most recently, it introduced Branded Groups. The program lets users create a group messaging list related to such preselected topics as Bon Jovi or Bonnaroo—both of which are launch partners in the program—which

they can use to not only communicate with each other, but that also lets the band or promoter send messages to anyone in a group listed under that banner.

"It's just a tool for events to give attendees information to make their lives better," founder Jared Hecht says. The program requires a contract with the company, but there are other ways artists can take advantage of the app. For instance, they can create "joinable groups" that allow anyone using the service to send a request to join. Artists managing these groups can use it to hold short-time contests, like limiting membership to the first 10 fans who apply, then hold a quick conference call with them. Or just use it as a more exclusive version of Twitter. Some acts use GroupME as a touring support tool, messaging all members of the organization about key events like departure times and sound checks.

CITYVILLE

With 91 million unique monthly users, Zynga's flagship game CityVille is both the most popular game on Facebook and the top app overall.



Users are split 50/50 men/women, mostly in the 25-35 demo, followed by the 35-50 group. Contact: [Raquel DiSabatino, pop culture lead](mailto:Raquel.DiSabatino@zynga.com)

So far, the only artist to do any kind of integration with any of Zynga's games is Dr. Dre, who sold branded cars, headphones and weapons in the game Mafia Wars in which gamers could stream his latest single, "Kush."

Word from within the company is that it's exploring ways to more deeply integrate music and pop culture into CityVille and other games, but the details are still being worked out. The company doesn't want to simply replicate how it's integrated advertisers in other games—such as the McDonald's-branded farm in FarmVille—but instead create something designed for entertainment content.

Music industry executives are all ears. "Anything with that kind of audience is something I'm very interested in pursuing," the head of digital at one artist management company says. "If there was a simple, straightforward licensing opportunity for music in the game, I'd love to try something like that out. For the right act, it would make a ton of sense."

Opportunities could include the obvious, such as letting users choose which songs to stream while playing the game, or the more obscure, such as letting players pay extra to be located near a famous person's neighborhood. ●●●

UNWEALED

THE ART

**SINGER,
SONGWRITER,
AUTHOR,
DRAMATIST,
ACTOR—
STEVE EARLE
IS WALKING
THE LINES**

BY JIM ALLEN



S

TEVE EARLE was an alt-country outlaw before alt-country even existed. In retrospect, the Hardcore Troubadour's rough-and-tumble history hardly seems a proper prelude to becoming the mediameister he is today. Earle's unveiling a new, T Bone Burnett-produced album and his first novel—both named “I’ll Never Get Out of This World Alive,” after the 1952 Hank Williams song—and he’s entering his second season as an actor on David Simon’s HBO series “Treme.” The first season



ended to the strains of Earle's "This City," an Allen Toussaint-arranged track that brings the story arc full circle, by closing out the new album as well. Earle talked to Billboard about his latest work, his experiences shooting "Treme" and why he can't stand a certain classic Bob Seger song.

"I'll Never Get Out of This World Alive" is much rootsier than your last few albums. Was that intentional?

All I knew about my next record, after making a record of somebody else's songs [the 2009 Townes Van Zandt tribute "Townes"], was that I wanted to pay a lot of attention to the writing itself, wanted to push the poetics as far past the decimal point as I could. In order to facilitate that much time spent on writing, I decided I didn't want to be a producer. Then at Hardly Strictly Bluegrass Festival, when [Robert] Plant and [Alison] Krauss were headlining . . . I just was watching T Bone playing with that band, and it dawned on me . . . I wanted to make a record with T Bone Burnett. The record ended up sounding the way it does because it was made in five days. It's the countriest record I've made in a long time—just sort of organically ended up that way.

You've got a novel being published around the same time as the record, with the same title. What's the connection?

The book is about a defrocked doctor, an abortionist in the early '60s in San Antonio, haunted by Hank Williams' ghost, because he was traveling with him when he died. I didn't know what this record was about until I finished it, and I said, "Oh, it's about the same thing that the book's about." Three years ago my dad died. There's a lot of mortality in the record, and I don't mean mortality in a morbid sense, I mean death as something that's a part of life: I watched my dad go through it; he fought really hard to stay here. I don't know if I would fight as hard as he did. But one way or the other, I just want to be as OK with it as I can be when my time comes.



You're in the middle of shooting your second season as street busker Harley Watt on "Treme."

I'm in it a lot more than I was last year. I'm either in five or six [episodes]. "Treme" was starting to air last April, when we were recording "This City" [in New Orleans], and the guy who owns Piety Studios came in and said he'd just been in a bar and everybody was watching "Treme"—a bunch of locals watching "Treme" like it was a football game or something. That's great for us. Most people that I know in New Orleans think that David and them have come closer to portraying New Orleans accurately than anything they've ever seen on television.

You started working with David Simon on "The Wire." How did that happen?

Simon used a song of mine in "The Corner"—1996's "South Nashville Blues." He had Corey Harris record it as "West Bal-

timore Blues." Simon's a music freak. He came up with this character in "The Wire" that he sort of based on me—not who I am as a performer, but who I am as a person. I was playing a redneck, recovering addict. It didn't really require any acting, so I thought I'd go try it. And it was a blast. And "Treme" is fun because I get to play some music too. I heard about "Treme" for the first time on the set of "The Wire" . . . Simon said, "Hey, I'm doing this show, would you be interested? I've got this idea for a character for you."

When you were strictly a musician could you have imagined you'd become such a multimedia guy?

I've got an eighth-grade education, so writing a book was unimaginable. And I remember turning down acting roles. Back when I was a lot skinnier and a lot better looking, I got a lot of offers.

What drives you to pursue so many extracurricular activities?

There's not that much music business, per se, left, and quite frankly, I think you have to work a little harder . . . I do a radio show on Sirius too. I'm writing another play now. I probably will write another book one of these days. I actually have an agent for film and television for the first time. And I live in New York City; there's stuff that comes up. And theater is one of the main reasons I moved here, even as a consumer. One of the reasons I moved here was to breathe the same air as Tony Kushner.

The timing of history makes the album opener, "Little Emperor," seem like a perfect anthem for what's been going on in the Middle East, but obviously it was written well before that.

It was a farewell song to Bush, and a slight whack at Obama. They were so blatant, that [Bush] administration. They really did think they could take over the world, and they tried, and we're still paying for it. Obama, I think he really believed he could shut these wars down, but he can't figure out where the off switch is. I don't think it's lost on him that John Kennedy tried to stop the Vietnam War and somebody fucking killed him. I still believe that. I don't think that's a conspiracy theory.

"The Gulf of Mexico" deals with the BP oil spill, which happened while you were in New Orleans.

It was the last few days I worked on "Treme" last year, and the spill happened, just as we were wrapping up. You could see the wind go out of the place. Everybody was optimistic, it had been five years [since Hurricane Katrina]; the city really felt like it was coming back. Then all of a sudden the spill happened. You couldn't walk 10 feet without walking into somebody whose life it affected. Some of the shit I've done to myself, I'll go ahead and eat the shrimp anyway in solidarity. I don't think a little oil's going to hurt me after everything I've been through. [laughs]

How do you turn your own experiences into songs that are relevant to others?

I hate [Bob Seger's] "Turn the Page." I hate songs that are about feeling sorry for yourself because you're riding around on a bus that costs more than people's houses. It's about everybody's common experience . . . finding the place where my experience isn't any different than somebody who actually works for a living. I think some literary chops help, and if you work really hard and you don't die, you get better. And I didn't die. So I've gotten pretty good at it over the years. . . .



Like father, like son: STEVE EARLE (right) and son JUSTIN TOWNES EARLE in an episode of HBO's "Treme"; inset: new album "I'll Never Get Out of This World Alive."

STEVE EARLE

ALBUM TITLE: "I'LL NEVER GET OUT OF THIS WORLD ALIVE"

LABEL: NEW WEST RECORDS

PRODUCER: T BONE BURNETT

UPCOMING TV: "LATE SHOW WITH DAVID LETTERMAN," APRIL 29

SITES: STEVEEARLE.COM; NEWWESTRECORDS.COM/STEVEEARLE; FACEBOOK.COM/STEVEEARLEMUSIC

MANAGEMENT: DANNY GOLDBERG AND JESSE BAUER, GOLD VILLAGE ENTERTAINMENT

AGENT: WILLIAM MORRIS ENDEAVOR (MUSIC AND ACTING)

PUBLISHING: PRIMARY WAVE MUSIC

PUBLICITY: BRADY BROCK, GOLD VILLAGE ENTERTAINMENT; AMANDA HALE-ORNELAS, NEW WEST RECORDS

TWEETS: @STEVEEARLE

“There’s not that much music business, per se, left. And quite frankly, I think you have to work a little harder.”



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Gruesome twosome:
THE KILLS



ROCK BY SARAH JAFFE

LET IT BLEED

Alison Mosshart Returns To The Kills After A Stint With Jack White

The last thing you'd expect on a new record by the Kills would be a smoky torch song. The London-based two-piece is best-known for a stripped-down, raw blues-rock (and a dynamic, feral onstage chemistry), but the most striking track on the duo's new record, "Blood Pressures," out April 5 on Domino Records, is "The Last Goodbye," where singer Alison Mosshart unleashes her inner cabaret singer.

"It just sounds like it dropped out of the sky,

like it's always been around," Kills guitarist Jamie Hince says. "It sounds like one of those classic songs. That's easily one of my favorites on the record, probably because it is so different."

Kris Gillespie, who runs Domino in the United States, adds, "After one listen to 'The Last Goodbye,' it's hard to miss just how much Alison's voice has matured in her three years of constant activity shared between the Kills and the Dead Weather."

Mosshart may have spent a chunk of time since the Kills' last release, 2008's "Midnight Boom," touring with Jack White and the Dead Weather, but she and Hince have a long history

of working together, assembling music across long distances. With Mosshart on tour, Hince says, "maybe I let loose with instruments a bit more than I would've done. I played bass on it. We've never had bass on a record before."

Meanwhile, Mosshart was writing songs differently herself—the track "Pots and Pans," she says, came from learning by herself on the road. "I was trying to teach myself a different way of playing, of picking guitar. I'd never done that before, so that was my learning song; that was the song I invented to learn how to do it quickly and play," she says.

Whatever the inspiration, be it distance, the

first Roxy Music record or Hince's childhood in Swaziland, "Blood Pressures" is a bigger, broader, more expansive rock record that still maintains the Kills' signature swagger and sass. It's so much bigger, in fact, that the band members note it might require a different setup when they take it on the road.

"We've always been quite keen on keeping it the two of us," Hince says, "but after this long, we wanted to experiment on the record. The difference of layers, more instruments—that might dictate having to take someone else out with us."

The record's first single, "Satellite," a crunchy gospel-flavored track, launched Jan. 31 as a stream, accompanied by radio availability and a video directed by Sophie Mueller, creator of the band's memorable "Last Day of Magic" clip. For the "Satellite" video, the duo went to England's Canvey Island, a Coney Island-like resort area that has fallen out of favor, which Hince describes as "kind of a ghost town now."

The Kills' first tour date was March 17 at Domino's South by Southwest showcase. The trek continues in April in San Diego and runs through Coachella, then restarts in late summer or early fall for a longer trip around the country. The band is quite excited about touring. "I'm really glad that people still love to go and interact with other people and see something that's happening right now," Mosshart says. "You don't get to take home a thing. It's not about having things—it's about having an experience."

In addition, the band is working on a promotion with Polaroid to run concurrently with the album release. The Kills are documenting their tour on Polaroid cameras, with the photos available on Polaroid's website. "The band have long used Polaroid cameras throughout their career in both art and life, so it seemed like an incredibly natural fit to the band's visual aesthetic," Gillespie says.

That aesthetic will be on display in a vinyl release, with a full-art insert and a colored-vinyl record, as well as a 28-page booklet for the CD version—all designed by Mosshart and Hince. "If physical releases are the 'hardback' to the digital 'paperback,' it never hurts to go the extra mile to make the physical package worth the purchaser's time and money," says Gillespie, who notes that the artwork will be available to digital purchasers as well.

After all, Mosshart says, "these are the things that I live for when I buy a record—to sit there and read every little tiny thing, to go through and look at all the art and get inspired." ◆◆◆

>>> WILLIE NELSON WON'T SING FOR JUSTICE

The rumor that a Texas prosecutor said Willie Nelson could resolve marijuana possession charges by agreeing to plead guilty, pay a fine and sing "Blue Eyes Crying in the Rain" for the court seemed too good to be true—and was. Attorney Kit Bramblett says that he recommended the penalties to Hudspeth County Judge Becky Dean-Walker. Bramblett says the judge specifically demanded that Nelson appear in court instead of pleading by mail, which is a common procedure in such cases. Alas, Dean-Walker reportedly clarified her comments, saying that Bramblett was trying to be funny "and it got out of hand."

>>> KATY PERRY'S MOM TO TELL ALL?

According to the New York Post's Page Six, Katy Perry's evangelist mother Mary Perry Hudson is reportedly shopping a book proposal, in which she discusses how her daughter's suggestive lyrics, skimpy outfits and "foul-mouthed fiancé" have tried her faith. A reported excerpt for the proposal: "Katy stepped out from behind the changing doors in a tiny risqué costume. No mother wants to see the top of her daughter's boobs."

>>> BIEBER HIT WITH ROYALTY SUIT

A pair of artist managers have filed a lawsuit seeking royalties from the hit Justin Bieber song "One Less Lonely Girl." Vance Tate and Thomas Oliveria claim in a lawsuit that they represent songwriters Sean Hamilton and Hyuk Shin, who collectively are known as A-Rex. Tate and Oliveria claim they are entitled to 10% of publishing royalties associated with A-Rex's share of the song. The plaintiffs are seeking damages for breach of contract, fraud, conversion and copyright infringement.

Reporting by Eriq Gardner and the Associated Press.

DANCE BY MIKAEL WOOD

OPPOSITES ATTRACT

Magnetic Man Hopes To Capitalize On Dance Music's U.S. Popularity

According to English producer Artwork, hearing the sound of European dance music infiltrate American hip-hop and R&B during the last few years has been a "really weird" experience. "We're talking about music that was big over here 15 or 20 years ago," he says via phone from London. "But it's exciting, too. Hip-hop and R&B have been around for a long time pretty much unchanged. It's good to see people's views opening up and wanting to hear something new."

That interest in new sounds, Artwork says, is why he's hopeful that American listeners might be attracted to Magnetic Man, the dubstep supergroup he shares with producers Skream and Benga. Columbia Records released the trio's self-titled debut last October in the United Kingdom; it's due stateside from StarTime International on April 12. "When you go to dance parties in the States, dubstep is absolutely everywhere," Artwork says. "So it seems like the perfect time." He laughs. "Of course, I'm sure every other English band has said that before us. America's a tough thing to crack."

