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News From MIDEM,
The French Convention

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KATY PERRY
Kisses And Tells About Romancing Radio, Selling Songs And Getting Fans To Commit—To Her Album
Congratulations to our Members for an Amazing 368 Grammy Award® Nominations.

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- Ne-Yo (6)
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- Robert Plant (5)
- Jazmine Sullivan (5)
- Radiohead (5)
- George Strait (4)
- Gordon Goodwin (3)
- Jennifer Hudson (3)
- Alicia Keys (3)
- Leona Lewis (3)
- Kings Of Leon (3)
- Mary Mary (3)
- Metallica (3)
- Raphael Saadiq (3)
- Stargate (3)
- Trisha Yearwood (3)

André 3000 (2) / Ashley Gorley (2) / Brad Paisley (2) / Brandon Heath (2) / Brian Eno (2) / Bruce Springsteen (2) / Cherryholmes (2) / Craig Ross Johnson (2) / Daft Punk (2) / SAGA (2)
Daniel Ho (2) / Duran "Dread" Harrison (2) / Eco-Parka Salonique (2) / Hilário (2) / Hilary Hahn (2) / James Taylor (2) / Jason Moran (2) / Judas Priest (2) / Keyshia Cole (2) / Madonna (2)
Bart Millard (2) / Nan (2) / Nigel Godrich (2) (2) / Paul McCartney (2) (2) / Sara Bareilles (2) / Stephen Schwartz (2) / Sugarland (2) / Vince Minnifield (2) (2) / Wyndal (2) / Abby DeWald
AC/DC / After Edmund / Aimee Mann / Alphonse / Alex Francis / Alex Kizirian / Amanda Barrett / American Gangster / Yvonne Anne / Amy Horowitz / Andreas "Dean" Corone / Anne Sofie Von Otter
Anthony David / August Rush (Von Mann) / Barry Gril / Beck / Beethoven's Wig / Beyoncé
Black Lodge / Bob Belden / Bob Regan / Brady Kimer & The Little Band That Could / Brazilian Girls / Brian Kennedy / Bruce Hornsby / Burning Spear (2) / Cameron Carpenter / Caribbean Jazz Project
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Howard Ashman / Hugo Nicolson (2) / India Arie / Ivan Barias / J. Holiday / J. Moss / Jake Kadaun
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Jorge Drexler (2) / José Feliciano / Joshuas Berkman / Judd Apogort / Julie Styrka / Junkie XL (BMA)
Juno (Various Artists) / Justice (SAGA) / Justin Timberlake / Kathy Mates / Katy Perry / Keith Harris / Kenny
Kenny Chesney / Kentucky Thunder / Kevin "KO" Davis / Kidd Kidd / Kristin Oliver / Ky-Mani Marley (2)
Lady Leshurr / Black Mamba / Leimena Rima / Lisa "Scatch" Pretty (2) / Lisa Ann Womack
Lindsey Young / Linda Jones / Lisa Manuel Miranda / Los Por Ivarss / Ludovico Einaudi / Lynne Marie
M.I.A. (2) / Malysha / Marc-André Dalberge (SAGA) / Marc-André Hamelin (2) / Marcus Miller
Marshall Crenshaw / Mary J. Blige / Mathangi Arulpragasam (2) / Matthew Santos
Meredith Monk & Vocal Ensemble / Michael Feinstein / Michael Gandolfi / Michael Jones (2)
Micky Hart / Miguel Harth-Redoyos / Miguel Scot / Mike Schuerch / Mike Stern / Moto Blanca (2)
Moon Schwartz / Mathew Good / Neil Young / Nicholas Heordan / Nine Inch Nails
No Age / Norma Winstone (2) / News Collective Press / Nightisch / Fussible / Northern Cree
OneRepublic / Oscar Hammerstein II / Panic At The Disco / Paul Simonson (2) / Paulino Bernal (SAGA)
Peter Kater / Pro Jey / Rahheim Dalvagh / Karen Uzzell / Randy Travis / Roscoe Flatts
Rainyard De Leon (2) / Ryan Yourself / The Saga Records / Stan Kenton / Neil Young / Ray Russ
Rodriguez / Rick Rubin / Ricky Skaggs / Ringo Starr (2) / Ron & Keny / Rob Zombie
Robby Shaffer / Robin Thicke / Robyn (2) / Rodger (2) / Rodney Crowell / Rosana Santacilia
Rufus Wainwright / Ryan Tedder / Salsa Kemi / Sansus Real / Shaw Taylor / Shaggy / Shazzy Redd
Shonaman / Shy "Will" Wilson / Shondran "Mr. Bangladesh" Crawford / Skippa Da Rappy / Simon Cowell (2)
Silk & Roy / Sixpence / Sky & Robbie (2) / Soundtrack / Stephen Garrett / Stephen Hough (2)
Stephen Sandheim / Steve Martin / Stevie Wonder / Stonebridge (2) / Supercritic
Sweeney Todd / The Demon Barber Of Fleet Street (2) / Thricegions / Scheuse / Tan Dun / Terry Jones
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The SteelDrivers / The Vanguard Jazz Orchestra / Thomas Pentz / Tim Brown (2) / Timbaland
Tom Paxton / Tom Petty & The Heartbreakers / Tom Weisinger / Tommy Torres / Tony Shalhoub
Tony Terenzio / Tortilla Factory / Toumani Diabaté (2) / Trace Adkins / Trent Reznor / Tyne Trubbett
Usher / Vashuaun "Maestro" Brooks / Voices Of Unity / Warryn Campbell / Wayne / Wayne Brady
Will Cliffman / WU Man / Yellowjackets / Yousou N'Dour (2) / Zakir Hussain / Zappa Plays Zappa

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LATIN MUSIC
Join us April 19-23 at the Eden Roc to celebrate the 20th anniversary of Billboard's Latin Music Conference & Awards, the single most important Latin music industry event. Details at billboardevents.com.

MUSIC & MONEY
Connect with dealmakers at this event for the music and financial communities, featuring Island Def Jam's Jeff Straughn, Sony/ATV's Martin Bandier and Crush Management's Dan Kruchko. For more, go to billboardevents.com.

MOBILE ENTERTAINMENT LIVE
Wireless, entertainment and advertising industries meet at CTIA's mobile entertainment event, featuring interviews with industry influencers and networking opportunities. More: billboardevents.com.

On the cover: Katy Perry photographed by Jake Bailey
‘Collective’ Confusion

Why ISP Licensing Won’t Help The Music Business

BY CHRIS CASTLE

‘Voluntary collective licensing’ (or ‘ISP licensing’ or ‘blanket music licensing’) has been promoted by the Electronic Frontier Foundation (EFF) and its fellow travelers as a way to legalize file-sharing on unauthorized peer-to-peer networks while compensating artists and rights holders.

To understand what’s wrong with this model, use your imagination.

Imagine that file sharing was suddenly lawful—but without Nielsen SoundScan or auditorable royalty statements, just Internet service providers providing pretty good guesses about who’s downloading or streaming what.

Imagine unregulated “nonprofit” entities that represent rights holders granting ISPs a covenant not to sue—lawyer-speak for, “I won’t sue you yet.”

Imagine file sharers on a participating ISP with the freedom to download or stream at will, without the ability to distinguish between authorized and unauthorized music.

Imagine how the rights holders and BitTorrent of the world would lay down together, make less of money and live happily ever after.

This unlikely model has had an improbable resurgence in the form of Chorus, a proposed nonprofit organization seeking to add a fee to the tuition bills of American university students to cover their use of file-sharing networks and all other online sources of music, and then would distribute the fees back to participating rights holders. If it gains wide acceptance at universities, proponents say the concept could then be extended to ISPs.

But Chorus, and collective licensing in general, represent a trade-off rooted in desperation. It assumes it’s impossible to compete with free and that the music business is better off exchanging the uncertainty of illegal file sharing for the uncertainty of collecting from ISPs on the basis of a pretty good guess.

While reasonable people may feel like throwing in the towel in the face of unbundled file trading, voluntary collective licensing ignores positive developments in the business. There is a growing billion-dollar business in quality digital content services, including Apple’s iTunes Store, Amazon.com’s MP3 store, NBC Universal and News Corp.’s Hulu.com, MySpace Music, Pandora and Rhapsody, all of which live in licensed ecosystems.

Collective licensing content creators to rely on the kindness of strangers for accurate accounting.

Such ecosystems didn’t exist when EFF first pitched the concept of collective licensing six years ago.

Collective licensing content creators to rely on the kindness of strangers for accurate accounting. Fee collections (about $5 to $10 a month per user) would flow into these new performance rights organizations, but exactly how these funds would be distributed is very murky. Why would creators want to have their money trickle down through yet another middleman?

The principal pitch that collective licensing proponents have made to ISPs has been the offer of insulation from copyright infringement lawsuits against themselves and their users. But the legally murky ‘covenant not to sue’ is a tiny leaf in an ocean of protection. Without file identification and the blocking of unauthorized content, users and ISPs clearly remain vulnerable to lawsuits by nonparticipating rights holders.

At the same time, the RIAA’s recent decision not to pursue new litigation against individual file sharers would seem to devalue what little legal protection collective licensing would offer.

Astonishingly, supporters of ISP licensing haven’t addressed its implications for existing international trade agreements or PRO rules. Nor have they outlined what collective licensing means for song lyrics, audiovisual works or still images, all of which are routinely available for the same unauthorized sources as music.

ISP licensing is out of step with cooperative trades among ISPs and the creative community seen in the United Kingdom, France and recently the United States.

A better solution would be for ISPs to bundle many quality digital content services with balanced interdiction policies to further isolate violators. This approach would keep ISPs out of the royalty accounting business—and it scales. It encourages the kind of safe online environment that will foster the new Obama administration’s goal of getting true broadband service to every community in America.

Such an approach wouldn’t result in more problems than it solves or create even more中间men taking fees from creators. It also wouldn’t undermine statutory mechanical royalty rates.

Quality digital content services are as readily available as robust fingerprinting technologies. Both help to reduce the black market and enforce the economic rights of creators.

We should encourage them.

Chris Castle, managing partner of Christian L. Castle, Attorneys in Los Angeles and San Francisco, represents clients on music technology and public policy issues.
Rock the Oath

Obama Inauguration Festivities Lead To Sales Jumps

How big was the audience for President Barack Obama’s inauguration?
Big—2 million people on the National Mall kind of big.
About 37-38 million U.S. TV viewers watched Obama take the oath of office Jan. 20, making it the second most-watched presidential inauguration after Ronald Reagan’s, which attracted 41 million viewers, according to Nielsen Media Research.

Thanks to strong ratings for the main event and related programming, the unprecedented level of musical star power that provided the soundtrack to the Obama inauguration is paying off in increased sales for participating acts.

The pre-inaugural festivities got under way Jan. 18 with HBO’s telecast of “The We Are One concert,” which featured U2, Bruce Springsteen, Sheryl Crow, Stevie Wonder and will.i.am. According to Nielsen SoundScan, all of the songs performed during the concert that are available digitally tracks made an immediate jump in sales.

Sales of Springsteen’s “The Rising,” which opened the show, increased 87% from the prior week. Other songs getting boosts included Woody Guthrie’s version of “This Land is Your Land” — performed by Springsteen and Pete Seeger at the concert — which enjoyed a 287% surge in sales, Garth Brook’s “We Shall Be Free” (up 114%), U2’s “City of Blinding Lights” (up 116%) and “Pride In the Name of Love” (up 75%), John Mellencamp’s “Pink Houses” (up 28%) and James Taylor’s “Shower the People” (up 63%).

SoundScan’s sales week ends Sunday night, providing just a few hours for HBO viewers to make their purchases and have them count in the current week’s numbers. Further sales gains may be evident on the charts next week, including for songs that were performed on Inauguration Day, such as Beyoncé’s version of “At Last.”

Early viewship numbers from HBO reveal that 4.1 million of the cable network’s subscribers watched the program — which aired three times throughout the course of the day — and another 700,000 watched it on HBO.com. HBO opened the evening broadcast as a free feed to non-HBO subscribers; those ratings are still pending.

The HBO special was produced by the Steveis Co. in association with Don Mischer Productions. C3 Presents, producer of Lollapalooza and the Austin City Limits Festival, handled behind-the-scenes production services and provided production and support service throughout the entire National Mall for the inauguration, including the Inaugural Parade and the swearing-in ceremony.

C (whose principals are Charlie Jones, Charlie Attal and Charlie Walker) also produced Obama’s huge Nov. 4 election night rally at Grant Park in Chicago (Billboard, Nov. 29, 2008).

Jones met the president and first lady Michelle Obama following the Lincoln Memorial concert. “We presented him with a guitar signed by all the artists, which they were touched by and happy to see,” he says.

Besides C3, producers in Washington for the inauguration included Live Earth CEO Kevin Wall, Super Bowl halftime show producer Don Mischer and local independent promoter I.M.P. Sites for the plethora of inaugural balls included such traditional rooms as the Warner Theatre, Verizon Center, the Kennedy Center and the 9:30 Club, to such nontraditional venues as memorials, museums, hotels and private residences.

I.M.P. president Seth Hurwitz booked four shows at his 9:30 Club, hosting such artists as T.I., Wyclef Jean and Molvy, as well as a Rock the Vote inauguration night concert featuring Michael Franti & Spearhead, Grace Potter, Talib Kweli and Dresden.

But viewers of the prime-time broadcast of the inaugural balls were shortchanged if they were looking for performances instead of political singing heads. For instance, except for a brief snippet of Kanye West performing “Heartless” at the “Be the Change” Youth Ball on CNN, most artists were passed over entirely.

The stars performing at the Washington Convention Center’s Neighborhood Inaugural Ball had better luck, even though they were still overshadowed by the amateurs on “American Idol.” ABC televised the event during a two-hour broadcast that averaged 12.5 million viewers, second in the 8 p.m. time slot behind Fox’s “Idol” — which tallied 22.4 million in the hour — and No. 1 at 9 p.m. of all broadcast networks. Beyoncé had the honor of singing Elta James’ “At Last” for the First Couple at the Neighborhood Ball, which also featured Mary J. Blige, Mariah Carey, Jay-Z, Shakira, Stevie Wonder, Alicia Keys, Faith Hill and Sting.

Judging from the long and diverse list of acts that lined up to play in Washington, the Obama inauguration clearly galvanized the music community like none before.

Taking part in the activities was an “overwhelming experience” C3’s Jones says. “We’re honored to have been a part of it.”
Character Study
IDJMG Seeks Synergy With Tween Book, Show, Albums

It's fairly common for books to be turned into movies, but it's quite rare for them to spawn multiple albums, a reality program and a scripted show. Universal's Island Def Jam Music Group is hoping to change all that with Mackenzie Blue. She's the lead character in an upcoming series of tween girl-targeted books that will start hitting shelves May 5. The first of four from publisher HarperCollins is called "Mackenzie Blue."

Last week IDJMG signed Tina Wells, CEO of Buzz Marketing and author of the Mackenzie Blue series, to a deal including five albums and an EP. The material will not be released under Wells' name, as she is neither a singer nor a songwriter. Instead, IDJMG is hoping to discover the person who will perform as Mackenzie Blue with a reality show. The label has held talks with MTV and Nickelodeon, although where the show will ultimately end remains unclear. But since the book is being published May 5, any TV show would need to be created quickly in order to air before-hand. One idea under consideration is for interested parties to submit audition footage through YouTube, according to IDJMG president/COO Steve Bartels.

Wells came to IDJMG through the company's director of marketing Gabriela Schwartz, after working with her on several other IDJMG projects that targeted 8-12-year-olds during the past few years. "She told me about Mackenzie and about a year-and-half ago we found ourselves in front of [IDJMG chairman Antonio L.A. Reid], and he loved it," Schwartz says. "The sky is the limit with a series like this. It's all about multiple impressions and multiple formats."

This is not Wells' first time cross-promoting children's book and CD. In 2005, IDJMG recording artist FeFe Dobson was set to release her album at the same time as the St. Martin's Press children's book "Inside the Mind of Gideon Rayburn." Wells' company was hired to help market the project. Dobson would have appeared in ads for the book and vice versa. But while the book was published, Island dropped Dobson before she could participate in the promotion.

In the books, Mackenzie Blue starts life at a new school and struggles to make new friends and get the most popular boy to notice her. She also dreams of becoming of a pop star.

"How do you get noticed? How do you get through all the noise?" asks Susan Katz, president/publisher of HarperCollins Children's Books. She acknowledges that "we don't have a lot of books with a significant musical element," but says she'd consider another project of this type depending on how Mackenzie Blue performs.

If all goes as planned, a live band will perform at Mackenzie Blue bookstore appearances, followed by a live tour of bigger venues. Should the scripted show get picked up, each episode would end with a music video from the band. "Tweens have grown up with brands. Why else do girls want the things that Hannah Montana has?" Wells asks. "It's not just about reading the book. What we're really doing is launching a full-fledged experience for tweens with a group that matters to them."

For 24/7 branding news and analysis, visit billboard.biz/branding.

Kids rock: Mackenzie Blue and her band the Beans from Buzz Marketing CEO Tina Wells' forthcoming book.

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TIME LIFE Extends Latin Music Awards Broadcast Deal

Billboard and NBC Universal's Telemundo Communications Group have agreed to a multiyear extension of their broadcast partnership for the annual Billboard Latin Music Awards. The new agreement grants Telemundo expanded exclusive rights to the awards show across multiple platforms, including TV, online and mobile.

In addition to televising the awards show, Telemundo will continue to broadcast such awards-related programming as "La Alfombra Roja de los Premios Billboard" (the Billboard Awards Red Carpet) and "Reventon Billboard," which features behind-the-scenes coverage of the awards and other related events and parties. In addition, Telemundo-owned network mun2 will air a "Premios Billboard All Access" special.

The new deal also makes Telemundo the official Web site of the Billboard Latin Music Awards.

"Our multiyear deal with Telemundo is an important opportunity for the Billboard brand, as it allows us to significantly expand our Latin music coverage and enhance our presence in the Latin music market with a world-class organization," Billboard publisher Howard Appelbaum says. "The Billboard Latin Music Awards is one of Telemundo's most successful franchises, with last year's show proving to be a ratings hit," Telemundo president Don Browne says. "Our relationship with Billboard is stronger than ever and we are thrilled to bring the best talent, both behind the scenes and on stage, to our audience once again this year and in the years to come."

Telemundo will broadcast the Billboard Latin Music Awards April 23. The awards are the culmination of the Billboard Latin Music Conference, which celebrates its 20th anniversary this year (see page 16). For more information, please visit billboardlatinconference.com.

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TIME LIFE and Rhino Entertainment to Release '70s Hits Collection

Billboard, Time Life Music and Rhino Entertainment have partnered to release "Billboard's #1 Hits of the '70s," a nine-CD set of 140 of the decade's top pop songs. The collection features chart-toppers by such stars as ABBA, the Bee Gees, Chicago, Olivia Newton-John, Linda Ronstadt, Elton John and Chicago. The set also includes No. 1s by such acts as Bo Donaldson & the Heywoods ("Billy, Don't Be a Hero"), Starland Vocal Band ("Afternoon Delight") and Looking Glass ("Brandy (You're a Fine Girl)").

"Billboard's #1 Hits of the '70s" features an additional bonus CD of No. 2 hits, including Sister Sledge's "We Are Family" and Lobo's "I'd Love You to Want Me."

Beginning Jan. 30, "The Partridge Family" star David Cassidy will host a half-hour informercial promoting the collection. The set will also be showcased in a two-hour VH1 countdown special that will air Feb. 20 on VH1 and VH1 Classic Networks.

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BY MICHAEL GIOVANNILO, CO-PICTURE EDITOR, BILLBOARD; BILLY ECKELS, BILLBOARD; VALERIE LICHTENBERG, PUBLISHER; MAUREEN HENRY, ASSISTANT PUBLISHER; ZACK DURCO, EDITOR; YUE WANG, ASSISTANT ART DIRECTOR; ERIKA M. NUGENT, ART DIRECTOR; MARCIE RUTHERFORD, ASSISTANT ART DIRECTOR; MOLLIE JEFFERSON, ART DIRECTOR; ANDREW BERNARD, ASSOCIATE ART DIRECTOR; MARC HEGEL, SENIOR ART DIRECTOR; JON SALTER, ART DIRECTOR; AND SCOTT KELLY, ART DIRECTOR.
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UPFRONT

Ever watch a music video and wonder where you might be able to buy the bass player’s skinny jeans? A new company called Clikthorpe is counting on it.

