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Billboard



THE FUTURE SOUND OF STARBUCKS

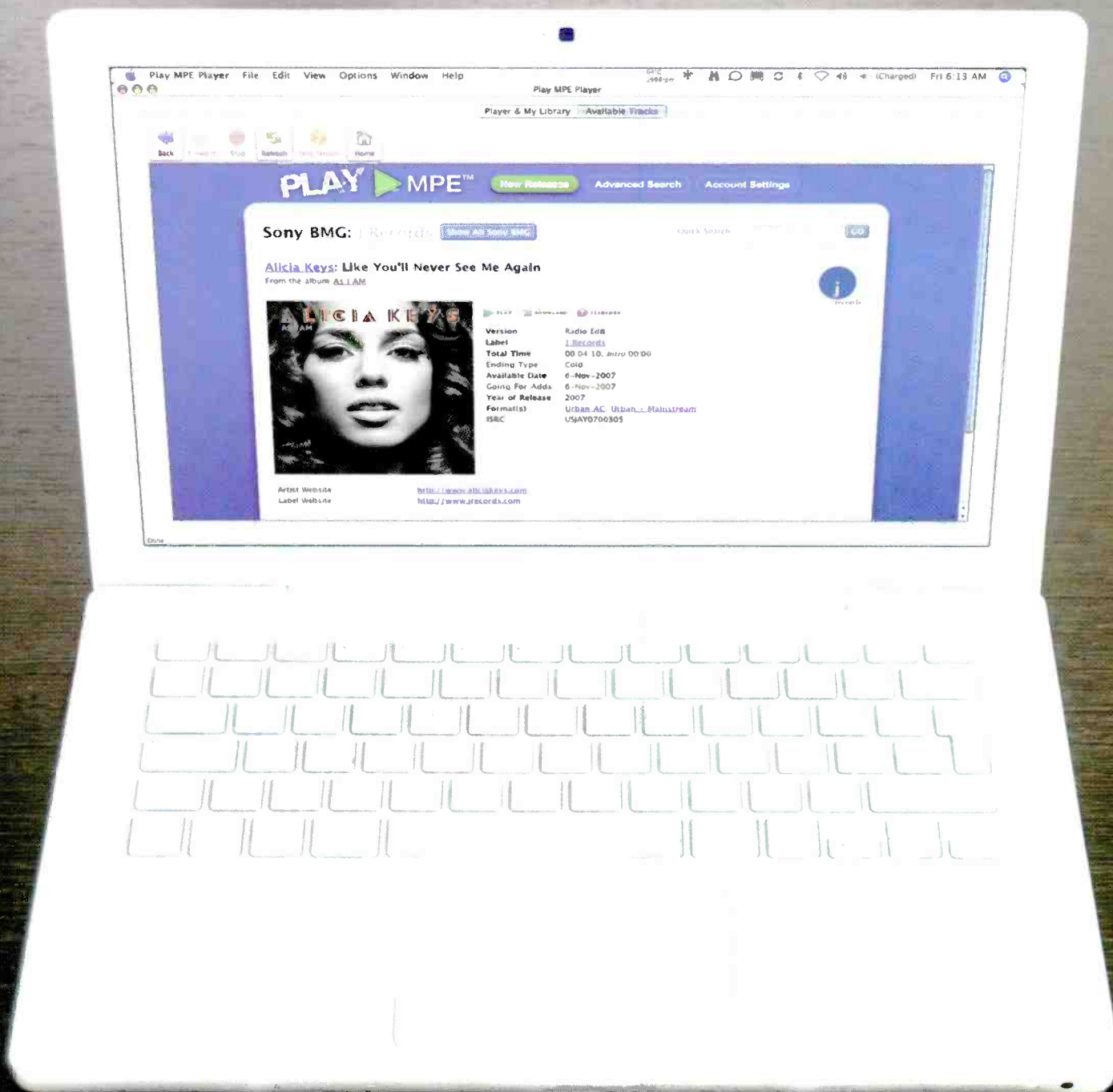
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CEO Howard Schultz,
Early Investor/New Signing
Kenny G And Entertainment
President Ken Lombard

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360 DEGREES OF BILLBOARD

HOME FRONT

Blogs

JADED INSIDER
From Beyoncé and Tina Turner to Fergie and Feist, the stars will be out at the Grammys. Don't miss the camera-wielding winner of our 2007 Mobile Beat contest blogging from the red carpet. More at jadedinsider.com.

Events

LATIN MUSIC CONFERENCE & AWARDS
Billboard's Latin Music Conference & Awards—the most important Latin music industry event in the world—features four days of compelling panel sessions, a full-day program on Latin radio, live artist showcases, networking receptions, the Billboard Bash, the Billboard Q&A with Enrique Iglesias and the star-studded Billboard Latin Music Awards show. Register at billboardevents.com.



TAMARA CONNIFF
Group Editorial Director
Billboard



Are You Experienced?

Considering The Most Important Part Of Your Business: The Customer

When I was a kid, the Tower Records on Sunset Boulevard in Hollywood was my store, my temple. I'd get excited just seeing someone carrying around the bright yellow bag with the Tower logo on it, wondering what great musical masterpiece may be inside.

It was a sad day when that store closed last year. It made me nostalgic for my mispent youth. Then I remembered something—I hadn't set foot in Tower Records in more than 10 years. In fact, I recall the last time I was there. I was looking for a Roxy Music import, and the zit-faced clerk looked at me like I was from outer space: "Who the hell is Roxy Music?"

I left the store with my head down. My Tower Records had mocked me. My Tower Records didn't love me anymore. I tried to adopt Virgin Megastores, but I found them just too big. I'd walk into the stores, get dizzy and forget what I was looking for. And the clerks were just as rude as at Tower Records.

In 2004, Clive Davis gave a speech at NARM that I was lucky enough to witness. He challenged retailers "to hire people that love music." "It's fun to shop for music," he said. "And you're not making it a fun experience."

Ah, the "experience." If only Tower

would have listened. However, someone in the audience was listening—Starbucks.

While speaking to us for this week's Starbucks cover story (see page 23), Starbucks Entertainment president Ken Lombard said the word "experience" 37 times during the course of a 30-minute inter-

Starbucks Entertainment president Ken Lombard said the word "experience" 37 times during the course of our 30-minute interview.

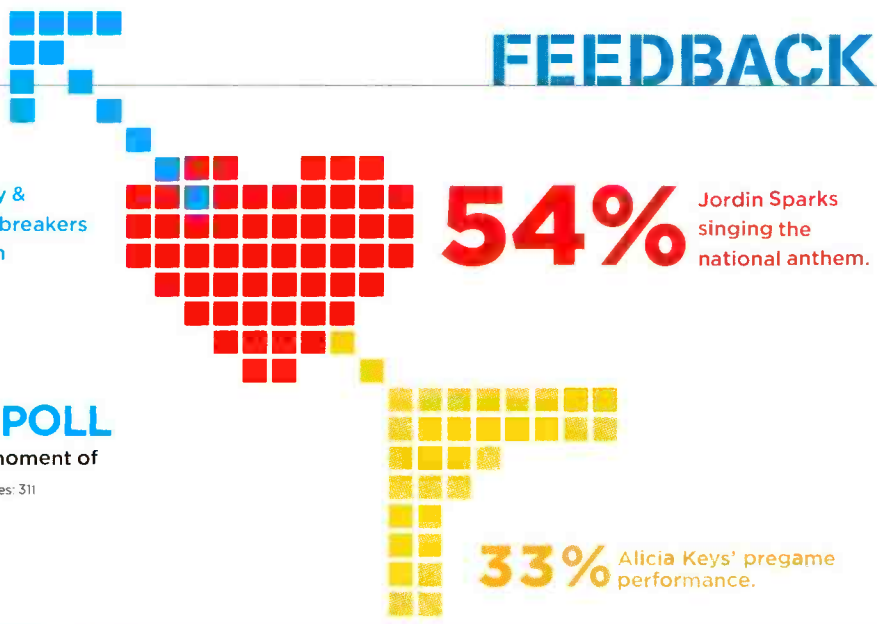
view. The coffee company's architect, Howard Schultz, took over as CEO again in January to make the "experience" in line with his initial vision. It's fixing the "experience" that they hope will make the chain's stock price rise again.

Part of what has gone amiss at Starbucks is how the stores smell. The aroma of eggs and bacon from the chain's re-

cently launched breakfast sandwiches didn't sit well with consumers who just wanted that fresh morning coffee aroma. Additionally, Starbucks was so used to being the leading coffee chain, it didn't think about competition (like McDonald's) and just happily ground along. It rested on the laurels of its brand to be successful, which is dangerous. All brands go through it at one point or another. When did Tower's bright yellow shopping bags lose their luster? When did the experience go bad?

So while Schultz fixes how Starbucks smells, Lombard will make sure it keeps sounding good. Ironically, because of the "experience" (outside of the odor, that is), Starbucks has made itself into a music retail power player. The Starbucks partners (aka staff) actually know something about the releases they sell. You can even ask them what's playing softly in the background of the stores and they know the answers, as quickly as they know what size latte I want.

In the past 12 months, I've bought music at only two stores—indie retailer Amoeba Records in Los Angeles and my neighborhood Starbucks. Why? Because both offered damn good experiences.



BILLBOARD.BIZ POLL

What was the best music moment of Super Bowl XLII? Total Responses: 311

FOR THE RECORD
In the Feb. 9 edition of Now Hear This, the title of Glint's album "Mode to Joy" was misspelled.

WRITE US. Share your feedback with Billboard readers around the world. Send correspondence to letters@billboard.com. Include name, title, address and phone number for verification.

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Yael It Out
French/Apple star Raim comes stateside



360 AND COUNTING
Who's next for Live Nation Artists?



DIALED UP
Timbaland takes his tunes to Verizon



GREENER PASTURES
Korean artists look abroad for success



JAM ON IT
Bonnaroo's Mayer expands the brand

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>>>> WMG POSTS Q1 LOSS

Warner Music Group lost \$16 million, or 11 cents per diluted share, on sales of \$989 million in its fiscal first quarter ended Dec. 31, due to an \$18 million write-off for shutting down its Bulldog Entertainment concert promotion company. The fiscal first quarter results compares with the \$18 million in net income, or 12 cents per diluted share, the company posted last year in the corresponding period.

>>>> JOEL TO BE SHEA'S 'LAST PLAY'

Billy Joel will be the last artist to play at Shea Stadium in New York with a July 16 concert. Live Nation is promoting the show in association with Mitch Slater. This year will be the final season for the New York Mets at Shea Stadium; the team moves into its new home at Citi Field in 2009.

>>>> NAPSTER LOSSES NARROW

Napster reported a narrower quarterly loss, beating Wall Street consensus estimates, as revenue rose. The company said its fiscal third-quarter net loss was \$2.8 million, or 6 cents per share, compared with a year-earlier net loss of \$9.5 million, or 22 cents per share. Net revenue rose to \$32.8 million from \$28.4 million. Analysts, on average, had looked for a loss of 12 cents per share on revenue of \$32.9 million.

UP FRONT

RETAIL BY ED CHRISTMAN

SHOTS IN THE ARM

Retailers Salivating For Grammy, Valentine's Day Upticks

Last year's Grammy Awards/ Valentine's Day sales period produced the weakest sales of this decade for that two-pronged, historically lucrative time. Still, merchants likely would be grateful if this year's holiday/broadcast even matched that performance.

Last year, the week containing the Grammys' and Valentine's Day sales totaled 11.1 million units, according to Nielsen SoundScan. But with U.S. album sales averaging 7.6 million units per week so far into 2008, last year's Grammy/ Valentine's Day total would represent a 46% increase. Indeed, with U.S. album sales down more than 12% and CD sales off 17.6% through the week ending Feb. 3, merchants say they will take any help they can get. That's why they hope that this year's one-two punch of the Grammy show, to be broadcast Feb. 10, and Valentine's Day (Feb. 14), will bring traffic back into stores.

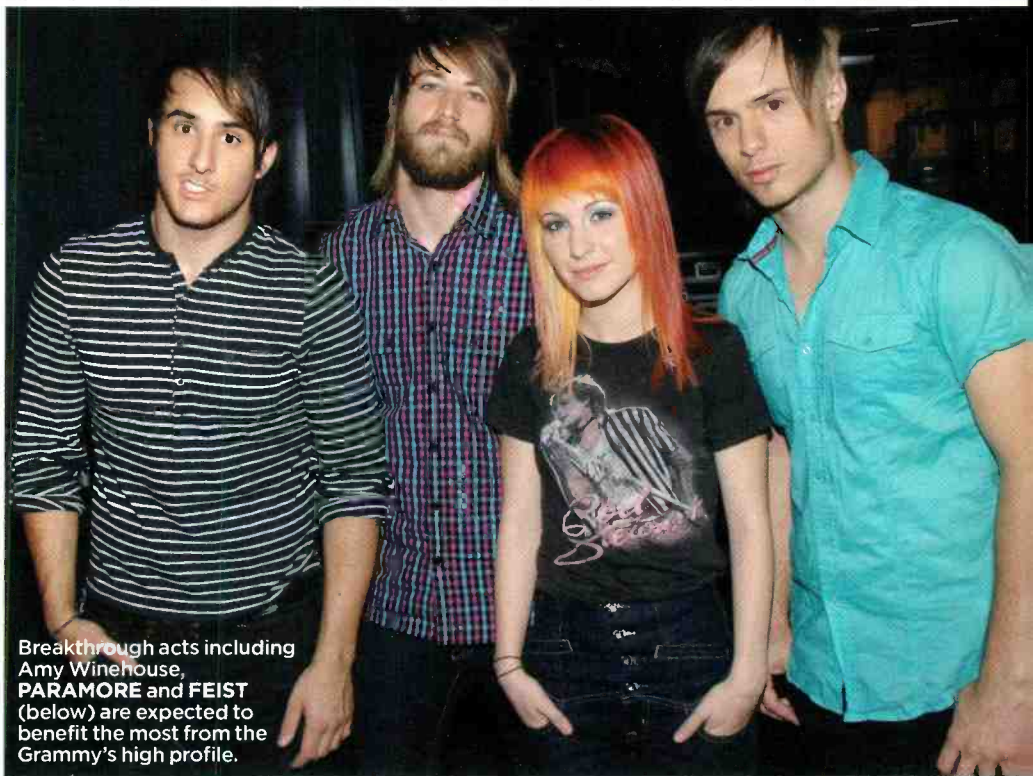
"I love the excitement that the Grammys create; that's what we need," says Mark Hudson, a music buyer at 815-unit, Albany, N.Y.-based Trans World Entertainment. "Valentine's Day is always a good gift-giving week, combined with the Grammys, it always provides a good sales spike across the board."

The only other year where sales inspired by the Grammys and Valentine's Day fell in the

same week this decade was in 2005, when the show aired on a Sunday, Feb. 13. The following week, which included Valentine's Day, sales totaled 13 million units.

In other years during this decade, the Grammys and Valentine's Day fell during separate weeks. In 2006, that two-week period generated 24.4 million units, preceded by 31 million units in 2004, 26.3 million units in 2003 and 27.7 million units in 2002. The record-breaking 31 million units for the two-week period in 2004 was abetted by two new releases that came out during that time frame: Norah Jones' "Feels Like Home" and Kanye West's "The College Dropout."

Getting back to the Grammys themselves, artist performances and multiple award winners—particularly for emerging artists—usually benefit the most from the broadcast, merchants say. This year, merchants continue to believe that Amy Winehouse can gain the most from the Grammys (Billboard, Dec. 15, 2007), depending on how events unfold.



Breakthrough acts including Amy Winehouse, PARAMORE and FEIST (below) are expected to benefit the most from the Grammy's high profile.

At press time, her visa application had been rejected by the American Embassy in London, which meant she wouldn't appear in person at the show.

Her album "Back to Black" was nominated for album and best pop vocal album of the year, and she also picked up nominations for best new artist, record and song of the year, and best female pop vocal performance for "Rehab."

According to Nielsen SoundScan, "Back to Black" has scanned 1.5 million copies in the United States. Even with those strong sales, retail buyers say that while most know of the artist because of her tabloid-fodder lifestyle, "most people don't know her music; she hasn't broken through to the mainstream," Hudson says. "We don't even know if she is going to be there, but if

she performs or wins, you will see a really strong reaction. It can show off that it's a really good record."

Other acts that might benefit from the show, according to retailers, include the Foo Fighters, who have five nominations and are performing with guest conductor John Paul Jones. Up-and-comers that retailers are watching include Feist, who has four nominations, and Paramore, which is up for best new artist.

Also, Chris Brown—whose song with T-Pain, "Kiss Kiss," is up for best rap/sung collaboration—"is already doing well, but [a win] could put him in the next category," says Joe Nardone, VP at 11-unit, Wilkes-Barre, Pa.-based Gallery of Sound.

Sue Bryan, who oversees music and video at New York-based J&R Music World, expects to see sales from some

of the niche artists performing on the show. She cites album of the year nominee Herbie Hancock's collaboration with Lang Lang as likely to lead to traffic for the downtown Manhattan superstore.

But merchants add that other nominated or performing artists aren't as likely to benefit as much due to their current projects already reaching the saturation point for sales. Those include West, Miley Cyrus, Beyoncé, Alicia Keys and the Beatles.

"I can't see the Beatles selling another million copies because of the special performance" of the casts of "The Beatles LOVE by Cirque du Soleil" and "Across the Universe," says Carl Mello, head of purchasing at 25-unit, Brighton, Mass.-based Newbury Comics. On the other hand, he equivocates, "It's the Beatles." ■■■



>>> UMG INKS MOBILE MERCH DEAL

Universal Music Group has signed a merchandising deal with Modu Mobile, a maker of mobile phone devices set to debut later this year. Modu makes mini mobile phones and different jackets that fit them. The interchangeable jackets will come in different designs and can include preloaded content and music subscriptions. Modu and Universal will create jackets developed around top UMG artists with preloaded content. The jackets are expected to be available to consumers by the end of the year.

>>> BALDERTON CAPITAL INVESTS IN KOBALT

European venture firm Balderton Capital has invested \$16 million in Kobalt Music Group. As part of the deal, the firm now holds a minority stake in the publishing company, and Balderton Capital partner Tim Bunting joins the Kobalt executive board. Before joining the London-based Balderton in 2007, Bunting was with Goldman Sachs for 18 years.

>>> PRIVATE FIRM ACQUIRES JACKSON, CARTER MGMT.

Private equity firm Blue Equity is broadening its scope with the acquisition of entertainment management company Management Group International, which represents clients like Janet Jackson and Nick Carter. Former MGI owner and music manager Kenneth Crear will lead the music division. Blue Equity's portfolio includes interests in media, publishing, sports, financial services and real estate.

POP BY CORTNEY HARDING

'SOUL' SURVIVOR

BILLBOARD EXCLUSIVE

Atlantic Readies Naim Album As Mac Ad Track Heats Up

Right now, the only way to get a copy of Yael Naim's "New Soul," which is prominently featured in the new Mac Air ad, is to buy it on iTunes. Alternatively, a friend in France could procure you a physical copy of Naim's self-titled album, released there last October by label Tot ou Tard.

But that will all change March 18, when Atlantic releases the album in the United States, two months ahead of schedule. Naim has been signed to Atlantic stateside since 2007.

Like Feist's iPod Nano ad-soundtracking "1234" before it, "New Soul" is racing up the charts and doing big business online. This week, it debuts at No. 9 on the Billboard Hot 100 and No. 2 on Hot Digital Songs after shifting 135,000 copies, according to Nielsen SoundScan.

That marks the highest Hot 100 debut since "What Time Is It" by High School Musical Cast opened at No. 6 last August.

The success of the ad leaves Naim's team at Atlantic in a happy predicament. "When we signed her, we started off with this pretty much unknown girl who sings in Hebrew half the time and built our campaign around that. Now, we have to suddenly change everything," Atlantic

head of international Torsten Luth says.

Luth says that while some components of the marketing campaign will change, many will stay the same. "We are going to release the same record that she released in France, with about half the songs in English and half in Hebrew," he says. "We are also going to use the original video. We want

her to be able to be herself.

"The commercial is a catalyst for her to develop," he continues. "Even with the ad on the air, we are still looking at the campaign as being about new-artist development."

For now, Tot ou Tard is handling iTunes sales for Naim's music, although Luth says that Atlantic is "in the process of taking it over."

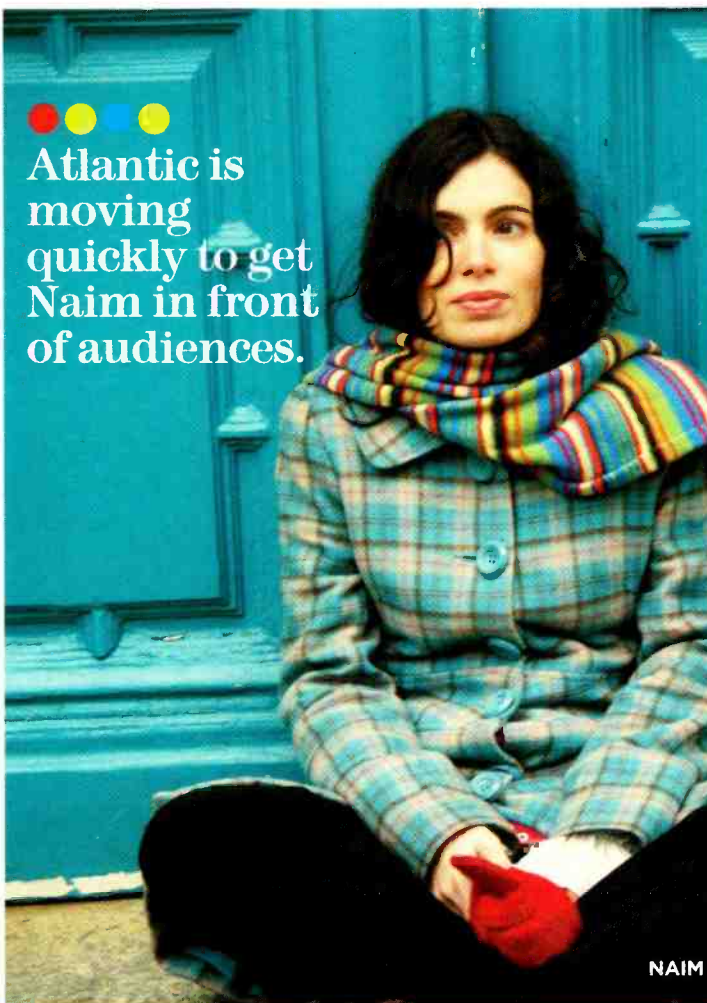
While still relatively unknown in the States, Naim is not a newcomer to the music business by any stretch. The French-born singer grew up in Israel and spent her mandatory military service as a soloist in the Israel Air Force Orchestra. She released her first album, "In a Man's Womb," via EMI in 2001, but left the label shortly thereafter, because, as she says, "I was young and became very disappointed in the system." Last October, "Yael Naim" debuted at No. 11 on the French charts.

Despite her history, Naim has never toured the States. "I'm excited to play over in America," she says. "When I was making the record, I never expected anything like this would happen."

