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HOME FRONT

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It was about two in the morning as Friday became Saturday during MIDEM’s opening weekend in Cannes. I was sitting on a corner stool in the infamous Carlton Hotel bar, and U2 manager Paul McGuinness, entirely amused at the notion of a writer named “worded,” had been making fun of me for 10 minutes.

“You must just love to eat people,” he says, leaning in, and “say this story is just too woozy,” and then he laughs, his whole larger-than-life presence shaking. A few moments later, a person of questionable blood alcohol content took a swan dive into our table, breaking glasses and emphatically punctuating our little moment.

This wasn’t the best story I have to tell from MIDEM, but it’s certainly the best I am confident I can print without losing friends and alienating people (not to mention incurring a lawsuit or five). The exec who pinched James Blunt’s ass in the lobby bar? The one who would only mumble “it’s all bullshit” before falling off his chair at restaurant/place-to-be seen the Felix? And just who was that familiar face taking out McGuinness’s table? Those details remain for those who were there.

But the point of the McGuinness story is, well, it was pretty cool. The guy who found four teenagers in Dublin and helped steer them to global superstardom, and the creation of some of the most music ever made? He’s welcome to talk on me, as long as he keeps the stories coming.

And so it was important. I think, that he’s also the guy who, a couple of days later, used a keynote slot at MIDEM (see “MIDEM Blaster,” page 10) to talk on the Internet service providers—those tech companies and their business that make the music industry a prettier and more valuable to distribute to musicians and music companies—suddenly very attractive.

In fairness, I first read the idea—at least the pools of money from the Electronic Frontier Foundation, which calls it the “voluntary collective licensing of music file sharing.” A detailed explanation of one way the plan could work has been posted on its site (eff.org) since April 2004. It’s somewhat dodgy stuff, with some glaring logical holes and surprising assumptions. The EFF is not believed by many in the music business because the organization frequently seems to believe that the safe harbor provisions of the DMCA—meant to shield the responsibilities of ISPs—were hounded down on store tables from the skies, and not simply written “in 98 by folks trying to understand and anticipate a murky digital future.” “If legislators had foreseen that explosion of peer-to-peer piracy,” McGuinness said in his speech, “they would have ever offered immunity for so-called ‘more conveniences’ and given ISPs a decade of excuses for refusing to protect our content.”

The EFF plan noted that charging “the 60 million Americans who have been using file-sharing services” $5 per month would net more than $3 billion a year to the music industry. Not a shabby start for offsetting losses, but no one from the business is keen to listen to the EFF. McGuinness was the perfect man to sell the idea—not just to the outside world, but, especially, the music business.

In 2004, top label executives would tell me off the record that there’s no way you’d be able to get everyone with a stake at the same table and agree on a rate that consumers and ISPs and the music business could find palatable. Now, after 10 years of dramatic change, more of those same folks—the ones that are still around anyway—are realizing they may have little choice, if they hope to avoid a swan dive of their own.

Let us not forget that McGuinness isn’t just the manager of one of the greatest bands in history. He was also one of the four men in Steve Jobs’ Palo Alto, Calif. kitchen (Jobs, McGuinness, Jimmy Iovine and Bono, with Lucian Grainge on the phone) when the deal was done to create a U2 iPod and link the song “Vertigo” to an Apple commercial. “Those were the days when iTunes was being talked about as penicillin for the recorded music industry,” McGuinness said.

My, how times have changed. Now, Universal Music Group, the parent company of U2’s label home Interscope, won’t sign a long-term deal with Apple. And an idea you couldn’t get any music industry executive to discuss three years ago—that somehow, ISPs could be encouraged to enforce anti-piracy measures and create pools of money to be distributed to musicians and music companies—is suddenly very attractive.

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MUSIC OF THE HEART

Increasingly, Valentine’s Day Means Big Business

Al Jarreau says the allure of a love song isn’t exactly brain- or perhaps more accurately, open heart—surgery.

“We have those feelings that are very specific,” says the veteran singer, who recently released a “Love Songs” collection. “So we write and we sing about that particular connection that we feel, that particular emotion and that sentiment. I think we’re probably exercising something we can’t quite help.”

And to serve a burgeoning Valentine’s Day market, the music industry has been happy to do some heavy lifting in recent years.

The usual array of Valentine’s themed releases is only increasing this year, from Jarreau’s entry on Rhino to Sony Legacy’s “Beautiful Ballads & Love Songs” series to love songs sets from the Ricky Nelson and Kenny Rogers vaults on Capitol—marks the first time McEntire’s custom piece for Hallmark—and beyond. It’s all fodder for a special market that has become second only to Christmas as an opportunity to sell themed and focused titles.

“Music retail has evolved over time to do a better and better job of even marketing around holidays, anniversaries and so forth,” Legacy Recordings senior VP/CM Adam Block says. “Valentine’s Day has become one of those marketing events. Music in particular is just so closely associated with the emotions of love and sentimentality, it’s just become one of the beneficiaries of that focus.”

“It’s certainly clear that Valentine’s Day brings music buyers to stores and online sites for what Block calls “impulse purchases.” In 2007, sales for the holiday week were 11.3 million, up 13% from the previous week, according to Nielsen SoundScan. It was the year’s top single week for album sales outside of the November and December shopping season.

In fact, the biggest SoundScan week recorded outside of the November-December period was Valentine’s week in 2004, when 18.1 million units were sold—including 1 million copies of Norah Jones’ well-timed sophomore album, “Feels Like Home.”

Handelman spokesman Greg Mize says the company has created special merchandising around the Valentine’s Day explosion, including counter displays and a special four-sided pallet promotion that brands greeting cards with CDs, including custom Valentine’s themed tins and multpacks.

Rhino VP Mike Engstrom agrees that the Valentine’s market “is definitely being more widely recognized in the business. The labels look at it as a nice little blip on the radar where we can all target releases that make sense.”

More often than not those releases are catalog compilations that mine a particular aspect of artists with particularly deep repertoires.

“If you’re a gigantic Frank Sinatra fan, you’ll be excited to learn of a new collection of his most beautiful songs you can share with someone you love,” Block says. “These releases live on both as a celebration of an individual artist’s music and also as a lifestyle sort of accouterment.”

Engstrom adds that these titles have a life beyond Valentine’s Day, with Mother’s Day the primary beneficiary. The love song compilations, he says, also have the potential to benefit the rest of the artists’ catalogs.

“With an artist like [Jarreau] or whoever we put out, the hope is that people remember these individual love songs and will then go back and look at the individual albums those songs came from,” Engstrom says. “There’s an enormous upside.”

NEW AND NOTABLE PRODUCTS FOR THE SEASON

**BE THEIR VALENTINE**

Chocolates: Liquor may be quicker, but candy is indeed dandy for fledgling singer/songwriter David Martin and his single, “Something in Your Eyes,” which Whitman’s licensed for its heart-shaped 2008 Valentine’s Day sampler. A snippet of the song plays whenever the box is opened, and the lyrics are printed inside the cover. The package, sold exclusively at Walgreens stores nationwide, also includes a link for buyers to get a free download of the song. The project marks the first time Whitman’s has partnered with an artist since Elvis Presley.

“Eyes” is the title track to Martin’s debut album on Astonish Records.

Jukeboxes: Valentine’s Day love songs don’t always have happy endings. Just ask Emerson Hart. The former Tonic frontman has teamed with the TouchTunes network to produce “I Wish the Best for You,” the latest single from his debut solo album, “Cigarettes and Gasoline,” in a special promotion. The song provides the soundtrack to a survey on relationships that’s featured on 1,000 TouchTunes jukeboxes in bars and restaurants around the country through Feb. 15. Additionally, Hart and his label, EM/Manhattan, have launched the wishthebestforyou.com Web site, where users can create and send custom Valentine’s Day e-cards.

Compilations: Love is always in the air at Hallmark stores. But the greeting card manufacturer has scored by adding music to its offerings of amorous. Reba McEntire’s “Love Revival” marks the third year in a row that Hallmark has rolled out a special Valentine’s Day package for customers. The artist recorded four new songs—the upbeat “Big Blue Sky” and ballads “Bad for My Own Good,” “With You I Am” and “Still Being Loving You”—for the 10-track set, which Hallmark is selling through February.

Watch an exclusive performance and interview with David Martin at billboard.com/davidthmartin.
U2 Manager McGuinness Rocks Cannes With Anti-ISP Speech

CANNES—U2 manager Paul McGuinness’s MIDEM bluster began with his understated introduction to Jean-Bernard Levy during the MIDEM CEO’s Q&A session: “I manage one or two hundred bands,” he said with a smile. But if the self-deprecation was lost on anyone, by conference end there was no doubt everyone knew precisely who he was. By then, his keynote speech had emerged as the conference’s biggest talking point.

His strong words attack on Internet service providers (ISPs), in which he described their “failure to engage in the fight against piracy” as “the single biggest failure in the digital music market,” won enthusiastic applause from delegates and widespread support from the music industry.

“It’s time to get morality back into this discussion,” he said. “Demanding the disconnection of Internet subscriptions used for piracy—enforced by legislation if necessary—and even calling for retrospective compensation for lost earnings. The Irishman’s tough talking will resonate across the music and technology industries, according to executives who witnessed the speech.

Says Mobile Entertainment Forum-Americas founder Ralph Simon, "This was a very important wake-up call for not just our industry, but also as a signpost to say, 'You guys better start paying better attention to this, because income is hemorrhaging from composers, recording artists and performers.'”

Veteran promoter Harvey Goldsmith said, “I’m sure the [ISPs] will take notice—the ones that want to do business in the business,” while Fran Nevrkla, chairman/CEO of collecting society PPL/PVM, added, “There are far too many ISPs who have relatively little genuine goodwill and no intentions to pay anybody in spite of their bogus proclamations to the contrary. This is usually demonstrated by their outright refusal to pay even minimum amounts for music streams, and Paul was absolutely right in exposing this rather schizophrenic mindset.”

Most ISPs contacted by Billboard declined to comment directly, but one that did—perhaps significantly—declined to dismiss McGuinness’s demands. Tidal U.S. COO Michael Marcus disputed McGuinness’s claim that telcos had made “billions of dollars” on the back of the music industry, but added, “I agree on the need to create a strong cooperation between the recorded-music industry and the telco industry,” although he insists software and hardware companies should also be involved in any agreement. Tidal U.K. managing director of media services Neil McCleave also welcomed the prospect of a “meaningful debate” on the subject.

“We do not want illegal material traveling across our network any more than the music industry and we have worked with the BPI to suggest a 'three strikes' policy,” he said, although he added, “When music is traded using our network to access music services, legal or illegal, we do not participate in this transaction or gain revenue from it. There is no possibility we could examine the millions of data packets that cross our network everyday and tell whether the content of that packet has breached copyright or not, just as it is not feasible for the post office to open every letter or package and do the same.”

Moreover, with France recently introducing a Memorandum of Understanding among content owners, ISPs and government to terminate habitual offenders’ connections, many in the industry believe similar schemes could roll out across Europe. Indian group Impala reportedly received encouragement on the issue from European Commission culture commissioner Jan Figel at their MIDEM breakfast meeting.

Others, however, insist a solution with ISPs could and should be achieved without legal/governmental intervention.

Steve Purdham, CEO of ad-funded music download service Web7, said that McGuinness’s “desire to protect the value of music is absolutely correct,” but warned, “Because [ISPs] are in such a highly competitive market, every idea of adding new services to them, such as paying for music, is seen as a long-term revenue opportunity but a potential increase in their cost base, which they will try to avoid aggressively.

McGuinness’s fellow artist manager Peter Jenner, president of the International Music Managers’ Forum, noted that he was “really knocked out that [McGuinness] came and gave such a considered speech. But he overemphasised the stick, and underestimated the carrot. If we want quick action, we have to have a voluntary solution, which means we have to start talking with the ISPs about how we can work together.”

TRAX OF MY TEARS

While McGuinness’s address caused shockwaves, the launch of a digital music service designed to motivate peer-to-peer file-sharing also generated massive constab buzz—only to end up as perhaps the biggest PR disaster of the digital age.

Qtrax—one of an unlicensed file-sharing network—flooded MIDEM with marketing hype proclaiming “the Second Coming” before its Jan. 27 launch, which claimed a licensed catalog of 25 million tracks and support from artists, record labels and advertisers.

But the launch ended in crucifixion by the media when the music majors denied licensing the service. Negotiations are still ongoing; Billboard understands that Qtrax did at one time have some licensing deals in place, but the term of the deals either expired or were for a different iteration of the service than that detailed at launch.

In a statement, Qtrax president/CEO Allan Kleffisz said the launch of the service would simply be put off “for a short time,” and maintained that the service retained the support of “rights-holders.”

Additional reporting by Susan Butler, Asymetric Informatics and Mark Sutherland in Cannes, Tom Ferguson and Andre Paine in London, Mark Warden in Milan, and Anthony Bruno in Denver.

MIDEM SHORTS

Before MIDEM, the 360-degree deal may have been the industry’s buzzword of choice, but the backlash was already in evidence at the confab. Goldsmith, Harvest Entertainment managing director Ric Salmon and Big Life International CEO Jazz Summers were three to publicly criticize the model during panel sessions, while McGuinness accused the industry to place the entire model under review, with an option to cancel once the majors “repair the main revenue model.”

What a difference a year makes. At MIDEM 2007, Amy Winehouse was the musical hit of the conference. But in 2008, she dropped out of a scheduled appearance at the NRJ Awards at the last minute to enter rehab. Despite breaking his leg in a ski accident, Peter Gabriel collected his Personality of the Year award on crutches.

Attendance at MIDEM was off about 350 from the previous year, to 9,100 participants. MIDEM director Dominique Leguern was unflappable, considering the changes sweeping through the industry. Small labels, she noted, had been the worst hit, but the management (up 2%), live (18%) and digital (19%) communities proved to be MIDEM’s strongest growth sectors.
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THE GREAT DIVIDE

Canada's Copyright Battle Heats Up As Parliament Prepares To Return

TORONTO—Debate on copyright reform for the digital age is dividing Canada's creative sector, exposing a rift between those seeking stronger protection for creative works and those worried about consumers' rights. The argument has intensified thanks to the Canadian government's recent decision (billboard.biz, Dec. 11, 2007) to postpone a bill toughening up copyright legislation.

While legal sources insist the government will reintroduce the amendments, there's no word on when that might happen. In the meantime, both sides have been lobbying furiously ahead of the Jan. 28 resumption of Parliament. Billboard catches up with the debate.

BRIEF ARTICLES

WISIN & YANDEL CALLING
Reggaeton duo Wisin & Yandel have partnered with SunCom Wireless in their native Puerto Rico to launch their own cell phone, in alliance with Motorola. The MOTOKRZR K1 Wisin vs. Yandel Limited Edition contains Wisin & Yandel's new album, "Los Extraterrestres," as well as the video to the track "Donde Estás el Amor," among other features.

MAYHEM HITTING 30 AMPHITHEATERS
The Rockstar Mayhem tour, with Slipknot and Disturbed topping the bill, will play 30 Live Nation amphitheaters in North America during July and August. The trek is produced by Warped founder Kevin Lyman, his partner on the Rockstar Taste of Chaos tour John Reese, Creative Artists Agency's Darryl Eaton and Live Nation CEO of North American music Jason Garner.

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Five Star Iris on tour for Armed Forces Entertainment in Southwest Asia

“After our show in Ramadi, Iraq, a soldier told us that it had been seven months since he had gotten his last ‘fix’ of live music. Although he had never heard of our music, he said our show had taken his mind off things and let him just relax—he clears roadside bombs every day. After another show a soldier told us, ‘I’ll never forget you guys as long as I live.’ As a performer, you don’t often get to hear things like that, but on an Armed Forces Entertainment tour you hear it a lot and it’s humbling. Until you’ve done it, it’s hard to comprehend how just playing your music can have such a profound effect on these people.”

— ALAN SCHAEBER, LEAD SINGER — FIVE STAR IRIS

UPFRONT

BRANDING

COLOR COORDINATED

Gap Bridges Into Viral Music Video Ad Campaign

Gap is launching an online advertising campaign featuring music by the Raveonettes, Dntel, Swizz Beatz, the Blakes and Marie Digby in the hopes of stirring up some viral music video mojo among its younger customers. Billboard has learned.

For the “Sound of Color” campaign, each act was asked to write a song inspired by an assigned hue. These songs were then turned into music videos by up-and-coming commercial and music video directors including Chris Do, Mary Fagot and James Frost. Tom Gautschi, Russ Lamoureux and Mike Maguire.

The songs and videos will be available for streaming and download at soundofcolor.com starting Feb. 15. The campaign, developed jointly by Gap and multimedia production company Relab, will run for one month and also be placed as ads on several music Web sites. After 30 days, the artists will retain the rights to their songs for their own use, including possible inclusion on future albums.

Most notable is that the clothes from Gap’s spring line won’t be featured in the songs or the videos. It’s a high-concept campaign that gave the songwriters and the directors a lot of creative control over the direction of their individual works; musicians received little instruction besides the assignment of their particular color, and the directors could then storyboard whatever the song inspired them.

“We were looking for new ways to connect with people, and so much of today’s music scene is digital,” Gap director of advertising Jamie Gersch says. “This spring and summer, our campaigns are very much about color. And since that means so many emotions, we thought it was a great place to start with musicians.”

Gersch says the five acts were selected after several rounds of culling submissions from managers and staff favorites. The goal was to feature up-and-comers in a variety of genres, from the traditional singer/songwriter to hip-hop. The campaign was devised in late October as Gap began looking for innovative ways to explore online space; a Gap spokesman says that the viral music video campaign would make the company act as something of a “patron of the arts” by helping to break emerging artists and making consumers feel that they, too, were involved in the discovery process.

Digby, for instance, came to the attention of the campaign’s producers after they fell in love with her acoustic renditions of songs like Rihanna’s “Umbrella” on YouTube. Being assigned the color yellow was a bit of fortuitous timing for Digby, whose first album, “Unfold,” drops April 8. “I was a little puzzled, but I thought it was a really fun challenge,” she says. “I closed my eyes and thought about what it would be like to be surrounded by the color yellow. I was laying back on some exotic beach, in the sand, with a pina colada, and I was warm. I wanted to capture those sensations in a simple way.”

The Blakes were assigned blue, which presented itself as “a sadder kind of feeling, but we wanted an idea that goes along with a different approach,” singer/guitarist Garnet Keim says. “We had a sunny-day narrative about love lost and love gained again. Besides, we’re from Seattle and we never get to see the sun.”

Lamoureux, a commercial director who has done ads for Heineken and Toyota, directed the “Blue” spot. “It was so open creatively, it was almost difficult,” he says. “The song has a tone to it that’s not depressing, but there’s a sense of melancholy about it and a sense of hopefulness.” Lamoureux’s piece wound up being inspired by Miles Davis and illustrator Edward Gorey, and features an isolated teenager with an unrequited crush on the girl next door.

For his part, Swizz Beatz—who has already appeared on billboards for Gap—says that he feels his song “Green” is ready for other uses as soon as its gig with the Gap is done. “I didn’t want to do a song I wasn’t comfortable giving to the DJs,” he says. “I took the approach of, ‘How would I use green in a painting without making the main ingredient, and use it in the slickest way?’”

The Raveonettes were selected to create an interpretation of black and white. “I don’t think we’ve ever tried to make a song with a particular purpose before,” vocalist/guitarist Sune Rose Wagner says. Director Do ran with the idea of opposites, filling the video with “attraction and repulsion, love and hate, daydreams and nightmares.”
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CAMEO CARLSON, senior VP of digital business development at Universal, first noticed the digital EP trend when Amy Winehouse, Lil Wayne, and Taylor Swift each released EPs simultaneously. "We knew that they had the right sound for the iTunes customer, and we also knew that many of those customers would have new iPods that they were looking to fill up, so we did almost no marketing beyond the band sending out announcements to their fans. We also sold first week copies of each for about 14,000 copies so far," Carlson says.

Timing was also key in the release of Maroon 5's "The B-Side Collection," which was posted exclusively to iTunes on the Tuesday before Christmas, and has sold 34,000 copies as of press time. "Maroon 5 had just come off a great arena tour, and we wanted to take advantage of that momentum," A&M/Octone head of sales and artist development Ron Thomas says. "The EP also helped drive sales traffic to the full-length, and we saw a bump in sales.

This came at a fairly low cost to the band and label, which relied on iTunes to do most of the marketing. "iTunes has excellent features like the 'New Music Tuesday' newsletter, and they do a great job getting the word out. We did an email blast to the fan list, but that was about it," Thomas says.

"Overall, I'd say we're a very pro-EP label," Thomas concludes. "They are a great opportunity to reach out to the customer, they are in the sweet spot of the $3-$5 price range, and they are a really high value, lower-cost product for us."
April 25th-27th 2008

Rod Stewart

Shakira
to be announced

Diana Ross
to be announced

Peabo Bryson

Smokey Robinson

James Ingram

En Vogue

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presented by
Tips Of The Trade
Williams Coaches Stars On Effective Communication

Talented artists who can entertain are one thing. Talented artists who can effortlessly talk about themselves and their projects is quite another. Helping to bridge that gap is Dyana Williams of Influence Entertainment.

Inspired by Motown artist development/media coaching pioneers Maxine Powell and Suzanne de Passe, Williams hung up her shingle in 1995 following air personality stints at urban and rock radio and a TV gig as an entertainment reporter. In the last 15 years, she has coached a bevy of established and emerging acts, including Usher, Akon, Jill Scott, Musiq Soulchild, Chris Brown, Lupe Fiasco, T.I., Ne-Yo, T-Pain, Teddy Geiger, the Bravery and Anna Nalick.

Having recently coached the revamped Menedo and newly crowned digital download champ Flo Rida, the bilingual Williams is already at work on another project: media coach for Sean “Diddy” Combs’ “Making the Band 4. Season 2” (which premiered Jan. 28).

“I’m not here to alter the essence of who an artist is,” Williams says. “I empower artists to become more dynamic communicators.” Outlined below are the seven success strategies that make up her influence system.

PREPARE
"Artists must be prepared to deal with the rigors of fame and, in some cases, fortune. Becoming a successful performer is a life-altering experience. It’s about handling the shift from being unknown to known; building a team that will help develop a lasting and significant career: being able to understand finances, becoming organized and mastering the game. Few emerging artists have a true inkling of what they’re getting into. So I teach them what to anticipate on and off the road. I encourage them to read newspapers, periodicals, trade publications, online sites and books about the entertainment business or watch TV—CNN—to become more informed about the industry and what’s going on in the world. Knowledge is power."

REFLECT
"A negative, I’m-not-the-star attitude won’t fly—especially if you’re an emerging artist. No, you’re a person interacting with others. Those who are kind, respectful and embrace old-school manners combined with talent are the ones who ultimately win."  