Magnetic Man will have some help in that regard: John Legend contributes vocals to the album's future-soul closer, "Getting Nowhere," while



Dancing all the way to the bank: MAGNETIC MAN

Angela Hunte (who co-wrote Jay-Z and Alicia Keys' "Empire State of Mind") appears on "I Need Air"; the 14-track set also features vocals by Ms. Dynamite, Sam Frank and Katy B, the last of whom crops up on one cut tellingly titled "Crossover."

StarTime chief Isaac Green shares Artwork's optimism, pointing to the suc-

cess of such festivals as Ultra and Electric Daisy as proof that "there's a big audience for dance music here." He adds that the U.S. media's widespread coverage of James Blake "is definitely not a negative thing," nor is the blogosphere's fascination with the dubstep-inspired breakdown in Britney Spears' "Hold It Against Me." Yet Green insists

that Magnetic Man is "different from a lot of other dance acts in that they're not a niche band. People who aren't invested in all the different dance genres can hear songs like 'I Need Air' and 'Getting Nowhere' and think they're great. It's exciting music that doesn't require much analysis to connect."

Though several Magnetic Man songs are available at iTunes, the label's album rollout is timed to begin with the band's April 15 performance at Coachella. "That's a massive platform that can serve as a real lightning rod for media attention that resonates around the country," Green says, adding that he and his team are pitching the group to late-night TV outlets and working "Perfect Stranger" (with Katy B) to noncommercial, triple A, modern rock and mix show radio.

Magnetic Man manager Sarah Lockhart (of London-based Ammunition) says licensing will also play a significant role in the campaign. "Getting a song on a show like 'CSI'—that route might be our most realistic chance," she says.

For his part, Artwork is eager to expose more stateside audiences to the group's live show, in which the three members man three different laptops while "another guy takes the feeds from our computers and makes patterns with the sound," he says. "We've got a lot of festivals to do over here that were booked late last year, but I'd love to move there tomorrow and stay for the whole time." ◆◆◆

BY MARIEL CONCEPCION

Dear Summer

CyHi Da Prynce Readies Two Summer Mixtapes; Plus, An Album For Q4



Kanye-approved: CYHI DA PRYNCE

CyHi da Prynce has long been in good company.

After a short-lived deal under producer Jazze Pha's Sho Nuff Records, CyHi signed to Akon's Konvict Music label in 2008. With the help of DJ Greg Street, he met and befriended Alabama rapper Yelawolf and landed on the remix to his "I Wish" track, released last year. Just weeks later, impressed by his verse

on the song, Kanye West got him a deal on Def Jam Records but not before snagging him for his own G.O.O.D. Music imprint.

Still, while all the aforementioned music moguls have had a hand in CyHi's career, if you ask the Decatur, Ga., MC who first inspired him to pursue rap professionally, he'll tell you it was Sean "Diddy" Combs.

"The first time I met Diddy, I said to myself, 'I can actually get this close?'" the 26-year-old rapper recalls. "I was around 13 years old and I saw him because he was friends with my friend's father. I remember thinking, 'If I can get this close to Diddy, then I can do something. If I can get this close, I can at least get my music heard.'"

As it turned out, Combs

wasn't involved in launching CyHi's rap career, but it was CyHi's "connect the dots" mentality that finally got him heard. Now, CyHi is preparing the summer release of two mixtapes, "The Allies" and "Royal Flush 2," as well a proper LP slated for a late-2011 release.

"'Royal Flush 2' is going to be topic-wise similar to the first 'Royal Flush' mixtape, but more aggressive, more 808s and more show-driven music. It's the same story, but the music will be different," CyHi says about what fans can expect. "'Allies' is just a collaborative set of hip-hop and rap with some of today's favorite artists," including Big Sean, J. Cole and Big K.R.I.T.

One of the tracks that made the cut on "The Allies" is "1,000 Pounds," a song that chronicles the story of a man who finds 1,000 pounds of an illegal substance and wonders what to do with it. The track will have an accompanying short film—part of the reason the mixtape is being held up—and will feature some of the rappers who will make guest appearances on the set, CyHi says.

Both mixtapes are about

75% complete, he adds, and feature original production by J.U.S.T.I.C.E. League, Drumma Boy, Kanye West and No I.D., to list a few.

While that star-struck moment with Combs was a key episode in his life, CyHi got his start even before that; he sang in a church choir as a child and then joined the school band. In middle school he started dancing and then shortly after rap became his focus.

After a successful rap cypher aired on BET and a couple of mixtapes later, CyHi has fans anxiously waiting for more.

"He has the 'it' factor," his manager Mike Davis says about his appeal. "Some artists might be good performers, some might be good at writing music, some have camps that make them famous. But with CyHi, he's unique because he has it all."

CyHi unabashedly agrees. "I'm creative. I have a big vocabulary now, because I do a lot of reading," he says. "I try to make smart things sound simple—like Rosetta Stone for rap. My music is easy to digest but it's still witty and clever. That's what makes me a special individual." ◆◆◆

ROCK BY PHIL GALLO

Let's Get The Band Back Together

Robbie Robertson Teams With All-Star Cast For 'How To Become Clairvoyant'

A half-dozen vintage guitars hang in Robbie Robertson's office at the Village Recording Studios in West Los Angeles, but in talking about his first album in 14 years he mentions only one of them—a Martin 000-45 gut string from 1928. While Robertson didn't play it on the album, it still figured prominently in the recording process.

"Eric loved that guitar," Robertson says, referring to Clapton, a creative partner in the writing and recording sessions that led up to "How to Become Clairvoyant," Robertson's first album since 1998's "Contact From the Underworld of Redboy."

The germ of the idea behind the 429/Macro-Biotic Records release, due April 5, was a series of get-togethers between Robertson and Clapton—some social, some involving guitars. Sessions started in London a couple of years after they had considered a joint venture as writers, a process interrupted by Clapton tours and other projects.

Demos finished, Robertson left them untouched while creating the score for Martin Scorsese's "Shutter Island" in late 2009 by assembling a collection of modern classical pieces. Robertson then reviewed the London recordings and "it was clear as day—what I wanted to write about, which songs to finish, who I wanted to work with . . . This record is maybe the most fulfilling record I have ever made."

Lyrical, Robertson took a reflective pose, singing—for the first time ever—in the first person about his life in the '60s, great blues guitarists, personal relationships and his heroes who famously didn't play rock'n'roll, like Sonny Boy Williamson, Frank Sinatra and Mahalia Jackson.

He brought in other guitarists, slide man

Robert Randolph and Tom Morello; singer Angela McCluskey; and "texture" creator Trent Reznor; Steve Winwood had played on two tracks recorded in London. Clapton's presence, though, remains the strongest—he appears on seven of the dozen tracks and sings on "Fear of Falling."

"When we were recording in London we were set up facing one another and playing off one another—a lot of eye signals," Robertson recalls. "I would play a guitar thing and he would just answer it in the same language. The guitars would come together and intermingle in this language that was just beautiful."

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"It was clear as day—what I wanted to write about, which songs to finish, who I wanted to work with. This record is maybe the most fulfilling record I have ever made."

—ROBBIE ROBERTSON

"The reason Eric goes to these places—I'm guessing because I have never asked him—is because the first music he knows of from me, from the Band, was about the subtleties and the emotion," he adds. "I had been a wailing guy on the guitar with Ronnie Hawkins [in the early '60s], then with Bob Dylan [in the mid-'60s]. Then all these other guys came along who were wailing on guitars and it felt obvious, so I wanted to go a different direction. I was more intrigued with the playing of Curtis Mayfield. I thought, 'If I can play one note and make you cry, then that's better than those fancy dancers playing 20 notes.'"

About a month after the release of "How to Become Clairvoyant," a signed and numbered collector's edition will hit the market that will include vinyl, a DVD for remixing, artwork from Anton Corbijn and Richard Prince, and demos that feature only Robertson and Clapton.

"Sometimes those unfinished versions are so revealing and so personal," he says. "Sometimes a sketch is just as powerful as a finished painting." ●●●



Boom! K.D. LANG with her band, THE SIS BOOM BANG

6 QUESTIONS

with K.D. LANG
 by JIM ALLEN

Though k.d. lang came to fame as part of the neo-country wave of the late '80s alongside Lyle Lovett and Dwight Yoakam, she moved on to more sophisticated pop pastures with 1992's "Ingénue." Since then, her muse has led her to everything from orchestras to electronics to a 2002 duet album with Tony Bennett, but she never revisited her country beginnings. Her new album "Sing It Loud," out April 12 on Nonesuch, was recorded in Nashville and is the closest she's come to reprising an earthy, Americana-tinged approach. Much of it has to do with the providential creation of the Sis Boom Bang, her first real backing band—as opposed to an agglomeration of session players—since her country-era ensemble the Reclines.

1 How did you find the right combination of players for the Sis Boom Bang?

The second everyone walked into the room it was palpable—I knew that it was Sis Boom Bang. We recorded eight songs in three days, and the record just completely came alive. A lot of the tracks on the record are just [recorded] live off the floor, including the vocal. I really thrive in a live situation . . . being just a part of the energy flow of a band.

2 You're touching on Americana again with "Sing It Loud." What first drew you away from country?

My foundation was singer/songwriters—Joni Mitchell and Kate Bush—and some of the jazz singers. That was my roots and country music was a kind of a mistress. I always knew my real love in music was much broader . . . and I wanted to explore that. It just got to the point where "Ingénue" was raising its head and had to be dealt with, and the time had come. I always knew I would do another country record . . . it's in my musical DNA.

3 What made you decide to cover the Talking Heads' "Heaven" for this album?

I always heard that song a little bit countrified. I love the sentiment, as a Buddhist—the concept of heaven being nothing. It just sat well with my sense of humor and my spirituality. I actually wanted to do it for a long time, and it just took this band to do it. David Byrne has been a labelmate of mine pretty much for the whole 27 years [I've been recording], first at Sire and now at Nonesuch. I've been a fan of his for a long time.

4 You recorded Leonard Cohen's "Hallelujah" for your 2004 covers album, "Hymns of the 49th Parallel," and sang it

at last year's Winter Olympics. How do you find your way into a song that's been covered so often?

It's a testimony to how well a song is written and how deep and inexhaustible the subtexts of the lyrics are. It's a matter of focusing on the song itself, the purity of the lyrics and the melody, and diving right into the vortex of what that is. When I did "Hymns" I was happily oblivious to the 5 million versions of it out there. I knew it from Jeff Buckley. I think this is the last year I will sing it, because Leonard himself has issued a moratorium on it.

5 What's the most valuable lesson you've learned singing alongside legends like Tony Bennett and Roy Orbison?

Probably the most amazing voice I ever sang beside was Chaka Khan—and that was just at a rehearsal. It's the unconscious relationship to the self that is the most important thing. Tony when he's being Tony Bennett . . . the consummate old-school jazz performer. Roy Orbison at the mic doing "Crying," like he'd been for 30 years before I even got to it. It's about finding yourself . . . being confident in who you are, but not so overly confident that you impede the music.

6 Is that a lesson you've had to learn the hard way?

Totally. I think at the beginning, I was just so fucking excited to be onstage and making music that I couldn't see straight, but then when I had some success I started to be self-conscious. Time has afforded me [the opportunity] to sort of balance it back out. It's about being musically and emotionally malleable . . . letting the natural force of music make its way, and getting the hell out of the way [laughs]. ●●●

Hangin' with Mr. Clapton: ROBBIE ROBERTSON



ALBUMS

ROCK

THE JOY FORMIDABLE

The Big Roar

Producers: *The Joy Formidable, Neak Menter, Rich Costey*
Canvasback/Atlantic

Release Date: *March 15*

Anyone who saw the Joy Formidable's blistering set at Billboard's South by Southwest showcase in late March knows that this Welsh trio doesn't do anything small. Even the band's 2009 indie debut mini-LP, "A Balloon Called Moaning," had a big sound, big hooks and even bigger ambitions. The Joy Formidable's new full-length, "The Big Roar," ups the ante to almost comical levels. It's a sprawling 50-plus-minute-long opus filled with stadium-sized choruses, wind-tunnel guitars, deep bass rumble and several canyons' worth of echo. The twist comes in the three-piece's unusual fusion of indie-pop and sonic skyscraping. There's an early-'90s alt-rock lilt in front-woman Ritzy Bryan's vocals and melodies that's toughened by the volume and intensity, so "The Big Roar" sometimes summons visions of the Breeders playing with Muse's equipment (and drummer). It's a killer combination of sweetness and brawn that's best captured on the more compact songs



JESSIE J

Who You Are

Producers: *various*
Lava/Universal Republic
Release Date: *April 12*

The latest product of London's star-making BRIT School arrives in America with no shortage of at-home hype: Even before the U.K. release of her debut album, "Who You Are," Jessie J won the BBC's Sound of 2011 poll and the Critics' Choice BRIT Award, and when it came out last month in the United Kingdom, the set debuted at No. 2—right behind fellow BRIT brat Adele's "21." Like that "Chasing Pavements" singer, Jessie J owns a big voice rich with old-soul intensity. Here, she uses it most powerfully in "Mamma Knows Best," a brassy vaudeville-style number. But as befits a songwriter who helped pen Miley Cyrus' "Party in the U.S.A.," Jessie J is less suspicious of radio-bait dance-pop than are some of her old classmates. Indeed, she's best on "Who You Are" in uptempo cuts like "Abracadabra," one of several Dr. Luke productions; another, "Price Tag," finds a surprising amount of juice left in the reggae-scented fruit previously squeezed by Bruno Mars and B.o.B, the latter of whom contributes a guest verse.—*MW*



"Austere," "A Heavy Abacus," "Whirring," "Cradle" and "The Greatest Light Is the Greatest Shade." The bigness gets the better of the threesome on several songs—but regardless, smart money says the Joy Formidable will be one of this year's breakout bands.—*JA*

JAZZ

VARIOUS ARTISTS

Jazz: *The Smithsonian Anthology*

Producers: *various*
Smithsonian Folkways Recordings

Release Date: *March 29*

Created to replace the Smithsonian's out-of-print 1973 jazz overview, a 47-member committee has curated a package that speaks best to academics looking for a compact jazz encyclopedia. The approach is chronological, the canon largely unchanged from previous compendia of the music's history, though room has been made for Sun Ra. The 200-page book that accompanies the six-CD, 111-song set provides a dissection of mostly great works with technical, historical and musical details. Overall, it lacks a distinct point of view. The first four discs are pleasant listening experiences covering swing, big band, bebop and hard bop. The music splinters on disc five, placing Stan Getz's bossa nova, John Coltrane's version of a Mass and the Mahavishnu Orchestra within the rubric of jazz. The set does go out on a limb to compartmentalize the post-Coltrane era and it's encouraging to see Tomasz Stanko, Anthony Braxton and the Art Ensemble of Chicago seated at the table with Duke Ellington and Charlie Parker, an acknowledgement that the music continues to evolve deep in the shadows of popular culture.—*PG*