Indeed, key to developing Naim is to establish her as a live artist, Atlantic GM Livia Tortella says. A March performance on "The Ellen DeGeneres Show" is confirmed, and Naim will showcase at South by Southwest and in New York this spring before embarking on a tour.

And with the Mac Air ad running around the world, Tortella says Atlantic's partner labels will most likely use the commercial to launch their own campaigns.

Luth and Tortella maintain that Naim's bilingual album will not be a turnoff to U.S. buyers. It also helps that Naim has a light, airy voice that draws comparisons to Colbie Callait and Natasha Bedingfield, both of whom have enjoyed recent success on the Hot 100. "She has a real freshness, and we think the fact that so many people have bought the record speaks to the fact they are open to discovery," Tortella says.



NAIM

TOURING BY MITCHELL PETERS

Bigger, Greener

Earth Day Festival Expanding To Eight Cities

The 2008 Green Apple Festival won't "change the world," Green Apple founder/executive producer Peter Shapiro says, but this year's third installment of the event will expand into eight U.S. city parks for simultaneous outdoor festivals on April 20.

In an effort to raise the profile of Earth Day (April 22), producers of the Green Apple Festival, in collaboration with the Earth Day Network and presenting sponsor Chase, will set up free concerts in New York (Central Park), Washington, D.C. (the National Mall), Chicago (Lincoln Park Zoo), Miami

(Bicentennial Park), Denver (City Park), Dallas (Fair Park), San Francisco (Golden Gate Park) and Los Angeles (Santa Monica Pier). No artists were confirmed at press time, but "we're looking to have as an eclectic lineup as we can," Shapiro says, adding that about four "big acts" will perform in each city.

Two days leading up to the Green Apple Festival, approximately 150 music clubs across the country will be enlisted to help spread the message of environmental awareness. Each venue will be encouraged to utilize envi-

ronmentally friendly supplies, such as biodegradable cleaning materials and recycled napkins and paper towels. In addition, "We're going to encourage the talent at all of these shows to acknowledge from the stage that it's Earth Day," says Shapiro, who owned now-closed environmentally focused New York venue Wetlands Preserve. "We'll also ask the bands to make a contribution to an environmentally oriented charity of their choice."

With such acts as Bob Weir & Rat-

dog, the Decemberists, Taylor Hicks, Stephen Marley and Kaiser Chiefs, last year's festival, billed as the largest carbon-neutral event of its

kind, was held in New York, Chicago and San Francisco. Shapiro says the shows drew 15,000, 40,000 and 25,000 people, respectively. He hopes the 2008 fest will draw 500,000 concertgoers across the board. "What's exciting is that Green Apple will be the biggest Earth Day event in the country," he says.



SHAPIRO



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LEGAL BY SUSAN BUTLER

>>> LAST.FM, PPL STRIKE WEB RADIO LICENSE PACT

Last.fm, the music-based social network, and neighboring rights collecting society PPL have forged a performance royalty agreement. Through the U.K. licensing deal, artists and labels represented by PPL will be able to collect royalties on tracks streamed on Last.fm's radio service.

>>> PBS TO PRODUCE MUSIC DOCUMENTARY MINISERIES

PBS and Wildheart Entertainment are producing "On Record: The Soundtrack of Our Lives," an eight-hour miniseries that will document the history of recorded music and popular culture. "On Record" is scheduled to air in fall 2010 on PBS and will feature interviews and footage with hundreds of artists, ranging from Frank Sinatra to Jay-Z.

>>> MUSIC NATION, BEBO TEAM FOR ARTIST COMPETITION

Social networking site Bebo has joined with independent artist site Music Nation for Bebo Onstage, a competition that will identify an up-and-coming band and help launch its career with a record deal and a performance at this year's South by Southwest. The chosen band will receive a joint record deal with Original Signal/Epic Records.

Compiled by Chris M. Walsh. Reporting by Lars Brandle, Susan Butler, Ed Christman, Leila Cobo, Mariel Concepcion, Ann Donahue, Jennifer Netherby, Ray Waddell and Reuters.

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PUBLISHERS SCORE EARLY AT CRB

Rate-Setting Trial In Full Swing

Music publishers notched a victory during the second week of a rate-setting trial at the U.S. Copyright Royalty Board. The judges denied a request by the Digital Media Assn. to have the Register of Copyrights make a legal call that could have prevented rates from being set for interactive streams—and ultimately redirected to digital services a big chunk of \$7 million they paid into an escrow account for publishers. While the decision isn't necessarily the final word on the subject, many publishers are reinvigorated by the decision. But more challenges are on the horizon for publishers, digital services and record labels as they argue over new compulsory license rates.

Just days before the trial began Jan. 28, DiMA petitioned the CRB to refer a "novel question of law" to Copyright Office chief Marybeth Peters. Before the judges set compulsory license rates for the right to reproduce compositions via downloads and streams, DiMA wanted the Register to decide whether an interactive (i.e., on-demand) stream is the type of digital delivery that falls under the reproduction license of section

115 of the Copyright Act. The services separately license the right to perform the songs from performing rights organizations.

This seemingly simple request for legal clarification sparked strong reactions by publishers, many of whom viewed the request as a move by DiMA member companies like Napster and RealNetworks to renege on past contractual promises to pay for the right to reproduce the songs via streams (Billboard, Jan. 19).

The ultimate decision on how much songwriters will share of the digital future is still months away.

The CRB on Feb. 5 denied this request, stating that copyright law doesn't define "interactive." As a result, the question posed by DiMA isn't purely a legal question for the Register to decide. Instead, factual issues pertaining to particular technologies—and whether they are interactive—would first have to be

sorted out.

Many lawyers and executives questioned the late timing of DiMA's petition last month. The RIAA filed a similar request for a referral in connection with compositions used for master ringtones in 2006, shortly after the proceeding began. Peters decided in October 2006 that compositions for this use were subject to the compulsory license.

After the CRB's rejection of DiMA's request, some legal sources posited whether an

earlier filing by DiMA would have given the judges time to have the parties prepare briefs on what is or is not an "interactive" stream. Perhaps the judges could have decided the factual issues and then referred the legal question—whether a stream requires a reproduction license—to the Register to decide. The judges



ISRAELITE

were more unlikely to delay the trial for this type of briefing at such a late date, they say. Still, the judges could broach the subject again during the trial.

Another thorny and important issue is likely to be decided within days. Labels and digital services want the three CRB judges to consider, while making their decision on U.S. rates, evidence of publishing rates that were set by tribunals and by settlement agreements outside the United States. Publishers view foreign rates as not being pertinent to U.S. rates. And those foreign rates are generally lower than the rates proposed by the U.S.-based National Music Publishers' Assn.

For example, a U.K.-rate settlement reached in 2006 set permanent and limited download rates at 8% of certain revenue of the services. By contrast, the NMPA wants 15 cents for permanent downloads (roughly 23% of the labels' price to digital services) and about 15% of certain revenue for limited downloads. The RIAA pro-

poses 5.1 cents for permanent downloads (about 7.8% of its price to services) and 7.8% of wholesale revenue for limited downloads. DiMA proposes 4 cents for permanent downloads and 4% of certain receipts for limited downloads. In 2007, rates for downloads were about 9.1 cents per song.

Among rates expected to be set are mechanical royalties for physical units (such as CDs and enhanced CD singles that include more than an audio-only version of a recorded song) as well as digital phonorecord delivery royalties for permanent downloads, limited downloads and the portion of streams that involves the reproduction right (as opposed to the performance right).

Meanwhile, testimony continues at the trial. Publishers were first to present their case through the testimony of six songwriters, four publishers, NMPA chief David Israelite and three expert witnesses. About 10 RIAA witnesses, including label executives and financial experts, are expected to begin testifying the week of Feb. 11, followed by DiMA witnesses until Feb. 21. Then the parties will prepare additional legal documents and begin another phase of legal discovery.

Another session of rebuttal testimony will take place May 6-21.

HOME FRONT

360 DEGREES OF BILLBOARD

BILLBOARD LATIN MUSIC AWARDS

Regional Mexican music dominated Latin music sales in 2007, but tropical rhythms topped the list of finalists for the 19th annual Billboard Latin Music Awards.

Innovative bachatero Juan Luis Guerra led the pack. The Dominican singer/songwriter/arranger, the big winner at the 2007 Latin Grammy Awards, is a finalist in seven categories, including songwriter and producer of the year. Guerra's latest album, "La Llave de Mi Corazón" (EMI Televisa), recorded with his group 440, is up for tropical album of the year, duo or group, while the title track is up for tropical airplay song of the year.

In a surprising turn, a newcomer, Colombian singer Fanny Lu, followed Guerra with six finalist slots, including tropical album of the year, female and new artist for her Universal Music Latino debut, "Lágrimas Cálidas."

Urban/bachata group Aventura, Mexican singer/songwriter Marco Antonio Solís and ranchera icon Vicente Fernández are finalists for five awards each.

Finalists up for four awards include superstar Enrique Iglesias, Colombian rock star Juanes and reggaetón duo Wisin & Yandel.

Aventura, Fernández and Solís are also finalists for the Top Latin Albums artist of the year award, given to the top-selling act. Also contending in that category is late regional Mexican singer Valentín Elizalde, underscoring the continued sales clout of regional Mexican music.

Solís, Guerra and Aventura lead singer/songwriter Anthony "Romeo" Santos are finalists in the songwriter category, along with regional Mexican singer/songwriter Joan Sebastian. In the producer of the year category, Guerra is the only non-regional Mexican contender, up against Solís, Conjunto Primavera producer Jesús Guillén and El Chapo de Sinaloa.

In a nod to a growing digital marketplace, this year marks the first time an award will be given out for Latin ringmaster of the year, joining the Latin ringtone category. Also new is the Latin album of the year, awarded to the top-selling release, bringing the total number of awards to 54.

This year's awards will air live April 10, marking their 10th anniversary on the Tele-mundo network.

Finalists and winners are determined by sales and radio airplay data that informs Billboard's weekly charts during a one-year period from the issue dated Feb. 10, 2007, through this year's Feb. 2 issue.

For a list of finalists, go to billboard.biz.



GUERRA

BILLBOARD
EXCLUSIVE

6 QUESTIONS

with JOHN LoFRUMENTO

by SUSAN BUTLER

Performance revenue continues to grow for songwriters, composers and publishers.

The just-released ASCAP figures for 2007 reveal that the performing rights organization pulled in \$863.3 million in revenue, a double-digit increase of 10%—\$77.5 million—over 2006. ASCAP is also distributing \$741.3 million to songwriters, composers and publishers, an increase of 9% from the prior year.

As ASCAP chief executive John LoFrumento arrived in Los Angeles for Grammy Awards week, Billboard reached out to learn what the society is doing right and what challenges it faces in the coming months.

1 How is ASCAP responding to a changing music industry?

ASCAP has got to be more than a performing rights society. It's got to be a music service organization providing its members with opportunities to do things.

The ASCAP network through Live 365—we have 10 channels at ascap.com—showcases our

additional personnel and telephone call centers. We create new teams of people to deal with special kinds of licenses, and they become very good at selling those licenses.

3 You have lowered your expense ratio from 12.1% to 11.9%. Sometimes these operating ratios come into question since there are different ways to handle revenue and expenses.

I read [in a U.K. publication] that some societies will deduct their interest income and other revenues... from their operating expenses. We don't do that. If there's revenue, like our membership application fees last year, it's shown as revenue and not a reduction of expenses. Our operating ratio of 11.9% is there because our revenues—we're not offsetting any expenses there—and our expenses—we're not offsetting any revenues there—are what they are. It's pure.

4 How do you account for traditional media's performances via webcasting?

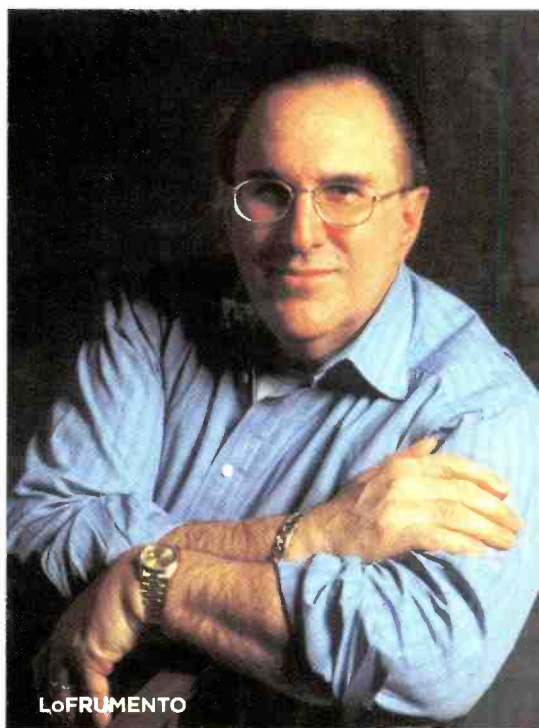
We're picking that up as part of existing, traditional revenue streams.

5 Did the federal judge's decision in your rate proceeding—that a download isn't a performance—affect your revenue?

That had a negative impact in the short term. When the judge made his interim decision, the ringtone operators basically said, "We're not going to pay you." Our revenues in new media dropped—by about \$5 million that they didn't pay us this year—but the challenge is not over. We're all waiting for a ruling from him sometime this summer. I expect him to define gross revenue [of digital services that is covered by] the license and give us a fair license fee.

6 Why is the performance-download issue so important to you?

Our members are now getting paid for video-on-demand or pay-per-view of a movie or a special event. We believe those [rights] need to be continued through the Internet. Our opponents are defining a download to exclude that. When composers sign a work-for-hire deal with a production company, they reserve their performance [royalties]. If public performance is going to evolve into an online world, they should have the right to collect or their business model is broken.



LoFRUMENTO

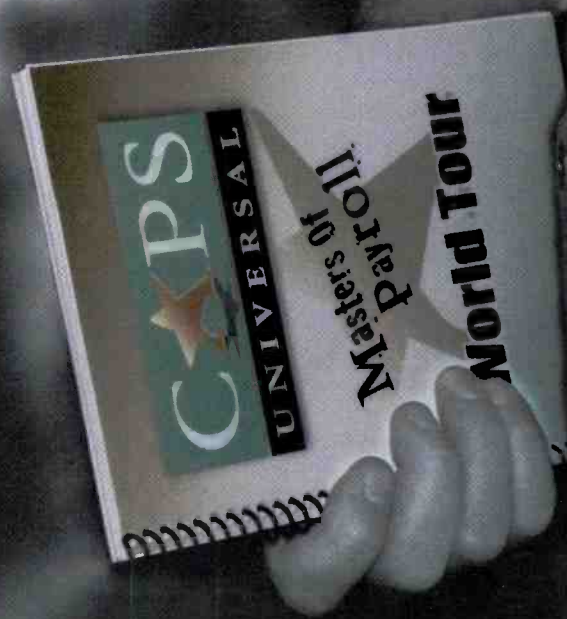
members' works. In January, we had over 500,000 streams. This is key to helping our members get their work out and listened to.

Mediaguide, our 50%-owned digital fingerprinting technology, is growing relationships with users—entrepreneurs—in foreign countries who see the value in the data we provide. Our performing rights enterprise program, PREP, is a sophisticated technology platform we're testing this year to give our members total online access to our performance and royalty capacities. It should be rolled out in early '09.

2 What is a top growth area for ASCAP?

We grew general licensing revenue [from restaurants, nightclubs, etc.] to nearly \$103 million. We believe we need to have a very strong hands-on approach, to go after legitimate licensees—those who, under the law, should pay for it. There are tremendous numbers of licensees who are not exempt and have to be educated. We're using new field technology,

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TOURING BY RAY WADDELL

From left: The Live Nation leadership of ARTHUR FOGEL, MICHAEL RAPINO and MICHAEL COHL has the industry speculating that the company might have its eyes on THE ROLLING STONES, U2, MARIAH CAREY and MICHAEL W. SMITH.

NATION BUILDING

Which Acts Might Be Seeing 360 With Live Nation Artists?

The sudden election of Michael Cohl to the chairmanship of Live Nation's board of directors may herald a flurry of announcements regarding new 360-degree artist deals ala the much-discussed 10-year, \$120 million Madonna pact of last October.

After all, multitiered deals with touring artists are the stock in trade of Cohl, who was previously vice chairman for Live Nation. He will continue in his role as chairman/CEO of Live Nation Artists (LNA), formerly known as Artist Nation.

Cohl is credited with developing the concept of one-promoter global touring and the development of aftermarket tour revenue opportunities—books, TV shows, videos/DVDs, films and merchandise. He has promoted four of the top five

tours of all time, including every Rolling Stones tour since Steel Wheels in 1989 and A Bigger Bang in 2005-07, the top-grossing tour of all time at more than \$558 million.

Given that LNA is Cohl's baby, his appointment to chairman is telling that LNA and new artist deals will be a focus, beyond sending the message that he is fully invested in Live Nation and not looking for a cashout.

And then there's the Fogel factor. In a Q&A at the Billboard Touring Conference late last year, Arthur Fogel, chairman of global music for Live Nation and a key architect of the Madonna deal—also a longtime innovator with Cohl—said that after the Madonna deal was announced, "there was an avalanche of artists, managers, lawyers [and] business man-

agers coming to us and saying, 'This is exactly what we think needs to happen in the business.' "

Fogel called such deep relationships as Madonna/Live Nation "a natural evolution" for the music business, adding, "Madonna is the first of many announcements of partnerships with artists going forward. The Madonna deal isn't in isolation. It's a plan and a vision that's going to be rolled out over the near term and long term."

Since then, however, the Live Nation team has played it close to the vest as industry scuttlebutt runs rampant as to which artists might be heading down the Live Nation road. Here we handicap some of the names that are being bandied about.

THE ROLLING STONES

LNA odds: **Good**

The Rolling Stones have for the past 20 years been a band driven by tour-generated revenue, with album releases distinctly secondary. By no coincidence, that's how long Cohl has been producing their tours, approaching \$2 billion in grosses and untold millions in merchandising, sponsorships and other ancillary revenue streams.

The Stones have signed a one-album deal with Universal Music as they approach the end of their current contract with EMI, which is understood to expire this year (billboard.com, Jan. 17). However, the Universal partnership is just for the soundtrack album to "Shine a Light," the live performance movie directed by Martin Scorsese, due in March. At present, the band owns its entire Rolling Stones Records catalog from "Sticky Fingers" (1971) onward.

Cohl's relationship with the Stones has long included multiple rights, primarily sponsorships, direct-to-fan marketing, merch and DVDs. Stones tour merch is handled by Anthill Trading and their Internet merch by MusicToday, both of which are now Live Nation acquisitions. For Live Nation to take over the Stones' career in a 360-deal similar to Madonna's would be a relatively seamless transition, making them the most likely candidate. A 10-year deal would seem a stretch for even the Stones, however, who will all be in their 70s in 2018. While writing off the band has been a mistake for decades, as Cohl gleefully points out, one day simple biology will come into play.

MARIAH CAREY

LNA odds: **Fair to cloudy**

Talk of a Live Nation/Mariah Carey deal was

born of Live Nation's release of the 2007 Carey concert DVD "The Adventures of Mimi," with Live Nation serving as producer. The double-DVD set was released exclusively through Best Buy (like the Cohl-orchestrated Rolling Stones deal for the DVD "Four Flicks" before it).

"The Adventures of Mimi" was produced by Carey; her manager, Benny Medina; Ken Ehrlich; and Cohl under the LNA banner. Carey signed with Island/Def Jam in 2002 in what was reported at the time as a three-album deal: "That Chick," due in April (billboard.com, Jan. 18), would be the third release. Carey has never been a mega-successful, hard-touring road warrior, so a true 360-deal in the Madonna vein seems unlikely. But her marketing/branding/licensing potential is significant, so a deeper relationship between Carey and LNA remains a strong possibility. She would seem a perfect fit for a residency in the right destination venue, similar to Celine Dion in Las Vegas.

U2

LNA odds: **Poor**

When Internet reports started buzzing that U2 might leave longtime label home Interscope, band manager Paul McGuinness quashed them before the day's end with this statement: "This is untrue. . . . U2 has an excellent relationship with Universal. We have recently relicensed both masters and copyrights to them."

McGuinness did not address future releases in the statement, but industry sources say that U2 has committed to four more releases; the band is currently recording with producers Brian Eno and Daniel Lanois. Regardless of whether Live Nation took on any recorded projects by U2, the company's relationship with Live Nation appears solid because of the close

relationship between U2's camp and Fogel, who has produced the band's last two multifaceted mega-tours, and worked with Cohl on global treks dating back to PopMart (1998) and ZooTV (1992-93).

The Fogel factor clearly played a role in bringing Madonna into the Live Nation fold. Right now it's believed that U2 will embark on a world tour in 2009, and odds are better than good that Fogel and Live Nation will be the global promoter and involved in multiple ancillaries and aftermarket projects with the band.

MICHAEL W. SMITH

LNA odds: **Fair**

Michael Smith is one of contemporary Christian music's best-selling artists and a consistent favorite among concert crowds whether he's on a regular trek to support a Christian pop album, doing church dates to support one of his successful worship projects or hitting the road on a Christmas tour.

He's celebrating his 25th anniversary in the business this year, and his management, booking and label relationships have remained remarkably consistent. Smith has spent his career cranking out 20 albums for Reunion Records, part of Sony BMG's Christian arm Provident Music Group, and sources say he owes an album or two on the latest contract. Smith is still managed by Blanton, Harrell, Cooke and Corzine, and has a booking relationship with Creative Artists Agency's John Huie that stretches back to the beginning of his career.

Still, the rumor mill in Nashville says big changes are brewing. Nobody's talking, but there is speculation that a new deal could

somehow involve Rocketown Records, the indie label Smith launched in 1996. Others say that isn't likely. Smith launched a Rocketown teen club/skate park a few years back that has become a prime showcase venue for the Nashville music industry. However, Rocketown is a nonprofit and Smith just sits on the board. He is viewed as a leader in the Christian music community, and his striking a Live Nation deal might spur other Christian acts to explore options on the other side of the fence.

THE NEXT BIG THING

LNA odds: **Excellent**

Major, established acts look good for Wall Street and build credibility, but for the LNA vision ("to partner with artists to manage their diverse rights, grow their fan bases and provide a direct connection to fans through the global distribution platform and marketing proficiencies that have made Live Nation the world's largest live music company," according to Live Nation press materials), LNA must actually develop an act.

The two-year touring deal with exploding Hollywood Records act the Jonas Brothers (billboard.biz, Jan. 3) is a step in that direction, but that deal has no recorded-product component and the Jonas Brothers are hardly a risky proposition at this point.

When LNA signs a band, builds its fan base, releases a successful album, grows it into a headliner and rings up a hit or two along the way, then the LNA potential will be fully realized. Sources say that at least one such deal is in the works. . . .

Additional reporting by Deborah Evans Price.

DIGITAL BY JENNIFER NETHERBY

Tim Tunes, To Go

Innovative Verizon Deal To Offer Exclusive Music

Days before Timbaland's "Shock Value" went up for five Grammy Awards, the hitmaking hip-hop producer announced a deal with Verizon Wireless to make the first "mobile album," which will be exclusively available to subscribers of V Cast, Verizon's mobile entertainment service.