PROJECT
"I teach artists to mix it up, to diversify their exchanges as they illustrate their talents to whomever they’re speaking with. I stress utilizing a combination of proper body language, eye contact, vocal pitch, pacing, tone and charisma to become a more engaging speaker."

SHOW
"Personality sets you apart from all the hundreds of artists being released on a weekly basis. There are approximately 6 billion people on the planet; let folks know there is no one like you. You may remind them of someone else but underscore that no one else has your rhythm or rhyme. I deal with a lot of self-esteem issues, working with clients who are shy when it comes to one-on-one interactions or talking to large groups. Developing good self-esteem is about focusing on a mantra; something that motivates and inspires you—and ultimately others."

BE CAREER PRODUCTIVE
"Productivity is important in any line of work. That’s why I set goals with my clients. For instance, I’ll ask them to list the 10 things they want to accomplish professionally with a particular record, film, book or other project. You’ll be surprised at how many struggle to get to 10. Setting goals provides a sense of direction, defined purpose and a feeling of tremendous accomplishment once those goals are achieved. Another key to true productivity: mind, body and soul fitness to obtain optimal well-being."

DEVELOP POINTS OF INTEREST
"People want to know things about an artist that aren’t run-of-the-mill. Thus, I always ask clients to think about pivotal points, people or situations in their lives that others would find fascinating. Share insights and experiences that the public will enjoy discovering."
If you're looking to increase your volume in the recording industry, Louisiana Economic Development invites you to experience the Sound Recording Investor Tax Credit. It reimburses 25% of your investment in sound recording, production, recording studios and infrastructure projects. Much like Louisiana’s motion picture program, the Sound Recording Tax Credit is designed to boost record production by reducing your costs.

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**Battle In Belgium**

How Far Can A Society Reach?

A five-year legal controversy over Eminem's 2001 track "Cleanin' Out My Closet" and Belgian violinist Raymond Vincent's 1968 "Daydream" is either nearing an end or about to spark more international litigation. The case is raising questions about Belgian copyright law, the rights and obligations of Belgian authors' and publishers' society SABAM and the Belgian government's oversight of the society.

In the United States, a plaintiff must prove that a defendant had access to the plaintiff's song before a defendant is liable for damages. There may lawfully be songs that are identical to others—after all, there are only a limited number of notes one can use—as long as they weren't copied from the other songs.

But in Belgium, Brussels-based lawyer Benoit Michaux says, the plaintiff does not have to prove that the defendant actually had access to the plaintiff's song (e.g., heard it) when there are clearly substantial similarities. The law presumes the defendant had access to the song in such a case.

This is where an expert musicologist's opinion can be helpful.


SABAM's Daily Management Committee reviewed Vincent's claim. In June 2003, SABAM notified its American counterpart, BMI, as well as Eminem's Belgian publisher. The letter detailed the committee's opinion of infringement after comparing portions of the two songs.

The letter described "Daydream" as having three different themes: the first was originally composed by Vincent, while the second and third were composed by Vincent but "inspired by Tchaikovsky." The committee found that a portion of Eminem's song had "flagrant similarities with the first theme," "very similar" harmonic sequences and three measures that included a "bass motif" identical to the melody of the same section of "Daydream."

At MIDEM this month, SABAM executive director of operations Christophe Depret told me that SABAM offers a service to its members, for a fee, to provide an expert opinion about music. Also at MIDEM, SABAM counsel Carine Libert explained that the alleged infringer isn't notified during the review because SABAM, as a retained expert, must maintain the confidentiality of its requesting member. The committee provides an opinion that the member may use or not use.

In 2005, Vincent and BMG Unisong Music Publishing, the Belgian subpublisher for the Eminem song controlled by Joel Martin's Eight Mile Style Music, voluntarily appeared before the Brussels Regional Court. Neither Martin nor Eminem participated. The court adopted the SABAM opinion and rendered a judgment in favor of Vincent.

On appeal, the Brussels Court of Appeals in December 2007 reversed the judgment. "It is very clear that nothing has been borrowed, particularly when the two pieces are superimposed, which makes the difference between the two very noticeable, producing a cacophony," the appeals court wrote.

The court also noted that the SABAM opinion had "no binding value," and criticized that opinion as being "poorly substantiated" and "not based on any concrete demonstration by the six experts allegedly consulted by SABAM."

In fact, the court wrote, Vincent's first theme was really not original anyway. "'Daydream' in its entirety is inspired by Tchaikovsky."

"I was in the studio with Jeff and Marshall," Martin says. "It was absurd that they used any portion of an obscure Belgian song [written] before Marshall was born. And if rappers were to use old records, they would use the records. They don't steal a melody."

Regardless, Martin says, some societies—like Japan's JASRAC—stopped sending accounting payments as a result of SABAM's letter. He questions the Belgian society's right to reach across its borders.

Libert says that SABAM believes it was obligated to send out the letters. The Belgian Ministry of Economics, a government watchdog, requires SABAM to protect its members' rights throughout the world. As a result of the ministry's control over the society, she says, SABAM must suggest strongly—even if it means having face-to-face meetings with other societies—that they withhold royalties on songs until the dispute over a SABAM member's rights is resolved.
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Don't Cry For Argentina

Sales of music pretty much everywhere else are still going down, down, down. But in Argentina they have been slowly rising for the past five years.

At first glance, the easy explanation is economic recovery. The Argentine economy went bust in 2000 and 2001, and with it, so did music sales, plummeting from a high of 24 million units sold in 1998 to 6 million in 2002.

Now, according to figures released by industry group CAPIF, slightly more than 18 million units were sold in 2007, most of them CDs. In addition, digital sales—the vast majority stemming from mobile downloads of full-track master tones and shorter ringtones—grew by nearly 300%, accounting for slightly more than 4% of the total music market.

At a time when the entire Latin region, and even the usually healthy U.S. Latin market, has seen a downturn, Argentina’s tale might be reason to celebrate.

But even pragmatic, CAPIF general director Javier Delupi is the first to point out that Argentina’s growth curve is flattening. “We are calling this a recuperation,” he says, “more than an increase.” But, he adds, “we hope to continue to see improvements, because it gives us oxygen.”

Delupi specifically points to accelerated digital growth in the mobile arena. Already, Argentina sells the new generation of cell phones with digital connectivity. In the country—or rather, on a continent—where consumers are keen about giving out their credit card numbers over the Internet to purchase music, sales of music charged to mobile accounts are a growing commodity.

International purchases have also buoyed music sales.

Since the fall of Argentina’s currency, tourists have increasingly flocked to the country—their numbers grew 16% in 2006 from 2005—attracted in part by low prices. And last summer, Travel & Leisure readers voted Buenos Aires their second-favorite city to visit, behind only Florence, Italy.

“Album prices are low comparatively speaking to other countries,” Delupi says. “There’s a growing tendency [for foreigners] to purchase music.”

An unintended consequence of this is the parallel imports of Argentine-made CDs into countries like the United States. A Billboard article in the Sept. 8, 2007, issue reported that front-line releases by major acts—Latin or otherwise—could be purchased from Argentine wholesalers for less than $8.

Argentine labels have also made a concerted effort to keep album prices down, releasing special editions and budget compilations along with front-line releases. And even as inflation has affected many products in Argentina, labels have been reluctant to raise album prices. The prospect of losing sales to piracy in a country where nearly 60% of all music sold is pirated is too dangerous.

Beyond the economies of scale, however, we’d like to think that the overriding factor in Argentina’s musical recovery is the music itself.

While many countries have curtailed new-artist development, in Argentina, local music and such acts as Soda Stereo are broadly supported by the industry and consumers. Domestic repertoire accounted for 45% of all sales in 2007. (Music in Spanish from other countries accounted for 16%, while music in English accounted for 35%.)

The annual Premio Gardel awards honor locally produced music, and a domestic production, the soundtrack to TV show and musical “Patito Feo,” was the top-selling album and DVD of the year.

It’s a country that’s full of artists and that appreciates the music made by its artists,” Delupi says. “What gives us strength to fight is that what’s in play here is our music, made by our own artists.”

EXTENDING EVENTUS

A Promotion Company Expands To The Label Business

By now, it is fairly common to see labels take up management and concert promotion duties as a way to increase revenue.

What’s less common, however, is event promotion companies starting record labels as a way to increase their revenue stream.

But Eventus Marketing saw having a label and a management arm as a logical extension of its successful event and concert promotion ventures.

The Miami-based company—which has long specialized in corporate events and festivals, including the Latin Grammy Awards’ street parties—officially launched a record label, Eventus, to release albums by artists on its management roster, including veteran Miami-based salsero Willy Chirino and legendary Cuban bassist Israel Lopez “Cachao.”

Eventus founder/CEO Nelson Albarada says the expansion is part of the company’s new 360-degree business model, where Eventus in essence partners with the artist in all areas and is able to reinvest and recoup investments in multiple ways.

“The money is not in the label,” says Albarada, who has a staff of 22. “We do whatever deal we do in partnership with the artist and use it as much as possible to establish [and] promote the artist.”

Albarada tested the label waters last year when he produced and promoted Chirino’s 35th-anniversary concert in Miami, “35 Aniversario,” and recorded it as a CD and DVD in partnership with the artist. The album was released by Eventus and Latin, Chirino’s label, and was nominated for a Grammy.

The CD/DVD set was distributed independently and has sold 2,000 copies, according to Nielsen SoundScan, but the result was profitable because of the model. “All through the cycle, we were partners [with Chirino],” Albarada says.

Among other things, Albarada brought in sponsors to offset production costs, and Mega TV, Eventus and PBS paid for the DVD’s production. The concert subsequently aired on South Florida PBS affiliate WPBT and has been picked up for national PBS distribution beginning this spring.

Now, the Chirino partnership has evolved into a management agreement and a label partnership as well. Chirino’s new album, “Altiplanica,” will be re-released April 8 on Eventus/Latin and distributed by Sony BMG, with which Eventus has just signed a distribution deal for all subsequent products.

For this year, that includes new studio albums by salsa duo Hansel y Raul and by Cachao, whose anniversary concert Eventus also produced and promoted last year in Miami. Eventus artists’ deals vary according to each situation. Some artists, like Isaac Delgado (signed to La Calle Records), have only management deals, while others, like Chirino, are in effect partners with Eventus and invest and split profits.

Eventus’ expansion also includes a recent deal to represent the estate of the late Celia Cruz in all matters pertaining to the licensing and commercialization of her name. The Cruz deal was brought to Eventus by her former manager, Omer Pardillo-Cid, who is also the trustee/executor of the estate.

“Celia’s biggest wish was that her name be kept alive for future generations,” says Pardillo-Cid, who interviewed various estate management companies and who is now Eventus VP of entertainment. Immediate plans for the Cruz name include a duets album—which will feature tracks with Luciano Pavarotti—commemorating the 50th anniversary of Cruz’s death. —LC

EN LA RED: For 24/7 coverage of the Latin music world, Billboard has partnered with MSN. For a complete roundup in Spanish, go to BillboardLatino.MSN.com.

SPAIN SALES DIP EXCEEDS 22% IN 2007

Spanish physical music sales slumped by a record 22.7% in 2007 to €284 million ($417.5 million) in wholesale prices, compared with €365.6 million ($540 million) in 2006, labels’ body Promusicaes reports. This was the sixth successive year of falling music sales, but the 2007 decline was the biggest yet. A 24.3% increase in digital music sales to €27 million ($40 million) was not enough to offset the collapse in physical sales. Digital sales in 2007 of single tracks and ringtones represented just 5.9% of the total market. Although this represents an increase from the 5.8% share in 2006, Promusicaes president Antonio Guisasola says “the digital market in Spain still does not represent even 10% of turnover, and in no way compensates for the prolonged drain in the physical market.” Promusicaes is the Spanish affiliate of the IFPI, which released figures Jan. 24 showing that Spain is the European country affected the worst by piracy.

—HOWELL LLEWELLYN
History repeats itself...only BIGGER!

Panamá - 27 November
Estadio Nacional
20,000 tickets sold

Caracas - 29 November
La Rinconada
52,000 tickets sold

Miami - December 4 & 5
American Airlines Arena
20,000 Tickets sold

Our thanks to Soda Stereo (Gustavo, Zeta and Charly) and Roberto Costa, Daniel Kon and Fernando Travi for letting us be a part of this unforgettable tour and moment in Latin Rock History!
The Gifts Of The Magid

Philadelphia Promoter Celebrates 40 Years In The Biz

It was February 1968, and Philadelphia was about to rock. The city boasted a new arena in the Spectrum, a new rock'n'roll room and a new promoter named Larry Magid, a tough-as-nails hometown boy who would bring music to Philly for the next 40 years.

After successfully trying his hand as an agent in New York, Magid came back home to manage and book a club called the Electric Factory, "for want of a better name," he says. On Feb. 2, 1968, the club opened its doors with the Chambers Brothers and the journey began. "Opening the Electric Factory was like an explosion," Magid says. "We were part of this new world order and the possibilities were endless."

As a young agent in New York, Magid had the opportunity to work with the Beatles, Bob Dylan, Jimi Hendrix, Cream and Janis Joplin, among others. Such acts were bringing in $1,500-$2,000 per night as rock found its niche. Magid's perspective came when he saw a booking sheet come across his desk in the fall of '67 for Cream to play a debutante party outside of Detroit for $5,300 and three first-class tickets.

"I knew right then and there that there was a lot more money to be made with these acts than working at an agency as the last man on the totem pole," Magid recalls.

Philadelphia jazz promoters the Spevak brothers—Allen, Herb and Jerry—"got it," according to Magid, and brought him back to town to tap into the burgeoning rock market. Legendary shows at the Electric Factory, the Tower Theatre, the Bijou, the Spectrum and other venues followed.

Magid in Philly in '68 was the perfect melding of man, place and time, as arena rock and concert promotion were both coming into their own. "What I've found is you try to put yourself in the path of being lucky," Magid says. "You try to be in the right place at the right time so if something good happens, you can ride that wave."

Like pioneering promoters Bill Graham on San Francisco and Don Law in Boston, among others, Magid built his market and helped build a business. Along the way, he earned a reputation as a fierce negotiator.

"It wasn't like it is today. We were charging $3 or $4 a ticket and it was a big deal when we went to $6, then $7.50," Magid says. "Then I remember how the sky fell in when we charged $15 tops for Frank Sinatra. So we were trying to not only run and build a company off sporadic big shows, but you did everything, from sweeping the floor to cleaning up and hanging posters. You literally lived from show to show."

Magid says he isn't alone in his reputation. "I wish I could say I was the only one that was a tough negotiator, but everyone in this business had to be tough to survive."

-LARRY MAGID

Magid says he was offered a corporate title at Live Nation but declined. "Not that I wouldn't be honored, but you have to have managers in this corporate environment. You can't necessarily have promoters running it," he says. "That was one of the problems at [CCE]. Every promoter had tried to transpare what they had learned in their region around the rest of the country and as good as it was for them in their region, it was awkward and no necessarily a good thing for the rest of the promoters around the country."

In retrospect, Magid says he doesn't believe the touring industry would be as "innovative" as it is today without consolidation. "People and large don't like or accept change that readily, but when you get into a situation that gives you enough room, enough latitude and the financial support to be innovative, you get a whole different picture," Magid says. "The corporate environment restricts movement in certain ways and having to give up that independence has its downsides. But I think it kind of balances itself out."

Magid's career highlights are many, from building his market to helping break the most important acts in music, to Live Aid and Live 8.

With the highlights come low points, and professionally none were lower for Magid than the Dec. 3, 1979, tragedy at Riverfront Coliseum, when 11 fans were trampled to death during a Who concert. Magid and Electric Factory promoted that show.

"That hurt tremendously, and I can't tell you how many years I suffered from depression from that night," says Magid, who rarely talks about the incident. "It's something that you never want to get over, that you need to carry with you. But it balances itself out in so many remarkable ways that your life really doesn't need a justification."

Industry-changers like Graham, Frank Barsalona, Herb Spar, Peter Rudge, Bert Block, Albert Grossman, "these great, magnetic personalities," all affected Magid's life and career. "But on the other end of the sphere you have guys like Bob Sillerman and Michael Rapino and Irving Azoff, Rob Light, Chip Hooper, Danny Weiner," he says. "These are all interesting people. Forget that they're major components of our business. They're great and distinct personalities, and that sets them aside from a lot of other people."

Luukko calls Magid a "tremendously loyal man. He's all about long-term relationships, which in this business is hard to do." Luukko adds: "You never know who's flying whose flag on a given day."

It's a safe bet that Magid's flag will always fly in Philly. "I've had a lot of attractive offers over the years to be involved in different aspects of the business from Los Angeles to London," he says. "But I love it here. One of the things I'm proudest about is being able to make it in my hometown."

The Electric Factory is celebrating its 40th anniversary Feb. 2 with a party. The night before, Magid will address the graduating class of the School of Communications at Temple University, where he first got a taste of live music by bringing in R&B acts for fraternities in 1962. He considers it an honor.

"The years have flown by, and I'm still active, still having a great time," he says. "How fortunate I've been to be in this business, and I hope that I made a small bit of difference to some people along the way."

For 24/7 touring news and analysis, see billboard.biz/touring.
In the current record industry environment, flat to slightly down is the new up—at least in the lexicon of comparable-store sales. Which means, in a topsy-turvy way, the absence of real bad news is actually very good news.

With CD sales down nearly 19% and album sales almost down 15%, last year was quite possibly one of the worst in the music industry’s history. And this year is starting out only slightly better, with CD sales down nearly 15% and album sales down 9%.

But the industry just passed its first watching hour—Jan. 10, when holiday product payments are due—and so far no major account has come up short. Nor does any substantial account appear to be in trouble. If that’s not exactly good news, it certainly qualifies as the absence of bad. In late 2006 into 2007, for contrast, the industry was hit hard by the liquidations of Tower Records and Musicland.

So far this year, the only surprise problem is the pending out-of-court liquidation of Unique One Stop. But there’s a silver lining even here. As the small wholesaler’s operation winds down, United Record Pressing, a leading vinyl manufacturer in Nashville, has hired two key players from the Unique staff to start a vinyl distribution company called Music Distribution: Spyder, as sales and marketing manager, and Craig Miller as VP.

Another early 2008 surprise—but hardly a problem—is the merging of ATMI and Sandusky Distributing or, whatever the Streetsboro, Ohio-based company is calling itself nowadays, with Pittsburgh-based Galaxy One Stop. Terms of the merger are unclear, but what is known is that Galaxy’s Pittsburgh warehouse will be shuttered, that some of its automation equipment will be shipped to Ohio and 35-40 people will be let go. The newly merged company will be rechristened the Edge and be about $30 very good news.

made product payments to a vendor 55 days after receiving shipments—then such payments can’t be shown to be preferential. Also, if Tower paid $70,000 to a vendor but then received another $140,000 in product, that demonstrates the $70,000 isn’t a preferential payment, since the claim was given subsequent value for making that payment.

Moving over to retail, you would have thought the world was coming to an end when Trans World Entertainment announced its plans to close its flagship store in Rockefeller Plaza.

But seeing how one chain after another shuttered its New York stores during the last decade, it really shouldn’t have been a surprise. With music margins being squeezed, what kind of record store can afford prime Manhattan real estate?

The move, in fact, was made as part of Trans World’s effort to effect a turnaround—it looks like the chain will lose $15 million-$20 mil-
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Pumping Up The Volume

Ad-Support Music Services Aim To Lure Customers, Reward Labels

The new year is barely a month old, and already ad-supported music services have taken the early momentum in the digital music space.

But for all the press attention and high hopes of those operating these services, the music industry at large doesn’t expect the resulting advertising revenue to significantly contribute to its sagging profits for some time. The real money will continue to come from sales—either of music or associated products like concert tickets and merchandise.

Let’s look at the two most recent entrants to the field: Qtrax and Last.fm.

AD-DRIVEN MODEL

Details of its bundled launch aside, Qtrax is like other peer-to-peer subscription services, only instead of asking users to pay a monthly fee to cover its licensing costs, it’s counting on advertising to fund operations instead. But a skeptical music industry is asking for either higher per-stream minimums or large upfront payment to mitigate the risk that offering music for “free” ultimately devalues their product.

“Even today, there’s different levels of enthusiasm,” Qtrax president Allan Klepfisz says, made evident by the problems the company had finalizing label licensing deals it had claimed were already secured. “There are record companies who believe this is absolutely the model of the future and others who believe it’s worth a grudging experiment.”

In the long term, however, there are high hopes for advertising revenue to be a significant source of income for the music industry. One label digital executive points to the channel as potentially generating 15% of labels’ overall revenue.

Hence all the activity. Yahoo is reportedly developing an ad-supported, digital rights management-free service, and other ad-supported services like Web?Imem and SpiralFrog are frantically working to rack up enough traffic to start turning a profit as soon as possible.

SpiralFrog revealed that it has registered more than 400,000 members to its service in about four months. And according to Google Analytics, it’s closing in on 1.2 million unique monthly visitors. By way of comparison, Vapster has about 650,000 subscribers at last count.

New entrant Slacker claims 2 million unique listeners per month just six months out of beta. Although ad-supported, Slacker is relying on device sales to fund operations in the short term, upselling users to a premium subscription tier in the medium term and finally advertising revenue years in the future.

For now, though, the advertising model must rely on alternative sources of revenue until it finds its legs.

“In the early stages, it’s going to be more discovery rather than a huge revenue opportunity for us,” live-records senior VP of digital Jeff Dodes says. “It’s more of a patience game. It brings more people into the tent with a better experience—you’re not limited to 30-second tracks—and in the long term it opens up more opportunities for commerce either through subscription or one-click downloads.”

“Those means you don’t have to find a minimum per-play only from advertising,” Klepfisz says. “That’s a difficult proposition.”

UPSELL ENCOURAGED

Last.fm has a slightly different tack, but for the same reason: its on-demand music streaming service limits users to three free streams before prompting them to either buy the track through an affiliate program with iTunes and Amazon or subscribe to its subscription service, which is still in beta.

Last.fm co-founder Martin Stiksel says the three-song limit was a requirement that labels imposed in return for agreeing to license their music, fearing that an unfettered, free-on-demand streaming service would cannibalize the more lucrative subscription business.

The result is a service optimized for discovery. Users can experience free music in a way that still compensates labels, with a channel toward upselling them to either buying tracks or a subscription.

“Even in the early stages, it’s going to be more discovery rather than a huge revenue opportunity for us," live-records senior VP of digital Jeff Dodes says. “It’s more of a patience game. It brings more people into the tent with a better experience—you’re not limited to 30-second tracks—and in the long term it opens up more opportunities for commerce either through subscription or one-click downloads.”

There are record companies who believe this is absolutely the model of the future and others who believe it’s worth a grudging experiment.

—ALLAN KLEPFIZ, QTRAX

MOBILE MOBILITY

Chalk one up for the music phone. While current systems to connect an MP3 player to the car stereo are severely lacking in quality and convenience, there are much better audio integration options for mobile phones.

