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# No. 1

ON THE CHARTS

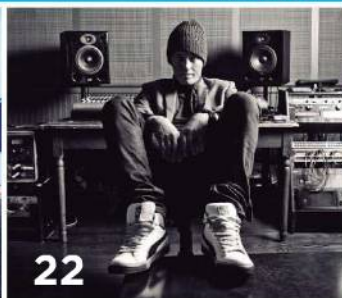
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ON THE COVER: Lady Antebellum photograph by Mark Humphrey/AP Images

360 DEGREES OF BILLBOARD

## HOME FRONT

### Online

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**MUSIC AND MONEY**  
Join members of the music, legal and financial communities March 4 at the St. Regis in New York to explore challenges and key opportunities shaping the future of the music business. More: [billboardmusicandmoney.com](http://billboardmusicandmoney.com).

### LATIN MUSIC

The Billboard Latin Music Conference & Awards is set for April 26-29 in Puerto Rico and will feature a Q&A with Universal Music Latin America/Iberian Peninsula chairman Jesus Lopez. More at [billboardlatinconference.com](http://billboardlatinconference.com).

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# Rumble In The Bundle

Music Bundling, Social Networking Require New A&R Approach

BY RALPH SIMON

The next year promises to significantly extend the growing power of mobile platforms in music and A&R.

Labels and artists need to take a much more incisive view of how mobile content can accelerate music sales by improving the digital bundling of an artist's work.

More than ever, label A&R needs to be attuned to this important imperative and develop ways to drive cross-platform consumption and purchase of content, with a far greater emphasis on social networking tools.

What once seemed like a threat to the industry—sharing music—has become key to future sales. If listeners like what they hear and see, they'll talk about it on Twitter, Facebook or MySpace and tell their online friends to buy it too. Labels must work closely with artists to develop content bundles that generate buzz on social networks. The best music bundles that do so give consumers a taste of an artist's repertoire, persona, visual imagery and other social networking magnets.

The mobile music opportunity will extend beyond the handset industry this year to the automotive business, as carmakers provide consumers with wireless music and video delivery. The global automotive industry has been developing such in-car services for the past seven years, making use of meta-



data technology, Bluetooth delivery and GPS applications that will enable direct delivery of content to cars, as well as providing music search, download and payment mechanisms. We are finally entering a new era of the seamless mobile music experience in the automobile.

Can traditional A&R cope with the new demands of cross-platform content delivery? Successful artists and labels of the future will encourage collaboration among creatives in music, mobile and technology in order to produce dynamic bundles of mobile content far beyond the narrow configuration of basic ringtones. Mobile subscribers want to have a broad range of mobile content from their favorite act or "digital stimulator."

Savvy artists today need to have a roster of new-media music professionals in their corner, including a manager who understands the relationship between new and old media, innovative mobile app developers, small-screen video directors, search engine optimization specialists and audio engineers who can optimize sound quality for a variety of digital platforms.

Vampire Weekend is an act that has a good understanding of this approach to creative bundles. Trent Reznor and Green Day are two others that are certainly protagonists for this thinking. One of the key people in this space is London-based Denzyl Feigelson, CEO of AWAL (Artists Without a Label) and

the creator of the iTunes Live Festivals in Europe.

AWAL has a team that operates in London out of producer Mickie Most's old recording studio complex, RAK Studios. The team helps acts construct mobile and Web bundles as catalysts for driving new and increased audience. Feigelson was one of the stars at this year's MidemNet, where he hosted special teach-ins to educate artists and managers about this new bundled imperative.

Meanwhile, Tunewiki is indicative of the new breed of cross-platform companies that have sprung up in the past year or two. They have taken song lyrics and, by using enhanced mobile technology and GPS data, have created a compelling mobile game experience generating hundreds of thousands of global downloads. Tunewiki's Lyrics Legend platform has shown music publishers and artist managers a new way to grow revenue by exploiting their lyrics.

Sales projections for 2010 suggest that 1 billion mobile phones will be sold worldwide, with many hundreds of millions being Internet-enabled. Demand for greater mobile music experiences and improved user interaction will continue to fuel the substantial sales of smart phones that have the memory and speed for mobile TV, social networking, Web surfing and access to "cloud-based" content.

This is a potential growth opportunity for all international music markets. Consumer demand for a compelling mobile entertainment experience is sure to position such mobile apps developers as Gravity Music and Smule to become as well-known as legendary A&R executives of yore.

The music and management companies that quickly understand and make innovative bundled content for the always-on, always-connected user will be the first to reap the rewards that cross-platform mobile promises as the next phase of the music business.

Ralph Simon is CEO of the Mobilium International Advisory Group and founder/chairman emeritus of the Mobile Entertainment Forum—Americas.

## FOR THE RECORD

■ In the Feb. 6 issue, *Billboard* incorrectly reported that Simon Townshend is Pete Townshend's son. He is his brother.

■ In the same issue, *Billboard* incorrectly reported that the *Drive-By Truckers* will play at a Record Store Day event at Best Buy in Asheville, N.C. The correct location is Harvest Records.

■ A column in the Jan. 30 issue misquoted Bruce Fife, president of American Federation of Musicians, Local 99 in Portland, Ore., regarding the monies often withheld by club owners from touring acts. It should have read "up to \$1,000," not \$100.

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Value Music liquidates its operations



**RISING TO THE TOP**  
An interview with UMG's Lucian Grainge



**SLIDING AWAY**  
Physical sales decline accelerates in Japan

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**>>>LIVE NATION-TICKETMASTER INVESTIGATION REOPENED**

The United Kingdom's Competition Commission has reopened its investigation into the Live Nation-Ticketmaster merger. The commission confirmed that the original Dec. 22 decision, which cleared the proposed merger in the United Kingdom, had been quashed. German ticketing company CTS Eventim appealed against the decision and the United Kingdom's Competition Appeal Tribunal ordered Feb. 11 that the case be reviewed again.

**>>>CELINE RETURNING TO VEGAS**

Celine Dion will return to Las Vegas for a three-year residency at the Colosseum at Caesars Palace, beginning March 15, 2011. Dion ended a five-year residency at the venue Dec. 15, 2007. During that time, Dion's "A New Day" show grossed \$385 million and drew nearly 3 million people to 717 performances, according to Billboard Boxscore. Tickets for the first 54 shows are already on sale.

**>>>REAL-NETWORKS, SPRINT TEAM**

Although RealNetworks unloaded the struggling Rhapsody service, it's still in the music business. RealNetworks struck a deal with wireless operator Sprint to provide various music services including ringtones, ringback tones and full-track downloads. The companies say they will work together during the next several months to "streamline" all of Sprint's music offerings.

# UP FRONT

**LABELS** BY ED CHRISTMAN

## CRUNCH TIME

As Terra Firma Struggles To Keep EMI, Citigroup Looms In The Wings

While the recording industry struggles to develop new business models, here's the latest one that might come to pass: a bank-owned major label.

Terra Firma and its CEO Guy Hands are asking the British private equity firm's investors to pony up an additional equity injection to satisfy the financial conditions of the £2.7 billion (\$4.2 billion) Citigroup loan it used to buy EMI Group. In the meantime, court documents filed in Terra Firma's December lawsuit against Citigroup suggest that the bank is in no mood to negotiate a solution with Hands.

The result? If Terra Firma investors don't agree to an additional equity injection, Citigroup could begin taking concrete steps to assume control of EMI as early as June.

Before Terra Firma sued Citigroup in New York State Supreme Court, alleging the lender had lied that there was a rival bidder for EMI, the private equity firm reportedly made an offer to inject £1 billion into EMI if Citigroup would forgive a corresponding amount of debt (Billboard, Nov. 28, 2009).

But Citigroup cut off discussions with Hands in November, preferring instead to hold talks with Andrew Chadd, director of Maltby Investments, Terra Firma's borrowing vehicle, according to letters and e-mails between Terra Firma and Citigroup that were filed as supporting documentation in the lawsuit. Terra Firma owns EMI through its equity investment vehicles Maltby Capital and Maltby Holdings and secured the Citigroup loan through Maltby Investments.

In a Nov. 27 letter to Chadd, a Citigroup executive in London wrote, "We consider that the equity interests now have no value and that we need to talk directly with you to ensure that the business is run in the interests of its creditors."

A Maltby Capital financial report released at the end of January for the fiscal year ended March 31, 2009, showed that

EMI Group had £98 million of equity on its balance sheet, down sharply from £545 million at the end of fiscal 2008.

EMI generated revenue of £1.569 billion (\$2.45 billion) in fiscal 2009, up 7.5% from £1.46 billion (\$2.28 billion) in the prior year, according to the report. That was nearly matched by a net loss of £1.567 billion (\$2.45 billion), more than double its loss of £757 million (\$1.18 billion) in the prior year. The 2009 net loss included £1.04 billion (\$1.62 billion) in impairment costs to revalue EMI's assets. As the company continued to cut costs and grow revenue, adjusted earnings before interest, taxes, depreciation and amortization surged 79% to £293 million (\$458 million) from £164 million (\$256 million) in 2008. And an EMI representative says that operating profits have risen substantially in the current fiscal year as well (Billboard.biz, Feb. 4).

While EMI cash flow is capable of paying off the interest payments on its debt, Hands needs Terra Firma's investors to put up £120 million (\$187 million) in additional equity for future "cures" in order to satisfy its obligations under its Citigroup loan. The loan requires EMI to meet an undisclosed ratio of EBITDA to interest payments every quarter.

In the Maltby report, Terra Firma warns that "absent any equity cure it is likely there will be a significant shortfall when the financial covenants under its banking facilities are tested" come March 31. It also says it's seeking additional funds from investors for cures to meet its quarterly covenant tests through the end of March 2011 and that it may require additional funds from its investors to make up for a deficit in the EMI Group Pension Fund estimated at £10 million-£200 million (\$15.6 million-\$313 million).

The next crucial date for Terra Firma is June 14, when an equity injection would



Down to the wire: Citigroup's offices in London (top); Terra Firma CEO GUY HANDS (left) speaks with Terra Firma managing director PETER CORNELLI last year in Paris.

be due to satisfy the covenant test period ending March 31. If the firm fails to procure the funds for an equity cure, Terra Firma will technically default on its loan.

That would clear the way for one of the following:

- Citigroup begins assuming control of EMI.
- Terra Firma forestalls a takeover by filing an injunction with the court hearing its lawsuit, asking the judge to delay a Citigroup takeover until the trial has been decided.
- Terra Firma files for Chapter 11 bankruptcy protection for EMI.
- Citigroup agrees to forgive a portion of the debt in exchange for an equity stake in EMI, leaving Terra Firma in control.

Representatives for Citigroup, Terra Firma and EMI declined to comment for this story. Last week, EMI held down four of the top 10 spots on the Billboard 200, among them Corinne Bailey Rae's "The Sea" (Capitol), which debuted at No. 7, and Lady Antebellum's "Need You Now" (Capitol Nashville), which topped the chart and repeats at No. 1 again this week (see story, page 16).

But if Terra Firma investors don't step up to the plate, even an extended hot streak on the charts isn't likely to do much more than forestall a Citigroup ownership interest or outright takeover. ♦♦♦

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## >>>ACTIVISION BLIZZARD POSTS WIDER LOSS

Activision Blizzard posted a wider loss Feb. 10 while tagging some of its corporate cash for a shareholder dividend. The company has \$2.7 billion in cash and zero debt. Activision Blizzard has also authorized a \$1 billion share buyback. The videogame company behind the "Guitar Hero," "Call of Duty" and "World of Warcraft" franchises lost \$286 million in its fiscal fourth quarter. That compares with a \$72 million loss a year ago. Revenue fell 5% to \$1.6 billion.

## >>>DRAKE TAPPED FOR SPRITE CAMPAIGN

Toronto rapper Drake has teamed with Sprite for its "Spark" campaign, which will include a push on TV, digital, out-of-home and mobile applications. Drake stars in the campaign's first commercial, titled "Unleashed." The spot will run in four markets: the Philippines, Turkey, South Africa and the United States, where it debuted during the Super Bowl's pregame broadcast.

## >>>EMI PARTNERS WITH DAILYMOTION

EMI has reached an agreement with Dailymotion to deliver the major label's premium music videos to the video-sharing service's Web site, mobile site, iPhone app and the Dailymotion channel on Internet-connected TVs. Beginning in April, Dailymotion users will have free access to videos from acts including Coldplay, Katy Perry, Robbie Williams and David Guetta. The deal covers all of EMI's labels as well as those represented by EMI Label Services and EMI's Caroline Distribution unit.

Compiled by Chris M. Walsh. Reporting by Paul Bond, Antony Bruno, Mariel Concepcion, Andre Paine, Mitchell Peters, David J. Prince and Reuters.

DIGITAL BY ANTONY BRUNO

# MYSPACE 3.0

## As Yet Another CEO Exits, Can Music Stop The Slide?

The sudden departure of MySpace CEO Owen Van Natta raises new concerns over the future of a company embraced by the recording industry as a key promotional partner.

As announced Feb. 10, MySpace will now be led by a pair of co-presidents—former chief product officer Jason Hirschhorn and former COO Mike Jones. Hirschhorn oversaw technology, product development, marketing and PR and was, along with Van Natta, the senior executive most directly involved in MySpace Music. Jones ran point on the overall MySpace user experience, international deals and mobile initiatives.

The reshuffle comes just 10 months after Van Natta was appointed CEO. The arrival of the former Facebook chief revenue officer, who had gone on to head up Playlist.com, appeared to mark the start of a new MySpace era after the ouster of founding CEO Chris DeWolfe.

MySpace Music president Court-

ney Holt, who had previously reported to Van Natta, is now expected to report to Hirschhorn, who will likely take on a more direct role in overseeing MySpace Music, the company's joint venture with Universal Music Group, Sony Music Entertainment, Warner Music Group, EMI Music and Sony/ATV Music Publishing.

Holt's job appears safe, as any executive changes at MySpace Music would have to be approved by the board overseeing the joint venture, which includes not only MySpace executives but also the venture's partners.

While Hirschhorn hails most recently from Sling Media, where he was president of the company's entertainment group, the music industry knows him best from his previous tenure as chief digital officer at MTV

Networks. Hirschhorn oversaw MTV's digital media businesses, including the now-defunct Urge music subscription service.

Jones, meanwhile, founded and led such startups as Userplane, a provider of tools for online communities that AOL bought in 2006, and Tsavo Media, an online content and search network.

According to a leaked internal memo announcing the move, the executive shakeup won't affect the company's strategy to make MySpace a social entertainment hub that combines the ability to share and recommend content among members. But it's now up to Hirschhorn and Jones to execute that vision more effectively.

Their task won't be easy. As a social network, MySpace has been

eclipsed in the last two years by Facebook. According to December traffic data from comScore, Facebook had 112 million unique visitors access the site an average of 27 times during the month, while MySpace had 57 million unique users access the site 14 times. While Facebook doesn't

have a music service, it's leading the way in application innovation by opening its platform to outside developers.

The one advantage MySpace had over Facebook was that celebrities, especially music artists, used it as their primary tool for communicating with fans by updating their profiles with the latest news. But Twitter has taken much of the wind out of those sails as well.

The success of MySpace depends on its ability to move past its recent executive power struggles and repair its relationship with frustrated parent company News Corp. That Hirschhorn and Jones were hired by News Corp. chief digital officer Jonathan Miller bodes well for the pair. But the appointment of two power-sharing co-presidents, which sources say isn't an interim step, could spark tension over time. ■■■



HIRSCHHORN



JONES



As a social network, MySpace has been eclipsed in the last two years by Facebook.

# HOME FRONT

360 DEGREES OF BILLBOARD

## TITO 'EL BAMBINO' LEADS FINALISTS FOR BILLBOARD LATIN MUSIC AWARDS

Urban-leaning acts dominate the list of finalists for the 2010 Billboard Latin Music Awards, led by Tito "El Bambino," reggaeton duo Wisin & Yandel and urban/bachata act Aventura.

Tito "El Bambino" is competing for 18 awards, for his album "El Patrón" (Siente/Universal) and the single "El Amor." Wisin & Yandel are up for 14 awards, and Aventura is vying for 12. Regional Mexican singer/songwriter Espinoza Paz is a finalist in eight categories, while Luis Fonsi, Banda el Recodo and La Arrolladora Banda El Limón are up for six awards each.

The Billboard Latin Music Awards, presented by State Farm in association with T-Mobile, will be broadcast live April

29 on the Telemundo network from the Coliseo de Puerto Rico in San Juan. It will mark the first time that the awards show—Telemundo's top-rated annual special—will be held outside of the continental United States. The awards are the culmination of the Billboard Latin Music Conference, which will be held April 26-29 at the Condado Plaza Hotel in San Juan.

The 2010 awards include the creation of the artist and new artist of the year categories, to honor artists with the best combined performances on Billboard's Hot Latin Songs and Top Latin Albums charts. These awards will replace the separate artist and new artist of the year awards that had been given for performance on the two charts.

Also for the first time, Billboard will present an award for

the Latin digital album of the year, which joins the Latin digital download and Latin master ringtone of the year categories to honor digital music releases.

A total of 57 awards—including ones for label, tour, writer and producer of the year

—will be given out, with finalists and winners determined by the Nielsen SoundScan sales and Nielsen BDS radio airplay data used to compile Billboard's weekly charts during the period of Feb. 7, 2009-Jan. 30, 2010. Album cate-

gories are limited to titles that didn't chart before the Nov. 8, 2008, issue and exclude finalists from the prior year's Latin Music Awards.

Top finalist Tito "El Bambino" benefited from not only strong sales of his album "El Patrón" but also a radio-friendly single, "El Amor," that traversed every Latin format.

Wisin & Yandel's strong sales for their album "La Revolución" (Machete/Universal) made them finalists in the Latin artist and Latin album of the year categories, while a plethora of singles made them finalists in a variety of other categories, including hot Latin song and tropical airplay song of the year.

Aventura is up for Latin artist and hot Latin songs artist of the year, duo or group, while its album "The Last" (Premium/Sony) is up for Latin album of the year, among other awards.

For a complete list of finalists, go to billboard.com. ■■■



TITO 'EL BAMBINO'



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(thanks to you, the Publisher of the Year)



DIGITAL BY ANTONY BRUNO

## FOLLOW THE CROWD

SWRV, Jelli Marry Old-Media Music Outlets With Social Networking

Faced with growing competition from online music video and Internet radio, the operators of traditional media outlets are adopting such new-media tactics as crowd-sourcing and social networking to compete for the eyes and ears of music fans.

The most recent is SWRV (pronounced "swerve"), an interactive music network from Music Choice that Cox Communications has added to its digital cable lineup in five markets in what is expected to be a nationwide rollout (Billboard.biz, Feb. 10). The network relies on viewers to program the channel by having them vote on what video will play next through text messaging or online tools.

To compete with the Internet for viewers, content can't just be offered on demand. Instead, Music Choice CEO David Del Beccaro says, traditional media outlets need to provide the same level of community, user engagement and sense of ownership with their programming as online services do.

"Users of this generation not only want to watch what they want when they want, they want to participate in the content and control it," Del Beccaro says.

SWRV just went live, so it's too early to tell whether the strategy will pay off. But a similar crowd-sourced programming initiative for terrestrial radio



Get social: SWRV viewers can vote for which video they want to see next (left) and submit clips of themselves introducing a video (right).

broadcasters from startup firm Jelli offers some insights. Through an online voting system, Jelli listeners control in real time the songs played on participating radio stations. The startup company has deals with CBS Radio, Triton Media Group and Australian radio network Austereo.

In June, CBS' modern rock KITS (Live 105) San Francisco began airing a two-hour block of Jelli-programmed music on Sunday nights. Pleased with the response from listeners, the station began airing Jelli programming weeknights from 8 p.m. to midnight Jan. 11. Since then, CBS Radio/San Francisco VP of programming Michael

Martin says listenership during that time frame jumped 40% among teens, 50% among males aged 18-34 and 35% among all 18-34 listeners.

In addition to the ratings impact these initiatives can have on traditional media networks, there's also the equally important goal of driving traffic to their Web properties. A Bridge Ratings study found that while 84% of U.S. Internet radio users regularly listen to at least five minutes of programming provided by a terrestrial broadcaster, compared with 62% who regularly do the same for Internet-only streams, the difference will disappear by the end of 2016 when both will com-

mand equal attention among listeners. And according to Nielsen Online, the number of unique U.S. visitors to online video sites has jumped 339% since 2003, with time spent on those sites up 2,000% in the same period. For terrestrial radio and cable TV to effectively compete with Internet-only services, they'll need to offer a compelling online experience too.

Jelli helped double traffic to KITS' Web site since June, says Jelli CEO Mike Dougherty. The SWRV network is also available on the Cox Web portal, where it provides music videos on demand but is only available to Cox's broadband Internet subscribers.

Both Cox and CBS are leveraging the enduring cachet of their traditional networks to drive interest in their new-media programs and Web sites. Those watching SWRV on Cox can interact with the service beyond just controlling the programming, from sending text messages that scroll below each music video to submitting clips of themselves introducing their favorite videos that will air on TV, something online-only music video services can't provide.

"It's true you can watch music videos online," Del Beccaro says, "but you're not going to get on national TV on YouTube."

It remains to be seen how well this tactic can be applied to other music formats and demographic groups. SWRV primarily targets 13- to 24-year-old fans of pop music; Jelli concentrates on rock and alternative rock formats that focus on 18- to 24-year-olds. Both rely on users with broadband Internet access and home computers, which could affect usage by country, urban and Latin fans, who studies show are less likely to have either.

Mobile platforms provide a way around such limitations, with SWRV enabling mobile voting and Jelli developing a smart-phone app. Such initiatives show that the line between old and new media need not be so much a division as a point of potential convergence.



Say goodbye: Value Music's Vinyl Fever in Tallahassee, Fla., closed in January; inset: Value Music CEO ROB PERKINS

## Without A Sound

Value Music Closes Most Of Its Stores As It Prepares For Liquidation

Value Music, one of the last of the old-guard record store chains, is quietly liquidating.

The 35-unit, Marietta, Ga.-based company has shuttered most of its locations in the last six weeks and only six stores were open at press time: two Manifest Discs & Tapes in North Carolina, two Record & Tape Traders in Maryland and two Spin City stores, one in Memphis and one at the Mohegan Sun Casino in Uncasville, Conn.

Employees who answered the phone at those stores said there aren't any plans to close them. But sources familiar with the situation say that Value Music has been in a death spiral for the past 18 months and will eventually close all of its remaining stores. Once it's done liquidating the company, the chain will pay off creditors without formally filing Chapter 7 or 11 because such legal proceedings would drain money away from

creditors, sources say.

Value Music executives didn't return calls for comment. But Gordon Brothers Group, a well-known liquidation firm, confirmed that it has shuttered 14 stores on the chain's behalf.

Among traditional record store chains, Value Music had been the third-largest player still in existence, behind the 553-unit Trans World Entertainment and the 150-unit Hastings Entertainment.

But sources say the company ran into trouble in the second half of last year when its bank pulled Value Music's revolving credit facility.

That created two problems. First, it's difficult to run a music retail chain on a cash-flow basis, considering the seasonality of the business, let alone the current economic environment. Even worse, the chain was still on the hook to the major labels from its first go-round with Chapter 11 in February 2003.

That bankruptcy filing occurred within months of a merger between Value Music and Central South Music Sales of Nashville, which formed a 125-store chain with about \$140 million in annual revenue. But Central South's poor recordkeeping on liabilities—which Value Music's auditor didn't uncover during its due diligence to close the deal—swamped that merger, forcing the chain into bankruptcy with \$12 million owed to suppliers and \$5 million owed to the bank.

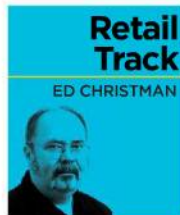
By November of that year, Value Music managed to successfully reorganize and emerge from Chapter 11 with about 70 stores, but it still owed money to the major suppliers, which it agreed to pay off over time. But it hadn't completed those payments when it ran into trouble again last year. Sometime in the fall, the Value Music principals went to the majors, hat in hand, asking them to accept a "haircut"—industry parlance for debt forgiveness—but were turned down, sources say.

Consequently, sources say that Value Music told some of its suppliers last year that it would close down its mall stores, which operate under the name Sound Shop, and its outlet stores, which operate under the name Music for a Song and Music for Less, but would continue to operate the indie stores it had acquired during the year.

Value Music emerged in 1993 from the ashes of the old Super Club chain—itsself an amalgamation of the Record Bar and Turtle's Music chains. After Super Club was sold to Blockbuster Entertainment, Turtle's veterans Rob Perkins, Brian Poehner and Brian Smith and an investment group that included Home Depot co-founder Arthur Blank capitalized on the real-estate opportunities presented by the then-emerging outlet

shopping centers. Central South also was competing in outlets, so the merger was a natural.

After it emerged from Chapter 11, Value Music started down a different path and began buying well-known local indie stores and small regional chains around the country. It started with two Manifest Discs & Tapes in North Carolina. It then acquired eight Record & Tape Traders in Maryland; Gem City Records in Dayton, Ohio; Vinyl Fever in Tallahassee, Fla.; Back-



Retail Track  
ED CHRISTMAN

door Discs & Tapes in Cotati, Calif.; and Bart's CD Cellar in Boulder, Colo.

Since December, Value Music has been running going-out-of-business sales without much fanfare. But when it began closing beloved stores like Bart's, Gem City and

Backdoor, news stories started appearing in the local press.

In a story on the closing of Bart's, the Daily Camera newspaper in Boulder quoted Andy Schneidkraut, owner of local music retailer Albums on the Hill.

"I do feel sad," Schneidkraut said. "The times, they are a changing, and I don't think we're the better for it. We all did better when there were 15 stores in town."

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Hello, America: **SLOW CLUB**, a Sheffield, England, duo signed to Moshi Moshi



# Crossing The Pond

U.K. Label Moshi Moshi Enters U.S. Market With !K7 Pact

By the looks of its 10th-anniversary party at the South Street Seaport in New York last summer, U.K. label Moshi Moshi is well-known among local trendsetters.

The label has a strong track record, counting Bloc Party, Hot Chip, Tilly & the Wall, Architecture in Helsinki and Mates of State among the bands it has helped break. And more than 10 years in, it can still spot a promising group—recent signee the Drums graced the cover of NME in January as a promising band to watch in 2010.

But despite its accomplishments and a number of U.S. groups on its roster, Moshi Moshi didn't have an official stateside presence, preferring to license albums to other partners. But that's about to change, as the label has signed a deal with label services group !K7, an agreement that will also set it up with distribution through RED.

"It's a good match for us," Moshi Moshi co-founder Stephen Bass says. "We've gotten to be the right size over the past 10 years, and we're in a place where the technology makes it possible for us to expand into the U.S. It's beneficial for !K7, too, because they were primarily known as a dance label, and this expands their reach."

Under the agreement, !K7 will coordinate marketing, help Moshi Moshi artists connect with U.S. booking agencies, oversee the manufacturing and shipping of releases, feed releases to RED and coordinate press and radio campaigns.

"We needed to work with someone who was in the market already," Bass says. "We only have three-and-a-half staffers in London, and we knew we couldn't enter another market entirely on our own."

By contrast, !K7 has an office in Brooklyn with a full-time staff of six—certainly not a Fortune 500 corporation, but more support than Moshi Moshi had before. In addition to releasing albums on its own label, !K7 has label services deals with such artists as the **Whitest Boy Alive** and also provides services for U.S. labels expanding in Europe.

While Moshi Moshi wasn't officially in the

U.S. market, the label spent considerable time and effort targeting audiences here. "We would throw parties at [South by Southwest] and in New York," co-founder Michael McClatchey says. "We would also do synch deals with our bands over here. Slow Club, in particular, have been very successful at licensing."

And while Moshi Moshi's presence outside of the United Kingdom has only recently grown, the label has been expanding its operations at home for quite some time. "We have a deal with Island where we act as sort of A&R consultants," Bass says. "Some of those deals include an upstream option. We have a deal like that for Drums and for the **Cock n Bull Kid**."

The label also has a successful singles club, and Bass and McClatchey manage a handful of bands signed to the label, including Slow Club and **Metronomy**.

But despite their success, the label's founders still struggle with the vagaries of the music business. "We've seen so many bands get big very quickly and then disappear, and it's a real concern," McClatchey says. "It's a struggle, because you want your bands to attract attention, but too much, too soon is never beneficial."

Bass says Moshi Moshi tries to let artists develop touring careers and core fan bases to prevent them from becoming flashes in the pan. "We started working with Slow Club in 2006, and we just put the album out in the U.K. last year," he says. "A big part of us didn't want to wait, because we liked the album and believed in it, but we knew we needed to tour them first."

McClatchey says he sees rays of hope in some artist development stories and hopes Moshi Moshi can mirror those. "Look at [bands] like **Dirty Projectors** or **Grizzly Bear**," he says. "They had the room to grow and experiment and it's worked out for them. It's inspiring for us."



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# Lucian Grainge

As he prepares to move to New York, the future head of the world's largest record company talks about the challenges ahead.

Lucian Grainge was once described by Doug Morris, the man Grainge will replace as CEO of Universal Music Group (UMG) Jan. 1, 2011, as a "killer shark."

"He is so deceptive with that little kind face and those little glasses," Morris said several years ago. "Behind them, he is actually a killer shark."

"I loved it" was Grainge's response when that comment was put to him.

Grainge has been in the business all his working life, in both publishing and recorded music. In 1979, the 18-year-old Clash and Sex Pistols fan from north London joined April Music/CBS as a talent scout and song plugger and was eventually promoted to head of the creative department in 1981. His first signing was the Psychedelic Furs.

For the past 10 years, Grainge has held senior positions in the management of Universal Music, including chairman/CEO of Universal Music U.K. in 2001. In 2005 he was appointed chairman/CEO of Universal Music Group International, heading the division that manages the group's businesses in more than 50 countries outside North America.

But the 49-year-old still stresses his role as a deal-maker. "I was a talent scout then, and I'm a talent scout now," he said of his mid-'80s career at MCA Records, during his acceptance speech for the Music Industry Trusts' Award in London in November 2008.

Billboard editorial director Bill Werde caught up with Grainge the day after UMG formally announced his ascension. He declined to address any specific industry or company issues, but was happy to discuss his upcoming role in broad terms.

—Andre Paine

**Now that UMG has announced its succession plan, can you tell us what your first order of business will be when you assume the position of CEO?**

Well, I suppose to really get to know the nooks and crannies of the U.S. operation. I'll be working alongside Doug for six months, beginning in July. And I'll look to continue our company's investment in artists, music and people—that sort of collision between creativity, entrepreneurial risk-taking and profitability.

**What do you see as your company's biggest challenges in the coming year?**

There are two things. Job one is to continue the excellence and creativity of the music—by fostering the environment that the label presidents and chairmen can flourish in, by making sure the investments and the risk-taking funds are protected for them.

Second, I need to stop—the industry needs to stop—file sharing and piracy, so that what we create and invest in isn't sort of walking out one door. We can't have a situation where business partners are uncomfortable investing in new models because there's no margin in it, because they are competing with "free." We need to look toward both government regulation—on a national as well as global basis—

and market-led and market-based commercial solutions.

And we need to have more hits than anyone.