SOUNDTRACK

SUCKER PUNCH

Producers: *various*
Watertower Music

Release Date: *March 22*

For the soundtrack to action-fantasy film "Sucker Punch," dark, eerie and violent soundscapes are used to rattle female vocalists' interpretations of songs by the Beatles, Jefferson Airplane, Eurythmics, the Stooges and the Smiths. Producer/musicians Marius de

Vries and Tyler Bates, with a full orchestra under their employ, bring a consistency to the album, surrounding vocals with deep and intense effects culled from speed metal and industrial dance clubs. The film's star, Emily Browning, is featured on three of the tracks, admirably playing seductress on the album's leadoff number, "Sweet Dreams (Are Made of This)." Emiliana Torrini delivers a convincing interpretation of "White

Rabbit," and Alison Mosshart glistens on Lennon & McCartney's "Tomorrow Never Knows," while Björk's "Army of Me" is subjected to an aggressive remix that blends perfectly with the new tracks. The soundtrack's most tender moment begins with a male voice, Yoav, who trades verses packed with vulnerability with Browning on the Pixies' "Where Is My Mind?" Amid a rush of male-targeted female power, it's the rare moment that asks the audience to pause for reflection.—*PG*

REISSUE

PEARL JAM

Vs. & Vitalogy Deluxe Edition

Producer: *Brendan O'Brien*
Epic Records/Legacy Recordings

Release Date: *March 29*

Following the same lavish treatment Pearl Jam gave the 2009 boxed set of 1991 debut "Ten," the band has reissued and remastered 1993's multi-platinum "Vs." and 1994's hearty, complex "Vitalogy" as the next phase of its 20th-anniversary celebration. The inspired pairing opens a window into the heady year surrounding Kurt Cobain's suicide when Pearl Jam grappled with the raw, uncomfortable pinnacle of its fame. In '93, frontman Eddie Vedder viscerally howled about the glare on "Blood," but by 1994's "Corduroy" and "Tremor Christ," he had donned a mien of self-preservation ("Take my time/Not my life"). Led by Vedder's familiar baritone and the twin guitars of Mike McCready and Stone Gossard, all the straight-ahead, often singalong-ready rockers ("Animal," "Better Man," "Daughter") that defined the Seattle band's early sound are here, with additional glimpses into the process afforded by bonus tracks. But fans will find the most revealing glance into the time period on the "Live at the Orpheum, Boston, MA" disc, which displays how vital PJ has always been live while simultaneously catching the group in mid-songwriting process, performing early versions of the Neil Young-esque "Not for You" and haunting "Immortality."—*JL*



WIZ KHALIFA

Rolling Papers

Producers: *various*
Rostrum/Atlantic

Release Date: *March 29*

If the whole hip-hop thing somehow doesn't work out for Wiz Khalifa, he should consider becoming a motivational speaker. After all, the Pittsburgh MC's debut full-length, "Rolling Papers," is an overwhelmingly upbeat rap album that's all the more surprising following his dark February mixtape, "Cabin Fever." Following the success of the Billboard Hot 100-topping debut single "Black and Yellow," Khalifa offers a laid-back toast to young success, overcoming humble beginnings and smoking plenty of weed over cozy synthesizer beds. Songs like "Top Floor" are packaged in a warm haze, with Khalifa's flow floating over the subtle rhythms and pausing to let the beat breathe. While Khalifa isn't the most technically dazzling performer, the 23-year-old flashes charisma at every turn and understands the importance of a hook (see: "When I'm Gone," "Roll Up" and of course, "Black and Yellow"). Like Drake's "Thank Me Later" (2010), "Rolling Papers" is a unique opening statement from a gifted mainstream rapper.—*JSL*



BRITNEY SPEARS

Femme Fatale

Producers: *various*
Jive Records

Release Date: *March 29*

"I wanna go downtown where my posse's at," Britney Spears sings on her killer new album, "because I got nine lives like a kitty cat." Now there's a double-entendre worth the two-and-a-half years we've been waiting for "Femme Fatale." Beyond the top-shelf wordplay, though, that line (from "How I Roll") communicates an essential truth about this professional comeback queen. Who else but Spears could survive the Great Bald Umbrella Attack of 2007? Executive-produced by Dr. Luke and Max Martin, the ballad-less "Femme Fatale" seems designed to reassert Spears' dance-pop dominance in the age of Katy Perry and Ke\$ha. Throbbing future-disco cuts like "Hold It Against Me" and "I Wanna Go" gleam with a sense of cold-eyed purpose that reminds you how long the singer's been with us. Spears doesn't always sound like she's having a great deal of fun here—on "Big Fat Bass" you can practically hear Will.i.am persuading her to let loose. But whoever said global conquest was supposed to be a good time?—*MW*

REVIEWS

SINGLES

SEETHER

Country Song (3:49)

Producer: Brendan O'Brien
Writers: S. Morgan, Seether
Publishers: various

Wind-up Records



As the post-grunge/nü-metal alternative era of the early 2000s fades into obscurity, the standout acts have kept plugging away (Breaking Benjamin), taken extended recording breaks (Evanescence) or, in the case of South African rock act Seether, adapted to the here and now. "Country Song," the lead single from sixth album "Holding On to Strings Better Left to Fray," has a heavier rock feel than its title suggests, but the group lets its twang shine in the song's guitar sound and concise but powerful songwriting. "Blame all your weakness on me/Shame that I'm so contrite," Shaun Morgan sings as the tension builds beneath his vocal and finally erupts into the thrashing chorus. "Country Song" sounds like the work of a different band when compared with Seether's past singles, but the group's intense rock has simply evolved in directions that are just as rewarding.—JSL

DANCE/ELECTRONICA

SULTAN & NED SHEPARD FEATURING NADIA ALI

Call My Name (3:15)

Producers: Ossama "Sultan" Al-Sarraf, Ned Shepard

Writers: N. Ali, O. Al-Sarraf, N. Shepard

Publishers: Smile in Bed Publishing (BMI), An Arab and a Jew Publishing (SOCAN)

Harem Records

Nadia Ali's voice is one of dance music's most unmistakable: alternately husky and

girlish, the Pakistani-American vocalist possesses a haunted drone that seems to match the electronic beats over which she's usually singing. DJ/producers (and Harem label heads) Sultan and Ned Shepard use that instrument to great effect on "Call My Name," a melodic ballad that recalls the similarly moody "Rapture," the hit that Ali scored as a member of the group iiO in 2001. Kaskade adds his trademark uptempo shimmer with a dub and a remix, and trance man Max Graham, known for his rhyth-

mic, heady style, takes the original to a more epic level on his own remix. But all the producers can't weigh down Ali's vocal too heavily; it has too much life on its own.—KM

R&B

MARY J. BLIGE FEATURING DIDDY & LIL WAYNE

Someone to Love Me (Naked) (3:35)

Producer: not listed

Writer: not listed

Publisher: not listed

Matriarch/Geffen/Interscope

Mary J. Blige is not known for issuing remixes, but the Queen of Hip-Hop Soul has decided to put her spin on Diddy-Dirty Money's "Someone to Love Me" by injecting her vocals and a Lil Wayne verse into the track. This "Naked" take chronicles the dismal struggle to find love as the songstress pours her heart into lyrics like "I'll be praying so hard to get through the day/Bad thoughts in my mind I can't shake/Having nightmares in the day/Can you relate?" Though her verses outshine the hook lyrically, the repetition of the phrase "looking for someone to love me" encapsulates the



BIG SEAN FEATURING CHRIS BROWN

My Last (4:14)

Producer: No I.D.

Writers: various

Publishers: various

G.O.O.D./Def

Jam/IDJMG

Big Sean is a fairly new face in the hip-hop game, but from the sound of his latest single, the Kanye West protégé

already has the wordplay of a pro. "She a seven in the face but a 10 in the ass/She even look better by the end of my glass," the Detroit-raised rapper smugly spits atop a piano-based, midtempo production. Sean even gives a shout-out to his famously cocky mentor, rapping, "Since I sign to Kan', I'm Louis Vuitton shine." Meanwhile, featured guest Chris Brown encourages the snooty behavior, singing in the chorus: "I just want the baddest bitch in the world right here on my lap." Sean does take a bar to remind listeners that the reason for his celebration is that he "grind hard" to get this far. While he tries to tell a personal story about enjoying himself after coming from humble beginnings, the message gets lost in the flashiness of the good life.—MC



TINIE TEMPAH FEATURING ERIC TURNER

Written in the Stars (3:39)

Producer: iSHi

Writers: various

Publishers: various

Disturbing London/Parlophone/Capitol

U.K. pop artist Tinie Tempah's singles stand out due to their remarkable production quality, and despite a difference in sound from his previous singles, "Written in the Stars" (the third single off Tempah's debut album, "Disc-Overy") is no exception. Delivering lyrics about persistence and determination, Tempah weaves seamlessly through the verses over a rhythmically active synth pattern, while Eric Turner provides a breathy performance for the refrain. Producer iSHi adds a few subtle, yet well-crafted elements that support the lyrics and comfortable groove of the track, such as a refined breakdown that switches up the second verse. A relatively weak chorus and a repetitive hook don't make "Written in the Stars" a shining example of Tempah's talents, but the single is saved by some sterling production techniques.—RG



song's tone. And while their lyrics are melancholy, Diddy and Lil Wayne's verses still

manage to add some spice to the otherwise somber mood. In stepping away from her trademark recording style, we hope Blige is warming up for an exciting new album with this remix.—JG

POP

JESSIE J FEATURING B.O.B

Price Tag (3:42)

Producer: Dr. Luke

Writers: various

Publishers: various

Lava/Universal Republic

Jessie J's "Price Tag," the second single from debut album "Who You Are," is designed to make the listener move and then be stuck in his or her head for days afterward. The U.K. singer/songwriter has a

history of crafting über-catchy pop tunes, and "Price Tag" has the same ineffable quality engrained in its melody as Miley Cyrus' 2009 single "Party in the U.S.A.," which Jessie J co-wrote. "Price" also has an equally simple message, as Jessie explains, "Money can't buy you happiness," while utilizing her powerful voice. The edges of B.o.B's fluid rap verse are softened by a guitar riffing in the background, providing a retro feel that lets Jessie J "Take it back in time/When music made us all unite." The uptempo bebop drum beats give "Price Tag" a dancehall anthem flavor, and if Jessie J does indeed "wanna make the world dance," she may be on her way to succeeding.—KM

LEGEND & CREDITS

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GOSPEL BY DEBORAH EVANS PRICE

Smiling Faces

Kirk Franklin Continues His No. 1 Streak With 'Hello Fear'

They say good things come to those who wait. Sometimes even better things come to those who don't. Originally slated for May, Kirk Franklin's new CD "Hello Fear" was pushed up to March 22.

The move paid off. "Hello Fear" bows at No. 1 this week on Billboard's Top Gospel Albums and No. 5 on the Billboard 200, selling 87,000, according to Nielsen SoundScan. Since making his first appearance on Top Gospel Albums in 1993 with "Kirk Franklin and the Family," Franklin has watched all 10 of his albums peak at No. 1.

So what prompted the shift into high gear for "Hello Fear" (Fo Yo Soul Entertainment/Verity Records)? A combination of Franklin delivering the project March 1 and strong response to lead single "I Smile" (peaking thus far at No. 3 on Hot Gospel Songs).

"Since Kirk was confirmed to go on tour with [radio personality/comedian] Steve Harvey, we wanted to have the CD available for his fans to purchase," Verity Gospel Music Group executive VP James "Jazzy" Jordan says. "We actually had two singles out at the first of the year: 'I Smile' and 'I Am.' It was about being progressive and taking advantage of the tools available to us to get things done."

"We didn't want radio stations to be limited," Franklin says about the dual-single approach. Both "I Smile" and "I Am" were worked at gospel radio. "Smile"—which interpolates funk group the S.O.S. Band's "Tell Me If You Still Care" and rock group Little Feat's "Fool Yourself"—also went to adult R&B stations. The track went on to become a top 10 Adult R&B chart hit.

Produced by Franklin and Shaun Martin, "Hello Fear" features several special guests. Beverly Crawford and Marvin Sapp grace "The Altar," while Rance Allen, John P. Kee and Marvin Winans join forces on "Something About the Name Jesus Pt. 2." Explaining the album's overall theme, Franklin says, "Peo-

ple are dealing with a lot of stuff: money, gas, war, terrorism and natural disasters. There's a great sense of anxiety that's a cloud over everything right now. I thought it would be a good time to address that in people's lives and in my own life. As soon as I wrote those first few lines of 'Hello Fear,' I knew that had to be the title."

Having launched March 19 in Atlanta, Franklin and Harvey's Gospel Comedy Tour will wrap May 21 in Jacksonville, Fla. Franklin says, "The tour gets Steve in front of an audience he's becoming more embraced by, and it's given me a chance to get in front of some people who don't go to church. I'm getting to take the gospel to where they are."

In addition to hosting the fourth season of BET's "Sunday Best" this spring, Franklin is slated for upcoming appearances on "The Mo'Nique Show" and the Dove Awards on April 20. To further promote "Hello Fear," Franklin hosted listening parties at churches in New York, Philadelphia, Chicago and Washington, D.C. The \$20 ticket included a pre-purchase of the CD; Franklin also performed with his band and participated in a Q&A with attendees.

Verity senior director of marketing Cheryl Marks says this was the first time the label had conducted a dedicated presale campaign coupled with a Franklin appearance. "We always include some element of church marketing in our campaigns," says Marks, who adds that saturating the core gospel audience was integral to setting up the new CD. "But this really excited his fans about 'Hello Fear.' Prior to the listening parties, the label gave Harvey's morning radio show a two-week exclusive on 'I Smile.'"

"Even though Harvey's show isn't a traditional gospel show, a very large percentage of his listeners are also gospel music consumers," Marks says. "So having him playing the song for two weeks early in the campaign was great."

Rush-release: KIRK FRANKLIN



No. 1 feat: KATY PERRY



TV BY PHIL GALLO

Kid Stuff

Singing Competition 'Majors & Minors' Targets Young Set With Mentors Leona Lewis, Sean Kingston, Jordin Sparks

"Majors & Minors," the latest televised singing competition that will target young people ages 8-16, is one of nine new series slated for fall on the Hub network. Holding its first open casting call on April 10 in Los Angeles, the show will reward the winner with an RCA/Jive recording contract and BMI publishing deal.