The Venturi Mini, for instance, gives Verizon Wireless customers the ability to stream their music from the phone through the car speaker system. It uses Bluetooth technology to connect the systems and powers the device using the car’s power adapter. Up to four other Bluetooth devices can also be connected. If a phone call comes in while rocking out, it automatically pauses the music to allow the user to answer and then resumes play with no fumbling to press buttons.

The Venturi Mini is available at the Verizon Wireless Web site for $130.

—AB

BITS & BRIEFS

WHO’S VIRTUAL NOW?

Classic rock act Journey is hoping to get a second life in Second Life. The group launched the “Journey Rock Band” island in the virtual world Feb. 1 with a grand-opening party featuring streaming Journey songs and band members mingling in avatar form (sans estranged singer Steve Perry, of course). The Second Life island features dedicated areas for each of the band’s albums, including streaming audio and video, and has two “live” stages where virtual performances can be held. The activity coincides with a re-launch of the group’s re-designed Web site. Journey is recording its next album with new lead singer Arnel Pineda, who the band found on YouTube.

MIRACLE GROWTH

The global mobile entertainment market is expected to rise from $20 billion in 2007 to more than $64 billion by 2012, according to a new report by Juniper Research. Music, games and mobile TV will lead the charge, supported by user-generated content, gambling and adult content. The report points to music as the largest single sector in the next five years, with mobile music revenue rising from $9 billion last year to $17.5 billion by 2012. Of the growth is expected to come from full-song downloads and streamed audio services.

THE GREAT PROTECTOR

MultiMedia intelligence analysts say applications that leverage content identification technologies like digital watermarking and fingerprinting may make up a $500 million market by 2012. The space is bolstered by “nonlinear” media distribution made possible by the move away from file-encryption digital rights management. It’s also expected to play a major role in the content industry’s fight to convince Internet service providers to start filtering copyrighted content and provide a monetization channel for ad-supported services.

HOT RINGMASTERS

Compiled by BRIAN SHELTON

No. 1 4 10 15
LOW RIDE (DR. DOOM ON THE GYM) THE CLEFTONES
LIL WAYNE DRIPPIN’ IT UP WESS
INDEPENDENT WIRE: LE P torture 9000
4 7 11 15
SENSUAL SEDUCTION INDEPENDENT WIRE: LE P torture 9000
5 9 13 15
SUPPLOCATE INDEPENDENT WIRE: LE P torture 9000
3 6 19 22
NO ONE ALEXIS APOLOGIZE WASHINGTON HEIGHTS HERALD
7 8 18 22
CLUMSY LITTLE PLEASURES WITH YOU WESS
1 14 18 22
I REMEMBER HAMPTON N.B.
9 15 18 22
TAKE YOU THERE JAY-Z
10 11 10 15

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The new Adweek cannot provide alternative energy. But it will help power your imagination.
Fourteen months ago, this column reported on an increasingly popular release schedule strategy: Wind-up Records act Stars of Track and Field released its debut album, "Centuries Before Love & War," on iTunes in August 2006, followed it up in November with a physical version to indie retailers, and then finally provided a physical version for mass merchants in January 2007. Since then, a number of indie bands have attempted to release their records digitally first and physically later, and more are planned for 2008. Welsh band Super Furry Animals—who put out a physical version of their latest record, "Hey Venus!" Jan. 22, though the album has been out in the United Kingdom and available online since late summer—are only the latest.

But now that the strategy is firmly entrenched, how well is it working? Wind-up senior VP of sales Derek Graham says he's pleased with results so far. "It's certainly not a one-size-fits-all strategy," he says. "But we would be open to trying it again with the right band."

To date, the Stars of Track and Field album has sold 17,000 units, according to Nielsen SoundScan. Of those, 6,000 were digital, 3,500 were indie store-only release and the remaining 7,500 have been sold since January 2007. Graham contends that positioning the mass-merchant release date worked well for Stars of Track and Field because "it gave the band a chance to breathe and grow, and also helped them build a base."

Craig Minowa, lead singer of the band Cloud Cult, had similar reasons for staggering the release of "The Meaning of 8," his band's latest record. "We chose to release the album digitally prior to it arriving in record stores, because it's a chance for us to offer something special to the fans on our email list," he says. "People who support us are able to get the new album a month before anyone else does."

When the latest album by his band the Format showed up on peer-to-peer (P2P) networks two months before street date, frontman Sam Means decided to rush its digital release. The Format is one of a growing number of acts to do this; Canadian band Stars took a similar tack last year.

Means says the Format decided to release "Dog Problems" digitally for $7.99 to "see if we could intercept a portion of kids who could potentially download it for free." As far as he is concerned, the experiment was a success: "It was a scary thought at the time, but planning ahead for our next release we see that idea as more of a tool to help promote the retail side of things."

Indie retailers, for their part, are skeptical. Jon Kuliste, who handles one-stop sales at Minneapolis-based three-store outlet Electric Flower, thinks multiple release dates are a mistake. "It's irritating, because bands forget that indie record stores exist partly to help break these acts," he says. Darren Blasé, owner of Cincinnati store Shake It Records, says the impact on sales is hard to gauge. "Many of these bands are middling acts," he says. "Does the release being online first mean I would have sold 13 discs rather than 12? Maybe, maybe not."

But many acts are forging ahead regardless. Super Furry Animals tried it because of concerns about aligning the record's release with tour dates and making sure they didn't lose money during the delay. "We put it up digitally because imports would have flooded in unless we were online," Beergers Group CEO Lesley Bleakley says. To sweeten the deal for fans, the physical release also includes bonus tracks and elaborate packaging.

And Beergers isn't the only label taking the bonus-track route. Def Jux Records plans to include "a number of remixes on a physical version of rapper Dizzee Rascal's previously digital-only "Maths + English" when it comes out in April. "We are hoping that will be an incentive," marketing director Jay Drake says, "for people to buy it again."

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Does Sanremo Need Saving?

Italian Labels Say Song Festival Needs to Change Its Tune

MILAN—Unless it is changed drastically, the president of Italian labels body FIMI says, the Sanremo Festival of the Italian Song “will die in the next five years.”

Heading into the 2008 edition of the annual show in Milan, FIMI president Enzo Mazza claims the biggest event on the country’s music calendar is too focused on an aging TV-viewing demographic and is of decreasing interest to younger record buyers.

His comments, reported in the Italian press, have sparked widespread industry debate about the future of Sanremo, which takes place Feb. 25-March 1.

Mazza stands by his remarks, insisting Sanremo must change to become “a competition among new talents, accompanied by a gala show for stars where record companies can present new releases, with national and international hosts.”

The festival has been a key sales booster since its 1951 debut. It is televised live for 20 hours across five nights on state-owned RAI Uno, claiming a nightly average of 10 million viewers.

Sanremo is a two-tier song contest, with viewers and an industry jury voting for established and emerging artists. It also showcases international guests, including in recent years Eminem, Celine Dion, Bruce Springsteen and Madonna. Nonmusical interviewees have ranged from Sharon Stone to Mike Tyson.

The event needs “more music, more emphasis on new acts, and fewer ‘filler’ (nonmusical) guests,” says Sony ATV Publishing Italy managing director Rolando Chuck Rolando, who has a new act, Sonolva, in competition this year.

For his part, Edel Italy president Paolo Franchini says Sanremo should become “an Italian Grammy show.”

Traditionally, the contest was able to make or break Italian artists—notoriously, in 1967 singer Luigi Tenco committed suicide after being eliminated before the final. More recently, it launched Andrea Bocelli and Laura Pausini.

The “Youngsters” category has long been covered by labels anxious to expose developing acts. But Franchini notes that this year, “several unsigned artists are going into this section with their own company—or that of their manager—and using it to shop around for a distribution deal.”

Labels traditionally structure release schedules around Sanremo appearances, but since the mid-90s have complained about its lessening sales impact.

Mazza says Sanremo-linked releases “account for less than 1% of annual sales,” compared with 3% only five years ago. In the late ‘90s, he adds, that figure was as high as 25%.

Nevertheless, the event remains a massive advertising revenue earner for RAI, generating an estimated €40 million ($58 million) in 2007. Record companies, Mazza says, are now more content providers for a TV show, gaining little in return.

FIMI members boycotted the 2004 edition in a dispute with RAI and local government organizers over expenses, but returned in 2005.

“I actually felt the organizers were interested in listening to what we had to say back then,” Mazza says. However, he claims that under Pippo Baudo, veteran presenter and artistic director since 2005, “we’ve taken a step back.”

Baudo was unavailable for comment, but a RAI spokesman says, “FIMI should remember the Sanremo festival was born as an event for the public, first through radio and later TV. Its brief was never to help the record industry.”

Italian labels “shouldn’t blame Sanremo for their problems,” says Piero La Falce, who heads indie label Staccatofon. “It’s the only TV opportunity we’ve got. We must make the most of it.”

Former Universal Music Italy president/CEO La Falce has two artists competing this year, Andrea Bonomi and Andrea Minghi, respectively in the new and established acts categories.

“Baudo is doing a good job,” La Falce says. “Sure, it would be nice to have fewer established names, more young acts, but if they did that, the TV audience would crumble.”

Franchini says that “vested interests always make it very hard to bring about change in Italy.” The problem, he adds, “is that the music industry is changing rapidly, but Sanremo isn’t.”

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South African Retail Expansion Doesn't Equal New-Release Sales

Johannesburg—In stark contrast to the rest of the world, South Africa's entertainment retailers are expanding their brick-and-mortar operations—but at the expense of front-line new releases.

Retailers say demand for back catalog is fuelling their expansion as South Africa's emerging black middle classes migrate their music collections from cassette to CD.

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Billboard's preview of SXSW is your VIP access to this year's event. In addition to covering the top acts and conference highlights, our feature will also examine the critical role of SXSW in launching artists for independent labels and explore the industry-wide chart successes of indie labels.

The Look & Listen chain's growth has helped boost South African sales of such Just Music acts as HARRIS TWEED, above, and RODRIGO Y GABRIELA.

In the wake of rising physical sales in 2006, Cape Town-based, market-leading music merchant Musica opened 11 new stores between September and December 2007, bringing its portfolio to 157, and plans 60 more within the next three years.

"We see massive opportunity in this country for entertainment," managing director Ralph Lorenz says.

The public's increased appetite for DVDs and computer games is also boosting retail. "We're becoming an entertainment brand," Lorenz says, "where DVD and gaming occupies as much importance as music."

Other music merchants are also expanding. Johannesburg-based Reliable Music Warehouse CEO Fazel Dajee opened 10 outlets in 2007, bringing its total to 52.

Johannesburg-based Look & Listen plans to add outlets nationally in 2008 to its current lineup of 61 stores.

"We're very upbeat," says Look & Listen managing director Howard Lazarus, who describes the company's growth in the past year as "organic." Lazarus says the Look & Listen chain (20 stores) aims to offer "the most diverse" CD/DVD range in the country, while sister chain Jive City (41 stores) focuses more on budget/catalog titles.

Current pricing puts catalog DVDs at around 30 rand ($4.29), with front-line new releases slightly less than 140 rand ($20). Major new-release CDs are roughly 160 rand ($22.90), compared with 80 rand ($11.40) for catalog.

Karl Anderson, managing director of leading Johannesburg-based independent Just Music, says Look & Listen specifically has positively affected sales in the past 12 months for his label's artists—including electro-folk-pop act Harris Tweed and licensed international duo Rodrigo y Gabriela.

While the migration of collections is boosting catalog, Anderson is hopeful that an increased number of retail outlets will also provide more exposure for developing acts. The Look & Listen-branded stores, he says, "account for over 50% of our total sales on certain releases. The fact that they have moved into new centers all over South Africa can only help us break new artists."

Lazarus and Lorenz attribute their businesses' upswing to the recent emergence of a black middle class. A May 2007 study by UCT Unilever Institute of Strategic Marketing and TNS Research Surveys sized the emerging middle classes at 2.6 million South Africans—up from 2 million in 2005—with combined annual spending of 180 billion rand ($25.7 billion).

"Even though there's a downturn in the overall economy," Lorenz says, "these individuals are spending money on DVDs now as much as on music, with gaming just waiting in the wings."

Dajee reckons the migration of album collections—both international and domestic repertoire—to CD "saved" his business during the past two years and suggests the phenomenon is "only in its infancy." Front-line releases, however, "are hot for three months and then disappear," he says. "We rely on catalog releases on CD that give real value to our market."

According to the Recording Industry of South Africa, the total value of music shipments in 2006 totaled 996 million rand ($142.3 million), up from 976 million rand ($139 million) in 2005. Figures for 2007 are not yet available, but RISA reports value was up for January-May but down in June-August, compared with corresponding periods in 2006. While several retailers are building digital operations, limited broadband availability means the online market in South Africa remains nascent—accounting for only 2% of sales in 2006 according to the IFPI.

Anderson, meanwhile, cautions against confusing retail growth with front-line music growth, noting that diversification into other product areas means retailers have less money for ordering new-release CDs.

"The growth is in back catalog, especially where majors are doing deals to drive volume," Anderson says. "[But] there is no question—sales of front-line releases have decreased."
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**CHINESE DEMOCRACY**

**Viewers Vote For Idols, Until The Government Cracks Down**

SHANGHAI—The Chinese population isn’t generally accustomed to democracy. But TV viewers took to voting in local equivalents of “American Idol” and the United Kingdom’s “X-Factor” in a big way—at least, until a government agency recently halted the practice.

Since 2004, reality TV talent shows in China have been attracting huge ratings, launching new—albeit fast-burning—stars into the Chinese pop firmament.

And while legal record sales remain low in China's piracy-plagued market, the viewing figures are substantial. According to Shanghai-based AG&Nielsen Media Research, at its peak the 2007 season of talent-search show “My Hero” attracted 123 million viewers on Shanghai-based Dragon TV, plus 155 million more on Changsha-based Hunan Satellite.

But album sales are still achievable. In 2006, Beijing-based label Huayi Brothers signed a two-album deal with Wang Wenjie, the winner of Hunan Satellite show “Super Girl.” According to the label, both albums have sold between 150,000 and 180,000 copies each. “Super Girl” ran 2004-06. The label says another show signing, Zhang Luangying—who placed third in 2005—has sold 300,000-400,000 copies of each of her three albums.

“TV is a powerful medium in China and helps accelerate the speed of introducing new talents,” Beijing-based Universal Music China GM Catherine Leung says. “But to be honest, we didn’t expect this trend to catch fire so quickly.”

**GLOBAL NEWSLINE**

**NEW IMPALA STRUCTURE**

Pan-European independent labels association Impala has unveiled a new management structure, promoting secretary general Helen Smith to executive chairman. Impala has also elected a presidential triumvirate: Incumbent Patrick Zeilnik (president of French indie Naive) is re-elected, where he is joined by Michel Lambert, co-chairman of Brussels-based PIAS Entertainment Group, and Horst Weidenmüller, CEO of German indie 1K7. Edel’s Jonas Jostrom remains treasurer. Chairman Martin Mills, who also chairs London-based Beggars Group, has stepped down. The impala board plans to publish an action plan during February that will identify its key tactics to achieve progress on such issues as tax benefits/changes and internet service provider responsibility for digital downloads. Impala has 4,000 members, including leading independents and their national trade associations across Europe.

—Andre Paine

**FRENCH SHIPMENTS FALL**

The wholesale value of music shipments in France fell 17.4% in 2007 to €712.9 million ($1.1 billion), according to labels association SNEP. Director general Herve Rony says that means the French market has dropped almost 50% in value in the past five years. Physical shipments declined 19.2% in 2007 to 662 million ($979 million), while digital sales rose 16.6% to €108 million ($175 million). Digital accounted for 7.4% of sales; Rony says that figure remains low due to the continuing vast use of illegal peer-to-peer networks in France. SNEP’s wholesale market-share figures gave Universal a 40.3% market share, followed by Sony BMG with 21.6%. EMI has a 16.3% share and Warner Music has 13.9%, while other companies make up 7.9%.

—Aymerc Pichevin

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**IDOL LIFE**

**TV Contests Helped These Stars Score**

**JANE ZHANG**

From: Chengdu, Sichuan Province

Discovered on: “Super Girls” (Hunan Satellite)

Label: Huayi Brothers Music

Zhang (real name Zhang Liangying), who prior to her TV break regularly sang soul and blues at Chengdu club Music House, is one of the few to have subsequently maintained more than a short-term recording career. Her wide vocal range and ability to hit high notes has earned comparisons to Whitney Houston—at least a huskier, less-polished and confident version. Placing third in the 2005 “Super Girl” contest, Zhang has released three albums since 2006 (“Jane Love,” “The One” and “Up Date”).

**JACKY XUE**

From: Shanghai/Taiwan

Discovered on: “Lyra My Show” (Shanghai Media Group)

Label: Universal

Singer/songwriter/dancer/composer Xue (real name Xue Zhi) specializes in ballads that conform to the Mandarin pop template, reaching out to female fans in low, heartfelt R&B whispers on such tracks as his self-penned “Yellow Maple Leaf.” His debut album, “Xue Zhiqian,” has sold 160,000 copies since its 2006 release, according to Universal. He’s remained a high-profile TV face, particularly through commercials for various brands including soft drink Sprite.

**LAURE SHANG**

From: Shanghai

Discovered on: “Super Girls” (Hunan Satellite)

Label: Huayi Brothers

Shang (real name Shang Wenjie) finished first in the 2006 “Super Girls” season. A professionally trained singer, she has the sort of polished, delicate sound that frequently appeals to Chinese audiences. Using the stage name “Laure” and able to sing in French gives her a slightly exotic mystique. Huayi Brothers has released two albums, “Qing Cheng” and “Big Blue Sky.”

Zhou was a key player in launching the first Chinese “Idol”-style show, “Lyra My Show,” in 2004. “Perhaps [SARFT] wants to cut down competition so that in August every channel will show the Olympics,” he says.

Shanghai-based creative consultant/independent producer Jill Boniske, who worked on the show’s first season, adds, “They don’t like movements here; this really scared the crap out of the government.”

Zhou developed “Lyra My Show” as director of creative development for TV at Universal Music Entertainment in 2004. Sponsored by clothing/fiber maker Invista, it ran for two successful seasons (2004-05), spawning such imitators as Hunan’s “Super Girl” and “Super Boy” and Dragon’s “My Hero.”

Universal had first-year rights to acts appearing on the program, and their pop ballads—penned by Universal-signed local songwriters—rapidly became karaoke-bar staples. Zhou worked closely on “Lyra My Show” with SUM Media, a joint venture between Universal and state-owned Shanghai Media Group. SMG’s media clout was key to the show’s success, Zhou says. “SMG has the whole media landscape covered, and Universal utilized SMG’s promotion power.” Zhou says, “Once we crowned the winners, SMG put record ads all over TV, radio and billboards.”

The first-season winner of “Lyra My Show” was male singer Zhiang Jie, who walked away with a 1 million yuan ($121,000) prize and a deal with Universal.

But the pop market remains a brutal one. While the shows continue to produce stars who sell significant quantities of albums, most tend to have short shelf lives. In fact, Universal’s Leung says, most of those who have emerged in the past three years are now label-less.
After an industry-shaking merger and a year of high-profile deals, the head of the world’s biggest publisher spells out its newest digital and global initiatives.

What are some significant changes you’re making this year that you believe reflect your company’s new stature in the industry?

One of the ways we’re taking full advantage of technology is the rolling out of our new [Web-based] portal called royaltywindow.com for our songwriters and clients.

What are some of the key benefits of this new technology?

We’re going to be the first major publisher to roll out this [type of] system, which was developed in-house by our U.K. IT team led by Michael Donnegan and our global CFO/executive VP of operations, Mike Sammis. The amount of information that will be accessible will be unprecedented, and certainly the transparency will be unprecedented for a major publisher. Beyond that, it will allow a user—a business manager, songwriter, band or other client, including, for instance the many film and television production companies that we administer—to look at historical royalty data, manipulate it, make sure their copyrights are registered on a global basis and do things in ways unlike anything that any other publisher is offering.

Does your system allow a user to drill down into the details of individual synch licenses?

Yes. You can pull up the name of the production or commercial. It will show you the deal, the fee for the license, etc. You will be able to get into a lot of detail. Our system will be able to [create] many different charts and graphs that allow you to illustrate and track income history.

We’re also going green, so you have the option of online delivery of statements without printing out thousands of pages. The sorting will be very sophisticated by income types, source of income. Songwriters can download and save statements on their computer in a spreadsheet that is compatible with money management [software].

What other significant changes are in store for this year?

We are also announcing a new deal for Southeast Asia, including China, and India with Sony BMG [Music Entertainment]. I mention those territories because of their size and importance. In India, even though there is a statutory copyright rate, we’ve never been paid [by labels]. One of the key things that these deals are going to achieve is to start the money flowing from those territories. With credit to executive VP of international Andrew Jenkins, this is going to be a major benefit to our songwriters and composers.

The multiterritory deal establishes digital (mechanical) rates for Hong Kong, China, India, Malaysia, Singapore, Taiwan, the Philippines, Indonesia, Thailand, Macau, Pakistan, Vietnam and Burma.

Digital licensing has been cumbersome in the region, and certain monies haven’t been flowing for mobile, etc...to songwriters and publishers. This deal will facilitate the licensing and payment of these monies. We’ll continue to license the end users directly and work with the local collection societies as well.

For which digital uses?

It includes most digital formats except monophonic and polyphonic ringtones, karaoke and noninteractive webcasting.

What are the rates?

While the actual rates are confidential, I would say that the rates in the deal are actually higher than the mechanical rates in the region and perhaps may be more in line with the rates we have in Europe. Additionally, we get the added benefit of the payment of mechanicals in India for the first time.

How are you licensing digital uses in Europe?

We have also just announced a new Pan-European licensing structure for Europe. Universal is partnering with French society SACEM in a joint venture that will offer Universal’s Anglo and French repertoire on a Pan-European basis. Our hope is that by announcing this structure and starting to get licenses issued, we will then be able to roll it out—and include more repertoire—across Europe. We believe it will be operational very quickly. This is meant to be a collaborative model. We believe it will really appeal to the Apple-type of companies and also address the concerns of the European Commission in encouraging Pan-European licensing.

What do you mean by a collaborative model?

We haven’t withdrawn rights from any other society.

How is your company doing creatively?

We’re announcing a slew of high-profile signings where clients have agreed to renew their long-term relationships with either BMG or Universal. The ink is barely dry on a new long-term deal for Mariah Carey and her entire catalog. We just re-upped, to new long-term deals, Mary J. Blige, T-Pain and the Bee Gees. We just signed George Duke and his entire catalog—the first time he ever signed with a major publisher in North America.

We’ve added creative staff, administrative staff, film and TV staff—we’re now the largest film and TV department of any major publisher with about 40 people just in Los Angeles.