**On a personal level, as you take on this phenomenally huge role, what sort of managerial challenges might you face?**

I've been in the industry all my life. I've been in the company many, many years. I've managed a portfolio of 50-odd individual countries. My relationships and my respect for the American operation and label—the entire senior management team—is extremely strong. I've had very good relationships with the sounding board of the company for the last six years. I was the U.K. receiver and international marketer over the last 10 years. I have been in the U.S. monthly pretty much for the last five years or so since I became the international head. With those relationships, and with Doug's support, I think the transition will be as seamless as possible.

**How does your family feel about moving to New York?**

My daughter is 10, my son is 16, and I have a stepdaughter of 22, and they're incredibly excited. It's a great time for them to make this kind of move. We were looking at our pass-

ports and they have been coming to the States with me—either on holiday or where we've combined spring breaks and board meetings—probably three or four times a year, so this is as natural a progression for us as it could be. We have school sorted out, and we're in the final throes of working out where we'll live.

**What are the key things you've learned from Doug, both as a person and as a CEO?**

He's done the most unbelievable job leading our company through this period. You know, he and I have a huge amount in common. We're cut from the same cloth, both music guys. I've learned an awful lot from him over the years—probably philosophies, the levels of encouragement, the levels of advocacy and endorsement that he spends has inevitably rubbed off on me. He empowers people and he respects creativity, and that's where I've ended up.

**He clearly has a great warmth toward you. He told me an endearing story about a cupcake and a photo that I won't be publishing without his permission.**

That's right [laughs]. I am obviously very excited, and it is a great honor succeeding Doug. He's a great guy, and he's been an enormous part of my career.



**“We can't have a situation where business partners are uncomfortable investing in new models because there's no margin in it, because they are competing with 'free.’”**

**When in your career did you start to get the notion that maybe there was a bigger future for you?**

If you had asked me when I was starting if I'd be having this conversation, it would have been unimaginable. I've always been myself, and I will continue to be myself. I am a music guy. It's in

my bones to work with crazy people and writers and A&R people. That's something that I'm very comfortable with. But for some reason, I'm not quite sure why, I've always been able to marry that with running a business. You marry creativity and commerciality, and this is where it's ended up. ...

DIGITAL BY GLENN PEOPLES

# Straight To You

Direct-To-Consumer Sales Tools Grow In Sophistication

The digital campaign launched last October by Boston ska band the Mighty Mighty Bosstones did more than promote the release of their latest album, "Pin Points and Gin Joints." According to Patrick Faucher, CEO of direct-to-fan service provider Nimbit, the group's initiative also proved that "with a little creativity and the right tools, the direct-to-fan channel can become a highly valuable part of an artist's business."

Using Nimbit's tools, the Bosstones gave away a new song to help collect e-mail addresses and Facebook contacts and sold bundled packages of the new album and tickets to upcoming shows on its Web site.

The result? The band sold 4,000 copies of "Pin Points and Gin Joints" and more than 8,000 concert tickets directly to consumers and through Ticketmaster. It also compiled a fan database of 5,000 names and doubled its number of Facebook friends to 14,000.

"Their direct-to-fan efforts actually helped drive what's happening in the traditional retail channels," Faucher says.

After a few years of steady growth, direct-to-consumer sales are better-positioned to deliver significant returns. Gone are the days when a lone widget placed on a MySpace page was considered a lifeline to fans. Today, selling music directly to consumers means using suites of communication and analytical tools and building or managing online artist stores.



Pay attention: **DICKY BARRETT** of the Mighty Mighty Bosstones, which sold 4,000 copies of its album 'Pin Points and Gin Joints' directly to fans.

The emergence of new direct-to-consumer service providers is partly a reaction to the decline in physical retail. A mass merchant can't replace the now-defunct specialty record stores that once served more serious fans and created an opportunity for companies like indie music distributor Redeye Distribution, which says the direct-to-consumer category is now one of its top 10 accounts.

"When Tower went under," says Glenn Dicker, co-owner of Redeye and Yep Roc Records, "that was the big signal to us that we needed to look and see how we were going to reach the music fans that were going to be gone."

The solution was to contact fans directly. Redeye's 11spot e-commerce service enables such acts as David Byrne, Sun

Kil Moon, the Supersuckers and Los Straitjackets to sell music and merchandise directly from their Web site. Services include order processing, shipping, marketing and reporting sales to Nielsen SoundScan. Clients "don't have the time or resources" to handle such services themselves, Redeye director of operations Aaron Freeman says.

Direct preorders made up 3% of the first-week physical sales of Grizzly Bear's 2009 album "Veckatimest" and more than half of such sales of Sun Kil Moon's 2008 album "April," according to Freeman.

Meanwhile, companies like Nimbit, ReverbNation and Topspin offer services that allow artists to manage their marketing campaigns through e-mail, Facebook, MySpace, Twitter and other platforms from one place.

"Now there is a convergence that's palpable," Nimbit's Faucher says, "and it's causing people to take a look at these tools as an interacting function set that creates a communication channel."

Facebook's emergence as a trusted social network has given direct-to-fan services a valuable environment for building relationships, which has helped get consumers more accustomed to buying music directly from an artist, Faucher says.

"Consumers are over the hump in terms of trusting more than just Amazon and

iTunes," he says.

Even major labels are finding advantages to selling music directly to consumers. Two years ago, Warner Music Group's Alternative Distribution Alliance acquired indie music lifestyle store InSound, which had a digital sales infrastructure that enabled Warner labels and artists to open their own download stores.

"The more ubiquitous and the more digital music gets, the more avidly fans are craving other ways and other products and experiences to mark them as not just an average fan but a special fan," says InSound co-founder Matt Wishnow, who is now senior VP of direct to consumer at WEA.

Using Cisco's new Eos platform, which adds social media and data analytics capabilities to Web sites, Fueled by Ramen/Atlantic act Paramore sold 4,300 copies of a \$39.99 bundle that included a CD of new album "Brand New Eyes," a 7-inch single with four acoustic tracks, a DVD, a 16-page color booklet, an exclusive poster and five collectible photos.

Direct-to-consumer sales will be more than a niche segment, Wishnow says.

"I view this as much more than complementary," he says. "I imagine this being a serious supplemental business for the music industry."

**biz** For 24/7 digital news and analysis, see [billboard.biz/digital](http://billboard.biz/digital).

## BITS & BRIEFS

### WEB-ONLY RADIO DRAWING GREATER SHARE OF LISTENERS

Of the more than 60 million weekly Internet radio listeners in the United States, 84% regularly listen to terrestrial simulcasts, while 62% tune in to Web-only stations, according to a Bridge Ratings study. Those who listen to terrestrial simulcasts do so for an average of 2.5 hours per day, while Web-only fans listen an average of 1.4 hours. Bridge Ratings predicts that by the end of 2016 the percentage of Internet radio listeners who tune in to simulcasts and Web-only stations will reach parity at about 77%. "Internet-only radio streams are perceived to be more 'adventurous' and are better sources of music specialization or discovery than what terrestrial radio streams provide," Bridge reports.

### NEW SITE CONNECTS DESIGNERS WITH BANDS, FESTIVALS

Music Allies, a marketing firm that works with labels, artists and music festivals, is starting a venture called

Creative Allies that connects designers and art students with bands and festivals looking for design ideas. Participating fans can use the site to upload their work in hopes the artist or festival it was created for will license it for sale. Artists, promoters and managers can either choose from designs that already exist or post requests for specific work and chose from the best submissions. The site also features other media such as games and radio commercials.

### 'GOD OF WAR III' EDITION COMES WITH DIGITAL EP

When the highly anticipated "God of War III" videogame arrives March 16, the "Ultimate Edition" of the title will feature a redemption code to download a digital EP "sound-track" called "God of War: Blood and Metal." Created in conjunction with Roadrunner Records, the exclusive playlist features new and previously unreleased music from Killswitch Engage, Dream Theater, Trivium, Opeth and Taking Dawn.

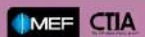
## HOT MASTER RINGTONES™ FEB 20 2010 Billboard

WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ORIGINAL ARTIST
1	1	8	<b>#1</b> BEDROCK	YOUNG MONEY FEATURING LLOYD
2	2	20	NEED YOU NOW	LADY ANTEBELLUM
3	3	14	TIK TOK	KE\$HA
4	5	8	HOW LOW	LUDACRIS
5	4	13	BAD ROMANCE	LADY GAGA
6	8	6	SAY SOMETHING	TIMBALAND FEATURING DRAKE
7	9	32	I GOTTA FEELING	THE BLACK EYED PEAS
8	7	10	SAY AAH	TREY SONGZ FEATURING FABIOLUS
9	6	21	EMPIRE STATE OF MIND	JAY-Z & ALICIA KEYS
10	25	2	HEY DADDY (DADDY'S HOME)	USHER FEATURING PLIES
11	10	7	I AM	MARY J. BLIGE
12	26	3	DROP THE WORLD	LIL WAYNE FEATURING EMINEM
13	11	11	TRY SLEEPING WITH A BROKEN HEART	ALICIA KEYS
14	13	17	TIE ME DOWN	NEW BOYZ FEATURING RAY J
15	18	13	IT KILLS ME	MELANIE FONDA
16	19	5	STEADY MOBBIN'	YOUNG MONEY FEATURING GUCCI MANE
17	17	21	FOREVER	DRAKE FEATURING KANYE WEST, LIL WAYNE & EMINEM
18	24	4	MEDICINE	PLIES FEATURING KERI HILSON
19	20	14	I INVITED SEX	TREY SONGZ FEATURING DRAKE
20	12	9	HARD	RIHANNA FEATURING JEEZY



"Hey Daddy (Daddy's Home)" roars 25-10 in only its second week on the chart, becoming the third top 10 smash for Usher. His previous entry, "Papers," peaked at No. 6 last December and fell off the chart last week after 14 weeks.

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



### DOUBLE-SIDED AX

After nearly a year's delay, the You Rock Guitar is available for purchase. The hybrid guitar/game controller from Inspired Instruments (formerly ezGear) aims to be the "bridge between video-games and real music." Users can plug the digital guitar into an amp or iPod to play it like a conventional guitar, utilizing its touch-sensitive neck with "string-like" impressions. It also comes loaded with background music to play along to and lessons on chord progressions. With optional Gameflex cartridges, the guitar doubles as a controller for either "Guitar Hero" or "Rock Band" on any gaming console.

The You Rock Guitar costs \$180; each Gameflex cartridge costs \$20. —AB



>>> ORANGE-T-MOBILE MERGER QUERIED

The U.K. Office of Fair Trading has asked the European Commission to let it scrutinize a proposed merger of the British divisions of mobile telecoms Orange and T-Mobile to determine whether the deal would threaten competition. The merged company would be the British mobile market leader with a 37% share. If its request is approved, the OFT will decide whether the potential union needs to be investigated by U.K. regulator the Competition Commission. The EC has extended the deadline of its own review of the merger until March 1 so it can consider the OFT request.

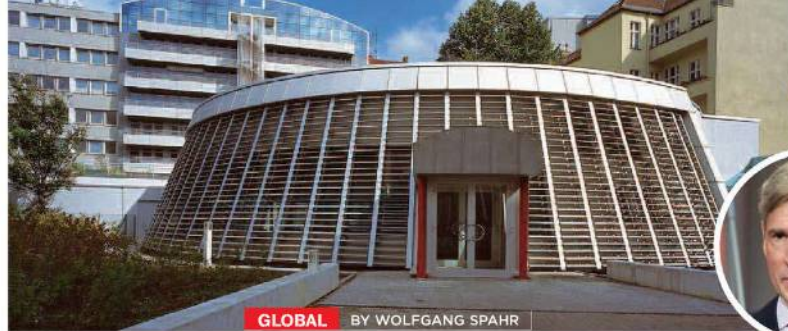
>>> APRIL WINE JOINS CANADA'S HALL OF FAME

Veteran Canadian rock act April Wine will be inducted into the Canadian Music Hall of Fame at this year's Juno Awards. The awards, organized by the Canadian Academy of Recording Arts and Sciences, will take place April 18 in St. John's, Newfoundland. Formed in 1969 in Halifax, Nova Scotia, April Wine had a string of hits throughout the '70s culminating in the 1978 album "First Glance." The set contained the U.S. hit single "Roller" (Capitol), which remained on the Billboard Hot 100 for 11 weeks. The band continues to perform live.

>>> APRA FACING CHARGES

The Australian Competition and Consumer Commission has proposed changes in how the Australasian Performing Right Assn. licenses music rights. The ACCC wants the collecting society to streamline its royalty processing to better enable composers to deal directly with music users. In a statement, ACCC chairman Graeme Samuel said APRA's rules "appear to unreasonably restrict direct dealing between composers and music users." APRA has until March 1 to respond to the ACCC, which has placed a Feb. 26 deadline on submissions from other interested parties.

Reporting by Lars Brandle, Andre Paine and Robert Thompson.



GLOBAL BY WOLFGANG SPAHR



Scaling back: GEMA's head office in Berlin; inset: CEO HARALD HECKER

# COUNTING THE COSTS

As Revenue Falls, German Collecting Society GEMA Reins In Expenses

HAMBURG—German publishers hope cost-cutting efforts by collecting society GEMA will deliver them a greater share of its revenue.

GEMA is closing three of its 10 local offices in the wake of a third consecutive year of declining revenue. But the society still faces some members' criticism for the size and cost of its infrastructure.

In 2008, GEMA collected €823 million (\$1.2 billion) and distributed €700.6 million (\$981 million) across its membership of 63,752, for an administrative cost ratio of 14.9%, up from 14.2% in 2007. By comparison, its U.K. equivalent PRS for Music has a current rate of less than 11%, according to a spokesman for the British society.

The 3.1% fall in 2008 collections followed a 2.8% drop in 2007 to €849.6 million (\$1.3 billion), due to declining mechanical royalties. GEMA CEO Harald Hecker predicts "a further sharp decline in revenues for 2009," but final figures won't be available until April 14.

The office closures were the first step in GEMA's efforts to rein in costs. By concentrating more activities in its Berlin and Munich head offices, "we will

be able to keep income stable, and in the long term, it may even rise," says GEMA supervisory board member Patrick Strauch, managing director of Sony/ATV Music Publishing in Berlin.

Markus Hedke, executive VP of EMI Music Publishing in Hamburg, says the closures "could help to boost efficiency and thus income."

Some GEMA members complain that the society's infrastructure prevents it from operating cost-effectively. "GEMA spends too much of its time in an ivory tower, which makes working with it so difficult," says Walter Holzbaur, owner of Wintrup Music in Berlin.

"Having two head offices is an expensive anachronism," says Rudy Holhauer, owner of Hamburg-based Progressive Music. "It should be possible to change this situation."

Hecker counters that having head offices in Munich and Berlin has proved "an effective way of ensuring cross-regional member and customer relationship management."

Some publishers defend GEMA's costs. "It's not

possible for GEMA to be one of the best collection societies and simultaneously charge [rock-bottom] prices for its collection services," says Christian Baierle, managing director of Roba Music in Hamburg.

GEMA is closing local offices in Munich, Hanover and Augsburg, and plans to offer the 100 employees in those offices jobs elsewhere in the organization. GEMA says the 10 local offices collected €286.1 million (\$400.5 million) in public performance fees in 2008 and €287.1 million (\$422 million) in 2007. Local publishers say they're not concerned about the closures, noting that they only work with personnel in GEMA's head offices.

Meanwhile, GEMA remains focused on finding new ways to generate additional revenue for its members. Hecker says he has been encouraged by GEMA's success in raising performance royalty rates for live shows (Billboard.biz, Nov. 20, 2009). "We will continue to focus on adjusting [other] tariffs as we did with the concert promoters," he says.

Negotiations have already started with telecommunications/new-media trade group Bitkomm to raise online royalty rates, although GEMA declines to detail exactly which ones are involved.

Sony/ATV's Strauch concedes that "GEMA should have reacted to the digital market more quickly," but insists, "It has learned from its mistakes and is now well-positioned in the digital segment."

Despite GEMA's progress, rumblings of discontent within the society's ranks seem likely to continue. "It's high time," Wintrup Music's Holzbaur says, "for GEMA to establish a task force to eradicate its shortcomings." ■■■

GLOBAL BY AYMERIC PICHEVIN

# All For One

French Labels Resist Proposal For Collective Digital Licensing

PARIS—The French recording industry is resisting a government-endorsed proposal that would require labels to collectively license their music to online streaming and download services.

The licensing plan is part of a controversial, government-commissioned report that also suggests other ways to foster the development of French online music services, including government subsidies for gift cards.

While major labels currently strike their own licensing deals for master recordings, collective licensing would allow independents equal access to online platforms, says Patrick Zelnik, author of the report and CEO of French independent label Naïve.

Under Zelnik's proposal, labels would collectively license their domestic and international repertoire to streaming and download services.

"We need a solution to make licensing simpler and guarantee equal market access for all," he says.

At the MIDEM trade fair in Cannes in January, Minister of Culture Frédéric Mitterrand set a one-year deadline for labels to develop their own collective licensing plan or face a government-imposed solution.

Labels group SNEP, which represents the four majors and other companies, and independent labels organization UPFI have decried the "one size fits all"



'We need a solution to make licensing simpler and guarantee equal market access for all.'

—PATRICK ZELNIK, NAÏVE

solution. SNEP director general David El Sayegh says France's digital market is taking off without government intervention. El Sayegh also warns of conflict with existing Pan-European licensing deals. "Online platforms often sign international licenses," he says. "Should they now have [to broker] a dedicated deal for France?"

But a collective licensing plan could be more profitable for performers, says Bruno Boutleux, director general at artists' neighboring rights collecting society Adami.

Zelnik's report notes that the majors' practice of accepting large advances from online startups makes

the amount owed to individual artists unclear. A collective licensing scheme, Boutleux concludes, would address artists' "longtime demand for transparency," while giving independent artists greater access to digital services.

The proposal was also welcomed by French online services trade group Geste, whose members include France Telecom/Orange and Canal+ Distribution. Geste music commission president Xavier Filliol says that "streaming services face great difficulties" having to strike licensing agreements with individual companies, which, allied to the small margins involved, makes music sales "of little interest to key players."

The government is still studying Zelnik's proposal for a "Google tax" of 1%-2% on online ad revenue at search engines and online social networks that would partially finance Zelnik's other proposed measures.

Mitterrand has approved Zelnik's recommendation that the government and music industry should fund the distribution of gift cards that young consumers could redeem at online music services. The size of the government's contribution will be determined during cabinet deliberations; Zelnik suggests that the government contribute about €25 million (\$34 million) annually. "This could have a real impact on the visibility of [legal] services," says François Gerber, digital director of entertainment retail chain Fnac.

Mitterrand also said at MIDEM that he supports Zelnik's call to extend existing tax credits allowing labels to write off a portion of their production and talent-development costs to cover marketing expenses as well. However, such a move requires European Commission approval.

Zelnik says he's optimistic that his report's recommendations can help improve the economics of France's online music market.

And if labels want to avoid having a compulsory licensing plan imposed, he says, "we have one year to find an alternative." ■■■

GLOBAL BY ROB SCHWARTZ

## A Deeper Dip

Japanese Physical Music Sales Post Steeper Declines In '09

TOKYO—It's still no 97-pound weakling, but Japan's status as the Charles Atlas of physical music sales is under threat.

Japan edged the United States in 2008 to become the world's biggest physical music market in terms of trade value, according to the IFPI (Billboard, July 4, 2009). But figures for 2009 point to an acceleration in what had been a relatively slow decline in Japanese physical music sales.

According to the Recording Industry Assn. of Japan, physical shipments fell 13% last year to 214.3 million units, following a 7% decline in 2008, while trade values slumped 16% year on year to 249.6 billion yen (\$2.8 billion), compared with an 11% fall in the prior year.



Superstars wanted: Sony Music artist MILIYAH KATO; inset: Warner Music Japan CEO TAKASHI YOSHIDA

Even worse, Soft Information Planning, which operates charts compiler SoundScan Japan, says physical sales across its nationwide panel of retailers plunged 27% in 2009 to a retail value of 236.4 billion yen (\$2.6 billion), after falling 3.9% in 2008.

Due to tough economic conditions and illegal file sharing, the short-term outlook doesn't seem much better, according to RIAJ GM Shigeta Shoji. "Sales of CDs were poor in the first quarter, [although] there was a slight upturn in August-October," Shoji says. "We were looking for a big December to bring things up, but it didn't happen."

Some label and retail executives bemoan a lack of domestic superstar releases in Japan, where local repertoire traditionally accounts for about three-quarters of sales. The RIAJ says only four albums shipped at

least 1 million units in 2009, down from seven in the prior year.

Sony Music enjoyed a surprise hit in 2009 with Miliyah Kato's album "Ring," which moved 260,000 copies, according to SoundScan Japan. But Sony Music Japan COO Kiyoshi Furusawa says, "The industry lacks a new domestic superstar [who]... will stimulate the entire music scene."

Tatsuro Yagawa, GM of public relations at Tower Records Japan, agrees that "there were fewer releases that seemed like they would be big sellers—some didn't move [at all]." Yagawa says sales at Tower's 80 Japanese outlets declined about 5%-7% last year.

Another leading music merchant, HMV Japan, has visibly cut CD inventory across its 62 stores in recent months, but declined to comment. Yoshifumi Nomura, manager of Amazon Japan, which has benefited from the maturation of Japan's online shopping business, says CD sales at the online retailer "increased by a double-digit percentage in 2009."

Digital sales don't appear likely to compensate for the decline in physical sales anytime soon. Digital sales in Japan fell 2% in volume and rose only 1% in value during the first three quarters of 2009 from the same period a year earlier, according to the RIAJ.

To help shore up physical music sales, labels are continuing to push value-added packaging, bundling such items as T-shirts—or even dolls of the artists—with CDs. Warner Music Japan has been reissuing international titles in the enhanced-audio SHM-CD format, as well as through its popular "paper sleeve" series, which recreates the original LP artwork of classic albums, according to Warner Music Japan CEO Takashi Yoshida.

Universal Japan CEO Kazuhiko Koike says his company is developing new revenue streams like artist management, while striking strategic marketing partnerships with non-music companies and establishing direct-to-consumer business channels.

Elsewhere, Sony Music is increasing its film production activity through its Aniplex subsidiary, launched in 1995 to develop animated film/TV projects. Aniplex has also ventured into live action film and is due to open its first release, "Toki Wo Kakeru Shoujo," in March, according to Sony Music's Furusawa.

Embracing nontraditional revenue sources reflects labels' willingness to adapt for survival, Koike says. In the coming months, he predicts that Japan will see "a fiercer competition for market share" leading, eventually, to "a market restructuring, with mergers and acquisitions." ■■■■

# PUBLIC ENEMY

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# No Free Ride

Latin Music Biz Struggles With Notion Of Charging For Online Content

The notion that online content is—or should be—free is at the heart of the crisis affecting the recording industry. And while digital music sales have risen steadily in the United States, in Latin countries the idea of music for free is stifling the development of online business models.

“The notion that music is free is a great marketing invention,” says **Javier Delupí**, executive director of CAPIF, Argentina’s chamber of record producers. “Our first battle is at a communications level. Music isn’t free. But the lack of perception on its value, particularly in the digital realm, is astounding. When we go speak with members of government or [Internet service providers (ISPs)] in our country, quite often they’re hearing this message for the first time.”

Mobile downloads ac-

counted for about 80% of digital music revenue in Latin America in 2009, with online downloads representing only 10% of digital sales, according to the IFPI. **Raul Vazquez**, IFPI Latin America regional director, says piracy is “definitely a barrier” to efforts to develop the region’s online download market.

According to a study by research firm Ipsos, Vazquez says, 4 billion songs are illegally downloaded per year in Mexico, indicating that consumers can and know how to download music. They just don’t want to pay for it when they find it online.

Argentina has aggressively sought to foster digital growth. Sales of digital formats, in-

cluding online and mobile, continued to grow as part of the overall market, accounting for 7% of the total music market in 2009, up from 4% the year before, according to CAPIF’s year-end report.

But even after surging 59% in 2009, the value of the overall Argentine digital market totaled only \$3.8 million, according to unofficial figures obtained by Billboard. And of that modest tally, online full-track downloads accounted for only 12.1% of the market, while digital album downloads made up a microscopic 0.3%, despite the fact that there are five music download stores in Argentina. Mobile sales of ringtones and other music content account for 66% of

## Latin Notas

LEILA COBO



Digital challenges: **JAVIER DELUPÍ**, executive director of Argentina’s CAPIF

Argentina’s digital market, while other sources, including subscription services, accounted for the remainder.

Fostering greater online music sales will require creating stronger public awareness that it’s not an issue of “whether legal options are easy to use or not,” Delupí says. “They are what they are. They’re legitimate. They’re not stolen.”

Delupí doesn’t blame consumers, and indeed questions the effectiveness of taking legal action against them, as the RIAA has done in the United States.

“People who buy pirated

CDs aren’t considered delinquents,” he says. “Of course, it’s not right, but our job is to educate the music lover.”

Instead, Delupí takes issue with ISPs that profit from enabling people to download content illegally for free. “The industry ignored the ISP problem, and really, the final consumer is paying for the service,” he says.

“Everyone charges,” Delupí adds ruefully. “The ISP, the Internet cafe, the Web site for its advertising.” But none of them pays content owners. ■■■

**.biz** For 24/7 Latin news and analysis, see [billboard.biz/latin](http://billboard.biz/latin).

# EN BREVE

## PANELISTS NAMED FOR LATIN MUSIC CONFERENCE

Producer/artist **Andres Levin**, AEG Live/GoldenVoice VP of Latin talent **Rebeca Leon**, Lopez Negrete Communications president/CEO **Alex Lopez-Negrete** and **William Morris Endeavor Entertainment VP/head of Latin music Michel Vega** are

among the first confirmed panelists for the **Billboard Latin Music Conference & Awards** 2010. The event is the 29th annual event at the **Conrad San Juan Condado Plaza** will feature panels on working with brands and the shifting roles of labels, managers, radio stations and promoters. For more information, go to [billboardlatinconference.com](http://billboardlatinconference.com).

## NACIONAL PROVIDES MUSIC FOR SOCCER REALITY SHOW

ESPN Deportes has chosen Latin alternative label **Nacional Records** as its exclusive music provider for the channel’s new reality show, “**Frente Al Reto**.” The two-month series follows a group of Mexican soccer players as they try to earn a place on the country’s World Cup team. Songs by **Aterciopelados**, **Los Fabulosos Cadillacs**, **Señor Flavio** and Chilean artists **Francisca Valenzuela**, **Latin Bitman** and **Gonzalo Yañez** are among those to be featured on the show.

## MAKANO STARS IN COCA-COLA TV AD

Panama Music artist **Makano** and his hit song “**Te Amo**” are featured in a Coca-Cola commercial airing in Argentina, Bolivia, Peru, Paraguay, Uruguay and Chile. The TV ad invites viewers to upload their own “**Te Amo**” videos to micro-sites in each country. The creator of the best video will tape a Coke commercial with Makano. The campaign will culminate in a sponsored concert series with stops in each country beginning in April. Panama Music licensee **Universal** brokered the Coke deal, which also included the purchase of 300,000 “**Te Amo**” tracks, plus karaoke versions and videos of the commercial, which the brand gave away to customers on CD.

—*Ayala Ben-Yehuda*

# LOOK SHARP

## More Latin Artists Launch Their Own Fashion Lines

Between the release of **Julio Iglesias’** fragrances in 1989 and **Daddy Yankee’s** apparel line with **Reebok** in 2006, few Latin artists ventured

into the fashion world on a national scale. But now, more Latin acts are looking to diversify their revenue by linking up with local retailers where their fan bases are concentrated.

**Randy Ortiz**, one-half of Puerto Rican reggaeton duo

**Jowell & Randy**, sells his anime-inspired **Akolatronic** brand of shirts and caps at **Akolatronic.com** and at a couple of boutiques in San Juan, Puerto Rico. **WSS** (formerly known as **Warehouse Shoe Sale**), which operates 53 stores in southern California, has sold a shoe line by regional Mexican artist **Pepe Aguilar** since 2008 and began offering **Jenni Rivera’s** perfume during the 2009 holiday shopping season.

**Akolatronic** and **Aguilar’s** shoes are headed to the Magic fashion trade show in Las Vegas Feb. 16-18 in search of other distributors. **Mireille Bravo**, who heads up sales and marketing for **Akolatronic**, says she’s still focusing initially on reaching **Ortiz’s** core fan base in Puerto Rico and New York.

“You can’t come out and work the whole United States at one time,” says **Bravo**, who’s planning club nights with fashion shows for invited celebrities, press and buyers. Seed funding for

**Akolatronic** comes from **Ortiz**, his partner **DJ Nelson** and other investors. “I believe this has the potential to become a **Phat Farm** or a **Rocawear**,” **Bravo** says.

Puerto Rican discount retailer **Me Salvé** sold nearly 1.5 million pieces from kiddie act **Miguelito’s** **Hair** apparel line in its first year, according to **Me Salvé GM Juan Valentin**. The 120-store chain is about to expand its offering of womenswear by tropical star **Olga Tañón** and is also negotiating with distributors in Mexico and Venezuela, where **Tañón** has a strong following. To encourage artists to promote their own branded fashion lines, the chain offers them an initial fee and a percentage of sales.

**WSS VP of marketing Rodrick Aiken** says **Aguilar’s** line is the product of **New Horizons**, a joint venture between the singer and the chain’s owner. **WSS** initially did a limited run of **Aguilar men’s** footwear to assess demand and the results have been so good

that the offering will expand with two women’s clothing and shoe lines this spring, **Aiken** says.

Marketing has been limited to eight billboards, two **Aguilar** in-stores, a promotional appearance by the artist at a **Hard Rock Cafe** in **Universal City, Calif.**, and the artist’s **Facebook** page, **Twitter** feed and **Web site**. **Rivera**, who also did a **WSS** in-store, sold 72% of her perfume’s inventory in two weeks at \$40 per bottle, **Aiken** says.

“It’s a great opportunity,” he says, “for artists to sit down and say, ‘How can I partner in such a way that’s meaningful, not only to the fans, but to [the artists’] creative tendencies and their business sense? I don’t need to just be a spokesperson. I can build something with some credibility.’”

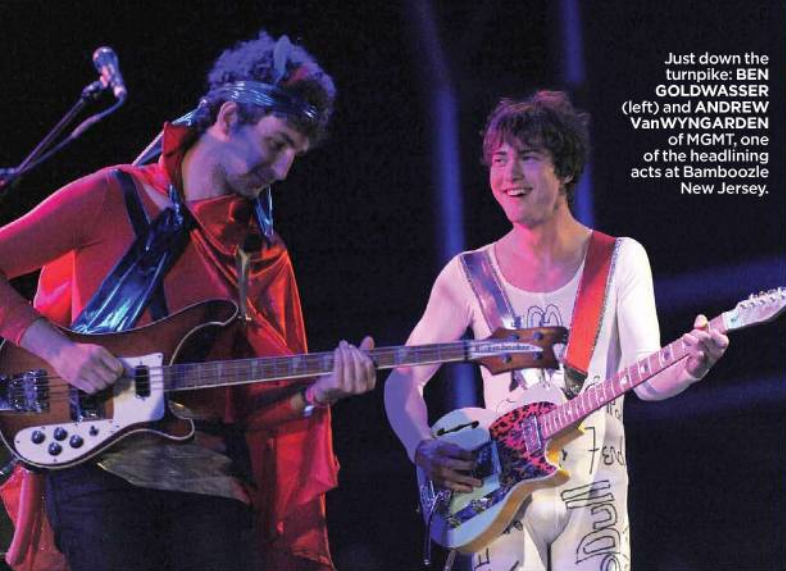
—*Ayala Ben-Yehuda*

For tips on how to launch your own fashion line or get a fragrance licensing deal, see page 20.