As Verizon's mobile producer in residence, Timbaland will produce one song per month throughout 2008. Each month, he will work with a different artist on a track while touring the country on the Verizon Mobile Recording Studio Bus, which will also capture making-of footage for V Cast subscribers on a dedicated Timbaland channel. He will perform in some tour cities to be announced, and Verizon will select subscribers to visit the tour bus in other cities to watch him work his magic.

Timbaland says the deal will let him reach more fans because "every place don't get a CD [but] everybody has a mobile phone."

Plus, there's history to be made. "Just producing a mobile album has never been done. I'm the first to ever do it," he says.

And while major artists have of late left major labels in bids to reach fans in new ways, Timbaland isn't leaving Interscope, which put out "Shock Value" and distributes his Mosley Music imprint. (However, he says he is out of contract

with the label to put out his solo albums.)

Interscope is involved in the Verizon deal from the standpoint that Timbaland plans to work with the label's artists for the mobile-only tracks. Whether a mobile album deal could replace a major-label deal in the future, "that's something we'll have to see," Timbaland says.

For Verizon, the deal is a "marriage of promotional opportunity and a large distribution platform," director of digital music Ed Ruth says. "Our goal is to show the music industry that we're truly a viable distribution platform for them."

Each mobile Timbaland track will be released days after it is produced. Songs will be released as a full-length download, ringtone and ringback, and will be available only through V Cast and Verizon. Mobile song downloads will cost \$1.99 each and include a copy for the PC. V Cast subscribers also can download the track through Verizon's Web site and other Verizon platforms.

"This is truly mining each single for value and helping the artist and consumer connect along the way," Ruth says.

At the end of the year, some sort of compilation "album" will be released exclusively through Verizon, according to Ruth. Whether the music



TIMBALAND

of, and he's shown success," Ruth says. "We have a broad consumer base. Tim helps us to speak to the broadest bunch of all of them."

For his part, Timbaland says he isn't focusing on a particular genre for the project. "I'm just going to have fun with it," he says. "I'll just do what comes in mind."

The partnership kicks off Feb. 8 with a pre-Grammy party co-hosted by Verizon and People magazine. During the event, Timbaland will debut the first Verizon song, which features Mosley Music artist Keri Hilson. Timbaland and Hilson recorded two tracks during a three-week period last month, one of which will be introduced

at the party and go mobile within a few days.

Timbaland hasn't yet revealed what other artists he will be working with for the project, but Ruth says some of those on the party's guest list will be involved. That roster includes fellow Mosley Music act OneRepublic, Paramore, Flo Rida, Natasha Bedingfield, Taylor Swift and Chris Cornell, who will perform.

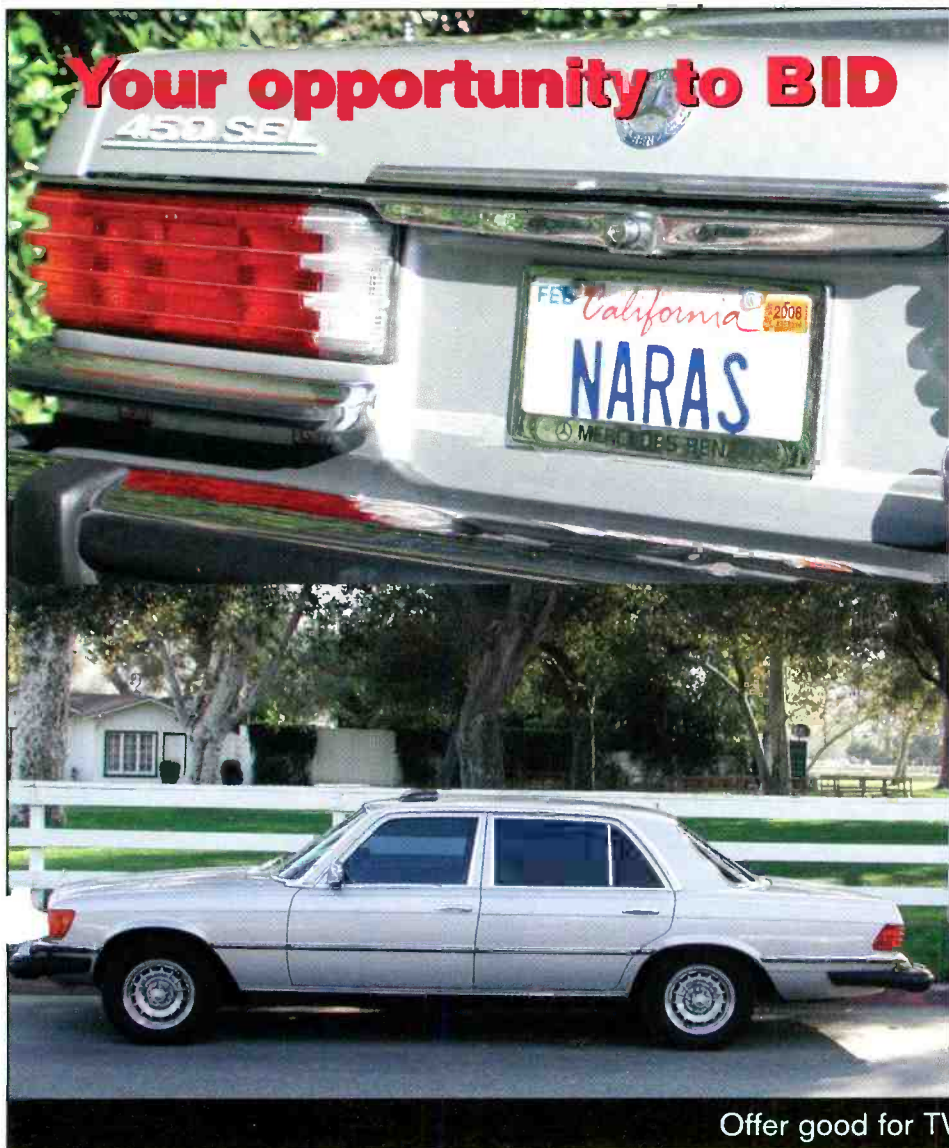
"How I prepare for [the new album] is, I just do it, like any other album," Timbaland says. "The only difference is it's immediate." ...

is worked to radio during the exclusive period or made available via broader distribution afterward is up to Interscope.

Verizon is already in talks to sign additional artists to its mobile producer program as it continues to expand its entertainment offerings, and Ruth says the company is hoping to work with Timbaland beyond this first album.

"What's unique about Tim is his producing—he's produced in every single genre you can think

ALBERT WATSON



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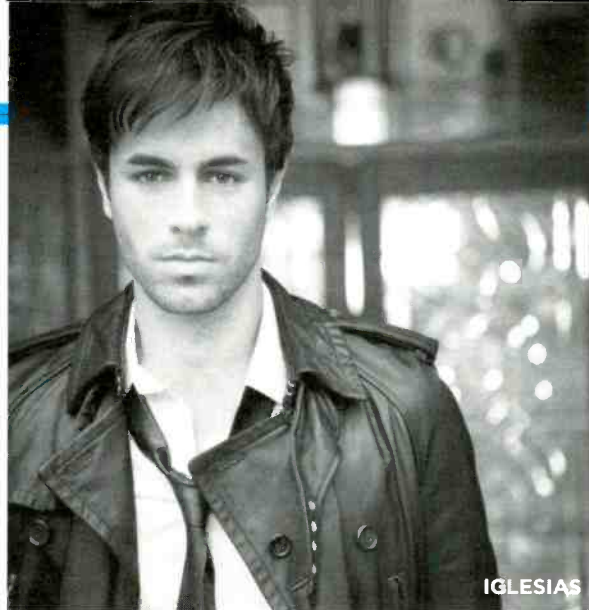
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Tectonic Movement

Traditional Latin Business Models Are Getting An Online Upgrade

It is often said that when it comes to trends, the Latin music industry marches a couple of beats behind the mainstream.

This has been apparent in sales patterns through the years. While mainstream CD sales were dropping, sales of Latin music were rising steadily, according to Nielsen SoundScan, all the way up to 2007, when they finally dipped by an alarming 15.6%.

Now, confronted with the reality of a market drop, Latin labels and acts must seek different ways to promote, market and profit from the music they produce and, for labels, the artists they develop.

With no digital music market in Latin America to speak

of, Latin labels were relatively slow in embracing this new marketplace. That partly explains why Latin digital album sales—even in the United States—have been excruciatingly slow in taking off and account for less than 2% of all Latin music sales.

Even today, digital sales and marketing simply amount to labels making tracks available online. But those days of complacency are changing.

“Radio used to be an indispensable campaign base,” says Universal Music Latino label manager **Luis Estrada**, whose projects include the March 25 release of **Enrique Iglesias’** first Spanish-language greatest-hits album, “95/08 Exitos.”

The set includes Iglesias’ 17 No. 1 hits on Billboard’s Hot Latin Songs chart (the most by any artist), as well as two new tracks.

“Today, it is indispensable to have a mix of strong media. Internet is fundamental, as are synergies with various brands,” Estrada adds, noting that Iglesias’ campaign includes exclusive behind-the-scenes videos on YouTube, Facebook and Iglesias’ own Web site.

This month, AT&T is offering an exclusive of the single “Dónde Están Corazón,” with the song featuring in national TV and radio spots that include a text code to download the ringtone and ringback.

In addition, Univision will feature Iglesias in its promo-

tional radio and TV spots in more than eight markets.

This embracing of the new is part of Iglesias’ participation as the star Q&A artist at the upcoming Billboard Latin Music Conference, which will focus on these new ways of doing business.

Already, Latin labels were at the forefront of signing acts to 360-degree deals, beginning in 2006. Sony BMG has gone as far as having an in-house talent development company, while Universal Music Latin America launched Global Talent Service, a company that helps strategize and coordinate artist development and pan-regional opportunities.

While many top-selling acts

on the chart still do business the traditional way, increasingly, the names that dominate are those more vested in diverse business opportunities.

Witness reggaetón duo **Wisin & Yandel**, whose new album “Lost Extraterrestres” was released in tandem with the launch of their branded Zune device.

Or **Juanes**, whose “La Vida ... Es Un Ratico” release accompanied a formidable sponsorship from Sprint, which supported the release of his album last fall, and now, the launch of his tour.

Prior to that, Sprint did a similar campaign for **Maná’s** “Amar Es Combatir,” which is No. 16 on the Top Latin Albums chart after 75 weeks.

“The opportunities are there,” says Wisin & Yandel manager **Edgar Andino**, who initiated the Zune deal. “It’s a matter of not missing them.”

biz For 24/7 Latin news and analysis, see billboard.biz/latin.

Cuba Libre

New Video Puts Underground Music Scene In Spotlight

Australian music entrepreneur Chris Murphy, who managed INXS for 15 years and started world music label Petrol Records, went to Cuba in 2002 on a mission: to raise the profile of the country’s hidden urban music scene.

He has since received a Grammy Award nomination for “Liberacion: The Songs of the New Cuban Underground.” The 57-minute DVD layers shots of street parties in the city of Santiago de Cuba, home to a dancehall- and reggaetón-influenced rap scene and where the 1959 revolution began, with video of the city’s budding artists recording in a makeshift studio.

“There are very few places on the planet where there are all these [musical] gems left, because they’ve all been mined,” says Murphy, who had previously licensed traditional son and bolero from Cuban government libraries. When recording began, word spread quickly among the city’s aspiring artists, and the Cuban government, which Murphy says then began trail-

ing his crew. “We started getting word ... that ‘you shouldn’t be working with artists directly, that you should be working with us,’” Murphy recalls. “I was recording mechanics, doctors, kids who were waiting to go into the army. So I was upsetting the apple cart.”

Cuban rap got a platform with Paris-based group Orishas, but Murphy hopes the DVD also will give Santiago de Cuba’s music an outlet beyond the town’s streets.

“It bodes really well for the commercial viability of international hip-hop and the creativity that’s out there,” Virgin Megastores Latin and world music buyer Rick Banales says of “Liberacion.”

Virgin Megastores will do an online promotion of the DVD.

—Ayala Ben-Yehuda



This Old Heart Of Mine

Labels, Stores Bank On Catalog Titles For Valentine’s Sales

A dry first-quarter release schedule means labels and retailers are relying heavily on catalog—and some creative marketing—to carry them through Valentine’s Day, usually a strong sales week for Latin music.

The holiday usually yields a single-digit sales increase for Latin, Handleman Latin product manager Sandra Ramirez says. “This year we don’t have new releases, so we are trying to do the best we can with catalog, but we do expect an impact,” she says.

Last year, new studio albums from Conjunto Primavera, Los Creadores del Pasito Duranguense

de Alfredo Ramirez, Diana Reyes and the late Valentín Elizalde all came out Jan. 30. With heavy TV and retail promotion (as well as media coverage of Elizalde’s then-recent murder), the top five regional Mexican albums on Billboard’s Top Latin Albums chart exceeded first-week sales of 10,000 copies for the first time in Nielsen SoundScan history.

Save for new releases by Conjunto Primavera and Los Creadores, buyers say romantic studio albums that came out months ago, by acts ranging from Joan Sebastian to Camila, will complement this year’s Valentine’s releases—which mostly consist of compilations and budget titles.

Typical of the Valentine’s selection is Disa’s pink-covered “14 Flechazos Duranguenses” with love songs from Grupo Montez de Durango and others. Luis Miguel, an artist who has come to be considered synonymous with the holiday, will have his songs covered duranguense-style on Terrazas Musical’s “Tributo al Sol” (Disa, Feb. 12).

Department store chain La Curacao is moving product by packaging CDs, particularly Luis Miguel’s catalog and Conjunto Primavera’s new “Qué Ganas de Volver,” in perfume and cosmetics gift

baskets priced at \$70-\$300.

“We always do baskets, but this is the year we’ll push CDs and telenovelas,” La Curacao music buyer Amanda Quintanilla says.

At Handleman’s mass-merchant clients, “consumers are still going into the stores because they are buying something else,” Ramirez says. Mass merchants are displaying music on racks in their ethnic grocery sections and “everywhere that a consumer might be shopping that we could offer them product.”

The nation’s largest independent Latin music chain, Ritmo Latino, is offering \$3 discounts on certain titles, West Coast buyer Jose Sanchez says. Regional Mexican will likely carry the day, with reggaetón sales down and cumbias more of a Christmas- and New Year’s Eve-party purchase, Sanchez says.

“Valentine’s always helps us recuperate [sales],” Sanchez says. “Hopefully this year won’t be an exception.”

—Ayala Ben-Yehuda



CONJUNTO PRIMAVERA

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Retail Track

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Physical Therapy

Labels Can Help Brick-And-Mortar Stores—So Why Don't They?

Surviving music merchants that are making the transition into home entertainment retail continue to be baffled by the majors seemingly business-as-usual mentality—which they're finding even more perplexing now that last year's nearly 19% drop in CD sales has been followed by a 16% decline in the first month of 2008.

But while the digerati would have you believe that an all-digital retail world is right around the corner, merchants see evidence that points otherwise: Recent trends, they say, indicate a world that continues to combine digital with the physical.



RADIOHEAD

One sign: **Josh Groban's** "Noel" album, which has sold 3.7 million units since its November release, though only 113,000 were bought digitally, according to Nielsen SoundScan. That comes to roughly 3%, which is well below the 10% in sales that digital albums accounted for of total U.S. album sales last year.

For another sign, consider how **Radiohead's** "In Rainbows" has performed since its Jan. 1 physical release. The perception that anyone who wanted could download the album for free from the band's site gave the set the highest profile of any new release in memory. But look at the numbers since "In Rainbows" became available at U.S. record stores and through digital download stores. Since then, 290,000 units have been scanned, according to SoundScan—and of those, just 50,000 are downloads.

That means 240,000 people went to stores to buy the album. Some of them might just prefer physical goods; some might have downloaded the album from the band's site, but are such fans that they also want a CD copy. And as hard as this might be to believe, at least a few of those physical sales—and digital sales, too—might be owed to the fact that maybe some buyers weren't even aware of the Radiohead gambit to let customers pay whatever they want. Maybe, just maybe, they only bought the album when they saw it in stores or on iTunes.

Despite what happened with Groban and Ra-

diohead, "the labels are acting like the handwriting is on the wall," one retail executive says. "They still don't do anything to help physical."

Of course, the opposite is true for digital, where the labels are increasingly getting more innovative and more experimental in their approach, partially due to the fear instilled by declining physical sales. In the last month alone, Sony BMG and Warner Music Group joined the MP3 bandwagon. Label deals with mobile carriers, social sites and advertising-backed download sites are piling up quicker than any sane person could hope to keep up with them.

So why, oh why, won't the labels apply at least some of their newly discovered creative thinking to the physical world as well?

Who knows. But I'll venture one guess: In the digital world, the labels are getting their heads handed to them on pricing. Not so in the

physical world, where labels get a 65% margin, versus a 35% split for retail, which on an \$18.98 list comes out to about \$12 per album for the label. While Wal-Mart, Best Buy and Target are moving toward dictating price, their dominance isn't yet as complete as the retail equivalents are in the digital world.

The mobile carriers are just too big, and can command anywhere from 50% to 60% profit margins of music configurations, leaving labels with the 50%-40% remainder. In digital downloads, profits may be split 70% for the label versus 30% for retail, but Apple is still calling the pricing shots, so that 70% profit means \$7 versus the \$12 a CD brings in.

Whichever way you look at it, digital ensures less overall profit for the labels than physical product. That means the only place labels can still make a healthy profit is in the physical world, where they are holding onto those margins for dear life.

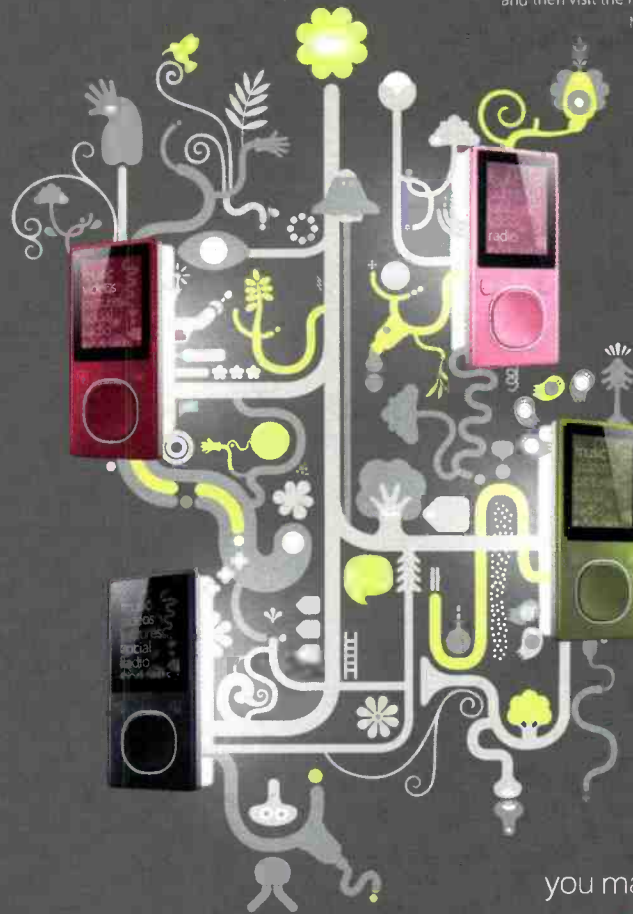
But it's clear they should relent and start looking at pricing. I've spelled out why in this space more than once, much to the chagrin of the labels, which simply don't want to hear it. But even if they don't want to address the solution of going to lower pricing across the board, there are ways to tackle the issue on a piecemeal basis and achieve the same result.

Bringing one-way sales into the equation, for instance, might help the labels afford lower pricing—and that route doesn't have to be onerous to accounts, either; not if merchants are offered it as an option, for which they could get lower prices in exchange. For retailers that carry deep inventory or specialize in a certain genre, the labels might also look at longer dating, or maybe a functional discount. Or maybe even consignment—which works in the digital world, after all.

But the point is labels need to do *something*. Don't look at physical sales as catch-as-catch-can. If you do that, you're just letting them dribble away.

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UPFRONT



The Publishers Place

SUSAN BUTLER sbutler@billboard.com

Publishers Go Pan-Euro

More Repertoire Becomes Available For Digital Uses

Digital music services that want to license publishers' repertoire on a Pan-European basis rather than country by country should be pleased after this year's MIDEM. Peermusic, Universal Music Publishing Group (UMPG) and Warner/Chappell Music announced new deals to offer Pan-Euro licenses for large portions of their catalogs through certain collecting societies. Sony/ATV Music Publishing is expected to announce deals any day now, and EMI Music Publishing announced its deal two years ago. But licenses for all the publishers' repertoire still won't be easy to secure.

The move toward Pan-Euro licensing came

in 2005 as the European Commission was exploring ways to simplify licensing for digital uses and to make collecting societies throughout the European Union more competitive. Services that have wanted to launch throughout the EU have been required to license rights from one or two societies in each of the 27 EU countries. Those societies have typically held the right—by law or by contract—to license songs that were written anywhere in the world, but only license them for use within the borders of the society's country. As a result, the largest publishers are first focusing on Pan-Euro rights in repertoire composed outside Europe.



From left are Warner/Chappell's DAVE JOHNSON, MCPS-PRS Alliance's STEVE PORTER, Warner/Chappell's JANE DYBALL, STIM's KATRIN SALWEN and GEMA's ALEXANDER WOLF.

■ Peermusic is now offering Pan-Euro licensing for its Latin-American repertoire exclusively through Spain's SGAE and for its Anglo-American repertoire exclusively through the United Kingdom's MCPS-PRS Alliance.

■ Universal is offering the licenses through France's SACEM for Anglo-American and French (i.e., songs controlled by SACEM) repertoire. Other societies may work with the publisher and SACEM to license their UMPG local repertoire for Pan-European use through SACEM. Since Universal granted nonexclusive rights to SACEM, licensees may secure a license for a particular country (i.e., local rights) through that country's society.

■ Warner/Chappell is offering Pan-Euro licenses for its Anglo-American repertoire nonexclusively through the MCPS-PRS Alliance, Germany's GEMA and Sweden's STIM. Licensees can work with any one of these societies. And like the Universal deal, licensees may secure local rights through a local society.

■ Sony/ATV is expected to finalize soon separate deals with the MCPS-PRS Alliance and with GEMA for each of them to

offer Pan-Euro licenses for the publisher's Anglo-American repertoire, according to sources close to the deals.

■ EMI's Anglo-American repertoire is available only through CELAS, the joint venture formed by the MCPS-PRS Alliance and GEMA to exclusively represent EMI for its digital licenses.

At MIDEM this year, there was much speculation that the CELAS system wasn't operational yet or that the joint venture was about to shut down. After all, it has been two years since EMI and the societies first announced their deal at MIDEM 2006, and CELAS first announced a licensing deal at MIDEM this year. It licensed Omnifone for its mobile music service, MusicStation.