Do you find a strong synergy within the Universal family?

When we sign new writers or producers, we’re making sure that they’re going to get work at the labels within the Universal family. And we meet with Universal Films, NBC TV and all the broadcast affiliates that are in our UMPG family regularly to pitch them creatively on our catalog. That’s one of the reasons that we are still experiencing double-digit growth in our sync department.

With our new portal, royaltywindow.com, the amount of information that will be accessible will be unprecedented.
BY MARIEL CONCEPCION

He Hates File-Sharing, But Named His Last Release 'The Leak.' He's A Rapper Who's Proud Of His Guitar Skills. And He's Fueling His Creative Genius With A Lifestyle That Could Derail His Rapid Career Rise. Just Who Is Lil Wayne?
Wayne continued his rage by taking off his black leather jacket, bailing up and throwing it at Bryant, who quickly re- solved. Although Wayne declined to comment directly on the Virginia incident or on his arrest, Bryant says there are no hard feelings.

“I wasn’t in Arizona during the arrest situation. That was our first time seeing each other since the arrest and we said some things back and forth,” he says. “But we are truly best friends. I take to heart everything that happens with him because I love him till death. Wayne is a grown man and he makes his own decisions. I got my opinions about [his drug use], which is what sparked everything that happened [in Arizona], but at the end of the day I just tell him what I think. He’s intelligent. He’s smart and he knows his limitations. Don’t let him fool you by the words he says. It’s not out of control.”

With Wayne, control is a relative term. In an effort to stem the tide of “Tha Carter III” leaks and buy Wayne time to rework the album, Universal on

WAYNE’S ALWAYS WELCOME

Lil Wayne has guested on nearly 30 charting songs since 1999, including top 10 hits for Lloyd, Juvenile, Destiny’s Child and Chris Brown.

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<tr>
<th>Title</th>
<th>Peak Date</th>
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<td>&quot;Hol' a Me&quot; (Baby featuring Lil Wayne &amp; Juvenile)</td>
<td>6/24/2006</td>
<td>20</td>
<td>Terror Squad/Koch</td>
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<td>&quot;Gimmie That&quot; (Drill Brown featuring Lil Wayne)</td>
<td>5/5/2006</td>
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<td>Jive/Zomba</td>
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<td>&quot;Touch It Or Not&quot; (Lil Wayne featuring Lil Wayne)</td>
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<td>&quot;Stuntin’ Like My Daddy&quot; (Birdman featuring Lil Wayne)</td>
<td>11/11/2006</td>
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<td>&quot;Uh-Oh&quot; (Plies featuring Lil Wayne &amp; Mannie Fresh)</td>
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SOURCE: Hot R&B/Hip-Hop Songs Through the Chart History Feb. 9, 2008
Christmas Day released a digital-only EP, appropriately titled “The Leak.” Its single, “I’m Me,” is No. 76 in its third week on the Pop 100 chart and No. 1 on Billboard’s Bubbling Under Hot 100 chart.

“We put no promotion behind that track—that’s the crazy part,” Bryant says. “This solidifies the marketing plan for ‘Tha Carter III’—free material on the Internet and free promotion.”

Which brings us to the reconstituted “Tha Carter III.” The official single, the Deele-produced “Lolli-pop,” features Static and will be serviced to radio shortly. A video for it was recently shot in Las Vegas.

Other featured guests on the set include Hurricane Chris, Corey Gunz, Tiger Tiger, Jibs, Shanelle, Kid Kid, Macney and Lil Mama. Jim Jonsin, the Alchemist and Cool and Dre contributed production.

Part of the new-media campaign that Wayne’s team plans on implementing also includes webisodes on YouTube and MySpace. Wayne will also embark on a European tour this year, his first in the region. “We’ll be able to document his travels on his blog page as part of his marketing plan,” says Katrina Bynum, who is part of the rapper’s marketing team.

“For someone that’s never performed there, Wayne has a huge underground following.”

Wayne also plans on continuing to make guest appearances on other artists’ records, which he considers his most essential promotional strategy. They include a new track with Mary J. Blige that utilizes an old Chubb Rock beat.

“A lot of people tell me not to jump on all these features, but I don’t listen to nobody,” Wayne says. “I love to make music with people and for people. If you only create it for yourself, it’s selfish of you. What I create is beautiful, and I like to share the beauty, I promote myself. At the end of the day, who is the victor in that situation? Lil Wayne.”

In his first interview since the arrest, Wayne chatted with Billboard about leaks, his progress on “Tha Carter III” and why his frequent guest appearances are promotional gold.

Do you think your arrest will affect promotion and touring around the new album?

I don’t think about that. I’ve got nothing to say about that.

Well, how’s “Tha Carter III” coming along?

This album is going to be completely left field. It’s going to be a great album. It’s one of those albums people are really waiting on, so I made it so that whatever is on it will stick with you forever. I’m taking my time with it. And I’m giving artists I respect and people I want to do songs with—not songs the label fixed—an opportunity to collaborate. I think this album is going to be one of my best albums. I’m a true perfectionist. I got one of them Beyoncé albums—everything’s hot on there. I might have to work out a deal with Universal to shoot a video to for all these songs, that’s how crazy they all are. Every one of them is a movie.

The first single is “Lollipop.” Any idea what the follow-up might be?

I don’t know what the follow-up is yet. I’m leaving it up to them. But, I know one thing. I recorded a song last night with this guy D. Smith, called “Shoot Me Down,” that might just be the biggest song of my career. It’s where I’m at right now—emotionally, financially, mentally. It’s like looking in the mirror and seeing exactly what’s in there.

Rumors have it that Mannie Fresh produced some stuff for you recently. Is this true?

No, that’s just a rumor.

Many of your songs in the past few years have made their way online. Do you ever leak your own music?

Hell, no. I’m not with file-sharing and downloading. The reason I haven’t put an album out in four years is because for the past three my music’s been leaked. If you think about it, “Tha Carter III” is really technically like “Tha Carter VI.” That’s how busy I’ve been. That’s why I put so many mixtapes out. If you hear any of them from this month or last month or the month before that, it’s a song that doesn’t contain a beat from someone else, then that’s a leaked song.

So then how did the idea to release “The Leak” come about?

[Universal Motown president] Sylvia Rhone, she was just as hurt as I was that great music I made was leaked. So, we decided we were going to put our own shit out and eat off of it too. So the label released five or six songs that leaked.

And now “The Leak” is No. 10 on our Top Digital Albums chart. Congratulations.

I’m the type of nigga that feels everything happens for a reason. Shit, that’s a true blessing.

How about your extracurricular activities? Your schooling? Your guitar playing? The rock group Bad Ass Grasshopper?

I’m still at the University of Phoenix online, but I have a tutor. Bad Ass Grasshopper, that’s just going to be the name I call everyone signed to [my label] Young Money. We’re going to go by B.A.G., or Party in the B.A.G., or Boys and Girls or Big Ass Group. Those are all of our monikers. And I still play guitar. A lot of people don’t know that’s me on the [Shop Boyz] “Party Like a Rockstar” remix.

How did you learn how to play?

It’s due to working every day like I do. I might want to hear a certain sound like Prince, but I can’t pay him to play it. So I picked up a guitar and learned how to play it. Goes to show you the only thing that can’t be done is what you don’t want to do.

What’s your relationship with Young Buck? Is he real when signing with Cash Money?

No. He was just onstage with us. He’s still with G-Unit, but, we’ve been talking and working together. I just did a song for him last night. He walked in on me playing guitar on it and literally started massaging me, no homo, like. “This shit is crazy.”

Any other ventures you’d consider delving into? Movie scoring. I don’t think I can do too much acting, even though I have the charisma to allow me to play the part if it’s right. But movie scoring—I can get into that.

You’ve done some unexpected collaborations, like with Robin Thicke, Enrique Iglesias and even Jay-Z. How did these happen?

Robin Thicke had the song “Shooter” on his first album. I used to listen to that album and I would rap over that song. One day my previous manager saw him and told him I was on his shit. And so, he was like, “I fucks with Wayne.”

“Hello Brooklyn” was actually a song that was supposed to appear on “Tha Carter III,” except my idea was to have Talib Kweli on it. But one day Jay heard the song and he said he wanted it for his next album. So, of course, I gave it to him.

The Enrique Iglesias came about two years ago. This producer out of Miami named Steve Morales had a studio next to ours. He’d bang out his music every day but his studio was so small you could hear what he was playing in his session. So Ronald Slim, Baby’s brother, was like, “He trippe’n, but dude got some music.” One day he let me hear it and told me the guy worked vocals for Celine Dion and Christina Aguilera. After that Steve started coming to my sessions every day. He is responsible for putting me on the “Beautiful Liar” remix too.

You’ve been in such high demand lately. Why do you continue to guest-feature on so many songs? I’ve found out that I love doing music for others. You’re making history when you’re making music with somebody else, for somebody else. Plus, I find that when I do that, it doesn’t get leaked. And when it does, it doesn’t do what it does when it’s one of my songs. I get a real joy. And it’s another reason why I was able to wait so long to put another album out—because these features keep me eating and making money.

A lot of people told me not to jump on all these features, people like Pimp C, R.I.P. and my big brother Nelly. But I don’t listen to anybody. I’m different, and you’ll understand that by the time I’m finished. I breathe nothing else, I smell nothing else. I care about nothing else but music, my family and God. It’s like my child.

ON THE UPSWING

Although Wayne’s 06 collaboration with Birdman didn’t crack platinum, the second installment of his “Tha Carter” series outsold its predecessor by more than 200,000.

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While pure-play Internet radio slows, the online divisions of terrestrial radio reach new heights. Can labels cash in?

By Susan Visakowitz
Illustration by Christian Northeast

On the surface, the sound bites are alarming: Online radio listening flattened in 2007! Royalty rates for streaming are on the rise! Pure-play operations face a loss of market share! But insiders say that these trends actually reveal a maturing industry—not a deteriorating one. And while the past year was one of flux for online radio, there is a group that stands to benefit from the roller-coaster ride: record labels.
According to JPMorgan’s Internet Radio Scorecard for November 2007, total unique visitors to Internet radio stood flat compared with year-ago levels. Within this metric, however, was a telling detail: Traffic rose more than 20% at the terrestrial operators’ sites, while Internet radio pure plays dropped 11%.

One can go beyond the start of 2007 to see the trend taking shape, according to the study: “For the pure-play Internet radio sites, traffic seemed to hit a wall after reaching a recent peak of 41 million in June 2006 and then proceeded to endure difficult comps within a year. Interestingly, this coincided with acceleration in traffic for the terrestrial operators’ sites. During that stretch, the pure plays’ share of Internet radio traffic drifted down from about 65%-57%, while the terrestrials’ share grew from 35% to 43%.”

JPMorgan analyst John Blackledge notes that terrestrial operators are now seeing returns on their investment in the online space. “They are putting more money behind it, strategically positioning themselves to capture more consumers in hopes of monetizing an audience,” he says. “And they also have a good platform to promote it: airwaves.” CBS Radio president of digital media and integrated marketing David Goodman says, plainly, “Terrestrial stations streaming online are growing at a much faster pace than pure plays . . . and we have commercials. It just goes to show that people have passion for their favorite radio stations. Don’t underestimate the power of a great radio station and what it means to listeners.”

However, the easy assumption to make—that terrestrial trials are cannibalizing audiences from their online competitors—is faulty, analysts say. The reason for the drop in pure-play market share can be attributed to a number of factors.

First, Bill Rose, senior VP of marketing and business development for Clear Channel, which monitors on-air and online radio listening—observes that Internet-only broadcasters have to be “mindful of how many listeners they have” because every new listener requires additional bandwidth. Rose suggests that some of the larger pure plays may simply have been “eating off the accelerator” in the past 12-18 months in their promotional efforts, which in turn might have resulted in audience declines. He adds that “online broadcasters can also cap how many people they allow to listen at a time. They can manage growth to match what they can pay for.”

Blackledge offers a similar take: “It’s hard to pin the numbers down on a single force, but some of the decline the pure plays have seen may be a function of them realizing what they have to pay on a growing number of listeners and not promoting their services as much as a result.”

Yahoo Music GM Ian Rogers says that while the accessibility of Yahoo’s radio service has not changed—it’s still available on the home page and the company’s messenger service—Yahoo isn’t aggressively pushing to expand its online radio division. “We’re not doing anything more with it,” he says. “We’re not investing heavily right now. We have a fantastic product, but we’ve been backed into a corner with a cost structure that makes no sense.”

**PURITY MEANS TRUE INCOME**

The cost structure Rogers alludes to is the second reason for the shift in market share away from pure-play operations: all webcasters, including terrestrial operators in the online space, are dealing with higher royalty rates than they were a year ago—but those owned by conglomerates may be better able to absorb the hike. A ruling last March by the Copyright Royalty Board set new rates for 2006-2010, with commercial webcast and simulcast rates starting at 58 cents per stream (up from about 67 cents for 2006 and incrementally rising to 91 cents by 2010 [Billboard, March 17, 2007]).

“The royalties are completely out of whack,” Rogers says. “It doesn’t compute to incur huge content costs for few listeners. We’re not interested in radio as a loss leader.”

The picture is similar at AOL. AOL Radio and Music spokesman Kurt Patat says that “AOL Radio 4.0 is here, but we are really in a holding pattern, looking at the negotiations” between trade group the Digital Music Assn. and SoundExchange, the government-designated agency that collects and distributes music royalties paid by Internet broadcasters.

“It’s a serious time for us,” Patat continues. “We’re trying to figure out what’s next. Shutting down [AOL Radio] is one solution on the table, but certainly not the only one—we are revamping our business model,” he adds, somewhat softening the company’s position as presented in a doomsday report that Bloomberg News published in November.

On the flip side of the coin is the increasing attention terrestrial players have given their online divisions. Arbitron’s Rose gives credit, in particular, to Clear Channel, noting that the company “has made a concerted effort over the past several years to gain greater presence” in the online space. In an October 2007 comScore Arbitron Online Radio Ratings measurement of the number of different people who listened to Internet radio during a given daypart, Clear Channel came out on top among listeners who “tuned in” Monday-Friday from 6 a.m. to 7 p.m.

“When we became No. 1 ahead of AOL, Yahoo and the rest, there was a validation of everything we’ve been doing for the last three years,” Clear Channel Online Music and Radio (CCOMR) senior VP/GM Gerrit Meier says. “The audience is telling us we must be doing something right.”
Goodman says that “what makes a radio station great goes well beyond its music. Imaging, contests, promotions, interactivity, personalites — all of those things are important. As terrestrial stations come online, people are recognizing it’s great radio because it’s got great content.”

He adds that CBS Radio’s vision is that “Internet radio is more than just a playlist. It’s about taking the spirit of a great radio station and manifesting that experience onto the Web through imaging and promotion, and then coupling that experience with interactivity and multimedia content.”

The pure plays, in Goodman’s view, are at a distinct disadvantage because they don’t have the “portfolio of great brands we do. We’re not starting from zero, and it’s an amazing asset we have to work with. On any given day we’re working with the best talent, newsmakers, celebrities, musicians, sports figures and politicians.”

CBS’s general approach to expanding its Web presence has been having individual stations create special programming that relates to its on-air brand. For instance, modern rock KROQ Los Angeles has made highlights of its popular concerts, such as the KROQ Almost Acoustic Christmas shows, available online. Clear Channel, on the other hand, has worked on combining content unique to individual stations with syndicated national programming created by CCMOR and has also focused on streaming the look of its stations’ sites, with a new, less-cluttered template rolled out in top markets last year (Billboard, June 2, 2007).

And Meier agrees with Goodman that the terrestrial operators’ common strength lies in their ability to move content from on-air to online. “If you execute that transfer correctly, you will always be more powerful than a company that only has one side of the equation.”

But some doubt the sway of the terrestrials’ online plays, especially from the advertising community that is seeking niche markets in the vast ocean of online content. Eric Ronning, co-managing partner of Ronning Lipset Radio, an advertising rep firm that specializes in servicing major online-only brands, notes that when considering the reach of terrestrial radio, its online numbers aren’t that substantial.

“A lot of the growth is just a simple result of the fact that over a period of time they’ve been getting more and more of their traditional stations online,” he says. “And because they can get their heaviest listeners to go from the car to online at work, that’s shown some impact. But if anything, the fact that the pure plays are still holding their ground is a testament to just how strong they are. The terrestrials are catching up simply by providing the product and telling lots of people where it is. It’s not really indicative of the strength of the product.”

Co-managing partner Andy Lipset notes that pure plays are “still onefront property” as far as advertisers are concerned. “Whatever drop-off the pure plays may be seeing in audience hasn’t equated to a drop off in billing, because the programming experience they create is so differentiated and user-focused, and that equals great results for advertisers.”

Lipset also notes that one problem advertisers have had with over-the-air radio carries over to online simulcasts: heavy spotloads. “The low commercial loads on pure-play streams are a real advantage. There’s also the fact that the formatting is so specifically geared to the listeners. With pure plays, you’re either creating your own stream or choosing from hundreds of niche preprogrammed stations. The lean-in or engagement of the listener is going to be a lot higher in that environment.”

**RECORD LABELS WIN**

For record labels, though, the teeter-totter shift in market share between pure plays and terrestrial radio is immaterial. “For us, anybody dealing in music to the masses is a welcome partner,” says Linde Thurman, VP of adult promotion for independent label Curb Records, whose roster includes country heavy-hitters like Tim McGraw, LeAnn Rimes and Wynonna Judd.

And, in general, many believe that more competitors in online radio, no matter what their origin — can only be a plus. “As more players have gotten into the mix, it has made the user experience of online radio better, and also given listeners so many options,” A&R/Octone head of sales and artist development Rome Thomas says. “New competitors in the space just means there are more ways of getting our content out into the marketplace.”

Columbia VP of digital marketing Samantha Saturn agrees. “Internet radio as a whole is very important. It’s a healthy part of the digital mix. As consumers are using new ways to tune in to discover new music online, we have to be there, period. So we support the whole space. Every partner is valuable.”

What does stand out for Saturn about the terrestrial operators is their level of excitement when engaging on promotional efforts. “They’ve been the most aggressive lately, which has been good for us. And they’re incredibly flexible with their programs. There’s so much we can do, and it’s really been a collaborative effort.”

Thurman says it’s important to supply as much content as possible to station sites. “You want to showcase your artists as a whole, especially artists that are on the extreme ends of the spectrum: huge artists that are coming back with a new album or baby artists that you are introducing for the first time. You want to encourage people to fall in love with artists instead of songs, and terrestrial radio can’t go deep on an album very quickly. Online radio has really done a lot for enhancing radio as a whole, to let radio deliver the whole package.”

Saturn says, “When there is something happening for one of our artists on-air in a local market, we go back to the online space and work aggressively with the station to add a video widget to the Web site or point back to an on-demand feature or whatever the case may be. We hyper-promote in areas where we’re seeing success. Even if there’s a trend in just a couple of markets, I can create a digital asset for our radio team to take to those particular stations right away.”

Thomas adds, “We have no hesitation to create exclusive assets for a station and custom marketing to exploit one particular marketplace. The terrestrial stations are also integrating mobile better these days, so we can do shortcodes where listeners send a text and get an exclusive digital track download or an exclusive co-branded wallpaper, for example.”

“It’s also easier to get more online exposure for developing artists on the terrestrial side. Thomas believes, “You can get the radio plays on the pure-play side, but those partners are a little more hesitant to give up feature placements. It’s valuable real estate and they have to be more selective.”

**AOL senior VP of vertical programming Mike Rich believes targeting remains one of his company’s greatest assets. “As the online audience fragments even more, you need to narrow-cast to a specific passion point. We can work with artists, labels and managers to align our collective priorities so we can have a situation where we expose the right artists to the right consumers at the right time.”**

AOL Radio and Music senior programming manager Pete Schiecke emphasizes the value of research. “With one mouse click, our listeners can rate any song they’re listening to and tell us how much they like it. And this really helps the labels. If the research is strong, they can bring that to other outlets. And because we tend to play more than just the lead track on an album and we tend to go deeper earlier than our competitors, we can help guide labels on their singles. At terrestrial, they are still dealing with archaic methods of research like callout. It is relied on so heavily, but it’s not very accurate.”

Lastly, Yahoo’s Rogers says that the pure plays remain a stronger national platform for promotion, especially for megastar artists. “For us, radio is just one component of what we do. A major artist coming to Yahoo with a new project is going to get play across the Yahoo brand.”

So what can be expected in 2008?: Signs point to more growth for the entire online space, which means territories and pure plays may both see dividends.

JPMorgan’s Blackledge says, “At this point next year we expect terrestrial platforms would have gained share but not necessarily at the expense of the pure plays. We’re hopeful that we can see overall online listening climb again.”

CCMOR’s Meier adds, “The last few years have shown us that if great content is out there, people will find it. For consumers searching for quality content, online radio is just what the doctor ordered.”
FIFTY & FABULOUS

Congratulations on the 50th Anniversary of the Recording Academy® and the GRAMMYs.

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Representing the Best of the Best. Cheers to all our Nominees.
The Feb. 10 global broadcast of the Grammy Awards from the Staples Center in Los Angeles will mark the 50th anniversary of an event that celebrates the highest achievements in music. The field of nominees is led this year by Kanye West with eight nominations, followed by Amy Winehouse with six and the Foo Fighters, Jay-Z, Timbaland, Justin Timberlake and T-Pain, each of whom got five nods. (The Recording Academy, which presents the Grammys, has successfully persuaded the striking Writers Guild of America to accept an interim agreement with Cossette Productions, which produces the show, so it may be presented as planned. Previously, the WGA had agreed not to picket the Grammys.) The awards show will be the culmination of 50th-anniversary initiatives this year that have included an illustrated history of the Grammys, news of a Grammy Museum to open in L.A. later this year, merchandising extensions of the Grammy brand, an event honoring Quincy Jones in June and Grammy Week tributes to Aretha Franklin and Berry Gordy.

As the Recording Academy and the Grammy Awards celebrate their 50th anniversaries, Neil Portnow moves into his fifth year overseeing the organization with a recent promotion to president/CEO. The former musician, producer, music publisher and record executive took the reins in December 2002.

During his tenure, Portnow has been a stabilizing force, following the high-profile but sometimes controversial leadership of former academy president C. Michael Greene. In an interview with Billboard, Portnow described how the organization approached its golden anniversary and the continuing challenges the academy and the music industry at large faced in the wake of a difficult decade.

What have been some of the biggest challenges in preparing for the academy’s 50th anniversary?

We have an interesting anniversary year because we’re really celebrating both the founding of the Recording Academy, which was in 1957, and the 50th annual Grammy Awards (first staged in 1958). In my mind, they are linked, but they’re slightly different propositions.

In the case of the show, obviously we’re celebrating the 50 years of our awards process and all that is related to that. In the case of celebrating the 50th anniversary of the founding of the organization, it’s a bit of a broader consideration and it also spans more than 12 months.