Reggaeton threads: **JOWELL & RANDY** show off their **Akolatronic** apparel line.

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Just down the turnpike: **BEN GOLDWASSER** (left) and **ANDREW VANWYNGARDEN** of **MGMT**, one of the headlining acts at Bamboozle New Jersey.

# It Came From Jersey

Already Bicoastal, The Bamboozle Festival Looks For New Opportunities

When I first spoke with **John D'Esposito**, popularly known as John D., several years ago, he was an aggressive young independent promoter with big dreams and a plan. He had successfully launched the indie rock festival Bamboozle in New Jersey and spoke of taking the event to other cities, even launching a Bamboozle tour and other ancillary events.

Big ideas from entrepreneurial music executives aren't unusual, but bringing them to fruition, unfortunately, is. Flash forward to 2010, and John D. has, with the backing of Live Nation (which acquired a majority stake in Bamboozle in 2007), made those dreams a reality.

Bamboozle California at Angel Stadium in Anaheim, Calif. (March 28-29), will host **Something Corporate** and **AFI** as headliners, while Bamboozle New Jersey at the Meadows in East Rutherford, N.J. (May 1-2), boasts **Weezer**, **Ke\$ha**, **Drake**, **MGMT** and **Paramore** as its headlining acts. Bamboozle Chicago will take place May 15 at Charter One Pavilion and counts **Cobra Starship** and **3OH!3** among its lineup. The artists and venues will be announced soon for the 25-date Bamboozle Roadshow, which will include **All Time Low** as a headliner.

Live Nation's involvement helped spur the growth of the Bamboozle festival from its humble beginnings in 2004 as the Great Bamboozle at the Stone Pony in Asbury Park, N.J., to a bicoastal event at huge venues and an annual roadshow that launched in 2008.

But the driving force behind the Bamboozle concept is clearly John D. "It all started with me and an empty bank account," he says. "There was a painting... and [Live Nation] colored it in."

The challenges with a younger demo, beyond ticket price, include keeping up with rapidly changing trends. Bamboozle started as emo-oriented, but the New Jersey event this year will offer "Death of Emo" T-shirts. "The last month of promotion is going to be like a Clue game—'Who killed emo?' " John D. says. "We have more diverse genres to program for. We have to cover hip-hop, everything that would be considered pop or 'scene-related.' "

That includes recognizing fans who may

be outgrowing certain kinds of music, which they counter by offering Weezer on Sunday in Jersey. "We feel like we lost some fans that naturally migrated to what could be considered more mature music," John D. says. "So all of a sudden we bring back a lineup that they can relate to and appreciate and come back for that one day. We're not asking them to spend three days with us, we're asking them to spend eight hours and enjoy not only Weezer. But we always like to develop from within, that's our strategy. We like to have something in the incubator for next year."

Past Bamboozles offered some of the first big audiences for **My Chemical Romance**, **Fall Out Boy**, **Jonas Brothers** and, in 2009, **Owl City**. "We want to keep having something within the farm league system," John D. says. "It's the effects of having those [more developed] bands and the audiences they bring getting turned on to our younger bands. It's like when the wheel spins, it catches everybody."

Bamboozle is holding the line on ticket prices this year, with single-day tickets available for \$45 in Anaheim, \$57 in East Rutherford and \$35 in Chicago.

"We want to recognize it's really a glorified club show, so we don't want to price ourselves too high at any point on Bamboozle," John D. says. "Our kids have to come in and buy merchandise. We don't want to hurt our bands."

Fans can also opt to purchase a three-day "Wayne's Gold Inn" VIP pass for \$200 in Anaheim and \$300 in East Rutherford, which include the opening Hoodwink fest.

"We were supposed to get a sponsor for it and this guy **Wayne Goldberg** in our office didn't deliver, so we named the ticket after him," John D. says. "We made a character in a Livingston [N.J.] shirt where he lives. His kids think he's cool."

John D. hopes the next growth comes from an international market. "We need an invitation from an international city and we're coming," he says. "Tell 'em."

**biz** For 24/7 touring news and analysis, see [billboard.biz/touring](http://billboard.biz/touring).

## BOXSCORE Concert Grosses

GROSS/ TICKET PRICE(S)	ARTIST(S) Venue, Date	Attendance Capacity	Promoter
1 \$11,081,900 (£6,817,141) \$9,574/\$80.47	<b>MILEY CYRUS, METRO STATION</b> O2 Arena, London, Dec. 13-14, 19-20, 29	78,920 29,737 two shows	AEG Live U.K.
2 \$4,268,120 (£2,665,226) \$96.08/\$79.27	<b>MILEY CYRUS, METRO STATION</b> Manchester Evening News Arena, Manchester, England, Dec. 27-28	32,731 32,325 two shows	AEG Live U.K.
3 \$3,494,140 (£2,168,481) \$36.68/\$79.76	<b>MILEY CYRUS, METRO STATION</b> LG Arena, Birmingham, England, Dec. 22-23	25,419 25,635 two shows	AEG Live U.K.
4 \$3,134,370 (£2,148,403) \$26.83/\$74.95/\$85	<b>MILEY CYRUS, METRO STATION</b> O2, Dublin, Dec. 16-17	17,475 17,495 two shows	AEG Live U.K.
5 \$2,030,640 (\$2,346,337 Australian) \$86.46/\$69.15	<b>TAYLOR SWIFT, GLORIANA</b> Acer Arena, Sydney, Feb. 6-7	27,030 two sellouts	Michael Coppel Presents
6 \$1,047,240 (£637,451) \$164.29/\$73.93	<b>YUSUF ISLAM</b> Royal Albert Hall, London, Dec. 8	4,755 5,022	AEG Live U.K.
7 \$956,505 (\$1,094,677 Australian) \$88.52/\$70.80	<b>TAYLOR SWIFT, GLORIANA</b> Brisbane Entertainment Centre, Brisbane, Australia, Feb. 4	11,334 sellout	Michael Coppel Presents
8 \$768,118 (£463,961) \$124.17/\$52.94	<b>YUSUF ISLAM</b> Echo Arena, Liverpool, England, Dec. 5	4,427 5,549	AEG Live U.K.
9 \$751,618 \$75/\$50	<b>EDDIE IZZARD</b> Nokia Theatre L.A. Live, Los Angeles, Jan. 29-30	11,681 13,724 two shows	WestBeth Entertainment
10 \$620,363 (\$67,140 Australian) \$107.88/\$92.30	<b>RONAN KEATING, TINA ARENA</b> Sydney Entertainment Centre, Sydney, Jan. 20-21	7,783 9,000 two shows	Michael Coppel Presents
11 \$587,391 (£355,958) \$123.76/\$82.51	<b>YUSUF ISLAM</b> National Indoor Arena, Birmingham, England, Nov. 23	3,348 two shows	AEG Live U.K.
12 \$474,765 \$85/\$65	<b>AVENTURA</b> Amway Arena, Orlando, Fla., Dec. 18	5,805 7,730	NYK Productions
13 \$429,392 \$69.50/\$59.50	<b>RUSSELL PETERS</b> Nokia Theatre L.A. Live, Los Angeles, Feb. 6	6,892 sellout	Goldenvoice/AEG Live
14 \$368,271 \$43.50	<b>JEFF DUNHAM, BRIAN HANER</b> U.S. Airways Center, Phoenix, Nov. 27	8,466 9,264	Icon Concerts
15 \$343,298 \$84/\$49.50	<b>GOV'T MULE</b> Beacon Theatre, New York, Dec. 30	5,190 5,292	Live Nation
16 \$321,976 \$51.75/\$26.75	<b>TRANS-SIBERIAN ORCHESTRA</b> Savoy Mart Center, Fresno, Calif., Dec. 2	7,401 9,414	Live Nation
17 \$321,486 \$125.00/\$45	<b>MAZE FEATURING FRANKIE BEVERLY, KENNY G</b> Nokia Theatre L.A. Live, Los Angeles, Jan. 16	5,250 5,587	Goldenvoice/AEG Live
18 \$321,141 (\$337,910 Canadian) \$714.8/\$61.85	<b>RESOLUTION 2010 FEATURING DJ KAL, UPPERCUT &amp; OTHERS</b> Bell Centre, Montreal, Jan. 1	3,994 5,120	Gillett Entertainment Group, Track Live
19 \$320,479 (\$40,000,000 pesos) \$70.10/\$20.03	<b>TIESTO</b> Parque Jaime Duque, Bogota, Colombia, Dec. 4	6,100 sellout	CMG Entertainment BVI, Gotica & Baco Prods.
20 \$312,420 \$58.50/\$25	<b>TRANS-SIBERIAN ORCHESTRA</b> Veterans Memorial Arena, Jacksonville, Fla., Dec. 3	8,099 sellout	Live Nation
21 \$306,085 \$62.25/\$29.75	<b>UMPHREY'S MCGEE, Z-TRIP, PREFUSE 73</b> Aragon Ballroom, Chicago, Dec. 30-31	6,484 8,000 two shows	Jam Productions
22 \$305,940 \$200.75/\$59.75	<b>MARIAH CAREY, RYDANZTRIST</b> Fox Theatre, Atlanta, Jan. 19	2,833 3,924	Live Nation, Haymon Entertainment
23 \$299,840 \$89/\$59	<b>MAZE FEATURING FRANKIE BEVERLY, FANTASIA, RUBEN STUDDARD</b> Fox Theatre, Atlanta, Jan. 2	3,626 3,924	Cobalt Entertainment
24 \$291,295 \$45/\$35	<b>LADY GAGA, KID CUDI, SEMI PRECIOUS WEAPONS</b> Susquehanna Bank Center, Camden, N.J., Dec. 3	7,143 sellout	Live Nation
25 \$288,662 (\$4,793,325 pesos) \$234.09/\$35.11	<b>TIESTO, CHRISTIAN SMITH</b> Espacio Riesco, Santiago, Chile, Dec. 18	6,989 9,000	Street Machine
26 \$283,886 \$41	<b>LADY GAGA, JASON DERULO, SEMI PRECIOUS WEAPONS</b> UCF Arena, Orlando, Fla., Jan. 3	6,753 6,785	Live Nation, in-house
27 \$281,536 \$102/\$47	<b>KEM, WILL DOWNING, KINDRED</b> Fox Theatre, Atlanta, Dec. 30	4,368 sellout	CD Enterprises
28 \$281,475 \$95/\$45	<b>POWER 106 CALI CHRISTMAS: JEREMIH, T-PAIN, PITBULL</b> Gibson Amphitheatre, Universal City, Calif., Dec. 16	5,954 5,969	Live Nation
29 \$279,802 \$79.55/\$49.55	<b>95.5 KLOS MARK &amp; BRIAN CHRISTMAS SHOW: HEART &amp; OTHERS</b> Nokia Theatre L.A. Live, Los Angeles, Dec. 11-12	4,318 two shows one sellout	Goldenvoice/AEG Live
30 \$277,368 \$95/\$35.50	<b>X107.5 X-TREME HOLIDAY HAVOC: ALICE IN CHAINS &amp; OTHERS</b> The Joint, Hard Rock Hotel, Las Vegas, Dec. 11-12	7,032 7,579 two shows	AEG Live
31 \$269,863 (\$283,192 Canadian) \$43.84/\$15.25	<b>LES COWBOYS FRINGANTS</b> Bell Centre, Montreal, Dec. 31	6,722 8,038	Gillett Entertainment Group
32 \$266,028 \$93.75/\$23.75	<b>MAJIC 107.5/97.5 BLAST FROM THE PAST: BLACKSTREET &amp; OTHERS</b> Phillips Arena, Atlanta, Dec. 11	7,006 12,659	Smooth Entertainment
33 \$265,135 (\$2,963.33 Canadian) \$56.42/\$18.49	<b>102.1 THE EDGE JINGLE BELL ROCK: WEEZER &amp; OTHERS</b> Air Canada Centre, Toronto, Dec. 5	6,355 8,798	Goldenvoice/AEG Live
34 \$263,583 (\$2,963.33 Canadian) \$56.09/\$14.13	<b>SO YOU THINK YOU CAN DANCE TOUR</b> Air Canada Centre, Toronto, Dec. 10	4,776 6,500	AEG Live, Donald K. Donald Events
35 \$263,215 (\$1,022,010 pesos) \$77.26/\$20.60	<b>ANDRÉS CALAMARO</b> Luna Park, Buenos Aires, Dec. 13	7,929 8,276	T4F-Time For Fun

Hey, Laaaady! CHARLES KELLEY, HILLARY SCOTT and DAVE HAYWOOD (from left)



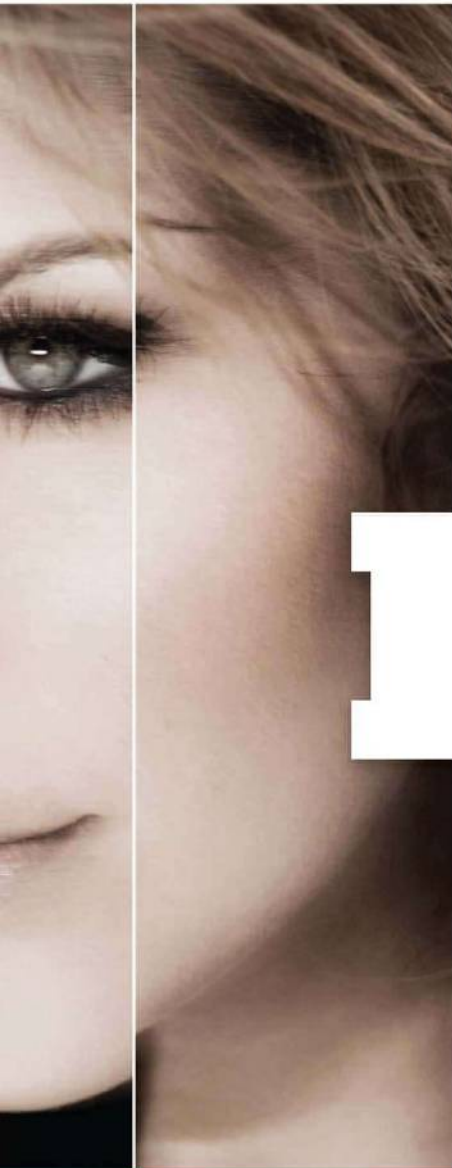
# LADY ANTEBELLUM

BY RAY WADDELL

**H**OW'S THIS FOR CULTURAL whiplash: Charles Kelley, Dave Haywood and Hillary Scott—better-known as the country act Lady Antebellum—are calling prior to a performance at the San Antonio Stock Show and Rodeo, less than a week after rubbing designer-cloaked elbows with the likes of Beyoncé and Lady Gaga at the 51st annual Grammy Awards. Their Grammy performance was memorably elegant, not to mention a commercial

home run, but suffice to say that the Nashville-based trio feels more at home among the Wrangler set. ♪ “The Grammys were a big moment,” says Kelley, who shares lead vocals with Scott, “but we felt a bit like fish out of water with all those big-time musicians.” ♪ Outsized humility is a well-worn country-music verity, but regardless, with the release of its second album, “Need You Now,” Lady Antebellum has officially joined the big-time. “Need You Now” sits atop the Bill-





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# E L L U M

board 200 for a second consecutive week, selling 209,000 copies one week after its head-turning 481,000-unit bow. That was the biggest country debut since Taylor Swift's "Fearless" in November 2008, and the biggest debut sales week since Susan Boyle's "I Dreamed a Dream" moved 701,000 last November. ¶ The title-track lead single, already topping the country chart, is now moving up the pop charts as well, buoyed by the act's Grammy performance. Lady A also picked up its first

Grammy that evening, taking home the trophy for best country performance by a duo or group with vocals for "I Run to You," from the group's 2008 debut. ¶ Following the Grammys, the threesome hung around in Los Angeles long enough to see "Need You Now" shoot to No. 1, then headed back to the more familiar pastures of San Antonio. That's where the trio spoke with Billboard about the price of pop, calling mama and what roads Lady A might travel in the future. >>>

**"Need You Now" is an enormous success. Who did you call first when you heard the first-week sales news?**

**Hillary Scott:** I called my mama.

**Charles Kelley:** I didn't call mine, because I don't think she has too much understanding about how many records get sold. If I were to call my Mom and say, "Guess what, we sold almost 500,000 the first week," she would say, "Well, that's just wonderful."

**Dave Haywood:** If you would have told her we sold 5,000 records she would have said, "Well, that's just wonderful."

**Grammy performances usually rely on flash and spectacle, but your staging was rather understated. Whose idea was that?**

**Scott:** The three of us took a look at our [Country Music Assn. (CMA) Awards] performance in November, and we really liked how that came across. We talked to our manager Gary Borman, and he recommended we get together with a really talented guy by the name of Mark Brickman. We told him our thoughts, he told us his, and we came up with something we felt good about. The actual Grammy performance was a little bit haphazard—I was almost decapitated by a curtain and a couple of other things went wrong—but, honestly, we really just wanted to make it about the song.

**In retrospect, it seems a pretty smart move to drop the album right around the Grammys.**

**Kelley:** That was just lucky timing. We had a Jan. 26 release before we even knew if we had any Grammy nominations. Sometimes the stars just align.

**Scott:** The reason the record wasn't out in the fall around the CMAs or Christmastime was because we were touring so much last year, and when Keith Urban calls, you go. That put the stop on making the record, but it allowed us to write a couple more songs that we wouldn't have otherwise.

**The single "Need You Now" is getting pop airplay, but, lyrically anyway, it's pure country. It's a drinking song. Who wrote the line "I'm a little drunk and I need you now"?**

**Scott:** I think [co-writer] Josh [Kear] did.

**Kelley:** Yes, probably Josh. I remember when it happened we had a quick moment of, "Should we say that? Oh, yeah, let's say it." It's country music—you can talk about drinking, right?

**What kind of conversations do you have at Team Antebellum about crossing over to pop?**

**Kelley:** We had no intentions of this ever crossing over. Some pop stations just started playing "Need You Now" after it had a little success at country radio. After seeing that, our record label started pursuing [pop airplay] a little more heavily, and EMI came in on it and showed a lot of support. It definitely surprised us all. We realize that the majority of our songs probably won't have that kind of cross-genre appeal; it just happens to be the appeal of this song. We're not going anywhere. We're country musicians, we write country songs.

Country music as a whole is broadening its sound so much that people outside the genre are realizing there is a whole lot of great music coming out of [Nashville]. Taylor Swift opened up the door, Rascal Flatts did, Shania Twain. It's nothing new.

**Your manager, Gary Borman [whose clients include Keith Urban and, until recently, Faith Hill], certainly has some experience in this arena. Can you talk about his guidance here?**

**Scott:** We found the right man and team that we shared a vision with, that had been there before and that had worked with two of the biggest acts in country music. Coupled with our record label Capitol Nashville, its president Mike Dungan, [senior VP of promotions] Steve Hodges and the promotions and mar-



keting staff, they are unstoppable. They've allowed us to have a voice, too. That's one thing we appreciate, because we're songwriters and we have a strong vision of who we are as artists and what we want to do.

**Do you think there's a price you could pay for success on pop radio?**

**Scott:** We haven't even thought about it. We want our music to be played to as many people as we possibly can. I hope that doesn't hurt country radio's feelings, because our relationship with them isn't going to change at all. We are going to work just as hard and continue that relationship just like we did on the radio tour two-and-a-half years ago.

**Kelley:** Our country audience understands that we just create the music; how it's marketed is out of our hands.

To get back to that question—"Will it come at a price?"—I don't know. We've definitely thought about it, with these unexpected album sales in the last week. We know we're on the cusp of our lives changing dramatically over the next year. That's a little scary. We've enjoyed a certain amount of anonymity, so to speak, being in just the country genre. When you open yourself to the pop genre, the fans, the critics, everybody can be really harsh. We're human, and when you read certain reviews that butcher your music and they're clearly not by country fans, that definitely hurts our feelings. But this is what we dreamed about doing, and it will come with a certain price.

**The new record has some songs that are hard to define, like "Hello World," which**

## THE CROSSOVER CONUNDRUM

**Could Lady A's Top 40 Success Weaken Its Bond With Country Radio?**

Late in 2009, Lady Antebellum's "Need You Now" spent five weeks at No. 1 on Billboard's Hot Country Songs chart. More recently, it has made significant inroads at pop radio, climbing to No. 11 on the Adult Contemporary chart, No. 14 on Adult Top 40 and No. 27 on Mainstream Top 40.

Traditionally, country radio programmers have always been protective—some would say possessive—of artists who attempt to widen their audience beyond their country-radio base. Following the path blazed most recently and ardently by Taylor Swift, is Lady A the next big crossover act? And could that

harm the group's foothold with country radio, or even weaken the format itself?

When the country boom of the early '90s began to soften mid-decade, crossover success and its impact on country radio became a hot topic at radio industry forums and in the trade press. Shania Twain, Lonestar, Martina McBride and Faith Hill were frequently cited as artists whose pursuit of pop airplay may have negatively affected country radio listenership at large.

Many country programmers emphatically contend that if noncore country listeners can satisfy their country-music appetite at pop

stations, they're less likely to tune in to a country station to hear those artists. Charlie Cook, senior manager of country programming at KKKO Los Angeles, says this isn't a one-size-fits-all argument.

"There's a fundamental difference between crossover play for 'Need You Now' and what's happening with Taylor Swift at pop radio," he says, "but neither scenario is healthy for country radio. In the case of Taylor, pop radio came after her as an artist, and country radio doesn't like sharing its assets—let's be honest, that's what they are, and that's how country radio sees them, as proprietary assets." Cook says country radio took the initial risk on playing Swift, and it was country radio that made her a household name. "Taylor's a huge star, but she developed at country," he says.

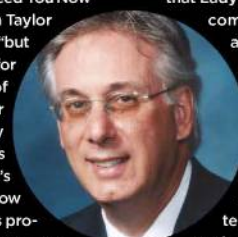
Cook notes that crossover spins for the

Lady A track makes him "unhappy" for different reasons.

"Pop stations quite astutely found a song in 'Need You Now' that's a spectacular hit with strong adult appeal, and it completely fits what they're doing. But I have doubts that Lady Antebellum will suddenly become the flavor of the day as an artist on pop radio."

He adds that Swift's trajectory as a country-to-pop crossover artist has had a negative impact on KKKO's younger listeners.

"We've seen a quantifiable softening of our younger listeners as this has escalated for Taylor at pop radio," he says. Although Cook objects to either scenario in terms of audience sharing, he says he isn't angry. "This is phenomenal for the record business. It just isn't as healthy for country radio."



COOK



Stage presence: LADY ANTEBELLUM performing on Jimmy Kimmel Live!

**‘We know we’re on the cusp of our lives changing dramatically over the next year. That’s a little scary.’**

—CHARLES KELLEY, LADY ANTEBELLUM

**You debut as a headliner next month at the Ryman Auditorium in Nashville. Will you work any more headlining dates into an already full schedule?**

**Haywood:** A lot of the Tim McGraw dates fall on weekends, so there are some days here and there earlier in the week where we’re going to try. But it’s going to be a while before we can do a big headline tour. We need to get some more songs out there and more shows under our belt. I don’t think we’re nearly at the level to be out there headlining, but the Ryman is a great test run for us.

**Hillary, it’s well-known that you grew up in a showbiz household. [Her parents are country singer Linda Davis and musician Lang Scott.] How did that prepare you for what’s happening now?**

**Scott:** I was born and raised in this industry and actually lived on the road for two years of my life. In kindergarten and first grade I’d watch school on a videotape on a tour bus. And my parents both toured with Reba McEntire for eight years, so I think I was prepared for the travel and how much we’re gone. Everybody always asks what advice my Mom has given me, and she always told me, “Hillary, get enough rest and drink a lot of water.”

**The three of you have several of your own songs on the new record, co-written with some of the most successful songwriters in town. Is that intimidating?**

**Haywood:** We’re kind of new kids in Nashville still—especially me and Charles, we’ve only been there four or five years. When you sit there with Craig Wiseman, Rivers Rutherford, Monty Powell, guys that have had some of the biggest hits for some of the biggest artists in country, that is kind of intimidating. But the three of us kind of just do what we do. We love creating music and we love writing songs.

**How do you foresee your music evolving?**

**Kelley:** Only time will tell musically. I know from a live standpoint we want to up the production values as it grows, and hopefully we can get a few more hits under our belt.

**Scott:** I would love to get to the point where we can fill up an arena and have a show that just builds and builds. I love to go to concerts, and I’ll use Beyoncé as an example. There are moments in her show that brought tears to my eyes because everything lined up so beautifully—the music, the visual, the lighting, the emotion—that it made you feel. We want to be entertainers, not just get up and sing our songs. ...

**Kelley:** I feel blessed to be the one to put a vocal on it. I guarantee you, if any other artist in Nashville had gotten their hands on it, they would have recorded it before us.

**You’ve toured a lot, with some choice support slots with Kenny Chesney, Keith Urban and Martina McBride. You’re also out with Tim McGraw this year. How do you maximize that?**

**Haywood:** We try to learn from them, ever since our early days when we got that first tour we were ever on with Martina McBride. We’ve been in front of a lot of great country fans, and we owe a lot of that to all the acts we’ve toured with. We’re going to hit the road as much as we can. We’re out with Tim for 60 shows this year; we’ve been playing about 200 shows a year. That’s what we love to do and we’re going to stay out there as long as people keep coming.

**clocks in at more than five minutes. It’s very mature thematically, and at that length, it doesn’t seem to be destined for any kind of radio play.**

**Scott:** That song found us. It was written by Tom Douglas, David Lee and Tony Lane, three of the greatest songwriters in Nashville. The first time I heard it, it wasn’t even a pitch for us, it was just a friend saying, “You need to hear this song.” I loved it, but I didn’t even think about it for us.

A couple of months later we’re sitting in London, Ontario, and we’re missing this one song that could round out the record, not about a relationship per se, but something that has a bigger thematic message. I said, “Guys, I have something. I don’t really know if you’re going to hear it, but I know it’s a beautiful lyric and it’s a really well-written song.” I played it for the guys and they flipped.



## TEAM ANTEBELLUM

The Key Players Behind Lady A’s Meteoric Rise

### GARY BORMAN

**President, Borman Entertainment**

Lady Antebellum manager, with a proven track record of stewarding new acts to stardom (Faith Hill, Dwight Yoakam, Keith Urban). One-time manager of James Taylor and the Rolling Stones. Based in Santa Monica, Calif.

### JOHN GRADY

**President, Borman Entertainment Nashville**

Heads Borman’s Nashville operations. Moved to Borman a year ago from Red Light Entertainment. Former president of Sony Nashville.

### DANIEL MILLER

**Manager, Borman Entertainment Nashville**

As day-to-day manager for Lady A, Miller oversees a wide range of strategic decisions for the group, including tour support, and interacts with all participating players.

### GENEVIEVE JEWEL

**Director of new media, Borman Entertainment**

Manages Lady A’s extensive digital presence, including the band’s Web site, built by Music City Networks, founded by Lang Scott, father of the trio’s Hillary Scott.

### MIKE DUNGAN

**President, Capitol Nashville**

Dungan and Capitol Nashville have enjoyed a hot hand of late, with developing acts Lady Antebellum, Eric Church, Darius Rucker and Little Big Town joining established hitmakers Keith Urban and Dierks Bentley.

### STEVE HODGES

**Senior VP of radio promotion, Capitol Nashville**

Oversees strategy at all-important country radio.

### RON WERRE

**COO of North America and president of music services, EMI Music**

Runs EMI sales teams for North America and Mexico. Based in Los Angeles.

### CINDY MABE

**Senior VP of marketing, Capitol Nashville**

Under Mabe’s wide umbrella are radio, marketing, publicity, retail, digital/new media and sales.

### STAN BARNETT

**Agent, Creative Artists Agency**

Based in CAA’s Nashville office, Barnett has been the responsible agent for Lady A from the beginning. Other Barnett clients include Joe Nichols and Heidi Newfield.

### MARY HILLIARD HARRINGTON

**President, Green Room PR**

Onboard since album one. Coordinates the PR plan with the overall marketing plan for the group. Other clients include Dierks Bentley, Jason Aldean and Marty Stuart. —RW

# THE C E J O R N A L O F F A S H I O N



The Sex Pistols and Vivienne Westwood. Run-D.M.C. and Adidas. Bob Dylan and Victoria's Secret. Music and fashion share an illustrious history together—and the relationship will be on full display during New York's Mercedes-Benz Fashion Week Feb. 11-18. Billboard goes deep into the tents for expert advice on everything from launching your own fragrance line to getting your song on "America's Next Top Model." Now, make it work!

## HOW TO GET A FRAGRANCE LICENSING DEAL

**MONTE HENIGE**, CEO of Romane Fragrances, developer/distributor of Apple Bottoms by Nelly Eau de Parfum



**Know your fan base.** "We look for any brand that's out there that resonates with a fan base or a customer base or a demographic. That brand can be a celebrity or a musician or a fashion brand. In the case of Nelly, it's both. We may approach them or they may approach us."

**If you're an up-and-comer, then it's prime time to expand.** "We spend a lot of time trying to identify trends that are happening in the marketplace. We try to figure out who is the next up-and-coming star or who is the next up-and-coming brand, and if they have a potential group of customers or fans that we can reach and understand."

**Value your brand equity.** "If they see the value in fragrance, they need to take the time to identify a fragrance house that really understands their brand equity and understands their fan base. You've been working on your brand equity your entire life—you don't just entrust that to anybody."

**Give an honest opinion on the fragrance.** "It is important to get their input and it is important that they have a feel for the product, because if that product isn't honest and authentic, it's not going to work. That time can be pretty efficient, but it has to be real quality time."

**Be willing to promote, promote, promote.** "Typically the artist receives a royalty and that is combined with some agreements about how and where to spend marketing dollars and some level of integration with the marketing plan for the celebrity's overall messaging. You talk about how to leverage the marketing that's already going on for the benefit of the celebrity and the product, and it becomes a win-win for both."

—Interview by Ann Donahue

## HOW TO GROW A BRAND

**LISA JACOBSON**, partner at United Talent Agency and head of the branding licensing and endorsement division. She has worked with Gwen Stefani and her L.A.M.B. line for 10 years.

**Be strategic.** "Deciding when to launch a new product is the same as deciding when to release an album. You need to have a good understanding of your brand and the evolution and growth of that brand. We started with apparel and bags and branched out from there over time. Gwen has also been very careful not to overextend herself. There are lots of categories that she could have gone into but didn't because she wasn't that excited about it. What you say 'no' to is just as important as what you say 'yes' to."

**Create an original product for your fans.** "With L.A.M.B., it's very simple—it's Gwen creating her dream closet every season, and she's not sure if other people will like it or not. The Harajuku line originated from her wanting to make something that her fans would love and that's available at an accessible price point. The Harajuku Lovers fragrances have created a huge sensation in the fragrance world, and part of that is because it's really a new, creative concept."