The San Francisco-based startup has developed an interactive technology to monetize online music videos by allowing viewers to click on an item in a video to get purchasing information. The company has partnered with U.K.-based Sony Music Entertainment label Phonogenic Records to put the model to the test. The first encoded video, for Irish rock trio The Script’s single “Breakeven,” debuted at Clikthorpe.com in December.

The 255-second video contains 242 product “hot spots,” or clickable segments, that a user can mouse over to bring up a sidebar with detailed information, shopping links via “preferred partners” and other e-mail and wish list options. The 18 products in the “Breakeven” video range from an Alexander McQueen black wool jacket to a Samhilese microphone to phone tickets on Aer Lingus. Clikthorpe says this equals a total product exposure value of $170,219, or 667 of merchandise per second of video. Clicking on members of the band or various locations within the video’s Dublin setting as they appear also yields historical, cultural or personal information on each subject.

While similar dynamic technology has been developed for product placement or sponsorships in videogames, eMarketing music analysis Paul Verna says that the music space is a fertile area for this type of monetization.

“Attaching [embeddable content] to music videos seems like a smart idea, given how pervasive and sticky the content is—and how amenable the viewing audience seems to be to receiving advertising messages,” Verna says.

Clikthorpe CEO Abe McCallum says clickable videos are part of the advertising industry’s search for new online ad formats that move away from the typical pre-roll or mid-roll spots that appear in Internet video content.

“We’re saying, ‘if you’re highly engaged with the video, it’s not just the concept of product placement, it’s the fact that you saw something you’re interested in, and you want to click on it and find out what it is,’” McCallum says.

When Phonogenic produced the “Breakeven” video with the Script; only a Nokia N96 phone appeared as part of an advertiser arrangement. The other products are effectively getting free exposure in the effort to demonstrate the technology’s potential. Phonogenic director Paul Lisberg says that the label, which is also home to Natasha Bedingfield and Edwin Jenson, was eager to experiment with the technology even though product placement deals hadn’t been established.

“We thought it would be a fun, new way to interact with our fans, and also a potential business model,” Lisberg says. “We wanted to be early adopters of this, we want to embrace the technology, and this particular band does too. In all honesty we’re not exactly sure where it’s going, but we see this at the future.”

Lisberg says the label has committed to work with Clikthorpe on five or six videos during the next 12 months, including another with Bedingfield. “I’m hopeful that these things attract attention. The model you really want is that the sponsors start coming to you,” Lisberg says.

Members of the Script are enthusiastic about Clikthorpe’s potential to enhance fan interaction, as well as commerce. “It actually started with musical instruments,” guitarist Mark Sheehan says. “Everyone was always asking us what kind of equipment we use, and this was a great interactive way to share that kind of information.”

The hope is that Clikthorpe’s technology will give advertisers additional incentive to sign product placement deals with partner labels and artists. Clikthorpe will then share the revenue generated from each click, from initial product interest to affiliate shopping leading to consummated transactions.

While the “Breakeven” video is currently only available on Clikthorpe’s Web site, McCallum says the company’s goal is to be a distribution hub.

“We’re working on partnering with companies like YouTube, Yahoo, AOL to distribute these videos on their sites,” he says. “We want to bridge the gap so that the entertainment and advertising industries can use one toolset that plays on any site or supports like the iPhone and other distribution platforms.”

LEGAL ROUNDUP

The recording industry will be keeping a close eye this year on three key copyright infringement suits that could provide clarity on what’s legal online.

>>>UNIVERSAL MUSIC GROUP V. VEON NETWORKS

Details: Veoh hosts both licensed and user-generated videos on its service, and completes with any take-down request submitted by content owners. UMG filed a copyright infringement lawsuit in September 2007, claiming Veoh profits from copyrighted content submitted to the site, and adds several tools to make any new. Status: Veoh is claiming immunity under the Digital Millennium Copyright Act’s safe-harbor clause. On Dec. 29, a judge in California denied UMG’s request to invalidate that defense. But Veoh must still prove that it meets other requirements of the safe-harbor provision.

Potential Impact: The case could determine how broadly DMCA protections can be applied to digital music services. The Dec. 29 ruling sets a precedent that says sites that do more than just host copyrighted content are still protected under the DMCA. The ruling, however, only applies to a narrow set of activities. The final ruling may expand those protections to a wider range of activities that other services could use as a defense in the future.

>>>EMI MUSIC V. MP3TUNES

Details: MP3Tunes lets users store music files in an online locker and stream them from any Internet-connected computer or device. It also lets users store links to songs hosted on other sites—which some of those are illegal—and stream them on demand. EMI Music Group filed suit in November 2007 against the company and founder Michael Robertson, who filed a countersuit shortly after seeking a declaratory judgment against EMI’s claims.

Status: A judge dismissed EMI’s suit against Robertson in October. The court currently is considering a separate EMI request for summary judgment against Robertson’s counter claim. EMI’s case against MP3Tunes was allowed to proceed.

Potential Impact: A ruling could clarify whether consumers have the right to store digital tracks online that they can then stream from anywhere without paying a separate access fee. Could also determine whether services that save links to sources of unauthorized music are just as liable for copyright infringement as the source.

>>>MULTIPLE PARTIES V. CABLEVISION

Details: Cablevision created a digital video recording service that lets users save and replay TV shows similar to that offered by Comcast and TiVo, but stores the recorded programs on centralized servers rather than a TV set-top box. A group of film studios and TV networks filed suit in May 2006.

Status: Cablevision initially lost its case in March 2007, but had that ruling overturned in appeals court in August. The plaintiffs have requested a U.S. Supreme Court hearing to decide the matter once and for all. The Supreme Court hasn’t yet agreed to accept the case, and in a rare move has asked the Obama administration for input.

Potential Impact: If not a music-focused case, the outcome of the Cablevision case has major implications for the interpretation of “fair use” in digital entertainment and copyright law in general. Specifically, it would define whether the meaning of copyright-protected content is stored (in a device in the users’ home or on servers that the service provider owns) can affect whether a copyright has been violated. It also addresses whether temporary copies of digital content made for the purpose of facilitating streams can be considered an unauthorized copy of copyrighted work.

—Antony Bruno
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LATIN MUSIC
11 YEARS AND
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Tech Companies Take Over MIDEM

You know the music industry has changed when a MIDEM audience quizzes a Google executive on how to break a new artist.

For the record, Google VP of content partnerships David Eun didn’t rule out working with a label as one of the options. But he made it clear that online platforms like Google’s YouTube will play a key role in the future of the music business.

It was a dominant theme at the 43rd edition of the international music market and conference in Cannes, especially at MidemNet, which precedes MIDEM and focuses on the digital music business. MIDEM director Dominique Leguern said organizers are considering combining both events next year—a move that would focus MIDEM more on tech companies and less on record labels and the physical industry.

Anyone who attended Cannes this year for the first time would probably have assumed that the transition was already complete. No one from a major label delivered a keynote, while well-attended sessions with MySpace Music president Courtney Holt and Nokia executive VP of entertainment and communities Tero Ojanpera—both moderated by Billboard editorial director Bill Werde—lined the discussions surrounding their respective services.

Others were less keen to be anointed as saviors of the music industry. “We can be part of the solution,” Eun said. “But we’re neither the cause of all the challenges nor the silver-bullet solution.”

Clive Gardiner, VP of digital music at London-based, ad-funded Web music service W?e, was similarly skeptical that new digital services can bail out the business.

“The pressure to save the biz?” he mused. “We’re a small service trying to make headway in a world that’s changing very fast.”

Some executives at MIDEM suggested that Nokia’s Comes With Music all-you-can-eat mobile service has yet to catch on with U.K. consumers. But Gardiner said that some in the industry are judging new services too soon. And mobile companies at MIDEM said they remain bullish about their music services.

Sony Ericsson head of content acquisition and partner management Martin Blomkvist proudly showed off a gold disc from Warner Music representing Latin American sales of 650,000 of the company’s 350,000 phones loaded with Madonna’s “Hard Candy.” Blomkvist believes the rollout of the all-you-can-eat PlayNow Plus service in 36 countries will drive music sales in 2009. “The collaborative spirit [with labels] has changed,” he said.

That same spirit hasn’t yet extended to the music industry’s relations with Internet service providers, which remained a thorny issue at MIDEM. But Nettwerk Music Group CEO Terry McBride predicted that smart phones from companies like Blackberry, which will launch its own app store in March, will ultimately steer music consumption away from unauthorized peer-to-peer networks.

“What if the music industry is today, it will not be a year from now, and what it is two years from now, you will not even recognize,” he said during the “Artists, Managers & Digital—So, Where is the Money?” panel moderated by Billboard international bureau chief Mark Sutherland.

MIDEM regulars have a course, heard similar pronouncements in the past with all too little follow-through. And many, including U.K. promoter/manager Harvey Goldsmith, believe there’s a question mark over whether some new digital companies can “work financially” in the current economic climate.

“I don’t know about them saving the day,” Goldsmith said. “But we need them.”

MIDEM BITES

The Big Deals: Isle of Man government unveils plans to license Internet service providers and telcos with a blanket monthly fee in return for access to music for noncommercial use. Coca-Cola and Warner Music joins forces on a download release as part of Coke’s new Open happiness global marketing campaign. ... The Orchard forms an alliance with Japanese indie giant Avex, a key shareholder in Japanese mobile content joint venture Label Mobile. ... Management buyout at Netherlands-based Rough Trade Distribution. ... U.K. digital music store 7Digital expands into Belgium, the Netherlands and Switzerland. ... Universal Music Publishing Group and SACEM’s pan-European licensing agreement D.E.A.L. inks deals with Amazon, Nokia’s Comes With Music and Spotify. ... UMPG also signs content deal with Sony Ericsson’s PlayNow Uncut service. ... Independent Online Distribution Alliance signs global digital distribution deals with Scopri (France), Munich Records (the Netherlands), Som Livre (Brazil) and the Caribbean Music Group (Trinidad). ... The O2 in London unveils interactive attraction the British Music Experience.

The conference may have lacked the equivalent of last year’s “Paul McGuinness moment,” but that didn’t mean people weren’t trying. U.K. Music CEO Feargal Sharkey launched two separate attacks on the British government while International Music Managers’ Forum emeritus president Peter Jenner was a constant, angry presence on the panel program.

Reporting by Ed Christian, Andre Paine, Aymeric Pichevin, Mark Sutherland and Jen Wilson.

NEW MODEL ARMY

More Acts Embrace Nontraditional Deals

BY MARK SUTHERLAND

It wasn’t only tech companies that found opportunities in the altered music business landscape in Cannes.

One of the conference’s prevailing themes was how artists can take advantage of their direct relationship with fans—and a string of acts used MIDEM to announce nontraditional recording deals.

Radiohead co-manager Brian Message, who helped push the band’s sophomore indie “In Rainbows” album, announced that another of his artists, U.K. dance act Faithless, is likely to go it alone for future releases and give away music over the Internet (billboard.biz, Jan. 19).

Another U.K. dance act, Groove Armada, made a splash with its deal with Bacardi, whereby the band’s next release—funded by the beverage company—will initially be made available free through an online sharing mechanism (billboard.biz, Jan. 20).

There haven’t been many branding deals beyond artist endorsement of a product in return for a chunk of change, says the band’s manager, Dan O’Neill of Angle Management. “What we have tried to do is create a viable business value chain between artist and fan. In that sense, it is trying to do something different.”

Finally, European alt-rock group Placebo announced its intention to go on its own after five albums with Virgin/EMI. The band has signed a pan-European service deal with Belgium-based PIAS Entertainment Group for its next record, due in June (billboard.biz, Jan. 18). Under the deal, Placebo will retain ownership of the album master.

Alex Weston of Riverman Management, who co-manages the act with Dave McLean, expects the move to make “a huge difference” to Placebo’s recorded-music earnings, while PIAS co-president Kenny Gates describes it as his company’s “most important signing ever.”

It also has broader significance for the majors, as the latest sign of a shift in power away from the labels. “The majors still have huge power and money,” Weston says. “But what PIAS can offer was better for Placebo.”

The Finnish line: TERO OJANPERA, Nokia executive VP of entertainment and communities
March 5, 2009
St. Regis, New York City

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ack in the day—which, during these accelerated times, was only three years ago—there was the 99 cent single-track download and, by and large, the $9.99 album.

The prices were dictated by Apple's iTunes Music Store, the only digital retailer that mattered.

But during the past year, there has been an outbreak of digital price maneuvering. Amazon's MP3 store began running regular specials on album downloads, topped off by its MP3 Daily Deal, often a well-known catalog album priced at $1.99. It also sells many single-track downloads for 79 and 99 cents. Walmart.com also touts album specials on its home page and sells most top singles at 74 cents.

And even iTunes entered the discount game, highlighting specially priced albums in its weekly New Music Tuesday e-mail for as low as $4.99 each. In the week ending Nov. 16, 2008, U.S. digital sales of Beyoncé's 2003 album “Dangerously in Love” surged to 8,000 units from negligible sales the previous week after iTunes priced it at $4.99 and showcased it on the store's front page.

Most important, Apple recently relented to the major demands for flexibility on single-track pricing with three price buckets of 69 cents, 99 cents and $1.29, in exchange for the ability to sell music without digital rights management (DRM) restrictions. What are the motivations behind this different discount pricing moves, and how does the latest iTunes pricing development play into this? The retailers won't talk in order to steer clear of Federal Trade Commission charges of collusive “price signaling.” Label executives say that at least a portion of Amazon's MP3 sales have been incremental from the start, but that they note that the online retailer still hasn't put a dent in iTunes' dominance. Likewise, Walmart.com has yet to make a big splash. “It just means that the download stores are acting more like retailers,” says a senior executive at a major-label distributor.

Another senior major-label distribution executive points out that Apple's continued dominance stems from the “seamlessly executed, compelling, convenient experience” that customers enjoy with iTunes and the iPod.

“It’s so hilarious,” this executive says of the lower pricing at Amazon and Walmart.com. “Their discounting shows that pricing doesn’t work to grow sales. That is not a solution by itself.”

The Price You Pay
Labels Deal With Digital Music Discounting

Yet another senior executive at a different major label says, “Positioning has sold more records than price forever.” In mid-December, when this conversation took place, he added that four of the top 10 albums at iTunes that week were priced at more than $9.99.

But some suggest that iTunes' agreement to relent on variable pricing is a reaction to the discounting strategies of Amazon and Wal-Mart. Two senior major-label say that while Apple's digital sales growth remains healthy, the iTunes management team was looking for some way to further bolster iTunes' sales. If they're right, that would suggest that Apple is counting on interoperability to spur a new round of growth at its music store. Although the iPod and iTunes have benefited from DRM, they no longer need it to remain dominant in their respective markets.

Amazon's and Wal-Mart's discounting flexibility has been limited in part by Sony Music Entertainment. The other major supply downloads on the wholesale model—70 cents for most downloads and $7 at the front-line pricing point for digital albums. (In the new iTunes pricing buckets, the wholesale prices are 49 cents, 70 cents and 91 cents.)

But Sony is using a modified "agency model" with Amazon and Walmart.com (but not with iTunes). Under a typical agency-model relationship, the vendor gets to see retail prices on its products and the merchant gets a commission. Sony's dealings with Amazon and Walmart.com differ slightly in that while the retailers earn a commission, Sony doesn't have full latitude to set retail prices but rather retains veto power over price cuts on its music, according to sources. In most such cases, sources say, Sony has been rejecting requests to lower prices. That would explain why Walmart.com sells most downloads of its top 30 singles for 74 cents, while Sony's hit singles usually go for 94 cents. A Sony spokesperson declined to comment.

Super’ Troupers
Football’s Biggest Stage Still Draws Top-Shelf Music Talent

The Super Bowl halftime show has come a long way from the marching bands and Up With People performances that it featured until the early ’90s.

With an eye on the event's growing TV audience, the game's halftime entertainment shifted gears to provide a showcase to—everyone from New Kids on the Block, Gloria Estefan and Boyz II Men to Clint Black, Travis Tritt and Shania Twain.

Ever since Janet Jackson's wardrobe malfunction debacle at Super Bowl XXXVIII in 2004, NFL Productions has kept the focus on pop music megastars, including Tom Petty & the Heartbreakers last year and, for Super Bowl XLII in February, Bruce Springsteen & the E Street Band (see story, page 24).

For these A-list acts, the game's gigantic TV audience is an obvious attraction. Last year's Super Bowl XLII drew a record 97.5 million U.S. viewers, the highest ratings ever for a U.S. sports event and the second-highest ratings of any U.S. TV program, according to Nielsen Media Research, topped only by the 1983 finale of the drama/comedy series "M*A*S*H."

Still, Super Bowl halftime acts aren't paid to play. So how did the NFL attract the likes of Petty and Springsteen, two artists who are rarely seen on network TV? "When we approach an artist to do a show or promotion or anything else, we try as hard as we can to be mindful of that artist's authenticity, credibility and comfort level with any kind of commercial endeavor," Coplin says. "It's important to some artists may not be important to other artists. When working with the last two, Tom Petty and Bruce, we hope we know the kinds of things they would be uncomfortable with and we do everything we can to steer away from those types of things."

Also, the NFL can't control who actually gets to play football in the big game. "We, of course, were hoping for Giants vs. Jets, then it would have been all New Jersey," Springsteen manager Jon Landau says. "Then we would have asked them to make the stage in the shape of New Jersey. But that was not to be."

Yeah, well, Landau isn't the only one wishing for different matchups in the big game. Super Bowl XLIII "America the Beautiful" performer Faith Hill and I were hoping for the Tennessee Titans vs. anybody, which, alas, was not to be either. And Coplin says he can't help us with the referees' failure to make a decisive delay of game call against the Baltimore Ravens in their AFC divisional game against the Titans.

YEAR-ROUND 'ROO: Nothing beats being there, but Bonnaroo attendees, as well as those who didn't make the annual Manchester, Tenn., mega-fest, can now get a digital taste of the experience at Bonnaroo.com. Select past performances are now streaming at no charge on bonnaroo.com periodically throughout the year. All footage is taken directly from the festival's master tapes, and the audio is remixed from the fest's soundboard recordings. Bonnaroo.com isn't selling advertising, but it might at some point.

The debut installment of the program began Jan. 11 with the Raconteurs' Zang to怪 Friday afternoon set from last year. Fresh off the release of their second album, "Consilors of the Lonely," the Raconteurs were on fire that day, a year after Raconteur Jack White and his band the Dead Weather turned in a blistering performance at Bonnaroo '07. Four of the songs will be available as free audio downloads—one will be available to everyone, while the other three can be downloaded only by members of the Bonnaroo Community (Membership is free.) The songs that will be available are "Consilors of the Lonely," "Old Enough," "Blue Veins" and "Top Yourself."

Jonathan Mayers, president of Bonnaroo co-producer Superfly, says Bonnaroo 365 helps the company "connect the dots throughout the year" with fans by providing killer content. The initiative also creates a marketing platform for artists. "This was just a step," Mayers says. "Wait until you see what we do the bigger rollout."

Bonnaroo '09 is set for June 11-14, with a lineup announcement due Feb. 1.

*For 24/7 touring news and analysis, see billboard.com/touring.*
# BOXSCORE Concert Grosses

<table>
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<th>ARTIST(S)</th>
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<td>LILY MINNELLI</td>
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<td>Jan. 17</td>
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PAY PAL

South African Group Seeks To Improve Royalty Collection Around The Continent

JOHANNESBURG—Collecting public performance royalties can be particularly challenging in Africa, where many countries lack the necessary laws and institutions to enforce payment.

But the Johannesburg-based Southern African Music Rights Organization is looking to change that. SAMRO has launched the African Collective Administration Development Strategy to boost the efforts of collection societies around the continent.