It’s been somewhat of a daunting task, because there is a lot of ground to cover and there are practical realities when you begin in your mind with blue-sky ideas and then get down to the reality of what is practicable, and what would be best received by our membership and the public at large.

In preparation for this year’s show you and your team went back and looked at a lot of archival footage from years past. What did you learn?

It’s interesting to see the evolution from essentially a presentation, something that was as basic as a dinner done in different parts of the country, to the development over time into an event, then a television event, and ultimately what it has become today, which I would say is the ultimate in recognition and certainly the highest honor that a musician can aspire to.

Of course, there were all kinds of fun observations. You look at the production values, what’s happened over 50 years. You look at the wardrobe and style changes that reflect the times. Certain the music has evolved in a tremendous way. Even in the academy’s own recognition of some of the music, which quite frankly years ago, was admittedly behind the times.

What I find consistent is the fact that there was really always an effort to look at true artistry and recognize that, and more often than not the Grammys managed to achieve that goal.

When you took the reins of the academy, it was under a cloud of controversy. What was your first order of business and goals moving forward?

The first and foremost goal for me was to calm the waters and to establish the reputation and trust of the organization as a whole, to reset the tone and really establish a culture of transparency and collaboration, and to really focus on the missions of the organization.

Where does the Grammys fit in?

The Grammy Museum will be the realization of a very long-term dream and goal of the organization. There had been explorations and discussions about a museum for probably the last 20 years or close to it; explorations in many different cities around the country and various different business models.

For all the right reasons, none of those were ever launched. Each had its own issues and problems. The fact is that we now have arrived at a place where we have identified what we believe to be the right location, which is in our home city, with an appropriate, very savvy and committed long-term partner, AEG.

We’re really looking forward to that as the bookend to the other end of the 50th celebration. We are expecting it to open, barring any of the usual kinds of delays you have when you are dealing with brick-and-mortar construction, in late fall 2008, with the goal of having thousands of people beginning to come through prior to Thanksgiving.

The Grammys have had a few famous blunders, such as Milli Vanilli’s best new artist win and Jethro Tull’s victory as best metal act. What has the academy done to ensure those sorts of mistakes don’t happen again?

Some of that infrastructure was initiated prior to my tenure and most of it was set up very well. We have set up certain screening committees which are intended to be another layer of evaluation and consideration.

At the end of the day, we are ultimately attempting to create objectivity about art, which is very subjective. It’s a tough assignment in the first place, so we’ve created some layers of review here that really have served us well. Those reviews—and I’ve served on those committees over the years prior to being employed here—are really solid processes and great collaboration of lots of individuals who bring a lot of expertise, judgment and experience to the table.

It’s exhausting sometimes to go through as much time, effort and care that we do to get these things right, but frankly I think the track record is quite good and has been for some time now.

What do you feel is the single most important issue facing the academy in its 50th year?

The most important issue facing the academy is the most important issue that faces our members. That is the evolution of the music industry in a way that protects artists’ rights and ensures the creative process continues to be an option for those who wish to take it seriously enough for it to be a career and to be compensated for that work.

I have no doubts or fears about the vitality of music and it continuing to be important in the lives of people all around the world. The advances of technology over time have only actually increased the reach of more people to share the great creativity that people around the world offer.

What needs development, which will happen over time, is finding the ways where people who wish to provide this unique gift that so few humans are endowed with, the gift of creativity, can rise to a level that has an impact and meaning to millions of people.

It’s just important that we find the right way for those people to really devote all their time and energies and make a living at doing that.
We congratulate
Aretha Franklin
2008 MusiCares Person of the Year
During her illustrious recording career, Aretha Franklin has received every award and honor imaginable. Numerous platinum- and gold-certified albums and singles. Seventeen Grammy Awards (including eight consecutive turns as best female R&B vocal performer). The Recording Academy’s Lifetime Achievement Award as well as a Grammy Legend Award. The first female inducted into the Rock and Roll Hall of Fame. A star on the Hollywood Walk of Fame. Global recognition as the undisputed Queen of Soul.

On the eve of accepting her latest honor—2008 MusiCares Person of the Year—a humble Franklin recalls that an award-strewn career was the furthest thing from her mind when she was starting out.

“I was just happy to be recording, glad to be singing some of my songs,” she says with a laugh. “I didn’t care about the money or any of that. It was about, ‘That’s my song playing.’ ”

And she’s been able to say that repeatedly, thanks to a string of R&B and pop hits that span more than four decades. From her first top 10 R&B hit in 1960 (“Today I Sing the Blues”) to her current chart climber with Fantasia (“Put You Up on Game”), fans still can’t get enough of Franklin’s emotion-filled, gospel-influenced vocals. It’s a voice that oozes more feeling per “oooh” than most singers can convey in an entire song. Like the innovative and influential Sam Cooke and Ray Charles before her, Franklin personifies soul in all its glory. So much so that the state of Michigan declared her voice a natural resource.

“Aretha is the epitome of what female soul singing is all about,” Grammy-nominated R&B newcomer Lediisays. “She plays the piano and is a wonderful songwriter and arranger who can sing anything: R&B, pop, jazz, gospel and classical.”

The Bay Area native will join Anthony Hamilton, Patti Austin, Le’ee & CeCe Winans, Robin Thicke, Fantasia, John Legend, the Blues Brothers (Dan Aykroyd & Jim Belushi) and others as they perform Franklin classics during the concert immediately following the 18th annual MusiCares benefit dinner (Feb. 8 at the Los Angeles Convention Center). Franklin, due in concert Jan. 14-15 at L.A.’s Nokia Theatre, will also take the Convention Center stage. Proceeds from the benefit reception, dinner and silent auction will help provide assistance to music professionals in times of financial, medical and personal need.

“A lot of what you see here (in the MusiCares tribute) reflects Aretha and her influence as she continues her reign as Queen of Soul,” says Neil Portnow, president of the MusiCares Foundation and the Recording Academy.

“Given her stature, breadth of talent and the durability of her career and the Recording Academy’s 50th-anniversary milestone, it seemed an appropriate time to celebrate what Aretha represents both in music and philanthropy.”

Ask Franklin to explain the reasons for her influential legacy and she ticks off three factors: God’s grace, loyal fans and industry support, especially that of radio programmers. That support dates back to 1960 when talent scout John Hammond signed an 18-year-old Franklin to Columbia. Born in 1942 in Memphis and raised primarily in Detroit, Franklin cut her teeth singing with sisters Carolyn and Erma in the choir at New Bethel Baptist Church helmed by her father, the Rev. C.L. Franklin. At just 14, Franklin began commanding attention when she recorded a live version of “Precious Lord.”

Influenced by such family friends as noted gospel singers Clara Ward and the Rev. James Cleveland, Franklin brought that same fervor to her secular work on Columbia. Though she notched three top 10 hits during her six-year tenure (“Today I Sing the Blues,” “Won’t Be Long” and “Operation Heartbreak”), the young singer/songwriter didn’t hit her stride until she met Atlantic label executive/producer Jerry Wexler in 1967.

Their fortuitous pairing at Atlantic resulted in her career-defining label debut, “I Never Loved a Man (The Way I Love You).” Interlacing Franklin’s spirited gospel roots with emotion-packed R&B, the album featured Franklin’s em- continued on >>p52
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ARETHA FRANKLIN
demanding 'Respect' in the late '60s, when she became the Queen of Soul.

Franklin has collaborated with the likes of Lauryn Hill ("A Rose Is Still A Rose"), Jermaine Dupri ("Here We Go Again") and Mary J. Blige ("Never Gonna Break My Faith" and "Don't Waste Your Time"). Proving she's still got game, Franklin is currently climbing Billboard's Hot R&B/Hip-Hop Songs chart with "Put You Up on Game" with Fantasia. That song is one of two new tracks (the other is "What Y'All Came To Do" with John Legend) included on Franklin's latest Arista/RMG album, the compilation "Jewels In The Crown: All-Star Duets With The Queen," which peaked at No. 7 on the Top R&B/Hip-Hop Albums chart.

She also gives back philanthropically. Her efforts include Save the Children and Easter Seals as well as various churches (her fifth annual revival is slated for May 2008) and food banks in the Detroit area.

Telling Billboard last November that she plans to cut back on her concert schedule, Franklin isn't slowing down when it comes to other projects. She's in the midst of ramping up a stage version and telefilm of her biography, "From These Roots." Then there's a new studio album, "Aretha: A Woman Falling Out of Love," due later this year on her own label, Aretha's Records. Also on tap is another gospel album.

In the meantime, the Queen of Soul remains a constant favorite of music fans worldwide. As Wexler explained to Billboard in 2003, "Musical talent is a tripod. There's the head/brain and that has to do with the musicality. There's the throat/chest; that has to do with sound. Then there's the heart, which is emotion. No one can think of in history has combined these three attributes the way Aretha has."
We congratulate our clients on their 2008 Grammy Award Nominations

**Vince Gill**
Album of the Year, *These Days*
Best Country Album, *These Days*

**Carrie Underwood**
Song of the Year, *Before He Cheats*
Best Female Country Vocal Performance, *Before He Cheats*
Best Country Collaboration, *Oh, Love*
Best Country Song, *Before He Cheats*

**Beastie Boys**
Best Pop Instrumental Performance, *Off the Grid*
Best Pop Instrumental Album, *The Mix-Up*

**Tony Lane**
Best Country Song, *I Need You*

**David Lee**
Best Country Song, *I Need You*

**Casting Crowns**
Best Gospel Performance, *East To West*
Best Gospel Song, *East To West*
Best Pop/Contemporary Gospel Album, *The Altar and the Door*

**Aaron Rice**
Best Gospel Song, *Made To Love*

**Michael W. Smith**
Best Pop/Contemporary Gospel Album, *Stand*

**Joan Armatrading**
Best Contemporary Blues Album, *Into The Blues*

**Marvin Hamlisch**
Best Musical Show Album, *A Chorus Line*

**Duncan Sheik**
Best Musical Show Album, *Spring Awakening*

**Michael Giacchino**
Best Score Soundtrack Album for Motion Picture, Television or Other Visual Media, *Ratatouille*

**Jim Lauderdale**
Best Bluegrass Album, *The Bluegrass Diaries*

**Los Angeles Philharmonic**
Best Orchestral Performance, *Stravinsky: Le Sacre Du Printemps*

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As Recording Academy president/CEO Neil Portnow says, it's a natural progression that makes sense: "If the gramophone is arguably the most recognized and coveted trademark in music, perhaps worldwide, for the academy the goal and the objective is to see what that really means and how we translate that into and activate that brand awareness for the benefit of the academy, also in terms of continuing to grow what already is a significant awareness of the brand worldwide."

To that end, the academy launched the Grammy Brand, a high-end fashion and merchandise collection for men and women, last fall. The line of clothing and accessories is available at luxury boutique retailers with a portion of the sales going to the academy's Grammy Foundation and MusiCares charities.

On the more traditional front, the Academy teamed with Shout Factory to release the seven-CD "Ultimate Grammy Collection" series in commemoration of the Grammys' 50th anniversary. The first set, featuring contemporary R&B and contemporary pop, was issued Nov. 27; the contemporary rock, contemporary country, classic country, classic R&B and classic pop collections were issued Jan. 8. The academy also issued its annual "Grammy Nominees" Jan. 29 through Hip-O Records. The Grammys and Shout Factory also teamed with Starbucks for the January release of "The Grammys—50th Anniversary Collection," a two-CD set with songs selected by the coffee retailer's staff. The set runs the gamut of Grammy-winning artists from Beck to Frank Sinatra.

On the book front, the academy celebrated its anniversary with the release of the coffee-table book "And the Grammy Goes To... The Official Story of Music's Most Coveted Award," in October. The tome, released by Borders through its proprietary publishing program, was written by Rolling Stone magazine and Emmy Award-nominated TV scribe David Wild, with a forward by 27-time Grammy winner and Grammy 50th Celebration Ambassador Quincy Jones.

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The Grammys, however, have increased the band's album's sales by 700% in one week, according to Nielsen SoundScan. That "everything" included an eight-Grammy triumph for Santana's "Supernatural" album in 2000, which tied Michael Jackson's record for the most Grammys in a single evening.

The album's sales rose more than doubled to 583,000 the following week. Before the Grammy telecast, "Supernatural" had sold 6.3 million copies. After, it went on to sell an additional 5.5 million, for a total of 11.6 million copies.

"It's a validation that you're the flavor of the month," Santanta says of the post-Grammy phenomenon. "Everybody wants to taste it. Everybody wants to claim it and feel oneeness with it. They're curious about why everybody is so invested in [this album and artist], so a lot of people want to go check it out.

Former EMI-Capitol president/CEO Joe Smith and Capitol Records president Hale Milgrim have similar fond memories of Raitt's 1990 sweep with her Capitol Records debut "Nick of Time." Both executives had worked with her at Warner Bros. Records, and it was Smith who signed her to Capitol.

"Bonnie's career was in decline for a number of reasons," Smith recalls. "Warner Bros. had dropped her as an artist and along comes this display of strength. After that, she was regarded in another light in the industry."

Smith adds that "Nick of Time," which was released prior to the advent of SoundScan point-of-sales data, doubled its sales following Raitt's Grammy sweep. The album was certified gold for sales of 500,000 by the RIAA in July 1989. By March 1990, "Nick of Time" had gone platinum for sales of 1 million copies, with a double-platinum certification arriving a mere two months later. By 1998, it had hit the 5 million mark.

"It opened up another whole audience for her...people who may have heard the name, but didn't know who she was," Milgrim points out that the label's sales force had laid the groundwork to take advantage of Raitt's Grammy exposure.

"And the great part is, it wasn't a one-hit wonder," Milgrim adds. Indeed, Raitt scored another three Grammys in 1991 — for best female pop vocal performance for "Something to Talk About," best rock performance by a duo or group for "Good Man, Good Woman" and best rock song vocal performance for the album "Luck of the Draw," which went on to sell 5.4 million copies, according to Nielsen SoundScan.

Offering a retail perspective, David Riesenberg, a category manager for the 154-store Hastings Entertainment chain, recalls the impact of Jones' Grammy triumph in 2003.

"The Grammys kind of launched her," he says. "She was already on an upswing, but after the Grammy Awards [for her debut album "Come Away With Me"] that was one of those titles that just kept selling."

After Jones took home five Grammy trophies, "Come Away With Me" in 2000 shot back to the top of the Billboard 200 with its strongest sales week, selling 621,000 units, according to Nielsen SoundScan. That was a 331% increase over the previous week's sales.

"It was already a massive record," Blue Note GM Zach Hochkeppel says, but the Grammys "brought it to another level for certain."

Nominations alone can also spur sales, Billboard senior analyst/director of charts Geoff Mayfield says. "It used to be that nominations didn't necessarily mean much, but I'd say for about the last 10 years or so, we've actually seen some artists who start getting a lift when they get nominated, especially if there is a year where a lesser-known artist gets a lot of nominations."

For Santana, who emerged from the late '60s San Francisco scene, Grammy recognition was long overdue. "I had pretty much resigned that I was never going to get one," he says. "Or at least if I did get one, it would be through the back door. But all of a sudden — excuse the expression — something supernaturally happened and the world chose to give me everything at the same time in one swoop."

For many artists, a Grammy Award is rightly viewed as the pinnacle of musical achievement. But for many, the rewards from the honor and exposure on the Grammy telecast don't end with the award ceremony, but continue to roll in at retail in the weeks, months and years after their initial victory.

Take the Dixie Chicks. In 2007, the group won five awards, including record and song of the year for the controversial "Not Ready to Make Nice" and album of the year for "Taking the Long Way."

In the week following the Grammy broadcast, sales of the band's album increased from 13,000 to 101,000, more than a 700% increase, as the album rocketed up the Billboard 200 moving from No. 72 to No. 8.

The album, released in May 2006, had sold more than 1.9 million copies before the Grammys, according to Nielsen SoundScan. With the boost from the Grammys, the album went on to sell another 430,000 copies for a total of more than 2.3 million.

In light of the current music retail environment, with soft album sales and single-song downloads readily available through digital stores, Marie Magazine of the Dixie Chicks was impressed with the post-Grammy sales boost.

"Especially in an age when you can go buy one song, you'd think that people who are kind of intrigued but not really fans would just go get it on iTunes and just buy 'Not Ready to Make Nice,'" she says. "But if they went out and bought the whole album, it must have been pretty powerful to make them do that if they weren't the typical fans."


"The Grammy Awards telecast, over the years, has grown in terms of being a consistently powerful tool for increasing and generating additional record sales for artists who are participants," Recording Academy president/CEO Neil Portnow says.

"It's a permanent mark on your career," Magazine adds. "Once you have a Grammy attached to your name, you're forever a Grammy artist. There is such pride in that and it attaches this credibility you can't buy in advertising or marketing dollars. Any label I'm sure will tell you that it's the best marketing strategy ever."

Others agree. Grammy watcher Paul Grein handicapped the annual awards show for the Los Angeles Times for nearly two decades and covered the Grammys during much of the '90s for Billboard.

He notes that for an act to rack up a notable post-Grammy sales spike it must succeed in three areas.

"They need to win, have a memorable acceptance speech and give a memorable performance," he says. "If they do all three of those things, they'll make a real impact."

BMG North America chairman/CEO Clive Davis concurs. "Just winning, it's a prestigious award, but in terms of being really meaningful, from the point of view of sales or career impact, it's got to be more than just winning an award," he says. "It's got to be either multiple awards, where it's tantamount to a sweep or it's winning an award or two coupled with one of those performances that creates substantial word-of-mouth at the water cooler the next day."

Davis recalls such events with artists from his own label, including Whitney Houston in 1992, Santana in 2000 and Alicia Keys in 2002. Davis compares the post-Grammy sales boom to the effect winning multiple Academy Awards can have on a film.

"If a movie just wins best screenplay or best direction, it's not going to be meaningful [at the box office], but if it is a sweep, it will create a major impact at the box office," he says.

"They need to win, have a memorable acceptance speech and give a memorable performance," —PAUL GREIN

"More importantly," Smith adds, "it opened up another whole audience for her...people who may have heard the name, but didn't know who she was."

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—Craig Rosen

DIXIE CHICKS and NORAH JONES (right) each experienced significant sales boosts after winning multiple Grammy Awards.
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As Recording Academy president/CEO Neil Portnow sees it, the organization behind the Grammy Awards consists of four pillars. • One of those pillars is its membership, which is the root of all its activity. Part of that pillar includes the Grammy telecast and process. • However, Portnow maintains that the organization’s other three pillars, which may be lower profile than the annual awards show, are also of the utmost importance to the academy.

The academy’s philanthropy and charity efforts, the second pillar, are handled under the auspices of MusiCares. Music education, archiving and preservation efforts, the third pillar, fall under the Grammy Foundation umbrella.

The academy’s advocacy programs, which focus on the protection of artists’ rights, is the fourth pillar.

During Portnow’s five-year tenure, the structure of the academy’s non-awards-related organizations were reorganized to make them more efficient. “We now have a senior management team of a senior vice president [Kristen Madsen] and two vice presidents [Scott Goldman and Dana Tomarken] who work with her, who are in charge of the responsibility of managing both foundations, and under their direction, each of the foundations have dedicated staff with the appropriate expertise to work on those missions as they are obviously different. That change has really enabled us to increase the reach and the consequence and the level of programming and services that we offer.”

As a result of those changes, MusiCares has been serving more clients than ever, Portnow says. He points to the organization’s efforts to assist musicians affected by Hurricane Katrina in 2005, which resulted in $4.5 million raised for relief for more than 3,500 people in a timely fashion. Similarly, MusiCares offered support to members of the music community affected by the wildfires that torched parts of Southern California last October.

Another success story for MusiCares was the creation of a synergy with the Musicians’ Assistance Program. “They were doing incredibly powerful work focusing on addiction recovery and people with substance abuse problems and it was running parallel with MusiCares,” Portnow says. “So we merged those organizations and as a result we now have a MAP Fund, which is part of MusiCares, specializing in addiction recovery and substance abuse assistance and counseling. The program is more powerful than ever. This is a case where we are literally saving lives.”

MusiCares’ major fund-raising effort, the Person of the Year dinner, broke the $4 million mark last year for the first time when the Eagles’ Don Henley was the honoree. This year Aretha Franklin will be honored. Another annual fundraiser, Starry Night, has become a bookend to the Person of the Year dinner, benefiting the Grammy Foundation. Last year’s fete, honoring Quincy Jones, crossed the $1 million mark for the first time.

On the Grammy Foundation front, Portnow says the new management structure has allowed the organization to put a sharper focus on meaningful programs. “Whether it’s the $650,000 in grants we are giving to individuals, associations and organizations that are working in the field of archiving and preserving or to those doing research about how music affects the human condition on many levels, that’s an area of continued growth for us.”

Grammy in the Schools is a series of programs for high school students across the country staged through the academy’s 12 chapters. Programs include a Grammy in the Schools Career Day and the recently expanded Grammy Soundcheck Program in which artists work with the academy to open their sound checks to students who are interested in careers in music.

In addition, the Grammy Jazz Ensembles program, sponsored by Gibson/Baldwin, brings 30 competition-winning jazz musicians to the host city of the Grammys to record a CD and perform at various Grammy Week activities.

A relatively new addition is Grammy Camp—a two-week program for nearly 100 students selected from around the country that allows them to work with recording industry professionals.

On the advocacy front, Portnow and his team have been active in promoting artists’ rights in Washington, D.C., with the launch of a Recording Arts Day as a companion to its annual Grammys on the Hill event. The academy has also hosted several town hall and industry round-table meetings, as well as a CEO summit and a music industry/technology summit.

“I think we’ve made some inroads,” Portnow says of the latter summit. “What was most interesting to me was at the end, everybody said, ‘This was great. Let’s do this again.’ And we plan to do that. It’s a hallmark responsibility for us and frankly few other organizations can do it.” —Craig Rosen
We would like to extend our warmest congratulations to all of our clients who have received 2008 Grammy Award nominations.

**Beyoncé**
- Record of the Year
- Best Pop Collaboration With Vocals
- Best Compilation Soundtrack Album For Motion Picture, Television Or Other Visual Media

**Herbie Hancock**
- Album of the Year
- Best Contemporary Jazz Album
- Best Jazz Instrumental Solo

**Gwen Stefani**
- Best Pop Collaboration With Vocals

**Ne-Yo**
- Best Contemporary R&B Album
- Best Male R&B Vocal Performance
- Best R&B Performance By A Duo Or Group With Vocals

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MARTIN BANDIER
Chairman/CEO
Sony/ATV Music Publishing

STEVE LEWIS
Founder/Managing Director
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TWICE THE BADU

R&B Singer Breaks Silence With Staggered Double-Album

In her decade-plus career, Erykah Badu hasn't been afraid to wait long periods between projects.