Singers Leona Lewis, Jordin Sparks and Sean Kingston will mentor 16 contestants during the series' 15-episode run. In addition to the aforementioned recording contract, the Hub will also develop a TV show starring the winner. The Hub is a multiplatform joint venture between Discovery Communications and toy company Hasbro that replaced Discovery Kids last October.

Boardwalk Entertainment Group, a company run by songwriter Evan Bogart and TV producers Timothy Bogart and Gary A. Randall, will be casting contestants from online submissions and additional open casting calls in May.

"This is very different from other competition shows in that we're covering overall performing," Evan Bogart says. "We'll bring in choreographers, songwriters, producers—anybody who can teach the kids. We started reaching out [in late March] to people with kids or who were kid stars."

None of the contestants will be eliminated; instead, the mentors and producers will select the person with the greatest breakout potential to win the record and publishing deals and become the featured star in a cross-country live tour with the cast.

Bogart, who has written songs for Rihanna ("S.O.S.") and Beyoncé ("Halo"), says the show



At the Hub: EVAN BOGART casts "Majors & Minors"

will emphasize the mentoring aspect of what goes into creating a star, comparing that vision with the behind-the-scenes elements of Justin Bieber's recent film "Never Say Never." Boardwalk is producing the series in partnership with Sony Music's RCA/Jive Label Group and BMI. The trio is also behind songwriting competition "Platinum Hit," which premieres on Bravo this summer with singer Jewel as host and "American Idol" alumna Kara DioGuardi as head judge.

The April 10 Los Angeles auditions for "Majors & Minors" will be held at the Reality Rocks Expo, an event designed to connect fans with reality TV personalities. The expo is being produced by Billboard parent company Prometheus Global Media.

FRANKLIN: DAVE HILL; PERRY: LAUREN DUKOFF

Perry Scores 4 No. 1s With 'Dream'

A space-age love song blasts Katy Perry into rarified chart air, as her "Teenage Dream" album becomes only the ninth set to generate four No. 1s on the Billboard Hot 100. The collection's fourth single, "E.T.," rises 2-1 as the chart's Greatest Gainer/Airplay (see page 38) and follows "California Gurls" (featuring Snoop Dogg), the title cut and "Firework" to the top spot.

"Teenage Dream" is the first album to yield a quartet of Hot 100 leaders since Usher's "Confessions" in 2004 and the first by a female since Mariah Carey's self-titled debut in 1990-91.

Perry's second Capitol Records set topped the Billboard 200 upon its arrival in the Sept. 11, 2010, issue and has sold 1.3 million copies, according to Nielsen SoundScan.—Gary Trust

ALL FOUR ONE

Katy Perry's "Teenage Dream" is the ninth album—all of which topped the Billboard 200—to produce at least four Billboard Hot 100 No. 1s. The "Saturday Night Fever" soundtrack earned the honor courtesy of two acts. Michael Jackson's "Bad" is the sole effort to yield five leaders.

Artist	Title, Year(s)	Billboard Hot 100 No. 1s
SOUNDTRACK	"Saturday Night Fever," 1977-78	"How Deep Is Your Love," "Stayin' Alive," "Night Fever" (Bee Gees), "If I Can't Have You" (Yvonne Elliman)
MICHAEL JACKSON	"Bad," 1987-88	"I Just Can't Stop Loving You" (with Siedah Garrett), "Bad," "The Way You Make Me Feel," "Man in the Mirror," "Dirty Diana"
WHITNEY HOUSTON	"Whitney," 1987-88	"I Wanna Dance With Somebody (Who Loves Me)," "Didn't We Almost Have It All," "So Emotional," "Where Do Broken Hearts Go"
GEORGE MICHAEL	"Faith," 1987-88	"Faith," "Father Figure," "One More Try," "Monkey"
PAULA ABDUL	"Forever Your Girl," 1989-90	"Straight Up," "Forever Your Girl," "Cold Hearted," "Opposites Attract" (Duet with the Wild Pair)
JANET JACKSON	"Janet Jackson's Rhythm Nation 1814," 1989-91	"Miss You Much," "Escapade," "Black Cat," "Love Will Never Do (Without You)"
MARIAH CAREY	"Mariah Carey," 1990-91	"Vision of Love," "Love Takes Time," "Someday," "I Don't Wanna Cry"
USHER	"Confessions," 2004	"Yeah!" (featuring Lil Jon & Ludacris), "Burn," "Confessions Part II," "My Boo" (with Alicia Keys)
KATY PERRY	"Teenage Dream," 2010-11	"California Gurls" (featuring Snoop Dogg), "Teenage Dream," "Firework," "E.T." (featuring Kanye West)



Glamour girl: ELIZA DOOLITTLE (right) sits for a Max Factor makeup session.

MAXIMUM EXPOSURE

Get ready to see more of U.K. singer/songwriter Eliza Doolittle. In addition to the April 19 U.S. release of her debut album and several upcoming stateside performances, the 22-year-old artist has been chosen to front Max Factor's "Big Night Out" campaign, which promotes the Max Colour Effect collection.

Warner Music pop act Marina & the Diamonds will also be featured in the U.K.-wide advertising push for the international cosmetics brand, which rolls out immediately. Created by London-based agency Ketchum Pleon, the campaign marks the first time Max Factor has teamed with music artists.

"Max Factor wanted youth appeal, somebody who embodies the colorful and bright personality of the brand. And Eliza fits really well in that respect," says Rafael McDonnell, EMI senior VP of brand partnerships, licensing and synchronization for Europe and the rest of world. Declining to discuss financial details of Doolittle's endorsement contract, McDonnell adds, "Max Factor gets to work with an exciting artist like Eliza, and Eliza gets to work with a big brand that's targeted at her audience and gives her more exposure."

Initially, the campaign will focus on digital marketing. Footage of Doolittle performing at a London gig earlier this year will be serviced across online platforms, including Max Factor's. A series of "get the look" videos—featuring Doolittle and Marina & the Diamonds' singer Marina Diamandis in Max Colour Effect makeup sessions that fans can copy—will also be streamed on Max Factor's Facebook page.

To coincide with the promotion, Doolittle is hitting the road. A headlining U.K. tour, booked by Creative Artists Agency, wraps April 12. Forthcoming U.S. dates include Coachella on April 15, followed by shows in Los Angeles (April 19), San Francisco (April 21) and New York (April 25).

Doolittle's self-titled debut album, meanwhile, will be released domestically April 19 on Capitol. The 14-track set, which features former iTunes single of the week "Rollerblades," debuted at No. 3 in the United Kingdom when it was released by Parlophone/EMI last July. It has sold 380,000 units, according to the Official Charts Co.

—Richard Smirke

FULL CIRCLE

The title of Noel Gourdin's top 20 single, "Beautiful," also describes the second chance the singer/songwriter is enjoying since parting ways with Epic. That split occurred not too long after Gourdin scored his first No. 1 hit with debut single "The River."

"It was a tough journey going through the whole major-label muscle thing," he recalls. "While I appreciated the opportunity and its blessings, at the same time there were a lot of voices who wanted to be heard. It got a little overwhelming."

Three years later—and minus the 30 pounds he'd gained during a small bout with depression—a rejuvenated Gourdin finds himself back on Billboard's Adult R&B and Hot R&B/Hip-Hop Songs charts. "Beautiful"—a shimmering mix of classic and contemporary soul woven around the theme of respecting women—rises 21-17 on Adult R&B and 63-54 on Hot R&B/Hip-Hop Songs. It's the first single from Gourdin's April 12 release on Mass Appeal Entertainment/eOne: "Fresh: The Definition."

The Brockton, Mass.-born singer previously spent two weeks perched atop Adult R&B with "The River." First album "After My Time" has sold 78,000 copies, according to Nielsen SoundScan.

Gourdin's "Fresh" set features production and/or songwriting by Ryan Toby, who co-wrote "Beautiful"; fellow singer/songwriter Ruben Studdard; Alvin Garrett; the Heavyweights; Courtney Harrell (Chris Brown's "F.A.M.E."); and Marcus "DL" Siskind. Siskind, a childhood friend of Gourdin's, is also CEO of Boston-based indie Mass Appeal, whose roster includes Kat DeLuna, Memphis Bleek and Jordan Knight of New Kids on the Block.

More organic and featuring live instrumentation, "Fresh" represents "the vision I had for my first album," says Gourdin, who's managed by Marvin Mack of Marina del Rey, Calif.-based Top Notch Music Management. "It's vindicating to see everything come full circle."

Slated to join singer J. Holiday on a 10- to 15-city tour, Gourdin currently has dates lined up on the East Coast with Kem and Eric Benét. "I'm not trying to be contrived or make ringtone music," the singer says of his second chance. "I'm coming with my heart and soul every time." —Gail Mitchell



Heart and soul: NOEL GOURDIN

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CHARTS

THE HOT BOX

A WEEKLY ROUNDUP OF NOTABLE CHART ACHIEVEMENTS

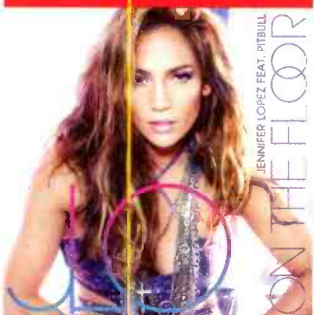


FREAKY 'FRIDAY'

>>For those wondering if the moment in the sun has passed for Rebecca Black's "Friday"—it hasn't. The tune rises 57-38 on Digital Songs with 50,000 sold (up 35%) and hits No. 1 on Heatseekers Songs. However, she slides 9-12 on the Social 50 as her online buzz diminishes.

SHAW GOES BLUE

>>The Blues Albums chart welcomes Styx guitarist Tommy Shaw at No. 2 this week with "The Great Divide." Above him at No. 1 is Steve Martin, an artist that Styx shared top 10 space with on the Billboard 200 in late 1978.



DANCE 'FLOOR'

>>Jennifer Lopez hits No. 1 on Dance Club Songs with "On the Floor," her ninth, and sixth in a row. On World Digital Songs (page 39), Kaoma's "Lambada" soars 12-2, as "Floor" has revived the 1990 worldwide dance hit as the melody to its chorus.

CHART BEAT

>>Airplay from adventurous programmers sends Carrie Underwood 47-39 on Hot Country Songs with "Songs Like This," a track from her most recent album, "Play On" that Arista Nashville isn't promoting as a single. Previous tracks not released as singles that reached the chart's top 40 include Faith Hill's "There Will Come a Day" (No. 36, 2001) and George Strait's "Murder on Music Row," with Alan Jackson (No. 38, 2000).

>>Although Lady Gaga falls from the Billboard Hot 100's summit, she enjoyed reigning on her birthday (March 28) with the aptly titled "Born This Way." Two artists blew out candles while perched atop the Hot 100 last year: Ke\$ha (March 1) and Bruno Mars (Oct. 8).

Read Chart Beat every week at billboard.com/chartbeat.

Chris Brown's First No. 1; Sony Takes Top Five

After a rough release week, **Chris Brown** notches his first No. 1 album on the Billboard 200 as "F.A.M.E." bows atop the tally with 270,000 sold, according to Nielsen SoundScan.

"F.A.M.E." is his fourth top 10 album, following his self-titled debut (No. 2, 2005), "Exclusive" (No. 4, 2007) and "Graffiti" (No. 7, 2009). The new

"F.A.M.E." is one of seven new entries in the top 10—the most that chart region has seen since the Dec. 4, 2010, tally, when eight albums entered the top 10.

THE SOUNDS OF SONY:

Sony Music claims the entire top five on the Billboard 200 this week, thanks to **Chris Brown's** "F.A.M.E." (Jive/JLG) at No. 1, followed by **Jennifer Hudson's** "I Remember Me" (Arista/RMG), **Adele's** "21" (XL/Columbia), **the Strokes'** "Angles" (RCA/RMG) and **Kirk Franklin's** "Hello Fear" (Fo Yo Soul/Verity/JLG).

The last time a distributor had that sort of lock on the top five was on the Jan. 15 chart, when Universal Music owned the region. **Taylor Swift's** "Speak Now" (Big Machine) was No. 1, followed by **Eminem's** "Recovery" (Web/Shady/Aftermath/Interscope), **Rihanna's** "Loud" (SRP/Def Jam), **Nicki Minaj's** "Pink Friday" (Young Money/Cash Money/Universal Motown) and **Kanye West's** "My Beautiful Dark Twisted Fantasy" (Roc-a-Fella/Def Jam).

SALES CLIMB: For the sixth week in a row, overall album sales are up com-

pared with 2010's comparable frame. This week, sales improve by 7%.

More impressive? Year-to-date album sales are down by only 5%. At this point in 2010, sales were down by 8%. (Going farther back, at this point in the year they had dropped 14% in 2009, 11% in 2008, 17% in 2007 and 4% in 2006.) Have we reached the bottom yet?

Over The Counter

KEITH CAULFIELD



FK YOU!** Cee Lo Green's "F**k You (Forget You)" becomes the first digital song to surpass 2 million downloads

in 2011. It moved another 154,000 last week, bringing its overall 2011 sum to 2.02 million. (**Lady Gaga's** "Born This Way" will likely hit 2 million next week.)

It took a week longer in 2010 to find a 2 million seller—**Train's** "Hey, Soul Sister"—passed the 2 million threshold in the sales week ending April 4.

So far in 2011, 17 tunes have moved 1 million units. A year ago, only 12 had done so.

JIVE TALKIN': One Jive Records act will likely follow another at No. 1 on the Billboard 200 next week as **Britney Spears'** "Femme Fatale" is on course to bow atop the list with as many as 280,000 copies, according to

industry prognosticators.

The last time Jive had back-to-back No. 1s was on the June 16 and June 23, 2007, charts: **R. Kelly's** "Double Up" (Jive) debuted at No. 1 and was followed by the chart-topping arrival of **T-Pain's** "Epiphany" (Konvict/Nappy Boy/Jive).

If Spears hits the summit, it'll be her sixth leader—tying her for third-most No. 1s among women with **Mariah Carey** and **Janet Jackson**. Only **Barbra Streisand** (nine) and **Madonna** (seven) have notched more.

If "Femme" starts with 280,000, it will be the second-lowest launch for a Spears studio set. Only her debut, "... Baby One More Time," entered with a smaller figure: 121,000 (No. 1, Jan. 20, 1999).

That said, 280,000 would still be 2011's second-largest sales week, behind only **Adele's** "21" entry with 352,000.

GLAM IT UP: Adam Lambert becomes the first "American Idol" contestant (finalist or otherwise) to reach No. 1 on the Music Video Sales chart, as his "Glam Nation Live" set starts atop the list with 17,000. That's the best sales week on the tally since the Christmas frame, and the highest sales start since **Beyoncé's** "I Am... World Tour" danced in at No. 1 with 37,000 (Dec. 11, 2010).