But keep in mind that EMI announced in 2006 a heads of agreement (called a "deal memo" in the United States), which meant that the actual contracts still had to be drafted and negotiated by EMI, the MCPS-PRS Alliance and GEMA. It took about a year to finalize those contracts. Then, Germany's Federal Cartel Office did not approve the CELAS

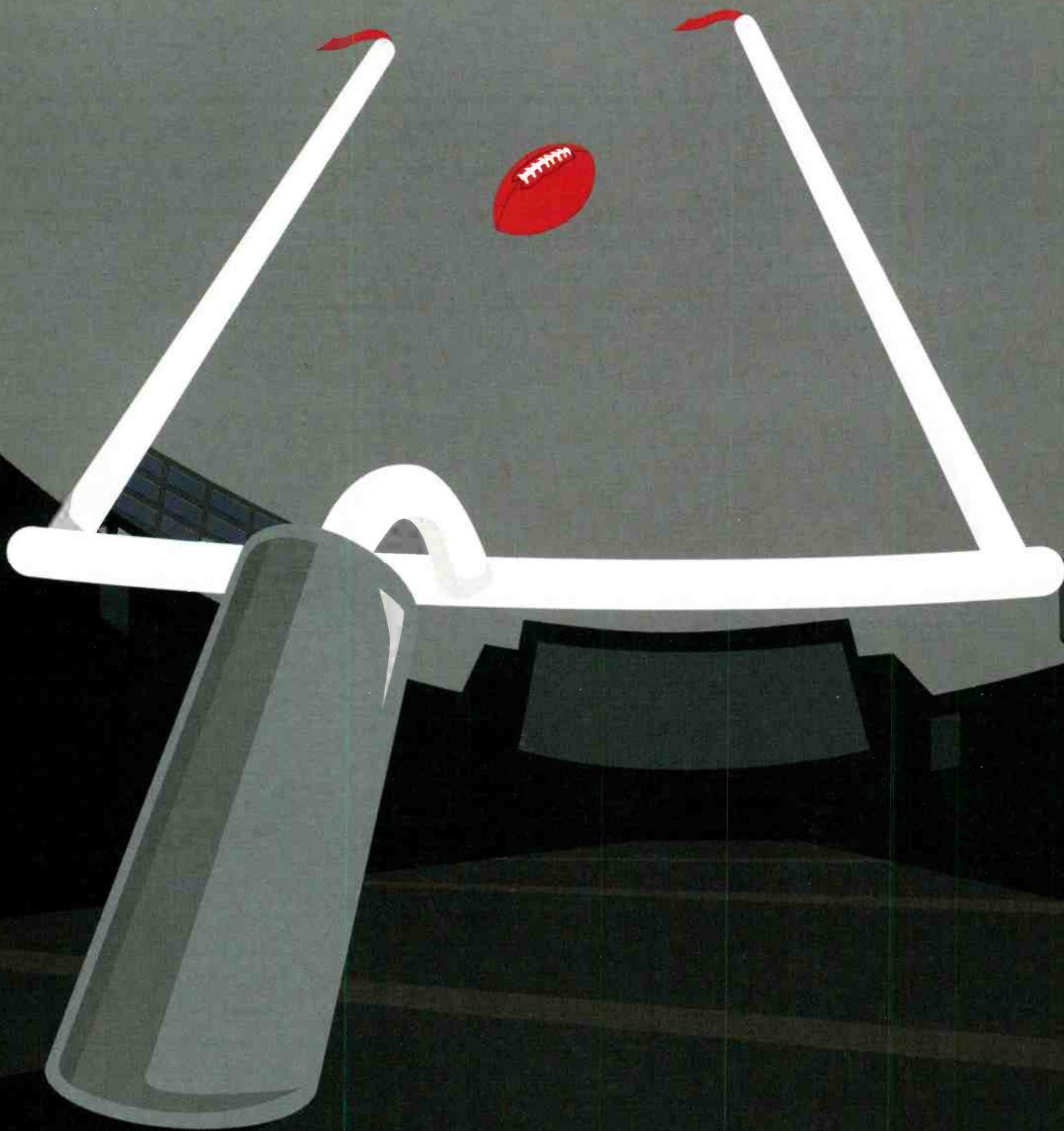
joint venture until December 2007. GEMA sent in the application last summer, says **Till Evert**, who handles business and legal affairs for CELAS. While the approval process was ongoing, he says, licenses could not be issued.

After approval, CELAS issued a couple of licenses before the one granted to Omnifone, but the licensees wanted their identities to remain confidential. Sources say that CELAS is close to finalizing other licenses.

Even though societies are landing deals to offer Pan-Euro licenses with the largest publishers, there are still glitches. There is repertoire that's not solely controlled by one publisher. When one society may grant Pan-Euro licenses for one publisher but not for other publishers, songs that are co-published may not be included in those Pan-Euro licenses without special permission. Rest assured that the publishers and societies are constantly sorting through these issues.

But in the meantime, I wonder if their new data systems can sort song titles according to a variety of combinations of co-publishers. Publishers and societies will need to figure out all songs in the catalogs that are Anglo American and co-published between, for example, only Warner/Chappell and Universal but no other publishers.

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With The Brand

JOSH RABINOWITZ joshabinowitz@grey.com

A Public Picking

The Process Of Choosing A Song For Ad Placement

I participated in my first MIDEM at the end of January and I met (and met, and met and met) many a new potential collaborator, collected a massive amount of business cards, ate substantially buttered and thusly incredibly delicious foods, drank wine like water and saw many of the same people I see at the numerous musical industry events that I have increasingly been invited to play a part in during recent years.

As best as I was able to ascertain, I was, out of the 9,500 or so attendees, the sole presence who does what I do. Attendees perpetually asked what specifically I do—as compared with, say, a music supervisor—and how they can get their music into major ads. By explanation No. 55, I got it down:

I run a department where we guide the process of music from the seed of an idea, through the execution, creation, production and/or selection of the music, all the while engaging in a multitude of pitches and presentations, which then progress into a phase of revision, further presentation, a host of approvals, a swarm of remixes and tweaks, and ultimately the final mix and mastering of the track.

MIDEM's exceptionally dynamic conference team solicited me to do a listening session, whereby I was asked to accept submissions. I decided to do so on behalf of my P&G client Pantene, which is looking for a new song for its 2009 North American and conceivably global ad campaigns. We received close to 400 submissions.

Last year, **Alex Patsavas**, the TV music supervisor of supervisors, did the same type of ses-



PATSAVAS

sion for "Grey's Anatomy." Also involved this year was Activision, which, through a panel of publishers and licensors and led by worldwide executive of music **Tim Riley**, sought a new song for videogame "Guitar Hero III." Additionally, **Stephanie Diaz-Matos**, a music supervisor with New York-based Search Party, accepted submissions that she commented on for potential use in film and TV.

Gaming, advertising, TV and film—kudos to MIDEM for highlighting these emerging players in a business that is shifting. Some have called us folks who pick and produce songs for the media the "new A&R" because the music we choose, through distribution and broadcast in these varied media outlets, gets in front of so many people.

Recently at an in-house performance at my agency in New York, the artist's manager told me that his client had had a terrific year—a "Grey's Anatomy" placement, two ad placements and a possible film license. He spoke not of album sales, nor radio play. Meanwhile, back to my panel.

Of the 383 submissions, I culled a top 20 playlist, which I presented at the conference. Music producers and departments exist because of two irrefutable ideas: first, that some of the best ideas in branding and advertising come from music; and second, that sound, and specifically melody, stay with you longer than any other sensory input.

In this case, the brief was for a mainstream pop, English-language female empowerment song. It had an addictive hook, could also live as an instrumental-only version and lyrically related to Pantene's mantra of "shine."

None of the tracks were horrible; 50% were very good and 5% were excellent. Of the top 20, three stood out.

The first came from the music collective known as **Human**, titled "Let the Sunlight In." It was co-written by Human co-founder/owner **Morgan Visconti** (son of legendary music producer **Tony Visconti** and legendary singer **Mary Hopkin**) and the track's sultry vocalist, Israeli-born Brooklyn native **Rosi Golan**, who had also written U.K. hit "Ben's Brother," which was used on "Grey's Anatomy." (For more, see rosigolan.com and humanworldwide.com.)

Another great track, "This Is Your Moment," came from music production team **the Lodge**. It was written by **Demian Sims** and sung by **Toby Lightman**. (For more, see thelodge.com, myspace.com/demiansims and tobylightman.com.)

The third was from music producers **Mophonics** (mophonics.com/2008) and called "Shine Like the Sun." It offered a strong, mellow and well-received male performance by **Adam Longlands**, who signed to **Boy George's** label in 2000 as **AKA**. He had recently recorded with **Linda Perry** and also had been signed to J Records.

This could be a big thing for one of these acts. Pantene may decide to use the song in heavy ad rotation, not unlike the heavy radio play of days of yore, and could pad the artist's, composer's and producer's bank account with a decent fee. Winner TBD—watch this space.

Grey group senior VP/director of music Josh Rabinowitz writes a biweekly column.

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The Indies

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The Long Haul

Marketing Campaigns That Keep Going . . . And Going . . .

When **Matt Berninger**, frontman for **the National**, announced that his band would be opening for **Modest Mouse** and **R.E.M.** on an upcoming tour, it seemed like the perfect end to a great year. Since its second record, "Boxer," was released on Beggars Banquet in May, the band had sold out five nights at New York's Bowery Ballroom, played "Late Show With David Letterman" and finished in the top 10 in a number of prominent critics polls. While the album's quality and the band's explosive live presence play a major role in its success, a carefully orchestrated, extended marketing campaign by its label also powered its rise.

More and more, marketing campaigns for indie bands are looking less like sprints than marathons. While continuing to work a record for months after it is released can bring excellent results, it can also sap resources from already stretched labels and wear out a hard-touring band.

TVT VP of urban publicity and video promotions **Joe Wiggins** says balancing the interests of an artist roster while managing long-term campaigns requires "a lot of give-and-take." Beggars publicist **Sonya Kolowrat** compares it to "juggling."

"It takes a lot of time, and we are sensitive to the fact that every band does need attention," Kolowrat says. "We do try very hard to keep everything balanced."

What makes allocating resources even more difficult is that many indie labels don't release records with concrete plans for long-term campaigns set in stone. "We don't plan six-month cam-

paings; they tend to be more of a reaction," Sub Pop publicist **Steve Manning** says. "But I think the flexibility makes us more effective in the long run. There are always surprises, like **CSS** getting picked up for an iPod commercial. You can't plan for that; you just have to roll with it."

Even if a month-by-month plan isn't possible, having a clear set of goals for a record is crucial, Beggars CEO **Lesley Bleakley** says. "We did think the National would go for a while, and our strategy was to keep building. We didn't go into it thinking we were going to have a hit single. We knew that two or three tours were going to be involved."

"We always have to think that there are more audiences for the record out there somewhere and focus on finding creative ways to reach them," Bleakley says. "We have to capitalize on every possible spike; if the band is on NPR, we have to follow up and make sure we use that to our advantage."

For long campaigns, one key to reaching new audiences is using marketing strategies that don't seem contrived or gimmicky. "With the National, we decided to drop the price of the record around the holidays, also anticipating that it would do well on critics polls," Kolowrat says. "We also did a make-your-own-video contest fairly early on to get fans involved. But we do have to reel in some ideas and make sure the band is comfort-



THE NATIONAL

able with them. We're certainly not going to have hot air balloons with the National's name on them flying around anytime soon."

In Wiggins' case, many of his artists—**Lil Jon**, for instance—expand their marketing reach beyond music fairly early on in the process. "After a certain point, we switch from doing just music marketing to doing lifestyle marketing, and then we can take it even further, with the artist developing their own brand," he says. "But the artist has to be willing and engaged in the entire process."

Everyone I spoke to agreed that a band's willingness to stay involved is crucial to the success of any campaign. "The artist needs to have a plan," Wiggins says. "They need to be available to tour, to do another photo shoot, to play another club." And many times, it is the artist that signals the end of a long campaign.

"A lot of the time, these things just naturally tail off," Merge Records publicist **Christina Rentz** says. "The bands decide to take themselves off the road and go back into the studio to work on a new record." In the National's case, however, it looks like it'll be spending a few more months in the van before anything draws to a close.

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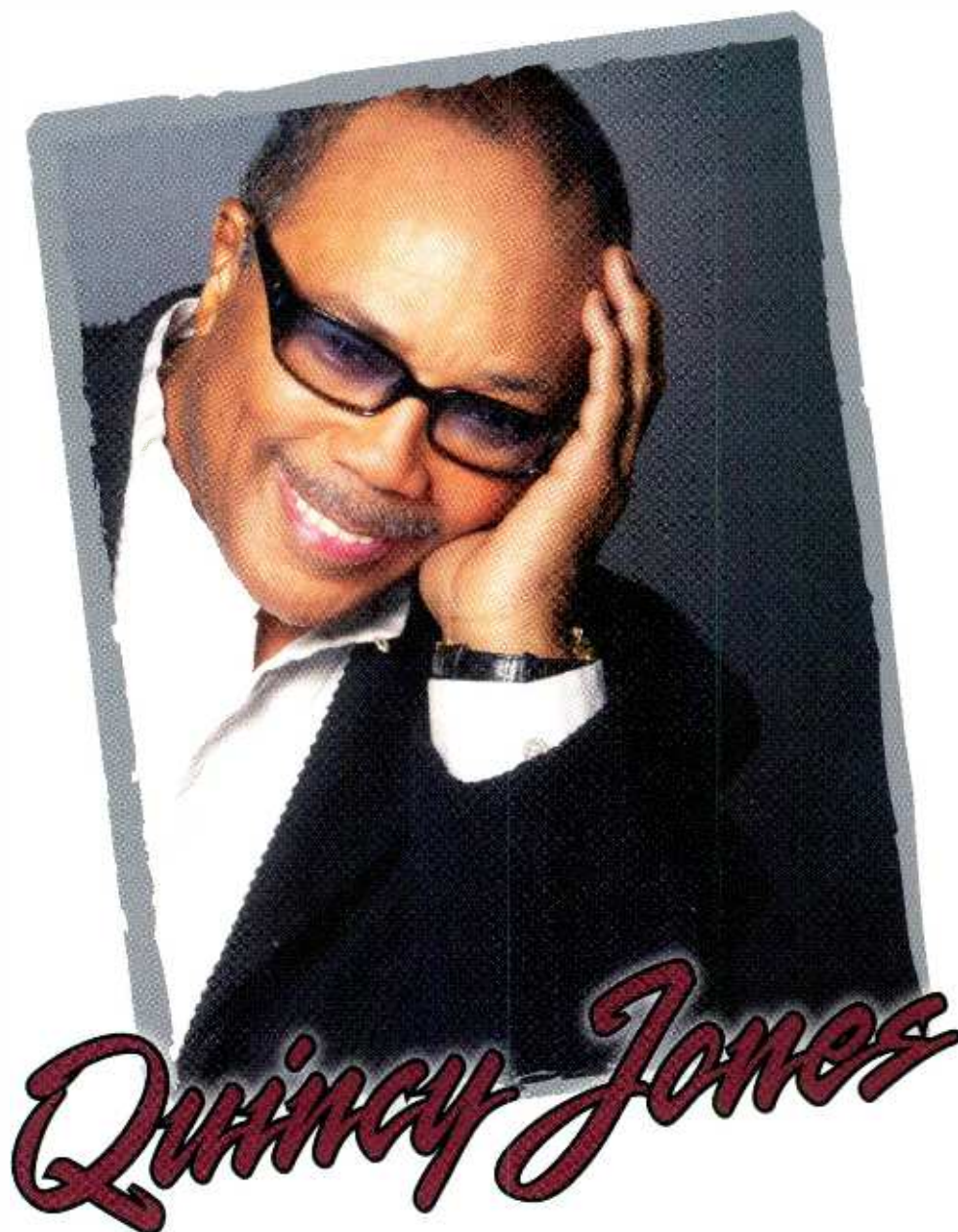
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Illustration by Rick Garcia



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The red brick and grey concrete buildings could be any secondary school in suburban England. But what makes this one different is that, a couple of years ago, Nash was one of those girls.

Like Amy Winehouse, Katie Melua, Leona Lewis, the Kooks and members of the Feeling, Nash is a former pupil of the BRIT School for Performing Arts & Technology.

The school for 14- to 19-year-olds, founded in 1991, has lately begun delivering on early

promises—and a multimillion-pound record industry investment—by consistently producing album-shifting acts. This year's BRIT Awards on Feb. 20 could see wins for several BRIT School alumni.

But principal Nick Williams insists the school is no "Fame"

academy. "We're fairly dismissive of posing," he says with a laugh. "When you spend any time here, you adjust to the fact it's a learning environment and treat everyone the same way."

The school is no "shortcut to fame," Melua says. "You learn as much—probably more—about what goes on behind the scenes of the music industry as you do about performance and actual music-making."



DURAN DURAN pays a visit to the BRIT School. Inset: AMY WINEHOUSE is a former pupil.

The school is jointly funded by the state and the BRIT Trust, the British record industry's charitable arm, which has donated some £8 million (\$15.9 million) to the school. However, the return on that investment was slim in sales terms until Winehouse (U.K. album sales of 2.9 million), Melua (3.5 million), Lewis (1.6 million) and the Kooks (1.3 million) broke through.

Williams can't offer a simple explanation for that change of fortune, although he suggests that "the present diversity of the music industry in Britain has helped the range of talent that comes out

CLASS ACTS Three Star Graduates On Their Time At The BRIT School

KATIE MELUA

Age: 23

Graduated: July 2003

Signed to: Dramatico Records, April 2003

Georgia-born singer/songwriter Melua was spotted by Dramatico founder/producer/songwriter Mike Batt at a BRIT School showcase—but after being signed, she stayed on at the school to complete her studies. Melua praises the school's focus on live performance: "You perform regularly in front of the other students, so it can give you experience of being in front of a live audience." The school, she says, "also gives you the opportunity to meet other musicians—fellow pupils and teachers—and therefore to be exposed to a wide range of music."

KATE NASH

Age: 20

Graduated: July 2005

Signed to: Fiction/Polydor, March 2007

Dublin-born Nash was a theater student at the school, but her debut album, "Made of Bricks" (Fiction), topped the U.K. chart in August 2007 and has sold 378,000 copies domestically, according to the Official U.K. Charts Co. It recently entered the Billboard 200 at No. 36. Nash—who thanked her former teachers on her album cover—says that the theater training she received there is central to her musical career. "I don't go, 'I want to be a pop star and a singer,'" she says. "I want to tell stories, and I'm creating things all the time."

ADELE

Age: 19

Graduated: May 2006

Signed to: XL Recordings, November 2006

The latest BRIT School pupil to hit the limelight is 19-year-old Adele Adkins. Her second single, "Chasing Pavements," released Jan. 21, is a major U.K. hit, while debut album "19" topped the Official U.K. Charts Co.'s albums survey its first week of release. Of her days at the "wicked" BRIT School, she says, "I always thought it was just for rich middle-class kids, and it's not. I'm not embarrassed about it at all—I got to use free rehearsal rooms, free equipment and recording studios." —TF

Additional reporting by Andre Paine and Paul Sexton.

GLOBAL NEWSLINE

>>>LEGAL BATTLE FOR CHINA'S BAIDU, SOHU

The IFPI is stepping up its campaign against Internet piracy in China. Legal proceedings were filed Feb. 4 by member labels against China's largest Internet company, Baidu, plus Web portal Sohu and associated company Sogou for their practice of "deep-linking" to Web sites offering unauthorized music downloads. Universal Music, Sony BMG Music Entertainment (Hong Kong) and Warner Music Hong Kong filed a new suit against Baidu with the Beijing No. 1 Intermediate People's Court. The three companies are asking the court to order Baidu to remove all links on its music-delivery service to copyright-infringing tracks that they own the rights to. Filing suit in the same court against Sogou and Sohu—official sponsor of Internet content service for the Beijing 2008 Olympic Games—are Universal Music, Gold Label Entertainment, Sony BMG Music Entertainment (Hong Kong) and Warner Music Hong Kong.

—Steve McClure

>>>STORMY WATERS FOR PIRATE BAY

A Swedish public prosecutor has charged the team behind the Pirate Bay, which claims to be the world's largest BitTorrent tracker. Carl Lundstrom, Peter Sunde, Fredrik Neij and Gottfrid Svartholm Warg face up to two years in prison if convicted on charges of preparing and participating in copyright infringement. Established in late 2003, the Web site has roughly 10 million users and generates its cash through selling advertising. Since filing a criminal complaint in Sweden in November 2004, the film industry has closely worked with Swedish and U.S. government officials in Sweden to shut down the site.

—Lars Brandle

Making A Move

With The Korean Market In Turmoil, The Country's Pop Acts Target International Markets

SEOUL—Battered by piracy, file sharing and plummeting physical sales at home, South Korean artists and labels are

plunged 22.6% year over year to just 8.2 million units in 2006, the most recent figures available. In 2002, 28.9 million physical units were sold.

And while that decline has been partly offset by mobile/online sales that reached an estimated 302 billion won (\$321.3 million) in 2006, according to nonprofit government organization the Korea Software Industry Promotion Agency, many Korean labels complain that telcos and Internet portals take the lion's share of that revenue.

The Asian market has proved import-resistant through the years—in 2006, domestic repertoire held a 75% market share in Japan, the region's biggest music market, according to the IFPI—but now Korean labels are targeting neighboring territories and finding success.

"Japan and China [are] the two main markets they can't ignore," says Haji Taniguchi, director of international strategy at Tokyo-based label Avex Group Holdings, which says it has sold more than 300,000 copies of

male vocalist BoA's 2007 album "Made in 20" in Japan.

BoA is signed to leading Korean label/production company SM Entertainment, which also has found success in Asia with boy bands Dong Bang Shin Gi/TVXQ and Super Junior.

Tower Records Japan merchandise operation manager

Takeshi Imaizumi says Avex has done a great job promoting BoA and Dong Bang Shin Gi/TVXQ (known as Tohoshinki in Japan). He notes the label "localized" both acts by choosing melodic, lightweight pop songs that suit Japanese tastes and crafting ever-popular "kawaii"—cute—public personas for them. Avex trained both acts in speaking and singing in Japanese.

Imaizumi says acts have benefited from the recent boost in popularity of Korean pop culture in Japan, with TV dramas



BoA

seeking success abroad.

"We just cannot make money in Korea anymore—we have to look at foreign markets," says Jimmy Jung, COO/VP of local label/talent management group JYP Entertainment. "Within the next two years, we're expecting to be making up to 40% of our income overseas."

According to the IFPI, physical units sold in South Korea

THE WORLD'S A STAGE Three Kor

CLAZZIQAI

Hometown: Seoul

Current release: "Robotica" (Fluxus)

Booking agent: Fluxus Music, Seoul

Clazziquai's catchy, bossa novating electronica demo was rejected by all the Korean majors for not being "commercial," but indie Fluxus has turned the band into a strong, steady seller. The Music Industry Assn. of Korea (MIAK) says each of Clazziquai's three albums have sold close to 50,000 copies. The band has licensing deals with Avex for Tai-



CLAZZIQAI

wan and Japan, where it toured last summer and where its albums shift 10,000-20,000 copies each in remixed form.

J-LIM

Hometown: Seoul

Current release: "Before I Go" (JYP Entertainment)

GLOBAL BY HAZEL DAVIS

Digital Symphonies

Classical Artists, Retail Embrace Download Culture

MANCHESTER, England—When British violinist Tasmin Little announced in January that she would be giving away her “Naked Violin” album as a free download, she tapped into a growing trend: classical music artists and retailers utilizing digital formats and business models.