But now Badu is making up for lost time. Five years on from her last release, the "Worldwide Underground" EP, she is putting the finishing touches on "Nu AmErykah," a double-album to be released in separate installments.

The first disc, dubbed "4th World War," arrives Feb. 26 via Universal Motown, while the second, currently untitled installment is tentatively slated for the summer.

Badu isn't particularly concerned about whether the extended layoff may have affected her fan base. "I don't worry about that, but the label mentions that a lot," she says. "I think if people like music, then they like music.

To be sure, the Dallas native has still posted impressive sales numbers by focusing solely on the music. Her 1997 debut, "Baduizm," has sold 2.6 million units in the United States, according to Nielsen SoundScan. A live album released that year shifted another 1.8 million, while 2000's funky "Mama's Gun" is at 1.3 million.

"Worldwide Underground" topped out at 609,000 copies, but Badu freely admits she didn't promote it. "I just didn't feel like it," she says. "I'd just had a new baby and I chose that.

Since then, she's made the occasional in-studio appearance (2002's "Brown Sugar" soundtrack, Zap Mama's "Bandi Bandi"), but has spent most of her time on the road.

"Artists don't make any money from recording," Badu says. "The only thing I make money from is touring. I stay on the road. I'm taking R&B where it's going.

Where Badu is going now is "Nu AmErykah," which she says "is the next place I am in my mind. It's what I hear and write when I get in front of a board.

The album pushes the envelope of contemporary R&B with songs accented by finger cymbals, electronic keys and eerie, high-pitched choosers. The happy single, "Honey," which soars 52-34 this week on Hot R&B/Hip-Hop Songs, was produced by 9th Wonder.

On "The Healer," Badu talks about how "hip-hop is bigger than religion" in an elevated whisper. "Love" begins the second disc, which is full of romantic, uptempo jams. Kareem Riggins, the late J Dilla, Sa-Ra's Shafiq Husayn, Madlib and newcomer Taroc also contribute to the collection.

Universal is targeting coffee shops and trendy cinemas in an effort to expand Badu's artsy niche market. "Honey" is playing before films at national indie theaters across the country, while the psychedelic "Nu AmErykah" cover art is gracing coffee cup sleeves at an array of outlets.

There's a core fan base of African-American males and females," Universal executive VP of urban marketing and artist development Shanti Das says. "But Erykah's grown so much that we want to make sure that we're marketing to new audiences like trendy hipsters as well.

To that end, the label hired marketing firm Giant Step to reach Badu's 25-plus urban fan base, as well as gay lifestyle marketing company Blue Streak.

Universal is also employing the burgeoning USB stick technology for "Nu AmErykah," with Das claiming Badu is the first urban artist to utilize it. Fans who purchase the album in this format can access exclusive videos and Web content (including a Badu-created photo flipbook) that will be updated monthly.

Online, the "Honey" video premiered Jan. 28 on Yahoo Music, which is airing an all-Badu promotion the week of release. Numerous webisodes will also be available from Badu's Web site (erykahbadu.com).

The artist won't be back on the road in the United States until May, but she will perform on street date at Dallas' House of Blues, with such special guests as Q-Tip and the Roots. In September.

And in fourth-quarter 2008, Universal hopes to extend Badu's reach with coffee drinkers by releasing a live album, "Loretta Brown," exclusively via Starbucks. Details have yet to be confirmed, and knowing Badu, they'll be decided on her own time.

"I don't always make the best decisions when it comes to timing between my records," she says. "I could be seen as a poor decision-maker when it comes to those things. But it sure feels good to me, and that's the only thing I can really go with."
Rock Of The Irish

Bell X1 Begins Its U.S. Push

When the members of Irish rock troupe Bell X1 run out of time to chat with press, fans and industry folks during their short American visit, they just invite everyone to join them for a pint at a local Irish pub. There, the band is truly in its element—at a bar that spans its own music on the jukebox.

Bell X1 has been offering pints in this fashion a lot more frequently in advance of the Feb. 19 U.S. release of "Flock" via Yep Roc.

The album is Bell X1's first to be made available in the States, but by no means the first impression the band has left here. Two songs were featured on "The OC" in 2005, including "Eve, the Apple of My Eye," which played during a much hululabulous teenage scene and also appeared on the compilation "The OC Mix 4." The group also released the Staines in support of former bandmate and fellow Irishman Damien Rice.

"We've reached a tipping point with America," frontman Paul Noonan says. "We live in an online era where music is devoured, so doing shows and making the live experience more special is the place for us to win over new crowds."

-Paul Noonan

Making the live experience more special is the place for us to win over new crowds.

By Katie Nasty

DJ Of All

Khaled Branches Out With New Label, A&R Gigs

After DJ Drama's January 2007 arrest, hip-hop's lucrative auxiliary mixtape business slowed to a grinding halt: DJs, MCs and promo execs scrambled to see exactly what they could and couldn't do within this newly exposed aspect of the industry.

But DJ Khaled managed to legally maneuver through all the major-label red tape and create the biggest collaborative rap song of 2007 in "I'm So Hood," which peaked at No. 9 on Billboard's Hot R&B/Hip-Hop Songs chart and No. 19 on the Billboard Hot 100.

The original cut sports guest appearances from Piles, T-Pain, Trick Daddy and Rick Ross, while Ludacris, Jeezy, Big Boi, Birdman, Fat Joe, Lil Wayne and Busta Rhymes appear on the remix. With these elusive clearances in hand, Khaled's two mixtape albums via Koch, 2006's "Listen" and 2007's "We The Best," have sold a combined 500,000 copies in the United States, according to Nielsen SoundScan, and have utilized strong features from almost every relevant MC.

The DJ has been especially strong digitally, with "I'm So Hood" having sold $19,000 downloads and its ringtone having gone platinum, according to Koch senior VP of marketing John Franck. "The saying, 'The Best,' took on a life of its own," he says. "We released the remix 12 weeks ago and it's still on iTunes' top 20 songs chart," he says. "If I work with an artist like Lil Wayne or Akon, it's going to be a big record," Khaled says. "A lot of people use their features wrong. You could have the biggest rappers on a record but if you rush it, the song's going to be weak."
Now, Khaled is parlaying constant touring and notoriety from his syndicated radio show, "The Takeover," into new roles as a label owner and A&R consultant.

His label, We the Best Records, is taking shape with first signing, Ace Muck, a Florida-based rapper.

"We're in a bidding war right now for the distribution," Khaled says. "I've talked to Def Jam, Atlantic and Sony. I want to make my decision early this year."

As an A&R consultant, Khaled is aiding upcoming projects from Rick Ross, Ludacris and Fat Joe. Khaled says he's looking to Joe's female-aimed "I Won't Tell" as the sales catalyst for the Bronx MC's upcoming album, "The Elephant in the Room." "I Won't Tell is No. 22 on Hot R&B/Hip-Hop Songs; first single "Crackhouse" didn't chart.

As for Ross' "Trilla," which was expected in December but is now due March 18, Khaled says it just missed the holiday rush where "the release schedule's too crowded anyway." And Ludacris recently asked Khaled to A&R his upcoming album, which is tentatively slated for this year.

"This time Ludacris wants to have fun," Khaled says. "We love him for songs like 'Throw Dem Bows,' and I want him to put the energy he puts into his features back into his songs. I'm looking for aggressive beats for Ludacris.

With a unique knack for transforming himself, Khaled is carving a new niche for DJs. "I always tell DJs in the music game to spread their wings," Khaled says. "DJs are the initial gatekeepers of music because we're the ones in the streets and critiquing the music."

"We were asked by Axelle Red to join in on the single and I wanted to add some hip-hop," says Sam Valkenbolh, singer/composer with pop/rap act Fixkes, which holds the record for a No. 1 single in Flanders—16 weeks in 2007 with "Kraagetaan" (Excelsior). "Axelle insisted on rapping along and did a great job, in her native, Hasselt dialect." (Although Flemish, Virgin/EMI artist Axelle Red usually sings in French.)

The campaign's various benefit events have now racked up €3.3 million ($4.8 million). "We're proud to be part of Music for Life," EMI Music Belgium managing director Erwin Goeghebeur says, "in collaboration with a great media partner like Studio Brussel."

"For more on the Grammys' 50th anniversary, see page 47."
Now Hear This

YOUR GUIDE TO UNSIGNED BANDS

Compiled by Katie Hasty

>>> WILLIAM FITZSIMMONS

Contact: William Fitzsimmons, williamfitzsimmons@gmail.com

At a recent solo show at New York's Rockwood Music Hall, William Fitzsimmons made a tongue-in-cheek jab at friend, former tourmate and recent Billboard cover subject Ingrid Michaelson. "I hear she's selling a lot of sweaters," he said with a smile, making reference to her recent Old Navy commercial spot. But the heavily bearded songwriter has plenty of licensing accolades of his own, with placements of songs in Lifetime's "Army Wives," MTV's "Life of Ryan" and even at a pivotal point in an episode of ABC's "Grey's Anatomy" last year. His track "It's Not True" was also included in a Paste magazine sampler. Fitzsimmons is preparing new songs from his "cornfield town" of Jacksonville, Ill.; if his sophomore effort, 2006's "Goodnight," is any indication, listeners can expect a mix of minimal electronic and folk arrangements over whispered vocals and acoustic guitar-/banjo-driven melodies. The artist is also revving up for his band on the Hotel Café tour this spring, with former tourmates Michaelson and Cary Brothers, plus Now Hear This alum Jim Bianco and Meiko.

>>> COREY SMITH

Contact: Martin W. Winsch, manager, mntmnt@aol.com, 864-962-8220

Looking at singer/songwriter Corey Smith's past and present tour itineraries, you'll see a trend: Augusta, Ga.; Richmond, Va.; Orange Beach, Ala.; Florida big and small in the southeastern United States have taken a shine to the Jefferson, Ga., native, and the numbers show. Of the 20 shows reported to Billboard Boxscore last year, Smith drew 15,000 fans for a ballpark $250,000 gross—imagine the value when, according to Smith, he played around 200 shows last year total.

“When I first started touring, I remember playing to rooms of 50 twice a month in my hometown. I got a call to play a show in a town up north and when I got there, there were 100 people. And they all knew the words,” 50-year-old Smith says. “People just find something universal about my songs and tell each other about it in a very organic way.”

Smith has sold 204,000 digital tracks, according to Nielsen SoundScan, the most in-demand of which are “If I Could Do It Again,” “Twenty-One” and “Drinkin’ Again.” An extensive tour is slated for this year.

>>> GLINT

Contact: Adam Jordan, manager, adam@relyrecords.com, 845-641-3255

This space- and psych-rock troupe, fronted by the irresistible Jase Blankfort, has an air-tight live show but also two intense full-length efforts to its credit. Glint released the self-produced “Ode to Joy” on its own Rely Records last year after taking nearly a year to record it in an abandoned firehouse in Massachusetts. Now, Blankfort and drummer Matese Tebaldi, Glint’s other constant member, are preparing to launch “Sound in Silence” into the atmosphere come April.

“We’re willing to take our time and turn all our focus getting this record carried out the way it ought to be carried out,” Blankfort says. (The 20-year-old songwriter got his start in front of an audience not just as a musician but as a child actor.) “Sound in Silence” was artfully produced by engineer Nic Hard, whose discography includes titles from the Kith, the Bravery and the Head Set, at the remote Blackberry Hill Studios in western Oregon.

WORLD

BY MICHAEL D. AVERS

Maiden Voyage

Louie Ke Meets His Ideals On Blue Note Debut

Lionel Loueke didn’t pick up the guitar until he was 17. Growing up in the West African country of Benin, he was much more immersed in traditional African music, and by age 9, he was skilled on various percussion instruments.

When he finally got his hands on a guitar, his only option was teaching himself by ear, beginning with African pop he would record and transcribe from the radio. “In Africa, it depends on where you live, the way you play guitar,” Loueke says. “So I passed the time checking different styles.”

Things changed the first time he heard George Benson. “I couldn’t believe what I was hearing: I’d never heard any guitar sound like that,” Loueke says. “I didn’t have the knowledge to understand what he was playing.”

So Loueke adapted his technique again, using worn-down batteries in his tape deck to slow the tempo in attempt to pick out the notes. “I tried to learn like that for many years,” he says.

That initial tinkering paid off big-time, leading Loueke first to the National Institute of Art on the Ivory Coast, Paris’ American School of Modern Music, Boston’s Berklee College of Music and then the Thelonious Monk Institute of Jazz at the University of Southern California in Los Angeles.

There, he met and was taken under the wing of Terence Blanchard, Herbie Hancock and Wayne Shorter. The latter: two grace Loueke’s Blue Note debut, “Karibu,” due March 25.

There are two covers (John Coltrane’s “Naima” and the Hoagy Carmichael tune “Skyline”) but the seven originals blend Loueke’s African and institutional influences into a fresh sound. With faint vocals in his native Swahili, Loueke offers rich, free-form explorations on such tracks as “Light Dark” and “Seven Teens.”

Loueke credits Hancock and Shorter with more than just passing on various techniques throughout the last several years.

“I learned so much, musically speaking: the language, the harmony, the vocabulary,” Loueke says. “But what I learned mostly is the type of person they are. In how to lead a band, they let you do your thing, without telling you. This is not good. The biggest impact they’ve had on me isn’t musical. It’s how humble they are, at that level.”

To help Loueke’s entry into the marketplace, Blue Note is scheduling in-store performances and has secured the artist an opening slot on Hancock’s summer North American tour. A video chronicles the making of “Karibu” is also in the works, and will be used in online viral promotions.

Down the road, Loueke is striving for a career that continues to express the emotive qualities of his more experimental pieces. “For me, that’s the direction I want to take in the future,” he says. “I’m hoping one day to have a CD, where everything is clean, dark and abstract.”
ROCK

LENNY KRAVITZ
It Is Time for a Love Revolution
Producer: Lenny Kravitz
Virgin
Release Date: Feb. 5

Lenny Kravitz has been letting love rules since he started releasing music 18 years ago, so declaring that “It Is Time for a Love Revolution” is not quite a, well, revolutionary concept for the rock alchemist. He exhibits a different kind of urgency this time out, however, partly fueled by the times and perhaps also motivated by a desire to bounce back from the disappointing sales of 2004’s “Baptism.” Kravitz doesn’t fly away from what brought him here, though. The mostly one-man show of “Time” is another amalgamation of the vintage rock stylings that are his stock in trade, from the crunchy, Led Zeppelin-styled blues rock of “Bring It On” to the psychedelic riffing of “A Love Revolution,” the mannered dynamics of “If You Want It!” and the trippy, Beatles-flavored melodicism of “Good Morning” and “A New Door.” —GG

BULLET FOR MY VALENTINE
Scream Aim Fire
Producer: Colin Richardson
20/20 Entertainment/live

SHERYL CROW
Detours
Producer: Bill Bottrell
A&M
Release Date: Feb. 5

Since 2005’s reflective “Wildflower,” Sheryl Crow ended her engagement with Lance Armstrong, battled breast cancer, adopted a son and stepped up her activism efforts. She’s also reteamed with Bill Bottrell, who produced her platinum 1993 debut, “Tonight Night Music Club.” Thus the roots-rock of “Detours” is old-school-sounding Crow now with a heightened consciousness of the world around her. Every day is still a winding road, but it costs too much to drive down (“Gasoline”); a change would do, well, everyone some good, particularly those struggling to rebuild their lives post-Hurricane Katrina (“Love Is Free”). If the message is a bit heavy-handed at times, Crow still delights with the melodic chorus of “Shine Over Babylon” and the breathe-easy “Now That You’re Gone” and “Lullaby for Wyatt,” a tender reminder of just how far Crow has come and what her future holds in store. —JM

JACK JOHNSON
Sleep Through the Static
Producer: JP Plunier
Brush Strokes
Release Date: Feb. 5

Saying that Jack Johnson’s fourth record is languid and breezy is a little like saying the Cubs probably won’t win all this year, but “Sleep Through the Static” takes Johnson’s über-chill, barefoot-in-a-hammock vibe to new heights—or mediums, depending on how you look at such things. Recorded purely with solar energy, “Static” traffics more in earnest, weighty rock than his usual island-flavored vibe, which owes a lot to the subtle rhythms of his native Hawaii, and its pervasively midtempo skeleton is probably slow-rolling to completely alienate anyone not already in his camp. (This record will be a mighty tough sell at Coachella.) But fans who stick with it will find rewards like the sweet melody of “Angel,” the hard-biting politics of the title track, the unlikely hook of first single “If I Had Eyes” and the jaunty saloon rhythms of “Monsoon.” —JV

BOB MOULD
District Line
Producer: Bob Mould Anti-
Release Date: Feb. 5

“District Line” is a fine showcase for the differing sides of ex-Husker Du/Sugar frontman Bob Mould’s repertoire: Early on, cuts like rousing opener “Stupid Now,” the four former members of the propulsive “Who Needs to Dream?” and the single “The Silence Between Us” recall the artist’s more weighty rock moments, while “Again and Again” rides a crisp, undulating acoustic riff. Later, stand-out track “Shelter Me” shows off one of Mould’s latter-day fascinations, as a polyrhythmic electric groove supports his computer-modulated vocals. The fact that all this comes together in a smooth package says a lot for his maturation as an artist. The former punk icon is still going strong and clearly following the beat of his own drummers (or drum machine, as the case may be). —TC

NADA SURF
Lucky
Producer: John Goodmann Baruk
Release Date: Feb. 5

“I only wanna make you happy,” Matthew Caws sings on “I Like What You Say,” a cut from this Brooklyn trio’s new album. As with most of the tunes on “Lucky” and like most of the guys in his indie-pop cohort—Caws is singing about a relationship. But he manages to addressing Nada Surf’s audience. Caws’ great trick as a songwriter is devising tunes that start out in meandering minor-key mode but end up as hopeful-sounding odes to the human spirit, and “Lucky” is full of jangly little gems that could put a skip in the step of even the saddest of sacks. The finest among them might be opener “See These Bones,” during which Caws makes a visit to an angelic cry in Rome seem like a perfectly cheery way to spend a Saturday. —MW

LATIN

KENNY G
Rhythm and Romance
Producers: Walter Afanasieff, Kenny G
Starbucks Entertainment/Concord
Release Date: Feb. 5

Kenny G’s got a love jones going. On his Starbucks debut, the saxophonist cooks up a set of samba, bossa nova and salsa tunes that range from a fluid line one of the staple “Bailame Mucho” to eight originals co-written with co-producer Walter Afanasieff. Focusing on one genre, and an ethnic one at that, works to G’s advantage: backed by a stellar cast of musicians that includes bassist Nathan East and Weather Report drummer Alex Acuña (with Afanasieff on piano), he coaxes a richer and more muscular tone from his instrument. “Sax-O-Loco” and “Salsa Kenny,” which bookend the 12-track set, take a
more upbeat tone, while the vocal numbers—“Mirama Ballar” with Barbara Muñoz and “Es Hor de Decir” with Camila—provide welcome counterpoints to G’s own melodic excursion. G doesn’t discard the light touch he’s known for, but there’s a headier sense of ambition on “Rhythm and Romance” that makes us hope he doesn’t get his heart broken anytime soon. —GG

POP

IDINA MENZEL
I Stand
Producer: Glen Ballard
Warner Bros.
Release Date: Jan. 22

After originating the role of lesbian performance artist Maureen in rock-opera “Rent,” Idina Menzel released a debut album that sounded much like the songs from the revered show, with enough strum and angst to land her a spot on the Lillith Fair tour. Nearly a decade later, “I Stand” sounds like a lot of the score to “Wicked,” the show that captured the imagination of a generation of preteen girls and made Menzel’s Elphaba an icon of adolescent triumph. You can’t say the formula is flawed. With songs like “I Stand” and “Brave,” the album is a great companion piece for “Wicked” fans, capturing the vibe of Menzel at her vocally acrobatic, appealingly nasal best, with hearty pop melodies and lyrics that will be belted by aspiring Elphabas from summer theater camp to Chelsea cabarets. —KM

K.D. LANG
Watershed
Producer: k.d. lang
Nonesuch
Release Date: Feb. 5

“Watershed,” k.d. lang’s new torch-and-twang exploration, will hover delicately in the background of many a coffee shop, but it does little to elevate itself to a more conscious musical experience. Inratiating passionate encounters might have been lang’s intent; alas, the record is more befitting an aromatherapy session. While her lyrics are drenched in languor, lang’s dulcet voice floats like mist. The pure 5 O’clock lounge of “Sunday” is like time travel back to a 1960s bachelor pad, complete with disorienting xylophone, padded bass notes and mari- tins you can nearly taste. “Flame of the Uninspired” draws a shade over the album’s subtle glow: beyond that, “Watershed” boasts deli- cate country traveling songs (“I Dream of Spring,” “Jealous Dog”) and oh-so-hushed ro- mantic standards (“Thread,” “Close Your Eyes”). —CLT

HOT CHIP
Made in the Dark
Producer: Hot Chip DFA/Astralworks
Release Date: Feb. 5

From Casio tone, a drummer- killing time signature and a guitar-and-tambourine hook that could prompt hand-jiving, this set’s first two minutes prime your pump like an action sequence before the opening credits. What follows is a proper blockbuster from the nerdy Brit quintet that continues where 2006 breakout “The Warning” left off. This is the same pop-wise Hot Chip, only wilder and with a more dastardly sonic arsenal. Check out “Shake a Fist,” which uses a 1972 spoken-word/Todd Rundgren sample to introduce the indie children to the glorious squelch of acid house. “One Pure Thought” laments not having one over blissed-out reggae, while “Hold On” writes off the notion entirely (“I’m only going to heaven if it feels like hell”). Mashed-up comparisons aside (the Sea & Cake meets Tom Tom Club while listening to Weezer?), this stuff is singular, and flat-out great. —KM
**THE BILLBOARD**

**REVIEWS**

**SINGLES**

**JONAS BROTHERS**

*When You Look Me in the Eyes* (5.97)

Producer: John Fields

Writer: various

Publisher: not listed

**WORLD**

**SPEAK IN TONES**

Subaró

Producers: Daniel Moreno, Mike Ellis

AlphaPocket Records

Release Date: Feb. 5

This double-CD is, in a manner of speaking, the logical conclusion of a two-year series of concerts led by Daniel Moreno and Mike Ellis at 56 Walker St. in New York. The album was recorded in Salvador do Bahia, Brazil, and features a mix of jazz, Latin and world music players from the Big Apple, Mali and Bahia. The tunes are a provocative intermingling of jazz and world styles, and a perfect example of what's up here is "Dousou Foly (Take 2)." The song has a pronounced Malian rhythmic feel, deepened by Lansine Kouyate's balafon and Cheick Tidiane Sacko's vocals. The hypnotic rhythm percolates beneath jazz riffs and a nimble balafon solo, building a monster groove. Elsewhere, "Subaró, Part I" gets a major funk-jazz vibe going, fuelled by a low-riding saxophone and a flurry of vocalizations. -PVV

**ROCK**

**ASHES DIVIDE**

*The Stone* (3.49)

Producer: Billy Howelred

Writers: B. Howelred, J. Napolitano

Publisher: Copyright Control, ASCAP, Island

**Eddie Vedder**

*Guaranteed* (2.43)

Producer: Adam Kasper, Eddie Vedder

Writer: E. Vedder

Publishers: Monkey Wrench, Innocent Bystander, ASCAP

J Records

Some artists—even those known for wailing over loud guitars—can be as powerful with naked voice and an acoustic instrument. This second single from Pearl Jam frontman Eddie Vedder's soundtrack to "Into the Wild" is, like Sean Penn's film, a sparse meditation on wanderlust and seeking spirituality. Atop his melancholy guitar melody, the natural gravitas of Vedder's baritone focuses on lyrics infused with imagery coming out of writing (roads, way-finding). He also gently recalls earlier Pearl Jam lines: "I ask silently that all my destinations will accept the one that's me," for example, links with "Can we help that our destinations are the ones we've been before?" from 2002's "All or None." The Golden Globe Award-winning, Grammy Award-nominated "Guaranteed" may not have an Academy Award nod, but it is indeed a well-hewn match of music, material and movie. —JL

**EDDIE VEDDER**

**RUNNING FOR MILES** (4.40)

Producer: Steve B. Marco

"Mastyle" Azzevedo

Writers: Steve B. Mastyle, Logic

Publisher: Steve B Hill Entertainment

While 80's radio mainstay Steve B has charted a half-dozen dance hits, he remains best-known for 1990 No. 1 Billboard Hot 100 ballad "Because I Love You (The Postman Song)." It has been more than a decade since his last hit, but "Running for Miles" delivers on both sides of his renown, with a lovely, relaxed Ballad Mix, the Rio Mix and Mastyle Mix. Both add a lot Jon Snow's "Just Another Day" cadence, and gentlyamped Rhythm Mix, which further brightens with Middle Eastern and keyboard spaces. The only thing missing here is a full-on high-energy freestyle version, but its the lyric of lamenting lost love is perhaps best left with melancholy intact. —CT

**THE LAST GOODNIGHT**

*Stay Beautiful* (3.14)

Producer: Jeff Blue

Writers: K. John, J. Blue, E. Weisfeld

Publishers: various

Virgin

The Last Goodnight's major-label debut, "Poison Kiss," bears the rare markings of a band whose style is appreciably melodic—and yet beyond that, is tough to peg during the course of a half-dozen neat descriptors. Launch single "Pictures of You," which broke the band at U.S. adult top 40—and in Australia, the Czech Republic, Italy and Singapore—conjured a peppy Steely Dan, while follow-up "Stay Beautiful" is a cunning reflection of New Radicals or Maroon 5, with its sunny lyrical disposition, unpredictable melody line, kicky background vocals and madcap chorus. "Beautiful" is downright fun to hear, and a fervent blast of incandescence in the dead of winter. The Last Goodnight is first in line among good tidings for 2008. —CT

**CRITICS' CHOICE**

A new release, regardless of chart potential, highly recommended for musical merit.