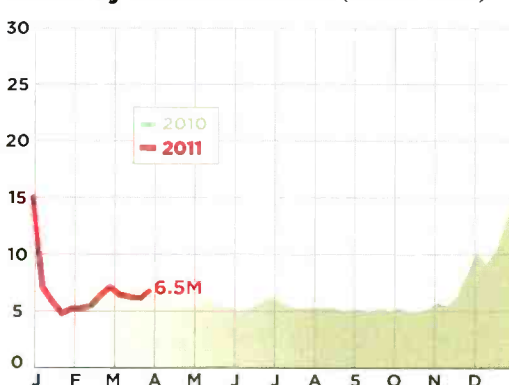
Market Watch A Weekly National Music Sales Report

Weekly Unit Sales

	ALBUMS	DIGITAL ALBUMS*	DIGITAL TRACKS
This Week	6,479,000	2,035,000	24,782,000
Last Week	5,710,000	1,765,000	24,916,000
Change	13.5%	15.3%	-0.5%
This Week Last Year	6,034,000	1,512,000	20,936,000
Change	7.4%	34.6%	18.4%

*Digital album sales are also counted within album sales.

Weekly Album Sales (Million Units)



Year-To-Date

	2010	2011	CHANGE
OVERALL UNIT SALES			
Albums	75,112,000	71,195,000	-5.2%
Digital Tracks	289,698,000	314,594,000	8.6%
Store Singles	469,000	645,000	37.5%
Total	365,279,000	386,434,000	5.8%
Albums w/TEA*	104,081,800	102,654,400	-1.4%

*Includes track equivalent album sales (TEA) with IC track downloads equivalent to one album sale.

ALBUM SALES



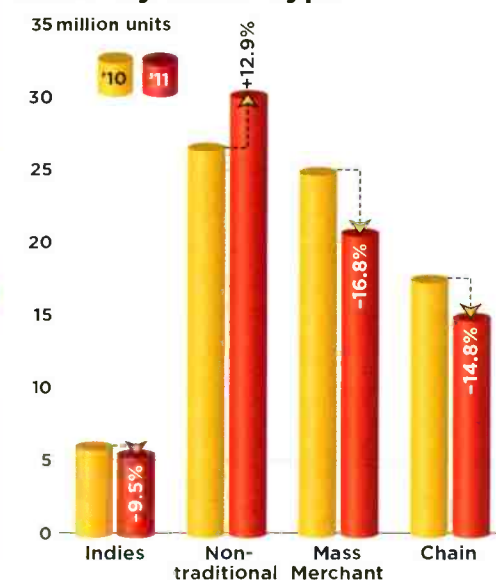
SALES BY ALBUM FORMAT

CD	54,227,000	47,517,000	-12.4%
Digital	20,281,000	22,893,000	12.9%
Vinyl	595,000	770,000	29.4%
Other	10,000	16,000	60.0%

For week ending March 27, 2011. Figures are rounded. Compiled from a national sample of retail store and rack sales reports collected and provided by

nielsen
SoundScan

Year-To-Date Album Sales By Store Type



Main Billboard 200 chart table with columns for Rank, Artist, Title, Weeks on Chart, and Peak Position. Includes entries for Chris Brown, Jennifer Hudson, Adele, The Strokes, and Kanye West.



The band nets its third straight No. 4 debut as its latest bows with 86,000. Its previous set, 2006's "First Impressions of Earth," began with 88,000.



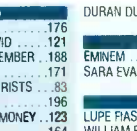
The set is the band's second full-length live album to chart, following 2005's "Bullet in a Bible" (No. 8 off a 92,000 entry). All told, it's the act's 10th top 40 album, stretching back to 1995's "Dookie" (No. 2).



Initially released as an iTunes exclusive in December, the set spent one week on the chart (No. 119, Jan. 8). Now in an expanded version, with added tracks and a physical release through 5-Curve, it returns with 16,000, marking the act's 11th top 40 title.



The nine-track soundtrack (16,000) includes Björk and Queen while also sporting guest turns from its stars Emily Browning (covering Eurythmics' "Sweet Dreams [Are Made of This]"), and Carla Gugino.



As the band celebrates its first hit on the Main-stream Top 40 chart (see Progress Report, page 37), the act's album makes a 25% gain—its third straight weekly increase.

THE BILLBOARD 200 ARTIST INDEX

Artist index table listing artists and their corresponding chart positions.

See Charts Legend on billboard.biz for rules and explanations. © 2011, Prometheus Global Media, LLC and Nielsen SoundScan, Inc. All rights reserved. GREEN DAY: PHIL MUGGI; DURAN DURAN: STEPHANIE PISTEL

UNCHARTED™

DATA PROVIDED BY **NEXT BIG SOUND**

THIS WEEK	LAST WEEK	WEEKS ON CHIT	ARTIST	MYSPACE PAGE
1	7	11	#1 DJ BL3ND	WWW.MYSPACE.COM/BLENDIZZY
2	3	14	JAVIER JOFRE	WWW.MYSPACE.COM/JAVIERJOFRE
3	6	7	TYLER WARD	WWW.MYSPACE.COM/TYLERWARD
4	5	11	LAURA ROPPE	WWW.MYSPACE.COM/LAURAROPPE
5	1	11	COLETTE CARR	WWW.MYSPACE.COM/COLETTECARR
6	11	7	SUNGH A JUNG	WWW.MYSPACE.COM/JUNGSUNGH A
7	1	11	PORTA	WWW.MYSPACE.COM/PORTA1
8	13	7	JESUS ADRIAN ROMERO	WWW.MYSPACE.COM/JESUSAORIANNET
9	12	11	DAVE DAYS	WWW.MYSPACE.COM/DAVEDAYS
10	8	9	GALAXY FARM	WWW.MYSPACE.COM/GALAXYFARM
11	17	10	SOZAY	WWW.MYSPACE.COM/SOZAY
12	NEW		GACKT	WWW.MYSPACE.COM/GACKT
13	15	11	DJ BAM BAM	WWW.MYSPACE.COM/DJBAMBAM
14	16	8	GIRL TALK	WWW.MYSPACE.COM/GIRLTALK
15	25	9	OTENKI	WWW.MYSPACE.COM/ONTEKI
16	10	8	YOUR FAVORITE ENEMIES	WWW.MYSPACE.COM/YOURFAVORITEENEMIES
17	14	11	DIYAR PALA	WWW.MYSPACE.COM/DIYARPALA
18	22	8	NANA	WWW.MYSPACE.COM/NANAWORLD
19	20	4	BONDAN PRAKOSO & FADE2BLACK	WWW.MYSPACE.COM/BONDANFADE2BLACK
20	26	11	AJ RAFAEL	WWW.MYSPACE.COM/AJRAFAEL
21	19	11	NICOLAS JAAR	WWW.MYSPACE.COM/NICOLASJAAR
22	18	11	CALL US FORGOTTEN	WWW.MYSPACE.COM/CALLUSFORGOTTEN
23	28	10	DASH BERLIN	WWW.MYSPACE.COM/DASHBERLIN
24	31	11	JET BLACK KISS	WWW.MYSPACE.COM/JBK/MUSIC
25	21	11	ALYSSA BERNAL	WWW.MYSPACE.COM/ALYSSABERNAL
26	NEW		OBSCURA	WWW.MYSPACE.COM/REALMOFOBSCURA
27	37	4	DIGGY SIMMONS	WWW.MYSPACE.COM/DIGGYSIMMONS
28	24	11	NOISIA	WWW.MYSPACE.COM/DENOISIA
29	25	11	SUPERMAN IS DEAD	WWW.MYSPACE.COM/SUPERMANISDEAD
30	34	5	AUGUST RUINS	WWW.MYSPACE.COM/AUGUSTRUINS
31	41		MADDI JANE	WWW.MYSPACE.COM/MADDIJANEMUSIC
32	27		YANN TIERSEN	WWW.MYSPACE.COM/YANNTIERSENINPROGRESS
33	35	11	POMPLAMOOSE	WWW.MYSPACE.COM/POMPLAMOOSEMUSIC
34	36	3	MANGA	WWW.MYSPACE.COM/MANGAWEB
35	39	10	ENTER SHIKARI	WWW.MYSPACE.COM/ENTERSHIKARI
36	38	2	IAMX	WWW.MYSPACE.COM/IAMX
37	32	7	JOSEPH VINCENT	WWW.MYSPACE.COM/JOSEPHVINCENTMUSIC
38	RE-ENTRY		PURPLE GRIM	WWW.MYSPACE.COM/PURPLEGRIM
39	29	8	NERO	WWW.MYSPACE.COM/NERDUK
40	47	2	ROBERT M	WWW.MYSPACE.COM/ROBERTM/OFFICIAL
41	46	10	THE BLOODY BEETROOTS	WWW.MYSPACE.COM/THEBLOODYBEETROOTS
42	49	3	PRETTY LIGHTS	WWW.MYSPACE.COM/PRETTYLIGHTS
43	NEW		LIL CRAZED THE K.I.D	WWW.MYSPACE.COM/LILCRAZED
44	30	3	BORGORE	WWW.MYSPACE.COM/BORGORE
45	43	10	SAM TSUI	WWW.MYSPACE.COM/SAMTSUI
46	RE-ENTRY		T44BLUESBAND	WWW.MYSPACE.COM/T44BLUESBAND
47	RE-ENTRY		EXCISION	WWW.MYSPACE.COM/EXCISION
48	NEW		PAROV STELAR	WWW.MYSPACE.COM/STELAR1
49	NEW		BOMBAY BICYCLE CLUB	WWW.MYSPACE.COM/BOMBAYBICYCLECLUB
50	NEW		CASPA	WWW.MYSPACE.COM/CASPA/DUBSTEP

New to the Uncharted tally is Gackt (No. 12), the Japanese solo artist whose efforts to organize a relief fund for the victims of the recent earthquake and tsunami in Japan have gained him more than 40,000 Twitter followers in the last week. Gackt was the first Japanese artist to release his music catalog on iTunes.



GACKT

SOCIAL 50™

DATA PROVIDED BY **NEXT BIG SOUND**

THIS WEEK	LAST WEEK	WEEKS ON CHIT	ARTIST	IMPRINT/LABEL
1	1	18	#1 LADY GAGA	STREAMLINE/KONLIVE/INTERSCOPE
2	2	18	JUSTIN BIEBER	SCHOOLBOY/RAYMOND BRAUN/ISLAND/IDJMG
3	1	11	RIHANNA	SRP/DEF JAM/IDJMG
4	1	18	EMINEM	WEB SHADY/AFTERMATH/INTERSCOPE
5	1	18	SHAKIRA	SONY MUSIC LATIN/EPIC
6	10	18	KATY PERRY	CAPITOL
7	1	18	AKON	KONVICT/UPFRONT/SRC/UNIVERSAL MOTOWN
8	13	16	CHRIS BROWN	JIVE/JLG
9	15	17	LIL WAYNE	CASH MONEY/UNIVERSAL MOTOWN
10	21	18	THE BLACK EYED PEAS	INTERSCOPE
11	6		SELENA GOMEZ	HOLLYWOOD
12	9	2	REBECCA BLACK	REBECCA BLACK/ARK MUSIC FACTORY
13	14		MICHAEL JACKSON	MJJ/EPIC
14	18	15	BRITNEY SPEARS	JIVE/JLG
15	22	18	AVRIL LAVIGNE	ARISTA/RMG
16	25	18	USHER	LAFACE/JLG
17	27		PITBULL	MR. 305/FAMOUS ARTIST/POLO GROUNDS/SONY MUSIC LATIN/RMG
18	28		TAYLOR SWIFT	BIG MACHINE
19	6	17	LUDACRIS	OT/DEF JAM/IDJMG
20	19	18	BEYONCE	MUSIC WORLD/COLUMBIA
21	20	16	DRAKE	YOUNG MONEY/CASH MONEY/UNIVERSAL MOTOWN
22	16	18	LINKIN PARK	MACHINE SHOP WARNER BROS.
23	17	15	WIZ KHALIFA	ROSTRUM/ATLANTIC
24	12	18	NICKI MINAJ	YOUNG MONEY/CASH MONEY/UNIVERSAL MOTOWN
25	29	16	SNOOP DOGG	PRIDRITY/CAPITOL
26	26	18	DAVID GUETTA	GUM/VIRGIN/CAPITOL
27	30	18	50 CENT	SHADY/AFTERMATH/INTERSCOPE
28	1	8	ADELE	XL/COLUMBIA
29	32	18	ENRIQUE IGLESIAS	UNIVERSAL MUSIC LATINO/UNIVERSAL REPUBLIC
30	45	4	JENNIFER LOPEZ	ISLAND/IDJMG
31	37	18	KESHA	KEMOSABE/RCA/RMG
32	34	6	JUSTIN TIMBERLAKE	JIVE/JLG
33	36	18	GREEN DAY	REPRISE
34	33	9	BON JOVI	ISLAND/IDJMG
35	24	18	DON OMAR	ORFANATO/MACHETE
36	33	9	NICKELBACK	ROADRUNNER
37	RE-ENTRY		BOB MARLEY	TUFF GONG/ISLAND/UMG
38	RE-ENTRY		MILEY CYRUS	HOLLYWOOD
39	41	12	DEMI LOVATO	HOLLYWOOD
40	RE-ENTRY		KANYE WEST	RDC-A-FELLA/DEF JAM/IDJMG
41	RE-ENTRY		PINK	LAFACE/JLG
42	4		GUNS N' ROSES	GEFFEN
43	38	2	BRING ME THE HORIZON	VISIBLE NOISE/EPITAPH
44	31	18	TIESTO	MUSICAL FREEDOM
45	RE-ENTRY		METALLICA	WARNER BROS.
46	1		T.I.	GRAND HUSTLE/ATLANTIC
47	RE-ENTRY		ALICIA KEYS	J/RMG
48	40	16	TYLER WARD	UNSIGNED
49	RE-ENTRY		WISIN & YANDEL	WY/MACHETE
50	43	18	COLDPLAY	CAPITOL

The Social 50 quiets down after last week's barnstorming entrance by YouTube phenomenon Rebecca Black (who moves 9-12 this issue). However, a big drop is registered by Adele, who tumbles 11-28 as the excitement surrounding the release of second album "21" settles. At No. 1, Lady Gaga retains the throne, thanks partly to the YouTube release and subsequent views of her "country road" version of "Born This Way."