Since the album features Little performing the works of such little-known composers as Ysaÿe and Paul Patterson, listeners were unlikely to “buy it on the off-chance,” Little says. But the response to the free download, she says, has been “phenomenal.”

Deutsche Grammophon launched its DG Web Shop in November 2007. The site generated more than 50,000 music downloads in its first week, according to DG. According to the site, 80% of download sales come from full albums as opposed to individual tracks, and 15% of sales have been for titles out of print in physical formats.

London-based Jonathan Gruber, VP of new media at Universal Music Group International’s classics and jazz division, acknowledges that the “traditional classical audience have not, to date, fully embraced digital,” but says high-quality

audio downloads have drawn in core consumers as well as classical novices.

Digital music service eMusic, which recently expanded the range of classical music available on its site, says its customers have responded to free downloads. Half the customers who downloaded one of two recent free classical samplers from classical labels BIS Records and Harmonia Mundi went on to purchase additional classical music, according to the service. Of those customers, eMusic says nearly one-third had never downloaded a classical track before.

LSO Live, the London Symphony Orchestra’s 8-year-old label, which has offered digital versions of its recordings via iTunes since 2005, says it now sells more downloads than CDs in the United States.

“Classical music retail is an intimidating environment,” LSO label head Chaz Jenkins says. “With digital, you can experiment and listen to new music in your own time.”

Others claim digital is leveling the playing field for independent labels. Canadian violinist Lara St. John runs her own indie, An-calagon, and her latest release, “Bach: The Six Sonatas and Partitas for Violin Solo,” made 73% of its total sales through digital retailers, according to Nielsen SoundScan.

“I adore the fact that it’s possible for my little label to be on the same distribution level [in the digital space] as various behemoths,” she says. “My label has one-and-a-half folks doing what would likely take 50 folks at a major, and yet we seem to be enjoying heaps of success.”

Additional reporting by Ed Christman in New York and Tom Ferguson in London.



LARA ST. JOHN sold almost three-quarters of her last release through digital retailers. Inset: TASMIN LITTLE gave away her latest as a free download.



Thousands of tracks have been downloaded, and monthly page impressions on Little’s Web site have increased from 5,000 to 150,000 since the announcement.

“‘The Naked Violin’ is a snapshot,” Little says. “The idea is that people will go and buy [more classical] repertoire.”

Classical fans are certainly purchasing more music digitally; in the United States, digital classical album sales surged 47.7% in 2007, accounting for 7% of the genre’s 18 million total album sales, up from 4.4% the previous year, according to Nielsen SoundScan. Classical digital album sales burst through the 1 million barrier for the first time with a total of 1.2 million units—although the percentage of albums purchased digitally still runs below 10%.

Retailers, however, are taking notice of the growth. Universal-owned classical label



School produces that kind of artist.”

The school’s arts industry liaison/sponsorship manager Arthur Boulton concedes that the school still has to contend with “skeptics in the industry.” But, he adds, “We are not here to create creativity. We supply the underpinning of knowledge and skills to enable the students to be creative.”

EMI A&R manager Matthew Rumbold has also become a convert to the school’s cause after being invited to give a talk on A&R in January.

“I’ll definitely be going to the showcases in the future,”

Rumbold says, referring to regular auditions for the industry organized by the school. “The school’s a real creative hub and I can understand why so many successful artists have come out of there.”

Pupils at the school echo that enthusiasm. One music student, 17-year-old Hebe Jones, says, “In my year, you get two hours of ‘industry’ a week on everything you need to know, like [collecting societies] PPL and PRS. It’s a really useful thing to know, because you can’t get swindled by people.”

The school’s success means Williams has been liaising with the government’s Department for Education on replicating its model elsewhere.

“Part of the problem with the creative industries,” he says, “is it’s often seen as a privileged pursuit. We are very much about providing those facilities for a complete cross-section of the population.”

of this school.” He adds that tweaking the music courses to focus on new technology has helped students promote themselves online and notes that the school now puts much emphasis on live performances.

“We produce artists who are interesting,” Williams says, “and the music industry knows that the BRIT

“Winter Sonata” and “Stairway to Heaven” and movies like “Once in a Summer” winning over audiences. He says Tohoshinki has been successfully marketed to middle-aged Japanese women because the band’s image is “gentle, handsome, not ‘teen-like,’ and they always try to speak Japanese.”

Universal Music Malaysia sales manager Michael Chia also cites the act’s appearance in exported TV dramas “First Love” and “Dangerous Love” as factors in its increased profile in Thailand, Malaysia and Singapore.

Similarly, JYP has instructed

its girl group the Wonder Girls—makers of retro dance tune “Tell Me,” South Korea’s biggest hit of 2007—in Mandarin, and has plans to market the band heavily in China later this year. JYP has also converted a New York brownstone into a dorm, studio and training facility for acts with stateside potential.

But the team behind one of Korea’s few notable U.S. successes warns that breaking the States takes long-term commitment. Korean reggae singer Skull’s debut U.S. single, “Boom Di Boom Di,” released by the Los Angeles-based sub-

siary of Korean label YG Entertainment, peaked at No. 3 on Billboard’s Hot R&B/Hip-Hop Singles Sales chart in October.

“Skull was well-received because he was authentic, not manufactured,” says the artist’s U.S. manager, Morgan Carey, of L.A.-based management company Digital Riddims. “We took the time to set him up with his target audience rather than trying to exploit an Asian-American fan base.”

Additional reporting by Christie Leo in Kuala Lumpur and Steve McClure in Tokyo.



dance-pop band, while in Japan, the focus is on slower tracks and the fans skew more toward housewives than teens. Third album “O” has moved 350,000 copies in Korea, according to the MIAK, while Avex says that “T,” released Jan. 23 in Japan, is on track to shift 100,000. —MR

Asian Acts Looking To Break Out Internationally In '08

Booking agent: JYP Entertainment, Seoul

J-Lim is a 26-year-old female singer who has released three albums, each of which has sold between 18,000 and 40,000 copies, according to JYP. At home, she has collaborated with most of Korea’s biggest acts and worked as vocal coach to superstar male vocalist Rain, and is now looking abroad. Her first, currently untitled English-language album, set for a September release, will boast a collaboration with OutKast’s Big Boi.

DONG BANG SHIN GI/TVXQ

Hometown: Seoul

Current release: Korea: “O” (SM Entertainment); Japan: “T” (Avex)

Booking agent: SM Entertainment, Seoul

The band is called Dong Bang Shin Gi in South Korea and Tohoshinki in Japan, but most fans know it as TVXQ (from the Chinese variant of the band name, Tong Vfang Xien Qi). It also varies its sound from territory to territory. In Korea, China and south Asia, TVXQ is an energetic,

SUPERFLY
PRODUCTIONS
PRESIDENT

Jonathan Mayers

One of the key players behind the Bonnaroo Festival reveals his plans for 2008 and beyond.



Seven years ago when Superfly Productions and A.C. Entertainment put tickets on sale for the first Bonnaroo Music Festival in Manchester, Tenn., the live music industry took notice when the event sold out at 70,000 tickets in 11 days, with no traditional advertising.

Today Bonnaroo has transcended its jam band roots to become the most diverse major festival in North America, as well as the most financially successful, with the 2007 event grossing an estimated \$18 million from 80,000 attendees. Last year, the event's producers bought most of the 700 acres of Manchester farmland on which it resides. This year, Bonnaroo (June 12-15) rolls out its most ambitious roster to date, with Metallica, Pearl Jam and Kanye West joining such core acts as Phil Lesh & Friends, My Morning Jacket and the Allman Brothers Band.

Billboard spoke with Superfly president Jonathan Mayers shortly after the lineup was unveiled. He declined to discuss talk of a new event in San Francisco or the future of the Vegoose event in Las Vegas, but it's clear Mayers and his cohorts are not resting on past successes. And, yes, Zeppelin is playing Bonnaroo this year: Led Zeppelin.

How do you feel about this year's Bonnaroo lineup?

There were a few things we went after that didn't happen and some other things that just fell into place. But I actually feel like it's one of our strongest lineups to date and it strengthens our diversity within our programming. I know we still have a lot more to add, too, so I'm excited about it and feel like we're going to have a very successful year.

How pleased were you with what was available talent-wise this year?

We're fortunate that now Bonnaroo is on a lot of the agents' and managers' radars, so they're just keeping us in mind when they're thinking about their touring and their routing. We have more of a problem that more artists want to play than we have slots for. The challenge is just trying to keep that balance and keep it fresh every year and trying to represent all the different genres of what we want to do creatively.

Do you care about or pay attention to what other festivals are doing in terms of talent?

It's hard not to pay attention, but our philosophy is to stay focused on what we're doing. We certainly are not the only people in this space. There are a lot of people out there doing festivals that we really admire and it helps push us, but ultimately all we can do is stay focused on our events and make them the best they can be.

Your positioning is hard to define, even as a music festival.

Our vision is there's the umbrella of

Bonnaroo with all these mini-festivals underneath: a jazz festival, a comedy festival, the film festival. Ten people can go to Bonnaroo and have 10 completely different experiences.

Is any kind of music fair game?

We're a music festival. We never set out to be one specific genre. The criteria is being able to deliver live, and there are so many great bands that represent that. I think that's one of the cool things about Bonnaroo. Last year Tool was about to go onstage, then we had a country artist, the jazz club, we had a singer/songwriters, and for some reason it all works. That's a real testament to music and the diversity of people's interest. We're in a position to help introduce people to new things and hopefully the audience is open-minded and will discover what's out there.

To have Pearl Jam, Metallica, My Morning Jacket, Kanye West and Willie Nelson seems like a dream bill for a fan with broad tastes.

I'm really proud of how Bonnaroo has evolved and is still relevant, and to me Bonnaroo feels stronger than ever. Even beyond the music, which is of course the core of our programming, it's all the other attributes of what Bonnaroo stands for: the comedy, the film, the arts, our green agenda. These are the things that really define Bonnaroo and help flesh out its personality. Hopefully we've developed to the point where people say, "I'm coming to Bonnaroo," and not just to see any specific artist.

Are there any heated discussions

in the talent-buying war room?

There's quite a bit of debate. At times it's challenging in terms of what we all want to do creatively, and there are lots of relationships out there. Fortunately, a lot of people want to play our show, but we can't say yes to everyone, so it's balancing all of that and really taking the time to review all submissions.

With an artist like Kanye West, is there any kind of sales job going on on either side?

Kanye is very relevant and we think he's the perfect fit for our festival. It just started with some conversations with [West's agent] Cara [Lewis] and working with their routing, and it just made sense. I would say 95% of the artists that we want to play our show are available and interested in playing it. And it's an ongoing thing—we're always talking to managers and agents about the event and trying to bring them down to see what it's all about. A lot of artists that are playing our show have been in the works for years.

I walked up on a conversation between you and Metallica agent Adam Kornfeld at Billboard's Touring Conference in 2006. Was that the genesis of Metallica playing Bonnaroo this year?

It actually was. Metallica may be seen as a little bit controversial for us, but they are one of the great live bands. I think they do fit, and I have

no doubt when they play they're just going to kill it out there.

With the rumors about Led Zeppelin playing Bonnaroo, booking Led Zeppelin is a stroke of genius.

That was just wild. We have Alison Krauss and Robert Plant booked, which we're really excited about, and we were absolutely flattered that those [Zeppelin] rumors were out there. Sometimes you get frustrated with all the rumors—they might cause the bar to be set so high—but we're flattered that people care enough to try to hack into our Web site to see who's playing Bonnaroo.

As for costs, are you in the ballpark of previous years' budgets?

The opportunities to spend money on our festival are endless. It's a huge art project and there's no lack of creative and interesting ideas. Costs generally don't go down; it's a very expensive festival to produce. We're trying to raise the bar on every aspect of the festival, and that comes down to dollars. We make decisions thinking about the long term of the event and giving fans the best experience possible.

Has owning the property made a difference?

Definitely. We're thinking even more long term in our decision-making. We're looking at how we can further build out the site. We're working with a master planner to figure out how we can make it one of the most unique and amazing sites in the world. And hopefully we can create some other events on the property as well.

What about developing new properties in this space, both on your land and in outside markets?

We're ambitious and creative people and this is our job. This is what we do every day. We're excited to not only expand Bonnaroo and keep growing it, but we want to create other events that make sense. Some will work and some won't, but we're definitely looking at other opportunities. We feel we're just getting started. There's no shortage of ideas, but I'd have to say we're patiently aggressive. ...

Hopefully we've developed to the point where people say, 'I'm coming to Bonnaroo,' and not just to see any specific artist.

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WITH
STARBUCKS'
OVERALL
BUSINESS
PICTURE IN
TRANSITION,
BILLBOARD
PORES OVER
THE COFFEE
COMPANY'S
ENTERTAINMENT
PLAY

By Douglas Wolk
Photographs by
Jules Frazier

SOMETHING'S
BREWING

Date

2/16

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Starbucks' headquarters—
an old Sears warehouse
in Seattle, now crowned
with the head of the
ubiquitous Starbucks
mermaid—exemplifies
the company's legendary
brand-mindedness
and precision. The
conference room has
two posters on its wall:

the company's six 'guiding principles' (see page 28) and a set of rules for successful meetings. On the table, there is, of course, a glass pitcher of freshly brewed coffee, alongside a set of mermaid-logo mugs.

Starbucks president/chairman Howard Schultz, who returned to his CEO role in January following the company's 48% stock price decline in 2007 and high-end coffee market threats from the likes of McDonald's, sits at the table with his trusted business partner, Starbucks Entertainment president Ken Lombard.

While Starbucks may be facing some healthy competition on the coffee front, it remains one of the most powerful music retailers in the market, even though it carries only a handful of titles and sells new discs for top dollar. However, Schultz and Lombard insist it's not an entertainment company at all: Their guiding mantra is, "Starbucks is a coffee company." And unlike many nontraditional retailers who view music sales as a loss leader, Starbucks actually does make money on music.

The chain's earliest experiments with selling CDs involved an album by one of its earliest investors, Kenny G (see story, page 26), and after a few years of success with point-of-sale compilation CDs, it partnered with Concord Music Group to release Ray Charles' final album, "Genius Loves Company," in 2004. That album has sold more than 3 million units, according to Nielsen SoundScan, and took home eight Grammy Awards.

Following a string of other Starbucks co-releases and exclusives with various labels, Starbucks and Concord launched the Hear Music label as a joint venture last year. It kicked off with a major hit: Paul McCartney's "Memory Almost Full," which has sold more than 500,000 units. To date, the label has released four albums—the McCartney disc, Joni Mitchell's "Shine," James Taylor's "One Man Band"

and, most recently, Sia's "Some People Have Real Problems," which sold more than 20,000 copies in its first week. Kenny G's "Rhythm and Romance" is next up this month, to be followed by a debut album from Hilary McRae—Hear Music's first new artist signing—in April called "Through These Walls."

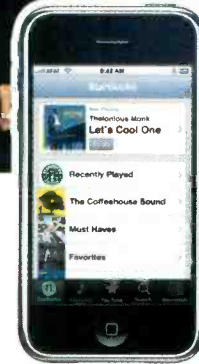
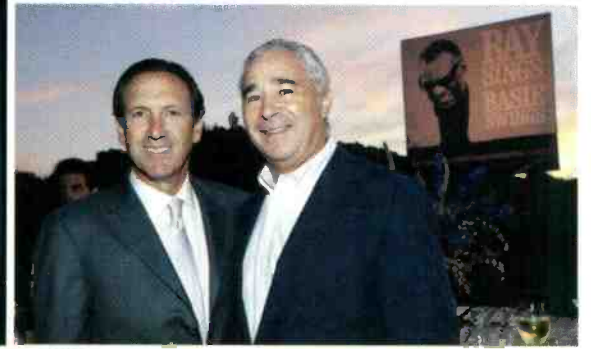
Schultz, who was Starbucks' architect, has been doing some damage control lately to ward off the competition and keep the luster and integrity of the brand. Expansion plans have been slowed and some stores will close this year.

Last February, Schultz wrote a much-discussed memo to the rest of the company's higher-ups that decried "the watering-down of the Starbucks experience, and what some might call the commoditization of our brand." In the search for return on investment, he wrote, Starbucks had lost some of the symbols that let customers have an "intimate experience" with coffee. And several weeks ago, Schultz announced that the chain would discontinue its warm breakfast sandwiches, because they were an olfactory distraction from "the roots and the core of our heritage, which is the leading roaster of specialty coffee in the world." By April, Schultz, who is best-described as "extremely focused" by his associates, is expected to announce a massive reorganization of the company.

So where do the racks of CDs and iTunes cards in Starbucks' stores fit into the picture? Schultz praises the company's entertainment division. Even beyond the success of its music projects, he notes, Starbucks' literary offerings last year included "two New York Times No. 1 best sellers, which is pretty incredible for a coffee company." But, he adds, "We don't want Starbucks to become a music store. We want Starbucks to sell the highest-quality music within the environment of being the world's finest coffee purveyor."

There's also the question of how many music titles on display at a Starbucks branch are too many. "We don't want to get to a point where our customers begin to lose their trust [in Starbucks]," Lombard says. "It's a very careful approach—we select a number of titles that will fit inside the store, in a way that you can go into your favorite Starbucks and not feel that we're converting it into a music store . . . This is truly a case where less is more, from our perspective. Our customers know when they walk in that we've done the work to provide them with great music."

HOWARD SCHULTZ
Starbucks CEO



From left: Copies of 'For One More Day' by Mitch Albom, sold through Starbucks, became a New York Times best seller in October 2006; Apple CEO STEVE JOBS, left, and Starbucks chairman HOWARD SCHULTZ announce the iTunes Wi-Fi Music Store at Starbucks Sept. 5, 2007, in San Francisco; Schultz and Concord Records co-owner/chairman HAL GABA attend a kickoff party for the Ray Charles CD project 'Ray Sings, Basie Swings' at the home of producer Norman Lear on Sept. 28, 2006, in Los Angeles. Inset: iPhone Starbucks interface

Glen Barros, president/CEO of Starbucks' Hear Music partner Concord Music Group, notes that Starbucks' limited choice of titles is part of both companies' strategy of selling to older music buyers who still purchase CDs. "We've always focused on the adult music audience," Barros says. "Music is still an important part of who they are, but there are other priorities that come first. To reach that adult consumer, you have to make it easy for them to make the decision of what to buy, and you have to make it easy for them to get."

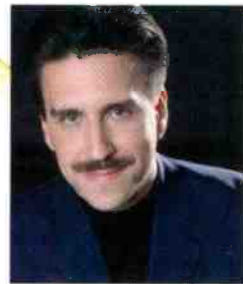
In the past few years, Starbucks has managed to avoid the price wars and loss leaders that have pummeled the profit margins of nearly every other kind of physical music retailer.

"We definitely want to make sure that our customers acknowledge the value proposition," Lombard says. Still, the chain is experimenting with pricing initiatives for its food products—investors have been looking askance at its recent trials of \$1 cups of drip coffee. Might there be similar experiments with entertainment prices? Lombard's not saying. "As we try to move forward with our overall strategy," he says, "it really is about making sure we do things to surprise our customers. It's all part of our ongoing discussion."

Even without price competition, though, there's been some friction in the past between old-fashioned record

'To reach the adult consumer, you have to make it easy for them to decide what to buy.'

—GLEN BARROS, Concord



stores and Starbucks. Conventional retailers howled when the chain got exclusive periods to sell titles like 2005's Bob Dylan set "Live at the Gaslight 1962." It has been a few years since Starbucks' last major exclusive, but the forthcoming Simon & Garfunkel "Live 1969" album, originally scheduled to be released by Columbia/Legacy last fall, will be exclusive to Starbucks from its March 11 release date until the fall. Lombard is sanguine: "We weren't the first retailer to get exclusives, and obviously we're not the last, and we just thought the Simon & Garfunkel was a perfect fit. . . . Our position [is that] we want to partner with the industry and other retailers, and as we've continued to show a true commitment to doing the right thing for the industry, we've seen less and less pushback. We're just trying to do everything we can to enhance the music experience for the consumer. And that's a benefit to everyone."

One of Starbucks' biggest music initiatives is its partnership with iTunes, including the Song of the Day program that distributed cards for free downloads. Lombard and Schultz are enormously enthusiastic about its results.

"We had some pretty aggressive expectations, and it exceeded our expectations—not just at Starbucks Entertainment but also at iTunes," Lombard says.

"Everybody has tried to crack the code of this idea of instant gratification. Well, we've done it." The iTunes-based Wi-Fi Music Store has launched in Seattle, San Francisco and New York, and Lombard says Starbucks will roll it out in Los Angeles and Chicago in the next six months, with plans to install it in most American Starbucks stores by the end of 2009.

Hear Music, though, is the Starbucks project that extends outside the walls of its coffee stores. Barros says of Hear Music, "It really is a joint venture—we work on most issues together. But if you want to divide up the labor, Starbucks takes a lead role in the A&R selection, and of course the merchandising and marketing within the Starbucks channel; we take a lead role in the operation, marketing and sales to channels outside of Starbucks. There are logistical and operational challenges, since we're drawing from two different staffs. But we've found that it actually helps give a sense of event to every record, and the teams have really worked well together."

As for future Hear Music releases beyond Kenny G and McRae, Barros is guarded: "Look for eight to 12 releases this year, in multiple genres and with artists in various stages of their career. There are a few genres that probably don't make sense for what

INVESTOR RELATIONS

Kenny G Believed In Starbucks Very Early On; Now The Coffee Giant Is Returning The Faith

KENNY G AND STARBUCKS go way back. The saxophonist's 1994 Christmas album, "Miracles," was the first CD sold in Starbucks' stores, and in the mid-'80s, his uncle, Harold Gorelick, convinced him to become one of the company's initial investors. G recalls going down to the roasting plant to meet Starbucks president/chairman/CEO Howard Schultz: "It smelled beautiful in there—he showed me how coffee's roasted—but I didn't know anything about coffee. But here's what I know: I saw Whitney Houston the first time she sang, sitting there for her audition for Clive Davis, and I went, 'OK, unbelievable talent.' When Howard Schultz talked to me, it was the same thing: a passionate genius that's a winner. So when I wrote the check, I wasn't really investing in a coffee company. I was investing in a man, in an individual."

On Feb. 5, Starbucks' Hear Music imprint released G's Latin-themed "Rhythm and Romance." It marks his return to original mate-

rial—there are only two covers on it—as well as his departure from Arista, the label where he's spent his entire recording career until now. G still speaks often and fondly of Davis and Arista. He says they got a "friendly divorce" after the saxophonist decided he wanted to focus on his own compositions and the label indicated it preferred him to record covers. "This is by far the best record I've done in 15 years," G says. "I'm coming back to my roots in music. I want to walk into a Starbucks, see my record there, and go, 'My integrity is right there on the cover.'"