All albums commercially available in the United States are eligible. Send album review copies to Jonathan Cohen and singles review copies to Chuck Taylor. Reviews appear in the Billboard Feb. 9 issue. 100000. or to the writers in the appropriate bureaus.
ROCK 'HERO' WORSHIP

Video Game Inclusion Propels DragonForce's Sales

It's all in the game for extreme power-metal sextet DragonForce, which is enjoying unexpected success in the United States on the back of "Guitar Hero III: Legends of Rock."

The group's track "Through the Fire and Flames" is featured in the Activation game, inspiring a second burst of interest in the London band and its third album, 2006's "Inhuman Rampage" (Roadrunner).

The set has spent four nonconsecutive weeks at No. 1 on Top Heatseekers (it's No. 4 this week), thanks to strong commerce in metal-loving Midwest states like Minnesota, North Dakota and Nebraska. Sales are at 230,000 units statewide, according to Nielsen SoundScan, easily outstripping the 75,000 logged by the Official U.K. Charts Co. since January 2006.

"We've never been worried about sales figures," DragonForce guitarist Herman Li says. "We have eight-minute songs with three-minute guitar solos; it's anything but radio-friendly—but now we're on the radio."

Roadrunner U.K. managing director Mark Palmer says, "We've seen a massive increase in individual downloads since the game came out. Up until then, [DragonForce] had put in a lot of road work in the U.S., but this game has focused everyone's attention on the band and pushed them towards a more mainstream audience."

The Activation deal was struck by Michelle Van Arendonk, then-senior director of A&R/film, TV and lifestyle at Roadrunner's U.S. arm, who has since left the company. "We're constantly trying to get our music placed in those games," Palmer says, "as a big portion of the people playing them come from the hard rock and metal audience."

But for now, DragonForce is focusing on finishing its next album, due in September, and isn't planning to tour in the United States until after its completion.

"The game's creating the momentum on its own," Palmer says, "so they don't need to be over there to back this up at the moment. It's important that they get new material out and then get out there and tour."

LITTLE RASCALS: CASCADA PUTS POP SPIN ON COUNTRY HIT

An off-genre cover has helped German dance-pop trio Cascada hit the chart jackpot again. "What Hurts the Most" (Robbins), originally made famous by Rascal Flatts, is the first single from Cascada's new album, "Perfect Day." It started a steady rise up the pop and dance charts upon its Nov. 27 release, peaking at No. 1 on Hot Dance Airplay (where it is No. 2 this week) and No. 35 on the Pop 100. It cracked the Billboard Hot 100 at No. 95 two weeks ago; it leaps 80-61 this week.

"There's nothing wrong with taking a great song and giving it a new coat of paint for a different audience," Robbins Entertainment VP of A&R/dance promotion John Parker says. "A big plus for us was that a lot of pop stations in America didn't play the Rascal Flatts version, even though it was a major hit."

Better than half of Cascada's staggering 2.4 million career song downloads belong to its 2006 hit "Everytime We Touch" (Robbins), a high-energy dance interpolation of the 1992 European hit by Maggie Reilly. The track has been downloaded 1.4 million times, and the album of the same name has sold 250,000 copies.

The U.K. version of "Perfect Day" contained additional covers—Pink's "Just Like a Pill" and Avril Lavigne's "Sk8ter Boi"—that were deemed too popular for release here, and removed. But the U.S. version, out March 4, does contain a rocket-powered version of Patti Smith's "Because the Night."
COUNTRY  BY KEN TUCKER

Taking Care Of ‘Business’

New, Unreleased Tracks Salute Crash Victim

The musical legacy of Walter Hyatt could have easily come to an end when his life did, in the May 13, 1996, crash of Valujet flight 592 in the Florida Everglades. But because of the dedication of his widow, Heidi, and the vision of producer Michael Killen, Hyatt’s music is finding new life.

“Some Unfinished Business: Volume 1” is a living testament to Hyatt’s music. Released by King Tears Music and available at kingtearsmusic.com, the album is culled from recordings he made in the months preceding his death and features newly recorded instrumental contributions from David Ball, Jerry Douglas and Alison Moorer.

Hyatt, who was 46 when he died, found critical acclaim as a member of Uncle Walt’s Band, a trio he formed with fellow South Carolinians Ball and Champ Hood. The three men built a loyal following in Austin, and their fans included Lyle Lovett, Jimmie Dale Gilmore and Nanci Griffith. (Lovett later produced one of two of Hyatt’s solo CDs, “King Tears” [MCA].)

Heidi Hyatt was determined to share her husband’s music, but it took a while to make it happen. Eventually she hooked up with producer Killen, who waded through the dozens of recordings and began to form a plan. “Michael really found the essence of Walter,” she says. “It’s what his music was supposed to be.”

Accompanying someone who had died years earlier was a new experience for Douglas. “It wasn’t trying to please the producer so much as it was trying to please this spirit,” he says. “You didn’t want to do anything that would have been out of character for Walter.”

In addition to new songs that display Hyatt’s forays into New Orleans jazz, bluegrass and country, there are also reworkings of Uncle Walt’s Band classics, including “Motor City Man” and “Deeper Than Love,” which Jerry Jeff Walker has covered. And with 46 songs recorded, Heidi Hyatt says there will be at least one more album. “I would like to put out all of Walter’s material and get it heard.”

JAZZED UP: BEY BACK ON THE CHARTS AFTER 20-YEAR HIATUS

It’s no surprise to hear Andy Bey’s rich baritone gracefully aloof, singing the title track of his latest CD, “It Ain’t Necessarily So.”

At 68, he still possesses perfect breath support. That quality, along with an unerring sense of swing and his own idiosyncratically brilliant piano playing, has made him a favorite among jazz insiders.

But even Bey was surprised at the lofty chart position the album has achieved. It jumps 10-7 this week on Top Jazz Albums, keeping company with such heavy hitters as Tony Bennett and Diana Krall. It also reached No. 49 on the Heatseekers chart, uncommon for any jazz disc.

“Necessarily” isn’t exactly a new recording. It was released in late October 2007, and recorded in 1997 at Bey’s first major Manhattan club gig after more than 20 years away from the scene. Since his return, in collaboration with Herb Jordan, who serves as producer, adviser and sometime songwriter, Bey has recorded five albums showcasing his mixture of virility, tenderness and spiritual heft.

The sales success is, for Jordan, validation of tiny independent label 12th Street Records, which is built largely on a belief in Bey’s talents, and of the do-it-yourself approach employed for the album.

“Our strategy was to start with Andy and to build a free-standing independent label,” Jordan says. “We pay the cost of production, manufacturing, promotion and publicity. We direct it all, and that way, Andy’s voice resonates through all of it.”

Jordan assembled “our best team yet,” combining California-based publicist Terri Hinte, Nashville-based Thirty Tigers marketing for retail support and RED for distribution. He augmented their work with MySpace promotion and e-mail announcements to addresses gathered at Bey’s club gigs.

“One result may be a shift in those very gigs. ‘With increased sales and greater visibility,’ Jordan says, ‘Andy is now receiving offers from universities and other fine arts subscription programs, as well as from a wider range of clubs.’

—Larry Blumenthal

HERE COMES THE ‘SUN’

U.S. Success Revives Bedingfield Album

After a slow start for her second album in her native United Kingdom, Natasha Bedingfield has found the United States to be a much more hospitable environment.

“Pocketful of Sunshine” (Epic) debuts this week at No. 3 on the Billboard 200, selling 50,000 copies in the United States, according to Nielsen SoundScan. In the United Kingdom, the album (released there as “N.B.”) has sold 97,400 units since its April 2007 release.

Part of the discrepancy stems from the fact that neither of Bedingfield’s two hit singles (“Love Like This,” which features labelmate Sean Kingston and is No. 11 on the Billboard Hot 100, and “Pocketful of Sunshine,” which is the top debut this week at No. 65) are on the U.K. version of the disc. In fact, only six of the U.K. album’s tracks made it onto the U.S. release, with seven new songs making up the remainder.

Natasha was in a really different place in her life when she did the U.K. version of the record,” Epic president Charlie Walk says. “Coming to the States and working here really influenced her sound.”

Epic head of marketing Scott Greer concurs. “She came off her tour with Justin Timberlake with a bunch of great new songs, and we certainly weren’t going to tell her she should just put them on the back burner and wait for the next record,” he says.

“Natasha’s success here is sending a statement around the world,” Walk says. “She’s taken this opportunity to carve her own success as both a singer/songwriter and a pop star.”

That success is also translating to a number of licensing deals, with tracks from “Sunshine” appearing prominently in episodes of MTV’s “The Hills” and movies like “27 Dresses.”

The strategy has worked before. “Unwritten,” the title track of her first album, has been featured in Pantene commercials and on MTV, helping propel U.S. sales of that record to $450,000.

As far as releasing the high-charting U.S. version in the United Kingdom, an Epic representative says that the U.K. label is “planning to do it.” Additionally, “Love Like This” will go to radio in the United Kingdom and Europe sometime in the next few weeks.
Oscar Nods Help ‘Juno’ Top Album Chart

With an assist from the film’s Academy Awards nominations, the soundtrack to “Juno” makes like “The Little Engine That Could,” chugging to No. 1 on the Billboard 200 in its fourth week on the chart.

Its 7,000-unit uptick, a spike of 13% (65,000 copies), happened in the tracking week when the movie received four Oscar nods, including best picture. Jan. 22. On the day the Oscar ballot was announced, “Juno” got another televised pat on the back when Diablo Cody, who wrote the nominated screenplay, appeared on “Late Show With David Letterman.”

The indie-minded “Juno” might be the quickest-sounding album of the hundreds that have reached No. 1 since I began managing the Billboard 200 in 1990. And, I sense that even labels and music executives outside Warner Music Group’s camps have been cheering for this soundtrack.

The set, which showcases singer/songwriter Kimya Dawson on seven of its 19 tracks, leads Top Digital Albums for a fifth week and Top Soundtracks for a fourth. Although “Juno” CDs now outpace digital sales, the title has still managed more downloads to date—159,000—than the 106,000 physical copies it has moved in the CD’s three-week window.

Over the Coaster earlier wrote that occasionally, the albums from those two movies and the one from 2004 film “Garden State” are reminders of what the most effective soundtracks have always been: a genuine audio souvenir that evokes the spirit of the movie the consumer holds dear. Fox Music president Robert Kraft wouldn’t mind citing his company as the common denominator of those three albums—but only if you ask him.

By the way, if you haven’t seen “Juno,” I highly recommend it.

GLOBAL VIEW: Starting this issue, Billboard’s Hits of the World pages supplement Euro Digital Tracks with a Digital Songs chart from one of the dozen countries’ lists that we added to billboard.biz in December. Italy, however, will not be in that rotation, because that country’s singles chart flipped to Nielsen SoundScan International data in our Jan. 19 issue.

We expect that Nielsen division will add more countries to our digital menu shortly. And, an announced last issue, e-newsletter Billboard Canadian Update launched Jan. 31. To look up your free subscription, hit the Newsletter tab under Resources at billboard.biz.

COCKTAIL CHATTER: In the history of the Billboard 200, the only album by a British solo female to start higher than this issue’s No. 3 bow by Natasha Bedingfield was the No. 2 start last year by Joss Stone’s “Introducing Joss Stone.” Two Sade albums also began at No. 3. Since the Nov. 17 issue, when Billboard began allowing proprietary albums to chart, 23 such titles have appeared on the list. Last issue’s bow at No. 7 by John Legend’s Target-exclusive “Live From Philadelphia” was the first of those to reach the top 10 besides the Eagles’ chart-topping “Long Road Out of Eden” … Did you notice the 844.1 million digital tracks that Nielsen SoundScan clocked domestically in 2007 exceeded the combined total of albums and singles tracked 10 years earlier? Total U.S. volume in 1997 came to 790.1 million.

By Jon Batiste

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Market Watch

Weekly Sales Trends

Weekly Unit Sales

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<tbody>
<tr>
<td>Trend</td>
<td>Sales</td>
<td>Change</td>
<td>Sales</td>
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<tr>
<td>This Week</td>
<td>7,310,000</td>
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<td>Last Week</td>
<td>6,576,000</td>
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<tr>
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Weekend Sales (Million Units)

Year-To-Date

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<tr>
<td>Digital Tracks</td>
<td>73,890,000</td>
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Digital Tracks SALES

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<td>Digital</td>
<td>73,890,000</td>
<td>94,524,000</td>
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<tr>
<td>Other</td>
<td>10,814,000</td>
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<td>Total</td>
<td>844,120,000</td>
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Year-To-Date Album Sales

By Store Type

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<tr>
<td>Indies</td>
<td>12,000,000</td>
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<td>Non-traditional Merchant</td>
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<td>Mass Merchandiser</td>
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<tr>
<td>Chain</td>
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Billboard
A WEEKLY ROUNDUP OF NOTABLE CHART ACHIEVEMENTS

DRAMATIC DEBUT

Kate Voegele, “300 Miles to Shiloh.”

KEYS LOCKED

Two titles emerge from “A Star Is Born.” Alicia Keys served 16 straight weeks atop Hot R&B/Hip-Hop Songs for the longest artist streak in the Nielsen Music era. Mary J. Blige’s last two chart years have run six consecutive weeks.

WOMAN’S DAY

The first female-fronted act in almost five years, including solo artists, to reach the Modern Rock chart’s top five with back-to-back tracks in “Crushcrushcrush” vaults to No. 5. Evanescence, in fall 2003, was the last to do so.

Over the Counter

GEOFF MAYFIELD gmayfield@billboard.com

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www.americanradiohistory.com
It's a new chart high for the R&B singer and her best sales week as an sophomore set sees 9,000.

With 21,000, it's the third best sales week and a new peak for the album series. Features 'Brooklyn (Eminem, Plain White T's, Lynyrd Skynyrd), and others.

At No. 11, Cal Power (Joey Crawford/Sharpie) lands his second charting album with a non-mixers set.

Patti Costa (No. 35) appears on the bill chart for the first time with 11,000 sold. Last week release halted at No. 5 on Top Heatseekers in 2000.
### HOT 100 AIRPLAY

<table>
<thead>
<tr>
<th>Title</th>
<th>Artist</th>
<th>Week No.</th>
<th>Peak Rank</th>
</tr>
</thead>
<tbody>
<tr>
<td>No One</td>
<td>Alicia Keys</td>
<td>2</td>
<td>1</td>
</tr>
<tr>
<td>Apologize</td>
<td>Coldplay</td>
<td>2</td>
<td>4</td>
</tr>
<tr>
<td>1234</td>
<td>Mike &amp; The Mechanics</td>
<td>3</td>
<td>9</td>
</tr>
<tr>
<td>Start Us Off</td>
<td>Leona Lewis</td>
<td>4</td>
<td>20</td>
</tr>
<tr>
<td>I Think It's Going to Rain Today</td>
<td>Oasis</td>
<td>5</td>
<td>12</td>
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<tr>
<td>You Can't Hurry Love</td>
<td>The Beatles</td>
<td>6</td>
<td>38</td>
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<tr>
<td>Sex on Fire</td>
<td>Kings of Leon</td>
<td>7</td>
<td>10</td>
</tr>
<tr>
<td>The Way You Look Tonight</td>
<td>Faith Hill &amp; Tim McGraw</td>
<td>8</td>
<td>14</td>
</tr>
<tr>
<td>Bittersweet</td>
<td>Alexisonfire</td>
<td>9</td>
<td>18</td>
</tr>
<tr>
<td>I'm Yours</td>
<td>Jason Mraz</td>
<td>10</td>
<td>23</td>
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### HOT DIGITAL SONGS

<table>
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</thead>
<tbody>
<tr>
<td>Don't Stop the Music</td>
<td>Rihanna</td>
<td>1</td>
<td>1</td>
</tr>
<tr>
<td>Candy Shop</td>
<td>Dappy</td>
<td>2</td>
<td>2</td>
</tr>
<tr>
<td>Piece of Me</td>
<td>Cher</td>
<td>3</td>
<td>3</td>
</tr>
<tr>
<td>No One</td>
<td>Kanye West</td>
<td>4</td>
<td>4</td>
</tr>
<tr>
<td>Clumsy</td>
<td>Slipknot</td>
<td>5</td>
<td>5</td>
</tr>
<tr>
<td>Paralyzer</td>
<td>System of a Down</td>
<td>6</td>
<td>6</td>
</tr>
<tr>
<td>Sweetest Girl (Dollar Bill)</td>
<td>Kanye West</td>
<td>7</td>
<td>7</td>
</tr>
<tr>
<td>Only</td>
<td>Lady Gaga</td>
<td>8</td>
<td>8</td>
</tr>
<tr>
<td>We Own It</td>
<td>David Guetta</td>
<td>9</td>
<td>9</td>
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<tr>
<td>Take a Bow</td>
<td>Rihanna</td>
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### ADULT TOP 40

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<tbody>
<tr>
<td>Fallin'</td>
<td>Fun.</td>
<td>1</td>
<td>1</td>
</tr>
<tr>
<td>Rain</td>
<td>Taylor Swift</td>
<td>2</td>
<td>2</td>
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<tr>
<td>Our Song</td>
<td>Taylor Swift</td>
<td>3</td>
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</tr>
<tr>
<td>Dreaming</td>
<td>Taylor Swift</td>
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<td>4</td>
</tr>
<tr>
<td>Somewhere</td>
<td>Taylor Swift</td>
<td>5</td>
<td>5</td>
</tr>
<tr>
<td>I Wanna Dance With Somebody</td>
<td>Whitney Houston</td>
<td>6</td>
<td>6</td>
</tr>
<tr>
<td>Come On</td>
<td>Asia</td>
<td>7</td>
<td>7</td>
</tr>
<tr>
<td>To Believe</td>
<td>Montell Jordan</td>
<td>8</td>
<td>8</td>
</tr>
<tr>
<td>I Will Remember</td>
<td>The Weeknd</td>
<td>9</td>
<td>9</td>
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<tr>
<td>If I Stay</td>
<td>Switchfoot</td>
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### MODERN ROCK

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<tr>
<td>2121</td>
<td>Rush</td>
<td>1</td>
<td>1</td>
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<tr>
<td>The Sound of My Voice</td>
<td>The Black Keys</td>
<td>2</td>
<td>2</td>
</tr>
<tr>
<td>Black &amp; Blue</td>
<td>Smashing Pumpkins</td>
<td>3</td>
<td>3</td>
</tr>
<tr>
<td>The Way You Look Tonight</td>
<td>Ryan Adams</td>
<td>4</td>
<td>4</td>
</tr>
<tr>
<td>Where the Streets Have No Name</td>
<td>U2</td>
<td>5</td>
<td>5</td>
</tr>
<tr>
<td>Goodnight</td>
<td>Black Sabbath</td>
<td>6</td>
<td>6</td>
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<tr>
<td>Can't Get Enough</td>
<td>The White Stripes</td>
<td>7</td>
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<tr>
<td>In the Name of Love</td>
<td>The White Stripes</td>
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<tr>
<td>Highway to Hell</td>
<td>AC/DC</td>
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<tr>
<td>Dead Set</td>
<td>Oasis</td>
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### POP 100 AIRPLAY

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<td>Pop/Rock</td>
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<td>3</td>
<td>Low</td>
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### HOT 100 SINGLES

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**Data for week of FEBRUARY 9, 2008**

**Chart Legend** on Page 84

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**Notes:**
- **POP 100** includes its Top Singles, ranked by airplay. The Hot 100 is ranked by sales and streaming for singles.
- **Hot Singles Sales** is ranked by song sales (downloads and physicals). The Hot 100 Digital Songs chart measures downloads and streaming for songs. Hot 100 Country lists top country songs.
- **Billboard 200** is ranked by album sales for songs, as well as streaming, video, and consumption. The Classic Rock chart lists top songs in the Classic Rock genre.
- **Strictly For The Fans** includes songs that have not been released as singles, such as some featured on soundtracks or in TV commercials.
- **Music Video** lists top music videos, ranked by Nielsen BDS airplay.