ADELE

AOL RADIO SONGS

NEXT BIG SOUND

The week's most-streamed songs on AOL

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST (IMPRINT/LABEL)
1	1	13	#1 RHYTHM OF LOVE	PLAIN WHITE T'S (HOLLYWOOD)
2	2	5	ROLLING IN THE DEEP	ADELE (XL/COLUMBIA)
3	10	4	F**K YOU (FORGET YOU)	CEE LO GREEN (RADICULTURE/ELEKTRA/RRP)
4	5	6	BORN THIS WAY	LADY GAGA (STREAMLINE/KONLIVE/INTERSCOPE)
5	1	11	JAR OF HEARTS	CHRISTINA PERRI (MS. PERRI LANE/ATLANTIC/RRP)
6	8	6	S&M	RIHANNA (SRP/DEF JAM/IDJMG)
7	1	11	FOR THE FIRST TIME	THE SCRIPT (PHONOGENIC EPIC)
8	7	9	F**KIN' PERFECT	PINK (LAFACE/JLG)
9	8	8	TONIGHT (I'M LOVIN' YOU)	ENRIQUE IGLESIAS FEATURING LUDACRIS & DJ FRANK E (UNIVERSAL REPUBLIC)
10	13	3	JUST CAN'T GET ENOUGH	THE BLACK EYED PEAS (INTERSCOPE)
11	12	8	WHAT THE HELL	AVRIL LAVIGNE (RCA/RMG)
12	15	2	ON THE FLOOR	JENNIFER LOPEZ (NO LABEL)
13	1	13	PRETTY GIRL ROCK	KERI HILSON (HOSLEY ZONE 4/INTERSCOPE)
14	-	11	GRENADE	BRUNO MARS (ELEKTRA/ATLANTIC)
15	1	11	I NEED A DOCTOR	DR. DRE FEATURING EMINEM & SKYLAR GREY (AFTERMATH/INTERSCOPE)

YAHOO! SONGS

NEXT BIG SOUND

The week's most-streamed songs on Yahoo! Music

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST (IMPRINT/LABEL)
1	1	5	#1 F**K YOU (FORGET YOU)	CEE LO GREEN (RADICULTURE/ELEKTRA/RRP)
2	2	6	BORN THIS WAY	LADY GAGA (STREAMLINE/KONLIVE/INTERSCOPE)
3	1	11	WHAT THE HELL	AVRIL LAVIGNE (RCA/RMG)
4	6	4	HEY BABY (DROP IT TO THE FLOOR)	PITBULL FEATURING T-PAIN (MR. 305/POLO GROUNDS/J/RMG)
5	5	5	MORE	USHER (LAFACE/JLG)
6	9	5	F**KIN' PERFECT	PINK (LAFACE/JLG)
7	20	20	RAISE YOUR GLASS	PINK (LAFACE/JLG)
8	16	16	BACK TO DECEMBER	TAYLOR SWIFT (BIG MACHINE)
9	10	13	TONIGHT (I'M LOVIN' YOU)	ENRIQUE IGLESIAS FEATURING LUDACRIS & DJ FRANK E (UNIVERSAL REPUBLIC)
10	12	5	COMING HOME	DIDDY - DIRTY MONEY FEATURING SKYLAR GREY (BAD BOY/INTERSCOPE)
11	1	1	BLOW	KESHA (KEMOSABE/RCA/RMG)
12	11	12	GRENADE	BRUNO MARS (ELEKTRA/ATLANTIC)
13	3	3	TILL THE WORLD ENDS	BRITNEY SPEARS (JIVE/JLG)
14	8	11	HOLD IT AGAINST ME	BRITNEY SPEARS (JIVE/JLG)
15	1	1	S&M	RIHANNA (SRP/DEF JAM/IDJMG)

NEXT BIG SOUND 25™

NEXT BIG SOUND

The fastest accelerating artists during the past week, across all major social music sites, statistically predicted to achieve future success, as measured by Next Big Sound.

THIS WEEK	ARTIST
1	FRANK OCEAN
2	BLUEY ROBINSON
3	JORDAN JANSEN
4	LIL CHUCKEE
5	NIL KARAIBRAHIMGIL
6	MATEUS
7	PAOLA CORTELLESI
8	PUGGY
9	TIMBER TIMBRE
10	LOWER THAN ATLANTIS
11	SYLOSIS
12	LOOPTR00P ROCKERS
13	TIFFANY ALVORD
14	DJ CHUCKIE
15	THE SHOES

UNCHARTED: A listing of the top new and developing artists who have yet to appear on a major Billboard chart, regardless of country of origin. Ranking is based on a formula incorporating streamed plays, page views and fans according to Myspace, as well as sources tracked by online aggregator Next Big Sound, including YouTube, Facebook, Twitter, Last.fm, iLike and Wikispin, among others. In order to appear on Uncharted, acts must be registered Myspace Music artists and have not appeared on specifically outlined Billboard charts (more than 80 overall). SOCIAL 50: A ranking of the most active artists on the world's leading social networking sites. Act's popularity is determined by a formula blending their weekly additions of friends/fans, followers along with artist page views and weekly song plays. See charts for rules and explanations. All charts © 2011, Prometheus Global Media, LLC and Next Big Sound, Inc. All rights reserved.

HOT 100 AIRPLAY™

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)
1	2	18	#1 F**K YOU (FORGET YOU)	CEE LO GREEN (RADICULTURE/ELEKTRA/RRP)
2	5	8	S&M	RIHANNA (SRP/DEF JAM/IDJMG)
3	1	7	BORN THIS WAY	LADY GAGA (STREAMLINE/KONLIVE/INTERSCOPE)
4	4	12	F**KIN' PERFECT	PINK (LAFACE/JLG)
5	3	18	TONIGHT (I'M LOVIN' YOU)	ENRIQUE IGLESIAS FEAT. LUDACRIS & DJ FRANK E (UNIVERSAL REPUBLIC)
6	6	21	GRENADE	BRUNO MARS (ELEKTRA/ATLANTIC)
7	10	15	DOWN ON ME	JEREMIH FEAT. 50 CENT (MICK SCHULTZ/DEF JAM/IDJMG)
8	7	15	MOMENT 4 LIFE	NICKI MINAJ FEAT. DRAKE (YOUNG MONEY/CASH MONEY/UNIVERSAL MOTOWN)
9	8	23	FIREWORK	KATY PERRY (CAPITOL)
10	13	5	E.T.	KATY PERRY FEAT. KANYE WEST (CAPITOL)
11	9	22	HEY BABY (DROP IT TO THE FLOOR)	PITBULL FEAT. T-PAIN (M/R 305/POLO GROUNDS/JRMG)
12	11	12	MORE	USHER (LAFACE/JLG)
13	12	35	JUST THE WAY YOU ARE	BRUNO MARS (ELEKTRA/ATLANTIC)
14	14	7	LOOK AT ME NOW	CHRIS BROWN (JIVE/JLG)
15	15	16	COMING HOME	DIDDY - DIRTY FEAT. SKYLAR GREY (BAD BOY/INTERSCOPE)
16	19	17	PRETTY GIRL ROCK	KERI HILSON (MOSLEY/ZONE 4/INTERSCOPE)
17	21	10	ALL OF THE LIGHTS	KANYE WEST (ROC-A-FELLA/DEF JAM/IDJMG)
18	18	25	RAISE YOUR GLASS	PINK (LAFACE/JLG)
19	23	8	BLOW	KESHA (KEMOSABE/RCA/RMG)
20	17	20	YEAH 3X	CHRIS BROWN (JIVE/JLG)
21	20	12	6 FOOT 7 FOOT	LIL WAYNE FEAT. CORY GUNZ (CASH MONEY/UNIVERSAL MOTOWN)
22	32	5	JUST CAN'T GET ENOUGH	THE BLACK EYED PEAS (INTERSCOPE)
23	16	16	ROCKETEER	FAR EAST MOVEMENT FEAT. RYAN TEDDER (CHERRYTREE/INTERSCOPE)
24	22	23	STEREO LOVE	EDWARD MAYA & VIKI JIGULINA (ULTRA)
25	25	10	ARE YOU GONNA KISS ME OR NOT	THOMPSON SQUARE (STONE CREEK)

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)
26	33	4	TILL THE WORLD ENDS	BRITNEY SPEARS (JIVE/JLG)
27	28	41	DYNAMITE	TAIO CRUZ (MERCURY/DJMG)
28	26	12	BORN YOU WANNA STAY	JASON ALDEAN WITH KELLY CLARKSON (BROKEN BOW)
29	30	9	COLDER WEATHER	ZAC BROWN BAND (SOUTHERN GROUND/ATLANTIC/BIGGER PICTURE)
30	27	17	LET ME DOWN EASY	BILLY CURRINGTON (MERCURY NASHVILLE)
31	29	12	JAR OF HEARTS	CHRISTINA PERRY (M/R PERRI LANE/ATLANTIC/RRP)
32	34	9	WHAT THE HELL	AVRIL LAVIGNE (RCA/RMG)
33	35	11	THIS	DARIUS RUCKER (CAPITOL NASHVILLE)
34	42	3	ON THE FLOOR	JENNIFER LOPEZ FEAT. PITBULL (ISLAND/IDJMG)
35	36	27	NO HANDS	WAKA FLOCCA FLAME (1017 BRICK SQUAD/ASYLUM/WARNER BROS.)
36	39	8	FOR THE FIRST TIME	THE SCRIPT (PHONOGENIC/EPIC)
37	38	12	MARRY ME	TRAIN (COLUMBIA)
38	43	5	WRITTEN IN THE STARS	TIME TEMPAH FEAT. ERIC TURNER (DISTURBING LONDON/PARLOPHONE/CAPITOL)
39	47	4	DID IT ON'EM	NICKI MINAJ (YOUNG MONEY/CASH MONEY/UNIVERSAL MOTOWN)
40	41	10	WHAT DO YOU WANT	JERROD NIEMANN (SEA GAYLE/ARISTA NASHVILLE)
41	46	4	LIVE A LITTLE	KENNY CHESNEY (BNA)
42	49	3	ROLL UP	WIZ KHALIFA (ROSTRUM/ATLANTIC/RRP)
43	45	7	HEART LIKE MINE	MIRANDA LAMBERT (COLUMBIA (NASHVILLE))
44	37	9	LOVE FACES	TREY SONGZ (SONGBOOK/ATLANTIC)
45	56	4	THE SHOW GOES ON	LUPE FIASCO (1ST & 15TH/ATLANTIC)
46	48	7	A LITTLE BIT STRONGER	SARA EVANS (RCA NASHVILLE)
47	51	3	I NEED A DOCTOR	DR. DRE FEAT. EMINEM & SKYLAR GREY (AFTERMATH/INTERSCOPE)
48	31	11	HOLD IT AGAINST ME	BRITNEY SPEARS (JIVE/JLG)
49	54	5	BACKSEAT	NEW BOYZ FEAT. THE CATERACTS & DEV (SHOTTY/WARNER BROS.)
50	64	2	ROLLING IN THE DEEP	ADELE (XL COLUMBIA)

HOT DIGITAL SONGS™

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)
1	1	7	#1 E.T.	KATY PERRY FEAT. KANYE WEST (CAPITOL)
2	-	1	NO SLEEP	WIZ KHALIFA (ROSTRUM/ATLANTIC/RRP)
3	3	4	JUST CAN'T GET ENOUGH	THE BLACK EYED PEAS (INTERSCOPE)
4	5	10	S&M	RIHANNA (SRP/DEF JAM/IDJMG)
5	9	31	F**K YOU (FORGET YOU)	CEE LO GREEN (RADICULTURE/ELEKTRA/RRP)
6	4	7	BORN THIS WAY	LADY GAGA (STREAMLINE/KONLIVE/INTERSCOPE)
7	8	5	ON THE FLOOR	JENNIFER LOPEZ FEAT. PITBULL (ISLAND/IDJMG)
8	7	8	LOOK AT ME NOW	CHRIS BROWN FEAT. LIL WAYNE & BUSTA RHYMES (JIVE/JLG)
9	10	8	BLOW	KESHA (KEMOSABE/RCA/RMG)
10	-	1	NEXT TO YOU	CHRIS BROWN FEAT. JUSTIN BIEBER (JIVE/JLG)
11	19	11	ROLLING IN THE DEEP	ADELE (XL COLUMBIA)
12	11	2	WHO SAYS	SELENA GOMEZ & THE SCENE (HOLLYWOOD)
13	12	8	I NEED A DOCTOR	DR. DRE FEAT. EMINEM & SKYLAR GREY (AFTERMATH/INTERSCOPE)
14	15	19	DOWN ON ME	JEREMIH FEAT. 50 CENT (MICK SCHULTZ/DEF JAM/IDJMG)
15	-	1	BEST LOVE SONG	T-PAIN FEAT. CHRIS BROWN (KONVICT/NAPPY BOY/JIVE/JLG)
16	16	25	JAR OF HEARTS	CHRISTINA PERRY (M/R PERRI LANE/ATLANTIC/RRP)
17	14	13	F**KIN' PERFECT	PINK (LAFACE/JLG)
18	20	4	TILL THE WORLD ENDS	BRITNEY SPEARS (JIVE/JLG)
19	37	4	WRITTEN IN THE STARS	TIME TEMPAH FEAT. ERIC TURNER (DISTURBING LONDON/PARLOPHONE/CAPITOL)
20	13	18	COMING HOME	DIDDY - DIRTY MONEY FEAT. SKYLAR GREY (BAD BOY/INTERSCOPE)
21	21	11	WHAT THE HELL	AVRIL LAVIGNE (RCA/RMG)
22	42	5	ROLL UP	WIZ KHALIFA (ROSTRUM/ATLANTIC/RRP)
23	23	13	THE SHOW GOES ON	LUPE FIASCO (1ST & 15TH/ATLANTIC)
24	22	26	GRENADE	BRUNO MARS (ELEKTRA/ATLANTIC)
25	24	23	FIREWORK	KATY PERRY (CAPITOL)