"If we don't get in now, we are facing a bomb," SAMRO CEO Nicholas Motsatsa says. "The culture of public performance nonpayment by everyone from big broadcasters down is becoming entrenched outside South Africa. But we want our rights holders to get what is due, so we're in this for the long haul."

There are many difficulties in placing public performance licensing and collection on the agenda of a continent that includes many of the poorest countries in the world. "Many are also in political turmoil, so you're already starting from a difficult position," Motsatsa adds.

In August, SAMRO and the Music Copyright Society of Kenya agreed to a three-year partnership, under which SAMRO will assist the Kenyan organization with everything from the license administrative process to marketing and lobbying.

Kenya's relative economic strength and its 2001 Copyright Act, which established a Kenya Copyright Board in the attorney general's office, makes it an obvious target for SAMRO, Motsatsa says.

SAMRO is also active in Botswana, where it is assisting in establishing a new collecting society. It has worked with the World Intellectual Property Organization in Botswana on legislative work and creating copyright awareness.

In Mauritius and Namibia, it partnered with the Zurich-based public performance society SUISA to give societies training and logistical support.

SAMRO also works with the Paris-based International Confederation of Societies of Authors and Composers (CISAC), which established a Johannesburg-based African Affairs department in January 2007.

Robert Hooijer, a former SAMRO CEO who is now CISAC director of African affairs, says he is confident that Africa, which accounts for just 1% of CISAC's annual revenue, can increase its contribution.

Hooijer points to an early sign of hope: Public performance royalties collected throughout the continent rose 18% between 2002 and 2006, the most recent period for which figures are available. The gain was "the highest of any region" during the period, he says.

But Hooijer cautions that the legal landscape varies widely from country to country. The lack of reliable Internet connections and the fact that many African collecting societies are arms of the state present further challenges, he says.

"Even where you have good leadership, lack of infrastructure and resources can hamper development," he says, relating the story of a Kenyan licensing official whose only mode of transport among coastal tourist establishments is on foot.

"Kenya's a good example where the society is seeing increased revenues and a better admin cost-to-income ratio than a few years ago," he says.

SAMRO and CISAC aren't alone in their efforts to improve the collection of performance royalties on the continent. In West Africa, U.S. music publisher peermusic is working with Kampsite Music of Ghana to help develop the domestic infrastructure needed in that country for composers to collect royalties (Billboard, Oct. 18, 2008).

SAMRO says it distributed a record 250 million rand ($24.9 million) for the year ending June 30, 2008. Its efforts to improve royalty collection elsewhere in Africa is being welcomed by local rights holders.

"We have the will to make this work," says Durrell "Steadyrock" Jacinto, a Mozambique-born, South African-based singer/songwriter and SAMRO member. "The fact that SAMRO is taking this on is positive. It's urgent that rights administration is sorted ahead of the 2010 World Cup, because Africa is set to get a lot of exposure in the build up."

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GLOBAL NEWSLINE

>>> MARSHALL RELAUNCHES INFECTIOUS RECORDS

Former Warner Music UK managing director Korda Marshall has re-introduced Infectious Records, a label he founded in 1994 that featured such acts as Muse, Ash, Garbage and Paul Oakenfold. Marshall also plans to start music publishing and artist management divisions.

Marshall’s partners in the revived label are Mushroom Records founder Michael Gudinski and former sports entrepreneur Michael Watt. Both have investments in the company, while Marshall retains a majority stake.

It will be a reunion of sorts for Marshall and Gudinski, who first worked together when Infectious and Mushroom jointly created Mushroom Records UK. In the mid-’90s, Infectious’ first new signing was Australian act The Temper Trap.

—Sam Wilson

>>> COLDPLAY, DUFFY LEAD BRIT AWARD NOMINATIONS

Coldplay and Duffy each received four nominations to lead the field for the BRIT Awards 2009. Adele, Elbow and Scouting for Girls scored three nominations apiece. Coldplay’s four nods follow the group’s seven nominations for the 2009 Grammy Awards, in recognition of the multimillion-selling “Viva La Vida or Death and All His Friends,” while Duffy’s nods are for her debut album, “Rockferry,” the United Kingdom’s best seller of 2008. Radiohead, Girls Aloud, Estelle and the Ting Tings landed two nominations each. The BRIT Awards, sponsored again by MasterCard, will take place Feb. 18 at Earls Court in London and will be broadcast live on ITVI. Kyle Minogue will co-present the show with U.K. TV comedy stars James Corden and Matthew Horne.

—Paul Sexton

>>> BBC: 2 ENTERTAIN NOT IN ADMINISTRATION

The BBC/Woolworths joint venture 2 entertain is not in administration, according to a BBC Worldwide statement. The clarification was in response to Woolworths Group applying for administration, which is roughly equivalent to a U.S. Chapter 11 bankruptcy.

"2 entertain remains a profitable and well-funded business," BBC Worldwide said in its statement. "Therefore the focus for 2 entertain is on business as usual."

BBC Worldwide is now in discussions with the administrator of Woolworths Group regarding the future of 2 entertain, a U.K. audio/video packaged media business, of which 60% is owned by BBC Video, a division of BBC Worldwide. Billboard.biz first reported the retail and distribution businesses owned by Woolworths Group, including EUK, were to go into administration Nov. 26.

— JW

>>> DYNASTY EXPANDS TO CANADA

American indie record label/distributor Dynasty Records has started a Canadian division. The company says it will offer Canadian artists worldwide distribution and access to more than 250 digital vendors, including iTunes, Amazon.com and Bell Canada, as well as physical retailers like HMV and CD Plus. More distribution agreements are in the works. The company says it distributes music to more than 800 U.S. retail stores.

—Robert Thompson

>>> MSN MOBILE LAUNCHES U.K. MUSIC SERVICE

Microsoft has commenced a new mobile music service in the United Kingdom that will offer full-track, mastertone and music video downloads through its MSN Mobile portal. Digital music service provider Vizzone Digital Media will provide the content licenses and technical platform for the new service, which will offer up to 1 million tracks, 25,000 mastertones and 10,000 music videos from record labels including Sony Music, EMI Music and Warner Music Group.

The service is available to all U.K. mobile networks and to anyone with an Internet-enabled handset. Full tracks are priced at £1.50 ($2.10), mastertones at £3 ($4.10) and music videos at £2 ($2.80). Consumers will be billed via the PayForIt system.

—JW
L Is For Label
An Indie Veteran Returns To The Biz With A Charitable Mission

Chad Pearson’s story starts off in typical fashion. After 10 years in the music industry, the founding partner and co-owner of the Militia Group label in Long Beach, Calif., was ready to leave it all behind. He had the usual complaints: the increasing focus on breaking acts too quickly, the obsession with tracking a band’s MySpace page views and the death of small independent record labels as an outlet for up-and-coming acts.

In the spring of 2007, Pearson left Militia and moved to the Atlanta area, where he decided to try his hand at some new ventures.

A stint as a baker at a Target store was short-lived. But P Is for Panda, the T-shirt company he founded, flourished.

P Is for Panda initially grew out of his desire to stay connected to the arts community and incorporate charitable work and advocacy. “All doing before. So I looked at what I was doing with the T-shirt company and thought about applying some of those ideas to a label.”

As a adolescent, Pearson met his mentor and friend Louis Posen, the founder/president of Hopeless Records. Hopeless is known not only for emo-punk bands on its roster like All Time Low, but also for its charitable arms, Sub City Records and the Take Action tour.

Posen offered Pearson a deal that incorporated P Is for Panda as an imprint of Hopeless. “Chad heads up the company and will be the A&R, marketing and sales aspects of P Is for Panda,” Posen says. “Hopeless provides the back end and functions in a consulting role—if one of our artists starts to really grow, we can help them to the next level.”

“He’ll be signing more Americana and folk artists,” Posen adds. “Those are genres we’ve wanted to break into for a long time, and I think he’ll provide valuable expertise.”

Artists signed to P Is for Panda will also participate in all of Hopeless’ charitable programs. Posen says he will donate 10% of the label’s profits to charity.

“The coolest part of the deal is that the artists have a chance to also be involved in charities through Sub City, a Hopeless imprint that donates 5% of retail cost to a charity of their choice,” he says.

Damion Suomi, one of the first artists signed to P Is for Panda, says the charitable aspect was a key part of his decision to work with the label. “Chad takes such a holistic approach in putting art and music and helping others together, and I really respected that,” Suomi says. “Lots of labels get caught up in just making as much money as possible, and I like that Chad takes a broader view.”

As for the P Is for Panda T-shirt company, Pearson says he’s not going to use it to produce merch for any of his bands, and he isn’t signing them to anything beyond a standard record deal. But he also says it remains a vital part of his vision and imagines there will be crossover between the indie rock and indie fashion communities.

While P Is for Panda has yet to release a full-length album, Pearson says he’s happy with the exposure he’s gotten for a mixtape released last year. “We threw a record release benefit and collected 400 pounds of food for the Atlanta Food Bank,” he says. “I’ve had records sell 80,000 copies and chart in the top 200, but I was never more satisfied with my work than on the day I dropped off all that food at the shelter.”

For more information, please contact:
Aki Kaneko
akaneoko@billboard.com
323.525.2299
Two Decades On
Billboard’s Latin Music Conference Turns 20

The Billboard Latin Music Conference and Awards, the biggest music conference in the world dedicated to the genre, will mark its 20th anniversary this April. We’ll celebrate with four days of panels and showcases that kick off April 19 at the Eden Roc Resort in Miami Beach and cap the festivities with the Billboard Latin Music Awards April 23.

The evolution of Latin music during the past two decades can be traced through the conference and the pages of this magazine.

And I don’t mean that figuratively. The fact is, the genre’s history in this country is intrinsically tied to Billboard.

When the Latin Music Conference debuted in 1990 as the generically named Latin Music Seminar, it was a one-day event in Miami that consisted of five industry panels, two artist showcases and an awards show televised from the 4,000-seat James L. Knight Center. About 150 people attended.

I hadn’t yet joined Billboard. But I had just arrived in the United States from my native Colombia and I remember that time well. It was back when music stores still filed music journalists. I was unhear of and when the concept of hip Latin music hadn’t yet emerged.

Later, as a fledgling music journalist in Los Angeles, I remember being entranced by Latin-themed stories in the Los Angeles Times and L.A. Weekly. Concert and album reviews were allowed, but full-length features about Latin artists were rare.

Back then, the only mainstream publication that regularly covered Latin artists and the Latin music industry was Billboard. The magazine also hosted the only awards show wholly devoted to Latin music.

Those of us who grew up surrounded by Latin music didn’t need Billboard to discover the genre or its artists. But we did need the magazine to open the eyes of the world to the music’s possibilities and to take it into the mainstream.

Today, we face a dramatically different landscape, where Latin music is an intrinsic part of the cultural fabric of the United States, where Spanish-language media abound and Latinos have become the nation’s largest minority group. At the same time, the recording industry, including Latin labels, have reached a critical juncture in their efforts to find new business models.

And yet one thing remains the same: Billboard is still the only mainstream publication in the world that consistently covers Latin music. We remain the vehicle through which the rest of the world follows developments in the Latin music industry.

We take great pride in our commitment and will celebrate it at an event during our 20th anniversary conference. We’ve also renewed and expanded our broadcast partnership with Telemundo for the Billboard Latin Music Awards (see page 6).

Visit billboardlatinconference.com regularly for our updated roster of confirmed speakers. We invite everyone who’s been part of Latin music’s history, as well as those who want to play a role in its future, to come together during these challenging times and celebrate with us.

In addition to running its own groundbreaking digital music store, Brazil’s Música is the white-label operator of an over-the-air download store for the Latin American wireless carrier America Movil. Felippe Llerena, founder and executive director of Música, discussed the business with Billboard.

What’s your newest platform for music download sales? Something that is becoming a trend, and where there is a lot of opportunity, is branded content. In other words, you sell a large quantity of songs wholesale to a brand, which is willing to give them away to their customers as a gift as part of a loyalty strategy. We’ve done a promotion with Tic Tac. Banks are buying songs, they will give away a card inside the newspapers, along with a big campaign to people who will know what the song is, so people will be able to download the song for free. We have done this in Mexico with a chips manufacturer—there is a PIN code inside every single package. I’m not sure I can give much information because there are always some confidentiality clauses in these contracts, but we are in the millions of units.

Who is adopting over-the-air downloads in Brazil? People who spend two hours a day commuting back and forth from work. Or people who do not have cable TV and are still stranded on [broadcast] TV. They are bored at home, playing with their mobile, and they are downloading songs like crazy because they’ve never been able to buy before.

Why not make available all of the songs you’ve licensed to take advantage of customer searches? We have over 3 million songs already licensed into our system, although we have not yet offered all the catalog to the consumer, because we need time to ingest and integrate our system and understand what we have. Sometimes out of a million songs, 1,000 will be the ones that bring in the revenue. So it does not help to overload our system with songs if we don’t actually know what we’re selling. Everything is a learning curve.

—Ayala Ben-Yehuda

Multimedios Channels Eye Entry Into Top U.S. Cable Markets

After launching two entertainment channels in Texas last fall, Mexico’s Grupo Multimedios plans to enter more Spanish-speaking markets in the U.S.

The conglomerate’s Multimedios TV channel offers a wide range of programming, including variety and music-themed shows. Telemundo specializes in regional Mexican music videos.

Comcast began carrying Telemundo in Houston in September and plans to add the channel in Chicago within weeks, says Gustavo Mena, a former Telemundo executive who is leading Multimedios’ statewide distribution effort.

Time Warner Cable picked up Multimedios TV in several Texas markets in December, including Dallas, San Antonio and Austin.

“When cable operators started launching Spanish-language channels, a lot of attention was not paid to where that programming was coming from,” Mena says.

“There was little distinction made between Spanish-language programming from Mexico and Argentina. To the decision-makers, Spanish was Spanish.”

But with operators recognizing that the great majority of U.S. Hispanics are of Mexican origin, “It’s a great time now for the expansion of a company like Multimedios, the third-largest producer of original programming in Mexico,” he says.

In 2009, Mena hopes to see carriage on satellite TV operators, as well as expanded into the top five U.S. cable markets, including New York and Los Angeles.

With Multimedios’ radio, TV, print and live venue properties in Mexico, artists have several promotional platforms under one roof, but one that now extends to the U.S. Pomo campaigns in Multimedios’ U.S. markets could include such elements as live local broadcasts, artist appearances and meet-and-greets with the channels’ personalities.

—Ayala Ben-Yehuda

www.americanradiohistory.com
TUNE TUBE
Easing Online Music's Path To The Living Room TV

That oldest of questions—“Anything good on TV?”—may soon get a new answer: Music.

A new generation of Internet-connected TV sets are emerging as potentially useful tools for the recording industry in its ongoing quest to extend the reach of digital music into living rooms.

Judging from the buzz that connected TVs from Samsung, Sony, Vizio and LG generated at the otherwise subdued International Consumer Electronics Show in Las Vegas in early January, Internet access may soon become as important a feature to TV buyers as screen size and resolution.

Attempts to bring online connectivity to TV screens are hardly new. What’s different this year is that instead of pitching such TVs as a way to browse the Web, TV makers are touting their ability to deliver a wider range of entertainment options.

The biggest draw, of course, is expanded video programming. Connected TVs don’t require a separate box to download moves from Netflix or Blockbuster or to watch viral videos on YouTube.

But music isn’t far behind. Rhapsody, which is already available through TiVo DVRs, recently signed a deal with TV maker Vizio of Irvine, Calif., to integrate its music subscription service into the manufacturer’s new ConnectedHDTV models coming out this fall. That will allow Vizio owners to access Rhapsody without a separate device.

Yahoo and Intel have teamed up to launch TV Widets, a technology that lets users access Web sites and online services through a TV while watching their favorite shows. Access to sites like MySpace will be incorporated into connected TVs this fall.

Digital music providers are also negotiating with cable operators to make their services as accessible as HBO. That will require extensive negotiations with cable operators and record labels to bring down monthly costs. Until then, digital music services will be focused on TV hardware.

Until now, most efforts to stream digital music into the living room required expensive solutions like the Sonos multiroom wireless system or media bridges like the Roku Soundbridge. Gaming consoles like Microsoft’s Xbox 360 have also provided a means to stream online music, as have a series of Internet-enabled radio receivers, some of which have Rhapsody or Napster built in.

Yet none of these systems has found a mass audience. Market research firm Parks Associates estimates there are only about a half-million digital media adapters installed nationwide.

“It’s a niche category and the really good products are priced at a premium,” Parks Associates VP/principal analyst Kurt Scherf says. “You’re looking at a very specific market segment that will adopt these.”

But HDTVs have already reached the broader consumer market. And TVs are one of the few bright spots in the consumer electronics industry’s brutal sales outlook. MasterCard estimates that sales of consumer electronics and appliances between Nov. 1 and Dec. 24 fell 26% from the same period a year earlier.

A recent Forrester Research report says that almost half of consumers expect to spend less on tech purchases this year than they did last year. But that same Forrester report says that HDTVs are expected to fare better than other consumer electronics in 2009. And the Consumer Electronics Assn. predicts digital TV sets will be the primary revenue driver for the industry, with 15% of sales.

Helping demand is the coming transition to digital-only TV broadcasts, which will render obsolete analog TVs that lack a cable set-top box. The CEA expects digital TV shipments to increase 6% this year to 35 million.

Yet music providers are also said to be wary of commercializing digital music. NPD also said that 90% of kids who own videogame consoles used them to listen to music, while 21% listened to music on their mobile phones.

The Hot-Sp-idict Box: Vizio’s ConnectedHDTVs will be the primary revenue driver for the industry, with 15% of sales.

TVs are one of the few bright spots in the consumer electronics industry’s brutal sales outlook. MasterCard estimates that sales of consumer electronics and appliances between Nov. 1 and Dec. 24 fell 26% from the same period a year earlier.
DEATHS
Gary Kurfirst, who managed such influential acts as the Talking Heads, the B-52s and Jane's Addiction, died Jan. 13 while vacationing in the Bahamas. He was 61.

Kurfirst began his career in 1967, opening New York's Village Theater (later known as the Fillmore East), which hosted such legendary acts as Jimi Hendrix, the Doors, the Who and Janis Joplin. In 1968, at the age of 21, Kurfirst produced the New York Rock Festival at the Singer Bowl in Flushing Meadow Park, which counted the aforementioned acts among the lineup. He went on to manage some of the leading lights of the New York punk and new wave scene, including Blondie, the Ramones and Talking Heads. He allowed Talking Heads to be Talking Heads while he took the blows that the music business dealt us," band members Chris Frantz and Tina Weymouth said in a statement.


"Gary was brilliant in his ability to spot changes in music ahead of most people and had the courage to act on his instincts," Sire Records founder Seymour Stein said in a statement. "Gary was tough, but not cutthroat in business. He could fight hard, but fair, and never held grudges. Gary had great style."

— Mitchell Peters and Keir Bristol

Bud Prager, a longtime label executive/manager who fostered the rock bands Mountain, Foreigner and Damn Yankees, died Dec. 22 of esophageal cancer at his home in Montauk, N.Y. He was 79.

In the 1960s, the native New Yorker formed independent label Windfall Records with Cream producer Felix Pappalardi. The record company grew into Windfall Music Enterprises, which included artist management, publishing, production and recording divisions. Windfall's best-known act was Mountain, which performed at Woodstock in 1969 and scored a hit single, "Mississippi Queen," in the following year.

In 1976, Prager began a 17-year management affiliation with Foreigner. After repeatedly being turned down by all the major labels, he secured a deal with Atlantic Records. The "group that couldn't find a label" went on to sell tens of millions of albums.

Prager also co-managed Damn Yankees (featuring Ted Nugent, Tommy Shaw of Styx, Jack Blades of Night Ranger and current Lynyrd Skynyrd Michael Cartellone), and co-managed Megadeth from 1995-2001. At the time of his death, Prager was president of ESP Management and on the board of directors of MRD, a Toronto-based royalty recovery service.

Prager is survived by his wife of 42 years, the former Gloria Mahaney; brother Harold; son Evan; and grandsons Ethan and Liam.

— Mike Burns, the Hollywood Reporter

David Ezrin, a musician/songwriter and son of record producer Bob Ezrin, died in Dec. 4 in Los Angeles. He was 42.