G recorded bonus tracks for the Korean and Chinese releases of "Rhythm and Romance" with singers famous in those regions; the singer on the Chinese bonus track is Wang Leehom, an Asian-American star who appeared in "Lust, Caution." "I've been to China and Asia 50 times in my career," G says, "and China's one of those markets where my music's more popular than



probably anywhere in the world. But unfortunately, I don't get paid for my record sales there, so we're working really hard to come up with new ways to legitimize that." He's enthusiastic about the promise of new technology for his career as well: "A person in Shanghai can wake up in the morning in their pajamas, and they can buy my record in their home. Or maybe they'll join my fan club."

Even before the album's release, G is thinking about the next steps in his career: "I picture myself maybe making an album of classical music with a symphony, and then going on the road and playing in every city with their symphony orchestra. I could be inspired

by that, but I would want to write new classical music. That's the fun part. And maybe I do an album of standards, but I write them. New standards, you know? So they have the vibe of the old, traditional jazz standards, but they're new."

G also credits spending time with the intensely brand-conscious Schultz for the way he's handling his public profile these days. "I think in the last three, four, five years, I've let my brand get a little diluted," he says. "And now I'm back. I'm ready to take control of my brand again. I want my brand to get back to the integrity that I had when I was at the top of my game." —DW

HOWARD SCHULTZ

Billboard
Q+A

HOWARD SCHULTZ DIDN'T SET OUT to become an entertainment magnate. He first joined Starbucks in 1982, when the Seattle-based coffee company had four stores; from 1987 to 2000, he served as Starbucks' CEO, and he's remained its president and chairman as it's grown to an enormous chain, with more than 15,000 locations worldwide. But the company's stock dropped dramatically in 2007, facing perceptions of oversaturation and burgeoning competition. This January, Schultz returned to the CEO position, replacing Jim Donald, and he's found himself in charge of a coffee company with a significant entertainment division. Starbucks only really established itself as a music-business force in 2004, with the release of Ray Charles' "Genius Loves Company," but the music market that was once a point-of-sale sideline for the company has become a big part of the public image Schultz is trying to direct.

Now that you're CEO again, how will music and entertainment fit into your overall vision for Starbucks?

Well, when I think about the heritage of the company, so much of the environment that exists at Starbucks in the sense of community in all of our stores is based on our ability to create a unique third place for our customers, which is a place between home and work. And music has been a part of that for basically two decades. I never imagined, honestly, that it would evolve to a point where we would be selling music, downloading music in our stores with Apple, producing records, and have the kind of influence that we've had, but I think it speaks to the trust that our customers have come to expect from us. And I think the entertainment group has done a fantastic job of being a curator of the kind of music that spans many different genres but in a way has a sensibility that has been able to attract such loyal customers. So as we go forward, I think it's an important component, but it's important to state very clearly that we're a coffee company and we're not an entertainment company, that entertainment is part of the strategy that enhances the experience.

You wrote that famous memo last year on "the commoditization of the Starbucks experience." How do in-store music sales affect the brand?

As I think about music both past and present and the future, I think it has always enhanced the experience. Great brands evolve and yet they maintain their center, their thread to its history, its heritage. The music component of our core business has enhanced the brand, enhanced the position, and been something that has been additive, accretive. We want to continue to do the kind of things that we've done in the past. I also would like to surprise our customers in ways that perhaps we do some things that are unexpected and demonstrate courage, like we did two to three years ago with Antigone Rising. You put that with Ray Charles and Paul McCartney and you ask yourself, "How does it all fit?" And it fits because the thread of loyalty we have from our customers and the editorial voice that we've been able to establish.

What will be the role of entertainment within the company in the future?

First off, we have to be very respectful that technology is going to lead the consumer, and we have to be willing to embrace change and not be afraid of it. But I think there's always going to be a place for a physical environment for human connection, and I think we've demonstrated that we have a very unique competitive advantage in the marketplace versus traditional music stores of the past. Because 50 million customers a week come into Starbucks stores worldwide. And they come in for a wonderful coffee experience, and I think we have an opportunity to extend that experience in our stores and outside of our stores by leveraging the loyalty, by leveraging technology and also by partnering with companies whose assets complement our own. I think Apple is a great example of that, where we were able to do something with them that they couldn't do on their own, and obviously we couldn't. And who wins? The customer. So we're going to continue to look for ways to leverage our assets as well as the assets of new technology, new partners, and also I would like to see Starbucks do things that are unexpected.

What sort of things, or would that spoil the surprise?

I don't know exactly what that means, in terms of being specific. But we don't have to be that predictable. At the same time, we have a built-in customer base that is relying on us. Our customers are very busy, as is the world around us. And what we've been able to do with music, with literature—we had two New York Times No. 1 best sellers this year, which is pretty incredible for a coffee company—as busy as our customers are, they come to Starbucks and in a way they're relying on us to provide them with an opportunity to discover things that they, perhaps, would not have discovered on their own, either because they weren't looking for it or they're no longer in the habit of going to those stores. So I think if we continue to be respectful of that, and also be respectful of the fact that . . . we can sell anything at Starbucks, but that's not what we want to do: We want to be thoughtful, we want to be disciplined, and we want to be a thought leader.

Is there the possibility of an economic downturn affecting revenue streams outside of coffee?

I did an interview with the Wall Street Journal [recently], and I candidly said I thought the consumer was in a recession. In view of that, I think music and other forms of entertainment provide an uplifting experience for our customers. We're in a unique place to provide that. So I don't see what we're doing with entertainment as under tremendous pressure or under a cloud as a result of that, but I also think it requires any company to be very thoughtful when you have a headwind like this in terms of the macroeconomics that we're all dealing with.

Along the same lines, with competitors to Starbucks springing up, like McDonald's, will that affect the entertainment side of things?

I don't. There's been a lot of noise about other people trying to sell coffee, but the concerns that we have about them, we respect all competitors, but competition is not the issue for us. We are in control of our own destiny. We have to create a distinctive experience that differentiates ourselves from everyone else, and we have to do what we do best. For 35 years, we've been ethically sourcing and roasting the highest-quality coffee in the world, and that tradition is ours and we're going to continue to build on it.

How will the evolution and growth of Starbucks as a brand affect the future of the entertainment industry?

I don't think the entertainment industry has anything to worry about from us doing anything that would be counterproductive to the entertainment industry, but I think we can be a tremendous vehicle to create awareness and trial for both content and technology. And we're seeing that . . . when we put a book in our stores or a record in our stores, I think Starbucks has an op-

portunity more often than not to be a market-maker. And we take that responsibility seriously, but we also feel, in view of that, we want to do the right thing and be very selective. But the entertainment business has been around for many many years, it has gone through cyclical changes, and the national and now global footprint that we occupy is a tremendous asset for the entertainment industry, and we want to be a great partner for them.

And, in the opposite direction, how will the ways in which the entertainment industry is evolving affect the evolution of Starbucks?

When I heard about the free-download song that we were going to consider and the album digital card [with iTunes]—that's the first time I ever saw that. Kids understood it much better than I did, but here we are—we're selling things that in the past we never sold before. You have to understand one thing, which is very intriguing, is that our employee base, which we call "partners," we have 200,000 partners working for Starbucks, 160,000 or so work in our stores, the average age is 24, 25. So it is the generation of consumers that is in the know about the evolving nature of technology, and they're way out in front of us. So the interesting thing for me is that when we announced the partnership with Apple and we had the free-download songs and we had the digital albums, they were so excited and so jazzed about this, and it was a very easy thing for them to embrace, be proud of and adopt. For us to kind of lead the consumer down this path, we have a work force that understands this language, and is very excited about it, and I think it makes it easier for us to do these kinds of things. So we want to embrace new technology and I think it's just the beginning—we hired a very talented young man last year named Chris Bruzzo, who ran the digital media business at Amazon, and he's taking us places that I don't think we ever dreamed we would go, that we haven't shown the world yet.

Any other thoughts about the future of the company, the way it might be going?

I don't think we want to put any parameters on it, or walls up, but I think it has to fit through the lens of the consumer, and obviously the heritage of coffee. We don't want Starbucks to become a music store. We want Starbucks to sell the highest-quality music within the environment being the world's finest coffee purveyor.

Is there a particular moment that cemented the relationship between the Starbucks brand and music?

I think when we realized that the Ray Charles album had such attachment for our customers, and it had a life of its own in terms of how people were buying it. Obviously it was linked to the tragic death of Ray Charles at the same time, and then when we won the Grammy Awards and album of the year, I think that was a milestone for the company in a transformational way. And this year, when Ken [Lombard] and the wonderful people at Concord Records signed Paul McCartney, that was hard for me to understand that, to be honest with you. When I was told that we had an opportunity to sign Paul McCartney, I thought they were joking.

Maccacino: **HOWARD SCHULTZ** waves to Paul McCartney—the first signing to Starbucks' Hear Music record label—via monitor at last year's annual shareholders meeting in March.



'We have a unique advantage in the marketplace versus traditional music stores... 50 million customers a week.'

'We weren't the first retailer to get exclusives. We want to partner with the industry and other retailers.'

KEN LOMBARD
Starbucks Entertainment
president

we're trying to do, but for the most part we're not trying to limit ourselves."

Developing artists, in particular, are a priority for Starbucks and Hear. Lombard notes that most major-label infrastructures are not set up for artists who need nurturing.

"Most labels feel an artist can sell a million copies; that's the artist they can take the time to push forward with," Lombard says. "That's not the approach we're taking. I think that's a fundamental mistake that's caused the disconnect between the music experience that labels are trying to provide and what customers are actually expecting."

The ratios of in-Starbucks to out-of-Starbucks sales on each Concord co-release have varied. According to Barros, about 25% of the U.S. sales of "Genius Loves Company" were through the stores. However, because there was so much press around McCartney's Starbucks relationship, Barros says 45% of the U.S. sales of "Memory Almost Full" were the coffee chain's.

"McCartney was probably a disproportionate amount," Barros says. "But when you're dealing with an established artist, 25%-30% is probably a good range. When you're dealing with a brand-new artist, it might be a lot higher initially, because the initial exposure is coming through Starbucks, but as the word gets out and the artist starts to develop a fan base, clearly that's going to change . . . We're seeing that right now with Sia."

Though Starbucks won't confirm, Sia's agreement with Hear Music is supposed to be a 360-degree deal (in which the label gets a piece of all of the artist's sources of income). The album already has investment from venture capital firm Ingenious Partners.

Barros says that Hear is looking to make more such deals in the future. "I think they align everybody's interests," he says. "Nobody really knows how the music business is going to evolve, but we know that music and artists are always going to be around."

CORPORATE COFFEE CULTURE

Starbucks' six "guiding principles" that help the company "measure the appropriateness" of decisions:

- 1 Provide a great work environment and treat each other with respect and dignity.
- 2 Embrace diversity as an essential component in the way we do business.
- 3 Apply the highest standards of excellence to the purchasing, roasting and fresh delivery of our coffee.
- 4 Develop enthusiastically satisfied customers all of the time.
- 5 Contribute positively to our communities and our environment.
- 6 Recognize that profitability is essential to our future success.

"To carve up different revenue streams, you're getting into a very complicated and thorny mess," he continues. "It's a much easier thing to say, 'Look, we're investing in you as an artist, and so all of those revenue streams you're generating as an artist are going to go into one collective pot. You get X, we get Y, and maybe that changes over time depending on how things go, but we'll be the financing vehicle, we'll be the marketing and promotion vehicle, as music companies typically do, and we'll figure out how to share it.'"

Lombard agrees. "The concept of 360, of a relationship with these artists, is a very cutting-edge approach.

It's a big part of our ongoing discussions with virtually every artist that we try to sign."

Aside from the returned prodigal Kenny G, Starbucks hasn't yet carried multiple newly recorded projects by a single artist, but Barros says, "We're not trying to churn artists, with one-off projects. We want to work on developing an artist's career irrespective of where they're at. Even [McCartney]—we have every intention and hope of working with Paul going forward. Even with the legendary career that he's had, he has hopes and dreams for the future as well, and we'd like to be a part of helping him realize them."



SPECIAL FEATURE

CELEBRATION

STARS

THE 'TAKING CHANCES' ALBUM AND WORLD TOUR BRING A GLOBAL SUPERSTAR BACK TO HER FANS



QUEEN OF HEARTS

GLOBAL SUPERSTAR CELINE DION ONCE AGAIN TAKES HER SHOW ON THE ROAD

BY CHUCK TAYLOR



It's almost over: CELINE DION is full of emotion as her five-year run at the Colosseum at Caesars Palace in Las Vegas draws to a close Dec. 15, 2007.

Tommy Mottola remembers with crystal clarity the first time he witnessed Celine Dion in a recording studio.

"Being at the control board and hearing that voice come through the microphone, I thought, 'You've got to be kidding me,'" says Mottola, who, as Sony Music Entertainment chairman/CEO from 1988 to 2003, signed Dion to her English-language contract in 1989. "I had never heard that kind of pitch; it was bell clear and she could sing any style put in front of her. Celine had a perfect instrument. It was utterly thrilling—and it takes a lot to thrill me."

By that point, French Canadian Dion, at 21, was already a regional heroine in Quebec, with a dozen hit Francophone albums. She had also tasted international fame as top performer at the 1982 Yamaha World Popular Song Festival in Tokyo and winner of the 1988 Eurovision Song Contest in Dublin, singing in front of 600 million viewers.

But Dion realized that without command of English, her success was bound to be limited. She burned through a Berlitz course and arrived in New York, ready for the world. Sony teamed her with A-list producers David Foster and Chris Neil to record her 1990 debut English-language album, "Unison." Out of the gate, the set scored the top five "Where Does My Heart Beat Now" and was certified gold.

That marked the beginning of a new chapter that would ultimately propel Dion to unprecedented fame in every pocket of the world.

Now, following the release in December of her new Columbia Records album "Taking Chances," and in the wake of her record-setting, four-and-a-half-year residency at the Colosseum at Caesars Palace in Las Vegas, Dion is taking her show on the road. Her worldwide tour opens Feb. 14 in Johannesburg.

"I'm amazed by the career I've had," Dion says. "We had a vision, a dream, and we believed. I wanted to share everything possible through music, lyrics, emotions. Time goes very fast. I can't even imagine all the things we have done."

Dion's personal life also played a role in her livelihood; through it all, she has been accompanied by manager René Angélil, who, in 1981, mortgaged his house to finance her first album. In 1994, the two married.

Her momentum beyond those early years was akin to a NASA rocket propelling into the stratosphere. In 1992, she recorded the theme to Disney's "Beauty and the Beast" with Peabo Bryson, which made Dion a household name across North America. That second top 10 single won a Grammy Award for best pop performance by a duo or group and an Academy Award for best song. A year later, she delivered her first No. 1 Billboard Hot 100 single, "The Power of Love."

Polly Anthony, then-Epic Records Group president, said, "Celine is better than anyone at raising the bar for herself, and she's one hell of a high jumper. Her voice is unparalleled, as is her ability to reach out and touch. Celine has become the standard-bearer."

Dion's fourth English album, "Falling Into You" in 1996, marked a pinnacle, winning the coveted album of the year Grammy and selling 31 million copies worldwide, according to Sony Music Entertainment. The 1997 follow-up "Let's Talk About Love" reached the same lofty sales peak and was

the No. 2 album of the year, thanks to ubiquitous No. 1 signature hit "My Heart Will Go On," the theme to the blockbuster film "Titanic."

"Celine started singing the song in the studio, and it was electrifying," composer James Horner said at the time. "By the end of it, we were all emotionally shook up. Everybody in the room, including Celine, was crying."

Again, kudos stacked up: The song won Dion a second Oscar for best original song and Grammys for best song, record, female vocal and song for a motion picture in 1999.

Then, for the first time since her career began in 1981, Dion called a timeout, insisting that she needed two years off to rest and try and start a family. She told *Billboard*, "I started working when I was 13, and the longest I've ever stopped is a month. I need a normal life, to spend time with René while we're both young at heart. I need time to take a car and listen to music when I am going nowhere."

Angélil added, "We want to enjoy the real values of life. People ask if we are afraid that if we stop, it could go away. That's a gamble you take. That's life."

But life was good: In 2001, their son René Charles was born, and more career achievements followed: The title track to Dion's 2002 return "A New Day Has Come" spent 21 weeks at No. 1 at AC—setting a record—while the album sold 12 million copies worldwide, according to Sony.

In 2008, more than 25 years after she recorded her first album, Dion's momentum has maintained warp speed. On Dec. 15, 2007, she wrapped her "A New Day . . ." gig at the Colosseum at Caesars Palace in Las Vegas. Persistently filling 4,000 seats five nights per week, Dion delivered 717 sold-out shows in front of 3 million people and more than \$400 million in ticket sales, according to *Billboard* Boxscore.

She also released "D'elles" last May, which posted the highest Canadian first-week album sales of the year, according to Nielsen SoundScan, and her 37th album, "Taking Chances," which debuted on the *Billboard* 200 in December at No. 3. Both albums are nominated for album of the year honors at Canada's upcoming Juno Awards. The title track to "Taking Chances" is No. 6 at AC radio in the United States, giving Dion ownership of the most top 10 hits at the format with 21—during the last two decades—and her first chart-topper on *Billboard*'s Hot Dance Club Play chart since 1994.

Her 11th worldwide tour kicks off Feb. 14 in South Africa, with stadium and arena stops during the next year in the Middle East, Asia, Australia and New Zealand, Europe and North America. In all, she will cover five continents, 25 countries and more than 100 cities.

To date, Dion has sold 200 million albums (according to Sony Records), making her one of the globe's best-selling female singers. Across a crowded mantle, she owns six World Music Awards, including best-selling artist in the world in 1997, along with 16 Canadian Juno Awards and an unprecedented 36 Felix Awards in Quebec.

"I'm 39 years old and we're still having fun," Dion says. "My greatest reward is that I have fans who have traveled with my music. As long as they're willing to come along, I'm ready for another 25 years."

CELINE DION

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MAKING TODAY THE BEST DAY

CELINE DION ON SUCCESS, LOVE
AND 27 YEARS OF SUPERSTARDOM

BY CHUCK TAYLOR



A new risk: CELINE DION in a 1991 interview promoting her first English-language album, 'Unison.'

Celine Dion celebrated 25 years as a hit recording artist in 2006. Since her first album at the age of 13, the French-Canadian chanteuse has released 37 full-length collections in French and English—and more than 100 singles around the world. During that time, she has become one of the globe's best-selling female singers, moving more than 200 million CDs, according to Sony Music Entertainment. ¶ On the eve of her 11th tour, which launches in mid-February and will take her to 100-plus cities during the next year, Dion revisits some of the steppingstones along her pathway to fame, revealing early ambitions, Grammy Award triumph, her take on negative press, her first No. 1 single—and even why she hates to sing as much as she loves to.

It has to feel utterly surreal to consider all that you have accomplished over time—well more than two-thirds of your life.

I can still see myself standing on the kitchen table at 5 years old singing in front of my family . . . my mom writing my first song . . . meeting when I was 12 with René [Angélie, her manager, whom she wed in 1994]. It was all very intimidating to travel from my little suburb [in Charlemagne, Quebec] to Montreal to meet him. Taking the bus and the subway then was a wild adventure, riding in an elevator to go to an office where I sang for a man in a tie. There I was, about to meet the world.

To finance my first album, René mortgaged his house, and because it was cheaper, we rented a studio from 10 at night to 6 in the morning. We recorded my first French album and a Christmas album at the same time. I still see it all so clearly. And I still prefer to record at night. That's how I started my career, and now it's hard to imagine doing it any other way. **continued on >>p34**

DARCY PADILLE/AP IMAGES

Congratulations from everyone at GR&F
on the New Album and
launch of your World Tour

"Taking Chances"

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Celine, congratulations on an incredible career.
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Following that first recording in 1981, you achieved great success singing in French, with nearly a dozen albums and 16 hits by the end of that decade. Why the decision to cross to the English-speaking world? I came from such a big family and grew up listening to so many English recording artists known around the world—the Bee Gees, Stevie Wonder, Creedence Clearwater Revival, the Beatles, Janis Joplin, the Eagles, Supertramp—and it sets a standard. As a family, we sang in French; it's in our blood and we're made of that. But English is the universal language and I always thought it was cool when my brothers and sisters would sing in English. To be able to cross the barriers, to sing to more people, artistically, it was just so powerful.

Angélie insisted that if you wanted to sing in English, you had to learn to speak the language first. That was the deal the two of you made.

Even when I was 12 and 13, I was singing English, but we knew to have an international career, I couldn't use a translator. It's almost misleading and it certainly doesn't allow you to genuinely express yourself. I didn't hesitate for one second to learn the language; it was exciting to capture that part of the world and see what it could offer me. Learning English opened a whole new world, not only in show business, but for me personally.

In 1990, you signed with Sony Records in America, with Tommy Mottola at the helm, one of the most powerful men in the music business. You had David Foster and Chris Neil, quintessential pop producers, in your camp, and yet it must have felt scary and uncertain.

It was René's job to bring in the best people for me. I always felt secure and safe and knew he wanted the best for me. I didn't question who we were going to call, what's the plan, who are we working with, what kind of music? I let René explain to me, "Tomorrow, we will visit these radio stations, they'll ask you about this, be careful about answering this, don't get into this." So my heart was free. The only thing I had to do was give my best performance. I learned through him and never had to doubt anything.

Your first U.S. single, "Where Does My Heart Beat Now,"

was a top five hit in 1991. But it was "Beauty and the Beast" a year later that is often credited with connecting your voice to your name. Did you feel you had arrived?

It was quite emotional. Everyone at the record label was so excited that I actually had a career at that point. They started a campaign, "Remember the name, because you'll never forget the voice." I wasn't scared, really, but it set the bar high for me. At least people started pronouncing my name correctly [laughs].

And yet, along with popularity comes the inevitable backlash. This is the point when many critics began writing negative, if not cruel things about you. How did you react to the press?

There were certainly more negatives than positives. Honestly, I was not really affected, because René said, "They can write what they want, but if we still sell out the shows, you know it's a good sign." The only thing I cared about was to never disappoint the fans.

In 1993, with album "The Colour of My Love," you earned your first No. 1 single with "The Power of Love." Did you watch your ascension on the charts? Was having a chart-topping single a goal?

Well, I knew what it represented and of course, we always want to have No. 1s. We wanted people to love what we were doing. I remember hearing from the record company, "Oh, my God, we're No. 7 or 5 or 3 with a bullet." Everyone was excited and I paid attention to it and enjoyed it with them—but my job was not about the numbers. I recorded my songs the best that I could, then my work was done before the singles were ever released. If it didn't work, it's not as if I could do it again. We move on. So the charts . . . that's the job of the record company. For them, it meant their plan was working.

In the liner notes of that album, you revealed to the public for the first time that you and Angélie were in love, writing, "René, for so many years I've kept our special dream locked away inside my heart. But now it's too powerful to keep inside." Were you concerned how people would react?

Over time, we realized that our feel- **continued on >>p36**

CLOSE TO HER HEART

DION'S FAVORITES AMONG THE MANY SONGS OF HER CAREER

Since 1981, Celine Dion has released 37 albums in French and English, and 107 singles around the world. We challenged her to select one French and one English song that hold particularly special meaning for her.