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)
26	48	3	THE LAZY SONG	BRUNO MARS (ELEKTRA/ATLANTIC)
27	27	11	ALL OF THE LIGHTS	KANYE WEST (ROC-A-FELLA/DEF JAM/IDJMG)
28	29	13	MORE	USHER (LAFACE/JLG)
29	32	17	PRETTY GIRL ROCK	KERI HILSON (MOSLEY/ZONE 4/INTERSCOPE)
30	28	15	6 FOOT 7 FOOT	LIL WAYNE FEAT. CORY GUNZ (CASH MONEY/UNIVERSAL MOTOWN)
31	30	26	HEY BABY (DROP IT TO THE FLOOR)	PITBULL FEAT. T-PAIN (M/R 305/POLO GROUNDS/JRMG)
32	33	25	BLACK AND YELLOW	WIZ KHALIFA (ROSTRUM/ATLANTIC)
33	2	2	LOSER LIKE ME	GLEE CAST (20TH CENTURY FOX TV/COLUMBIA)
34	38	4	BOW CHICKA WOW WOW	MIKE POSNER FEAT. LIL WAYNE (JRMG)
35	39	12	ARE YOU GONNA KISS ME OR NOT	THOMPSON SQUARE (STONE CREEK)
36	36	12	MOMENT 4 LIFE	NICKI MINAJ FEAT. DRAKE (YOUNG MONEY/CASH MONEY/UNIVERSAL MOTOWN)
37	31	18	TONIGHT (I'M LOVIN' YOU)	ENRIQUE IGLESIAS FEAT. LUDACRIS & DJ FRANK E (UNIVERSAL REPUBLIC)
38	57	2	FRIDAY	REBECCA BLACK (REBECCA BLACK/ARK MUSIC FACTORY)
39	-	1	JOHN	LIL WAYNE FEAT. RICK ROSS (CASH MONEY/UNIVERSAL MOTOWN)
40	43	9	COLDER WEATHER	ZAC BROWN BAND (SOUTHERN GROUND/ATLANTIC/BIGGER PICTURE)
41	45	6	BACKSEAT	NEW BOYZ FEAT. THE CATERACTS & DEV (SHOTTY/WARNER BROS.)
42	41	3	PRICE TAG	JESSIE J FEAT. B.O.B (LAVA/UNIVERSAL REPUBLIC)
43	34	13	MARRY ME	TRAIN (COLUMBIA)
44	35	25	RAISE YOUR GLASS	PINK (LAFACE/JLG)
45	40	14	NEVER SAY NEVER	JUSTIN BIEBER FEAT. JADEN SMITH (SOHO/SONY/RAKONIC BRAUN'S/ANDI/MG)
46	44	29	NO HANDS	WAKA FLOCCA FLAME (1017 BRICK SQUAD/ASYLUM/WARNER BROS.)
47	46	20	DON'T YOU WANNA STAY	JASON ALDEAN WITH KELLY CLARKSON (BROKEN BOW)
48	50	36	JUST THE WAY YOU ARE	BRUNO MARS (ELEKTRA/ATLANTIC)
49	54	7	THE CAVE	MUMFORD & SONS (GENTLEMAN OF THE ROAD/RED GLASSNOTE)
50	55	23	STEREO LOVE	EDWARD MAYA & VIKI JIGULINA (ULTRA)

ROCK™

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)
1	1	23	#1 MARRY ME	TRAIN (COLUMBIA)
2	2	20	THE CAVE	MUMFORD & SONS (GENTLEMAN OF THE ROAD/RED GLASSNOTE)
3	3	20	FOR THE FIRST TIME	THE SCRIPT (PHONOGENIC/EPIC)
4	4	37	DOG DAYS ARE OVER	FLORENCE + THE MACHINE (UNIVERSAL REPUBLIC)
5	5	36	LITTLE LION MAN	MUMFORD & SONS (GENTLEMAN OF THE ROAD/RED GLASSNOTE)
6	7	33	RHYTHM OF LOVE	PLAIN WHITE TS (HOLLYWOOD)
7	5	28	WAITING FOR THE END	LINKIN PARK (MACHINE SHOP/WARNER BROS.)
8	10	15	SING	MY CHEMICAL ROMANCE (REPRISE)
9	9	9	IMAGINE	JOHN LENNON (YOKO ONO LENNON/APPLE/CAPITOL)
10	14	16	COUNTRY BOY	AARON LEWIS FEAT. GEORGE JONES & CHARLIE DANIELS (STROUD/DAWSON)
11	15	9	BITTER SWEET SYMPHONY	THE VERVE (V/C/HUT/VIRGIN/CAPITOL)
12	17	3	COUNTRY SONG	SEETHER (WIND-UP)
13	11	49	ANIMAL	NEON TREES (MERCURY/IDJMG)
14	13	45	SECRETS	ONEREPUBLIC (MOSLEY/INTERSCOPE)
15	16	64	HEY, SOUL SISTER	TRAIN (COLUMBIA)

R&B/HIP-HOP™

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)
1	1	1	#1 NO SLEEP	WIZ KHALIFA (ROSTRUM/ATLANTIC)
2	1	1	JUST CAN'T GET ENOUGH	THE BLACK EYED PEAS (INTERSCOPE)
3	2	5	F**K YOU (FORGET YOU)	CEE LO GREEN (RADICULTURE/ELEKTRA/ATLANTIC)
4	2	8	LOOK AT ME NOW	CHRIS BROWN FEAT. LIL WAYNE & BUSTA RHYMES (JIVE/JLG)
5	8	8	I NEED A DOCTOR	DR. DRE FEAT. EMINEM & SKYLAR GREY (AFTERMATH/INTERSCOPE)
6	6	20	DOWN ON ME	JEREMIH FEAT. 50 CENT (MICK SCHULTZ/DEF JAM/IDJMG)
7	1	1	BEST LOVE SONG	T-PAIN FEAT. CHRIS BROWN (KONVICT/NAPPY BOY/JIVE/JLG)
8	6	6	WRITTEN IN THE STARS	TIME TEMPAH FEAT. ERIC TURNER (DISTURBING LONDON/PARLOPHONE/CAPITOL)
9	5	18	COMING HOME	DIDDY - DIRTY MONEY FEAT. SKYLAR GREY (BAD BOY/INTERSCOPE)
10	16	7	ROLL UP	WIZ KHALIFA (ROSTRUM/ATLANTIC)
11	7	19	THE SHOW GOES ON	LUPE FIASCO (1ST & 15TH/ATLANTIC)
12	8	13	ALL OF THE LIGHTS	KANYE WEST (ROC-A-FELLA/DEF JAM/IDJMG)
13	18	18	MORE	USHER (LAFACE/JLG)
14	10	20	PRETTY GIRL ROCK	KERI HILSON (MOSLEY/ZONE 4/INTERSCOPE)
15	9	15	6 FOOT 7 FOOT	LIL WAYNE FEAT. CORY GUNZ (CASH MONEY/UNIVERSAL MOTOWN)

WORLD™

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)
1	1	64	#1 SOMEWHERE OVER THE RAINBOW	WHAT A WONDERFUL WORLD
2	12	5	LAMBADA	KAOMA (EPIC/SONY MUSIC)
3	23	2	WHAT A WONDERFUL WORLD	ISRAEL 'IZ' KAMAKAWIWOOLE (BIG BOY/MOUNTAIN APPLE)
4	-	1	LA BELLE ET LE BAD BOY	MC SOLAAR (SENTINEL QUEST)
5	7	5	A PLACE IN THE CHOIR	CELTIC THUNDER (CELTIC THUNDER/DECCA)
6	9	14	YOU RAISE ME UP	CELTIC WOMAN (MANHATTAN/CAPITOL)
7	7	7	THE GIRL FROM IPANEMA	STAN GETZ AND JOAO GILBERTO (VERVE/UMI)
8	-	63	LA VIE EN ROSE	EDITH PIAF (EMI CLASSICS/BLG)
9	-	41	NON JE NE REGRETTE RIEN	EDITH PIAF (EMI CLASSICS/BLG)
10	4	1	IRELAND'S CALL	CELTIC THUNDER (CELTIC THUNDER/DECCA)
11	-	23	SAMBA DA BENCAO	BEBEL GILBERTO (ZIRI/GUIBOOM/SIX DEGREES)
12	2	2	UNICORN	THE IRISH ROVERS (GEMINI/UMI)
13	-	1	WHISKEY IN THE JAR	CELTIC THUNDER (CELTIC THUNDER/DECCA)
14	49	49	HAWAIIAN ROLLER COASTER RIDE	KAMEHAMEHA SCHOOLS CHILDREN'S CHORUS & MAUNA KEA HONOLULU HALL CHORUS
15	17	3	HEARTLAND	CELTIC THUNDER (NOT LISTED)

COUNTRY™

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)
1	1	23	#1 ARE YOU GONNA KISS ME OR NOT	THOMPSON SQUARE (STONE CREEK)
2	2	11	COLDER WEATHER	ZAC BROWN BAND (SOUTHERN GROUND/ATLANTIC/BIGGER PICTURE)
3	3	21	DON'T YOU WANNA STAY	JASON ALDEAN WITH KELLY CLARKSON (BROKEN BOW)
4	5	12	I WON'T LET GO	RASCAL FLATTS (BIG MACHINE)
5	6	28	A LITTLE BIT STRONGER	SARA EVANS (RCA NASHVILLE)
6	16	36	STUCK LIKE GLUE	SUGARLAND (MERCURY)
7	4	64	NEED YOU NOW	LADY ANTEBELLUM (CAPITOL NASHVILLE)
8	8	21	LET ME DOWN EASY	BILLY CURRINGTON (MERCURY)
9	10	8	YOU LIE	THE BONO PERRY (REPUBLIC NASHVILLE)
10	11	23	WHAT DO YOU WANT	JERROD NIEMANN (SEA GAYLE/ARISTA NASHVILLE)
11	9	23	BACK TO DECEMBER	TAYLOR SWIFT (BIG MACHINE)
12	7	3	CRAZY GIRL	ELI YOUNG BAND (REPUBLIC NASHVILLE)
13	12	22	SOMEWHERE WITH YOU	KENNY CHESNEY (BNA)
14	15	15	THIS	DARIUS RUCKER (CAPITOL NASHVILLE)
15	14	41	IF I DIE YOUNG	THE BONO PERRY (REPUBLIC NASHVILLE)

LATIN™

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)
1	1	46	#1 WAKA WAKA (THIS TIME FOR AFRICA)	SHAKIRA FEAT. FRESHLYGROUND (EPIC/SONY MUSIC LATIN)
2	2	64	I KNOW YOU WANT ME (CALLE OCHO)	PITBULL (ULTRA)
3	3	21	BON, BON	PITBULL (M/R 305/FAMOUS ARTIST/SONY MUSIC LATIN)
4	6	32	DANZA KUDURO	DOMINAR & LUZENDO (MUSICORPANO/MACHETE/UNIVERSAL MUSIC LATIN)
5	5	64	LOCA	SHAKIRA FEAT. EL CATA (EPIC/SONY MUSIC LATIN)
6	6	64	HIPS DON'T LIE	SHAKIRA FEAT. WYCLEF JEAN (EPIC/SONY MUSIC LATIN)
7	8	43	CORAZON SIN CARA	PRINCE ROYCE (TOP STOP)
8	4	64	HEROE	ENRIQUE IGLESIAS (INTERSCOPE/UNIVERSAL MUSIC LATIN)
9	9	64	LOBA	SHAKIRA (EPIC/SONY MUSIC LATIN)
10	10	7	ME RIO DE TI	GLORIA TREVI (UNIVERSAL MUSIC LATIN)
11	7	2	LLUVIA AL CORAZON	MANA (WARNER LATIN)
12	11	58	STAND BY ME	PRINCE ROYCE (TOP STOP)
13	12	35	ESTOY ENAMORADO	WISIN & YANDEL (WY/MACHETE/UNIVERSAL MUSIC LATIN)
14	16	29	THE ANTHEM	PITBULL FEAT. LIL JON

TOP R&B/HIP-HOP ALBUMS

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON CHART, ARTIST, TITLE, IMPRINT / DISTRIBUTING LABEL. Top entry: 1 CHRIS BROWN #1 F.A.M.E. JIVE 80667/JLG.

MAINSTREAM R&B/HIP-HOP

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON CHART, ARTIST, TITLE, IMPRINT / PROMOTION LABEL. Top entry: 1 LOOK AT ME NOW CHRIS BROWN FEAT. LIL WAYNE & BUSTA RHYMES (JIVE/JLG).

RHYTHMIC

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON CHART, ARTIST, TITLE, IMPRINT / PROMOTION LABEL. Top entry: 1 DOWN ON ME JEREMIH FEAT. 50 CENT (MICK SCHULTZ/DEF JAM/IDJMG).

ADULT R&B

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON CHART, ARTIST, TITLE, IMPRINT / PROMOTION LABEL. Top entry: 1 LOVE LETTER R. KELLY (JIVE/JLG).

RAP SONGS

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON CHART, ARTIST, TITLE, IMPRINT / PROMOTION LABEL. Top entry: 1 MOMENT 4 LIFE NICKI MINAJ FEAT. DRAKE (YOUNG MONEY/CASH MONEY/UNIVERSAL MOTOWN).

BETWEEN THE BULLETS R&B/HIP-HOP LIST GETS BUSY

Below Chris Brown's No. 1 debut with "F.A.M.E.," three other singers open in the top five of Top R&B/Hip-Hop Albums this week. First, Jennifer Hudson's sophomore set, "I Remember Me," bows at No. 2 with 175,000 copies, according to Nielsen SoundScan.



Lupe Fiasco scores his biggest hit on Rhythmic, as "The Show Goes On" jumps 11-7 (up 21%, according to Nielsen BDS). The track, his second entry as a lead artist, bests previous showing "Superstar," featuring Matthew Santos, which peaked at No. 9 in the March 31, 2008, issue.



TOP R&B/HIP-HOP ALBUMS: See Charts Legend for rules and explanations. 76 MAINSTREAM R&B/HIP-HOP, 74 RHYTHMIC, 66 ADULT R&B stations are electronically monitored 24 hours a day, 7 days a week. RAP SONGS: Reflects the top rap titles at Mainstream R&B/Hip-Hop and Rhythmic radio. See Charts Legend on billboard.biz for rules and explanations. All charts © 2011, Prometheus Global Media, LLC and Nielsen SoundScan, Inc. All rights reserved.

HOT LATIN SONGS

Table of Hot Latin Songs chart with columns for This Week, Last Week, Weeks on Chart, Title, and Artist.

Tito "El Bambino" posts his fourth No. 1 on Tropical Airplay as "Llueve el Amor" steps 2-1 in its 13th week (2.5 million listener impressions, according to Nielsen BDS).



TOP LATIN ALBUMS

Table of Top Latin Albums chart with columns for This Week, Last Week, Weeks on Chart, Artist, Title, and Cert.

Joan Sebastian returns to the top of Regional Mexican Airplay for a fourth time as "El Padrino" skips 3-1 with 11 million listener impressions (up 15%).



REGIONAL MEXICAN ALBUMS

Table of Regional Mexican Albums chart with columns for This Week, Last Week, Weeks on Chart, Artist, Title, and Cert.

TREVI ENDS 17-YEAR DROUGHT For the second time this year, a veteran Latin act breaks a long-running No. 1 drought as Mexican pop-rockers Gloria Trevi posts her first No. 1 on Top Latin Albums in her 17-year chart history.



"Gloria" opens atop the list with 8,000 copies, according to Nielsen SoundScan, and follows Cristian Castro's "Viva el Principe," which hit the top on Jan. 29; it was his first leader in his 18-year history.

LATIN POP ALBUMS

Table of Latin Pop Albums chart with columns for This Week, Last Week, Weeks on Chart, Artist, Title, and Cert.

Wisin & Yandel return to the top of Latin Rhythm Albums with "Entre Tus Alas," their first No. 1 since 2004.