Ezrin was partner/director of A&R at Soul Surfer Records in Los Angeles. As a performer, he played keyboards for Lita Ford and appeared on albums by Haros Rocks, Alice Cooper and Lou Reed. Ezrin also produced such Soul Surfer acts as Ricky Fante and Elijah Rock, and co-wrote songs that were recorded by Ford, Japanese rock band Vow Wow and others.

In addition to his father and his mother, Arlene Sarner, Ezrin is survived by his daughter, Zoe; grand-parents Calvin and Geraldine Ezrin; step-parents Jerry Leichtling, Fran Ezrin and Janet Ezrin; and his siblings, half-siblings and step-siblings, Joshua Ezrin, Sarah Ezrin, Daniel Leichtling, Geoffrey Repo and Jennifer Repo.

— Kamau High

Adrian Bromley, a prominent heavy metal journalist/entrepreneur, died in his sleep Dec. 7 in Toronto of pneumonia. He was 57.

After graduating from Toronto's Centennial College, Bromley started his journalism career at the Canadian publication M.E.A.T. Magazine. In the summer of 1995 with the help of Gion Filletti, Bromley created one of the first Web-based magazines dedicated to covering extreme metal, Chronicles of Chaos. In 2002, Bromley and Chronicles colleague Adam Wassylky founded the print magazine Unrestrained!, which gained worldwide recognition in the underground metal scene.

Bromley joined the End Records in 2005 as the label's publicist. He then went on to form Isami Media, representing Lisrables Records, Blistering Records, Ibx Moon Records and other labels, including his own, Absurdist Records.

"He dedicated his life to help artists as much as possible and was their biggest fan as well," says Andreas Katsambas, head of the End Records.

Bromley is survived by his fiancée, Renee Lande; his twin brother, Winston; his sister, Sarah; and his mother, Judi Leckie.

— Jaclyn Albert and Laura O'Connor

Renowned classical music producer and longtime Billboard editor and columnist Israel Horowitz died Dec. 26 at his home in Clifton, N.J. He was 92.

Horowitz began his career in music at Billboard magazine, which he joined as a reporter covering the coin-machinery beat in 1948. He soon moved to cover the music beat. He left the magazine in 1956 to join Decca Records as director of classical A&R. During his 15 years at the label, he produced several hundred recordings, including albums by André Segovia, Leopold Stokowski and New York Pro Musica.

Until Horowitz joined Decca, the label "had no footing in the classical field, and he solidified that element all by himself and made them a contender in that genre," says former Billboard editor John Sippel, who spent more than two decades at the magazine in three separate stints. "At the time, only RCA and Columbia were issuing classical and London would soon join in, so [Horowitz] helped establish classical music in the U.S. record market."

After leaving Decca, Horowitz continued producing recordings by Segovia. Meanwhile, he rejoined Billboard in 1973 as a freelance classical music writer, then came onboard full-time. When the legendary Billboard editor Paul Ackerman left the magazine, "I took up Paul's mantle and did a great job for Billboard, covering music publishing during a crucial time," Sippel says.

During his lengthy association with Billboard, Horowitz served as music and radio news editor, New York bureau chief, international editor and executive editor. At the end of 1985, he moved into a part-time role, editing the commentary page and writing the classical music column.

When Horowitz retired in 1994, Billboard's then-editor in chief Timothy White said, "Is Horowitz is one of the most distinguished and admired figures in the music industry, but also one of its modern architects, helping pioneer contemporary music journalism and criticism, as well as playing a consummate role as A&R executive and as producer of some of the foremost classical artists of our era. Horowitz exemplifies the finest aspects of journalism and the arts."

Horowitz is survived by his wife of 62 years, Mildred; and two sons, Robert of New York and Michael of Bern, Switzerland; grandchildren Lea and Selina Horowitz of Bern; and grandson Adam Horowitz of New York.
Lisa Ellis

The longtime Sony Music executive talks about her new career direction and the reasons behind her departure from the major label.

Who says you can’t go home again?

Longtime Sony Music executive Lisa Ellis left the company in December to rejoin her former boss and mentor Paul Fireman, the ex-chairman/CEO of Reebok International, at his new private equity firm, Fireman Capital Partners. Ellis joined the firm in December as a founding operating partner, where she will focus on music, entertainment and consumer products investments. And in January, she became a partner in newly formed Carnival House Music, which includes the recording, touring and related business interests of Wyclef Jean and his cousin and longtime collaborator Jerry Duplessis.

Ellis was working as Reebok’s sports marketing manager when she decided to shift gears and enter the music business, joining Columbia Records in 1995 as a local promotion manager. She advanced to a series of executive posts at the label, including VP of national promotion for the West Coast, senior VP of R&B/rythym-crossover promotion and senior VP of strategic marketing and music licensing at Sony Music. She was appointed president/GM of Sony Urban Music in 2004 and got promoted to executive VP of the Sony Music Label Group in late 2006.

Along the way, Ellis worked with some of Sony’s biggest acts, including the Fugees, Lauryn Hill, Destiny’s Child and John Legend. In an interview with Billboard, Ellis discusses what’s ahead for her at Fireman and Carnival House, and talks about the Sony ex-eutives, past and present, who nurtured her career at the label.

What will your role be at Fireman?

I will be on the board of a few of the companies they’ve invested in and will help advise them on those companies. And Fireman will back me in my entertainment ventures, specifically Carnival House, my partnership with Wyclef Jean. I’ll still work with a few other artists and work closely with the Fireman Foundation, which focuses on humanitarian and philanthropic endeavors. I will also advise them on consumer products and we might have some crossover elements there. Primarily, my time will be split between Fireman Capital and Carnival House.

What are the first projects under the Carnival House partnership?

In addition to Carnival House Recordings, there are film, touring and publishing divisions. In September, Wyclef Jean will have an album, and then we have two other artists whose projects we’ll be releasing.

One is from Niaa, who was featured on Wyclef’s single “Sweetest Girl (Dollar Bill).” Another artist is French Canadian vocalist Nikki Yanofsky. She has already had a No. 1 record in Canada through Universal Canada. She could be Celine Dion, Ella Fitzgerald and Mariah Carey rolled into one with a little bit of Alicia Keys. We have distribution but we’re not announcing anything yet.

What prompted your decision to join an investment firm?

Two years ago when my contract was up for renewal, I had an epiphany. I could have gone to any record company I wanted and made a handsome salary. But at my age, I was smart enough to realize I was in a different boat than someone quite a bit older than that and I could use this window as an opportunity.

I intentionally choreographed my life to not have all my eggs in Sony’s basket. I wanted to give myself all sorts of freedom to do business with whomever I wanted, to play in music, politics or whatever arena I wanted.

So the rumors that it wasn’t your decision to exit Sony were wrong?

[Sony Music Label Group chair- man Rob Stringer] and I had been talking about this a year before I left. Rob is a class act who has been nothing but supportive. Neither he nor I ever broadcast anything. So all people could do was make it up. He and I used to laugh at all the rumors I heard about myself every week for the past three years.

The problem with a rumor like that is it shows me the people in this business do not get it. They’re being shortsighted to think that even if I did get fired, which I didn’t, that Sony would be doing me a favor, that I should want to get out before something happens.

To me, everyone is focused on the wrong thing. They want the National Enquirer version of what’s happening, as opposed to the Wall Street Journal version of what to do. No one is saying, “Where’s the opportunity?” No one is celebrating people stepping out of major corporations and becoming entrepreneurs. Those are the people who are going to create the new opportunities for artists. The money’s got to come from somewhere and someone’s got to start a new model. Otherwise it’s just letting the business die a slow death.

Who brought you to Sony?

I have to give [former Columbia Records executive VP] Jerry Blair and [former Sony Music Label Group U.S. chairman/CEO] Don Lenner credit for hiring me. They hired a 23-year-old black woman to do pop and rock promotion. At that time there was nobody black who did anything but black music. Later when I was executive vice president of promotion and didn’t want to do promotion anymore, it was Don, [then-Sony Music Label Group president] Michele [An- thony] and [then-Sony Music Entertain- ment chairman/CEO] Andy Lack who listened and put me in Sony/ATV Publishing and corporate strategic marketing for Sony Music and told me to learn and re-create that area of the company. They didn’t hold your hand there. It was, “You want to swim in this pool? Then here, swim with the piranhas,” and if you make it out, great.

Everyone is focused on the wrong thing. They want the National Enquirer version of what’s happening, as opposed to the Wall Street Journal version of what to do.

What do you see in store for Sony this year?

I think almost all the major labels will go through another layer of cost cutting this year because they simply don’t have a choice. You have a very top-heavy industry with a lot of overhead. The profit margins just aren’t there. Digital sales are up close to 40% year to year, but that is not compensating for the decline that’s occurred in the past five years in the physical market and the change in consumer behavior. Music is as powerful or even more powerful than it’s ever been. But there’s no balance or strategy in the business. Will it correct itself in three to four years’ time? Probably so. Before then, however, you have companies in tough positions, being forced to make decisions they don’t want to make.

What was your biggest accomplishment at Sony?

I am most proud of getting the chance to run several business units. I learned a lot. I grew up there in many ways. I also got to work for some of the greatest executives in music business history and also was a part of things that will be written about in history, whether it’s Lauryn Hill and the Fugees, Destiny’s Child and Beyoncé or John Legend, whose projects I really quarter- backed. All the times we were hot—and the great artists I worked with—far outweigh anything negative.

I have to commend Rob. This goes back to the rumor mill with everyone saying, “He’s going to fire her because she’s Don and Michele’s girl. He’s not going to trust her.” But he renewed my contract and promoted me.

Did you feel like the last man standing when Don and your other mentors exited?

Yes, absolutely. But Don, Michele and [former Sony Music chair- man/CEO Tommy Mottola] were very supportive after they left. They said, “If you quit or fail, we will be more disappointed in you.” They were telling me to keep going.
Katy Perry Sold 6 Million Copies Of Her Two Biggest Songs. Can Her New Tour Get Fans To Go All The Way?

BY CORTNEY HARDING | PHOTOGRAPH BY JAKE BAILEY
If you've only seen videos of Katy Perry singing "I Kissed a Girl" and "Hot N Cold," looking like the love child of Zooey Deschanel and an anime character, you might take her for a lightweight. She giggles, does exaggerated pantomimes of femininity, and jumps into cakes at award shows. Nothing about her screams gravitas. But Perry doesn't mind underplaying her hand. While she was "failing"—being dropped by three record labels before the age of 24—she was taking notes the entire time. And when she arrived at Capitol, she made sure to land on her feet.

"I Kissed a Girl," the first single from her album "One of the Boys," spent seven weeks atop the Billboard Hot 100 during the summer of 2008 and has sold 3.1 million downloads, according to Nielsen SoundScan. The follow-up single, "Hot N Cold," reached No. 3 on the Hot 100 and has sold 2.9 million downloads. Her third single, "Thinking of You," shipped to radio Jan. 12; it has sold 97,000 copies. Her album has sold 806,000 copies since its release in June, but if she was hitting 15 years ago, she'd probably be reaching Alanis Morissette levels of album sales.

That change in the music business is not lost on Perry. "People got burned by too many uneven records," she says. "I personally can't live without iTunes." Her manager, Bradford Cobb, isn't worried. While album sales offer a bigger boost to the bottom line, he believes that Perry shouldn't be painted as a two-hit wonder.

"Thinking of You" will be the tipping point that gets people to buy the whole album," he says. "It will show the depth and range she has as an artist. I'm comfortable with people discovering Katy at their own pace."

Throughout her career, Perry has proved resilient. At 15, she recorded a gospel album, which promptly disappeared after the label folded. She tried again at 17, working with Glen Ballard on an album for Island Def Jam, which also went nowhere. Finally, she signed to Columbia in 2004, hoping the third time would be the charm.

It wasn't. But the Columbia deal started Perry on her current path. "Columbia was never really willing to embrace Katy's vision," Cobb says. "They were not willing to let her drive. Here was this ambitious young woman with a clear picture of who she was and the willingness to work hard, and Columbia just wouldn't put her in the driver's seat."

One of Columbia's ideas was to pair her with production team the Matrix to serve as the female vocalist for their album. When that situation didn't pan out, Perry started recording a solo album. But before it was completed, Columbia put on the brakes.

"Eighty percent of the record was done, and Columbia decided not to finish it and dropped her," Cobb says. "We got the masters back and then started looking for a new home."

Noting that none of its executives who worked with Perry are with the company any longer, Columbia declined to comment.

While she was waiting to find a new label, Perry took a job at the independent A&R company Taxi Music to pay the bills. "I was sitting in a cube, listening to all this horrible music people had sent in and critiquing it, because I was supposed to be helping them get ahead in the music industry," she says. "Then [former Capitol president] Jason Flom called me. That day I went out for coffee and never went back." At Capitol, Perry says she was given the freedom and autonomy she had always wanted. She started working with producer Dr. Luke and co-wrote two new tracks, "Hot N Cold" and "I Kissed a Girl." (Perry is credited as either a writer or co-writer of every track on "One of the Boys.") And once the record was done, Capitol decided to put Perry's personality and visual image front and center in its promotion efforts.

"The campaign really started in November 2007 with the release of the video for "Ur So Gay,"" says Bob Semanovich, senior VP of A&R at Capitol. "We were going for something that was playful and fun, a way to introduce her and get people talking." The label also released a digital EP, focusing on creating online buzz rather than going straight to radio.

"I came up with the concept of the dolls in the video and wanted to make sure it was seen as a tongue-in-cheek dis track," Perry says. The over-the-top campy video shows an emo Ken doll surfing MySpace and a Barbie version of Perry engaging in trickery to seduce him. "It started getting passed around and really took off when Blender reported on it and Madonna said she liked it. I started doing some press and played a New Year's Eve show, and I think people started to wonder about me."

Even as the buzz was building, "Boys" was enduring last-minute tweaks. "I Kissed a Girl" almost didn't make it on," she says. "There was some concern at the top, but I just let them sit with the song and they came around. They liked it so much it became the first single."

Perry embarked on the next step of promotion in the most traditional of ways. "I did a two-month tour of radio stations," she says. "I had dinner with so many music directors. But the in-person meetings were valuable, because they helped plant a seed."

Cobb says Perry's personality was key to helping her connect with programmers. "She's so bright and outgoing," he says. "She can tap into youth culture and speak to a younger generation, which is what lots of programmers are really looking for."

As "I Kissed a Girl" began to climb the charts, the track's subject matter didn't escape the ire of critics on both the right and the left. "We were aware of the politics, and there was some concern about releasing 'Ur So Gay' and then 'I Kissed a Girl,'" Cobb says. "We had two groups that never agreed on anything both mad at us." And while Perry has yet to win over the religious right, she has attracted a strong gay following, even appearing on the cover of Out magazine.

With her song on the pop charts, Perry and her camp made the decision to embark on a very un-pop-tour: the Vans Warped Tour. "We wanted to establish her as a credible performer and make sure she wasn't seen as just a one-hit wonder," Semanovich says.

"Doing the Warped tour when she had a pop hit raised some eyebrows, but it added a lot of cred," Cobb says. "She got out there and connected with a different audience and romped with the boys."

But romping with the boys didn't mean Perry shed her signature glam for grunge. "I didn't wear the same outfit twice," she says. "I know how much people follow the visual aspect and they want to see eye candy. I used Freddie Mercury as my model—he was a serious artist and musician who never lost sight of the fact that you also need a good look."

After wrapping the Warped tour, Perry headed overseas. In London, she played summer shows at the 200-capacity Water Rats and the 1,000-capacity Scala. "Girl" and "Hot
N Cold" were both No. 1 singles on Billboard's European Hot 100. In the United Kingdom, "Girl" was the No. 4 best-selling single of 2008. U.K. sales now stand at 495,000 for "Girl" and 328,000 for "Hot," according to the Official Charts Co. And, much as in the States, the single sales have outstripped that of the album. "One of the Boys" peaked at No. 10 on Billboard's European Top 100 Albums chart. In the United Kingdom, it has sold 279,000 copies, according to the OCC.

Perry will launch her first headlining tour Jan. 23 at the Showbox in Seattle, with a brief detour to perform at the Grammy Awards as part of the My Grammy Moment promotion where a fan will get to perform alongside her during the telecast. The tour will hit theaters with 1,000- to 2,000-seat capacities; there will be an 11-date European run, including several U.K. performances, and stops in Japan.

"Our philosophy has always been to sell places out," says Creative Artists Agency's Mitch Rose, who worked Perry's tour. "We set the ticket price at $18-$20 for most markets, because we wanted to ensure a sellout. We could have charged more and we know we're leaving money on the table, but making sure the rooms were packed was our first priority."

But just because the rooms are small doesn't mean Perry will keep her show simple. "I have the guy who creates stages for Madonna working on this tour," she says. "I'm indulging my obsession with fruit and cats and designing all different outfits." This quirkiness is leading her to other opportunities—Perry also says she'd like to develop a clothing line at some point, but she's in no hurry. "It would take two years to do it right," she says. "I don't want to do something rushed and sloppy. I look at something like Gwen Stefani's line, L.A. M.B., and that took forever to do."

Stefani is a role model of Perry's, not just for her sense of style but her long career. Perry believes interacting with her fans is key; she's constantly blogging and responding to MySpace messages, as well as putting in time after every show to chat and sign autographs. "All the big pop girls come across as being so scared and so distant," Perry says. "I understand diva-ness, but I cultivate an image as the pop star next door. You need to have some mystery and some privacy, and there are parts of me that I hold back. But at the same time, I love meeting people and e-mailing with them and blogging about funny things." Perry's MySpace page has been viewed 2.3 million times and also provides a phone number users can call to hear updates.

"The fact that she's making so many connections with fans now is good, because they'll be more loyal," Cobb says. "She loves to tour, and we're planning on sending her through markets multiple times. We want to make sure she has the right kind of growth and keep working this record as long as possible."

As for Perry, she's focused on using everything she learned in the past to build her career. "There are times I want to call up the old labels and say, 'Now who's laughing?'" she says. "But then again, if I hadn't had all those obstacles, I don't think I'd be as smart about the business as I am now."

Additional reporting by Mark Sutherland in London.

DROP-OFF SERVICE

Katy Perry shouldn't feel bad about her 2007 departure from Columbia Records. She's in good company—several artists who were dropped from major labels in recent years went on to sell millions of records.

T.I.
Rapper T.I. released "I'm Serious" on Arista in 2001, but after the album sold poorly, the label decided it wasn't too serious about him. His follow-up, "Trap Muzik," came out on Atlantic and sold 1.1 million copies. His 2006 record, "King," sold 1.8 million.

50 CENT
Signed to Columbia in the '90s, 50 was about to release his debut album when he was shot nine times. The label decided to shelve the project and part ways with the rapper. His next record, 2003's "Get Rich or Die Tryin,'" has sold 7.8 million copies on Interscope.

JONAS BROTHERS
Columbia signed the young trio in 2005 and released "It's About Time" in 2006. But the label didn't give the siblings much time, and dropped them in 2007. Later that year, they released a self-titled album on Hollywood Records that sold 1.8 million copies. Their 2008 follow-up has sold 1.4 million copies in six months.

"CH"
SOURCE: Nielsen SoundScan

Madonna working on this tour. I'm cats and designing all different outfits!

—KATY PERRY
It's a super time to be in the Bruce business.
Springsteen and his E Street Band are coming off their highest-grossing tour, which supported the critically acclaimed album “Magic.” He's planning to reissue his 1978 album “Darkness on the Edge of Town.” And he'll support his new set, “Working on a Dream,” with a special greatest-hits release exclusive to Wal-Mart, a wealth of digital initiatives and performances before the presidential inauguration and at Super Bowl XLIII.

According to Springsteen's longtime manager Jon Landau, the singer is adapting to a market that's very different from the one that made him a superstar decades ago. "For many years Tower Records was the home of Bruce Springsteen," Landau says. "There is no Tower Records now. That was a significant percentage of our sales. Where do those people go now to get their records? Wherever they went, we need to go there, too."