**Stay in creative control.** "Fashion is collaborative, so of course it takes a large team of people to make it work, but it goes back to having the vision and the discipline. Both lines have stayed very true to who Gwen is, and she's been very careful to never waver from that. The integrity of the brands and product is always more important than growing the business."

—Interview by Monica Herrera





## HOW TO LAUNCH YOUR OWN FASHION LINE

**PETE WENTZ**, bassist for Fall Out Boy and founder of clothing line Clandestine Industries

**Have an interest in fashion.** "For me, the line is really a hobby that I'm interested in—it's not just about 'growing my brand.' I started out bleaching shirts and sewing them together in my parents' basement, and people started asking me where they could get them. DKNY then came to me and we did two deliveries at Nordstrom, and that was how it started."

**Set your own course.** "One of the reasons we've been so successful is that we haven't followed the trends. For instance, there are a lot of neon clothes out now, and so we put out a collection called Death of Neon, and all the clothes were pretty much black. We even had a black-on-black neon-eating monster."

**Keep it personal.** "We keep everything really small. I don't want to do something with another designer where it says 'by Pete Wentz' and then I have no control over the clothes. I opened my retail store in Chicago mostly because I wanted a place to hang out before going to [live music venue] the Metro, not because I wanted a huge empire. And all of our clothes come in limited runs, because people respond well to being one of a select group to have something, and also because we don't like having to deal with returns."

**Infuse your fashion events with your personality.** "Growing in a smart way doesn't mean not expanding. We're throwing a fashion show [Style 360 presents Clandestine Industries by Pete Wentz] at New York Fashion Week, but I didn't want it to be like all the other shows, because that's not who we are. So we're going to have live bands and art and make it feel like a rock show more than a fashion show."

—Interview by Cortney Harding



## HOW TO GET YOUR MUSIC PLAYED ON THE RUNWAY

**DJ SAM YOUNG**, who spins at events for such names as Naomi Campbell, Cartier, Christopher Kane, Ed Hardy and Vivienne Westwood

**Know your designers.** "A designer will sometimes know artists or someone they are styling at the time and they'll want their music included in the show. [The lead] could even be someone who is in attendance."

**Keep your favorite DJs up to date.** "A lot of designers go for obvious tunes and others go for cool, underground stuff that might eventually become big. So I might know of a cool new indie dance group and recommend that track for the show."

**Pitch relevant tracks.** "Tommy Hilfiger would be very hip-hop- and rock-oriented, as is anything Sean John. But if you're doing Vivienne Westwood, she usually likes classical music. The Guccis, Pradas, D&Gs—you could probably be more experimental and throw in lots of different genres in there."

**Be open to last-minute alterations.** "Sometimes it is a lot of work and changes need to be made last minute, which can be a pain. But the advantages are that it looks good on your résumé and you might also be paid in some nice clothes."

—Interview by Mariel Concepcion

The beautiful people (clockwise from top left): **PETE WENTZ**, with **NICOLE RICHIE**, presenting his line, Clandestine Industries, in 2009; **DJ SAM YOUNG**; Jingle Punks CEO **JARED GUTSTADT**; a model clad in Gwen Stefani's L.A.M.B. line.



## HOW TO GET A SYNCH IN A FASHION TV SHOW

**JARED GUTSTADT**, CEO of Jingle Punks, a music licensing company with clients including MTV, Bravo, NBC and ABC

**Sometimes it's best to not speak up.** "The No. 1 thing when you're submitting music for consideration in these types of placements is to always make sure you have versions of your song with and without vocals to give the editors options when they're cutting. Sometimes when there's dialogue going on, they want to be able to do a sound up—and they also want to be able to pull it back."

**Network at the networks and beyond.** "Reach out to as many independent music supervisors and supervisors at networks as possible. When you're sending along a package you should always make it easy for them to understand which type of show you feel your music would work well in."

**"Project Runway" doesn't want death metal.** "You should know the format you're going after. When you watch 'Project Runway' or reality shows, you'll see that they don't want fully fleshed-out songs. They're after ideas that bring a vibe out of a scene. Someone might make something that sounds like a Lady Gaga track, but it's really a simple drum beat with a bassline. If you want placement in shows, you've got to stay current with trends. Right now there's a big push in the music supervision world where everyone wants things that sound like Passion Pit and MGMT."

**World music is an underserved market.** "If you create a nice palette of music to get into shows, I would say look to the world music marketplace. When there's a challenge that takes place in different parts of the world, or they're visiting somewhere, having music that fits that vibe is great. If they're visiting Mexico, having some authentic Mexican folk music... would make it more attractive for the end user to put in a show."

—Interview by AD



# Mac World

Christian Star **TobyMac** Takes Aim At  
Nonbelievers With An Aggressive Touring  
And Synch Strategy By Deborah Evans Price

Long before he was the Grammy Award-winning solo artist TobyMac, Toby McKeehan, one-third of pioneering Christian rap group dcTalk, was well-known for upsetting the status quo in Christian music. ¶ With the release of his fourth solo album, "Tonight" (ForeFront), Feb. 9, TobyMac is challenging a different set of rules—namely, how to break through to the mainstream market in 2010 when traditional (i.e., secular) promotional channels are closed off. ¶ "I don't have MTV at my fingertips. I don't have VH1," TobyMac says. "I can't immediately get all this coverage when my record comes out. The way I sell gold and platinum records is by being on the road. The record company [gives] me support and they are very good at it, but at the end of the day people hear about my music from word-of-mouth and touring. That's the two things I can control." ¶ Lead single "City on Our Knees" has been a hit at Christian radio, selling 222,000 digital downloads, according to Nielsen SoundScan, and peaking at No. 1 on Billboard's Hot Christian Songs chart. But fans have also gotten a taste of "Tonight" through Yahoo and iTunes promotions, as well as multiple licenses, including the track "ShowStopper" being used on the NFL Network (see story, page 24). ¶ "TobyMac crafts albums that have artistic integrity and wide commercial appeal," EMI Christian Music Group (CMG) label group president Peter York says. "In today's music climate, the fact that his sales are increasing and all three of his solo albums are certified gold speaks to his ability to create music that fans can't get enough of."



### Talking The Talk

TobyMac has been hopping genres and categories since college, where he and his Liberty University pals Kevin Max and Michael Tait formed the groundbreaking trio dcTalk. After moving from Lynchburg, Va., to Nashville, they introduced the contemporary Christian music community to rap and hip-hop with their 1989 self-titled debut album, becoming one of the best-selling acts in Christian music in the process. Their third album, "Free at Last," was certified platinum and stayed at No. 1 on Billboard's Christian sales chart for 34 weeks, earning the group its first Grammy for best rock gospel album in 1994. 1995's "Jesus Freak," distributed by Virgin Records, notably traded hip-hop sonics for rock guitar, and has been certified double-platinum by the RIAA. The trio released its final studio album, "Supernatural," in 1998. It debuted at No. 4 on the Billboard 200, then an unprecedented feat for a Christian act.

Max still records and releases solo projects. After a stint as a solo artist, Tait joined the Newsboys as lead vocalist last year when frontman Peter Furler retired. McKeenan reinvented himself as TobyMac and embarked on a successful solo career, debuting with "Momentum" in 2001, followed by 2004's "Welcome to Diverse City" and 2007's "Portable Sounds," which bowed at No. 10 on the Billboard 200. He also released two remix albums (see chart, below). His 2008 live CD/DVD set, "Alive and Transported," earned a Grammy for best rock or rap gospel album.

For "Tonight," TobyMac is again backed by his aptly monickered Diverse City Band. "Musically it's still that same big pot of gumbo," TobyMac says. "What I call hip-rock, funk and soul." In addition to the vocals of longtime band member Nirva Ready, TobyMac enlists an array of special guests on "Tonight." John Cooper, frontman for hard rock outfit Skillet, lends his voice to the title track; Grammy-winning worship leader Israel Houghton is featured on the reggae-flavored "Break Open the Sky"; and Relient K's Matthew Thiessen appears on "Wonderin'." TobyMac's 11-year-old son, Truett—also known

as TruDog—contributes to "LoudNClear." "It's grown into this thing where people kind of expect it," the father of five says of his eldest son appearing on his albums. "This time he was [asking], 'When are we going to do my song, Dad? When are we going to do my song?'" I don't know if I've created a monster."

"Break Open the Sky" bears the stamp of his wife's Jamaican upbringing. "I feel a sort of rite of passage when it comes to reggae," he says. "What's cool about that song is the way we recorded it. We didn't do it digitally. We listened to a lot of Bob Marley and Peter Tosh. We wanted this song to feel like it was cut in the '70s, so we ran it through a 2-inch tape machine and we put the background singers around one mic like Bob used to do, and we put the horn players around one mic."

The title track was the last song TobyMac wrote for the album and when he finished, he immediately knew he wanted Skillet's Cooper on it. "His voice is just perfect for it," he says. "It just shreds through the CD."

"Wonderin'" is a wistful look at his days with dcTalk. "We faced a lot of things together we never dreamed we'd face and had a lot of dreams come true that we didn't even know we had. I'm thankful for them." While the group parted ways in 2000, Christian music fans still root for a reunion.

"We talk about it occasionally," TobyMac says. "I don't know if we'll ever do any more recording. As far as some kind of a reunion tour, I think that is absolutely possible, but I'm walking very deeply with the Diverse City Band. I've been with them almost 10 years creatively and spiritually. I've been walking with them almost as long as I walked with Michael and Kevin. Our roots are very deep, and I don't plan on walking away from them."

### Taking It To The Streets

The promotional plan for "Tonight" targets mainstream and Christian audiences, with an emphasis on the digital arena.

"We've seen an unprecedented level of online activity for this record," EMI CMG product marketing director David Sylvester says. "Yahoo previewed the album live across their network and had a 'then and now' video feature that includes a premier of the 'ShowStopper' video from the new record. In addition to Yahoo we have listening features with AOL, MSN and Rhapsody. We have a great promotion with Twitter that started on street date where fans tweet about the record and get a free download of a remix of 'Lose My Soul' from his last album."

## The Climb

As TobyMac's live and remix album sales hold steady, his studio sets grow in sales with each new release.

#### Studio Albums



536,000	613,000	616,000
110	54	10
8	3	1 (2 weeks)
"Momentum" 2001	"Welcome to Diverse City" 2004	"Portable Sounds" 2007

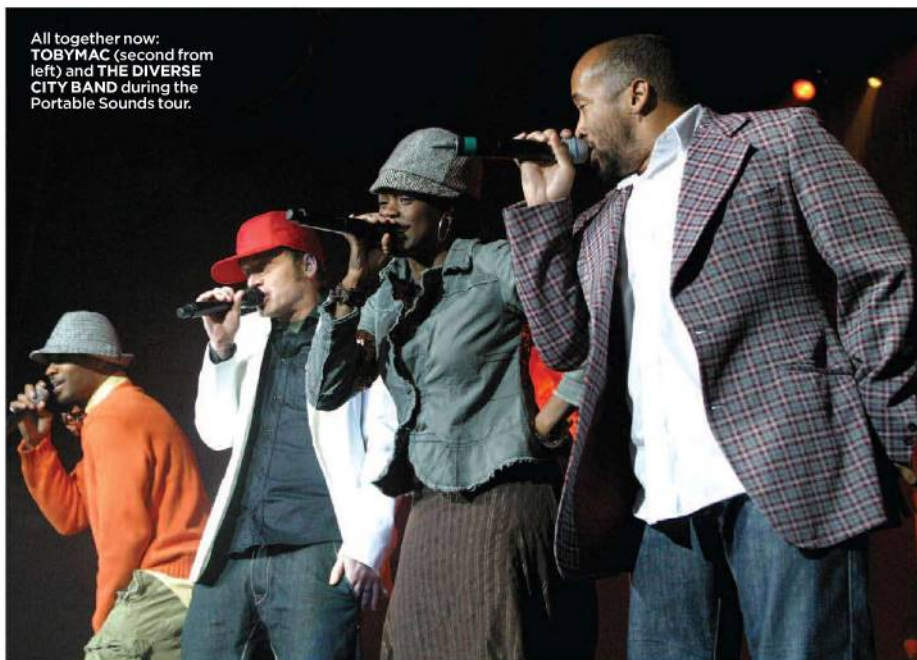
#### Live/Remix Albums



Nielsen SoundScan U.S. Sales	91,000	133,000	128,000
The Billboard 200 Peak	*	162	112
Top Christian Album Peak	12	7	4
"Re-Mix Momentum" 2005	"Renovating Diverse City" 2005	"Alive and Transported" 2008	

SOURCE: Nielsen SoundScan sales through the week ending Jan. 31. Sales include Nielsen Christian SoundScan sales. \* Title didn't chart.

All together now: TOBYMAC (second from left) and THE DIVERSE CITY BAND during the Portable Sounds tour.



## 'At the end of the day, people hear about my music from word-of-mouth and touring.'

—TOBYMAC

Sylvester says TobyMac's Facebook page will offer a web-cast of an event from the studio where he will present the record to fans, discuss the recording process and take questions. Additionally, radio networks K-LOVE and Air 1 both ran contests where qualifiers would win a copy of "Tonight" and winners receive a trip for two to Nashville. "They will receive two nights' stay in a hotel, exclusive dinner and performance with TobyMac and will be registered to run the Music City half-marathon with TobyMac on April 24," Sylvester says.

At retail, the album was presold at the Lifeway Christian

and Family Christian chains; there also was a countdown at iTunes with three tracks available before street date that allowed fans to complete the album at a special price.

"Tonight" will be available physically and digitally in a deluxe edition that includes three remixes ("Captured," "Hold On," "Tonight"), video content of the making of the album and a copy of the Gospel Music Channel's "Faith & Fame" program featuring TobyMac.

TobyMac recruited young directors to create videos for each song on the album; he's not sure if they'll be

compiled for a physical DVD release or just available for viewing on his Web site and YouTube.

At radio, the artist faces a problem familiar to many faith-based acts: Mainstream stations are reluctant to spin songs with overtly Christian content. Sylvester says he's evaluating the options for gaining TobyMac a foothold at mainstream radio while pushing full throttle at Christian stations.

Following the success of "City on Our Knees," the label is working "Get Back Up" as the next Christian single, and radio was heavily targeted during street week. "On street date we were on the air with K-LOVE and Air 1 and then we went to visit some of the country's biggest Christian radio stations for on-air and consumer promotions," Sylvester says, citing KSBJ Houston, KLTY Dallas and WCIE Tampa, Fla., among the stops.

"I wish [the label] had a vision for mainstream radio the way film and TV have a vision for my songs in the mainstream," TobyMac says of the way the publishing department aggressively secures usages of his songs (see story, below). "I always try my best to work with my label. I don't ever want to sit on the opposite side of the table. I want to inspire them to take my music places that it's not already."

### Record-Breaking

Beyond his role as artist, TobyMac is also a label executive. He and partners Joey Elwood and Todd Collins (who has since exited) started Gotee Records in 1994 and are responsible for launching the careers of Relient K, Family Force 5 and others. The label is distributed by EMI CMG's distribution arm. (TobyMac records for ForeFront, which is part of the EMI CMG system.) The Gotee roster includes B. Reith, Stephanie Smith and House of Heroes.

This spring TobyMac will team with Skillet for the Awake Tonight tour, which will also include House of Heroes. Booked by Creative Artists Agency, he also has a string of dates this summer with worship leader Chris Tomlin.

TobyMac's live shows feature horns, break dancers and DJ Maj on turntables. His audience runs the gamut from hip-hop-loving teens to their parents who have followed him since his dcTalk days. "People love that you're human," he says, "and that we're frail and that we face the same situations. Honesty tends to communicate with people better than standing up there like you have an 'S' on your chest."

## In Synch

### From Football To Films, TobyMac Tracks Get Mainstream Placements

In addition to saturating Christian radio with hits like "City on Our Knees," TobyMac's music can be heard everywhere from the NFL Network to such films as "Batman Begins," "Hancock," "Transporter 2" and "Fantastic Four."

"Some of my main inroads into the mainstream have been through action films and sports usages. EMI [Christian Music Group's] film and TV division absolutely kills it for me," TobyMac says. "They have done an amazing job. They look at my music differently. They don't put it in a box, and I love that."

Recently, the NFL Network licensed "ShowStopper" for every Thursday night football game. It was played several times throughout the broadcast, exposing the

track before the album was out. "That was a cool usage and I just got a request for 'ShowStopper' to be a trailer on a new film with Bruce Willis," he says.

Microsoft also licensed "ShowStopper" for the Windows 7 launch, and the song was used in NFL Network's Nike Rewind Segment. Other placements include "Ignition" from TobyMac's 2007 album "Portable Sounds"—which was used on the NFL Network and in national promos for Starz—and "Made to Love," also from "Portable Sounds," for the 2009 film "All's Faire in Love," starring Christina Ricci. In addition, Major League Baseball is using the title track of TobyMac's new album, "Tonight," as the theme song for the MLB Network series "30 Clubs in 30 Days."



Film and TV: TobyMac had placements in the movie 'Hancock' and on the NFL Network.

"We certainly believe all the exposure Toby gets helps sell records and concert tickets," says Laurie Anderson, TobyMac's co-manager at True Artist Management. "There is also a pride in the community when his fans recognize his songs on trailers or hear them at sporting events. We get e-mails from his fans all year long letting us know where they were when one of his songs came on." —DEP



# STARS TURN OUT FOR BILLBOARD JAPAN MUSIC AWARDS 2009



**VAMPS**  
BILLBOARD JAPAN RISING  
INTERNATIONAL ARTIST 2009

## BY ROB SCHWARTZ, TOKYO

Japan's biggest music stars were out in force as the inaugural Billboard Music Japan Awards took flight.

Held Jan. 31 in the swanky Billboard Live club in Tokyo Midtown—a shopping and business complex in central Tokyo that also houses the Ritz-Carlton Hotel and various upscale boutiques—the awards made an instant impact, with the three-hour show broadcast live on a Fuji TV cable station and with



**HY**  
BILLBOARD JAPAN  
INDEPENDENT ARTIST  
OF THE YEAR 2009





**NOBUYUKI TSUJII**  
 BILLBOARD JAPAN CLASSICAL  
 ALBUM OF THE YEAR 2009,  
 BILLBOARD JAPAN CLASSICAL  
 ARTIST OF THE YEAR 2009



**JUDITH HILL**  
 BILLBOARD JAPAN  
 U.S. PUBLISHER'S AWARD 2009



**BOA**  
 BILLBOARD JAPAN  
 U.S. PUBLISHER'S AWARD 2009



**ROCK 'A' TRENCH**  
 BILLBOARD JAPAN HOT 100  
 AIRPLAY OF THE YEAR 2009  
 "MY SUNSHINE"

the support of J-WAVE and FM802 radio.

"In Japan, we have charts, live venues and a mobile phone digital download business," Masato Kitaguchi, VP of Billboard Japan, told Billboard. "The company is pleased to launch the Billboard Japan Music Awards into this family of enterprises."

Also in attendance was Billboard publisher and e5 Global Media COO Howard Appelbaum, who spoke and handed out honors to the winners.

Sitting amongst the avalanche of flowers sent by well-wishers, Appelbaum noted: "We are lucky to have this partnership with Hanshin Contents Link with whom we hope to create the biggest and most prestigious music brand in Japan. In 2008, we established charts in Japan and these are the first awards given based on the chart rankings."

Chart-topping, 14-member vocal band Exile picked up the Billboard Japan Artist of the Year award as

well as the Billboard Japan Album of the Year award for "Exile Ballad Best" (Rhythm Zone/Avex), with Exile leader Hiro telling Billboard: "I've accepted the award on behalf of the band this time but next time we hope we can all be here to perform."

R&B star AI picked up the Billboard Top Pop Artist 2009 award and performed two tracks, "Story" and "Music," that showcased her powerful voice. Upon receiving her award the Los Angeles-born AI beamed: "When you win a Billboard award, there's no mistaking you are at the top of your game."

Japanese rock band HY, from Okinawa, humbly accepted the Billboard Japan Independent Artist of the Year 2009 award, saying: "Getting our music out

to the fans is so rewarding, as is being able to play live for lots of people."

Another Japanese rock band, Vamps, received a hysterical reception from fans as they played the event's outdoor stage, situated on the plaza in front of Tokyo Midtown. The band took home the Billboard Japan Rising International Artist 2009 award with singer/guitarist Hyde declaring: "People appreciating our work is so satisfying."

BoA and Judith Hill were each given the Billboard Japan U.S. Publisher's Award. BoA, a Korean artist who has conquered the Japanese charts, described performing her track "Possibility" with Daichi Miura at the awards as "a very memorable experience. I

**HIRO, FROM EXILE**  
 BILLBOARD JAPAN ARTIST  
 OF THE YEAR 2009,  
 BILLBOARD JAPAN  
 ALBUM OF THE YEAR 2009  
 "EXILE BALLAD BEST,"  
 BILLBOARD JAPAN  
 TOP POP ARTIST 2009



was ecstatic about the show!"

Hill, who skyrocketed to fame after her appearance in Michael Jackson's "This Is It," sang the song she performed with him in the film, "I Just Can't Stop Loving You," and also gave a powerful rendition of her Jackson tribute song, "I Will Always Be Missing You."

"I felt like I needed to write that," she said, "Because I had such strong emotions I was carrying with me after his death."



**AFTER SCHOOL**  
 BILLBOARD JAPAN  
 K-POP NEW ARTIST  
 OF THE YEAR 2009



**AKIKO**  
 BILLBOARD JAPAN  
 JAZZ ARTIST OF THE YEAR 2009

**BILLBOARD JAPAN AWARDS 2009  
 ADDITIONAL WINNERS**

BILLBOARD JAPAN  
 HOT 100 OF THE YEAR 2009  
 B'Z "ICHIBU TO ZENBU"

BILLBOARD JAPAN HOT 100  
 SINGLE SALES OF THE YEAR 2009  
 JUNKO AKIMOTO  
 "AI NO MAMADE..."

BILLBOARD JAPAN ADULT  
 CONTEMPORARY OF THE YEAR 2009  
 BLACK EYED PEAS  
 "I GOTTA FEELING"

BILLBOARD JAPAN JAZZ ALBUM OF  
 THE YEAR 2009  
 HIROMI UEHARA "PLACE TO BE"

BILLBOARD JAPAN  
 OVERSEAS SOUNDTRACK ALBUM  
 OF THE YEAR 2009

MICHAEL JACKSON  
 "MICHAEL JACKSON THIS IS IT"

BILLBOARD JAPAN INDEPENDENT  
 OF THE YEAR 2009  
 FLUMPOOL "UNREAL"

BILLBOARD JAPAN NEW ARTIST  
 OF THE YEAR 2009  
 YUSUKE "HIMAWARI"

BILLBOARD JAPAN  
 TOP POP ARTIST 2009  
 KOBUKURO



**BANGER 'N' MASH**  
Dan Black remixes his way into ads

30



**HOT DAWGS**  
Randy Jackson bets on Paper Tongues

30



**PAYING TRIBUTE**  
David Broza scores the late Townes Van Zandt

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**SWEET SPOT**  
The Temper Trap breaks out Down Under

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**SHARK ATTACK**  
V.V. Brown surfaces in the U.S.

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# MUSIC

R&B BY MARIEL CONCEPCION

## SO BACK

R&B Singer Monica Returns With New Album Full Of '90s Flavor

At first "Monica: Still Standing" sounds a little dull—a reality show that doesn't focus on catfights and drunken outbursts, but instead features R&B singer Monica Arnold performing in church, having a quiet dinner with her fiancé and celebrating her album release with her family and the mayor of Atlanta. But the 29-year-old artist is banking on her recent BET success to help launch her first album in four years and cement her place as a mature, family-oriented woman capable of speaking to other middle-class African Americans.

"I originally didn't think it'd be a good idea—I assumed it would be what you usually see on reality TV," Monica says. "But they told me it wouldn't be scripted—it would just be me. If they would've gotten me 12 years ago, they would've gotten a lot of drama. That's just not the life I'm living anymore."

Monica has taken a few years off to focus on raising her two sons, 4-year-old Rodney "Lil Rocko" III and 2-year-old Romelo, with her fiancé, rapper Rodney "Rocko" Hill Jr. Her last album was 2006's "The Making of Me," which has sold 323,000 copies in the United States, according to Nielsen SoundScan. Now she's preparing to release a new album, "Still Standing," March 23 through J Records, and the singer says she's "back full throttle." Monica will also work on her reality show; the series' first season just wrapped on BET and she's in negotiations to film a second go-round.

J Records senior VP of urban marketing Carolyn Williams says the show has helped tremendously in promoting Monica's album. "The interesting thing about Monica is that she has an audience that ranges from the '106 & Park' audience to the gospel demographic and everything in between," she says. "We launched the single during the show's finale week and all her fans were able to see the genesis of the album and what goes into creating and finding a single. It was a great lead-in to this project."

That first single, the Missy Elliott-produced "Everything to Me," entered Billboard's Hot R&B/Hip-Hop Songs chart at No. 61 in the Feb. 13 issue. (This week it jumps to No. 19.) Other songs include the Polow Da Don-produced and Ester Dean-written "Here I Am"; the feel-good "Betcha," which samples an Evelyn "Champagne" King beat; and "Just Me," which Monica says has a beat that "rappers can be on, but I'm singing on that track, much like I did before when I sampled LL Cool J's 'Back Seat' track" on her breakthrough single "Don't Take It Personal (Just One of Dem Days)." Additionally, the album's Ludacris-assisted title track is the theme song for her BET show.

"I've gone through so many different things that my testimony should be shared," Monica says. "Even if you can't relate all the way, maybe some things that I've experienced will make the load feel lighter for the next person. The idea was to strip



No more drama: MONICA

down the album to remind people I am human—to share my life experiences and tell people how I got through them over a real '90s-mixed-with-modern sound."

Williams says it's this same honesty and growth that keep Monica's fans by her side. "One thing that's unique about Monica is that she's a different type of survivor—she has a different type of success story," she says. In 2001, her boyfriend committed suicide; a few years later, she went through a rocky relationship with rapper C-Murder. "You don't have to come from a poor background or deprived upbringing to experience life-changing pain."

To further promote the album, Williams says the label will focus largely on social media, including potential MySpace performances and possible sessions with MSN Control Room, among other online performances. J is in the process of creating an exclusive mobile application for Monica, although the de-

tails are still being sorted out.

BET will partner in promoting the album. A half-hour special is already in the works as well as some performances, a behind-the-scenes "Access Granted" episode and the premiere of Monica's video on BET. Some late-night and daytime show appearances are being scheduled, and the singer is in talks with BET to join its 106 & Park tour beginning in April. "It's perfect timing because it keeps her visible as the album goes to stores," Williams says.

In addition, Monica is working on her boys clothing line, Regions of Rock, which was inspired by her sons. It will be available in department stores by the end of the year.

Aside from the album and the promotion that goes behind it, the fashion line is the only other thing Monica has scheduled for 2010. "I'm not a person that believes in planning a lot," she says. "Whatever comes my way, I'll move toward it." ♦♦♦

TONY DURAN

## LATEST BUZZ

### >>> BONNAROO LINEUP ANNOUNCED

The 2010 Bonnaroo Music & Arts Festival (July 10-13 in Manchester, Tenn.) is taking an unusual route to its lineup announcement, rolling out the bill one artist at a time on its Web site. But Billboard sources have confirmed that the headliners will include Jay-Z, Stevie Wonder, Kings of Leon (in what is currently the Grammy Award-winning band's only scheduled U.S. show this year) and Dave Matthews Band.

Previously announced acts include Ingrid Michaelson, the xx, Regina Spektor, Steve Martin & the Steep Canyon Rangers, Wale, Mayer Hawthorne & the County, Phoenix, Weezer, OK Go, Baroness and John Fogerty. The Flaming Lips, along with Stardeath and White Dwarfs, will perform Pink Floyd's "The Dark Side of the Moon" in a special late-night set. Tickets will be sold at Bonnaroo.com.

### >>> DRAKE PLANS TOUR

Drake will headline the *Away From Home* tour, his first North American solo trek, which runs April 6-May 8. The 25-city jaunt follows his participation in the Young Money Presents: America's Most Wanted Music Festival. *Away From Home* will feature performances from Canadian rapper/singer k-os and New York synth-pop band Francis & the Lights. It will stop in Boston, New Orleans and Orlando, Fla., as well as on 15-plus colleges and universities as part of the Campus Conscious tour before it wraps in Plymouth, N.H.

### >>> THICKE JOINS KEYS ON THE ROAD

Robin Thicke will accompany Alicia Keys on her nationwide tour beginning March 3. It will visit New York, Miami, Chicago and Los Angeles before finishing in April. Thicke's latest album, "Sex Therapy," debuted at No. 2 on the Billboard 200 and has sold 269,000 copies, according to Nielsen SoundScan. Melanie Fiona will also appear on the tour.

Reporting by Mariel Concepcion and David J. Prince.

Tapehead:  
DAN BLACK



ELECTRONIC BY JASON LIPSHUTZ

## Mad Man In Black

British Electronic Artist Dan Black Infiltrates U.S. Ads

U.S. audiences may not recognize Dan Black, but the British electronic artist has spent the last two years soaking up American pop music for his debut album, "UN." Seven months after Black's sample-heavy soundscapes made a splash in the United Kingdom, the record will hit American stores Feb. 16 via the Hours, a French label partly owned by ad agency Euro RSCG.

Although "UN" and its stylish singles amassed a following in the United Kingdom, the singer/songwriter/producer says that he's a little worried about trying to translate the success to the United States.

"I'm still an unknown quantity," he says. "We've tried to do things at a slower level and focus on European audiences, but now we're taking things up a few gears. I'm nervous but amazingly excited."

Black began experimenting with electronic music as the lead singer of London alt-rock group the Servant. After splitting from the band in 2007, he holed up with a laptop in his Paris apartment and toyed with disparate musical genres, from American hip-hop to English pop music.

While recording 70 songs during a two-month period in the winter of 2008, Black took inspiration from sample-heavy personal favorites like the Beastie Boys' "Paul's Boutique" while drawing upon modern mash-up acts like Girl Talk and 2 Many DJs.

"These kinds of artists weren't just being divisive and making songs out of others' material," Black says. "They were redefining what it means to be an artist."

One of his earliest demos was "HYPNTZ," a mash-up that molded pieces of the "Starman" soundtrack, Rihanna's "Umbrella" and the Notorious B.I.G.'s "Hypnotize" into a slick pop song. Although the self-released track had to be reworked due to copyright issues, the song created Internet buzz for

Black and eventually became his first single, "Symphonies."

Released last July in the United Kingdom, "UN" was preceded by a performance at the 2009 Glastonbury Festival, while album track "U + Me =" was featured as an iTunes Single of the Week.

Along with the standard marketing tools used to promote the album, Black was given a larger platform as an artist on the Hours, which is distributed by Universal and operates through advertising conglomerate Euro RSCG Worldwide. The label allows artists to use existing songs in advertising campaigns while also creating original music for other brands. Black contributed the "UN" track "Pump My Pumps" to French clothing company Lacoste's winter 2009 campaign and wrote a Web-exclusive track for jeweler Cartier's recent "How Far Would You Go for Love" promotion.

"We are the first record label to be integrated into a major advertising network," Hours co-founder/A&R rep Leslie Dubest says of the label, whose roster includes acts like Elbow and Dada Life. "We have a unique setup where artists can work with cool brands but never have to change the artistic side of the equation."

