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THE BILLBOARD REVIEWS

SINGLES

JAZZ

GRETCHEN PARLATO

In a Dream

Producer: *Michele Locatelli*
ObliquSound

Release Date: *Aug. 25*

Gretchen Parlato won the prestigious 2004 Thelonious Monk International Jazz Vocals Competition, released her mildly promising self-titled debut the following year, and since then has sung in supporting roles on several significant jazz releases. With her second release, "In a Dream," Parlato's time has arrived. So far, the set is the most alluring jazz vocal album of 2009. With an impressive band that includes longtime cohort Lionel Loueke on guitar and wordless vocal, Parlato sings with quiet, relentless and often-times unpredictable rhythmic grace. She's playfully rapturous on Stevie Wonder's "I Can't Help It," a samba-esque duet with Loueke; joyfully spirited during an a cappella take on the Brazilian tune "Doralice"; and dreamily sensuous whispering over a clipping drum beat on "Within Me."—*DD*

ROBERT GLASPER

Double Booked

Producer: *Robert Glasper*
Blue Note Records

Release Date: *Aug. 25*

Is it bop or hip-hop? Although it doesn't answer that question, Robert Glasper's third album for Blue Note Records, "Double Booked," sheds light on different sides of his prodigious talent. The title of the new set refers to Glasper's double duties as leader of his own jazz trio and studio/sidekick for acts like Maxwell, the Roots and Mos Def. The album is evenly split between trio jazz and Glasper's more electronic leanings. With

the trio, he reworks Thelonious Monk's gem "Think of One," and Herbie Hancock's expansive "Butterfly" sounds as fresh as it did in 1974. And the album's closing tracks—"All Matter" and "Open Mind"—feature Bilal on vocals. The genre-bending on "Double Booked" doesn't feel out of place for Glasper, who seems equally at ease with both sides of his nature. Let's hope he never settles on one style or the other: Call it "hip-bop."—*LR*

CHRISTIAN

MARK SCHULTZ

Come Alive

Producers: *various*
Wards Records

Release Date: *Aug. 25*

Contemporary Christian singer/songwriter Mark Schultz has a gift for taking life experiences—some joyous, others tragic—and distilling them into compelling songs. Those talents are displayed on the artist's new album, "Come Alive." The song "What It Means to Be Loved" tells the story of parents who learn that their unborn daughter may not live long and their reaction to the news ("I want to give her the world, I want to hold her hand, I want to be her mom just as long as I can and live every moment until that day comes, I want to show her what it means to be loved"). Even while acknowledging life's trials, the collection has a hopeful tone, especially on anthems like "Live Like You're Loved" and "All Has Been Forgiven." The lovely track "God of Glory" is a powerful worship song, while "Love Has Come" is a vibrant number, buoyed by an amazing choir that showcases Schultz's passionate vocals and exuberant spirit.—*DEP*

POP

MICHAEL FRANTI & SPEARHEAD

Say Hey (I Love You) (3:40)

Producers: *Sly & Robbie*,
Michael Franti

Writers: *M. Franti, C. Young*

Publishers: *various*

Anti-/Universal Republic

After two-plus decades in the industry and 15 years performing with his band Spearhead, Michael Franti is breaking the Billboard Hot 100 for the first time with one of the most-requested songs at radio, "Say Hey (I Love You)"—from the album "All Rebel Rockers," released almost a year ago—has a feel-good, hand-clapping rhythm and a positive message of life's journey. The legendary Jamaican production team Sly & Robbie infuse the song with elements of reggae and funk as well as a touch of hip-hop. Everything is in place for a hit, from the singalong melody to the lively piano and group-vocal outbursts. Having pioneered social humanitarianism in his own brand of music, Franti and his band are finally getting their due and having a good time while they're at it.—*MM*

LATIN

JENNI RIVERA

Ovarios (2:55)

Producer: *not listed*

Writer: *Jenni Rivera*

Publisher: *Divine Music*

Fonovisa

Corridos, or narrative regional Mexican songs, have mostly been the provenance of male artists. But Jenni Rivera does it her way on "Ovarios," using a corrido melody to start up a snarling beef with her rivals. The hook cleverly uses "ovaries" as a replacement for "cojones" (the male anatomical equivalent to courage, as in English), and "La Diva de la Banda," as Rivera is known, even throws in a "blatch" at the end for good measure. Naturally, this has ratcheted up the controversy between the singer and her critics, even prompting a public response by "La Reina de la Banda" Graciela Beltrán. That may explain the song's popularity—"Ovarios" recently debuted at No. 22 on Billboard's Hot Latin Songs chart—but as a single, it's far from the bold, fun, sexy, sassy swing of the rest of Rivera's repertoire.—*ABY*

DANCE

MADONNA

Celebration (3:10)

Producers: *Madonna, Paul Oakenfold*

Writers: *various*

Publishers: *various*

Warner Bros.

Madonna's latest single won't start any new trends, but it does return the singer

MUSE

Uprising (5:02)

Producer: *Muse*

Writer: *Matthew Bellamy*

Publisher: *Warner/Chappell*

Warner Bros.

The first song Muse leaked from its upcoming album "Resistance" was the Queen-emulating "United States of Eurasia," but it's now clear that "Uprising" will be the lead single. The song's persistent bass and driving snare, synched to cries of "Oii," give it a collectivist stadium-chant vibe. That said, it's hard to imagine a song less likely to be sung at an actual protest. The hook is part Billy Idol's "White Wedding," part Blondie's "Call Me," while the chorus—"They will not force us/They will stop degrading us/They will not control us/We will be victorious"—is a nearly note-for-note quote of ABBA's "Lay All Your Love on Me." The track's dense energy is likely to make it a dancefloor event, but intended or not, there's a bit too much parody to take this "Uprising" completely seriously.—*EN*



to her dancefloor roots. "Come join the party... 'cause everybody wants to party with you," she sings on "Celebration," the title track and one of a reported two new songs on her best-of set that's due Sept. 29. A notable assist comes courtesy of trance DJ/producer Paul Oakenfold, who co-wrote and co-produced the buoyant dance stomper. He supplies a surging beat that could have easily been

lifted from the star's "Confessions on a Dance Floor" period ("Hung Up," "Sorry,") but can be traced even further back to her 1992 hit "Deeper and Deeper." The melody, meanwhile, recalls her last single "4 Minutes" in its urgency. Consider "Celebration" a score for Madonna's retro-futuristic fan base and a nice bookend to her collection of chart glories.—*CW*



MILEY CYRUS

Party in the U.S.A. (3:22)

Producer: *Dr. Luke*

Writers: *L. Gottwald, C. Kelly, J. Cornish*

Publishers: *various*

Hollywood Records

The heated online debate about Miley Cyrus' Teen Choice Awards performance of "Party in the U.S.A." threatens to overshadow one of her most entertaining songs yet. The loose, reggae-powered pop tune—appearing on an Aug. 31 mini-album exclusive to Wal-Mart—is Cyrus' take on growing up in the Hollywood spotlight: "It's definitely not a Nashville party/'Cause all I see are stilettos/I guess I never got the memo." Lukasz "Dr. Luke" Gottwald and Claude Kelly (Kelly Clarkson's "My Life Would Suck Without You") share writing credits with online singing sensation Jessica Cornish, and producer Gottwald injects the song with an energy recalling Robyn and early Gwen Stefani. After successfully tackling dance and country formats and delivering one of the year's strongest ballads ("The Climb"), Cyrus continues to show off her impressive range.—*MM*



LEGEND & CREDITS

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CRITICS' CHOICE ★: A new release, regardless of chart position, that we think is particularly noteworthy.

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

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