Upon its release slightly more than a year ago, "Magic" sold 335,000 its first week in stores en route to 1 million copies total, according to Nielsen SoundScan. While most artists would kill for Springsteen's numbers, everyone has been affected by the troubled retail environment. "The Rising," his last album with the E Street Band in 2002, sold 525,000 the first week and 2.1 million to date. All of this means that Springsteen, despite being one of the most recognizable artists in music, still needs to work to promote his new album.

The centerpiece of Springsteen's promotional campaign will be his Feb. 1 performance at the Bridgestone Super Bowl XLIII Halftime Show at Raymond James Stadium in Tampa Bay, Fla., not so coincidentally following the Jan. 27 release of "Dream."

The NFL's entertainment division has had its eye on Springsteen as a possible halftime performer for years, but the Super Bowl's spectacle seemed at odds with the singer's artistic aesthetic. But Tom Petty & the Heartbreakers' performance at last year's game changed his mind.

"Bruce and I both thought that Tom and the Heartbreakers and the TV production team did a great job, and there was this great balance between excitement and music that just came through so well," Landau
Bruce has a wide range of styles and approaches. But this is a party.

—JON LANDAU, SPRINGSTEEN’S MANAGER

Springsteen’s team. He just won his second Golden Globe for his contribution to the soundtrack to “The Wrestler” and performed at the Super Bowl halftime show, which was a huge success. The show was a huge hit and Springsteen’s performance was hailed as one of the best in recent memory. The album sold over 100,000 copies in the first week, becoming Springsteen’s first number one album in the UK. The album also received critical acclaim, with many critics praising the album’s themes and Springsteen’s performance. The album was a huge commercial success, selling over a million copies in the first week and remaining at the top of the charts for weeks. The album was also nominated for multiple Grammy Awards, including Album of the Year. Overall, 2008 was a year of great success for Springsteen, both commercially and critically.
THE NBA'S LINK TO HIP-HOP BOOSTS PROMO POWER
BY GAIL MITCHELL

An NBA promo spot airing on ABC, ESPN and TNT shows the Cleveland Cavaliers’ LeBron James sitting in a locker room as a mini double-decker bus full of basketball fans stops in front of him. James doesn’t notice the intrusion. Eyes shut, he’s busy bobbing his head and singing along to the music piping through his headphones.

The tour guide explains that before each game, James “likes to use music to achieve that warrior-like intensity.” The guide pauses as James’ singing grows louder. You might think the b-ball star is rocking to the latest track featuring his Nike ad co-star Lil Wayne. But the 6-foot-8-inch James is singing Cyndi Lauper’s 1984 pop hit, “Time After Time.”

The spot, part of the NBA's Where Amazing Happens campaign, deftly underscores the organization's skillful and entertaining use of music. Whether as an audience-drawing marketing tool or as a reflection of basketball’s hip factor, music provides an engaging connection between players and fans. For artists and music labels, such tie-ins offer invaluable exposure that transcends traditional sales and touring.

“Obviously music personalities and entertainment celebrities are fans of basketball and other sports,” says NBA senior VP of entertainment and player marketing Charlie Rosenzweig. “But there’s something about basketball, with the players fancying themselves as performers and vice versa. Whether it’s pop, country, R&B, hip-hop or jazz, classic or current, music has always played a role in our presentation and marketing. Our goal is to reach a very diverse fan base and globally that ranges from teens on up.”

Through the years the line between players and performers worlds has blurred, especially in regard to R&B and hip-hop. Basketball icons Kobe Bryant and Shaqueille O’Neal dabbled in rap earlier in their careers. For several years, rapper Master P pursued his dream of becoming a professional b-ball player. Los Angeles Lakers forward Lamar Odom is among several NBA players who operate entertainment companies off court, in his case, label Rich Soil Entertainment.

But nowhere is the basketball and music connection more evident than in the courtside visage of Jay-Z. The rapper bought an ownership share in the New Jersey Nets and is often seen rooting for the team with his wife, Beyoncé. Other artists sporting ownership percentages include Usher (Cleveland Cavaliers) and Nelly (Charlotte Bobcats). “Who doesn’t want Jay-Z and Beyoncé sitting courtside?” asks Theresa Tran. “That helps give the NBA star power.” Formerly the director of communications for Nike’s Jordan brand, Tran’s clients include Odum and the Portland Trailblazers.

“There will always be a hip-hop edge to the NBA; it’s the music the players predominantly love,” Tran says. “Regardless of the genre, however, the cross-promotional relationship between the sport and music has grown and evolved in so many ways. At any given time, you’ve got a captive arena audience of thousands looking at dedicated promotions and imagery on jumbotrons or listening to music. It’s great for everyone involved.”

According to Rosenzweig, the NBA season—including the All-Star game and the Finals—reach 132 million-plus viewers domestically. During the regular season, the games reach extends to 215 countries covering China, South America and Europe. Throughout Rosenzweig’s 18-year tenure, the NBA has worked with a diverse artist lineup for its various marketing campaigns, the annual All-Star weekend and NBA finals plus local community and charity projects. That list reads like a music industry who’s who, ranging from Beyoncé, Mariah Carey and Alicia Keys to Stevie Wonder, U2, Elvis Presley, Frank Sinatra and Marvin Gaye. Local and developing acts have also been tapped, as with last year’s All-Star festivities in New Orleans, which featured such Bayou-bred acts as the Dirty Dozen Brass Band and Stephanie Jordan.

In a shrinking music industry climate, Universal Music executive VP of marketing Shanti Das says a price can’t be put on the synergistic connections between the NBA and the music industry. “We’re always seeking cool opportunities to connect the dots and find what much mainstream exposure as possible.”

At NBA All-Star 2009 in Phoenix (see story, below), Universal Motown is submitting instrumental music for arena use. The label is also rolling out a CD compilation, “Universal Motown’s Starting Lineup ’09.” Featuring established (Akon, Q-Tip) and emerging acts (Ryan Leslie), the promotional sampler will be distributed to all-star athletes and celebrities.

It was during All-Star weekend in Atlanta that celebrity team players Nelly and Tim McGraw forged a musical connection that resulted in the pair’s “Over and Over,” featured on Nelly’s 2005 “Suit” CD. The Black Eyed Peas scored considerable mainstream awareness when the group’s lyrically reworked “Let’s Get It Started” became an NBA campaign theme song.

“It all shows the spectrum of our reach,” Rosenzweig says. “And more and more, the music industry is becoming aware of that reach here and globally.”

HARDWOOD HAPPENINGS

John Legend, Juanes and rock newcomer Kevin Rudolph are on the roster for this year’s NBA All-Star weekend (Feb. 13-15) in Phoenix at US Airways Center.

Legend and Juanes will headline the halftime show during the Feb. 15 All-Star Game, performing an extended version of “If You’re Out There,” which he initially performed at the 2008 Democratic National Convention. The call-to-action song will be complemented by an NBA Cares-themed video with a cast of NBA All-Stars encouraging fans to take an active role in improving their communities.

Broadcast live on TNT, the game will kick off with player introductions by NBA All-Star and Phoenix Suns center Shaquille O’Neal. The U.S. and Canadian anthems will then follow, the latter sung by Canadian-American Tomi, who is also the wife of All-Star and Suns guard-forward Grant Hill.

All-Star weekend begins Feb. 13 with the NBA Cares All-Star Day of Service. Legend—in league with NBA All-Stars, former players, music and entertainment celebrities and other volunteers—will participate in a daylong series of cleaning and refurbishment projects throughout Phoenix on behalf of kaBOOM! Hands on Phoenix and Rebuilding Together. (During the 2008 All-Star weekend in New Orleans, it was halftime headliners Harry Connick Jr. and Branford Marsalis who helped lead the charge on several home rebuild projects in the hurricane-devastated city.)

The Feb. 13 events culminate with the T-Mobile Rookie Challenge & Youth Jam. “High School Musical” star Corbin Bleu, whose sophomore set “Speed of Light” is due this spring, will perform during halftime.

The next evening, Feb. 14, “American Idol” finalist Elliott Yamin and Rudolph will man the stage for NBA All-Star Saturday Night, featuring televised competitions like the Sprite Slam Dunk Contest and the PlayStation Skills Challenge. Yamin will sing the national anthem, and, in an All-Star first, Rudolph will perform his hit single “Let It Rock” prior to the start of the slam-dunk contest with defending champion and Orlando Magic center Dwight Howard. —GM

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The Super Bowl isn’t the only hot ticket in Tampa Bay—brands like Budweiser, ESPN and Ciroc are hosting their own events.

BY HILLARY CROSLEY

THURSDAY, JAN. 29
Pepsi Smash Super Bowl Bash: This annual show will be hosted by Jerry O’Connell and feature performances by Rihanna, Fall Out Boy and Lifehouse. Since this concert will be filmed at the Ford Amphitheater and air on cable network VH1, the artists will have more leeway to give racy performances.

Champions of the Good Life: If you miss Las Vegas, or wish you were preparing for a boxing match instead of a football game, this is the party for you. The charity benefit for Champions of the Good Life will host a Vegas fight night-themed event at the Venue featuring Sean “Diddy” Combs and his endorsed beverage, Ciroc Vodka.

FRIDAY, JAN. 30
The Super Bowl Gospel Celebration: Patti LaBelle, the NFL Players Choir, Anita Baker, Gladys Knight, Yolanda Adams, CeCe Winans, Donnie McClurkin, Kirk Franklin, the Winans, Mary Mary, Jaci Velasquez and Hezekiah Walker will all perform at this annual event, held at the University of South Florida’s Sun Dome.

Life Off the Field—Celebrating the Beauty Within Tampa With Kirk Franklin: This charity event is organized by the Professional Sports Wives Assn. (PSWA) and will be hosted by Kirk Franklin and his wife. Independent artist Qui of JVR Entertainment will perform.

Pepsi Musica Super Bowl Fiesta: The Latin leg of the Pepsi Smash franchise will include performances by Enrique Iglesias and Belanova. Le’to Coo, Jessi Losada and Karim Mendiburu will host the event, which will be taped Jan. 30 at the Ford Amphitheater and air Jan. 31 on Telemundo.

Diamonds & Pearls Celebrity Gala: Jon B will perform at another fund-raiser organized by the PSWA. The proceeds will benefit St. Jude’s Children’s Research Hospital.

The Florida Orchestra Performs the Music of Pink Floyd: The Florida Orchestra will join with a full rock band and perform their renditions of Pink Floyd songs. Headed by Zebra singer Randy Jackson and conductor/arranger Brent Havens, the event will take place at the Progress Energy Center for the Arts-Mahaffey Theater.

The Bud Bowl: The two-night street party at Channelside will include performances by Snoop Dogg and 3 Doors Down. The Budweiser Clydesdales also will be present.

SATURDAY, JAN. 31
T-Pain + Vibe: T-Pain and Vibe magazine will host a circus-themed night for fans who enjoyed the singer’s latest album, “Tha Trips.”

ESPN the Magazine’s NEXT Day Tailgate: Lil Wayne will appear on ESPN’s “The Best Damn Sports Show,” and the MC also will blog from ESPN’s red carpet. Sean Kingston will perform.

THEY SHOOT, THEY SCORE
Synchs In U.K. Sports’ Highlight Reels Provide Hits
BY PAUL SEXTON

The United Kingdom may not have a sporting event to match the Super Bowl, but the right sync on the right sports show can reach an audience of millions.

A well-chosen track, used as intro music or featured in a montage, repeatedly stirs interest among sports fans who may not be regular music buyers. And, while many show producers make their own track selections, labels and publishers have become more proactive in the field.

“We specifically pitch all TV sports programs and editors,” says Universal Music U.K. director of film, TV and licensing Marc Robinson. “It’s difficult to pitch specifically for each moment as the edit turnarounds are very tight, and due to the BBC’s blanket music license they don’t need consent. So it’s more a question [of ensuring] they have all they need to make the music work to picture. For a major tournament, we’ll make sure they have a variety of tracks to convey various emotions.”

Stephen Booth, producer of the BBC’s long-running soccer highlights show “Match of the Day,” recalls the most famous and successful deal, where the BBC used Luciano Pavarotti’s “Nessun Dorma” in its 1990 World Cup titles, prompting a No. 2 U.K. hit.

“Arguably, it created a resurgence in interest in classical music on these shores,” he says. “The Lightning Seeds’ “Life of Riley” was only a minor hit before it was regularly used [for the] Goal of the Month on ‘Match of the Day’ in the ’90s. The subsequent association of the band’s music with football led to the release of ‘Three Lions’ for Euro 96.”

That track, the England team’s official song of the tournament, was a U.K. No. 1, as was an updated version for the World Cup two years later.

Swedish rocker’s the Hives’ 2007 single “Tick Tick Boom” (Polydor) is currently getting wide exposure through a generic BBC sports promo, while Robinson notes the recent use of “Human” (Vertigo) by the Killers and Kaiser Chiefs’ “You Want History” (B-Unique/Polydor).

But the clear winner of late, popping up repeatedly to illustrate moments of intense sporting emotion, is Elbow’s “One Day Like This” (Fiction/Universal). Originally a No. 35 U.K. hit last June, it returned to the top 40 in September after being used in the BBC’s Beijing Olympics coverage.

“It’s definitely the most-used track in sports coverage this last year,” Robinson says. “It was used so much [on the] Olympics coverage, we received calls asking whether it was the official theme.”
BONNIE PINK Premium Christmas Night at Billboard Live TOKYO

Japan's leading singer-songwriter BONNIE PINK performed a once off Christmas show celebrating the release of her Christmas EP "CHAIN." Lucky fans spent a special night with BONNIE PINK and enjoyed her performance consisting of Christmas songs and her hits in front of a beautifully illuminated backdrop. Shoppers also enjoyed the live broadcast from monitors throughout the commercial complex, Tokyo Midtown.

Kyoto born BONNIE PINK debuted in 1995 and won acclaim for her strong vocals and song-writing abilities. She then released albums which were co-produced by internationally renowned producers such as Tore Johansson and Mitchell Froom. Released in 2006, her best album "Every Single Day" charted at #2 on the domestic charts and sold over 700,000 copies. In 2008, she sang the theme song to the hit Xbox 360 software "Tales of Vesperia" and on Nov. 26th released a Christmas EP "CHAIN." She is currently recording a new project overseas and plans to perform worldwide.
India.Arie Aims For Hearts And Minds On Her New Album

From the start, India.Arie has remained adamant about one thing: doing what's honest for her music.


This latest chapter in her musical evolution picks up from 2006’s “Testimony: Vol. 1, Love & Relationship.” That album, her first No. 1 debut on the Billboard 200, revealed a more vulnerable side of the singer/songwriter as she probed the aftermath of a painful breakup.

In contrast, “Vol. 2” finds a healed and empowered Arie. She’s still discussing about love, but this time in relation to politics—not governmental as much as a human.

“It’s about how people interact together; the politics and agenda setting that have into play whether you’re talking about men or women, the music industry, the world,” Arie says. “I wrote a little something inside the CD jacket about my mission: to spread love, healing and peace through the power of words and music.”

A soul-searching toposum in Hawaii helped sow those seeds personally and musically. As she recovered from her broken relationship, Arie was in the midst of shifting labels from Universal Motown to her own Universal Republic imprint Soulbird Music. She and the label’s first signee, Anthony David, share a Grammy nomination this year for best R&B performance by a duo/group for “Words.”

“I really needed to take care of myself,” she recalls. “Everything was out of order. I was emotionally unwell and also tried to get into the paradigm of fitting into someone else’s paradigm of a black artist. I stepped into the next phase of my evolution; a healthier place where I need to do what I want to do.”

After writing 10 songs in 10 days in Hawaii (plus five more after her return), Arie cut rhythm tracks live with her band during a month of sessions. That was followed by a year of postproduction on the individual songs with co-producer Dru Castro. The result is an album she says truly “represents me vocally, lyrically and sonically.”

“Testimony, Vol. 2” also reflects her long-held view of being a world music artist rather than solely categorized as urban. While she teams with Musiq Soulchild on the melodic groove “Chocolate High,” she switches gears with the Jamaican roots artist Gramps Morgan on the romantic “Therapy.” The tracks were simultaneously released as lead singles.

She doesn’t stop there. Roots music guru Keb’ Mo’ works his magic on the Rachelle Ferrell co-write “Better Way,” while the popular Turkish artist Sezen Aksu guests on the compassionate “The Cure.” Arie also puts her creative spin on Sade’s “Pearls,” which samples Ivory Coast artist Dobet Gnahore’s “Palea.”

It was Sade who helped jump-start Arie’s career when she tapped her to open for her during Sade’s 2001 tour. “Even while I was playing coffeehouses in college, I thought of myself as a world artist,” Arie says. “Combining all these cultures in one album for me is a statement that we really are closer, more alike than different.”

Additional collaborators on the album include rapper MC Lyte and songwriter/producers Novel and Shannon Sanders. After eight weeks, “Chocolate High” stands at No. 56 on Billboard’s Hot R&B/Hip-Hop Songs chart, while “Therapy” will go for adds at adult top 40 Feb. 10. Releasing two singles, says Universal Republic senior VP of urban music Elise Wright, was “a way to court Arie’s established fan base while simultaneously introducing her to a new audience.

A major partner in that mission is Target. Arie is one of four women, including actress/activist Holly Robinson Peete, spotlighted in the retailer’s upcoming Black History Month campaign, Dream in Color 2009. In addition to TV spots that ran the week of Jan. 19 during “The Oprah Winfrey Show” and on MTV networks, as well as a series of radio spots, Target is set to present a major Aerie album release party with consumer flyaway and tastemaker components.

The singer’s new music is also getting a boost from ABC’s “Good Morning America.” The daily program will use the album bonus track “A Beautiful Day” for promotional advertisements. Arie originally composed the song on the spot with “GMA” co-host Robin Roberts during a guest appearance.

Arie is still reconciling the tug of war between commercial versus artistic. But this time, she’s more in control. “That pressure is there,” she says with a laugh, “but I’m dealing with it. I’m all about feeling, and this album is 99% uncompromised in that way.”
LATEST BUZZ

NICK OF TIME
Eddie Vedder, Dave Grohl, Norah Jones and Jack Johnson are among the artists confirmed for a Nick Drake tribute album to be released by Johnson's Brushfire Records. The deal was struck by David Schulhof, whose company EverGreen Copyrights controls Drake's rights. The recording process was filmed for release as part of a DVD package. It will also include the late actor Heath Ledger's version of "Black Eyed Dog," filmed in late 2007 for a multimedia installation but never officially released.

ROYAL FAMILY
D'Angelo is expected to collaborate with Prince on his long-awaited first new album since 2000, reportedly titled "James River" and due this summer from J. In a statement, the R&B star's manager, Lindsay Quon, says D'Angelo will also team with Gnaris Barkley's CeeLo Green. Collaborations with Raphael Saadiq, Mark Ronson and Roy Hamilton are also in the bags. D'Angelo will play his first shows in years this summer.

BROTHERS GOING WORK IT OUT
Although details are still scant, the Jonas Brothers will be including a series of surprises on the soundtrack to their "3D Concert Experience" film. Due Feb. 24 from Hollywood, the set is expected to include a duet with former tourmate Taylor Swift, a cover of Shania Twain's "I'm Gonna Getcha Good" and a new song, "3D Concert Experience," was shot last summer on tour.

THEY MAKE GREAT PETS
Synth-pop veterans the Pet Shop Boys will release a new album, "Yes," March 23 internationally through Parlophone/EMI. A North American release has yet to be announced. The album is a collaboration with production team Xenomania, best-known for its work with Girls Aloud and Sugababes. Former Smiths guitarist Johnny Marr guests on several cuts, while Final Fantasy's Owen Pallett contributed orchestral arrangements. Reporting by Jonathan Cohen and Andre Paine.

ROCK

By Michael D. Ayers

Will’s World

Oldham Hones Indie Rock Niche With Drag City

It’s taken 16 years, but Will Oldham has slowly managed to cross over from indie rock cult hero to an enigmatic, all-country heavyweight, releasing seven full-length albums this decade alone.

A recent New York profile exposed what fans have long known: that he has little patience for the promotional aspects of selling records. But in what he describes as a "thank you" to Drag City and Domino, his longstanding record labels in the United States and Europe, he’s chatting with the media about "Beware!," a new album due March 17 under his Bonnie "Prince" Billy moniker.