FRENCH: 'CE N'ÉTAIT QU'UN RÊVE' ('IT WAS ONLY A DREAM')

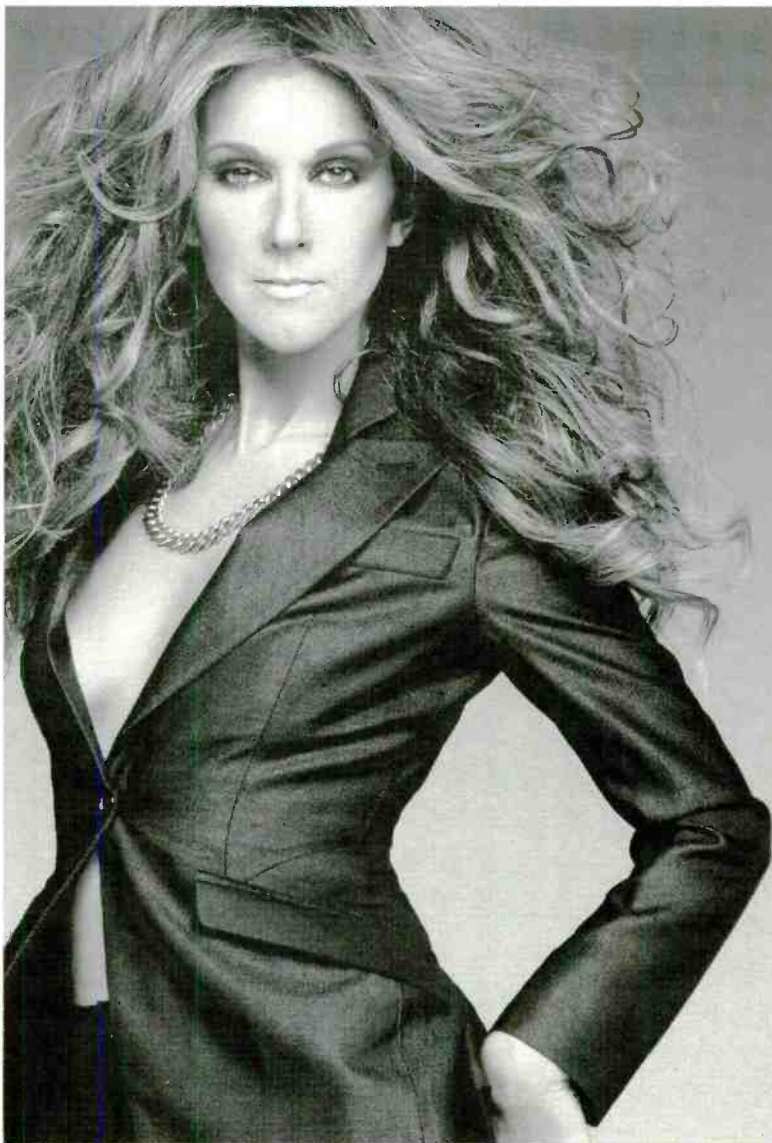
"Choosing a French song that means the most is very easy for me. 'Ce N'était Qu'un Rêve,' or 'It Was Only a Dream,' was my first song, which was written by my mother when I was 12 years old. We recorded a demo, which my brother sent to René [Angélie, then-manager of popular French-Canadian singer Ginette Reno; they found his name on the back of one of her albums], and it got us an audition with him. This is the song that started my whole career, that represents the beginning of my destiny."

ENGLISH: 'BEAUTY AND THE BEAST'

"I had been asked to perform a song for a movie ["Dreams to Dream" for "An American Tail: Fievel Goes West"] and recorded it. Then René tells me he has some bad news and he says to sit down. I thought he was going to tell me that we were not going to work together again. And then he only tells me that they were not going to pick me to sing that song, that Linda Ronstadt would sing it. I was hurt because I loved the song, but I said to him, 'I thought you were going to leave me.' I expected the worst. And then 'Beauty and the Beast' came to me right afterward. It was like a fairy tale. That song is such a classic. When you record a classic once in your life, it's extremely fortunate. I am so lucky to have two, with 'Beauty and the Beast' and 'My Heart Will Go On.' "



—CT



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KYOCERA DOME OSAKA,
Mar. 11th & 12th

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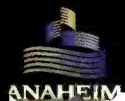
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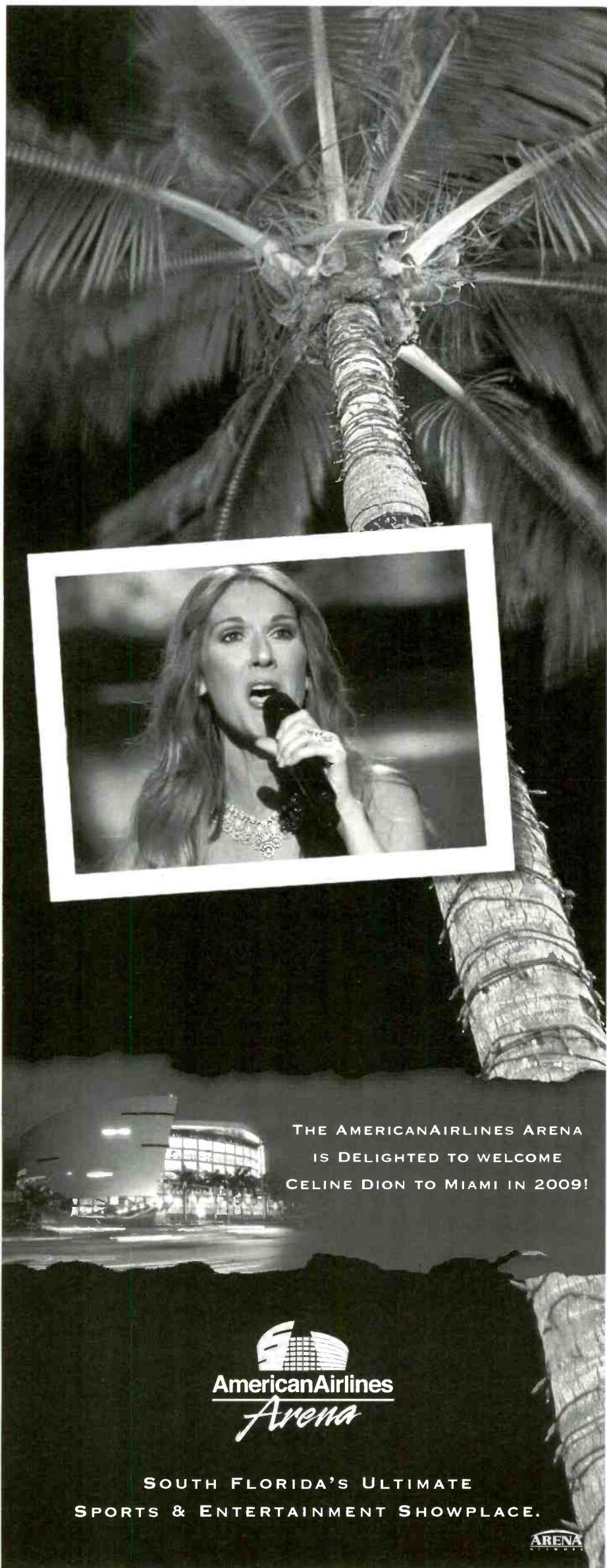


Merci Beaucoup



AEG Facilities and our family of venues would like to congratulate **Celine Dion** on her storied and successful career and wish her luck with her upcoming world tour.





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from >>p34 ings for each other were stronger than our dreams for my career. We loved each other. At first, we didn't want to mix up the cards, but eventually, passion led our way. We kept a secret for a long time and didn't want to have to hear them say, "Oh, my gosh, she's so young and he's been married twice."

But we decided, "Let's not hide, because if we can't walk hand in hand under the sky and scream to the world that we love each other—which is the greatest thing in the world—then we missed the boat, we missed it all. It's not right, it's not worth it."

Our success today as a couple is stronger than the success of our business. Someday, if somebody makes a movie about our life, that's going to be the good part, the really good part [laughs].

Your next English album, 1996's "Falling Into You," won the Grammy Award for album of the year. That had to have been an overwhelming feeling of accomplishment.

Most of the time in show business, you have a feel for what's going to happen, but none of us that night had any idea if we had a chance. I remember as they called my name, I looked at René, and he was surprised. I don't see that a lot, so I was surprised that he was so surprised [laughs].

There were so many meetings when we were putting together the record, and they always took place around so many meals, filled with jokes and laughter. The restaurant always seemed more important than the meeting. You become intimate with the people that are involved, they become a family and you care about them. So when the Grammy happened, it felt good because it was a shared triumph. It was a big night. A big surprise. Yes, absolutely, it was amazing.

Following your Millennium Eve concert in Montreal, you announced that you would take a hiatus, hoping to start a family. Were there concerns about taking a leave from the business?

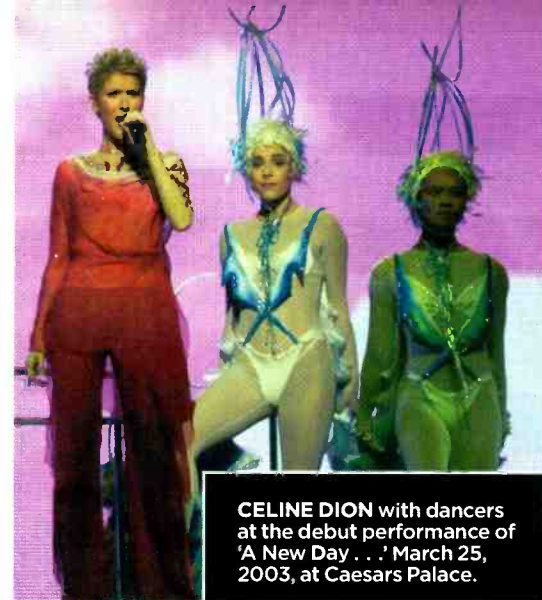
I had my husband, the love and support of my family, the music—and comfort. It was wonderful to go out and share my passion that last time, but I knew for sure that I was not going to be disappointed, because I didn't expect anything from that point. I can always go back home. The next day, René told me, "You were amazing. You did your job last night, and now it is time for us to build our lives." I already had it all. There was never any question that it was the right thing to do.

Let's jump ahead to your four-and-a-half-year residency at Caesars Palace in Las Vegas, from 2003 to 2007. One of the reasons the concept was so appealing to you is that it offered stability, a routine and the opportunity to focus on raising your child, René Charles. Now that it has been a couple months since closing night, do you miss it?

The hardest part is not seeing the people we worked with for so long. The last show [Dec. 15] was emotional. But you have to know when to stop. You don't want to leave after things start to fall down. So we were ready. It's a great achievement, we're very proud of it, but it's time to move on to greater things.

What have you been doing between the Vegas finish and the launch of your world tour on Feb. 15?

I'm extremely tired, because we're already working on the new tour. It's very high-energy, very uptempo. There are quick wardrobe changes, there are treadmills, so now, before that begins, I want to rest—I need to rest my voice.



CELINE DION with dancers at the debut performance of 'A New Day . . .' March 25, 2003, at Caesars Palace.

We're taking René Charles to Disney World, we're going to see the whole family, and I can't wait to see my mom. These are the things that make René, me and our family happy. We're taking one day at a time in this new world. No one knows what's going to happen tomorrow, so I want to make today the best day. That is my greatest joy.

What are you goals for the upcoming tour?

We would never attempt to beat anything we've done in the past, so we're not trying to do a better tour—we're trying to do a successful tour. When you're stable for a while, it's nice to move the furniture around and to vacuum under the sofa, to clean out the attic. So we want to have a good time and try new things, different things.

Through much of your career, you have been publicly saddled with the "diva" label—and yet those who know you recognize you as unpretentious and herald your sense of humor. This seldom seems to come through in your public persona.

You know what? People think I share it all. Maybe I'm not as much an open book as they think I am. People think I'm so dramatic, so black and white. Those who know me personally do say to me that I am funny. But let's put it this way: It's OK for some things to remain intimate. You don't give everything to everybody.

What have you not yet accomplished that you would like to?

Acting. Some movies. I would love to play Maria Callas in a film.

What would people who think they know everything about you be surprised to learn?

That I hate to sing as much as I love to sing. I love it when I have my full strength, my full happiness—but I hate to sing when it takes me away from my family, when I'm sick or not feeling good and can't do my best vocally. I hate to do it, because I know how fun it can be. And it's a struggle when you're not having fun. Singing is not just the vocal cords; it's your whole body, your soul. The night I lost my dad and had to sing, I tell you—it hurt.

Finally, 27 years in and counting, how would you sum up your life and career?

I'm extremely proud of the fact that the fans have come with me on this journey, that they have trusted me for so long. Do you know how fortunate I am to be able to sing for over 25 years, to have had hits, to have a career? At this point, the people that listen to my music have gotten me pretty well, because I've sold 100-and-I-don't-even-know-how-many-million records.

If it ends tomorrow, I'm OK with that, because look at what we have. Yes, I feel enormous pride for what I have accomplished after all these years. I have shared a part of my soul—and I still love to do it.

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**TAKING CHANCES
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PHOTO CREDIT: DENISE TRUSCELLO

15-16-19-20-23-25

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HER TOUR WILL GO ON

DION SETS OFF ON GLOBAL TREK AFTER COLOSSAL VEGAS RESIDENCY

BY RAY WADDELL



Beloved worldwide, CELINE DION performs on a 2007 TV broadcast in Leipzig, Germany.

It is not a stretch to say that Celine Dion's record-shattering run at the Colosseum at Caesars Palace in Las Vegas is the most successful collaboration ever between an artist and a venue. ¶ Now, after that five-year residency, Dion is poised to launch her first tour in a decade, a massive global trek that is deep and broad in scope. ¶ But first, a look at the remarkable Vegas achievement is in order. Dion's historic run at the \$95 million, 4,100-seat theater not only changed the face of entertainment in Las Vegas, it also blew away the competition in its venue size category and forced Billboard to examine how it ranks artists, venues and tours. ¶ The singer grossed a staggering \$385 million at the House That Celine Built, drawing nearly 3 million people to 717 shows. These are Rolling Stones-esque figures, the difference being the Stones tend to play arenas and stadiums as opposed to theaters in achieving their glittering figures. ¶ The Colosseum stand was a collaboration among Dion and her husband/manager, René Angélil; AEG Live touring arm Concerts West and its co-president John Meglen; and Caesars. ¶ Meglen points out that Las Vegas market economics—which place a premium on price, venue capacity and high-end entertainment—played a role in Dion's success at the Colosseum. Also a factor was the vision of the artist, her manager and the producers.

"We definitely took a chance on something that 99% of the industry said we would fail on," Meglen says. "But the real truth of the matter is we proved something that works in that marketplace, that an artist can sit down in Las Vegas and allow the audience to travel to them instead of the artist traveling to each city."

That said, it takes a special kind of artist to pull off what Dion accomplished, Meglen says, with more than 700 shows completed. "You can never underestimate how much work it is to do something like that," he says. "That was like doing 10 tours over a five-year period. How many people can have that type of work ethic? Celine is right at the top of that list."

Meglen says that when Dion wrapped the run and he and Angélil knew they wouldn't see each other for a while, "we looked at each other and said, 'You know what? We rewrote the book in Las Vegas.' There is no question that Celine and René were the ones that set the new standard."

Now, after the most successful residency in modern live music history, Dion is poised to take her show on the road again with the Taking Chances world tour.

Those involved say she is approach-

continued on >>p40

ECKHARD SCHULZ/REUTERS

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Celine Dion

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PHOTO CREDIT: DENISE TRUSCELLO

Here's to
"Taking Chances"
 Congratulations and
 best wishes on your
 new tour!

T V E
PALACE
 OF AUBURN HILLS



Definitely not banned in Boston: **CELINE DION** performs at the Fleet Center in 1998.

from >>p38 ing the coming year with renewed vigor for touring.

"René said when he first broached the subject with Celine, her reaction was surprisingly quick: 'Yes, let's do it,'" says Rob Prinz, Dion's agent for 18 years. "She's looking at it as a real privilege to go around the world and play her music for fans that haven't been able to come to Vegas."

Meglen adds, "She's so excited about this tour. She's taking her son to see the world, her mom's going with her. Celine looks at all things as life experiences."

Meglen says the transition from five-year sit-down to megatour has been seamless. "It's a very natural progression," he says. "Touring is what we all know and do, and Vegas was really the exception here."

Concerts West is promoting the more than 70 shows in North America, partnering with such Live Nation promoters as Rick Franks in Detroit, Dave Marsden in Boston and Jeff Trisler in Seattle, as well as the late Jon Stoll's Fantasma Productions in Florida.

"Sales are fabulous, grosses are through the roof already," Meglen says. "We've put up 37 shows in the U.S., and we're already over \$50 million gross. In Canada we have 12 shows on sale, and we're over \$26.5 million there."

The globe-spanning trek begins with a February run through South Africa starting on Valentine's Day at the Coca-Cola Dome in Johannesburg. Stops include Dubai, Japan, Korea, Australia, the United Kingdom and Europe through the spring (including six nights at Paris' Palais Omnisports-Bercy in May), with the tour landing in North America Aug. 12 at TD Banknorth Garden in Boston.

"It's always a great privilege to present an artist who has reached the very highest levels of success, especially an artist with whom we have had such a long relationship," says Live Nation New England senior VP Dave Marsden, who first presented Dion at the Berklee Center for the Performing Arts in Boston in the early '90s. "It was exciting to present Celine Dion to an audience at a sold-out Berklee Performance Center and every bit as exciting to be a part of the upcoming shows at the Garden."

The shows in Boston will be followed by a six-night stand at the Bell Centre in Montreal. "It's fantastic: the hometown girl coming back

after five years in Vegas," says Jacques Aubé, VP/director general for Gillett Entertainment Group, which oversees the Bell Centre.

The response from Dion's home market was over the top. "Six sold-out shows, 120,000 tickets in less than two hours," Aubé says. "It's a Bell Centre record, that's for sure. René tells me he feels a lot of warmth that her public in Montreal has taken her in and welcomed her back."

Montreal is not alone. More than 100 dates are on the books through the Jan. 30, 2009, stop at the BankAtlantic Center in Fort Lauderdale, Fla., and many shows are sure to be added as dates sell out.

With many dates to work with, Meglen says the idea was to go deep in the routing. "I'm a believer in getting to as many markets as you can because I still believe that live is such a solid basis for an artist," he says. "When you're talking about her promoting new product and a new album, you don't just play the major cities. That's part of the success and strength of Celine: Middle America is a tremendously big fan base of hers."

As is the world. "As many shows as we're doing—130 shows or more—other than South America, we're pretty much touching on every continent," Prinz says.

"We picked the places where we know she has a strong fan base, strong sales and there has been a demand for her. We're going to places we've never been before, like South Africa and China. And of course we're going to places where she has a tremendous history, like North America and Japan."

While Concerts West is the lead promoter in North America, many promoters around the world are taking part in the tour. "We're reuniting with a lot of people we've worked [with] before around the world, like Michael Coppel in Australia, Marek Lieberberg in Germany and parts of Europe, John Giddings in the U.K."

With initial sales beginning late last year, the tour has as much lead time between on-sales and the actual date as the industry has seen in a while, more than a year in some cases. "We wanted to go on sale when the new record came out, when Celine was doing 'Oprah' and all her press and promotions," Meglen says. "We just felt that was a natural time to take advantage of the publicity and the public aware-

continued on >>p42

6 billion people on the planet
million singers

1 Celine

Congratulations with love and admiration
David Foster



CELINE DION and husband **RENÉ ANGÉLIL**

from >>p40 ness, nothing other than that."

Prinz says the long lead time was beneficial to the entire setup of the tour. "My experience has been most tours, at the last minute or a couple of months in advance, everything changes and you're scrambling," he says. "We've been working on this tour for over two years now, so the setup, the seamlessness, the way it's going to work and the way it's rolled out is really a testament to the benefit of how much lead time and how much foresight that the artist and management gave us to work with."

Clearly, Dion's market value has not been diluted by 700 appearances in one of the top global destinations on the planet. "We didn't feel that way, Concerts West didn't feel that way," Prinz says. "People who came to Vegas to see her will get a different show in their own city, and we'll get more repeat business in different cities around the world. Ticket sales are off to a great start, so we're not feeling any dilution of business."

Indeed, it seems a big reason for that is what happened in Vegas stayed in Vegas, and a tour is a different animal completely. "This is truly a concert, where Vegas was really a spectacle, a show that you can't tour," Meglen says. "This is Celine going out and doing a concert tour supporting her new product and moving onward with her career."

If anything, the Vegas run improved Dion's live value, Meglen believes.

"I think the Vegas situation has only helped her, first and foremost because of how great she was," he says. "Even if people saw her in Las Vegas, they're going to want to see her when she comes to their town."

Additionally, ticket prices in Vegas were higher than on the road, with the top ticket at the Colosseum in the \$235 range and the top ticket on the tour not exceeding \$200. ...

THE LONG HAUL

DION'S VETERAN CREW READY TO TAKE HUGE PRODUCTION AROUND THE WORLD

BY RAY WADDELL

Transitioning an artist's production

from one of the most elaborate music shows Las Vegas has seen to a live concert production that will travel around the globe is no small task, but Celine Dion's crew is up to the challenge.

The Vegas "A New Day..." production was designed to be in one place for five years. For her Taking Chances world tour, which begins Feb. 14 in Johannesburg, Dion's 104-person traveling crew will leave nothing to chance as they load it in, set it up, deliver the show, tear it down and move it to the next arena.

In this case, familiarity breeds success. "Most of the people [on the tour] have been with Celine a long time, the musical director [Claude LeMay] and myself for more than 20 years," Dion's tour manager Denis Savage says. "It is a little hard to leave the comfort of a five-year run, but it is also very exciting to go out and do another show."

Production on Taking Chances is a 360-degree, in-the-round configuration, "which gives people great seats that are never far from the stage," Savage says.

Having promoted Dion's five years at the Colosseum at Caesars Palace, the Concerts West personnel have long observed

Dion's crew in action. "Working with the Celine Dion crew is a privilege and a pleasure," says Jim Allison, Concerts West tour director for the North American run of Taking Chances. "They are consummate professionals who really know how to deliver an amazing show night after night."

Below are key personnel traveling the world with Dion's Taking Chances tour.