Dubest says that the label's focus in 2010 will be on expanding Black's presence in the United States. Black will make a brief North American trek this winter, culminating in a March 26 appearance at Miami's Ultra Music Festival. A new version of "Symphonies" featuring rapper Kid Cudi will appear on the American version of the album.

The Hours also plans to involve Black's music in more advertising campaigns this year, a decision that he supports. "The music industry's not as financially viable as it used to be," Black says. "As long as there's no ethical issues with the advertising, I'm up for it." ■■■

ROCK BY C.W. THOMPSON

## Tongues Are Wagging

Paper Tongues Throw Manners Out The Window And Score Big

Sometimes bands take drastic measures to get their music to the right people: following a music supervisor to her car, mobbing a pregnant executive at a conference or slipping a writer a demo with her morning coffee. Or, in the case of rap-rock band Paper Tongues frontman Aswan North, crashing an "American Idol" judge's lunch, Rielle Hunter-style.

North was having lunch a few years ago at the Mondrian Hotel in Los Angeles when his companion pointed out that Randy Jackson was dining a few tables over. Throwing aside normal celebrity-etiquette conventions, North pushed aside the producer's plate and handed him a piece of paper with his phone number and band's MySpace page written on it.

His audacity paid off, big time. Jackson called North a few hours later, and eventually

signed the band to his management company, Dream Merchant 21.

"Randy started really coaching us," North says. "He called us for three years and took a real role in our lives. He's a real musician, and he's poured that knowledge onto us."

Jackson also shared his business savvy and helped Paper Tongues connect with A&M/Octone Records. Best-known for breaking Maroon 5 and Hollywood Undead with slow-burn strategies, the label is employing a similar tack with the rollout of Paper Tongues' self-titled release, out March 30.

The label has been working Paper Tongues without an album since June 2009, when it serviced the act's first single, "Ride to California," to radio. Early programming champions included KFMA Tucson, Ariz., and XETRA-FM San Diego, which booked the band to play

## GLOBAL PULSE

EDITED BY TOM FERGUSON

### >>> PSYCHE-DELPHIC

Manchester, England-based trio Delphic is already making good on its early promise.

The hotly tipped U.K. alt-rock/dance crossover act, published by Universal, is finalizing a U.S. licensing deal through its own label Chimeric for debut album "Acolyte." However, indie label Modular will issue its 2009 EP, "Counterpoint," digitally stateside March 2 and on limited-edition vinyl March 16.

Delphic is touring Europe to coincide with the album's continental rollout through various licensees. Those dates, booked by 13 Artists, began Feb. 3 in Hamburg, Germany, and wrap

Feb. 26 in Barcelona. They're followed by a 13-date British tour (March 4-20) before Delphic makes its U.S. bow April 18 at the Coachella festival. U.S. shows are booked through Creative Artists Agency.

Delphic made the U.K. top 10 with "Acolyte" (licensed to Polydor) one week after its Jan. 11 U.K. release. According to Polydor senior product manager Hannah Neaves, the act is intent on proving that the pressure of being a media-nominated "next big thing" offers "more opportunities than challenges. The incredible album and live reviews are creating a word-of-mouth campaign that will keep the momentum going."



Oracular spectacular:  
DELPHIC

BLACK: CHIC AND ARTISTIC; PAPER TONGUES: ANDREW MACHERSON; BROZA: IAN BEOUR



Lick it up: PAPER TONGUES

its Next Big Thing and Wreck the Halls concerts last year.

"On the basis of the airplay and word-of-mouth at these shows, we now go back and develop the band as a headliner in these markets," A&M/Octone CEO James Diener says. Paper Tongues have also toured with Flyleaf, Jet, Our Lady Peace, Everclear and Switchfoot, and have played a handful of Vans Warped dates.

To help target future live shows and marketing efforts, the label is using Topspin to collect user data in exchange for a free download of "Ride

to California."

A "Ride to California" EP has been available at shows since July and on iTunes since January. In late 2009, the song "Ride to California" and the second single, "Trinity," were made available on iTunes and Amazon, and "Trinity" is starting to make the rounds at radio.

Additionally, the video for "Ride to California" was recently added to mtvU and Music Choice, and the song was given a prominent synch on the CW TV show "Melrose Place." The band has also shot a sec-

ond video for "Trinity."

Diener says he relishes the opportunity to break Paper Tongues, which he calls an album-oriented act that transcends category.

"I would say to anyone who said, 'Can I hear a Paper Tongues song?,' 'If you must, I will play you a song, but I would prefer to play you three, but even better, listen to the whole record,'" he says. "Paper Tongues has a longer duration in the marketplace. You have to get over the hump, but once you do, it will be a very nice road ahead." ◆◆◆

The band's live show is "phenomenal," she adds, "appealing to young indie and dance fans and older lapsed ravers and fans of Orbital, Chemical Brothers and Daft Punk. We expect the [summer] festival season to be a high focus for Delphic."

—Steve Adams

### >>> REISE UP

German duo Ich+Ich's third studio album, "Gute Reise" (Universal), is still riding high on the Media Control chart three months after its Nov. 13 domestic release, and its life looks likely to extend through the spring as the act hits the road.

Ich+Ich has announced it will play 15 open-air shows in Germany this summer in addition to 27 arena concerts (April 4-May 15) already announced for its Gute Reise tour, booked by Berlin-based Trackworks Productions. However, as always, one-half of the duo—singer Annette Humpe—won't join fellow vocalist Adel Tawil onstage. Humpe, who co-writes and produces the act's material, limits her participation to an offstage role.

The album is certified double-platinum in Germany after shipping more than 400,000 units. The duo shipped platinum (200,000 copies) in 2005 with its self-titled debut. But according to Universal Music Germany, total sales in Germany, Switzerland and Austria for its 2007 sophomore set, "Vom Selben Stern," have passed 1.3 million copies.

"Annette and Adel reach the people because they always find the right words and let them sound absolutely authentic," Universal Music Germany president/CEO Frank Briegmann says.

The act is published by Glueck Publishing/Universal Publishing.

—Wolfgang Spahr

### >>> SPELL CAST

Danish sextet Alphabeat has a huge chance to make U.K. fans go gaga for its multilayered pop album, "The Spell." Having landed the support slot on the 13-date British leg of Lady Gaga's Monster Ball tour (Feb. 18-March 8), the band will introduce audiences to its sophomore album, released in Den-

mark last October by indie Copenhagen Records.

The album has been in the top 20 of the IFPI Denmark chart since release. The live shows will coincide with the set's March 1 U.K. appearance through an international licensing deal with Polydor/Universal, which will release the album March 2 in the United States. Universal is "finalizing plans for releases in other global territories following those two key territories," Copenhagen product manager Torben Ravn says. According to Ravn, the album has sold more than 25,000 copies in Denmark.

The deal with Polydor/Universal is the second international licensing arrangement for the band: Its previous album, "This Is Alphabeat," was licensed to EMI and spawned three U.K. top 20 singles. Ravn says the album's U.K. sales have passed 150,000 units. Alphabeat is published by Good Songs, part of Copenhagen parent MBO Group. Creative Artists Agency books the band abroad; Beatbox handles that task at home. —Charles Ferro

# 6 QUESTIONS

with DAVID BROZA

by GARY GRAFF

David Broza performed with the late Townes Van Zandt only once, during a Writers in the Round concert in Houston in 1994. After Van Zandt died three years later, the Israeli singer/songwriter was shocked to learn that the Texas music icon had left him a shoe box filled with unreleased poems and lyrics—and that he wanted Broza to write music to accompany them. After some initial hesitation—during which Van Zandt's widow, Jeanene, with Broza's approval, considered more well-known artists for the project—Broza hit Manhattan Beach studios last June with producer G.E. Smith and recorded "Night Dawn: The Unpublished Poetry of Townes Van Zandt," due Feb. 23 on S-Curve Records.

Broza spent four years writing music for 10 of the songs; finished an 11th, "Harms Swift Way," from a Van Zandt demo; and closes the album with his own instrumental, "Too Old to Die Young."

### 1 What happened that night in Houston when you first met Townes?

There were others there, but it really turned out to be the Townes Van Zandt vs. David Broza show. It went down for four hours, just on and on. That was basically the only time we sat across from each other and really played and talked. We had a brief meeting later that year, in Kerville, Texas, but that was not at all like Houston.

### 2 What was your reaction when you discovered the shoe box?

I was pretty shocked. . . . It was out of the blue, out of nowhere. I had not talked to Townes or seen him since that one long concert we had done in '94. I didn't sing his songs. I guess he didn't write music to them, so he left that for me to do.

### 3 But his widow didn't want to give them to you.

She said to me that she would like to talk to me in person. After telling me about their life, she said she would've rather presented these poems to Bob Dylan, Willie Nelson, Waylon Jennings—other singers who she knew loved Townes' work. I told her, "I'm not going to stand in your way. This is something bigger than me." I'm not in a position like a Bob Dylan or Willie Nelson to make Townes' words come to life. But eight years later I was in Houston. I had Jeanene's number and wondered what happened to that stuff. She said nothing had happened, so I went back to Tel Aviv and a few days later I started receiving these beautiful poems.

### 4 Was there a particular theme that you found in these writings as you got into them?

They all deal with death, almost all of them—and love, but of course he would always cut away suddenly from death and turn into very personal and deep love and affection for someone. When I finished writing all the music to them, they all felt like they were about departure—that's what immediately came to mind.

### 5 What kind of approach did you take to recording these songs?

In three days in the studio we laid down the tracks, one take to every song live with a drum-

mer, double bass, electric guitar, my Spanish guitar and vocal. We added a little keyboard and a couple of voices here and there. In five days we'd done everything. And that's not me; I'm a pop artist, used to doing 171 takes to every song, fixing every word. If I had to sing in front of Townes and sing him those songs, I guess this is what it would be like.

### 6 You certainly kept quiet about this given that it was brewing for four years.

That was an odd thing for me. [laughs] Normally when I write a song I want to get onstage and sing it in front of an audience.



These songs, I treasured them so dearly, I didn't play them to anybody. I didn't want to tell everybody about it; there was too much to explain. There was one person I played each and every one as I wrote them, by phone or in person. A couple of them I played maybe once in public. But, really, nobody, until this recording was done, actually got to hear me play them. I can only say I hope I've done those lyrics justice, turning that poetry into songs as Townes would've liked it. ◆◆◆

# ALBUMS

R&B

## NNEKA

### Concrete Jungle

Producers: various  
Yo Mama/Decon/Epic  
Release Date: Feb. 2

Nneka's new album, "Concrete Jungle," may be her stateside debut, but this globetrotting R&B maverick—a Nigerian who is based in Germany—has already earned comparisons to such established artists as Erykah Badu and Lauryn Hill, whose work with the Fugees reportedly provided Nneka with her first taste of Western music. A dense yet buoyant mixture of hip-hop beats, reggae grooves, African-pop riffs and future-soul vocals, "Concrete Jungle" (which culls tracks from Nneka's previous European releases) does, in fact, echo "The Miseducation of Lauryn Hill." Like that 1998 blockbuster album, "Concrete Jungle" combines various styles in a manner that mirrors the singer's juxtaposition of the personal and the political. But Nneka never has trouble making the music her own—wide-ranging cuts like "Heartbeat," "Africans" and "Kangpe" sound like the natural result of her far-flung experience.—MH



## CAMILA

### Dejarte de Amar

Producers: Mario Domm, Pablo Hurtado  
Sony Music Latin  
Release Date: Feb. 9

The cover art of Camila's second album, "Dejarte de Amar," is tasteful and sparse, with the Mexican pop group's three members pictured suspended over the water at a distance, their features indistinguishable. But the music itself is lush, the beautiful melodies that are a Camila trademark blended artfully in vocal harmony. "Dejarte de Amar" continues the path that Camila crafted on its 2006 self-titled debut, but multiplied. For example, the track "Bésame" begins with a simple voice over keyboard, then steadily progresses to finally explode into a chorus backed by full orchestra. While strings are a staple of Latin pop, Camila uses them with symphonic emphasis and rock attitude, despite the group's unabashed romanticism. The result is a collection of unique tracks that navigate pop, rock and a tad of blues ("Nada"). The album closer "De Mi," with its soulful introductory flute and high-pitched vocals, is a departure that wants to drive home the musical aptitude of a very musical group.—LC

## CORINNE BAILEY RAE

### The Sea

Producers: various  
Capitol Records  
Release Date: Jan. 26

Grief isn't the only thing that runs deep through Corinne Bailey Rae's sophomore effort, "The Sea." In grappling with the sudden death of her husband in 2008, the U.K. singer/songwriter has crafted a remarkable set that includes influences from rock and jazz, rich instrumentation and lyrics that linger well beyond the first listen. But one needn't know the personal context of the album to appreciate it. The song "Are You Here" ripples with idyllic memories of love lost, as Rae sings over cymbals crashing into guitars. But fans of her sunnier 2006 self-titled debut will find plenty to smile about. The midtempo "Closer" oozes seduction, while "Paris Nights/New York Mornings" and "The Blackest Lily" are raucous, full-band celebrations. But even on those tracks it's clear that, as a lyricist and vocalist, Rae is in an entirely different place. Even so, "The Sea" offers plenty of long-term rewards.—MH



## JOHNNY CASH

### American VI: Ain't No Grave

Producer: Rick Rubin  
American Recordings/Lost Highway  
Release Date: Feb. 23

Some guys just know the right way to say goodbye. Johnny Cash couldn't have known exactly when he'd be exiting the mortal coil (he died in 2003), but the Man in Black had just buried his wife, June Carter Cash, and was in poor health as he recorded the last batch of his American Recordings series with producer Rick Rubin. The 10 tracks on "American VI: Ain't No Grave" are drenched in mortality, but Cash stares it full in the face without any audible fear, declaring, "Ain't no grave gonna hold my body down." In addition to Rubin's typically austere moods, the set features an all-star core of musicians (including members of the Avett Brothers) and Cash's tasteful renditions of the title track, Kris Kristofferson's "For the Good Times," Sheryl Crow's "Redemption Day," Tom Paxton's "Where I'm Bound" and Bob Nolan's "Cool Water." It also features new Cash original "First Corinthians, 15:55," on which his voice is slightly reedy, but still confident. Queen Lili'uokalani's "Aloha Oe" proves a fitting farewell, with just a touch of lightness and a promise of "until we meet again." We can only hope.—GG



## OMARION

### Ollusion

Producers: various  
Starworld/MusicWorks/Capitol  
Release Date: Jan. 12

Six years after the dissolution of R&B boy-band B2K, 25-year-old singer Omarion describes his third solo album, "Ollusion," as proof that he's all grown up. But the set comes off more like a bid for street cred than maturation. Lyrics full of hip-hop bravado over dirty, distortion-heavy beats are found on "Hoodie," "Code Red" and "I Get It In" (featuring rapper Gucci Mane). "You can find me in your city, steered out with a hoodie on/I go so hard," Omarion snarls on "Hoodie." Meanwhile, the track "Last Night (Kinkos)" stalls under the weight of a strained metaphor ("When I put you on the copy machine, body printed out just right"). And the lustful "Wet" somehow manages to sound unsexy. But when Omarion reaches for the high notes and sticks to nuance on the aching ballad "Speedin'" and the teasing "Sweet Hangover," he shines like a seasoned star.—MH

## ELECTRONIC

### BT

These Hopeful Machines  
Producer: Brian Transeau  
Nettwerk  
Release Date: Feb. 2

Listening to BT's music makes it seem as if the last decade of development in electronica never happened. And coming from him, you wouldn't want it any other way. The man who kick-started the trance genre still does it best, whether it's instrument-based or one long exhalation of synth. That's probably because the knob-twiddling prodigy is classically trained and believes more in 10-minute sprawls than 30-second hooks. "These Hopeful Machines" boasts fully conceived electronic symphonies with melodies that often stick. One example is the impossibly gorgeous track "Every Other Way," which spins a slowly mounting spell of harmonies and syncopation during its entire 11 minutes. And "Forget Me" is a high-energy rock-out that resolves with BT's young daughter repeating the chorus over nursery chimes. "These Hopeful Machines" is

all that electronic music can be: expansive, beautiful, enveloping and, oh yes, human. Maybe that's why those machines are so hopeful.—KM

## ROCK

### THE ALBUM LEAF

#### A Chorus of Storytellers

Producers: various  
Sub Pop  
Release Date: Feb. 2



## HOT CHIP

### One Life Stand

Producer: Hot Chip  
Astralwerks  
Release Date: Feb. 9

No act seems to purely embody the rise of "indietronica" the way that Hot Chip does. The London-based quintet in 2010 is something like the more serious, experimental cinematic adaptation of Erasure's heart-on-sleeve Broadway bombast. A more midtempo effort than its previous work, Hot Chip's fourth studio release, "One Life Stand," is a warm album, with lyrics like: "Why can't I be bright, like my lover's light," "When you hold me, I feel better" and "I only want to be your one life stand." Richly uplifting arrangements, dynamic percussion and an attention to vocals (some shared) that's intimately communal mostly make up for some excessive sentimentality and steel drums. But what's missing on the album is an obvious classic. Even the most engaging tracks, like the layered "I Feel Better" or the endearing "Alley Cats," lack a pop snap that Hot Chip's emotional dance pop could so well support.—EN



# THE BILLBOARD REVIEWS

## SINGLES

The new instrumental diversity especially shines on the song "There Is a Wind," where clashing cymbals and a mesmerizing keyboard melody mesh with LaValle's rich vocal harmonies. And a lone fiddle and sporadic hand claps pump up the energy in "Almost There." Some tracks lack such spontaneity: "Until the Last" would feel dated without the strings and brass that support a keyboard riff, and the barely there tempo of album closer "Tied Knots" sounds like an outtake from the project's 2004 release, "In a Safe Place." Nevertheless, the new ambition found on "A Chorus of Storytellers" has led the Album Leaf to its best execution yet.—EC

### BEACH HOUSE

#### Teen Dream

**Producer:** Chris Coady  
*Sub Pop*

**Release Date:** Jan. 26  
Baltimore-based dream-pop duo Beach House continues to master its craft of producing ethereal melodies and reverberating background instrumentation on its third album (and *Sup Pop* debut), "Teen Dream." The result displays a level of songwriting only hinted at on previous albums. The single "Norway" utilizes Beach House singer Victoria Legrand's high, breathy background vocals as a contrasting element to her standard husky timbre, while multi-instrumentalist Alex Scally's frantic guitar picking builds a solid foundation. On the song "Walk in the Park," a cheery organ chord progression—and plenty of guitar tremolo—provide a

base for Legrand's powerful presence. And the track "10 Mile Stereo" adds a bit of toe tapping to the otherwise downtempo album, with the help of a racing drum beat and lush string sampling. Leaps and bounds over the act's earlier material, "Teen Dream" allows Legrand and Scally to truly come into their own while leaving the listener aching for more.—EC

### SOUNDTRACK

#### VARIOUS ARTISTS

#### Crazy Heart: Original Motion Picture Soundtrack

**Producers:** T Bone Burnett, Stephen Bruton  
*New West Records*

**Release Date:** Jan. 19

The latest soundtrack album from Hollywood roots-music maven T Bone Burnett pairs original tunes sung by "Crazy Heart" stars Jeff Bridges and Colin Farrell with classic country cuts by such artists as Buck Owens ("Hello Trouble"), the Louvin Brothers ("My Baby's Gone") and Townes Van Zandt ("If I Need You"). So far, so typical. The surprise on the set is how well the new music holds up against the vintage material. "Fallin' & Flyin'" finds Bridges and Farrell joining forces for an effortlessly tuneful honky-tonk gem, while Bridges unloads a bit of plain-talking, beer-hall existentialism ("I used to be somebody, but now I am somebody else") during "Somebody Else." Alt-country artist Ryan Bingham contributes a pair of tracks, one of which ("The Weary Kind [Theme From 'Crazy Heart']") recently won a Golden Globe for best original song.—MW

## LEGEND & CREDITS

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

**CONTRIBUTORS:** Devin Chanda, Erin Clandaniel, Leila Cobo, Mariel Concepcion, Lindsey Fortier, Gary Goff, Monica Herrera, Kerri Mason, Connor McKnight, Evie Nagy, Deborah Evans Price, Mikael Wood

**CRITICS' CHOICE ★:** A new release, regardless of chart potential, highly recommended for musical merit.

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

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### HIP-HOP

#### JAY-Z FEATURING SWIZZ BEATZ

**On to the Next One (4:16)**

**Producer:** Swizz Beatz

**Writers:** various

**Publishers:** various

*Roc Nation*

More than any of its predecessors, "On to the Next One" best accomplishes what Jay-Z set out to do with "The Blueprint 3": stay the course of trendsetter. The veteran rapper explains why all should continue to follow his lead with lines like, "Used to rock a throwback, ballin' on the corner/Now I rock a Teller suit, lookin' like an owner," equating aging with improvement. That point is not lost on producer Swizz Beatz, who trades in his usual arsenal for fresh sounds more native to lbiza than Jay's native Brooklyn. Unleashing sputtering drums over a sample from Justice's "D.A.N.C.E.," Beatz packs the song with a hypnotic electro-bounce. Its thundering bassline is nothing new—in fact, it's been Beatz' calling card for years—but it's still convincing as ever, much like Jay-Z and his forward-looking work.—DC

### ROCK

#### PEARL JAM

**Just Breathe (3:34)**

**Producer:** Brendan O'Brien

**Writer:** E. Vedder

**Publisher:** Innocent

*Bystander (ASCAP)*

*Monkeywrench*

"Just Breathe," the second single from Pearl Jam's "Backspacer," finds Eddie Vedder at a crossroads between weathered rock stalwart and lovelorn troubadour. The song strays from the well-worn guitar riffs and wild growls of previous single "The Fixer" and moves even further away from the band's grunge roots. Recalling Kansas' "Dust in the Wind" and echoing Vedder's work on the soundtrack to "Into the Wild," the introduction is standard—an acoustic guitar, played softly and faded in—for a band testing out more emotional waters. The chorus, meanwhile, finds Vedder pining for a lost love over orchestral strings. "Did I say that I want you?/Did I say that I need you?/Oh, if I didn't, I'm a fool," he sings. While "Just Breathe" isn't quite like anything Pearl Jam has released before—it's as close to a love song as Vedder has ever written—its steady chart climb suggests that fans like seeing the frontman's heart on his sleeve.—LF

### COUNTRY

#### DANNY GOKEY

**My Best Days Are Ahead of Me (3:07)**

**Producer:** Mark Bright

**Writers:** M. Green, K. Blazy

**Publishers:** various

*19/RCA*

Danny Gokey placed third on the 2009 season of "Ameri-

#### JOHN MAYER

**Heartbreak Warfare (4:29)**

**Producers:** John Mayer, Steve Jordan

**Writer:** J. Mayer

**Publishers:** Sony/ATV Tunes,

*Specific Harm Music (ASCAP)*

*Columbia*

John Mayer is back, and as broken-hearted as ever. The second single from his new album, "Battle Studies" (and the follow-up to the meandering, blues-inspired "Who Says"), "Heartbreak Warfare" is also a throwback to Mayer's pop-rock balladeer side. "Once you want it to begin, no one really ever wins," the singer/songwriter croons over delicate guitar work and smooth drum and bass grooves. Despite the song's stylistic similarities to past hits like "Gravity," Mayer appears to be finding his happy medium as a lyricist, balancing safer lines like "If you want more love, why don't you say so," with such edgier fare as "Red wine and Ambien/You're talking shit again." With his latest release, Mayer shows his versatility as a songwriter who can travel from pop to blues and back again.—CM



can Idol" and inked a deal in Nashville to pursue a country music career. He's off to a great start with this buoyant single that showcases his strong, soulful voice and upbeat persona. Written by veteran Music Row writers Marv Green and Kent Blazy, "My Best Days Are Ahead of Me" is so far the feel-good country song of 2010, with its soaring melody, singalong chorus and positive message.

As "Idol" viewers know, Gokey's wife died shortly before the 29-year-old artist's audition for the show, and he infuses this song with an emotional weight generally rare in one so young. His performance teams with vulnerability, hope, strength and resiliency. It's a perfect marriage of artist and song that should serve as a strong launch pad for this talented "Idol" alum.—DEP



#### USHER FEATURING PLIES

**Hey Daddy (Daddy's Home) (4:16)**

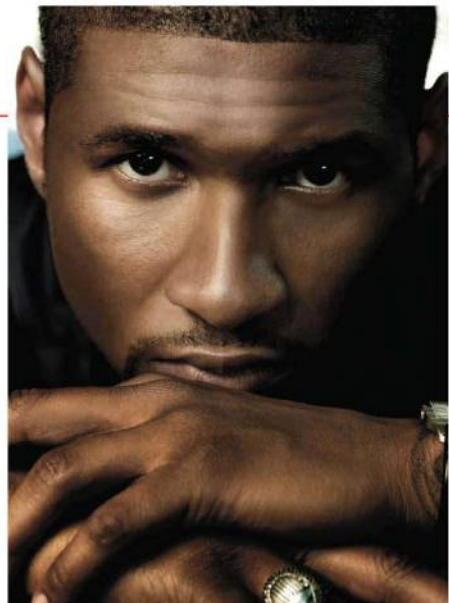
**Producers:** The Runners, Rico Love

**Writers:** various

**Publishers:** various

*LaFace/JLG*

Usher's last album failed to meet critics' expectations, and plenty counted him out because of it. But his latest single, "Hey Daddy (Daddy's Home)," is a clear indication that the R&B crooner is bringing sexy back. "Cause what I got, you gonna wanna get some/But girl, that's only if you ain't scared... Tonight we're gonna do a lot of sexin'/Can't nobody do your body like this," the recently divorced father of two teases in his honeyed tenor. He keeps up his flirtatious taunting on the chorus, singing, "I'ma fall back while you work that chair/Do the damn thing, let the neighbors hear," atop a silky piano pattern and hand claps. Plies makes a nice addition to the already sexfied track, as the self-proclaimed goon drops a raunchy verse in his raspy Southern drawl. "Hey Daddy" may not be a chart-topper—yet—but it sure will make the naysayers pay attention again.—MC



ROCK BY LARS BRANDLE

# The Melbourne Supremacy

**The Temper Trap Aims To Conquer The World With 'Conditions'**

Outstanding frontman? Check. Great songs? Check. Formidable label support? Check. All the vital elements are in place to suggest Australian alt-rock group the Temper Trap is shaping up to be the next big thing from Down Under.

"We're an ambitious band," lead singer Dougie Mandagi says. "The world has always been our goal, even in the early stages. Some of us dare to dream bigger than others, and here we are."

During the last several weeks, the group's debut album, "Conditions" (Liberation/Glassnote/Columbia), became a fixture in the top 10 of Billboard's Heatseekers Albums chart, paced by the single "Sweet Disposition." Peaking at No. 4 thus far on the tally, the album has sold

21,000, according to Nielsen SoundScan.

New York-based indie Glassnote, which released "Conditions" stateside last October, is confident the Temper Trap—Mandagi, guitarist Lorenzo Silitto, bassist Jonathon Ahern and drummer Toby Dundas—will ultimately achieve the same success the label is having with another project, Phoenix's "Wolfgang Amadeus Phoenix" (see chart, below). "We'll certainly have a gold record-plus for Phoenix, and we're going to do the same type of sales with Temper Trap," Glassnote founder Daniel Glass says.

To that end, Glassnote has partnered with Columbia Records, which will assist with marketing, promotion, publicity and artist development. A key element in the Temper Trap's bid for world domination is an upcoming series of U.S. concerts. The first run



World domination: THE TEMPER TRAP

of U.S. dates, booked by High Road Touring, starts March 10 at Los Angeles' Henry Fonda Theater, followed by summer festival performances planned for Bonnaroo, Sasquatch and Coachella.

"This will be a long effort," says Mushroom Group chairman Michael Gudinski, whose Liberation Music label discovered and signed the band. "They're going to stay over there and keep at it for a long time."

Hailing from Melbourne, Australia, and now calling London home, the Temper Trap

earned four nominations at the 2009 Australian Recording Industry Assn. Awards after "Conditions" became a sleeper hit Down Under. Following its U.K. release last year (Aug. 10) through indie Infectious Records, the album peaked at No. 25 and has sold 123,000 copies, according to the Official Charts Co. (OCC).

Musically, "Conditions" sits comfortably between Arcade Fire and TV on the Radio. But it's Mandagi's soaring, soulful vocals on album standouts "Love Lost," "Fader" and "Sweet Disposition" that set the band

apart from its peers.

"Sweet Disposition" has already proved popular with synch programmers on both sides of the Atlantic. Stateside, it's been featured in TV ads for Chrysler and Rhapsody and in more than 20 TV shows around the world, according to Glass, including the United Kingdom's "Big Brother" and Australian drama "Underbelly." It can also be heard in the trailer and on the soundtrack to the film "(500) Days of Summer."

The track is breaking at rock radio, climbing this week to No. 25 on the Alternative chart and

No. 38 on Rock Songs. It has sold 117,000 downloads, according to Nielsen SoundScan, and a further 247,000 in the United Kingdom, according to the OCC. Glass says the label also plans to work the track to hot AC and top 40 radio. TV appearances are slated for "Late Show With David Letterman" and "The Late, Late Show With Craig Ferguson."

"We've still got a long way to go to prove that we're not just a flash in the pan," Mandagi says. "But we're determined and committed to get better at what we do."

Slow and steady: PHOENIX



## PHOENIX RISING

It's been said that slow and steady wins the race. And this week, pop/rock band Phoenix proves it, as its single "1901" (Loyaute/Glassnote) rises to No. 1 on Billboard's Alternative chart in its 31st week on the tally—the longest climb to the top in the chart's 21-year history. It surpasses the previous record-holder, Anberlin's "Feel Good Drag," which took 29 frames to hit No. 1 on the May 2, 2009, list. ¶ The track premiered on the July 25, 2009, chart and broke into the top 10 on the Nov. 28 tally. The song's 2-1 advance bumps 30 Seconds to Mars' "Kings and Queens" to No. 2. ¶ "1901," which was used in a TV commercial for the Cadillac SRX—has sold 458,000 downloads, according to Nielsen SoundScan. The French band's album, "Wolfgang Amadeus Phoenix," has shifted 317,000 and rises 63-58 on the Billboard 200.

—Keith Caulfield

## LONGEST CLIMBS TO NO. 1 ON ALTERNATIVE CHART

Phoenix claims the longest trek to the Alternative summit at 31 weeks, while the White Stripes bring up the rear at 19 weeks.