For Oldham, the Louisville, Ky.-based artist spent three months writing in Sausalito, Calif., after being accepted at an artist’s residency called the Marine Headlands Conservatory. "Because I didn’t have lots of the normal tensions of music being forced on me, or family being forced on me, I was really thinking about music I love and am intrigued by," he says. "That’s what I thought about every day—writing music that had a relationship to the music that I loved.”

"Beware!” mirrors the countrified feel of 2007’s "Lie Down in the Light” and 2001’s “Ease On Down the Road,” but songs like "My Life’s Work” and "Hearts Afire” have a darker, bluesy folk quality recalling Oldham’s days working under the name Palace. "Without Word, You Have Nothing” pairs Oldham with a slow bongo groove and a breezy saxophone, conjuring a feeling of relaxed optimism.

And while it may be easier for fans to understand Oldham’s music these days, he remains a beguiling personality away from the studio. He made a cameo in R. Kelly’s "Trapped in the Closet Vols. 13-22" video and joined comedian Zach Galifianakis in a 1-hour sketching clip for Kanye West's "Can’t Tell Me Nothing." Oldham, who appeared in the 1987 John Sayles film "Matewan" when he was 17, has also acted in such recent indie films as "(un)true," "Old Joy" and "Wendy and Lucy.

His promising approach has attracted fans in high places, including Boirs, PJ Harvey and Rick Rubin, who persuaded Johnny Cash to record Oldham’s "I See a Darkness” for his 2000 album "American III: Solitary Man.”

Oldham’s output, and his A&R help, is inextricably linked with Drag City’s fortunes. "We’ll put a tremendous amount of thought into just what he is doing, but by extension, what we are doing," Drag City sales manager Rian Murphy says. "Not just with him, but with other acts as well, many of which he brought to our attention in the first place.”

Sales for Oldham’s catalog have been remarkably consistent, particularly the Bonnie "Prince” Billy albums. 2000’s "Letting Go” and 2002’s "Master & Everyone” are his best sellers at 30,000 each in the United States, according to Nielsen SoundScan; two other albums, including a critically acclaimed 2005 set with Chavez’s Matt Sweeney as Supernovas, have sold more than 20,000.

Drag City has occasionally pulled digital versions of Oldham’s albums to spur demand for physical product, thus making such copies “essential” for fans, says Murphy.

Oldham also creates demand by selective touring, avoiding major markets for several years at a time in favor of smaller, untapped ones. But this spring, he plans to dabble in both, with shows scheduled for Chicago, New York and Los Angeles as well as Des Moines, Iowa, and Bloomington, Ind., where his 1995 show at Second Story with Palace remains something of a local legend.

All of this willingness to experiment has helped sustain Oldham’s career. That he’s been able to create his own path was abundantly clear during the making of "Beware!”

"Being away from everyone I knew was a force itself, as were the natural forces—crazy fog, wind, rattlesnakes, coyotes,” he says. "But mostly my brain was free every day to go wherever it wanted to go for this one three-month period of my life. It was kind of a joy to think, ‘I can create all the forces myself.’ ”

LATIN

By Leila Cobol

In Any Language

Brazil’s Victor & Leo Score With Spanish

Brazilian brothers Victor and Leonardo Chaves got a record deal the old-fashioned way.

For more than a decade, the siblings, now 33 and 31, played gigs incessantly, gaining traction and popularity by using their independently released CDs as marketing tools for their shows.

By 2006, Victor & Leo, as they are known commercially, were a national hit in a country known for producing an endless stream of musical acts, playing 200-plus shows per year.

Now, Sony BMG, which signed the pair in June 2007, is looking to export the Victor & Leo phenomenon to Latin America and the United States. Since fall 2008, the label has released "Nada É Normal,” the pair’s first Spanish-language album, at different times in different Latin American countries, including Mexico, Colombia and Argentina. In the United States, the album is due Feb. 17, after the release date was pushed back from December.

Outside Brazil, Victor & Leo’s touring and sponsorship deals under Day One, Sony BMG’s artist development arm. The company handles their publishing at home, a significant factor given the pair’s success on Brazilian radio and the fact that Victor pens most of their material.

"I want to create the Victor & Leo brand,” says Fernando Cabral, Sony VP of marketing for the Latin region. Success in that regard would be a rarity. Less than a handful of Brazilian acts, most recently Alexandre Pires in the early 2000s, have had success singing in Spanish.

But Cabral says that Sony BMG saw in Victor & Leo an act "with tremendous potential.”

GLOBAL PULSE

Edited by Tom Ferguson

WALKING TALL

"It was a surprise to us all," Atlantic Records U.K. president Max Lousada says of Little Boots’ appearance on the BBC’s flagship "News at Ten." The TV spot came after the Blackpool electropop artist, whose real name is Victoria Hesketh, topped the BBC News Web site’s "Sound of 2009” poll of dozens of critics in early January. The buzz is based on a few limited vinyl singles, a TV appearance on the music show "Later” and covers of 80s and recent hits posted on YouTube.

"We’ve been working for a year developing a groundswell, building the brand, which culminated in her winning the BBC critics’ poll," Lousada says. Little Boots signed a 360-degree deal with Atlantic’s 679 imprint, and her debut album will be released on Atlantic in the United States, where she has already played the CMJ conference and been on the cover of Fader. She plays Los Angeles’ Spaceland and New York’s Studio B in February.

The Jan. 5 digital EP "Little Boots” will be followed by a first single in the United Kingdom in

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We felt their music was very universal." The duo sings romantic, melodic fare that has hints of Brazil, but mostly, it's pop with wide appeal. In Brazil, that sound has been hugely successful.

Current single "Borboletas" has been No. 1 on Brazilian radio for the past nine weeks, according to local charts. Both the album of the same name, released fast fall, and a live recording, "Ao Vivo Em Uberlandia," are in the top 10 of Brazil's best-selling albums list, according to charts from Brazil's Ass. of Record Producers.

The move to Spanish came after Sony executives saw the pair perform live. "We felt they had something that could really connect," Cabral says. "Many Brazilian acts create wonderful music but it's very Brazilian." Once signed to Sony BMG, Victor & Leo took intensive Spanish lessons. Together with producer Auro Pequeno, they worked on adapting some of their hits—culled from "Borboletas" and the live album—to Spanish.

"I always think of melodies in global terms," Victor says. "I never think about doing something with a certain style or a certain accent. I think globally, universally, when I write." That notion, Victor says, has allowed his music to permeate Brazil's many and diverse regions. When it came down to choosing the repertoire to be performed in Spanish, Baqueiro, along with Leonel Garcia (formerly of Mexican duo Sin Bandera) helped pick songs they thought could transcend countries, and then translated them, trying to be unerringly faithful to the original lyrics.

In the United States, first single "Nada Es Normal" has yet to enter any Billboard Latin Airplay charts, although it is bubbling underneath the Latin pop chart. The group will be in the U.S. next month for promotion and showcases.

"The most important thing for us is that we have an objective: to get onstage and transmit a positive vibe with our songs," Leo says. "This is the most important thing for us. Selling a bunch of records doesn't matter if we're unable to generate emotion."

February. The debut album, co-written and produced with Lily Allen collaborator Greg Kurstin and Hot Chip's Joe Goddard, is set for release in May or June. Lousada says Little Boots will perform at the Glastonbury festival this summer.

The artist is booked by Angus Baskerville at Bright- ton-based 13 Artists and managed by Karen Tilton at London-based This Is Music. A publishing deal has not yet been signed. —Andrei Paino

SOLO PORNOPHREGRAPHY

For the last year, Carl Newman has faced an increasingly difficult dilemma. Which songs should he use on his second solo album, "Get Guilty" (Last Gang in Canada/Matador in the United States), which hit stores Jan. 20, and which should he keep for his indie supergroup New Pornographers?

Newman, who records under the AC Newman moniker, says the differences between his solo work and the band's material have become less discernable. On his first solo album, "The Slow Wonder," he kept a notebook where songs would end up—but no more. Newman should receive some unexpected attention for his quiet, acoustic cover of a-ha's "Take on Me," recorded for a Starbucks Valentine's Day compilation. "I made it more of a heartbreaker," he says. "When I played it slower I was shocked to see it worked. When I sat down (with) my acoustic and started playing it, I thought I might be able to pull this off."

Newman is managed by his wife, Christy Newman, and booked by Ali Giampino for the Billions agency for North America. The artist will support "Get Guilty" with four dates in North America starting Feb. 20 in Vancouver. The publisher is SOCAN.

—Robert Thompson

SAFARI SUCCESS

Singer/songwriter Jovanotti (real name: Lorenzo Cherubini) achieved the double honor of releasing Italy's top-selling album and single in 2008. According to Fimi, the country's major-labels representative body, Jovanotti's 17th album, "Safari," which Mercury released Jan. 18, 2008, was the year's most successful album.

The single "A Te," a duet with Ben Harper that was first performed at Italy's flagship San Remo Festival in late February, had the most digital downloads. Universal Music Italy reports sales of 500,000 copies for the album, although figures for the single aren't yet available.

"Jovanotti is an artist who manages to achieve quantity, in terms of audience, while maintaining quality, in terms of his work. He's genuine, both in artistic and personal terms," says Universal domestic division director Alessandro Massara.

Jovanotti, 42, began his recording career as a rapper in the mid-'80s. His publishing is shared by Universal and his own Stabulina company, while his booking agent is the Milan-based Trident agency. Trident's Marco Sorrentino is his manager. —Mark Worden

CHRISTIAN

Art From The Heart

Christian Stars Team For Charity Album

In an effort to use music to help alleviate poverty throughout the world, a dozen of Christian music's best-known singer/songwriters met in Scotland a year ago to create a special project.

"CompassionArt: Creating Freedom From Poverty" is the brainchild of Delirious frontman Martin Smith. It features Michael W. Smith, Steven Curtis Chapman, Israel Houghton, Chris Tomlin, Paul Baloche, CeCe Winans, Darlene Zschech and other notable acts donating all proceeds to charity.

The album arrives Jan. 27 in the United States distributed by EMI Christian Music Group (CMG), and will be accompanied by a 50-minute documentary. A look: "The Art of Compassion," is being released simultaneously.

"We went to an old house in Scotland, camped out for a week, and we came out with 20 songs," says Martin Smith, who spent more than a year organizing the January 2008 songwriter's retreat.

Tomlin was ill and missed the retreat, but was able to make the recording sessions a month later at London's famed Abbey Road Studios. He co-wrote a tune called "Come to the Water," that also features Kirk Franklin and Uganda's Watoto Children's Choir.

The project's first single, "So Great," featuring Houghton, Michael W. Smith, Christy Nockels and the Lakeshore Choir, was a top five Christian AC hit last year and was included on the "WOW Christian" hits compilation. Current single "King of Wonders" featuring Matt Redman, Tim Hughes and Joel Houston is currently climbing the charts. "At the core of this campaign are the songs," EMI CMG president/CEO Bill Hearn says. "The songs will live on in the church for many, many years."

Martin Smith hitlched the idea for CompassionArt after visiting India and seeing the deplorable conditions some children were living in. He and his wife, Anna, were particularly touched by the plight of a young girl named Farin, to whom "The Art of Compassion" is dedicated.

"I actually tried bringing her home to England and that did not work out," says Smith, who founded an organization to help children in that area. "That is one of the projects that we are supporting—getting those children back on their feet again. It has been a real joy and has really changed my life."

CompassionArt is supporting 16 charities, among them Ray of Hope, which aids communities in Brazil. Stop the Traffik, a global campaign with the United Nations aimed at stopping human trafficking and a charity benefiting the Watoto community in Uganda.

All sales and publishing royalties are going to charity. And because these songs are sure to be embraced by the church, they'll have a longer shelf life and provide a continual revenue stream. "Hopefully for 50, 60, 70 years, if we steward it right," Houghton says. "It's definitely a different type of residual income. If a song connects with the church worldview, and it's put in hymn books and becomes a classic, that could make a difference for several generations."

The CD and book were released internationally last November through Fierce/Kingsway in Asia, Africa and South America through Integrity and Australia and New Zealand through Crossroads.

Releasing international first was a testament to Delirious' popularity abroad, according to Hearn. "It has become a top five record already in Australia, Singapore, Europe, Holland, the U.K., Germany and South Africa in the Christian market," he says.

EMI CMG has pre-promoted the album with a special 100 million-song giveaway. Anyone with a blog, MySpace or other social networking site was invited to embed a Nabiir widget to share the free music and invite their friends to donate to CompassionArt charities.

"In the first week or so we have done over 25,000 downloads," Hearn says. "We are just now rolling Facebook advertising. MySpace advertising and HeartFirst.com."

"We have a huge opportunity right now to give of ourselves and give of our music in order to help others who cannot help themselves," he adds. "I think it should be an encouragement and an inspiration and a potential model for others to think about, 'How can I give my music away in order to do something good for the world?'"
PT WALKLEY

Even if you haven't heard of PT Walkley, you might have heard him whistling in a MasterCard commercial or singing "Have You Ever Seen the Rain?" in a GE spot.

For a handful of years, the songwriter has earned such placements working at Frisbie, a creative advertising and branding music studio in New York. A day job as a composer has left Walkley ample opportunity to use the studio's facilities for his own music, which blends feel-good, upbeat pop with Brit rock.

Walkley's own music takes center stage on "Mr. Macy Wakes Alone," which he will self-release Jan. 27. Guests include Sean Lennon, Bob Dylan guitarist Larry Campbell, singer/songwriter Jesse Harris and trumpeter Steve Bernstein, with strings arranged by David Campbell.

His college band won a competition that landed it on "Late Night With Conan O'Brien," and Walkley found his way into the biz for good after scoring a trio of films for actor/director Ed Burns: "The Groomsmen," "Looking for Kitty" and "Purple Violets."

Burns also brought Coldplay frontman Chris Martin to a New York show by Walkley's indie-rock project the Blue Jackets, and Martin was so impressed that he stayed in touch and wound up inviting the band to open for Coldplay at New York's Madison Square Garden last June. "I didn't feel out of place at all on that stage. I was like, 'This is what I was born to do!' I kind of set the bar high," Walkley says.

Tracks from "Mr. Macy Wakes Alone" have already scored spins on rock WRXP New York. And the artist will celebrate the new album with a release-day show at New York's Blender Theater, for which he'll be backed by a 14-piece band. The finale, he says, features a 12-person choir in order to "reinvent the goose bump."

That's what's going to make touring hard. Since taking 15 people on the road isn't feasible, we're trying to make a fantastic-sounding band for the road with only five people instead," he says. Walkley, who is unmanaged, is settling on a booking agent.

Looking ahead, Walkley is working with animation company An Idiot Robot on a Nickelodeon TV pilot and three videos for the album. He's also enlisted designer T-shirt maker Barking Icrons to create his merchandise. —Katie Hasty

Contact: Carla Sacks, publicist, carla@sackstco.com

VISQUEEN

Rachel Flotard has sung backup for Neko Case and written and performed with steel guitarist Jon Rauhouse, but her primary musical vehicle is Visqueen, a band that has become a fixture of the Seattle scene.

Championed by local triple A station KEXP, the band is often tapped to open Seattle shows for national acts. In some cases, like with Cheap Trick, Imperial Teen and Guided by Voices, Visqueen was asked to stay on and support full tours. "That's been the secret for us, getting out of Seattle," Flotard says. "You get four wheels and you leave."

Opening for such acts as these makes sense considering Visqueen's brand of catchy, quick power-pop, led by Flotard's staccato voice and screeching guitar, plus drummer Ben Hooker's fast tempos.

Flotard met Case when Visqueen opened for the New Pornographers in Seattle five years ago and the pair became fast friends. The artists trade vocals on each other's forthcoming albums, with Flotard on Case's "Middle Cyclone" (Anti-) and Case on Visqueen's "Message to Garcia." In addition, the latter will feature Rauhouse and John Roderick of the Long Winters and is set to be finished later in the spring.

Flotard is also busy recording with Rauhouse. Visqueen is in the process of lining up a management deal. —KH

Contact: visqueenheadquarters@gmail.com

PRYSLEZZ

Once insecure about his musical ability, 25-year-old MC Pryslezz credits a boastful older brother with urging him to share his talents with the world.

"Mike would have me come up to his place and freestyle for his friends. He'd be like, 'My baby brother's got skills!' " Pryslezz recalls. "I started to get a little confidence because of it. The encouragement just lit a fire in me."

One of his sibling's friends was NFL wideout Chris Chambers, who took a particular interest in Pryslezz and in early 2007, suggested the two join forces. By May, the pair independently released Pryslezz's first single, "More Than a Love Song," featuring R&B artist Dwele. By midyear they launched their own label, King Ape Entertainment.

In December 2007, the song entered Billboard's Hot R&B/Hip-Hop Songs chart at No. 95 and peaked at No. 86 five weeks later. "More Than a Love Song" also entered the Hot Singles Sales chart that same month at No. 37, topping out later at No. 3.

Now, Pryslezz is prepping his debut album, "Death of a Man, Rebirth of a King," due Feb. 24 on King Ape/Lightyear Entertainment, with distribution from Caroline. In addition to Dwele, Raheem DeVaughn, Jason Derulo, Slum Village and fellow King Ape artist/co-founder Nox appear on the set, while Blackout Movement, Ill Poetic and Black Milk lend their production talents.

Appearing on the album are such songs as "Block Star," which was recorded with live instruments; the R&B-laden "Tango"; and the second single, "Sideways," featuring Nox and Derulo. An accompanying video was shot in the middle of January and will be serviced to radio in coming weeks.

To promote the album, Pryslezz is performing one-stop shows throughout the country, as well as part of an independent college tour. An official trek for after the album release is in the works. —Marcel Conception

Contact: Hello PR, publicity, info@helior.com

CATCHING UP WITH UNDERGROUND ALUMNI

Luke Temple's new band Here We Go Magic will release its self-titled album Feb. 17 through Western Vinyl. . . . Corey Smith and the Morning After Girls were BMI's "Pick of the Month" in December and January, respectively.