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**Nielsen:**
- Nielsen SoundScan and Nielsen BDS report music sales and streaming data, respectively. Billboards are compiled by Nielsen SoundScan and Nielsen BDS through their integrated systems. Information is updated on a daily basis.
- Nielsen BDS data is measured through Licensing, Broadcast, and Access to Nielsen BDS, a system that enables clients to monitor airplay through Nielsen BDS data.
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<th>ARTIST</th>
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<td>JAY-Z</td>
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<td>FEB 9</td>
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<td>50 CENT</td>
<td>Get Rich Or Die Tryin'</td>
<td>FEB 9</td>
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<tr>
<td>AMY WINEHOUSE</td>
<td>Back To Back</td>
<td>FEB 9</td>
</tr>
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<td>THE GAME</td>
<td>It Wasn't Me</td>
<td>FEB 9</td>
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<td>MY LITTLE BLACK BOOK</td>
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<td>T-PAIN</td>
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**TOP R&B/HIP-HOP ALBUMS**

**TOP BLUES ALBUMS**

**HAPPY DAYS AGAIN FOR HOLIDAY**

With his third best increase since his set's chart debut, J. Holiday steps 11-10 on Top R&B/Hip-Hop Albums, the crooner's first visit to the top 10 since the Dec. 15 issue. Sparkled by back-to-back hit singles, "Back of My Life" springs a 14% gain at the R&B core-stores panel, Holiday's first gain of 2008. Sales rose 15% in the Nov. 24 issue, then doubled from the prior week during the Christmas frame.
### HOT LATIN SONGS

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<td>36</td>
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<td>Los Huracanes Del Norte</td>
<td>25</td>
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<td>SOY IGUAL QUE TU</td>
<td>Alex V &amp; Fido</td>
<td>31</td>
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<td>VIVE YA</td>
<td>Laura Pausini</td>
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<td>THE ANTHEM</td>
<td>Pitbull Featuring J. Boog</td>
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<td>OYE... DONDE ESTA EL AMOR</td>
<td>Wisin &amp; Yandel Featuring Franco Di Vico</td>
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<td>Xiomara</td>
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### TOP LATIN ALBUMS

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<td>Alex V &amp; Fido: Conquista</td>
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<td>Jenni Rivera &amp; Humberto</td>
<td>Jenni Rivera &amp; Humberto: El Pueblo</td>
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<td>Wisin &amp; Yandel: No Hay Fronteras</td>
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<td>Wisin &amp; Yandel</td>
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Data for week of FEBRUARY 9, 2008 | CHARTS LEGEND on Page 84

Go to www.billboard.biz for complete chart data
# Billboard Latin Airplay Chart

**Top 10 Titles**

<table>
<thead>
<tr>
<th>Title</th>
<th>Artist</th>
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<th>Week 3</th>
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**Additional Information**

- **Latin Albums**
- **Regional Mexican**
- **Regional Mexican**

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# Billboard Dance Club Play Chart

**Top 10 Titles**

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<th>Title</th>
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# Billboard Electronic Albums

**Top 10 Titles**

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# Billboard Airplay Charts

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**Rhythm**

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**Regional Mexican**

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**Regional Mexican**

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**Additional Information**

- **Billboard Hot Dance Airplay**
- **Billboard Hot Dance Club Play**
- **Billboard Hot Electronic Albums**

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Data for week of FEBRUARY 9, 2008

Go to www.billboard.biz for complete chart data
<table>
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<th>JAPAN</th>
<th>UNITED KINGDOM</th>
<th>GERMANY</th>
<th>EURO DIGITAL TRACKS</th>
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<tr>
<td><strong>SINGLES</strong></td>
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<tr>
<td><em>HITS OF THE WORLD</em></td>
<td><strong>TOP (OFFICIAL CHARTS)</strong></td>
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<td></td>
<td><strong>JANUARY 20, 2008</strong></td>
<td><strong>JANUARY 20, 2009</strong></td>
<td><strong>FEBRUARY 29, 2009</strong></td>
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<tr>
<td>1</td>
<td><strong>NOW YOU'RE GONE</strong></td>
<td><strong>BLEEDING LOVE</strong></td>
<td><strong>NOW YOU'RE GONE</strong></td>
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<td>3</td>
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<td><strong>MY MAN IS A MESS</strong></td>
<td><strong>NEW SONGS</strong></td>
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<tr>
<td>4</td>
<td><strong>NO ONE</strong></td>
<td><strong>STARR</strong></td>
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<tr>
<td>5</td>
<td><strong>SUPERSTAR</strong></td>
<td><strong>JASON MRAZ</strong></td>
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<td>6</td>
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<td><strong>ALEX ROY</strong></td>
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<tr>
<td>7</td>
<td><strong>IN THE MOOD</strong></td>
<td><strong>EINSTEIN</strong></td>
<td><strong>NEW SONGS</strong></td>
</tr>
<tr>
<td>8</td>
<td><strong>ENRIQUE IGLESIAS</strong></td>
<td><strong>WHAT'S UP</strong></td>
<td><strong>NEW SONGS</strong></td>
</tr>
<tr>
<td>9</td>
<td><strong>DAVID CASSIDY</strong></td>
<td><strong>I'M NOT THE ONLY ONE</strong></td>
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<tr>
<td>10</td>
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<td><strong>FEBRUARY 29, 2009</strong></td>
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<tr>
<td>1</td>
<td><strong>IL AVAITE LES MOTS</strong></td>
<td><strong>NOW YOU'RE GONE</strong></td>
</tr>
<tr>
<td>2</td>
<td><strong>PARLE A MA MAIN</strong></td>
<td><strong>BLEEDING LOVE</strong></td>
</tr>
<tr>
<td>3</td>
<td><strong>PLUS LA</strong></td>
<td><strong>NO ONE</strong></td>
</tr>
<tr>
<td>4</td>
<td><strong>ALIVE</strong></td>
<td><strong>SUPERSTAR</strong></td>
</tr>
<tr>
<td>5</td>
<td><strong>AN DEINER SEITE</strong></td>
<td><strong>DUCKIE RICHARDS</strong></td>
</tr>
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<td>6</td>
<td><strong>VIAS VITE</strong></td>
<td><strong>IN THE MOOD</strong></td>
</tr>
<tr>
<td>7</td>
<td><strong>NEW SOUL</strong></td>
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<table>
<thead>
<tr>
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<td><strong>JANUARY 20, 2008</strong></td>
<td><strong>FEBRUARY 29, 2009</strong></td>
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<tr>
<td>1</td>
<td><strong>BABY LET'S PLAY HOUSE</strong></td>
<td><strong>BLEEDING LOVE</strong></td>
</tr>
<tr>
<td>2</td>
<td><strong>APOLIGIZE</strong></td>
<td><strong>NO ONE</strong></td>
</tr>
<tr>
<td>3</td>
<td><strong>NO ONE</strong></td>
<td><strong>SUPERSTAR</strong></td>
</tr>
<tr>
<td>4</td>
<td><strong>BLEEDING LOVE</strong></td>
<td><strong>DUCKIE RICHARDS</strong></td>
</tr>
<tr>
<td>5</td>
<td><strong>FANCO</strong></td>
<td><strong>IN THE MOOD</strong></td>
</tr>
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<td>6</td>
<td><strong>6 FIVE</strong></td>
<td><strong>ENRIQUE IGLESIAS</strong></td>
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<td>7</td>
<td><strong>DALLA PELLE AL CUORE</strong></td>
<td><strong>ENRIQUE IGLESIAS</strong></td>
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<tr>
<td>8</td>
<td><strong>SUICIDIO D'AMORE</strong></td>
<td><strong>DUCKIE RICHARDS</strong></td>
</tr>
<tr>
<td>9</td>
<td><strong>I'LL BE WAITING</strong></td>
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<td><strong>JANUARY 20, 2008</strong></td>
<td><strong>FEBRUARY 29, 2009</strong></td>
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<tr>
<td>1</td>
<td><strong>ALL FOR LOVE</strong></td>
<td><strong>NOW YOU'RE GONE</strong></td>
</tr>
<tr>
<td>2</td>
<td><strong>DO YOU LOVE ME</strong></td>
<td><strong>BLEEDING LOVE</strong></td>
</tr>
<tr>
<td>3</td>
<td><strong>NOW YOU'RE GONE</strong></td>
<td><strong>NO ONE</strong></td>
</tr>
<tr>
<td>4</td>
<td><strong>APOLIGIZE</strong></td>
<td><strong>SUPERSTAR</strong></td>
</tr>
<tr>
<td>5</td>
<td><strong>BLEEDING LOVE</strong></td>
<td><strong>DUCKIE RICHARDS</strong></td>
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<tr>
<td></td>
<td><strong>NEW SONGS</strong></td>
<td><strong>NEW SONGS</strong></td>
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<tr>
<td><strong>BRITISH CHART TRACKS</strong></td>
<td><strong>JANUARY 25, 2009</strong></td>
<td><strong>FEBRUARY 2, 2009</strong></td>
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<tr>
<td>1</td>
<td><strong>NOW YOU'RE GONE</strong></td>
<td><strong>SOUND OF THE WORLD</strong></td>
</tr>
<tr>
<td>2</td>
<td><strong>PIECE OF ME</strong></td>
<td><strong>WELCOME TO THE MODERN AGE</strong></td>
</tr>
<tr>
<td>3</td>
<td><strong>ROCKSTAR (PART 1)</strong></td>
<td><strong>WELCOME TO THE MODERN AGE</strong></td>
</tr>
<tr>
<td>4</td>
<td><strong>CRANK THAT</strong> (Soulja Boy)</td>
<td><strong>WELCOME TO THE MODERN AGE</strong></td>
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<tr>
<td>5</td>
<td><strong>SHINE OF ME REMIXES PART II</strong></td>
<td><strong>WELCOME TO THE MODERN AGE</strong></td>
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<td><strong>TOP CHARTS</strong></td>
<td><strong>FEBRUARY 2, 2009</strong></td>
<td><strong>FEBRUARY 2, 2009</strong></td>
</tr>
<tr>
<td>1</td>
<td><strong>ROD STEWART</strong></td>
<td><strong>SOUND OF THE WORLD</strong></td>
</tr>
<tr>
<td>2</td>
<td><strong>BROOK JOVI</strong></td>
<td><strong>SOUND OF THE WORLD</strong></td>
</tr>
<tr>
<td>3</td>
<td><strong>BRITNEY SPEARS</strong></td>
<td><strong>SOUND OF THE WORLD</strong></td>
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<tr>
<td>4</td>
<td><strong>CIDNflen</strong></td>
<td><strong>SOUND OF THE WORLD</strong></td>
</tr>
<tr>
<td>5</td>
<td><strong>KYM BEAUDEN</strong></td>
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<table>
<thead>
<tr>
<th>ARGENTINA</th>
<th><strong>ALBUMS</strong></th>
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<tr>
<td><strong>TOP ALBUMS</strong></td>
<td><strong>JANUARY 8, 2008</strong></td>
<td><strong>JANUARY 8, 2008</strong></td>
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<tr>
<td>1</td>
<td><strong>Serrat Sabina</strong></td>
<td><strong>SOUND OF THE WORLD</strong></td>
</tr>
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<td><strong>Serrat Sabina</strong></td>
<td><strong>SOUND OF THE WORLD</strong></td>
</tr>
<tr>
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<td><strong>Various Artists</strong></td>
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<tr>
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<td><strong>Indio Solari</strong></td>
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<td><strong>Soundtrack</strong></td>
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<tr>
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<td><strong>NEW SONGS</strong></td>
<td><strong>NEW SONGS</strong></td>
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ALBUM CHARTS

Top 10 Albums

<table>
<thead>
<tr>
<th>No.</th>
<th>Artist</th>
<th>Album</th>
<th>Release Date</th>
<th>Label</th>
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<tbody>
<tr>
<td>1</td>
<td>Radiohead</td>
<td>In Rainbows</td>
<td>Sept 19, 2007</td>
<td>XL</td>
</tr>
<tr>
<td>2</td>
<td>Garth Brooks</td>
<td>Greatest Hits / Ultimate Hits</td>
<td>Feb 12, 2008</td>
<td>Arista</td>
</tr>
<tr>
<td>3</td>
<td>Cat Power</td>
<td>Jars</td>
<td>Apr 15, 2008</td>
<td>Matador</td>
</tr>
<tr>
<td>4</td>
<td>Eagles</td>
<td>Long Road Out of Eden</td>
<td>Apr 14, 2008</td>
<td>Warner Bros.</td>
</tr>
<tr>
<td>5</td>
<td>Drive-By Truckers</td>
<td>America runnin'</td>
<td>May 6, 2008</td>
<td>ATO</td>
</tr>
<tr>
<td>6</td>
<td>Kate Voegele</td>
<td>This was never going to mean anything</td>
<td>Apr 15, 2008</td>
<td>Sony BMG</td>
</tr>
<tr>
<td>7</td>
<td>Soundtrack</td>
<td>The Last Song</td>
<td>Apr 4, 2008</td>
<td>Sony BMG</td>
</tr>
<tr>
<td>8</td>
<td>Dace Cook</td>
<td>The Greatest Songs of the Greatest Generation</td>
<td>Apr 1, 2008</td>
<td>Sony BMG</td>
</tr>
<tr>
<td>9</td>
<td>Various Artists</td>
<td>1960's Hits</td>
<td>Apr 15, 2008</td>
<td>Rhino</td>
</tr>
<tr>
<td>10</td>
<td>Various Artists</td>
<td>1970's Hits</td>
<td>Apr 15, 2008</td>
<td>Rhino</td>
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Top 25 Albums

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<th>No.</th>
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<th>Album</th>
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<th>Label</th>
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<tbody>
<tr>
<td>11</td>
<td>Various Artists</td>
<td>1980's Hits</td>
<td>Apr 15, 2008</td>
<td>Rhino</td>
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<tr>
<td>12</td>
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<td>1990's Hits</td>
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<td>Rhino</td>
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<tr>
<td>13</td>
<td>Various Artists</td>
<td>Greatest Hits 1999</td>
<td>Apr 15, 2008</td>
<td>Rhino</td>
</tr>
<tr>
<td>14</td>
<td>Various Artists</td>
<td>Greatest Hits 1989</td>
<td>Apr 15, 2008</td>
<td>Rhino</td>
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<tr>
<td>15</td>
<td>Various Artists</td>
<td>Greatest Hits 1979</td>
<td>Apr 15, 2008</td>
<td>Rhino</td>
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CD Sales

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<th>Label</th>
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<td>16</td>
<td>Various Artists</td>
<td>1960's Hits</td>
<td>Apr 15, 2008</td>
<td>Rhino</td>
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<tr>
<td>17</td>
<td>Various Artists</td>
<td>1970's Hits</td>
<td>Apr 15, 2008</td>
<td>Rhino</td>
</tr>
<tr>
<td>18</td>
<td>Various Artists</td>
<td>1980's Hits</td>
<td>Apr 15, 2008</td>
<td>Rhino</td>
</tr>
<tr>
<td>19</td>
<td>Various Artists</td>
<td>1990's Hits</td>
<td>Apr 15, 2008</td>
<td>Rhino</td>
</tr>
<tr>
<td>20</td>
<td>Various Artists</td>
<td>Greatest Hits 1999</td>
<td>Apr 15, 2008</td>
<td>Rhino</td>
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<tr>
<td>21</td>
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<td>Apr 15, 2008</td>
<td>Rhino</td>
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<td>22</td>
<td>Various Artists</td>
<td>Greatest Hits 1979</td>
<td>Apr 15, 2008</td>
<td>Rhino</td>
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</tbody>
</table>


dance club play

Compiled from a national sample of reports from club disc jockeys. Titles with the greatest sales gain are in boldface type.

AWARDS CEREMONIES

ALBUM CHARTS

<table>
<thead>
<tr>
<th>Award</th>
<th>Description</th>
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<tbody>
<tr>
<td>Grammy</td>
<td>Recording Industry Association of America (RIAA) certification for net shipment of 500,000 albums (Gold)</td>
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<tr>
<td>RIAA</td>
<td>certification for net shipment of 1 million units (Platinum)</td>
</tr>
<tr>
<td>platinum</td>
<td>Albums certified at 1 million units (Platinum)</td>
</tr>
<tr>
<td>diamond</td>
<td>Albums certified at 10 million units (Diamond)</td>
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CD Sales

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<th>Description</th>
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<tbody>
<tr>
<td>RIAA gold</td>
<td>Certification for net shipment of 500,000 units for video singles</td>
</tr>
<tr>
<td>RIAA platinum</td>
<td>Certification for net shipment of 1 million units (Platinum)</td>
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MUSIC VIDEO SALES CHARTS

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<tbody>
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<tr>
<td>RIAA platinum</td>
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DVD SALES/DVS/VIDEO RENTALS

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</thead>
<tbody>
<tr>
<td>RIAA gold</td>
<td>Certification for net shipment of 500,000 units for video singles</td>
</tr>
<tr>
<td>RIAA platinum</td>
<td>Certification for net shipment of 1 million units (Platinum)</td>
</tr>
</tbody>
</table>
Egypt Central's self-titled debut was recorded in 2005, but finally bowed last issue on Top Heatseekers in the No. 8 spot after release by Fat Lady Music on Jan. 15. Find out more about the band and how its single "You Make Me Sick" is catching on at rock radio on billboard.com.

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RECORD COMPANIES: Universal Music Indonesia names Bimboh Banchah GM. He was managing director of digital download Web site ImportMusic.com. German labels body BPV in Berlin appoints Dr. Florian Drucke the new head of legal and politics. He was legal adviser of the association.

Sony BMG Nashville’s BNA Records names Vance Cobb manager of regional promotions, covering the Southeast. He was senior director of national top 40 promotion at Universal Music Group.

Music World Entertainment appoints Lynn Scott VP of marketing, Jennifer Carlson VP of digital strategy/emerging technologies, and Penny Lazo national director of sales. Scott was VP of marketing at Kedar Entertainment Group, Carlson was an independent online strategist, and Lazo was national director of sales and marketing at Big Machine Records.

PUBLISHING: BMI appoints Frederic Irah director of financial analysis and business development for new-media and strategic development. He was manager of financial planning at TV Guide Network.

DISTRIBUTION: Universal Music Group Distribution names Jim Urie CEO. In addition to CEO, he will continue to carry the title of president.

TOURING: Venue management firm SMG taps Steve Miller as GM of Toledo, Ohio’s SeaGate Convention Centre and multipurpose Lucas County Arena. He was assistant GM/director of sales at DeVos Place in Grand Rapids, Mich.

The Viper Room in Los Angeles elevates Anna Geyer to marketing and public relations manager. She is marketing coordinator.

DIGITAL: QuePasa, owner of Latino online community QuePasa.com, appoints Jeff Valdez chairman of the board. He also serves on the boards of SI TV and Maya Entertainment.

MEDIA: Bilingual entertainment channel LATV names Luca Bentivoglio VP of programming. He was president of the international division at Educational Adventures.

—edited by Mitchell Peters

GOOD WORKS

WALKING FOR MOTHER EARTH
Chuck Billy, frontman of metal band Testament, will perform a benefit concert Feb. 9 at the Eastside Cultural Center in Oakland, Calif., to raise money for the American Indian Movement’s Longest Walk 2, a five-month walk across the United States to raise awareness of environmental disharmony. Ticket prices range from $25 to $40. The 4,440-mile walk to Washington, D.C., begins Feb. 11.

FAMILY DAY TO HONOR LILES
The TJ Martell Foundation—dedicated to funding research for leukemia, cancer and AIDS—will host its ninth annual Family Day fund-raising event March 2 at the Jacob Javits Center in New York. The day will be filled with indoor gaming, sports and carnival activities. This year’s event will honor Warner Music Group executive VP Kevin Liles and his family. Family-of-four ticket packages cost $150; individual tickets are $75 for adults and $25 for children under 16.

INSIDE TRACK

ALL IN THE FAMILY
After parting ways approximately four years ago, original P.O.D. guitarist Marcos Curiel has rejoined the San Diego-based rock act for its next release, “When Angels & Serpents Dance,” due April 8 via INQ/Columbia. Curiel exited P.O.D. following 2001’s “Satellite” (Atlantic), which has moved 3.2 million units in the United States, according to Nielsen SoundScan. “We were at the height of our career, and all of a sudden this big mess happened,” the guitarist tells Track, declining to give specifics about the breakup. “It was just business.” Feelings shifted into a more positive direction after a couple of friendly phone conversations between Curiel and P.O.D. drummer Wuv Bernardo. “Next thing I know, [Wuv] tells me the guitar player who replaced me was bowing out and maybe we should start jamming,” Curiel recalls. As for the new material, “The songs sound a lot more refined,” he says. “At one point, we were all about going off all the time. Now it’s more about trying to write the best song and inspiring people.” The band’s new relationship with Columbia stems from a deal being “offered to us that we couldn’t refuse,” Curiel says. Following the release of “When Angels & Serpents Dance,” P.O.D. is expected to headline a U.S. club trek in May, followed by heavy touring overseas. “We’re going to do the whole world a few times over,” Curiel says.

P.O.D.
JAM ON IT

Now that the band has its show on the road, there should be some new product from From the Jam in the near future. Bassist Bruce Foxton—who along with original Jam drummer Rick Buckler leads the revived, Paul Weller-less version of the legendary punk/new wave act—tells Track that From the Jam hopes to release a live DVD and possibly an album of new material this year. The DVD is a done deal; the group, which also includes guitarists David Moore and Russell Hastings in place of Weller, filmed a December show in London, which it plans to release in May.

As for new material, Foxton says From the Jam plans to start rehearsing new songs ideas in April, after the group finishes its early-year tour commitments. “We’re always working on new material, but I think it probably won’t see the light of day until the end of this year,” he says. “We’ve got a few good ideas kicking around. We’ll see what we come up with. We don’t want to rush it. There’s no pressure from the record label or anybody. It’s a great position to be in.”

THE NASHVILLE CHAPTER’S GRAMMY AWARD NOMINEES PARTY

The Nashville Chapter of the Recording Academy hosted a party Jan. 22 at Nashville’s Loews Vanderbilt Plaza hotel to celebrate with its lengthy list of nominees for the 50th annual Grammy Awards. Photos courtesy of Tony Mann/WireImage.com and The Recording Academy.

ABOVE: From left are Toby Gerst and Eddie Montgomery, Recording Academy South regional director Susan Stuart and singer/songwriters Dierks Bentley and Jamey Johnson.

BELOW: Country artist Taylor Swift, far right, celebrates with best new artist nominee Paramore. From left are Paramore’s Zac Farro, Jeremy Davis, Josh Farro and Hayley Williams.
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