PHOENIX	"1901," 2/20/10 (Peak date)	31
ANBERLIN	"Feel Good Drag," 5/2/09	29
10 YEARS	"Wasteland," 2/25/06	27
FINGER ELEVEN	"Paralyzet," 8/25/07	26
TRAPT	"Headstrong," 5/31/03	24
PUDDLE OF MUDD	"Psycho," 4/19/08	23
JIMMY EAT WORLD	"The Middle," 4/15/02	23
THIRTY SECONDS TO MARS	"From Yesterday," 3/21/07	22
THREE DAYS GRACE	"Animale I Have Become," 9/9/06	21
CHEVELLE	"Send the Pain Below," 7/5/03	21
SHINEDOWN	"Second Chance," 2/14/09	20
THE WHITE STRIPES	"Seven Nation Army," 7/02/03	19

THE TEMPER TRAP: PEROU; PHOENIX: PASCAL; TEXT: TERRY; DREW: SHANE BIT; PHOTOGRAPHY: BROWN; LORENZO AGUI; INEBA; JASON GOLDWATCH

Hands-on:  
Never Shout Never's  
CHRISTOFER DREW



POP BY JASON LIPSHUTZ

# A Savvy Connection

Never Shout Never Claims Top 30 Debut With First Warner Bros. Album

Boosted by a bright, bedroom-pop sound and a grassroots marketing campaign, Never Shout Never's first full-length album, "What Is Love?" (Loveway/Warner Bros.), debuted at No. 24 on the Billboard 200 last week with 21,000 copies. Credit for the set's noteworthy debut, however, belongs to Never Shout

Never principal Christofer Drew. The 18-year-old has already released five EPs under the alias, resulting in cumulative song download sales of 1.3 million, according to Nielsen SoundScan. His modus operandi: constant fan interaction.

"My No. 1 goal is connecting with people," says Drew, who was recently featured on MySpace Music's "Introducing . . ." program for breaking artists. "I try to write songs that are relatable but also draw upon every crazy thing I've

gone through up until now."

Drew started writing songs in 2007, playing at a local coffee shop in Joplin, Mo. When he posted his songs on MySpace, Drew says the positive fan reaction "made me realize that I didn't suck after all."

After dropping out of high school at 16, Drew played local shows and sold merchandise out of garbage bags. As his songs began attracting attention on MySpace, he hired a manager and issued "The Yippee EP" at 17. It has sold 46,000, according to SoundScan.

More EPs followed during the next year (including "Summer," also at 46,000) as Drew became the subject of a label bidding war. He eventually signed with Warner Bros. Records ("I felt like Warner was a 'career' label," he says) and recorded his debut album last summer in Santa Monica, Calif., with producer Butch Walker (Weezer, Katy Perry). Warner Bros. also allowed him to form his own imprint, Loveway Records.

Drew's hands-on approach has driven the promotional campaign for "What Is Love?" Never Shout Never followed a live chat with an acoustic performance Feb. 4 on MTV.com's Buzzworthy Blog. A partnership with Hot Topic resulted in an exclusive EP (which has sold 27,000) and the distribution of Drew's personally approved merch, including T-shirts and skate decks.

While Warner Bros. is invested in growing the Never Shout Never brand, Drew's tireless touring and presence on social networks have helped his fan base quickly expand. "Christofer knows his fans better than anyone," Warner Bros. VP of marketing Xavier Ramos says. "He has a do-it-yourself mentality. But as his following has grown, we've given him the resources and expertise to keep that bond intact."

Never Shout Never will headline a spring U.S. tour beginning March 17 in Mission, Texas, before joining the Vans Warped tour in June.

The truth:  
NNEKA



# CONCRETE PROOF

What began as a hobby and therapy has evolved into a career for Nigerian singer/songwriter Nneka (pronounced "neck-ah").

"Nigeria is a tough place to grow up," the 2009 MOBO Award winner says. "Tribal wars, oil company exploitation, corrupt political leaders . . . I never really thought about becoming somebody; it was more about waking up with no pressure in a peaceful surrounding. But growing up like that has made me who I am."

Audiences across the country are getting to know Nneka as she tours in support of her first U.S. release, "Concrete Jungle" (Yo Mama's/Decon/Epic). Digitally released by iTunes, the album debuted at No. 18 last week on Billboard's Heatseekers Albums chart. This week it's No. 22 following its Feb. 2 physical release. In the midst of a 12-market tour to such cities as Los Angeles, New York, Philadelphia and Atlanta, Nneka also made a high-profile appearance on "Late Show With David Letterman" Feb. 3.

Both emotional and courageous, "Concrete Jungle"—a compilation of her first two critically acclaimed European albums—showcases a talented singer and skillful songwriter unafraid to bear witness to hypocrisy and social and political injustice. Set against a backdrop of hip-hop, Afrobeats, rock, soul and reggae—inspired by such influences as Talib Kweli and the Fugees—Nneka's music is raw and sensual, as evidenced on lead single "The Uncomfortable Truth" (an iTunes Single of the Week), "Heartbeat" and "Suffri."

"She brings a socio-political awareness rarely heard these days," says noncommercial KCRW Los Angeles air personality Garth Trinidad, who made her a featured performer at his Jan. 30 Grammy Brunch in L.A. "People are starving for what she brings, especially because the music is based on classic, thump-laden hip-hop."

Wrapping her tour Feb. 14 in Chicago, Nneka is already booked for several South by Southwest showcases and slated for some Lilith Fair dates. A surprise collaboration is also in the works, according to Epic product manager Kiyama Brown. In the meantime, "we're mostly marketing her through touring," Brown says. "People fall in love with her live. We just want to get her in front of as many people as possible." —Gail Mitchell

# BROWN SUGAR

Yet another new British face is sparking state-side buzz: V.V. Brown. The 26-year-old's high-energy, retro-pop debut, "Travelling Like the Light" (Capitol), debuts this week at No. 3 on Billboard's Heatseekers Albums chart.

"As much as I want to say we're geniuses, we let this thing percolate and found that people loved what V.V. was about," Capitol executive VP of promotion and marketing Greg Thompson says. "We started to see a lot of love coming from great [promotional] partners, saying, 'We want to be a part of breaking V.V. Brown.'"

Among the suitors stepping forward were Forever 21, Steve Madden and iTunes, which exclusively released "Light" Feb. 2. (Its physical release is March 30.) The set's first single, "Shark in the Water," was also an iTunes Single of the Week.

The statuesque Brown bears all the markings of a solid pop chanteuse: a fashion model with Caribbean heritage, making easy-to-love music very much in tune with the throwback trend kicked off by another big-haired Brit, Amy Winehouse. Everyone from Perez Hilton to USA Today has declared their love, while Brown's songs have turned up on TV's "CSI: NY" and "The Vampire Diaries."

But Brown, who wrote, produced and played all the instruments on every track, puts artistry first. "When you're truthful to who you are, there will always be some sense

of connection with others—whether they like you or not—because they'll see the sincerity," she says. "I just want to make sure whatever I'm doing is honest and reflects the real V.V. at that time."

It was Brown's flair that caught the attention of retail partners Forever 21 and Steve Madden, both of which are staging in-store and online promotions. Forever 21, a favorite brand of high school/college students and young professionals, is hosting a contest that will send one winner to see Brown in concert. (She's on a five-date trek—San Francisco, New York, Philadelphia, Boston and Washington, D.C.—that will end Feb. 22.) The contest will be hyped in the retailer's 450 stores and on its Web site, which claims more than 6.7 million unique visitors per month. Anyone who enters is offered a free download of "Shark."

Brown is also shoe brand Steve Madden's Artist of the Month for February. Her likeness will be featured in the chain's 95 stores on signage, video screens and receipts, as well as online through home page banners and e-blasts.

Despite the promotional support, Thompson says the tipping point is Brown's live show. "She's not just regurgitating the record," he says. "The more she plays live in the U.S., the more people will embrace V.V. Brown." —Kerri Mason



A shoe-in:  
V.V. BROWN

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# THE HOT BOX

A WEEKLY ROUNDUP OF NOTABLE CHART ACHIEVEMENTS



## BO'S SLOW RIDE

>>Comedian/musician Bo Burnham's self-titled album finally reaches No. 1 on the Top Comedy Albums chart in its 48th week on the list—by far the longest journey to the top—thanks to buzz generated from a Jan. 31 re-airing of his Comedy Central stand-up special.

## DUBTASTIC

>>Bob Marley nets his 12th No. 1 on Top Reggae Albums with "In Dub, Vol. 1"—still easily the most toppers on the list. (Beeie Man is in second place, with six.) The mostly instrumental, digital-exclusive set also marks his 35th top 10 title on the tally.



## HANGIN' TOUGH

>>Top Music Video Sales has seen a number of veteran acts hit No. 1 during the past year, including Iron Maiden and Journey. This week, the reformed New Kids on the Block debut at No. 1 with "Coming Home," their fourth topper and first since 1990.

# CHART BEAT

>>Aided by exposure in TV commercials for the Lincoln MKZ, Shiny Toy Guns' cover of "Major Tom (Coming Home)" debuts at No. 97 on the Billboard Hot 100 and No. 69 on Hot Digital Songs (27,000 downloads, up 58%). The song returns to the Hot 100 after almost exactly 26 years: Peter Schilling's original wrapped a 22-week run on the Feb. 18, 1984, chart after peaking at No. 14.

>>Neil Sedaka makes his third visit to the Billboard 200 since 2007 after not appearing on the list since 1980, as "The Music of My Life" debuts at No. 97. The singer/songwriter extends his span on the chart to 47 years, one month and two weeks.

Read Chart Beat every week at [billboard.com/chartbeat](http://billboard.com/chartbeat).

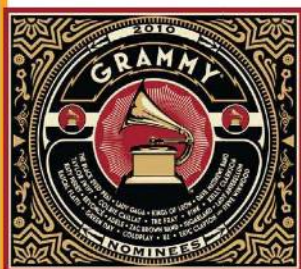
Billboard

# CHARTS

## Grammys Shine Brightly On Billboard 200

The Grammy Awards shake up the Billboard 200 this week, where seemingly every gaining title has a link to the Jan. 31 CBS telecast.

The 52nd annual show hit a high note in the Nielsen ratings, with 25.8 million viewers—the most for the show since 2004 and up 35% compared with last year's awards.



Lady Antebellum's "Need You Now" holds at No. 1 for a second week (209,000, according to Nielsen SoundScan) with a not-too-shabby decline of 57% after its arrival with 481,000. The trio performed the set's title track on the Grammys and took home an award during the pre-telecast.

"Rebirth," the long-delayed album by Grammy performer Lil Wayne, enters at No. 2 with 176,000 copies, while presenter Nick Jonas starts at

No. 3 with 82,000.

As for the holdovers on the chart that populate the top 10 this week, all but one have a connection to the Grammys. (And even the one that didn't—Susan Boyle's "I Dreamed a Dream"—was joked about on the show by presenter and winner Stephen Colbert.)

There's show-opener and winner Lady Gaga (Nos. 4 and 12; up 17% and 8%, respectively), the "2010 Grammy Nominees" set (No. 5 with 77,000, up 55%), performers/winners the Black Eyed Peas (No. 6 with 70,000, up 76%) and best new artist winner/performer Zac Brown Band (a new high at No. 10 with 40,000, up 82%). Just outside the top 10, Beyoncé—who not only performed but won a record six trophies, the first time a female artist has done so—gets a boost for her "I Am . . . Sasha Fierce" (No. 14 with 32,000, up 101%).

**TAYLOR TIME:** Taylor Swift scooped up four trophies (two of them on the air) in addition to performing at the Grammys. Her album of the year winner, "Fearless," flies to No. 7 (53,000, up 58%).

It must be noted that since "Fear-

less" has already sold 5.5 million copies and was Nielsen SoundScan's top-selling album of 2009, any post-Grammy bump is just icing on the cake.

Last year's album of the year winner, Robert Plant & Alison Krauss'

"Raising Sand," jumped 67 slots to No. 2 in the first full week after the show (77,000, up 715%). The previous year's victor, Herbie Hancock's "River: The Joni Letters," made a similar leap, catapulting 159-5 with 54,000 (up 967%).

It's rare for the Grammys to bestow the album of the year honor to the year's top-selling album, as it did this time around with "Fearless." The last time it happened was in 1993, when the award went to the soundtrack to "The Bodyguard."

Special mention should be made of Alanis Morissette's "Jagged Little Pill": While it was SoundScan's top seller of 1996, it was honored with the 1995 album of the year trophy.

Prior to 1992—the first full year of SoundScan sales data—it was still uncommon for the album of the year to sync up with Billboard's year-end No. 1 Billboard 200 album. Before 1992, it happened only six times since the

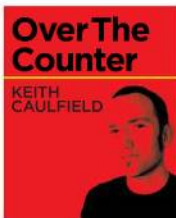
first Grammys were handed out in 1959 (for recordings released in 1958).

**IN THE PINK:** Pink's high-flying Grammy performance of "Glitter in the Air" aids the surge of her "Funhouse" album, which soars 61-15 with 31,000 copies (up 234%), marking its best sales week since Christmas of 2008. It also doesn't hurt that Pink chatted and performed on "The Oprah Winfrey Show" Feb. 5—no doubt a booking made as a result of her Grammy gig.

Though Pink didn't take home either of the two Grammys for which she was nominated, she certainly made the most of her performance slot on the show, arguably delivering the most buzzed-about moment of the night.

**SUPER SADE:** Expect the smooth sounds of Sade to overtake the No. 1 spot on the Billboard 200 next week, as industry gurus project the group's new effort, "Soldier of Love," could sell more than 400,000. It will be the act's second No. 1 album; its first, "Promise," arrived in 1986.

Also, while the Who benefit from its Feb. 7 Super Bowl halftime show performance (No. 82, up 102%), expect a bigger move by the band next issue, when a full week's worth of impact will be felt.



## Market Watch A Weekly National Music Sales Report

### Weekly Unit Sales

	ALBUMS	DIGITAL ALBUMS*	DIGITAL TRACKS
This Week	6,723,000	1,707,000	24,136,000
Last Week	6,506,000	1,913,000	24,913,000
Change	3.3%	-10.8%	-3.1%
This Week Last Year	7,328,000	1,520,000	24,735,000
Change	-8.3%	12.3%	-2.4%

\*Digital album sales are also counted within album sales.

### Weekly Album Sales (Million Units)



### Year-To-Date

	2009	2010	CHANGE
<b>OVERALL UNIT SALES</b>			
Albums	32,424,000	30,685,000	-5.4%
Digital Tracks	126,254,000	128,113,000	1.5%
Store Singles	133,000	193,000	45.1%
Total	158,811,000	158,991,000	0.1%
Albums w/TEA*	45,049,400	43,496,300	-3.4%

\*Includes track equivalent album sales (TEA) with 10 track downloads equivalent to one album sale.

### DIGITAL TRACKS SALES

'09	126.3 million
'10	128.1 million

### SALES BY ALBUM FORMAT

CD	24,832,000	21,421,000	-13.7%
Digital	7,383,000	9,022,000	22.2%
Vinyl	202,000	239,000	18.3%
Other	7,000	4,000	-42.9%

For week ending Feb. 8, 2010. Figures are rounded. Compiled from a national sample of retail store and rack sales reports collected and provided by

nielsen  
SoundScan

### Year-To-Date Album Sales By Store Type

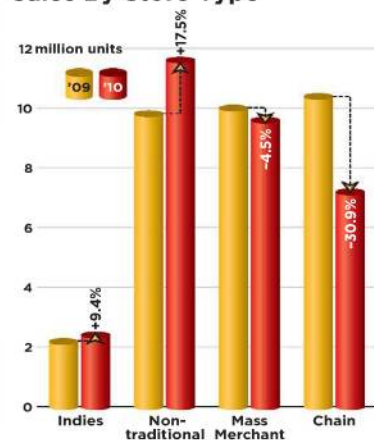




Table of Billboard 200 chart entries from 101 to 200. Columns include Rank, Last Week, Weeks on Chart, Artist, Title, Cert., Peak Position, and Label. Includes album cover for 'The Soundtrack: (500) Days of Summer' at rank 130.



130 Amazon's MP3 store offered the 2001 Grammy winner for album of the year for \$2.99 Feb. 7, yielding a 190% increase. With 5,000 sold, it's the soundtrack's biggest sales week since Christmas of 2006.



136 The set—which also debuts at No. 12 on Top Soundtracks—features contributions from the Swell Season (pictured), the film's co-star Amanda Seyfried, composer Deborah Lurie and 31.



147 The band's performance of "We Weren't Born to Follow," "Who Says You Can't Go Home" and "Livin' on a Prayer" on the Grammys telecast helps lift this hits collection by 60% while the act's latest studio set rebounds at No. 79 (up 40%).

163 The 20th-best-selling album in the Nielsen SoundScan era (1991-present) returns to the list (up 34%), likely courtesy of Usher's contribution to the all-star Michael Jackson tribute during the Grammys. "Confessions" has so far sold 9.7 million.

171 Following his Grammys-opening medley duet with Lady Gaga on his own "Your Song" and her "Speechless," this hits collection (which includes "Your Song") jumps 37%.

Table of Billboard 200 chart entries from 151 to 200. Columns include Rank, Last Week, Weeks on Chart, Artist, Title, Cert., Peak Position, and Label. Includes album cover for 'The Very Best of Usher' at rank 171.

Small table listing various artists and albums with their corresponding chart ranks, such as MOTOWN CITY, SOUNDBLACK, MOTTLEY CRUE, etc.





HEATSEEKERS ALBUMS

Chart listing album titles, artists, labels, and weeks on the chart. #1 album: DAILEY & VINCENT - Dailey & Vincent Sing The Stabler Brothers.

With his first studio release since 2006, the electronic artist's newest album debuts with 4,000 copies and enters Top Electronic Albums at No. 6.



The Los Angeles-based four-piece (formerly known as the Muslims) sees its full-length debut bow with 1,000 sold.



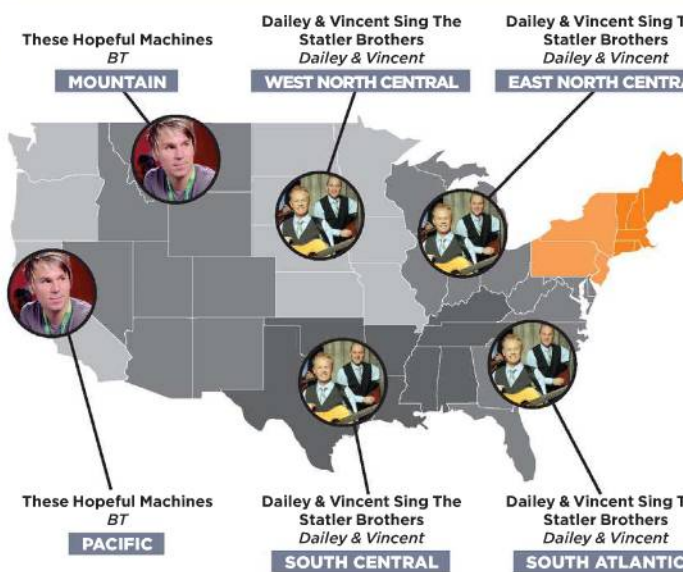
The Irish singer returns to the list with a 195% increase in sales after she took part in the Les Paul tribute at the Grammy Awards (Jan. 31).

Chart listing album titles, artists, labels, and weeks on the chart. #1 album: ZULLI BAILEY - Bach Cello Suites.

HEATSEEKERS SONGS

Chart listing song titles, artists, labels, and weeks on the chart. #1 song: NOTHIN' ON YOU by Dailey & Vincent.

REGIONAL HEATSEEKERS #1 ALBUMS



MID ATLANTIC regional chart listing #1 albums.

NORTH EAST regional chart listing #1 albums.

NEW ON THE CHARTS

Violent Soho, "Jesus Stole My Girlfriend" The Brisbane, Australia, rock band makes its Billboard chart debut as its single enters the Alternative tally at No. 31.



Vertical text on the left edge of the page.

THE BILLBOARD HOT 100

Main Billboard Hot 100 chart table with columns: THIS WEEK, LAST WEEK, PEAK POSITION, TITLE, ARTIST, CERT., and WEEKS ON CHART.

2 BEP extends its lead as the group w/ 15 on Hot Digital Songs with its fifth chart-topper. Only Rihanna, with six, has scored more since the chart launched in 2005. Grammy digital bump: 33% to 236,000.

3 Trio becomes the first country duo or group to reach the top three of the Hot 100 since Lonestar peaked at No. 1 almost exactly 10 years ago (March 4, 2000) with "Amazed." Grammy digital bump: Digital Gainer, up 74% to 212,000.

57 DMB places its second Hot 100 single from "Big Whiskey & the GrooGrux King," the first time the group has scored a pair of charting titles from an album since 2001's "Everyday." Grammy digital bump: 188% to 52,000.

64 Song's appearance in trailer for No. 1 film "Dear John" (it's not on the soundtrack) is cause for track's strong digital sales (up 16% to 50,000).

75 Superstar Grammy pairing is a contrast in Hot 100 chart appearances. While Blige ups her total to 39, tenor Bocelli (pictured) makes the list for the first time. The Grammy performance moves 42,000 downloads.

Continuation of Billboard Hot 100 chart table from position 26 to 95.

Feature article titled 'PINK SHINES WITH 'GLITTER'' featuring a photo of Pink and text about her performance and the success of her single 'Glitter in the Air.'

HOT 100 AIRPLAY™

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON CHART, TITLE, ARTIST (IMPRINT / PROMOTION LABEL). Includes entries like 'TIK TOK' by Kesha and 'BAD ROMANCE' by Lady Gaga.

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON CHART, TITLE, ARTIST (IMPRINT / PROMOTION LABEL). Includes entries like 'I WANNA ROCK' by Snoop Dogg and 'LIVE LIKE WE'RE DYING' by Kris Allen.

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON CHART, TITLE, ARTIST (IMPRINT / PROMOTION LABEL). Includes entries like 'BABY' by Justin Bieber and 'TEMPORARY HOME' by Carrie Underwood.

1246 stations, comprised of top 40, adult contemporary, R&B/hip-hop, country, rock, gospel, smooth jazz, Latin, and Christian formats, are electronically monitored 24 hours a day, 7 days a week. This data is used to compile The Billboard Hot 100.

HOT DIGITAL SONGS™

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON CHART, TITLE, ARTIST (IMPRINT / PROMOTION LABEL), CERT. Includes entries like 'IMMA BE' by The Black Eyed Peas.

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON CHART, TITLE, ARTIST (IMPRINT / PROMOTION LABEL), CERT. Includes entries like 'TODAY WAS A FAIRYTALE' by Taylor Swift.

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON CHART, TITLE, ARTIST (IMPRINT / PROMOTION LABEL), CERT. Includes entries like 'SMILE' by Uncle Kracker and 'HALLELUJAH' by Justin Timberlake.

ALBUM CHARTS

Sales data compiled from a comprehensive pool of U.S. music merchants by Nielsen SoundScan. Sales data for R&B/hip-hop retail charts is compiled by Nielsen SoundScan from a national subset of core stores that specialize in these genres.

- Albums with the greatest sales gains this week.
Where included, this award indicates the title with the chart's largest unit increase.
Where included, this award indicates the title with the chart's biggest percentage growth.
Indicates album entered top 100 of The Billboard 200 and has been removed from Heatseekers chart.

CD/CASSETTE prices are suggested list or equivalent prices, which are projected from wholesale prices. Price per price indicates album only available on DualDisc. CD/DVD after price indicates CD/DVD combo only available. DualDisc available. CD/DVD combo available. \* indicates vinyl LP is available. Pricing and vinyl LP availability are not included on all charts. EX after catalog number indicates title is exclusive to one account or has limited distribution.

SONG CHARTS

See legends on respective chart pages for the Billboard Hot 100 and Hot R&B/Hip-Hop Songs.

RADIO AIRPLAY CHARTS
Hot 100 Airplay, Rock Songs, Hot Country Songs, Hot Rap Songs, Christian Songs, Hot Latin Songs and Latin Airplay charts are compiled from a national sample of data supplied by Nielsen Broadcast Data Systems. Charts are ranked by number of gross impressions, computed by cross-referencing exact times of airplay with Arbitron listener data.

Where included, this award indicates the title with the chart's largest airplay increase.

RECURRENT RULES
Songs are removed from the Billboard Hot 100 and Hot 100 Airplay charts simultaneously after 20 weeks on the Billboard Hot 100 and if ranking below No. 50. Songs are removed from Hot R&B/Hip-Hop Songs after 20 weeks if ranking below No. 50. Songs are removed from Hot Country Songs after 20 weeks if ranking below No. 10 in detections or audience, provided that they are not still gaining enough audience points to bullet or if they rank below No. 10 and post a third consecutive week of audience decline. Recurrent rules of total chart weeks. Songs are removed from Mainstream Top 40, Rock Songs, Mainstream R&B/Hip-Hop, Rhythmic, Hot Latin Songs and Latin Airplay charts after 20 weeks if ranking below No. 20. Descending songs are removed from Adult Contemporary, Adult Top 40 and Adult R&B after 20 weeks if ranking below No. 15, after 26 weeks if ranking below No. 10, or after 52 weeks if ranking below No. 5. Descending songs are removed from Alternative, Triple A, Active Rock, Heritage Rock, Christian Songs, Hot Christian AC Songs, Christian CHR, Hot Gospel Songs, Hot Dance Airplay and Smooth Jazz Songs charts after 20 weeks if ranking below No. 15.

CONFIGURATIONS
CD single available. Digital Download available. DVD single available. RIAA platinum certification. RIAA gold certification. RIAA multi-platinum certification. RIAA diamond certification. RIAA multi-diamond certification.

HOT DANCE CLUB SONGS
Compiled from a national sample of reports from club DJs.
Titles with the greatest club play increase over the previous week.

POWER RICE
This award indicates the title, currently below the top 20 and on the chart the week before, with the largest increase in points.

AWARD CERT. LEVELS

ALBUM CHARTS
Recording Industry Assn. of America (RIAA) certification for net shipment of 500,000 copies (Gold). RIAA platinum certification for net shipment of 1 million units (Platinum). RIAA diamond certification for net shipment of 10 million units (Diamond). Numerical within Platinum or Diamond symbol indicates album's multi-platinum level. For boxed sets, and double albums with a running time of 100 minutes or more, the RIAA multiplies shipments by the number of discs and/or tapes. Certification for net shipments of 100,000 units (oro). Certification of 200,000 units (Platino). Certification of 400,000 units (Multi-Platino).

SINGLES CHARTS
RIAA certification for 500,000 paid downloads (Gold). RIAA certification for 1 million paid downloads (Platinum). Numerical within platinum symbol indicates song's multiplatinum level. RIAA certification for net shipment of 500,000 singles (Gold).

MUSIC VIDEO SALES CHARTS
RIAA gold certification for net shipment of 25,000 units for video singles. RIAA platinum certification for net shipment of 50,000 units for shortform or longform videos. RIAA platinum certification for net shipment of 50,000 units for video singles. RIAA platinum certification for sales of 100,000 units for shortform or longform videos. Numerical within platinum symbol indicates song's multiplatinum level.

DVD SALES/VHS SALES/VIDEO RENTALS
RIAA gold certification for net shipment of 50,000 units or \$1 million in sales at suggested retail price. RIAA platinum certification for sales of 100,000 units or \$2 million in sales at suggested retail price. RIAA gold certification for a minimum sale of 125,000 units or a dollar volume of \$9 million at retail for theatrically released programs; or of at least 25,000 units and \$1 million at suggested retail for non-theatrical titles. RIAA platinum certification for a minimum sale of 250,000 units or a dollar volume of \$18 million at retail for theatrically released programs; or of at least 50,000 units and \$2 million at suggested retail for non-theatrical titles.

Mainstream Top 40 chart listing songs like 'Tik Tok', 'Bad Romance', 'Sexy Chick', etc.

Adult Contemporary chart listing songs like 'Fallin' for You', 'You Belong with Me', 'Haven't Met You Yet', etc.

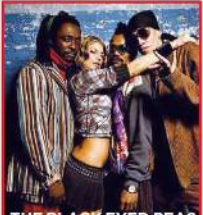
Adult Top 40 chart listing songs like 'Hey, Soul Sister', 'Halfway Gone', 'Already Gone', etc.

Rock Songs chart listing songs like 'Break', 'Your Decision', 'Uprising', etc.

Active Rock chart listing songs like 'Break', 'Scream With Me', 'Snuff', etc.

Heritage Rock chart listing songs like 'If You Only Knew', 'Break', 'Your Decision', etc.

With a 13-10 rise for "Imma Be" on Mainstream Top 40, the Black Eyed Peas tie for most top 10s among groups in the chart's 17-year history.



After winning three Grammy Awards, Kings of Leon rebound 5-1 on Top Alternative Albums (viewable at billboard.biz/charts)



MAINSTREAM TOP 40, ADULT CONTEMPORARY, ADULT TOP 40, ROCK SONGS, ACTIVE ROCK, HERITAGE ROCK: are electronically monitored 24 hours a day, 7 days a week. BDS Chart System for Airplay and SoundScan. © 2010 NIELSEN BDS. All rights reserved.



TOP R&B/HIP-HOP ALBUMS table with columns: THIS WEEK, LAST WEEK, WEEKS ON CHART, ARTIST, TITLE, ARTIST (IMPRINT/PROMOTION LABEL)

MAINSTREAM R&B/HIP-HOP table with columns: THIS WEEK, LAST WEEK, WEEKS ON CHART, TITLE, ARTIST (IMPRINT/PROMOTION LABEL)

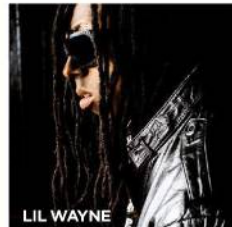
RHYTHMIC table with columns: THIS WEEK, LAST WEEK, WEEKS ON CHART, TITLE, ARTIST (IMPRINT/PROMOTION LABEL)

ADULT R&B table with columns: THIS WEEK, LAST WEEK, WEEKS ON CHART, TITLE, ARTIST (IMPRINT/PROMOTION LABEL)

HOT RAP SONGS table with columns: THIS WEEK, LAST WEEK, WEEKS ON CHART, TITLE, ARTIST (IMPRINT/PROMOTION LABEL)

BETWEEN THE BULLETS

WAYNE RETURNS, GRAMMY GAINS



Lil Wayne earns the Hot Shot Debut on Top R&B/Hip-Hop Albums as "Rebirth" bows at No. 1 with 176,000 units, according to Nielsen SoundScan. The effort is his sixth chart-topper and first studio album since "The Carter III" debuted on the Billboard 200 with 1 million copies in 2008. While the new album's sales bow is far from Lil Wayne's last debut, it beats the 125,000-150,000 industry insiders predicted. Perhaps the rapper's performance at the Grammy Awards (Jan. 31) influenced buyers.

Speaking of the Grammys, the annual telecast pays its usual dividends. Three-time winners the Black Eyed Peas (3-2) gain 76%. Performers Beyoncé (9-5, up 101%) and Maxwell (No. 16, up 74%) score notable gains, as does best new artist nominee Keri Hilson (37-35, up 42%).

—Raphael George

While he has produced 22 top fives on Mainstream R&B/Hip-Hop (third-most in chart history), Timbaland has never reached that territory as a lead performer until this week. "Say Something," featuring Drake, lifts 6-4 to surpass the No. 6-peaking "Luv 2 Luv U," with former partner Magoo, from 1998.

TOP R&B/HIP-HOP ALBUMS: See Charts Legend for rules and explanations. 75+ = Mainstream R&B/Hip-Hop; 72 = Rhythmic; 65 = Adult R&B stations; 45 = Hot Rap Songs. \* = New. See Charts Legend for rules and explanations. At Chart #1: 2010. 45 Global Media, LLC and Nielsen SoundScan, Inc. All rights reserved.



CHRISTIAN SONGS table with 3 columns: Rank, Title, Artist.

Kutless claims its first No. 1 on the audience-based Christian Songs tally...



TOP CHRISTIAN ALBUMS table with 3 columns: Rank, Title, Artist.

Up 195 plays (23%) in its eighth chart week, Marvin Sapp's 'The Best in Me'...