Enjoy exclusive performances, interviews, music and more from dozens of Underground artists at billboard.com/underground.
ANDREW BIRD

Noble Beast

Producer: Andrew Bird
Fat Possum
Release Date: Jan. 20

It’s fairly recognizable what constitutes an Andrew Bird album at this point: acoustic ensembles, whistling, violin loops, Bird’s quivering tenor, poetry and harmonies. All are present here, so if anything distinguishes “Noble Beast” from its predecessors, it’s “hallucinatory,” from the super-simple “Tenousness” to the pensive instrumental intermissions “Ou” and “Un-Folding Fans.” There’s a constant spookiness and dreamlike wist to all 14 songs. “Not a Robot, but a Ghost” is practically violent—refreshingly so, coming from Bird—with its hot tempo and distorted guitar. “Masterswarm” intermingles warm tropical guitar chords with dramatic, chilling strings. Specters of voices and orchestras linger in the background of such tracks as “The Privateers” and the upbeat “ Fitz and the Dizzy Spells.” With its cuteness and1 shimmering pace, the opener “Oh No!” gets your seat in the chair, while the other tracks keep you there.—RH

AC NEWMAN

Get Guilty

Producers: Phil Palazzo, Andrew Bird

HEARTLESS BASTARDS

The Mountain

Producer: Mike McCarthy
Fat Possum
Release Date: Feb. 3

Between the Black Keys and Heartless Bastards, it’s clear that Ohio has the blues. But the former labelmates share key traits beyond geography and genre, including dynamic singers, stamping drummers and, best, lyrical and musical candor. On their third full-length, Heartless Bastards honor the penitent howl of leader Erika Wennerstrom, who sounds like Robert Plant’s less-shy American sister, by including several acoustic tunes that underscore her vocal versatility. Her charismatic country drawl is also heightened here—perhaps the result of the album being birthed in Austin—and new elements like pedal steel and banjo slip into the mix. Standouts include the muscular title track, the wry “Be So Happy” (“I could be so happy if just being sad”) and the sweet but firm “Witchy Poo,” whose dramatic “Hold on to what ya know” chorus soars.—SV

JAZZ

KEITH JARRETT TRIO

Yesterday

Producer: Manfred Eicher
ECM
Release Date: Jan. 27

Keith Jarrett’s concerts with his trusted trio of bassist Gary Peacock and drummer Jack DeJohnette are not quite as free-form as his legendary solo performances, but they’re experimental and challenging in their own ways. At while Robert Friere dictates where the trio takes its improvisations, there’s a baseline of misterial camaraderie that permeates their playing and makes each concert album a must-listen. The track list for this 2001 Japanese live recording is all standards, allowing for a range of moods and approaches. The group is nearly manic on the Dizzy Gillespie/Charlie Parker chestnut “Shaw’nuff,” with Jarrett humming along to his rippling piano leads in apprarent glee, and Parker’s “Scrap from the Apple” keeps the vibe light and the tempo peppy. Jarrett and company are more reflective on Richard Rodgers and Lorenz Hart’s “Yesterdays” and Carl Fischer and Bill Carey’s “You’ve Changed,” proving they can tow a straight line as deftly as they can throw the rule book out the window.—JC

JANE MONHEIT

The Lovers, the Dreamers and Me

Producer: Matt Pierson
Concord
Release Date: Jan. 20

The severely sultry jazz singer has issued a ready-made Valentine with this slow-boiling collection of elegantly delivered smooth songs. And while it’s not the kind of record that reaches out and grabs you, it will do a nice little whisper around your earbud. Monheit goes for a couple of pop-world nuggets here, including tracks by Corinne Bailey Rae (“Like a Star”) and Fiona Apple (“Slow Like Honey”). Though she and her band melt them all down to simmer highs similar to that of standards like “Lucky To Be Me” and “Something Cool.” “I’m Glad There Is You” risers and falls especially right where it needs to, and the title track takes a nice place on the ever-growing rainbow of jazz versions. “Dreamers” may have a certain lack of fireworks moments, but lovers could do a lot worse.—JV

ROCK

FICTION FAMILY

Producers: Jon Foreman, Sean Watkins
ATO
Release Date: Jan. 20

On paper, the co-production of Switchfoot’s Jon Foreman and Nickel Creek’s Sean Watkins seems improbable—and risky. But as Fiction Family, the two San Diego musicians find plenty of sonic common ground and, most important, create an album richly crafted and intricately rendered songs. “When She’s Near” and “Out of Order” kick off “Fiction Family” on a trippy note, establishing the duo’s airy harmonies and the latter driven by a rolling rhythm and finished with a swirling, psychedelic electric guitar solo. Offbeat sound effects and loops color several of the songs, but the stronger songwriting is Fiction Family’s foundation, and nowhere is that heard better than on the heaven-seeking “Closer Than You Think” but also in the ambient anthem of “We Ride,” the layered rootiness of “Elements Combined,” the plaintive romanticism of “Not Sure” and the plucky ragtime flavor of “Look For My Baby.” Foreman and Watkins are surely brothers in arms, which makes this partnership a fully functional “Family.”—GG

ANIMAL COLLECTIVE

Merriweather Post Pavilion

Producer: Animal Collective
Domino
Release Date: Jan. 20

The wildly excessive buzz around the new Animal Collective album could have ruined the record before it was even released. But “Merriweather Post Pavilion” is so gorgeously confident that it fulfills expectations and more. With its sparkling choir of electronics, lingering chord changes and effervescent vocals that burble and drip as if sung underwater, the album speaks defiantly for itself. Songs like “My Girl’s” and “Brother Sport” glide over catchy beats made of strange noises like rubbery echoes, while “Summer Clothes” is a sun-baked and touchingly peculiar/sincere ode to love. All of the familiar African chant and Brazilian beat influences of past Animal Collective albums are here, but the group sounds like Panda Bear and Avey Tare tropical gliss over catchy beats made of strange noises like rubbery echoes, while “Summer Clothes” is a sun-baked and touchingly peculiar/sincere ode to love. All of the familiar African chant and Brazilian beat influences of past Animal Collective albums are here, but the group sounds like Panda Bear and Avey Tare tropical gliss...
THE BILLBOARD REVIEWS

SINGLES

TOP

DAVID ARCHULETA
A Little Too Not Over You
(3:17)

Producers: Mike Krompass, Matthew Gerrard, Robbie Nevil

Writers: D. Archuleta, M. Gerrard, R. Nevil

Publishers: various

The soulful “A Little Too Not Over You” follows David Archuleta’s No. 2 hit “Crush.” “Ay ay ay” chants cement the track’s chorus, and a sweet acoustic strum and floating melody deliver a fitting contrast to the “American Idol” winner’s soulful conviction, while a climactic falsetto at the bridge takes this one home. Here is the voice of a new generation: With his emotive pop consistency, Archuleta will touch hearts as he breaks the charts.—MM

R&B/HIP-HOP

EMINEM FEATURING DR. DRE & 50 CENT
Crack a Bottle (5:11)

Producer: Dr. Dre

Writers: M. Mathers, A. Young, C. Jackson

Publisher: not listed

Aftermath

The Slim Shady character that “God sent to piss the world off” a decade ago is back—and he’s brought along his mentor and protégé for the ride. Although not quite as strong as the title track to Eminem’s 2004 album “Encore,” the return of Dr. Dre and 50 Cent has been anticipated for a long time, and it is sure to cement Eminem back atop the marquee. His skills remain intact, and the new measure is a testament to his constancy. The accompanying contributions make the music that much stronger. A leak of the unfinished song in early December will have little effect on overall impact, as Em’s signature keeps mounting for the hip-hop icon’s spring release of “Relapse.” This is destined to quickly “crack” the chart’s upper reaches.—SR

LITTLE BIG TOWN
Good Lord Willing (5:39)

Producers: Wayne Kirkpatrick, Little Big Town

Writers: various

“Good Lord Willing” is a signature party jam, high-recommended for both dance and country. The song is centered around a electrifying rhythm, building up to a powerful hook and delivering the ultimate party anthem.—CT

KELLY CLARKSON
My Life Would Sink Without You (3:31)

Producer: Ryan Tedder

Writers: M. Martin, L. Gottwald, C. Kelly

Publisher: not listed

RCA

Kelly Clarkson allies trepidation that all the mess surrounding her previous CD, “My December” (melodic missteps, bickering with RCA and a canceled tour), was anything more than an artist growing up and testing creative boundaries. “My Life Would Sink Without You” promises to return America’s pop daring to the top of multiple format charts while retaining the trust of an artist who felt a tinge of betrayal. With kings Max Martin, Dr. Luke and rising talent Claude Kelly at the songwriting helm, the song does everything right, similar to “Since I’ve Been Gone.” In addition to the detonation of percussion and chorus as intoxicating as abstinence, clever instrumentation—a hint of synths, a spurt of 80s drums—add a wistful wink to the whole production. Add a frisky lyric (“I know that I’ve got issues, but you’re pretty messed up, too/Either way I found out, I’m nothing without you”) and there’s a joyous rush throughout. Blast Off! The countdown to No. 1 begins.—CT

ANNIE LENNOX
Shining Light (4:01)

Producers: Mike Stevens, Annie Lennox

Publisher: not listed

Arista

Lennox’s long-awaited fourth solo CD, 2007’s “Songs of Mass Destruction,” was maudlin in theme and execution—simply a depressing sonic affair. So it’s relief to hear the grand dame glistening on “Shining Light,” one of two new tracks on “The Annie Lennox Collection” (Feb. 24). The song was originally a 2001 Euro top 10 for Northern Irish rock band Ash (2002 Irish Music Awards’ best single) and covered by Coldplay, but its only real exposure in the United States was in the final episode of the sci-fi series “Roswell” in 2002. Lennox says that she fell in love with the song in its prime, and she certainly proffers vocal movie alongside an exuberant midtempo production, reinvigorating the convoluted but ultimately positive lyrics. Adult top 40 and AC radio have the opportunity to class up the airwaves, if anyone cares. More importantly, “Light” will reignite fans’ passion for a timeless artist who returns to glory.—CT

HIP-HOP

VARIOUS ARTISTS
Notorious: Music From and Inspired by the Original Motion Picture

Producers: various

Bad Boy

Release Date: Jan. 13

The “Notorious” film soundtrack not only assembles the best of the Notorious B.I.G.’s work, it includes gems like the rapper’s first demo tape, two new tracks from Jay-Z and a “One More Chance” remix featuring B.I.G.’s son, C.J. Wallace. On the demo cut “Microphone Murderer,” B.I.G. gruffly performs his first lyrics over the rhythm of Big Daddy Kane’s “Ain’t No Half Steppin’” Jay-Z and Santogold contribute the hipster-friendly “Brooklyn Go Hard,” while Jadakiss delivers the heartfelt “Letter to B.I.G.” featuring Biggie’s widow Faith Evans. It’s a bit awkward to hear the young Wallace, who plays his father in the film, rapping about how “Najos creep me in their tee-pees.” But it’s not enough to lessen the impact of the album, nor its reminder of B.I.G.’s legendary prowess on the mic.—HC

CHRISTIAN

STEPHANIE SMITH
Not Afraid

Producer: Jamie Moore

Gotee Records

Release Date: Dec. 23

Stephanie Smith is a pop-rock tour de force with a vibrant voice brimming with personality and an arsenal of potent tunes that get under your skin. The catchy title tune is a survivor’s anthem replete with crunching guitars and a singalong hook in the chorus. “Superstar” is an empowering rocker teaming with attitude. She slows it down on “You Alone,” a gorgeous ballad that really showcases every nuance of her engaging voice. Smith also shines on the poignant “What If I Made a Mistake” and the exuberant “Love Out Loud.” Supported by a relentless tour schedule, Smith’s stellar Gotee debut should thrust the talented singer-songwriter into the spotlight in 2009.—DEP

LEGEND & CREDITS

EDITED BY JONATHAN COHEN (ALBUMS) AND CHUCK TAYLOR (Singles)

CONTRIBUTORS: Troy Carpenter, Jonathan Cohen, Hillary Croaday, Gary Graff, Kate Haiti, Michael Mannehem, Deborah Evans Price, Shad Reed, Chuck Taylor, Robert Thompson, Christa L. Titus, Philip Van Vleck, Susan Vaszek, Joff Weinberger, Lavinia Jones Wright

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

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, singles review copies to Chuck Taylor (both at Billboard, 770 Broadway, Seventh Floor, New York, N.Y. 10003) or to the writers in the appropriate bureaus.

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www.americanradiohistory.com
**Poppin’ On The Charts**

Producer/Rapper
Ron Browz Makes His Own Voice Heard

If you don’t know Ron Browz, you’ve most likely heard his hard work on the radio. This week, he has three songs in the top 50 of Billboard’s Hot R&B/Hip-Hop Songs chart: Jim Jones’ “Pop Champagne” at No. 6, Busta Rhymes’ “Arab Money” at No. 48 and his own “Jumping (Out the Window)” at No. 45. “Jumping” is the lead single from his upcoming debut album of the same name, slated for a March 17 release on Ether Boy/Universal Motown.

Other tracks on the album, which Browz says will “bring new life to hip-hop,” include “Give It to You,” a “rap ballad” with Amerie, “For My Ladies,” a club record Rhymes, Jones, Juelz Santana and Scott Storch all collaborated on the set.

Browz (born Rondell Turner) has been building a name for himself since busting out of Harlem a decade ago. After a short stint as an artist signed to the now-defunct New York indie Big Boss Records, Browz taught himself how to make beats.

In 1999, he landed his first major placement on New York rapper Big L’s album “The Big Picture.” Although that set’s “Elonics” was the first record of his that he heard on the radio, it took two years before Browz created the beat for “Ether.” Nas’ famous diss track aimed at then-rivalism Jay-Z.

“I was an upcoming producer, so I couldn’t just walk up to him,” Browz explains about how the music landed on the rapper’s album. “I gave it to his travel agent, and she handed it to him. Immediately after, he fell in love with the track. Before I knew it I was at the studio with him.”

Since then, Browz has worked with the likes of Ludacris, Lloyd Banks, DMX, Lil Kim, Fat Joe and 50 Cent.

“When I was younger, I didn’t know about the industry. When I first did ‘Ether,’ Nas didn’t say my name on the track, so people didn’t know who did it,” says Browz, whose audio trademark “Ether Boy” resonates on every track he produces these days. “I learned that to go further in the game you needed all these things to be recognized.”

And while his latest productions all use the ubiquitous vocoder (“I’m not using it in an annoying way, so people are accepting it,” he insists), Browz says he’s just grateful he’s been able to stay relevant throughout the years. “I don’t have a distinctive sound. When I do records, for the most part, people can’t tell I did it because I don’t have the same sound,” he says.

Besides work on new albums from Rhymes and Jones, Browz is collaborating with N.O.R.E., for whom he produced current single “Rotate.” He also teams with Lil Wayne to guest on a new Fat Joe song, “Windin’ on Me.”

But Browz is most excited about his own album. “After I worked with 50, I felt like I made my mark as far as production goes. Now I need to take it to another level,” he says. “I want to be like artist/producer Timbaland, Kanye West, Timbaland and Pharrell. I want to express myself as an artist.”

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**COOKING WITH GAS**

Members of rock act the Gaslight Anthem grew up in New Brunswick, N.J., idolizing Jersey natives like Bruce Springsteen. So after discovering that their band was the boss No. 1 friend on MySpace (and still was at press time), Needless to say, it was an honor.

If that weren’t enough, Springsteen made it a point to introduce himself to Gaslight Anthem frontman Brian Fallon during a benefit concert last December in New Jersey. “Bruce went up to Brian and said, ‘Hey, man, I got your record and I’m listening to it all the time,’” SideOneDummy Records co-owner Bill Armstrong says. “From an artistic end, you can’t even quantify that with sales.”

Springsteen isn’t the only one’s taken notice of the Gaslight Anthem. Last August, the four-piece released its sophomore album, “The '59 Sound,” which debuted at No. 70 on the Billboard 200 and has sold 43,000 copies in the United States, according to Nielsen SoundScan. This week, the album’s title track debuts at No. 38 on Billboard’s Modern Rock chart.

Gaslight Anthem manager Anna Jacobson-Leong says the band’s profile received a significant boost toward the end of 2008, when a number of U.S. and British music publications included “The '59 Sound” on their top 10 year-end album and song lists. “When you have a band on an indie label with a song that has this kind of staying power, everyone in the radio world will take some notice, because that’s unusual,” she says.

Armstrong says SideOneDummy co-owner Joe Sib—who also hosts a syndicated radio show—has played a noteworthy role as well in helping the Gaslight Anthem get radio play. “He just called (radio programmers) up and said, ‘Maybe we release Casualties records that don’t fit on the radio, but this is something special.’” Armstrong says. “He was super passionate about it.”

The Gaslight Anthem hopes to continue its success in 2009 with upcoming musical appearances on late-night talk shows and extensive touring. Jacobson-Leong estimates that the band performs about 300 concert dates per year, and it already has European and U.S. gigs on the itinerary through May. Those include major festival plays on both sides of the pond, the manager says, noting that tours in Japan and Australia are also in the works.

“We have a very big year ahead of us,” she says. “With the kind of touring they have ahead of them, I think they’ll be taken to a different level.”

—Mitchell Peters

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**‘TURN’ IT ON AGAIN**

Hoobastank is using its single “My Turn” to give fans their turn at being music video directors.

In addition to the regular broadcast clip for the song—the lead track from Hoobastank’s fourth Island album, “For All We Know”—the band and director P.R. Brown (Goo Goo Dolls, Slipknot) have created an interactive version of the video that allows viewers to mix and match a variety of personalities to perform the song.

Many are the four members of the band themselves, performing in a series of costumes. Others include bikini-clad models, senior citizens, frontman Doug Robb’s mother and father-in-law, and members of the production crew.

The video, housed at myturn.hoobastank.com and linked from the band’s official Web site and MySpace page, also lets users personalize the clip by uploading their own backgrounds.

“It’s starting to tap into new territory of what interactive music video is going to be,” says director Brown, who worked with programmer Daniel Kim from Deep Fried Productions (M.I.A., Gwen Stefani, Nine Inch Nails).

“We’re at an early stage in technology where we can start to offer these kinds of choices for people online.”

Robb, who credits Hoobastank manager Jordan Berlant of the Collective with the interactive concept, says the group wanted to “take advantage of the medium... to do stuff you can’t do on a TV video. Basically you’ll never see the same video twice.”

He also acknowledges that the extended cast “is even funnier to me, because I’ll click on my mom to do the singing and, oh my God, she just looks ridiculous! I think it’s pretty funny even if you don’t know who people are.”

Brown also created a more straightforward version of the “My Turn” video, a first-paced, videogame-referencing gallop that shifts through glimpses of the assorted cast members.

“With the current craze of ‘Rock Band’ and that kind of user-generated experience, I wanted it to look and feel as if it was being created on the fly by someone playing a video game,” Brown says. “So we built a world around what this videogame might look like, with all the different players along the way.”

The broadcast version of the “My Turn” video debuted Jan. 9; the song is No. 34 this week on the Modern Rock chart. Hoobastank hit the road Jan. 28 as part of a North American package with 3 Doors Down and Hinder.

—Gary Graff

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**HAPPENING NOW**

**MUSIC**

**in the night: HOOBASTANK**

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At 68, Calypso Rose Is Still Winning New Fans

More than 55 years after she began performing in the calypso tents of Trinidad, pioneering singer Calypso Rose has released a new album aimed at taking her music to a more diversified international audience.

“Calypso Rose” revamps several traditional calypso and faster-paced soca classics culled from Rose’s extensive catalog, with strains of R&B and Caribbean-flavored jazz. The album was released in October in France on the Maturity Music label, co-founded by Jean Michel Gibert in Trinidad and Paris-based Thievery Panel, former senior A&R director of EMI France. Distribution is by leading European label World Village/”Harmonia Mundi.

The album will be released in other European countries in March, while the U.S. release is scheduled for May. All 12 tracks are currently available for download purchase on TrinidadTunes.com, and for a limited time the jaunty ska single “Israel by Bus” can be downloaded for free.

“This is a whole new chapter opening up for me in my senior years,” says Rose, 68, in an interview in her Queens, N.Y., home. Her living room is cluttered with trophies, plaques and numerous citations, each testifying to her preeminence in the calypso genre. And by extension, her ambassadorial role for calypso’s birthplace, the southern Caribbean Republic of Trinidad and Tobago. “The arrangements on this album are open to a wider scope of listeners,” she says, “and when we launched in France, I performed in front of thousands of people who have never seen me before.”

On Jan. 11, Rose made her debut at the sixth annual GlobalFest, a showcase of world music artists held in New York as part of the Asien Performing Arts Presenters conference. During a 50-minute set Rose dazzled the talent bookers, tour agents and other tastemakers with her bo, occasionally bawdy stage persona, delivering among other selections her best-known hit, “Fire in Meh Well” (which has been recorded in eight languages by various artists), and providing an overdue authenticity to Nat “King” Cole’s nod to calypso, “Calypso Blues.”

“Calypso Rose is a jewel that hasn’t been discovered in America,” exclaims Shanta Tipake, director of Manhattan’s Joe’s Pub, a co-producer of GlobalFest. “We felt this was a great opportunity to bring her to the forefront.”

Born McArtha Sandy Lewis in Tobago, Rose was adopted by an aunt and uncle in Trinidad. She started performing there as a teenager in the 1950s when it was considered shameful for women to sing calypso. Performing provided Rose with the necessary courage to overcome her severe stuttering; despite heated opposition from her family and vociferous protests from Trinidad’s religious groups, she persevered and secured her several-decade-long reign as Calypso’s queen.

She made history in 1977 as the first female to win Carnival’s Road March title (which honors the most popular song) with “Tempo,” and since 1978 she remains the only female to have captured Carnival’s three top musical honors—Road March, National Calypso Queen and Calypso Monarch—in one year.

Rose returns to Trinidad in February to perform at several carnival shows and shoot a video for “Israel by Bus.” She then heads to Tokyo to film the documentary “Rose, the Calypso Diva,” produced by Maturity Music, Dynamic Production (France), Maccenas (Congo) and the Trinidad and Tobago Film Co.

“Through all of the criticisms I got, I have opened doors for Caribbean female artists,” Rose reflects. “I have passed through hell, but thank God I am still here to give them fire.”