HOT LATIN SONGS: 133 stations (64 regional Mexican, 26 Latin pop, 16 tropical, 9 Latin rhythm) are electronically monitored 24 hours a day, 7 days a week. TOP LATIN ALBUMS: See Charts Legend on billboard.biz for rules and explanations. All charts © 2011, Prometheus Global Media, LLC and Nielsen SoundScan, Inc. All rights reserved.



1,000 FACES (Sony/ATV Tree Publishing Company, BMJ/Tom...

ishng BM/EMI April Music, Inc. ASCAP/Carter Boys Music...

LLC, ASCAP/EMI April Music, Inc. ASCAP/Toy Plane Music...

ASCAP/Bug Music, ASCAP/Roc Nation Music, ASCAP/Music...

Publishing, ASCAP/Dead Stock Music, BMJ/WB Music Corp...

ices, UCMR-ADA) H100 42, LT 23 SURE THING (M) Publishing, ASCAP/Universal Music Corp...

A

AINT THINKIN' 'BOUT YOU (Sageo Music, BMJ/Money Mack...

COUNTRY GIRL (SHAKE IT FOR ME) (Sony/ATV Tree Publishing...

HABITACION 69 (Ideas Enterprises, Inc., BMJ/Los Compos...

LITTLE MISS (Jennifer Nettles Publishing, ASCAP/Direkt...

OLD ALABAMA (House Of Sea Galle Music, ASCAP/Words &...

TABOO (Crown P Music Publishing, BMJ/EMI Blackwood Music...

B

ANYTHING (Soul Child Music, ASCAP/Universal Music Corpora...

DANZA KUDURO (Crown P Music Publishing, BMJ/Hela Publi...

HIGHER (EMI April Music, Inc., ASCAP/Ulita Tunes, ASCAP/Dip...

LOSER LIKE ME (TFC Music Publishing Inc., ASCAP/EMI April...

OUT OF MY HEAD (Hey! Ho Chili Music, BMJ/Heavy As Heaven...

THE TIME (DIRTY BT) (Will I am Music, Inc., BMJ/Wpi de ap...

C

CAN'T BE FRIENDS (Markus Music, BMJ/Jane Combs Publishi...

CAUGHT MY EYE (Caged Bird Music, BMJ/RBH 53)

CELEBRATION (Tank 1176 Music, ASCAP/PK Stephens Music...

CHICKEN (The Caramel House Music, BMJ/Sony/ATV Melody...

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EYES MI NECESIDAD (Latin Power Music, Inc., BMJ) LT 40...

EYES MI NECESIDAD (Latin Power Music, Inc., BMJ) LT 40...

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EYES MI NECESIDAD (Latin Power Music, Inc., BMJ) LT 40...

F

FALL FOR YOUR TYPE (Maver & Moses LLC, SOCAN/Ave Wri...

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FALL FOR YOUR TYPE (Maver & Moses LLC, SOCAN/Ave Wri...

FALL FOR YOUR TYPE (Maver & Moses LLC, SOCAN/Ave Wri...

G

GEORGIA CLAY (Kohaw Music, ASCAP/Dudeskinusic, ASCAP/The...

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HABITACION 69 (Ideas Enterprises, Inc., BMJ/Los Compos...

Chart Codes: CS (Hot Country Songs), BM (Billboard Hot 100), LT (Hot Latin Songs), RB (Hot R&B/hip-hop Songs), H100 (The Billboard Hot 100), SH (Sheet Music), P (Position)

EXECUTIVE TURNTABLE

Send submissions to: exec@billboard.com

RECORD COMPANIES: Arista Nashville promotes **Lesly Tyson** to VP of promotion. She was national director.

This Is Hit, parent company of Broken Bow Records and Stoney Creek Records, names **Jon Loba** senior VP of the label group. He was VP of promotion and artist development at Valory Music.

TOURING: Anschutz Entertainment Group Europe names **Jay Marciano** CEO. He was president of Madison Square Garden Entertainment.

The Windish Agency names **Glen Phillips** director of music licensing. He continues to run artist management firm Beat Management.

Madison Square Garden Entertainment names **Phil Ernst** senior VP of special projects and events. He was senior VP of touring productions.

The Agency Group in London taps **Greg Lowe** as a music agent. He held the same position at Elastic Artists Agency.



TYSON

PHILLIPS

LOWE

JUNGMICHEL

RADIO: Dial Global elevates **Jay Green** to VP of research and ups **Chris Long** to executive VP of national sales. Green was director, and Long will continue his role as VP/GM of TM Studios.

RELATED FIELDS: SESAC promotes **Scott Jungmichel** to VP of royalty distribution and research services. He was associate VP.

Licensing consultancy RightsFlow adds **Doug Barry** to its advisory board. He is managing director at Selby Venture Partners.

Skyscraper Ventures names **Randy Irwin** president. He was founder of consultancy/artist management firm Departure Media.

Beats by Dre appoints **Karen Civil** digital marketing manager. She was online media coordinator at Young Money Records.

—Edited by Mitchell Peters

GOODWORKS

GARDEN OF DREAMS TO HOST ANNUAL TALENT SHOW

About 100 underprivileged kids in the New York tri-state area will get a chance to make their dreams come true as part of the seventh annual Garden of Dreams Spring Talent Show at Radio City Music Hall on April 11.

The free concert, hosted by the nonprofit Garden of Dreams Foundation—which works closely with Madison Square Garden Entertainment and 21 charity organizations to brighten the lives of children facing such issues as poverty, homelessness and foster care—will be open to the public and feature performances ranging from instrumental pieces to dance groups.

“In the past we haven’t opened it up to the public,” Garden of Dreams VP of community relations Kristine Burton says. “But we’re so proud of it now that we’re inviting people to come.”

Hosted by MSG Network’s Jill Martin and Blink-182’s Mark Hoppus, the talent show will also feature an appearance by R&B singer Miguel. “We’ve never had one of the celebrities perform with the kids, so that’s pretty big for us,” Burton says.

“If you’re a 10-year-old kid who plays piano and you get to perform at Radio City, that’s pretty awesome,” Burton says. “Not too many people can say they’ve played Radio City.”

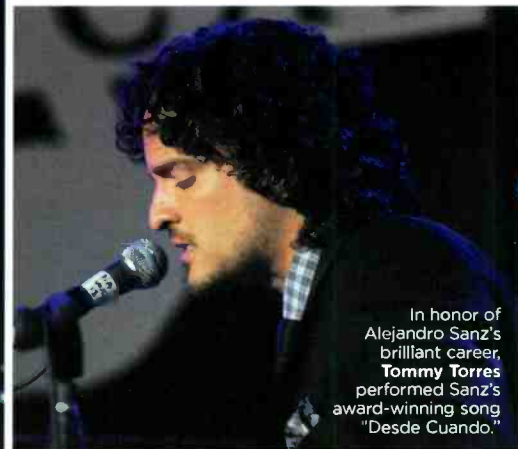
—Mitchell Peters



Bullseye Music Entertainment recording artist **Jeancarlos Canela** crowns the award-winning “Amor Quedate” (written by Rudy Perez).



A first for ASCAP’s Latin Awards: Pacific Latin Copyright and Tito El Patron Publishing tied for independent publisher of the year. Luckily, only Pacific Latin’s **Maximo Aguirre** (center) was there to accept the award. Flanking Aguirre are ASCAP’s **Randy Grimmert** and **Alexandra Lioutkoff**.



In honor of Alejandro Sanz’s brilliant career, **Tommy Torres** performed Sanz’s award-winning song “Desde Cuando.”

ASCAP LATIN AWARDS



Tito “El Bambino” (center) received his first songwriter of the year award. The happy crowd around him includes (from left) ASCAP executive VP of membership **Randy Grimmert**, VP of Latin membership **Alexandra Lioutkoff**, president/chairman **Paul Williams** and CEO **John LoFrumento**.

ASCAP toasted the crème de la crème of the Latin music community on March 24 in Miami at its 19th annual ASCAP Latin Music Awards. PHOTOS: FRANK MICELOTTA IMAGES



Alejandro Sanz and ASCAP’s **Paul Williams** get fingerprints all over Sanz’s pristine ASCAP Latin Heritage Award.



The always-smiling **Marty Bandier**, chairman/CEO of Sony/ATV Music Publishing, holds up his award for publisher of the year. He’s joined by (from left) ASCAP’s **John LoFrumento**; Sony/ATV Music Publishing senior VP of Latin **Jorge Mejia**; Sony/ATV Mexico A&R manager **Maru Gomez**; Sony/ATV VP of U.S. Latin A&R **Eddy Perdomo**, administration manager **Aireen Hevia**, new-business manager **Amy Roland**, A&R manager **Monica Jordan** and copyright analyst **Carmen Perez**; Sony/ATV Music Publishing co-president **Danny Strick**; and Sony/ATV Music Publishing U.S. Latin finance director **Lusi Bravo**.

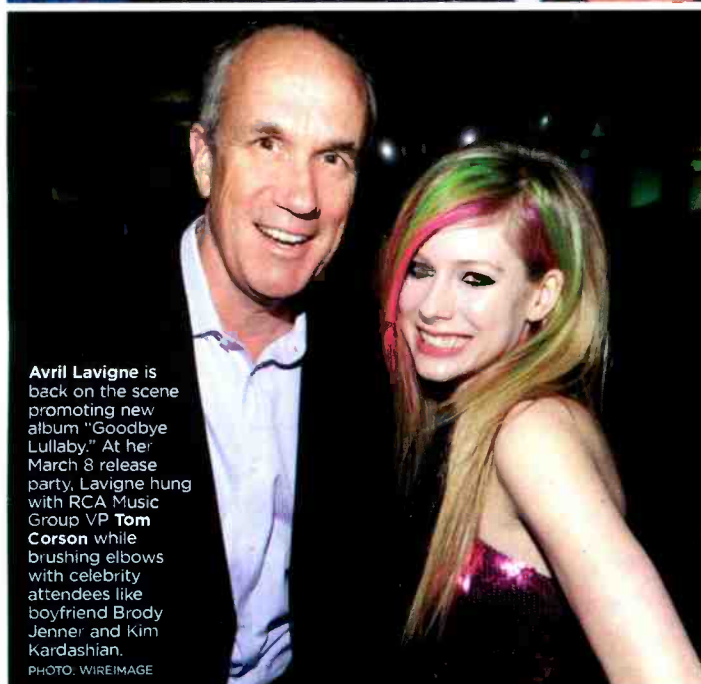
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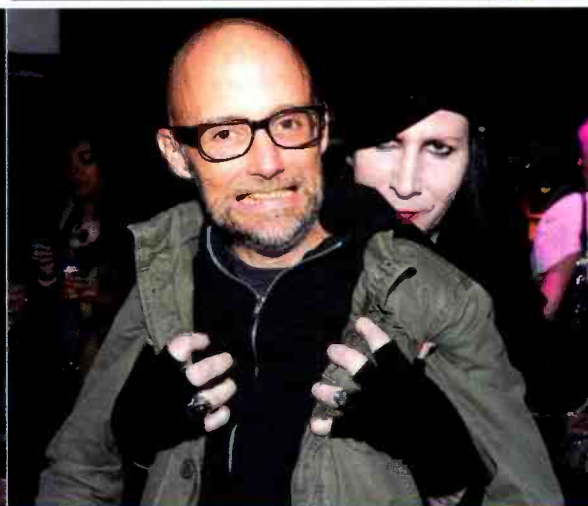
To submit your photos for consideration, please send images to backbeat@billboard.com.



The dynamic **Grace Potter** (center), sans her Nocturnals, isn't one to be shocked easily—but during a private JetBlue event on March 24 at Boston's Nine Zero Hotel that benefited VH1's Save the Music Foundation, JetBlue manager **Albert Ruiz** and regional manager **Ronda McLeod** managed to do just that. PHOTO: RANDY GROSS



Avril Lavigne is back on the scene promoting new album "Goodbye Lullaby." At her March 8 release party, Lavigne hung with RCA Music Group VP **Tom Corson** while brushing elbows with celebrity attendees like boyfriend Brody Jenner and Kim Kardashian. PHOTO: WIREIMAGE



AMEX UNSTAGED CONCERT SERIES

The second season of American Express' Unstaged concert series kicked off with Duran Duran on March 23 and featured a live stream directed by acclaimed director David Lynch. PHOTOS: KEVIN WINTER

LEFT: The odd couple: **David Lynch** and **Marilyn Manson** catch up. Perhaps to discuss plans for upcoming Manson videos?

RIGHT: And: **Marilyn Manson** gets friendly with **Moby**—Moby seems petrified!



BMI held an intimate mixer at the W Atlanta on March 17 to honor superstar producer **Polow Da Don** for his musical and humanitarian accomplishments. The evening included performances from Zone 4 recording artists **Lloyd** and **Timothy Bloom**. Showing off swag are (from left) Polow Da Don, Bloom, the stunning **Keri Hilson**, Lloyd, BMI VP of writer/publisher relations **Catherine Brewton** and director of writer/publisher relations **Byron Wright**. PHOTO: BEN ROSE

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new heights
ENTERTAINMENT

CONGRATULATIONS

Adam Anders

and all at AMI for your astounding achievements!
from your friends at
New Heights Entertainment

CONGRATULATIONS

RedOne

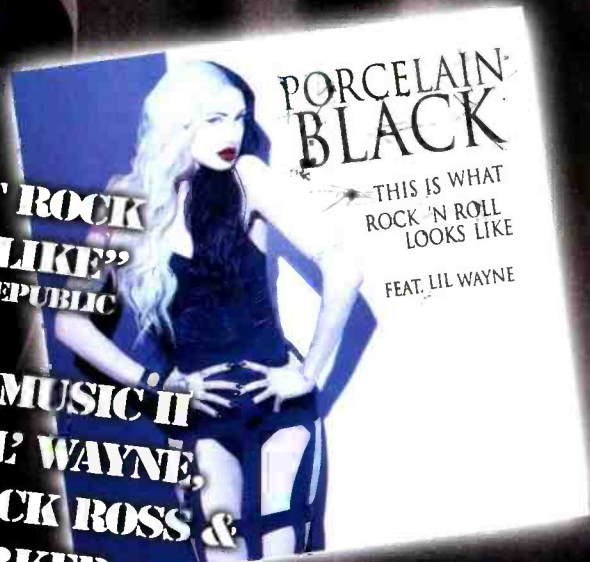
12

#1 Singles

... and the successful launch of your own label

2101 RECORDS

in association with Universal Music Group



"THIS IS WHAT ROCK 'N ROLL LOOKS LIKE"
ON 2101 / UNIVERSAL REPUBLIC

ON THE I AM MUSIC II
TOUR WITH LIL WAYNE,
NICKI MINAJ, RICK ROSS &
TRAVIS BARKER



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SINGLE "BUMPY RIDE"

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