HOT CHRISTIAN AC SONGS table with 3 columns: Rank, Title, Artist.

CHRISTIAN CHR table with 3 columns: Rank, Title, Artist.

TOP GOSPEL ALBUMS table with 3 columns: Rank, Title, Artist.

HOT GOSPEL SONGS table with 3 columns: Rank, Title, Artist.

See charts legend for TOP CHRISTIAN ALBUMS and TOP GOSPEL ALBUMS rules and explanations...



## HOT DANCE CLUB SONGS™

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST / IMPRINT / PROMOTION LABEL
1	2	7	<b>#1</b> RUSSIAN ROULETTE	RIHANNA SRP/DEF JAM/IDJMG
2	9	4	TELEPHONE	LADY GAGA FEATURING BEMICE STEPHAN/REPUBLIC/CHERRYTREES/INTERSCOPE
3	4	12	ON THE FLOOR (OH BABY PLEASE)	KATY PERRY/RED WAGON/EPIC
4	8	5	HARD	RIHANNA FEATURING JEEZY SRP/DEF JAM/IDJMG
5	7	6	REVOLVER	MADONNA FEATURING LIL WAYNE WARNER BROS.
6	5	9	YOU ARE	TONY MORAN FEATURING FRENCHIE DAVIS DANCE MUSIC PRODUCTIONS
7	6	9	BODIES	ROBBIE WILLIAMS ASTRA/WORKS/CAPITOL
8	1	10	WHY DON'T YOU LOVE ME	RIHANNA MUSIC WORLD/COLUMBIA
9	15	6	ACAPPELLA	KELIS WILLIAMS INTERSCOPE
10	19	4	THE POWER OF MUSIC	KRISTINE W. FLY AGAIN
11	13	9	WONDERFUL	BILLIE MYERS FRUIT/LOOP
12	16	6	FANCY FREE	SONO JH
13	10	11	DID IT AGAIN (LO HECHO ESTA HECHO)	SHAKIRA EPIC
14	21	5	FEEL IT	THE WEEKS END FEATURING SONO JH & LENA/IMPACTO MUSIC/COLUMBIA/SYGMA
15	12	13	FRESH OUT THE OVEN	LOLA FEATURING PITBULL EPIC
16	3	12	RAIN	ANJULIE MONSTER HEAR/CMG
17	22	6	DIRTY DESIRE	UTADA ISLAND/IDJMG
18	11	7	TIK TOK	KESHA KEMO/SABE/RCA/RMG
19	25	4	FOR YOUR ENTERTAINMENT	ADAM LAMBERT/10/BLACK/RS&A
20	17	14	COME BACK CLEAN	THE CRYSTAL METHOD FEATURING EMILY HAINES THY F
21	14	11	KEEPING SCORE	HANNAH SINGWOODS
22	30	4	FEELIN' LIKE A SUPERSTAR	BARBARA TUCKER B STAR
23	29	6	HEY HEY	DENNIS FERRER OBJEKTIVITÄT
24	39	2	NATURALLY	SELENA GOMEZ & THE SCENE HOLLYWOOD
25	35	4	IT'S OVER	DJ SCOTT MANN FEATURING AMUKA DJ SM

## TOP DANCE/ELECTRONIC ALBUMS™

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE / IMPRINT / NUMBER / DISTRIBUTING LABEL	CERT.
1	1	67	<b>#1</b> LADY GAGA	THE HOPEFUL MACHINES/REPUBLIC/CHERRYTREES/INTERSCOPE 01805078	2
2	2	11	LADY GAGA	THE HOPEFUL MACHINES/REPUBLIC/CHERRYTREES/INTERSCOPE 03807784	
3	3	30	OCEAN CITY	WYLAND JAMES UNIVERSAL REPUBLIC 0131411 UNIRG	
4	5	4	DJ POET NAME LIFE	TOTAL CLUB HITS 4 THRIVE 90R25/IDJMG	
5	4	2	DJ ENFERNO	ULTRA DANCE 11 ULTRA 2217	
6	NEW		BT	THESE HOPEFUL MACHINES NETTWERK 308649	
7	8	24	DAVID GUETTA	ONE LOVE GUM 06847* ASTRA/WORKS	
8	6	31	LIMFAO	HEAVY ROCK W/ITZ/ROCKWILL/MACHERRY/INTERSCOPE 01363824	
9	RE-ENTRY		PHOENIX	WOLFGANG PETERSON PRODUCE RECORDS SET/ULTRA/DEF JAM/IDJMG 438326	
10	7	2	FOUR TET	THERE IS LOVE IN YOUR MACHINE 229*	
11	13	34	BEYONCE	IRONY HORNS/103 GLENN/REPUBLIC/CHERRYTREES/INTERSCOPE 01363826	
12	10	20	VARIOUS ARTISTS	MONTHS W/INT CALL CLUB HITS 19A UNIVERSAL 56256 GDM/CMG	
13	11	14	VARIOUS ARTISTS	NON STOP W/INT CALL CLUB HITS 19A UNIVERSAL 56256 GDM/CMG	
14	9	20	LA ROUX	LA ROUX 99.1 LIFE/POD/CHERRYTREES/INTERSCOPE 0133580* NGA	
15	12	24	IMOGEN HEAP	ELLIPSE MEGAPHONE/RCA 50605/RMG	
16	14	21	MIKE SNOW	MIKE SNOW DOWNTOWN 70085*	
17	15	18	TIESTO	KALEIDOSCOPE MUSICAL FREEDOM 2082/ULTRA	
18	NEW		KNIFE	TOMORROW IN A YEAR RABID 85444/MUTE	
19	21	29	DJ SKRIBBLE	TOTAL CLUB HITS 11 THRIVE/DECCA 90814 THRIVE	
20	17	63	SOUNDTRACK	SUMMIDOD MILLIONAIRE INTERSCOPE 0125252 NGA	
21	19	25	CASCADA	EVACUATE THE DANCEFLOOR ROBBINS 72084	
22	14	24	DAVE AUDE	DAVE AUDE PRESENTS: ULTRA 2010 ULTRA 2197	
23	16	24	FEVER RAY	FEVER RAY RABID 8408*/MUTE/4	
24	18	17	DEADMAUS	FOR LACK OF A BETTER NAME MALSTRAP 2174/ULTRA	
25	23	25	BREATHE CAROLINA	HELLO FASCINATION FEARLESS 30127	

## HOT DANCE AIRPLAY™

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST / IMPRINT / PROMOTION LABEL
1	1	11	<b>#1</b> TIK TOK	KESHA KEMO/SABE/RCA/RMG
2	4	14	HOT	SONO JH/ULTRA
3	2	10	BAD ROMANCE	LADY GAGA STREAMLINE/KONIVALE/CHERRYTREES/INTERSCOPE
4	3	10	ONE LOVE	DAVID GUETTA FEATURING ESTELLE GUM/ASTRA/WORKS/CAPITOL
5	5	18	FIGHT FOR YOU	NORGAN PAGE NETTWERK
6	13	7	HEARTBREAK	N/BLACK ROBBINS
7	9	6	YOU AND I	INEMINA LABEL/MADE
8	8	2	SECRET LOVE	KIM KIM/ULTRA
9	12	16	SMOKE	JESSE JACK WITH PHIL GARANT FEATURING MARTINA PARIS/ROCKA
10	11	3	REMEMBER (LA DI DA)	LUCAS PRATA ROBBINS
11	18	5	ESCAPE ME	TIESTO FEATURING C.C. SHEFFIELD MUSIC FREEDOM/ULTRA
12	14	2	TIME	FLANDERS NERVOUS
13	10	11	COME BACK	SONO JH/ULTRA
14	25	4	TELEPHONE	LADY GAGA FEATURING BEMICE STEPHAN/REPUBLIC/CHERRYTREES/INTERSCOPE
15	16	4	BRUISED WATER	CHICANE FEATURING NATASHA BEINGFIELD CENTRAL STATION
16	20	2	SO FAR AWAY	KASKADEE & SEAMUS HAJI WITH HALEY ULTRA
17	NEW		IMMA BE	THE BLACK EYED PEAS INTERSCOPE
18	17	3	LA LA LA	LEGGZ FEATURING STEPHANIE NERVOUS
19	15	14	GHOSTS'N STUFF	DEADMAUS FEATURING ROBB SWIRE MALSTRAP/ULTRA
20	6	17	HANG ON	FLEMMING CLUBS
21	22	3	U-TURN	SAMANTHA ROBBINS
22	19	4	LOVE KEEPS CALLING	ANNAGRACE ROBBINS
23	RE-ENTRY		BEDROCK	YOUNG MONEY FEATURING LLOYD CASH/MONEY/UNIVERSAL MOTOWN
24	RE-ENTRY		RELEASE ME	JAMES KING ISLAND ROCKY STAR NFM
25	21	3	THIS IS HOW IT GOES	HALEY ULTRA

## TOP TRADITIONAL JAZZ ALBUMS™

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE / IMPRINT / NUMBER / DISTRIBUTING LABEL	CERT.
1	1	16	<b>#1</b> MICHAEL BUBLE	SHINE SHINY LIVE 1/ALB/EPIC/SONY/SONY MUSIC 12	
2	2	41	MELODY GARDOT	MY ONE AND ONLY THIRLL VERNIE 012583*/VG	
3	5	21	HARRY CONNICK, JR.	YOUR SONGS COLUMBIA 47228*/SONY MUSIC	
4	3	2	PAT METHENY	ORCHESTRATION NOTES/SCS 516686/WARNER BROS.	
5	6	17	BARBRA STREISAND	LOVE IS THE ANSWER COLUMBIA 43354/SONY MUSIC	
6	7	46	DIANA KRALL	QUIET NIGHTS Verve 012433/VG	
7	14	5	ELLA FITZGERALD	THREE NIGHTS IN HOLLYWOOD Verve/IMPACT SELECT 012068/CMG	
8	8	15	PINK MARTINI	SPLENDOR IN THE GRASS: HEINZ 6*	
9	9	2	DAVID SANBORN	ONLY EVERYTHING DECCA 0131778	
10	11	34	MICHAEL BUBLE	NOVA BLUE: NEW! VARIOUS SONGS GREEN 1/ALB/EPIC/SONY/SONY MUSIC 12	
11	10	6	VARIOUS ARTISTS	JAZZ AT LINCOLN CENTER ORCHESTRA PORTFOLIO IN SEVEN SHAKES JAZZ AT LINCOLN CENTER 0007	
12	NEW		JAZZ AT LINCOLN CENTER ORCHESTRA	PORTFOLIO IN SEVEN SHAKES JAZZ AT LINCOLN CENTER 0007	
13	12	17	THE BRIAN SETZER ORCHESTRA	SONGS FROM LONELY AVENUE SUNFROG 521222*	
14	RE-ENTRY		FRANK SINATRA	DELICIOUS SMITHS SINGS BLUE FLOW SMITHS ENTERPRISES/SYGMA/EPIC	
15	13	33	ALLEN TOUSSAINT	THE BRIGHT MISSISSIPPI NONESUCH 400380/WARNER BROS.	

## TOP TRADITIONAL CLASSICAL ALBUMS™

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE / IMPRINT / NUMBER / DISTRIBUTING LABEL	CERT.
1	NEW		<b>#1</b> E. AKYU YO MAI / PERLMAN	MOZART/PIANISSIMO/SONY CLASSICAL/SONY MASTERWORKS	
2	NEW		ZUILL BAILEY	BACK CELLS SUITES TSLARC 31378	
3	1	11	THE PRIESTS	HARMONY 3CA VICTOR 58825/RMG	
4	2	4	H. HAHN/M. GOERNE/C. SCHAFER	BACK: VIOLIN AND VOICE DG 013620/UNIVERSAL CLASSICS GROUP	
5	6	21	RENEE FLEMING	VERISMO DECCA 013273/UNIVERSAL CLASSICS GROUP	
6	4	15	CECILIA BARTOLI	SACRIFICOLIUM DECCA 013420/UNIVERSAL CLASSICS GROUP	
7	10	64	THE PRIESTS	THE PRIESTS 3CA VICTOR 33069/SONY MUSIC	
8	5	3	ALICE SARA OTT	CHOPIN COMPLETE RECORDS 013088/UNIVERSAL CLASSICS GROUP	
9	14	75	JOSHUA BELL	VIVALDI: THE FOUR SEASONS SOHY CLASSICAL 1101/SONY MASTERWORKS	
10	9	4	CHICAGO SYMPHONY ORCH. (BOULEZ)	TRAMPAR: PULCHRA COMPACT IN THREE MOVEMENTS DECCA 013420/UNIVERSAL CLASSICS GROUP	
11	7	24	B. FLECK/Z. HUSSAIN/E. MEYER	THE MELODY OF RHYTHM: TRIPLE CONCERTO A MUSIC FOR TRIP 013034	
12	RE-ENTRY		SAN FRANCISCO SYMPH. MICHAEL TILSON THOMAS	MASS: SYMPHONY NO. 101/SONY MASTERWORKS	
13	12	65	LUCIANO PAVAROTTI	THE BUREAU OF MUSIC/SONY CLASSICAL 1101/SONY MASTERWORKS	
14	8	4	D. SHARPLEIGH	THE BUREAU OF MUSIC/SONY CLASSICAL 1101/SONY MASTERWORKS	
15	RE-ENTRY		CAROLINE GOULDING	CAROLINE GOULDING TELARC 80744	

## TOP CONTEMPORARY JAZZ ALBUMS™

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE / IMPRINT / NUMBER / DISTRIBUTING LABEL	CERT.
1	2	46	<b>#1</b> CHRIS BOTTI	CHRIS BOTTI: BOSTON COLUMBIA 38726/SONY MUSIC 12	
2	1	2	MAYSA	A WOMAN IN LOVE SHANACHEE 5181	
3	8	24	NAJEE	MINOR MATTER HEADS UP 2156	
4	6	53	BONEY JAMES	SEND ONE YOUR LOVE CONCORD 30815	
5	3	2	KIM WATERS	LOVE STORIES SHANACHEE 5180	
6	16	2	QUARTET SAN FRANCISCO	OSF PLAYS BRUBECK VIOLIN JAZZ 1106	
7	5	20	KENNY G	SUPER HITS SOHY MUSIC CUSTOM MARKETING GROUP 4625	
8	12	21	SPENCER DAY	UNWINDING WAVES/CONCORD JAZZ 31317/CONCORD	
9	10	24	GEORGE BENSON	SONGS AND STORIES MASTER 30364/CONCORD	
10	7	13	VARIOUS ARTISTS	HOOBY BUCK RECORDS PRESENTS UNWINDING VOL. 4/HEEN/BEACHHOUSE	
11	4	22	PETER WHITE	GOOD DAY PEAK 31096/CONCORD	
12	9	23	HERB ALPERT & LANI HALL	ANYTHING GOES: LIVE CONCORD JAZZ 31441/CONCORD	
13	15	15	EUGE GROOVE	SUNDAY MORNING SHANACHEE 5178	
14	17	56	KENNY G	FLAME: THE NEW BEST BY KENNY G 4/ATHEMATIC/274652/SONY MUSIC	
15	19	69	DAVE KOZ	GREATEST HITS CAPITOL 34163	

## TOP CLASSICAL CROSSOVER ALBUMS™

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE / IMPRINT / NUMBER / DISTRIBUTING LABEL	CERT.
1	2	7	<b>#1</b> RICHARD HARRISON	CHORUS: TEMPLE SQUARE MILERS/RECORDS: RICE/SONY CLASSICAL 1101/SONY MASTERWORKS	
2	1	15	STING	4 IN A WINDY CITY: CHERRY FLEW 013079/UNIVERSAL CLASSICS GROUP	
3	3	19	JOSHUA BELL	40 BUREAU OF MUSIC/SONY CLASSICAL 1101/SONY MASTERWORKS	
4	5	66	ANDREA BOCELLI	INCANTO SUGAR 012161/DECCA	
5	4	65	IL DIVO	THE PROMISE SYCO COLUMBIA 39968/SONY MUSIC 12	
6	8	36	DAVID GARRETT	DAVID GARRETT DECCA 012827/UNIVERSAL CLASSICS GROUP	
7	6	14	ANDREA BOCELLI	MY CHRISTMAS SUGAR 013437/DECCA	2
8	12	2	QUARTET SAN FRANCISCO	OSF PLAYS BRUBECK VIOLIN JAZZ 1106	
9	10	48	SARAH BRIGHTMAN	SYMPHONY: LIVE IN VIENNA MANHATTAN 21861/BLG	
10	9	15	THE CANADIAN TENSORS	THE CANADIAN TENSORS DECCA 0133509	
11	11	41	PAUL POTTS	PASSIONE SYCO COLUMBIA 47435/SONY MUSIC	
12	15	46	SHARON ISBIN	JOURNEY TO THE NEW WORLD SOHY CLASSICAL 65630/SONY MASTERWORKS	
13	13	37	ESCALA	ESCALA COLUMBIA 47423/SONY MUSIC	
14	17	46	MORMON TABERNACLE CHOIR	COME HOME CELTIC THUNDER 013087/DECCA	
15	13	39	SOUNDTRACK	ANGELS & DEMONS SOHY CLASSICAL 30063/SONY MASTERWORKS	

## SMOOTH JAZZ SONGS™

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST / IMPRINT / PROMOTION LABEL
1	1	9	<b>#1</b> SOLDIER OF LOVE	SADE EPIC/COLUMBIA
2	5	17	RETRO BOY	RICHARD ELLIOT ARTISTRY
3	2	27	SWEET SUMMER NIGHTS	HUNTER HEADS UP
4	6	15	SUNDAY MORNING	EVIE GROOVE SHANACHEE
5	7	18	BOGOTA BY BUS	JESSE COOK COACH HOUSE/E1
6	3	29	BRIGHT	PETER WHITE PEAK/CMG
7	9	17	CHASING PIRATES	NORAH JONES BLUE NOTE/CAPITOL
8	4	31	BURNIN'	PAUL TAYLOR PEAK/CMG
9	10	31	TROPICAL RAIN	JESSE J. PEAK/CMG
10	12	15	TILL YOU COME TO ME	SPENCER DAY 10/3AS MEDIA/CONCORD JAZZ/CMG
11	13	12	RITMO DE BOSTON	BERNIE WILLIAMS FEAT. DAVE KOZ REFORM ROKY RIDGE
12	14	23	NIKKI'S WALK	JEFF GOLDBLUM E1
13	17	15	GO	BRIAN CULBERTSON GRP/VERVE
14	8	29	TOUCH	BONEY JAMES CONCORD/CMG
15	11	32	SONGBIRD	CHINO CHAGROU SHANACHEE

## TOP WORLD ALBUMS™

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE / IMPRINT / NUMBER / DISTRIBUTING LABEL	CERT.
1	1	2	<b>#1</b> CELTIC WOMAN	SONGS FROM THE HEART (W/HEAVEN) SUGAR/BLG	
2	2	22	RODRIGO Y GABRIELA	11-31 W/WORKS 080*/ATO	
3	3	67	CELTIC WOMAN	THE GREATEST JOURNEY: BEST OF COLLECTION W/HEAVEN/31/31/BLG	
4	5	30	CELTIC THUNDER	TAKE ME HOME CELTIC THUNDER 013087/DECCA	
5	NEW		BASSEKOU KOUYATE & NGONI BA	1/PEAK R/UA NEXT ARRANGE/OUT HERE REC 001*/SUG POP	
6	11	37	BELA FLECK	THROW DOWN YOUR HEART ROUNDER 0110634	
7	9	73	CELTIC THUNDER	ACT TWO CELTIC THUNDER 011806/DECCA	
8	4	41	VARIOUS ARTISTS	PLAYING FOR CHANGE: SONGS ABOUT THE WORLD-HEAR 31100	
9	12	13	KOLOHE KAI	THIS IS THE LIFE GO ALONG 1011	
10	6	12	FLA	THE BEST OF THE BLACK PRESIDENT MEGAFORCE 01502	
11	7	16	LOREENA MCKENNITT	A MOTHERLAND ODISSEY: CELIAN RAOU/VERVE 04346/VG	
12					

HOT LATIN SONGS™		
THIS WEEK	LAST WEEK	TITLE
WEEK	WEEK	ARTIST (IMPRINT / PROMOTION LABEL)
ON CHART	WEEKS ON CHART	
1	1	#1 DILE AL AMOR
2	2	ANDO BIEN PEDO
3	3	ME GUSTA TODO DE TI
4	4	SE ME VA LA VOZ
5	5	COLGANDO EN TUS MANOS
6	6	LA CALABAZA
7	7	DID IT AGAIN (LO HECHO ESTA HECHO)
8	8	MIENTES
9	9	HAY OJITOS
10	10	EL DOCTORADO
11	11	SIN EVIDENCIAS
12	12	HASTA ABAJO
13	13	ME ENAMORE DE TI
14	14	ESTUVE
15	15	BAD ROMANCE
16	16	TE VES FATAL
17	17	TE PIDO PERDON
18	18	SOY TODO TUYO
19	19	QUIVOCADA
20	20	TE IRA MEJOR SIN MI
21	21	YA LO SE
22	22	ESA MUCHACHITA
23	23	TE AMO
24	24	TIK TOK
25	25	DOWN
26	26	DADDY YANKEE
27	27	DERECHO DE ANTIGUEDAD
28	28	CIELO AZUL, CIELO NUBLADO AKA CIELO NEVADO
29	29	CARITA DE ANGEL
30	30	WATAGATAPITUSBERRY
31	31	MI NINA BONITA
32	32	AL MENOS
33	33	NI CON OTRO CORAZON
34	34	GREATEST GAINER COMANDOS DEL M.P.
35	35	90 MILLAS (90 MILES)
36	36	DESDE CUANDO
37	37	SEXY CHICK
38	38	PONTE EN MI LUGAR
39	39	CAMINOS DIFERENTES
40	40	POR AMARTE ASI
41	41	AMOR QUEDATE
42	42	MI CUROSIDAD
43	43	LOOKING FOR PARADISE
44	44	TE SIENNO
45	45	SIN TI NO VIVO
46	46	NADIE TE AMARA COMO YO
47	47	MEET ME HALFWAY
48	48	MENTIRAS PIADOSAS
49	49	CONFESADOS
50	50	STAND BY ME

Tony Dize sits atop Latin Rhythm Airplay for the first time as "El Doctorado" rises 3-1. In its 18th week on the chart, the song's climb into the top five is the third-longest in the tally's five-year history, trailing Wisin & Yandel's "Llame Pa' Verte" (21 weeks) and Aventura's "Mi Corazoncito" (26).



TOP LATIN ALBUMS™		
THIS WEEK	LAST WEEK	TITLE
WEEK	WEEK	ARTIST (IMPRINT / PROMOTION LABEL)
ON CHART	WEEKS ON CHART	
1	1	#1 AVENTURA
2	2	GREATEST GAINER BANDA LOS RECODITOS
3	3	JENNI RIVERA
4	4	WISIN & YANDEL
5	5	JENCARLOS
6	6	ESPINOSA PAZ
7	7	ALEJANDRO FERNANDEZ
8	8	ALEJANDRO FERNANDEZ
9	9	PESADO
10	10	LARRY HERNANDEZ
11	11	TITO "EL BAMBINO"
12	12	EL TRONO DE MEXICO
13	13	INTOCABLE
14	14	ALEJANDRO FERNANDEZ
15	15	LARRY HERNANDEZ
16	16	THALIA
17	17	LOS INQUIETOS DEL NORTE
18	18	PATRULLA 81
19	19	MARCO ANTONIO SOLIS
20	20	DON CHETO
21	21	LUIS FONSI
22	22	PACE SETTER LOS TIGRES DEL NORTE
23	23	VARIOUS ARTISTS
24	24	COSCULLUELA
25	25	VARIOUS ARTISTS
26	26	DRACO
27	27	LOS BUKIS
28	28	LOS TEMERARIOS
29	29	MARISELA
30	30	EL TRONO DE MEXICO
31	31	TERCER CIELO
32	32	TONY DIZE
33	33	LA ARROLLADORA BANDA EL LIMON
34	34	PATRULLA 81
35	35	VARIOUS ARTISTS
36	36	LA QUINTA ESTACION
37	37	JOSE JOSE
38	38	VICENTE FERNANDEZ
39	39	LAURA PAUSINI
40	40	ALEJANDRO FERNANDEZ
41	41	JUAN GABRIEL
42	42	DADDY YANKEE
43	43	ALEJANDRO SANZ
44	44	ALACRANES DEL BRAVO Y CENTENARIO DE N. LEON
45	45	EL TIGRILLO PALMA
46	46	Tierra Calli
47	47	VARIOUS ARTISTS
48	48	PANCHO BARRAZA
49	49	LA ARROLLADORA BANDA EL LIMON
50	50	

Camila nears its first Latin Pop Airplay No. 1 as "Mientes" steps 5-2. It's the group's highest-charting position in seven tries, dating back to its first appearance in 2006. On Hot Latin Songs, "Mientes" rises 11-8 to become the act's second top 10; "Todo Cambio" peaked at No. 9 in the Sept. 8, 2007, issue.



REGIONAL MEXICAN AIRPLAY™		
THIS WEEK	LAST WEEK	TITLE
WEEK	WEEK	ARTIST (IMPRINT / PROMOTION LABEL)
ON CHART	WEEKS ON CHART	
1	1	#1 ANDO BIEN PEDO
2	2	ME GUSTA TODO DE TI
3	3	LA CALABAZA
4	4	HAY OJITOS
5	5	SIN EVIDENCIAS
6	6	TE VES FATAL
7	7	SOY TODO TUYO
8	8	ESTUVE
9	9	MI COMPLEMENTO
10	10	YA LO SE
11	11	ESA MUCHACHITA
12	12	TE IRA MEJOR SIN MI
13	13	TE AMO
14	14	DERECHO DE ANTIGUEDAD
15	15	CIELO AZUL, CIELO NUBLADO AKA CIELO NEVADO
16	16	CARITA DE ANGEL
17	17	LOS INQUETOS DEL NORTE
18	18	GREATEST GAINER COMANDOS DEL M.P.
19	19	NI CON OTRO CORAZON
20	20	90 MILLAS (90 MILES)

TROPICAL AIRPLAY™		
THIS WEEK	LAST WEEK	TITLE
WEEK	WEEK	ARTIST (IMPRINT / PROMOTION LABEL)
ON CHART	WEEKS ON CHART	
1	1	#1 DILE AL AMOR
2	2	HASTA ABAJO
3	3	EL DOCTORADO
4	4	MI CAMA HUELE A TI
5	5	GREATEST GAINER DESCONTROL
6	6	SE ME VA LA VOZ
7	7	TE AMARE
8	8	INTENTALO
9	9	STAND BY ME
10	10	MI NINA BONITA
11	11	MIRAME
12	12	SU VENENO
13	13	DID IT AGAIN (LO HECHO ESTA HECHO)
14	14	TE PIDO PERDON
15	15	ME ENAMORE DE TI
16	16	LA VI LLERAR
17	17	GRACIAS A TI
18	18	WATAGATAPITUSBERRY
19	19	YA NO TE QUIERO
20	20	

LATIN POP AIRPLAY™		
THIS WEEK	LAST WEEK	TITLE
WEEK	WEEK	ARTIST (IMPRINT / PROMOTION LABEL)
ON CHART	WEEKS ON CHART	
1	1	#1 COLGANDO EN TUS MANOS
2	2	MIENTES
3	3	DILE AL AMOR
4	4	DID IT AGAIN (LO HECHO ESTA HECHO)
5	5	SE ME VA LA VOZ
6	6	ME ENAMORE DE TI
7	7	BAD ROMANCE
8	8	QUIVOCADA
9	9	DESDE CUANDO
10	10	EL AMOR
11	11	EL DOCTORADO
12	12	SU VENENO
13	13	AMOR QUEDATE
14	14	GREATEST GAINER THK TOK
15	15	HASTA ABAJO
16	16	TE PIDO PERDON
17	17	POR AMARTE ASI
18	18	DOWN
19	19	MEET ME HALFWAY
20	20	ESCLAVO DE SUS BESOS

LATIN RHYTHM AIRPLAY™		
THIS WEEK	LAST WEEK	TITLE
WEEK	WEEK	ARTIST (IMPRINT / PROMOTION LABEL)
ON CHART	WEEKS ON CHART	
1	1	#1 EL DOCTORADO
2	2	TE PIDO PERDON
3	3	DILE AL AMOR
4	4	SE ME VA LA VOZ
5	5	HASTA ABAJO
6	6	NADIE TE AMARA COMO YO
7	7	DESCONTROL
8	8	TIK TOK
9	9	AYER LA VI
10	10	PRRRR
11	11	TIE ME DOWN
12	12	BEDROCK
13	13	WATAGATAPITUSBERRY
14	14	SOLO TE PREGUNTO
15	15	DID IT AGAIN (LO HECHO ESTA HECHO)
16	16	MALA CONDUCTA
17	17	GREATEST GAINER MI NINA BONITA
18	18	TE AME EN MIS SUEÑOS
19	19	SEXY CHICK
20	20	AY AH

BETWEEN THE BULLETS HOT LATIN ENGLISH SONGS



Lady Gaga's "Bad Romance" breaks into the top 15 on Hot Latin Songs in its eighth week on the chart (a 17-15 jump). Only three other English-language songs achieved the feat in the last five years: the Black Eyed Peas' "I Gotta Feeling" in 2009 and Sean Paul's "Temperature" and "Give It Up to Me" in 2006. Coincidentally, Gaga and the Peas are contenders in the new Crossover Artist of the Year category at the 2010 Billboard Latin Music Awards (see story, page 6). —Rauli Ramirez

HOT LATIN SONGS: (L) stations (650 regional Mexican, 25 Latin pop, 17 tropical, 6 Latin rhythm) are electronically monitored 24 hours a day, 7 days a week. TOP LATIN ALBUMS: See Charts Legend for rules and explanations. All charts © 2010, 45 Global Music, LLC and Nielsen SoundScan, Inc. All rights reserved.