MIND’S EYE

The third time’s a charm for dance singer/songwriter Jes, who shoots from T to this week on Hot Dance Airplay with “Imagination.” The dreamy track is the third single from last year’s “Disconnect” (Ultra). The other two, “Ghost” and “Heaven,” only cracked the top 20.

“It has a strong hook and a beautiful melody, from a familiar artist,” says Trevor Simpson of dance (KNXQ Energy 92.7) San Francisco.

A familiar voice might be more accurate. While Jes has made strides during the last year to define herself as a solo artist, she’s best-known for her eclectic vocals on 2004 mega-hit “As the Rush Comes,” recorded as Motorcycle with producers Josh Gabriel and Dave Dresden. The track hit No. 1 on Hot Dance Airplay and stayed on the chart for 45 weeks.

“Imagination” shows just how much of Jes was in “Rush,” with the same dewy vocals and emotive lyrics. “The song is about, if we can dream something, then we can make it real,” her manager Tom Fitze says. “She’s lyrically driven. She blends elements of edgy rock and electronic grooves, with very emotional lyrics.”

As a live performer, Jes is in Bus. She toured in 2007 with Tiësto as a track act, but took a full band on the road in 2008 for limited dates. “She has great stage presence,” Simpson says. “She drew 900 people to a station event on a Thursday in October. She co-headlined the Smashing Pumpkins at the Guitar Hero World Tour” launch party at Best Buy in West Hollywood, Calif.—with the band, of course. “For 2009, our goal is to be able to bring the band out to many more shows around the world,” Fitze says.

Jes is working on the follow-up to “Disconnect,” currently called “High Glow” and slated for a summer release. Old friend Tiësto has already remixed the title track, which appears on his “In Search of Sunrise 6” mixed compilation.

—Kern Mason
Ye Olde Tube Still Moves; Soundtracking The Hits

While YouTube and other social networking vehicles remain powerful at breaking songs, good old-fashioned TV performances can still move the masses to buy a full album.

A notable number of developing artists have recently reaped rewards from NBC's "Saturday Night Live," likely because of the show's two-song-per-performance format and viewers' sense of discovery when seeing an act for the first time. It's one thing for an established artist like, say, Britney Spears to hit the "SNL" stage, but another for a fairly unknown act to get introduced to a mainstream audience.

It also doesn't hurt that "SNL" has been posting some of its biggest ratings in years this season.

Following their Jan. 17 performance on "Saturday Night Live," Fleet Foxes' self-titled album finds its way up the Billboard 200, jumping from No. 67 to No. 46 with 10,000 (up 32%) for the week ending Jan. 18. Its increase in digital album sales was noteworthy as well, as it sold nearly 6,000—a gain of 65%.

Digital sales quickly follow when a high-profile weekend event occurs. It's likely that viewers of "SNL" immediately purchased a download of the "Fleet Foxes" album instead of waiting to buy it from an Internet retailer or visit their local brick-and-mortar store later in the week.

In earlier years, sales increases generated as a result of TV appearances on a Saturday or Sunday would usually not make a full impact until the following week's charts were compiled. That's because Nielsen SoundScan's tracking week ends on Sunday night. However, with instant digital gratification at consumers' fingertips, we're seeing more and more quick climbs immediately after significant media events.

Less than a year ago, a March 8 performance on "SNL" by Vampire Weekend resulted in its self-titled set peaking at No. 26 during the tracking week ending March 9 with 19,000 (up 53%). Nearly 48% of its overall total sales that week were made up of digital downloads.

The following week, after the "SNL" glow had faded, the album's overall sales were up just 2%, yielding a one-spot climb up the Billboard 200.

Last fall, another "SNL" performer, Adele, reaped the benefits of her Oct. 18 performance when her 19 album shot 129-46 with nearly 11,000 (up 145%).

Again, digital sales drove the gains. Physical CD sales of "19" increased just 2% that week while digital sales were up 450%. Of its nearly 11,000 total sales that week, 71% were downloads.

We tend to point out notable achievements within the top 10, 15 or 20, not the top 11, 16 and 21. However, just for giggles, this week marks the first time we've had four theatrical film soundtracks in the top 16 since the May 18, 2002, chart. That's when "Spider-Man" (No. 4), "O Brother, Where Art Thou?" (No. 10), "The Scorpion King" (No. 13) and "Star Wars Episode II: Attack of the Clones" (No. 15) reigned.

The rise of "Shumdog Millionaire" is eye-catching, but not totally unexpected. Many soundtracks from films that are Oscar-friendly become fast movers on the chart in January and February of each year—especially those that were released in a limited number of theaters in November and December of the previous year but go on to wider distribution in January.

However, most of the big chart climbs tend to come from musical movies that have a more obvious appeal to consumers. Last year, the soundtrack to "Sweeney Todd: The Demon Barber of Fleet Street" made a quick rise, while in previous years, sets from "Once," "Dreamgirls" and "The Phantom of the Opera" all flew up the tally in January and February.

With the "Shumdog" film expanding to its widest release yet Jan. 23, it won't be shocking to see the album rise again on next week's chart.
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Go to www.billboard.biz for complete chart data

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**Top 100 Albums**

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<td>1,400 copies</td>
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<tr>
<td>3</td>
<td>The World's Greatest Hits of 1950</td>
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<td>The Essential Doors Hits</td>
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<td>Life In Between</td>
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<td>The Mission Of Progress</td>
<td>The Offspring</td>
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<td>7</td>
<td>Heart Love</td>
<td>Stain</td>
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<td>A Million Million Suns</td>
<td>Chris Tomlin</td>
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<td>The Way Of The Fist</td>
<td>Five Finger Death Punch</td>
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<tr>
<td>10</td>
<td>The Altar And The Door</td>
<td>Casting Crowns</td>
<td>300 copies</td>
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</table>

**Additional Notes**

- **FRANK SINATRA**: The Best Of Now That's What I Call Music (10th Anniversary) | 131
- **LIL WAYNE & DJ DRAKE**: Ganga Giza: Dedication 3 | 129
- **JEREMY CAMERON**: Speaking Louder Than Before | 127
- **ALVIN AND THE CHIPMUNKS**: Christmas CD | 126
- **GARTH BROOKS**: The Ultimate Hits | 125
- **AVANT**: The Deca-debut | 124
- **SEETHER**: The Life Of A Song | 123
- **KIDS OF APOLLO**: Finding Beauty In Negative Spaces | 122
- **Jack Johnson**: Sleep Through The Static | 121
- **THE JOSHDUB BAND**: The Joshdub Band | 120
- **JULIA MICHAELS**: Nikel Coach | 119
- **SIMON & GARFUNKEL**: The Sound Of Music | 118
- **JANIS JOPLIN**: The Sound Of Janis | 117
- **GARTH BROOKS**: The Ultimate Hits | 116
- **VARIUS ARTISTS**: This Is Us: Songs From Where You Live | 115

**Data for week of January 31, 2009**

For chart reprints call 646-654-4633 | Go to www.billboard.biz for complete chart data
### HOT 100 AIRPLAY

<table>
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<tr>
<th>No.</th>
<th>Title (Artist / Label)</th>
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<tr>
<td>1</td>
<td>Single Ladies (Put a Ring on It) (Beyoncé / Jive/Columbia)</td>
</tr>
<tr>
<td>2</td>
<td>Your Love (Secondhand Serenade / Warner Bros.)</td>
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<tr>
<td>3</td>
<td>Bean There Done That (Hilary Duff / Hollywood Records)</td>
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<tr>
<td>4</td>
<td>? (Carrie Underwood / Capitol/Columbia)</td>
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<tr>
<td>5</td>
<td>Give It Up (Samael / Interscope)</td>
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<td>6</td>
<td>Love Lockdown (The Black Eyed Peas / Universal Motown)</td>
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<tr>
<td>7</td>
<td>You're Gonna Go Far, Kid (Lady Antebellum / Big Machine/Columbia)</td>
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<td>8</td>
<td>I'm Yours (T这是一种原生植物 homme - The Game)</td>
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<tr>
<td>9</td>
<td>ギフトライト (David Cook / Cabin 53 MA, CDV)</td>
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<td>10</td>
<td>It Hurt (Chris Brown / Warner Bros.)</td>
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### HOT DIGITAL SONGS

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<td>Sweet Like Chocolate (Chris Brown / Def Jam)</td>
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<td>3</td>
<td>Shine (Jordin Sparks / Jive/Columbia)</td>
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<td>4</td>
<td>Mad (The Madden Brothers / RCA)</td>
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<td>5</td>
<td>Disturbia (The Ting Tings / 4AD)</td>
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<td>6</td>
<td>No One (Beyoncé / Jive/Columbia)</td>
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<td>7</td>
<td>The Next Day (The Strokes / Interscope)</td>
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<td>8</td>
<td>Paper Planes (Kanye West / Def Jam)</td>
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<td>9</td>
<td>Poker Face (Lady Gaga / Interscope)</td>
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<tr>
<td>10</td>
<td>Sex On Fire (The Killers / Epitaph/Interscope)</td>
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### ALBUM CHARTS

- **Top 100 Albums**
  - Includes sales data from Billboard's Hot 100, Country, Dance, Pop, and Latin charts.
  - Data is compiled from a national sample of data supplied by Nielsen SoundScan.
  - Albums are ranked by album sales on a weekly basis.
  - Sales data is compiled from a comprehensive pool of U.S. music retailers, including major retailers, mass merchandisers, independent retailers, Internet retailers, and other Entertainment World sales points.

### SINGLES CHARTS

- **Hot 100 Airplay**
  - Includes data from the Billboard Hot 100 and Hot Latin Songs charts.
  - Albums are ranked by Hot 100 sales for the week.

### CONCEPTIONS

- **CD single availability**
  - Digital Download availability
  - DVD single availability
  - DVD/CD single availability
  - DVD/CD Single availability
  - CD/Maxi-Single availability

### HOT DANCE CLUB PLAY

- Complied from a national sample of reports from club DJs.
  - Data is compiled from club play data for the week.

### AWARD CERT. LEVELS

- **Gold**
  - Certified for sale of 500,000 units

- **Platinum**
  - Certified for sale of 1 million units

- **Multi-Platinum**
  - Certified for sale of 5 million units

### MUSIC VIDEO SALES CHARTS

- **Gold**
  - Certified for sale of 50,000 units

- **Platinum**
  - Certified for sale of 100,000 units

### DVD SALES/VHS SALES RENTALS

- **Gold**
  - Certified for sale of 5,000 units

- **Platinum**
  - Certified for sale of 10,000 units

- **Multi-Platinum**
  - Certified for sale of 50,000 units
### Billboard Country Songs

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<td>Alan Jackson</td>
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<td>2</td>
<td>START A BAND</td>
<td>Blake Shelton ft. Tim McGraw</td>
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<tr>
<td>3</td>
<td>SHE WOULD NOT BE GONE</td>
<td>Billy Currington</td>
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<td>18</td>
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<td>FEEL THAT FIRE</td>
<td>Dierks Bentley</td>
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<td>DOWN THE ROAD</td>
<td>Kenny Chesney ft. McAnally</td>
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<td>SWEET THING</td>
<td>Keith Urban</td>
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<td>COWGIRLS DON'T CRY</td>
<td>Brooks &amp; Dunn ft. Rascal Flatts</td>
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<td>8</td>
<td>I ALREADY KNOW</td>
<td>Sugarland</td>
<td>35</td>
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<td>9</td>
<td>LAST CALL</td>
<td>Lee Ann Womack</td>
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<td>DON'T日趋 LOVE YOU</td>
<td>Jake Owen</td>
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<td>THAT'S A MAN</td>
<td>Rodney Atkins</td>
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<td>LIKE A WOMAN</td>
<td>George Strait</td>
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<td>13</td>
<td>OUT OF NOWHERE</td>
<td>Martina McBride</td>
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<td>I WILL</td>
<td>Jamey Johnson</td>
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<td>NO THIN' TO DIE FOR</td>
<td>Tim McGraw &amp; Faith Hill</td>
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<td>SHE'S COUNTRY</td>
<td>Jason Aldean</td>
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### Billboard Country Albums

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<td>Zac Brown Band</td>
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<td>Flatland</td>
<td>Greatest Hits Volume 1</td>
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<td>Learn To Live</td>
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<td>Jamey Johnson</td>
<td>That Lonesome Song</td>
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<td>Craig Morgan</td>
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<td>Toby Keith</td>
<td>That Don't Make Me A Bad Guy</td>
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<td>Crazy Ex-Girlfriend</td>
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<td>Blake Shelton</td>
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<td>X Ten</td>
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<td>22</td>
<td>Tim McGraw</td>
<td>Greatest Hits, Limited Edition</td>
<td>49</td>
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Go to www.billboard.biz for complete chart data.
**TOP R&B/HIP-HOP ALBUMS**

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<td><strong>3</strong></td>
<td>Jamie Foxx</td>
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<td>Anthony Hamilton</td>
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<td>Isles</td>
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<td><strong>8</strong></td>
<td>Neu</td>
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<td><strong>9</strong></td>
<td>Various Artists</td>
</tr>
<tr>
<td><strong>10</strong></td>
<td>John Legend</td>
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<td><strong>13</strong></td>
<td>Musiq Soulchild</td>
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<td>Ja Rule</td>
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<td><strong>16</strong></td>
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**MAINSTREAM R&B/HIP-HOP**

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**ADULT R&B**

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**RHYTHMIC**

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<td>You're The Only One That Loves Me (In the Beginning)</td>
<td>A. Jaxon</td>
<td>ACE/Parlophone</td>
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<td>A. Jaxon</td>
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<td><strong>3</strong></td>
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<td>A. Jaxon</td>
<td>ACE/Parlophone</td>
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<td>A. Jaxon</td>
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<td>I Need A Song</td>
<td>A. Jaxon</td>
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<td><strong>6</strong></td>
<td>I Can't Live If You Don't Love Me</td>
<td>A. Jaxon</td>
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**HOT RAP SONGS**

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<td>Eminem &amp; 50 Cent</td>
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**Data for week of JANUARY 31, 2009 | CHARTS LEGEND On Page 43**
### JANUARY 31, 2009

#### HITS OF THE WORLD

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**Girls Aloud keep their hit streak alive as their 20th single release, "The Loving Kind," becomes their 20th straight top 10 hit on the U.K. Singles chart.**

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*Data for week of JANUARY 31, 2009 | CHARTS LEGEND on Page 43*
LOOKING FOR ROCK T-SHIRTS?
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Remember, the very week he or she is ready your advertisement should be in POSITION;
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BOOKING TALENT

Your Direct source for booking urban entertainment

Universal Attractions

The largest independent urban music booking agency
info@universalattractions.com • 212.582.7575
www.universalattractions.com
TOURING: Creative Artists Agency in Los Angeles taps Ryan Harlacher as a booking agent. He was an agent at Pinnacle Entertainment.

DIGITAL: Yahoo names Carol Bartz CEO. She was chairman at software company Autodesk.

MEDIA: MTV Networks Japan elevates Sammy Yoo to executive VP/managing director. He also assumes the titles of executive VP/managing director of MTV Networks Korea, which he will oversee. Yoo was senior VP/managing director of MTV Japan.

RELATED FIELDS: Licensing consulting company RightsFlow appoints Duncan Hutchison chief content officer. He was executive VP at music media social networking Web site WozzyFly.

The GEMA management board and supervisory board appoint Maren Ruhfus director of political communication. She was head of the GEMA coordination office in Berlin and Brussels.

—Edited by Mitchell Peters

MIDEM 2009

The 42nd MIDEM Conference took place at the Palais des Festivals in Cannes, France, from Jan. 17-21. There were 9,100 participants, including 1,400 international executives from every sector of the music industry who participated exclusively at the MidemNet conferences. With keynote speeches from prominent music industry figures, as well as panels, workshops and networking events, MidemNet conferences not only fostered reflection on the artist-fan relationship, but also discussion on how it may be improved for the future. PHOTOS: COURTESY OF MARC GINOT/MIDEM 2009

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INSIDE TRACK

PICKIN’ ON STEVE

Steve Martin puts his new album, “The Crow: New Songs for the Five-String Banjo,” “under the heading of ‘I’m not getting any younger’”...

That led the actor/comedian/author/musician to work in earnest on “The Crow,” which arrives Jan. 27 as a three-month Amazon.com exclusive. It features 15 original Martin compositions recorded with such guests as Dolly Parton, Vince Gill, Mary Black, Earl Scruggs, Tony Trischka, Tim O’Brien and Pete Wernick. It was produced by the Manly, N.C.-based Dirt Band’s John McEuen, a high school friend of Martin’s.

“I started playing banjo when I was 17,” Martin tells Track. “I know what my specialty is — playing songs I write, and if I’m asked to step outside that specialty, I can get a little nervous. It’s a diatonio; on one hand I can play my own songs with anybody, but if I get into a really serious bluegrass crowd, I’d play a couple standards and retire.”

Martin is planning a number of TV appearances to promote “The Crow.” As for actual touring, he says, “If I do, it’ll be in the summer,” after he wraps a role in an as-yet-untitled Nancy Myers-directed adult romantic comedy with Meryl Streep and Alec Baldwin.

“I think I would just do a bluegrass festival or something like that,” Martin says. “The word [about the album] isn’t even out yet, and I don’t even know what I’d do. I guess I have to get a banjo, right? I wouldn’t even know how to do an hour show of music. I’d have to think about that.”

MARTEN FAMILY DAY TO HONOR FRANK, PETERZELL

For the past five years, Koch Records president Bob Frank and CMI Entertainment management director Marcus Peterzell have served as co-chairs of Family Day, an annual charity event hosted by the TJ Martell Foundation, which is dedicated to funding research for leukemia, cancer and AIDS.

This year, to help celebrate Family Day’s 10th anniversary, the TJ Martell Foundation will honor Frank Peterzell and their families March 8 at the Roseland Ballroom in New York. And for the first time in its history, Family Day will expand to the West Coast March 29 at the Los Angeles Zoo.

“It’s definitely an honor, and we’re thrilled that the board and Tony [Martell] wanted to honor us,” Peterzell says. “But for us it’s the same mission...to really drive the funds to find more cures.”

As in years past, Family Day will be filled with indoor gaming, sports and carnival activities. In addition, the New York event will feature a musical performance by Push Pull and Los Angeles will feature the Clique Girls.

Since hosting its first Family Day 10 years ago, the Martell Foundation has raised $2.4 million from the event. Further ticket information about Family Day can be found at tjmartellfoundation.org.

—Mitchell Peters

MIDEM's British event featured a performance by Universal recording artist Jamie Cullum.

TAG Strategic, managing partner Ted Cohen, right, leads a discussion with Google VP of content partnerships David Eun on how YouTube and Google are revolutionizing the way consumers access music.
Billboard international bureau chief Mark Sutherland sits down with leading executives for the panel "Artists, Managers & Digital — So Where’s the Money?" From left: Paul Brown, Mandarin Entertainment director and Skyscape commerce director; Goldberg, Hertz & Lichtenstein senior partner Ken Hertz, Sutherland, and PPL executive director Peter Leitham. Photo courtesy of MusicTank.org 2009.

What if! Innovation digital team head of mobile Jessica Sandin presents at HolomNet.

During his keynote interview, Executives gathered at Ginger's for the MidemNet closing cocktail party. Photo courtesy of MusicTank.org 2009.

For the third year, Billboard recognized 10 MIDEM Masters at an intimate breakfast held during the trade fair. From left: Microsoft's Mark Swain, director; Brian Hoff, head of media-related products; and digital content Clive Gardiner, Sony Music Publishing; Japan president Ken Ohkata, MIDEM director Dominique Legarre; Billboard editorial director Bill Wersch, the Orchard founder; and PPA Music president Laura Tesoriero. Style Records managing director Olga Lobov and Absolute Marketing and Distribution managing director Henry Semmence. Photo courtesy of MusicTank.org 2009.

Panelists at the Mobile Entertainment Forum mobile music panel discuss subscription services. From left: Gerard Brecht, EMEF chairman and Orange strategy and business development director; Christian Wasseur, Orange; and business development director Rell Simson, Nokia head of music. Photo courtesy of MusicTank.org 2009.

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MIDEM 2009

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