CANADA		BILLBOARD CANADIAN HOT 100	
THIS WEEK	LAST WEEK	(NIELSEN BDS/SOUNSCAN)	FEBRUARY 20, 2010
1	NEW	TODAY WAS A FAIRYTALE TAYLOR SWIFT 65 MACHINE OPEN ROAD UNIV.ERSAL	
2	1	TIK TOK KESHA KEMOSABE RCA/SONY MUSIC	
3	3	BAD ROMANCE LADY GAGA STREAMLINE/MONJOLIE/CHEERYTREE/INTERSCOPE	
4	2	WAVIN' FLAG K'NAAN 801.MUSIC/UNIVERSAL	
5	42	IMMA BE THE BLACK EYED PEAS INTERSCOPE/UNIVERSAL	
6	4	WHATAYA WANT FROM ME ADAM LAMBERT 19 RCA/SONY MUSIC	
7	24	NEED YOU NOW LADY ANTELMUR CAPITOL NASHVILLE/EMI	
8	9	TELEPHONE LADY GAGA STREAMLINE/MONJOLIE/CHEERYTREE/INTERSCOPE	
9	10	I GOTTA FEELING THE BLACK EYED PEAS INTERSCOPE/UNIVERSAL	
10	6	EMPIRE STATE OF MIND JAY-Z + ALICIA KEYS ROC NATION/WARNER	

UNITED KINGDOM		DIGITAL SONGS	
THIS WEEK	LAST WEEK	(NIELSEN SOUNSCAN INTERNATIONAL)	FEBRUARY 20, 2010
1	1	FIREFLIES OWL CITY UNIVERSAL REPUBLIC	
2	NEW	EVERYBODY HURTS HELPING HATI SYCO	
3	NEW	IF WE EVER MEET AGAIN TIMBALAND FT. KATY PERRY M20/VEVA/BLACKGROUND/INTERSCOPE	
4	2	DON'T STOP BELIEVIN' GLEE CAST 20TH CENTURY FOX TV/COLUMBIA	
5	NEW	UNDER PRESSURE (ICE ICE BABY) JEDWARD FT. VANILLA ICE SONY MUSIC	
6	5	EMPIRE STATE OF MIND (PART II) BROKEN DOWN ALICIA KEYS MBK J	
7	4	STARSTRUKK 3OH3 FT. KATY PERRY PHOTO FINISH	
8	3	REPLAY IYAZ TIME IS MONEY/BELUGA HEIGHTS/REPRISE	
9	NEW	BLAH BLAH BLAH KESHA FT. 3OH3 KEMOSABE RCA	
10	6	ONE SHOT JLS EPI	

GERMANY		DIGITAL SONGS	
THIS WEEK	LAST WEEK	(NIELSEN SOUNSCAN INTERNATIONAL)	FEBRUARY 20, 2010
1	1	TIK TOK KESHA KEMOSABE RCA	
2	2	I LIKE Keri Hilson Mosley Zone 4/InterScope	
3	7	GEBOREN UM ZU LEBEN UNIVERSAL INTER. ENTERTAINMENT/UNIVERSAL	
4	NEW	ALORS ON DANSE STROMAE WERE MUSIC GROUP	
5	3	FIREFLIES OWL CITY UNIVERSAL REPUBLIC	
6	5	DISCO POGO DE ATZEN FRAUENARTZ + MANNY MARC EDEL	
7	4	I WILL LOVE YOU MONDAY (365) AURA DIONE MUSIC FOR DREAMS	
8	6	BAD ROMANCE LADY GAGA STREAMLINE/MONJOLIE/CHEERYTREE/INTERSCOPE	
9	8	MEET ME HALFWAY THE BLACK EYED PEAS INTERSCOPE	
10	10	WHATCHA SAY JASON DERULO BELUGA HEIGHTS/WARNER BROS.	

EUROPEAN HOT 100 SINGLES			
THIS WEEK	LAST WEEK	(NIELSEN/BILLBOARD)	FEBRUARY 20, 2010
1	2	TIK TOK KESHA KEMOSABE/RCA	
2	1	BAD ROMANCE LADY GAGA STREAMLINE/MONJOLIE/CHEERYTREE/INTERSCOPE	
3	4	FIREFLIES OWL CITY UNIVERSAL REPUBLIC/UNIVERSAL	
4	3	MEET ME HALFWAY THE BLACK EYED PEAS INTERSCOPE	
5	5	RUSSIAN ROULETTE RIHANNA SRP/DEF JAM	
6	7	EMPIRE STATE OF MIND JAY-Z + ALICIA KEYS ROC NATION	
7	6	STEREO LOVE EDWARD MAYA FT. VIKI JIGULINA SPINNIN'	
8	NEW	DINGUE, DINGUE, DINGUE CHRISTOPHE MAE WARNER	
9	8	REPLAY IYAZ TIME IS MONEY/BELUGA HEIGHTS/REPRISE	
10	9	DON'T STOP BELIEVIN' GLEE CAST 20TH CENTURY FOX/COLUMBIA	
11	10	I LIKE KERI HILSON MOSLEY/INTERSCOPE	
12	18	MORNING AFTER DARK TIMBALAND FT. KELLY ROWLAND/BLACKGROUND/INTERSCOPE	
13	13	I WILL LOVE YOU MONDAY (365) AURA DIONE MUSIC FOR DREAMS	
14	14	STARSTRUKK 3OH3 FT. KATY PERRY PHOTO FINISH	
15	12	I GOTTA FEELING THE BLACK EYED PEAS INTERSCOPE	
16	17	RIVERSIDE (LET'S GO) SIDNEY SAMSON DATA	
17	15	WHATCHA SAY JASON DERULO BELUGA HEIGHTS/WARNER BROS.	
18	16	SEXY CHICK DAVID GUETTA FT. AKON GUM VIRGIN	
19	22	DISCO POGO ATZEN FRAUENARTZ + MANNY MARC EDEL	
20	19	RAIN MIKA CASABLANCA ISLAND	

EURO DIGITAL SONGS			
THIS WEEK	LAST WEEK	(NIELSEN SOUNSCAN INTERNATIONAL)	FEBRUARY 20, 2010
1	1	FIREFLIES OWL CITY UNIVERSAL REPUBLIC	
2	NEW	EVERYBODY HURTS HELPING HATI SYCO	
3	2	TIK TOK KESHA KEMOSABE RCA	
4	17	IF WE EVER MEET AGAIN TIMBALAND FT. KATY PERRY M20/VEVA/BLACKGROUND/INTERSCOPE	
5	3	BAD ROMANCE LADY GAGA STREAMLINE/MONJOLIE/CHEERYTREE/INTERSCOPE	
6	4	REPLAY IYAZ TIME IS MONEY/BELUGA HEIGHTS/REPRISE	
7	NEW	UNDER PRESSURE (ICE ICE BABY) JEDWARD FT. VANILLA ICE SONY MUSIC	
8	5	DON'T STOP BELIEVIN' GLEE CAST 20TH CENTURY FOX/COLUMBIA	
9	8	EMPIRE STATE OF MIND (PART II) BROKEN DOWN ALICIA KEYS MBK J	
10	6	STARSTRUKK 3OH3 FT. KATY PERRY PHOTO FINISH	
11	7	MEET ME HALFWAY THE BLACK EYED PEAS INTERSCOPE	
12	NEW	BLAH BLAH BLAH KESHA FT. 3OH3 KEMOSABE RCA	
13	10	ONE SHOT JLS EPI	
14	9	EMPIRE STATE OF MIND JAY-Z + ALICIA KEYS ROC NATION	
15	11	DON'T STOP BELIEVIN' JOURNEY COLUMBIA/LEGACY	

FRANCE		DIGITAL SONGS	
THIS WEEK	LAST WEEK	(NIELSEN SOUNSCAN INTERNATIONAL)	FEBRUARY 20, 2010
1	1	TIK TOK KESHA KEMOSABE RCA	
2	3	BAD ROMANCE LADY GAGA STREAMLINE/MONJOLIE/CHEERYTREE/INTERSCOPE	
3	2	EMPIRE STATE OF MIND JAY-Z + ALICIA KEYS ROC NATION	
4	NEW	ALORS ON DANSE STROMAE WERE MUSIC GROUP	
5	4	I GOTTA FEELING THE BLACK EYED PEAS INTERSCOPE	
6	6	STEREO LOVE EDWARD MAYA + VIKI JIGULINA CAT	
7	5	MEET ME HALFWAY THE BLACK EYED PEAS INTERSCOPE	
8	7	DINGUE, DINGUE, DINGUE CHRISTOPHE MAE WARNER	
9	NEW	POUR UN INFIDELE COEUR DE PRINCE + JULIEN BOIRE TO LORE/SOPE/ROTEAR/ARW	
10	9	MEMORIES DAVID GUETTA FT. KID CUDI GUM VIRGIN	

AUSTRALIA		DIGITAL SONGS	
THIS WEEK	LAST WEEK	(NIELSEN SOUNSCAN INTERNATIONAL)	FEBRUARY 20, 2010
1	1	REPLAY IYAZ TIME IS MONEY/BELUGA HEIGHTS/REPRISE	
2	2	FIREFLIES OWL CITY UNIVERSAL REPUBLIC	
3	NEW	MEMORIES DAVID GUETTA FT. KID CUDI GUM VIRGIN	
4	3	LITTLE LION MAN MUMFORD + SONS ISLAND	
5	5	BLAH BLAH BLAH KESHA FT. 3OH3 KEMOSABE RCA	
6	4	TIK TOK KESHA KEMOSABE RCA	
7	10	EMPIRE STATE OF MIND JAY-Z + ALICIA KEYS ROC NATION	
8	6	WHATCHA SAY JASON DERULO BELUGA HEIGHTS/WARNER BROS.	
9	7	UNDISCLOSED DESIRES MUSE A&E HELIUM 3/WARNER	
10	9	HAVEN'T MET YOU YET MICHAEL BUBLE 143/REPRISE	

ITALY		DIGITAL SONGS	
THIS WEEK	LAST WEEK	(NIELSEN SOUNSCAN INTERNATIONAL)	FEBRUARY 13, 2010
1	1	BACIAMMI ANCORA JOVANNI MERCURY	
2	6	TIK TOK KESHA KEMOSABE RCA	
3	2	MEET ME HALFWAY THE BLACK EYED PEAS INTERSCOPE	
4	3	BAD ROMANCE LADY GAGA STREAMLINE/MONJOLIE/CHEERYTREE/INTERSCOPE	
5	4	SALVAMI GIANNI + GIORGIA 2-MUSIC	
6	5	LA PRIMA COSA BELLA MALIKA AYANE SUGAR	
7	7	STEREO LOVE EDWARD MAYA + VIKI JIGULINA CAT	
8	NEW	STO PENSANDO A TE MUSCO ROSSI EMI	
9	8	3 WORDS CHERYL COLE POLYDOR	
10	10	STRANDED (HAIITI MON AMOUR) JAY-Z, BONO, THE EDGE + RIHANNA MTV NETWORKS	

EURO DIGITAL SONGS SPOTLIGHT			
THIS WEEK	LAST WEEK	(NIELSEN SOUNSCAN INTERNATIONAL)	FEBRUARY 13, 2010
1	NEW	EN HALUJ KUOLLA TANA YONA JENNI VARTAINEN/WARNER	
2	2	BAD ROMANCE LADY GAGA STREAMLINE/MONJOLIE/CHEERYTREE/INTERSCOPE	
3	1	MIKA BOOGIE FINTELLIGENS RAHINA	
4	7	JOS SA TAHDOT NIN JIPPU + SAMULI EDELMANN/WARNER	
5	3	TIK TOK KESHA KEMOSABE RCA	
6	9	SAMA NAINEN CAROLINA SONGS/WARNER	
7	6	RUSSIAN ROULETTE RIHANNA SRP/DEF JAM	
8	5	FOR YOUR ENTERTAINMENT ADAM LAMBERT 19/RCA	
9	4	FIREFLIES OWL CITY UNIVERSAL REPUBLIC	
10	NEW	LEFT MY HEART IN TOKYO MINIVIVA GEFREN	

EUROPEAN DIGITAL			
THIS WEEK	LAST WEEK	(NIELSEN/BILLBOARD)	FEBRUARY 20, 2010
1	1	LADY GAGA THE FAME STREAMLINE/MONJOLIE/CHEERYTREE/INTERSCOPE	
2	2	THE BLACK EYED PEAS THE E.N.D. INTERSCOPE	
3	3	ALICIA KEYS THE ELEMENT OF FREEDOM MBK J	
4	4	MICHAEL BUBLE CRAZY LOVE 143 REPRISE/WARNER 143/REPRISE	
5	8	PAOLO NUTINI SUNNY SIDE UP ATLANTIC	
6	NEW	TOCOTRONIC SHALL WE DANCE UNIVERSAL	
7	11	RIHANNA RATED R SRP/DEF JAM	
8	6	FLORENCE + THE MACHINE LUNGS ISLAND	
9	7	ROBBIE WILLIAMS REALITY KILLED THE VIDEO STAR CHRYSALIS/VERIGNO	
10	5	SUSAN BOYLE I DREAMED A DREAM SYCO	
11	10	ADORE FRED HENDER UNDISCOVERED	
12	9	MUSE THE RESISTANCE A&E HELIUM 3/WARNER	
13	14	LADY GAGA THE FAME STREAMLINE/MONJOLIE/CHEERYTREE/INTERSCOPE	
14	24	ICH + ICH GUTE REISE DOMESTIC POP	
15	19	DAVID GUETTA ONE LOVE GUM VIRGIN	

SPAIN		DIGITAL SONGS	
THIS WEEK	LAST WEEK	(NIELSEN SOUNSCAN INTERNATIONAL)	FEBRUARY 20, 2010
1	1	BAD ROMANCE LADY GAGA STREAMLINE/MONJOLIE/CHEERYTREE/INTERSCOPE	
2	2	MI PRINCESA DAVID BISBAL UNIVERSAL	
3	3	NI ROSAS NI JUQUETES PAULINA RUBIO UNIVERSAL	
4	4	QUE NADIE MANUEL CARROGGIO DUO CON MALU VALE UNIVERSAL	
5	5	TIK TOK KESHA KEMOSABE RCA	
6	6	DESDE CUANDO ALEXANDRO SANZ WARNER	
7	7	MEET ME HALFWAY THE BLACK EYED PEAS INTERSCOPE	
8	8	QUIERO APRENDER DE TI EL CANTO DEL LOCO SONY MUSIC	
9	RE	CRONICAS DE UNA LOCA EL BARRIO SENADOR	
10	10	RUSSIAN ROULETTE RIHANNA SRP/DEF JAM	

PORTUGAL		DIGITAL SONGS	
THIS WEEK	LAST WEEK	(NIELSEN SOUNSCAN INTERNATIONAL)	FEBRUARY 20, 2010
1	1	I GOTTA FEELING THE BLACK EYED PEAS INTERSCOPE	
2	2	FEELING D'ZRT FARDOL	
3	3	IBIZA FOR DREAMS DIEGO MIRANDA FT. LILIANA VIDISCO	
4	5	MEET ME HALFWAY THE BLACK EYED PEAS INTERSCOPE	
5	4	STEREO LOVE EDWARD MAYA + VIKI JIGULINA CAT	
6	RE	HALO BEYONCE MUSIC WORLD/COLUMBIA	
7	NEW	JUST BREATHE PEARL JAM MONKEY WRENCH UNIVERSAL	
8	NEW	OUVI DIZER ONIGTOS VIOLETA UNIVERSAL	
9	RE	BAD ROMANCE LADY GAGA STREAMLINE/MONJOLIE/CHEERYTREE/INTERSCOPE	
10	RE	RUSSIAN ROULETTE RIHANNA SRP/DEF JAM	

SWEDEN		DIGITAL SONGS	
THIS WEEK	LAST WEEK	(NIELSEN SOUNSCAN INTERNATIONAL)	FEBRUARY 20, 2010
1	2	FIREFLIES OWL CITY UNIVERSAL REPUBLIC	
2	1	BAD ROMANCE LADY GAGA STREAMLINE/MONJOLIE/CHEERYTREE/INTERSCOPE	
3	NEW	AMBITIONS DONKEYBOY WARNER	
4	5	HIGHER ERIK GRONWALL TV4/SONY MUSIC	
5	3	RUSSIAN ROULETTE RIHANNA SRP/DEF JAM	
6	RE	BREAK YOUR HEART TANO CRUZ UNIVERSAL REPUBLIC	
7	8	HERO OF WAR RISE AGAINST DGC	
8	7	TIK TOK KESHA KEMOSABE RCA	
9	NEW	CALLING OUT LAZEE FT. APOLLO DRIVE FANTASIOUS/WARNER	
10	NEW	TRY SLEEPING WITH A BROKEN HEART ALICIA KEYS MBK J	

NEW ZEALAND		DIGITAL SONGS	
THIS WEEK	LAST WEEK	(NIELSEN SOUNSCAN INTERNATIONAL)	FEBRUARY 20, 2010
1	4	IF WE EVER MEET AGAIN TIMBALAND FT. KATY PERRY M20/VEVA/BLACKGROUND/INTERSCOPE	
2	1	BLACK BOX STAN WALKER SONY MUSIC	
3	2	STEREO LOVE EDWARD MAYA + VIKI JIGULINA CAT	
4	5	CRUEL DANE RUMBLE/TUMBLE/WARNER	
5	3	IN MY HEAD JASON DERULO BELUGA HEIGHTS/WARNER BROS.	
6	10	ONE TIME JUSTIN BIEBER SCHOOLBOY/FRANCO BRAUN/ISLAND	
7	6	FIREFLIES OWL CITY UNIVERSAL REPUBLIC	
8	8	BAD ROMANCE LADY GAGA STREAMLINE/MONJOLIE/CHEERYTREE/INTERSCOPE	
9	NEW	DO YOU REMEMBER JAY SEAN FT. SEAN PAUL + LIL JON COOL/MOBY/UNIVERSAL REPUBLIC	
10	NEW	CRAWL CHRIS BROWN JIVE/JLG	

EUROPEAN AIRPLAY			
THIS WEEK	LAST WEEK	(NIELSEN/BILLBOARD)	FEBRUARY 20, 2010
1	3	RIHANNA RUSSIAN ROULETTE SRP/DEF JAM	
2	1	LADY GAGA BAD ROMANCE STREAMLINE/MONJOLIE/CHEERYTREE/INTERSCOPE	
3	2	KESHA TIK TOK KEMOSABE RCA	
4	4	THE BLACK EYED PEAS MEET ME HALFWAY INTERSCOPE	
5	6	OWL CITY FIREFLIES UNIVERSAL REPUBLIC	
6	5	JAY-Z + ALICIA KEYS EMPIRE STATE OF MIND ROC NATION	
7	7	JASON DERULO WHATCHA SAY BELUGA HEIGHTS/WARNER BROS.	
8	9	IYAZ REPLAY TIME IS MONEY/BELUGA HEIGHTS/REPRISE	
9	12	BEYONCE SWEET DREAMS MUSIC WORLD/COLUMBIA	
10	10	JAY SEAN FT. LIL WAYNE DOWN CASE MONEY/UNIVERSAL REPUBLIC	
11	11	ROBBIE WILLIAMS YOU KNOW ME CHRYSALIS/VERIGNO	
12	15	TIMBERLAND FT. NELLY FURTARDO MORNING AFTER DARK/BLACKGROUND/INTERSCOPE	
13	16	CHERYL COLE FIGHT FOR THIS TIME POLYDOR	
14	8	EDWARD MAYA FT. VIKI JIGULINA STEREO LOVE SPINNIN'	
15	14	ALICIA KEYS DOESN'T MEAN ANYTHING MBK J	

IRELAND		DIGITAL SONGS	
THIS WEEK	LAST WEEK	(NIELSEN SOUNSCAN INTERNATIONAL)	FEBRUARY 20, 2010
1	2	UNDER PRESSURE (ICE ICE BABY) JEDWARD FT. VANILLA ICE SONY MUSIC	
2	1	FIREFLIES OWL CITY UNIVERSAL REPUBLIC	
3	4	IF WE EVER MEET AGAIN TIMBALAND FT. KATY PERRY M20/VEVA/BLACKGROUND/INTERSCOPE	
4	5	DON'T STOP BELIEVIN' GLEE CAST 20TH CENTURY FOX TV/COLUMBIA	
5	NEW	SOMEONE TO LOVE GLEE CAST 20TH CENTURY FOX TV/COLUMBIA	
6	3	ALL THE RIGHT MOVES ONEREPUBLIC M20/VEVA/BLACKGROUND/INTERSCOPE	
7	NEW	HALO/WALKING ON SUNSHINE GLEE CAST 20TH CENTURY FOX TV/COLUMBIA	
8	6	REPLAY IYAZ TIME IS MONEY/BELUGA HEIGHTS/REPRISE	
9	7	BAD ROMANCE LADY GAGA STREAMLINE/MONJOLIE/CHEERYTREE/INTERSCOPE	
10	8	SWEET DISPOSITION THE TEMPER TRAP INFESTIOUS	

NETHERLANDS		DIGITAL SONGS	
THIS WEEK	LAST WEEK	(NIELSEN SOUNSCAN INTERNATIONAL)	FEBRUARY 20, 2010
1	1	NO SURRENDER KANE KANE UNIVERSAL	
2	2	A NIGHT LIKE THIS CARO EMERALD GRANDMONDO	
3	4	FIREFLIES OWL CITY UNIVERSAL REPUBLIC	
4	3	REPLAY IYAZ TIME IS MONEY/BELUGA HEIGHTS/REPRISE	
5	6	BAD ROMANCE LADY GAGA STREAMLINE/MONJOLIE/CHEERYTREE/INTERSCOPE	
6	5	EMPIRE STATE OF MIND JAY-Z + ALICIA KEYS ROC NATION	
7	8	GROETEN UIT BRABANT! NEW KIDS NEW KIDS/COMEDY CENTRAL	
8	NEW	ZACHTE G HARDE L JOS VAN OSS JOS VAN OSS	
9			



# EXECUTIVE TURNTABLE

Send submissions to: [exec@billboard.com](mailto:exec@billboard.com)

**RECORD COMPANIES:** Sony Music New Zealand names **Kim Boshier** GM, effective March 1. She was director of marketing.

**PUBLISHING:** EverGreen Copyrights promotes **Manny Lorenzo** to VP of film/TV, advertising and videogames. He was senior director of film/TV and videogames.

**BMI** promotes **Samantha Cox** to executive director of writer/publisher relations in New York. She was senior director.



**DISTRIBUTION:** Universal Music Group Distribution promotes **L.J. Gutierrez** to senior VP of partnership development. She was VP of retail partnership marketing.

**TOURING:** Live Nation Entertainment taps **Danny Eaton** as senior VP to oversee its newly opened office in Dallas. He was senior VP at AEG Live.

**DIGITAL:** **Jeff Bronikowski** has been tapped as the new head of Yahoo Music, replacing **Michael Spiegelman**, who will now head up all product development for the entertainment group. Bronikowski was senior VP of global digital initiatives at Universal Music Group.

**RELATED FIELDS:** Swiss collecting society **SUISA** confirms that its new CEO, **Andreas Wegelin**, will take charge July 1. Current CEO **Alfred Meyer** will retire at the end of June.

**CMT** taps **Evan Farmer** to host "CMT Top 20 Countdown." He was the host of TLC's home-makeover series "While You Were Out."

—Edited by Mitchell Peters

# GOODWORKS

## REVERB LAUNCHES GREEN MUSIC GROUP

In October 2007, Adam Gardner, co-founder of environmental nonprofit Reverb, testified before Congress about the benefits of biofuel to the music industry. Although the Guster guitarist/vocalist considers the trip an overall success, he says it probably would've been more effective if there were other music industry heavyweights by his side pushing the green message.

"I [testified] as the director of Reverb, which works with a number of artists," Gardner says. "But if I was there with four other members of [Reverb's newly launched] Green Music Group on my side representing this coalition, it would've spoken volumes above what I was able to do by myself."

GMG looks to "create widespread environmental change within the music industry and around the globe" with the help of artists, executives and fans, Gardner says. GMG's founding artist members include Dave Matthews Band, Linkin Park, the Roots, Bonnie Raitt and Barenaked Ladies. Industry members include Warner Music Group; Brushfire Records; Shoreline Amphitheater in Mountainview, Calif.; American Airlines Arena in Miami; Comcast Center in Mansfield, Mass.; and Verizon Wireless Music Center in Noblesville, Ind.

GMG's first initiatives will be to set green guidelines for the music biz, including how to organize an environmentally friendly tour and green a concert venue. "The biggest piece is standardizing what it means to be green within the various music sectors and to determine the best practices and open the dialogue so that people aren't working in isolation," Gardner says.

In March, GMG will reach out to fans by issuing the GMG Challenge on GreenMusicGroup.org. "It's a series of calls to action," Gardner says. Participants could win such prizes as VIP tickets and an Apple iPad.

—Mitchell Peters

# BACKBEAT



## ASCAP AT SUNDANCE 2010

The Sundance ASCAP Music Cafe, held Jan. 22-29, featured eight days of live music during the Sundance Film Festival in Park City, Utah. Performers included ZAM Club, Adrian Young & the Black Dynamite Sound Orchestra, A.M. Brendan Benson, Califone, Isobel Campbell, Carney, Daniela Cotton, Colin Devlin, John Forté, the Fray, Holly Palmer, Grace Potter & the Nocturnals, Joey+Rory, Sassa Jordan, Richard Marx, Mike Posner, the Rescues, K.S. Rhoads, LeAnn Rimes, Sam & Ruby, Matt Scannell of Vertical Horizon, Sonos, Vadera and Youth Speaks. ASCAP also hosted its annual, invite-only Filmmaker & Composer Breakfast exclusively for Sundance filmmakers and their film composers, as well as other ASCAP composers who were in attendance. PHOTOS COURTESY OF ASCAP.

**ABOVE LEFT:** ASCAP assistant VP of membership/Music Cafe producer **Loretta Muñoz** (left) with **LeAnn Rimes**.

**ABOVE RIGHT:** Hanging out after a special nighttime performance by ASCAP member **Lyle Lovett** for the film "The Dry Land," which features his songs, are (from left) ASCAP assistant VP of membership **Loretta Muñoz**, "The Dry Land" music supervisor **April Kimble**, Lovett and Lionsgate VP of film music **Tracy McKnight**.

**RIGHT:** From left: The Fray's **Dave Welsh**, **Ben Wysocki**, **Isaac Slade** and **Joe King** pose in the Music Cafe's green room.

**BELOW:** From left: **John Forté**, ASCAP assistant VP of membership **Loretta Muñoz**, **Richard Marx**, Vertical Horizon's **Matt Scannell** and ASCAP director of membership for pop/rock **Josh Briggs**.



## INSIDE TRACK

### FRANTI KEEPS ON ROCKIN'

Michael Franti & Spearhead's latest album, "All Rebel Rockers," still has some momentum thanks to the group's opening stint with John Mayer, but its follow-up is practically in the can.

According to Franti, he and the band have "finished 10 songs and are working on a couple more," which he expects to have wrapped up soon. Some of the material was recorded in Jamaica with "All Rebel Rockers" co-producers **Sly & Robbie**, while the rest was worked on in San Francisco, mostly in Franti's home studio. "We worked in some big studios," he says, "then we just realized we liked the stuff we did in my bedroom better, so we went back there."

Franti says that every song "has been

written around the acoustic guitar first" by he and longtime collaborator **J. Bowman**. "There's a lot more uptempo stuff on this record than we've ever done before," Franti adds, following in the footsteps of successful single "Say Hey (I Love You)." "There's a lot of funky rock music, I guess you'd call it, rock with a dance beat to it. The reggae and dancehall element is always there, too."

Franti expects to finish the album while on the road with Mayer. "The great thing about recording straight into a computer is you can bring it anywhere," he says. But a release date hasn't yet been determined since "All Rebel Rockers" "is still selling amazingly well."



FRANTI



The SESAC Bryan-Michael Cox Pre-Grammy Brunch was held at the Four Seasons Hotel in Beverly Hills during Grammy Week. The sixth annual brunch honored artist/songwriter/producer Swizz Beatz for his achievements within the music industry. The brunch was started by songwriter Bryan-Michael Cox to pay homage to industry executives, producers and songwriters. From left: SESAC president/COO Pat Collins, Beatz, Cox, SESAC associate director of writer/publisher relations Jamie Dominguez and senior VP of writer/publisher relations Trevor Gale. PHOTO: COURTESY OF JOHNNY NUNEZ



Performing at the Super Bowl halftime show wasn't the only milestone the Who accomplished this month. Pete Townshend (left) and Roger Daltrey joined the ranks of fashion designers Feb. 5 in Hollywood, Fla., with the launch of Hard Rock International's the Who Signature Series: Edition XXVII T-shirt, which the band designed. Proceeds from the garment's sales will benefit the Who's charity of choice, medical research center City of Hope. PHOTO: COURTESY OF HARD ROCK INTERNATIONAL/TOM CRAIG



Music Unites held a special event in New York for Joshua Bell, who gave a private concert in celebration of his album "At Home With Friends." From left: Sony Masterworks senior VP/GM Alex Miller, Bell, Music Unites founder Michelle Edgar and Sony BMG Music Entertainment/Victor Music Group senior director of marketing and publicity Angela Barkan. PHOTO: COURTESY OF ALMI URMACHEV



BMI and the Sundance Film Festival partnered to present the 12th annual composer/director round table, "Music & Film: The Creative Process," Jan. 27 at the Sundance House. The panel, moderated by BMI VP of film/TV relations Doreen Ringer Ross, focuses on the role of music in film, as well as the key components of a productive composer/director relationship. The discussion featured insight from "Skateland" composer Michael Penn and director Anthony Burns, "Teenage Paparazzo" composer David Torn and director Adrian Grenier, "Smash His Camera" composer Craig Hazen and director Leon Gast, "Family Affair" composer Miriam Cutler and director Chico Colvard, "Climate Refugees" composer Michael Mollura and director Michael Nash, "Holy Rollers" composer MJ Mynarski and director Kevin Asch, "The Kids Are All Right" composer Craig Wedren, "Countdown to Zero" composer/Sundance Composers Lab director Peter Golub, "Austin Powers" composer/Sundance Composers Lab adviser George S. Clinton and "March of the Penguins" composer/Sundance Composers Lab adviser Alex Wurman. From left, in the front row, Golub, Grenier, Torn, Cutler, Clinton, Mynarski, Wedren, Gast and Asch. In the back row, from left: Burns, Penn, Colvard, Ringer Ross, Wurman, Mollura, Hazen and Nash. PHOTO: COURTESY OF RANDALL MELSON



Columbia Records artist Maxwell was honored with a plaque commemorating the RIAA platinum certification of 1 million sales of "BLACKsummers'night," his fourth consecutive platinum album, at a reception held in Los Angeles. The singer/songwriter won two Grammy Awards this year, for best R&B album for "BLACKsummers'night" and best male R&B vocal performance for "Pretty Wings." From left: Columbia Records VP of urban promotion Brad Davidson and chairman Steve Barnett, managers Kevin Gasser and John Dee, Maxwell, Columbia/Epic Label Group chairman Rob Stringer, guitarist Hod David and Columbia Records VP of marketing Liz Hauste.



## 2010 BMI TRAILBLAZERS OF GOSPEL LUNCHEON

BMI recognized the contributions of gospel pioneers Donnie McClurkin and Andréa Crouch at the 11th annual Trailblazers of Gospel Music Awards Luncheon held Jan. 15 in Nashville. Hosted by BMI VP of writer/publisher relations Catherine Brewton, the celebration attracted gospel music's premier songwriters, recording artists and music industry executives, as well as the genre's legends. The award for the most-performed gospel song of the year went to songwriter/multi-instrumentalist Derrick Starks for "Take It Back." Byron Cage hosted a tribute to Donnie McClurkin that featured performances by Latice Crawford, Micah Stampley, Pastor Marvin Winans and Yolanda Adams, who also hosted a musical homage to Crouch. PHOTOS: COURTESY OF ARNOLD TURNER

LEFT: From left: BMI senior director of writer/publisher relations Wardell Malloy and VP of writer/publisher relations Catherine Brewton, Derrick Starks, Donnie McClurkin, Yolanda Adams and BMI president/CEO Del Bryant.

BELOW LEFT: From left: Andréa Crouch, BMI president/CEO Del Bryant, VP of writer/publisher relations Catherine Brewton and senior director of writer/publisher relations Wardell Malloy.

BELOW RIGHT: From left: Angie Winans, Mary Mary's Tina Campbell, BeBe Winans (in front), Marvin Winans, Mary Mary's Erica Campbell, Debbie Winans and CeCe Winans.



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