TEAM CELINE

Manager: René Angélil

Tour director: Denis Savage

Tour manager: Michel Dion (talent)

Tour manager: Patrick Angélil

(production, logistics and media relations)

Production manager: Rick Mooney

Assistant production manager: Shari Weber

Stage manager: Alexandre Miasnikof

Artist's personal security: Nick Skokos

Tour rigger: Brian Collins

Lighting director: Yves "Lapin" Aucoin

Front of house engineer: Francois

"Frankie" Desjardins

Monitor engineer: Charles Ethier

Audio system engineer: Mario St. Onge

RF engineer: Marc Theriault

Assistant lighting director/lighting

head: Karl Gaudreau

Video director: Veillet Mireille

Head back-line tech: Jeff Dubois

Head video: Martin Perreault

Production assistants: Sharie Weber, Stephanie Duval

Tour accountant: Sylvia Hebel

Director: Jamie King

Promoter (North America): Concerts West/AEG Live

Tour director: Jim Allison, Concerts West

Production director: Lonnie McKenzie

Lighting, audio, video vendor:

Solotech, Montreal

Stage: built by Scenetique

Trucking: Truck n' Roll, Montreal

Coaches (both for North America), Roadhouse

Band:

Musical director: Claude LeMay

Drums: Dominique Messier

Bass: Marc Langis

Guitars: André Coutu

Guitars, violin: Jean Sebastien Carré

Keyboards: Yves Frulla

Percussion: Nanette Fortier

Background vocals: Elise Duguay,

Marilou Gauthier, Barnev Valsaint

Dancers: Amanda Balen, Melissa Garcia,

Kemba Shannon, Addie Yungme, Zac

Brazenas, Dominic Chaiguang, Aaron

Foelske, Miguel Perez

PAUL CHASSON/THE CANADIAN PRESS/AP IMAGES



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DION'S GREATEST HITS

When Celine Dion grabs the top of the Billboard charts, she doesn't let go easily. ¶ Four of Dion's top 10 most successful hits on the Billboard Hot 100 have spent multiple weeks at No. 1. They include "Because I Love You," which spent six weeks at No. 1 in 1996; "I'm Your Angel," her duet with R. Kelly that matched that six-week stay in 1998; "The Power of Love," which topped the chart for four weeks in 1993; and "My Heart Will Go On," which reigned for two weeks at No. 1 in 1998. ¶ Likewise, two of her four No. 1 albums on the Billboard 200 spent three weeks each atop that chart, "Falling Into You" and "All the Way . . . A Decade of Song," both in 1996. ¶ Titles on these charts are ordered by peak position on the Hot 100 and the Billboard 200, respectively. If more than one title peaked at the same position, ties were broken by the number of weeks spent at the peak. ¶ If ties still remained, they were broken by the number of weeks on the chart, and then in the top 10 and/or the top 40, depending on where the title peaked.

CELINE DION TOP SONGS

Rank	Title	Peak Position	Debut Date	Label
1	Because You Loved Me (From "Up Close & Personal")	1 (6 weeks)	March 9, 1996	550 Music
2	I'm Your Angel (R. Kelly & Celine Dion)	1 (6)	Dec. 5, 1998	Jive
3	The Power Of Love	1 (4)	Nov. 27, 1993	550 Music
4	My Heart Will Go On	1 (2)	Feb. 28, 1998	550 Music
5	It's All Coming Back To Me Now	2	Aug. 17, 1996	550 Music
6	Where Does My Heart Beat Now	4	Dec. 8, 1990	Epic
7	All By Myself	4	March 29, 1997	550 Music
8	If You Asked Me To	4	April 25, 1992	Epic
9	That's The Way It Is	6	Nov. 13, 1999	550 Music/ 550-Work
10	Beauty and the Beast (Celine Dion and Peabo Bryson)	9	Jan. 18, 1992	Epic



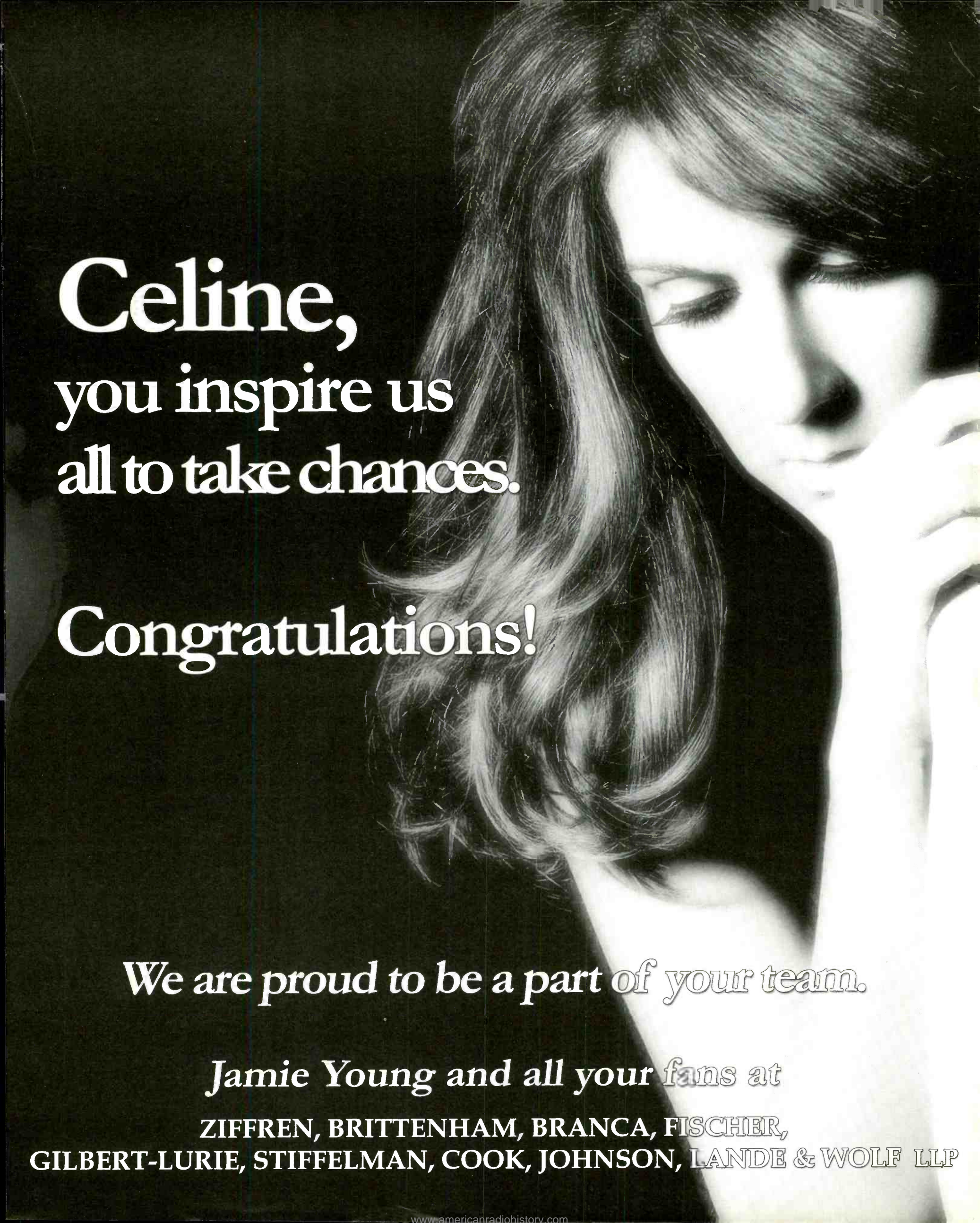
CELINE DION TOP ALBUMS

Rank	Title	Peak Position	Debut Date	Label
1	Falling Into You	1 (3 weeks)	March 30, 1996	550 Music/Epic
2	All The Way . . . A Decade Of Song	1 (3)	Dec. 4, 1999	550 Music/Epic
3	Let's Talk About Love	1	Dec. 6, 1997	550 Music/Epic
4	A New Day Has Come	1	April 13, 2002	Epic/Sony Music
5	These Are Special Times	2	Nov. 21, 1998	550 Music/Epic
6	One Heart	2	April 12, 2003	Epic/Sony Music
7	Taking Chances	3	Dec. 1, 2007	Columbia/Sony Music
8	The Colour Of My Love	4	Nov. 27, 1993	550 Music/Epic
9	Miracle	4	Oct. 30, 2004	Epic/Sony Music
10	A New Day . . . Live In Las Vegas	10	July 3, 2004	Epic/Sony Music

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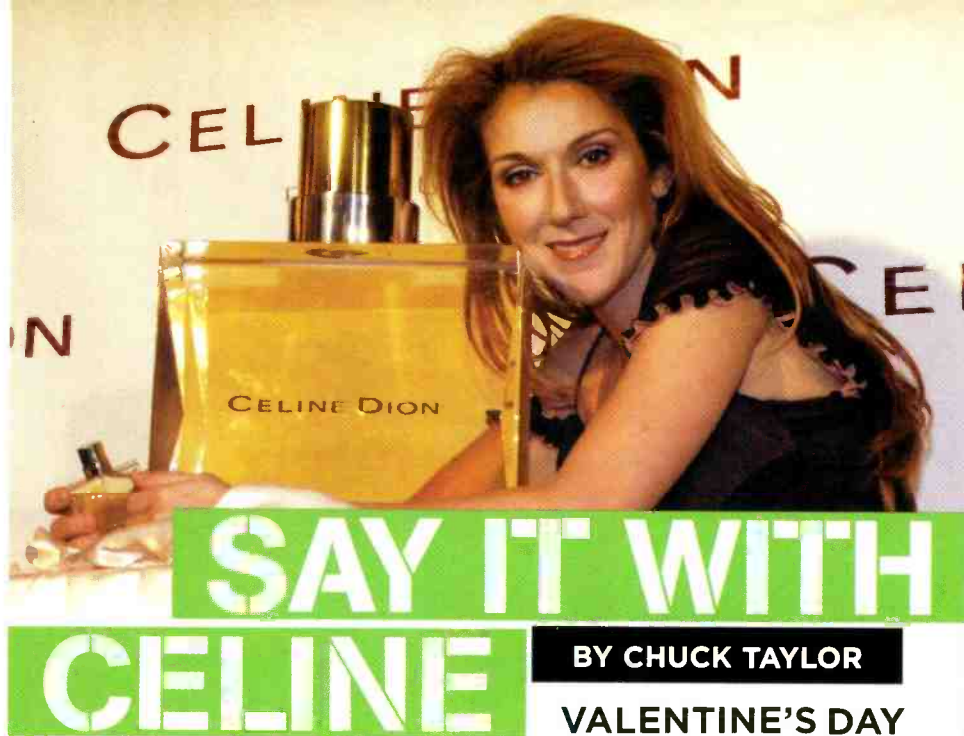
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CRITIC'S CHOICE

Since signing with Sony in the United States in 1990, Celine Dion has released a mightily prolific 22 albums. Billboard senior pop correspondent Chuck Taylor offers his take on a handful of her best recordings.

'FALLING INTO YOU,' 1996

Dion's fourth English-language album marked a commercial pinnacle, after previous English set, 1993's "The Colour of My Love," delivered her first U.S. No. 1 hit, "The Power of Love." This set helped define her professional persona, perhaps permanently pinning her "diva" designation—less so because of the tender, David Foster-produced ballad "Because You Loved Me," than bombastic top five hits "It's All Coming Back to Me Now" from Jim Steinman and an explosive cover of Eric Carmen's "All by Myself." The album also raised the bar on Dion's subtle side, with the bossa nova-lite title track, sensual "Seduces Me" and somber "Fly," dedicated to her niece, who died from cystic fibrosis. The set won the Grammy Award for album of the year.



understated arrangements, designed to let Dion's vocals reign—and is among her most exquisite French hits. Two hits followed: "Zora Sourit" and "On Ne Change Pas," and like so much of her French-language output, there is less emphasis on the "money notes." The album's profound success outside of France and Canada also made it commercially momentous: With "D'eux," it is the second French-language album to sell gold in the United Kingdom, according to the BPI. It also garnered certifications in Poland, Portugal and the Netherlands, among other nations. "S'il Suffisait" also won the Canadian Juno Award for Francophone album of the year.

'LET'S TALK ABOUT LOVE,' 1997

Dion's fifth English set showcases a world-class superstar in a position to command collaboration with her choice of musical royalty. She duets with lifelong idol Barbra Streisand on melodramatic anthem "Tell Him," in which the elder offers lyrical life lessons to her protégé—ultimately ironic in that Dion was on the verge of trouncing Streisand as one of the world's best-selling female singer, according to Sony. The Bee Gees wrote and sang on the handsome "Immortality," while Carole King contributed equally mature ballad "The Reason," produced with consummate grace by the great George Martin. While not U.S. hits, both rank among Dion's most majestic performances. Of course, it was "My Heart Will Go On," the ubiquitous theme from "Titanic," that propelled "Let's Talk About Love" to No. 1. The album is also noteworthy in that it finally provided a stateside setting for "To Love You More," a No. 1 hit for five weeks in Japan two years earlier. As Dion's most sophisticated and melodically complex recording—and a live staple for a decade—it spent eight weeks at No. 1 at U.S. AC radio and reached No. 11 on Hot 100 Airplay. In all, "Let's Talk About Love" became the No. 2 album of the year, behind—what else?—the soundtrack to "Titanic," on the Billboard year-end charts.



'A NEW DAY HAS COME,' 2002

Dion's "comeback" album, following a two-year hiatus in which she had a baby and took her first extended vacation since launching her career in 1981, is a superlative collection. Sony promoted the set as an event record; it debuted at No. 1 in 24 countries, including the United States. The title track, which appears here as a delicate, piano-driven ballad and an uptempo radio remix, set a record at AC radio, spending 21 weeks at No. 1. Other hits abounded: sunny "I'm Alive," included on the "Stuart Little 2" soundtrack; doleful "Goodbye's (The Saddest Word)"; and a reverent cover of "At Last," popularized by Etta James. But consider the great songs here that didn't reach radio: the consummate diva ballad "I Surrender," the high-energy dancefloor toss-up "Sorry for Love"; uptempo melodic singalongs "Right in Front of You" and "When the Wrong One Loves You Right"; and august gem "The Greatest Reward." Across the board, Dion, her A&R team and Sony's promotional moxie are at the top of their game here.



'S'IL SUFFISAIT D'AIMER,' 1998

Dion's 19th French album realigned her with famed French singer/songwriter Jean-Jacques Goldman, who produced 1995's "D'eux," the best-selling French-language LP of all time, according to Sony. The dulcet but bitter-sweet title track, which translates to "If Only Love Could Be Enough," exemplifies the set's



'BEAUTY AND THE BEAST,' 1992

Call it Disney schmaltz, but Dion's third English hit and second top 10 single is among the songs that most impacted Dion's career. It cleared all that confusion about "Saline," "Salon" and other pronunciation massacres of her name. With a little help from Peabo Bryson, Dion became a household name with this top 10 hit, not to mention earning her Academy, Grammy, Golden Globe and Juno kudos.

SAY IT WITH CELINE

BY CHUCK TAYLOR

VALENTINE'S DAY GIFTS FROM DION'S MARKETING LINE

Through her Web site and other retailers, Celine Dion offers fans an impressive array of merchandise and other opportunities. Here's a sample just in time for Valentine's Day.

TOUR GETAWAY PACKAGE IN PARIS

Looking for the most lavish Celine Valentine's Day gift imaginable? Take your beloved to Dion's 2008 Taking Chances world tour in Paris. This exclusive tour getaway package, endorsed by celine Dion.com, includes hotel accommodations, premium seats for the May 24 show at Omnisports de Bercy and a buffet breakfast. Other dates and destinations also available. Between £400 and £500 (\$780-\$975) at eventtravel.co.uk. (Airfare not included.)

'CELINE DION LIVE IN LAS VEGAS' DVD

Dion's "A New Day . . ." Vegas concert was released on DVD in December, complete with richly detailed photographs and generous liner notes. The two-disc set includes the full-length performance at the Colosseum at Caesars Palace, with behind-the-scenes footage of the cast and Dion at home, backstage and in her dressing room (\$16.99 at Amazon).

BEJEWELED BITS

Adornments flow generously at celine Dion.com, including a leather/chrome key ring with the "Celine Dion" script logo engraved in the center, available in four colors; pewter and gold-toned embossed key chains; stainless starter charm bracelet with 18 interlocking links; a black and gold lapel pin with raised logo; and the best, a Good Luck Frog Charm, which showcases Dion's two lucky symbols: a "cuddly" frog and the number "5" (\$6-\$22 at celine Dion.com).

ENCHANTING FRAGRANCE GIFT SET

The latest fragrance in Dion's ever-expanding Coty line includes 1-ounce and 0.5-ounce eau de toilette sprays, 6.7-ounce body lotion and 2.5-ounce travel-size shower gel. Packaged in a purple fabric-covered box (\$19.99 at target.com).

'CELINE DION: FOR KEEPS'

This 2005 192-page fan keepsake is a combination scrapbook, memoir, picture book and biography. It contains mementos from her personal archives, including family photos, career keepsakes, inspirations, letters, wedding program with René Angélil and Dion commentary (\$39.95 at bordersstores.com).

MEMBERSHIP TO TEAMCELINE

Dion's online VIP Club offers ticket presales and premium seating for the Taking Chances tour, exclusive photos, video and audioclips, downloads, e-mail newsletters with insider information, discounts on merchandise, contests and a personalized membership card (\$40 at celine Dion.com).

CELINE DION WALL CLOCK

When it's time to show how much you care, these custom-made 10-inch clocks make an up-to-the-minute statement. Silver plastic frame with a variety of Dion poses. Search eBay for "Celine clocks" and you'll be directed to Pam's Gifts and Collectibles (\$17.95, delivered to your door).

PEN AND PENCIL SET



Write your own love notes with a designer set offering a metallic blue ballpoint pen and mechanical pencil. "Celine

Dion" logo is printed in gold, complementing trim and clip. Packaged in a collectable logo-embossed silver tin case. For the economically minded, there's also an iridescent purple push-action ballpoint pen (\$8-\$30 at celine Dion.com).

'GREGORIAN CHANT TRIBUTE TO CELINE DION'

For the Dion fan that has everything, there's the "Gregorian Chant Tribute to Celine Dion" CD, issued in 2004 on Big Eye Music, comprising dusky, male choral arrangements of such hits as "The Power of Love," "My Heart Will Go On," "It's All Coming Back to Me Now" and "Beauty and the Beast." Chances are your love doesn't have this one: at Amazon, it recently ranked No. 98,155 among popular CDs (\$10.98 at Amazon).

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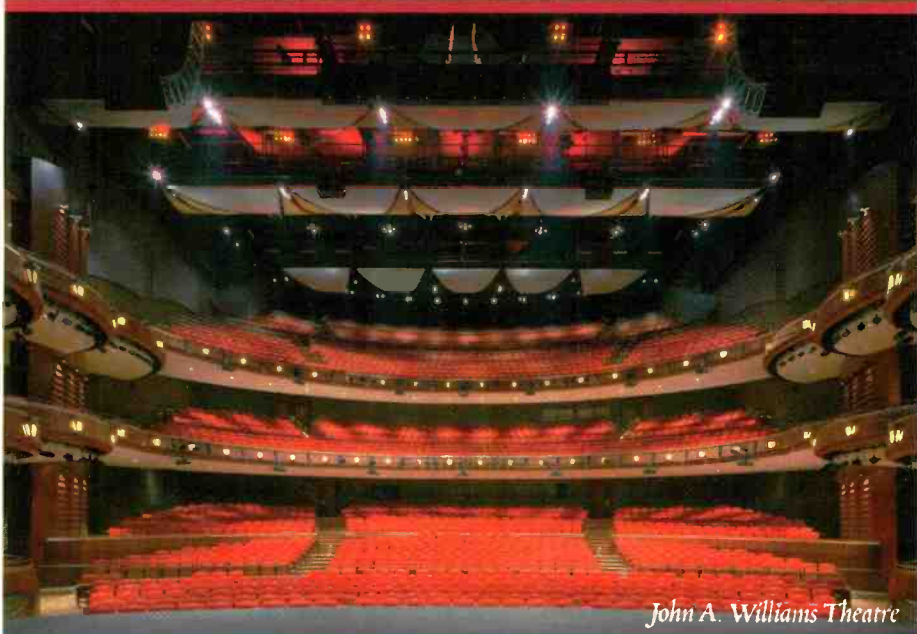
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**New Concert
Spaces Enter
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Solid Success**

BY RAY WADDELL

Kansas City, Mo., gets ready to wake up to a new presence: the grand opening of the Sprint Center on Oct. 10, 2007.

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GARTH BROOKS, always ahead of the curve in bringing arena spectacle to country music, performs at the Sprint Center.



A competitive and crowded North American concert market just became more so on both counts, with a wide range of shiny, state-of-the-art rooms of all sizes opening within the past year. ¶ The good news is all of these venues came into their respective markets with strong showings. ¶ Mega sports and entertainment firm Anschutz Entertainment Group opened three of these new locations. “We are bullish on our business plan, even in these challenging economic times, because we are heavily invested in the content side of the business, both from a live entertainment and sports perspective,” says Randy Phillips, CEO of AEG Live, the firm’s live entertainment division. “AEG Live is one of the undisputed leaders in the field, and we open offices in markets where we have real estate assets to nurture and protect.” ¶ Below is a sampling of some of the new venues that recently opened or are planning to open this year.

UCF ARENA, ORLANDO, FLA.

A sold-out Reba McEntire concert last Sept. 8 christened the new \$113 million UCF Arena in Orlando, Fla., and four sellouts followed: Fall Out Boy, Elton John, Michael Bubl  and Brooks & Dunn/Alan Jackson. “We’re very pleased by the first several months and look to keep the momentum going,” assistant GM Ben Gibbs says.

“We’re challenging ourselves to at least try every category of event and genre of performer,” he adds. “You never know what is going to work until you attempt the event.”

Gibbs says that so far there have not been any unwelcome issues in operating the UCF Arena, located on the grounds of the University of Central Florida. “We’ve been pleasantly surprised by the amount of interest we’ve generated in a very short time,” he says. “Despite our location on a college campus, promoters are eager to bring us a host of events, not just college acts.”

Promoters range from large corporate presenters to small independents. “We strive to create an atmosphere where even the smallest promoters feel confident they can succeed with their events,” Gibbs says.

CHAIFETZ ARENA, ST. LOUIS

Larry the Cable Guy will open Chaifetz Arena at Saint Louis University in Missouri on April 5.

The arena, athletic office and practice complex and new home of the SLU Billikens projects 400,000 visitors to 90 arena events in its first year.

“Our grand-opening year will be filled with highlights that will include Billikens men’s basketball on campus, family shows, high school basketball, cheerleading events and a host of university and community events,” says Darius Dunn, GM of Chaifetz Arena for Philadelphia-based Global Spectrum.

“Larry the Cable Guy, the Harlem Globetrotters, Women of Faith and concerts are a sample of the event variety we will host throughout our inaugural year.”

Dunn says the 10,000-seat arena will fill a void in the market for a midsize venue within the city limits. “Chaifetz Arena will be one of the most intimate 10,000-seat venues in the Midwest, a great place to watch a show,” he says. “The design elements will be a pleasant surprise for tours, [with] the ease of loading in and out on par for venues twice our size.”

Dunn says Chaifetz’s size complements other venues in the marketplace.

“Tours will have every venue size option available to them in St. Louis, and I think we will have a positive impact and complement the current facilities quite well,” he says.

continued on >>p52

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from >>p50

BOK CENTER, TULSA, OKLA.

Philadelphia-based management company SMG will open the 18,564-seat, \$193 million BOK Center in Tulsa, Okla., in September, with veteran arena manager John Bolton as GM. An opening event has not yet been announced, but sports tenants include the Central Hockey League's Tulsa Oilers and AF2's Tulsa Talons.

Bolton says bookings are still a work in progress, but "the reception from promoters and agents has been extremely favorable. We are just trying to juggle who is going to be the first to play in the building."

Bookings will not lean too heavily toward one genre over another in the first year, Bolton says. "We are purposefully being somewhat cautious and trying to spread it out as much as possible," he says. "Our goal is to hit every target demographic during our grand-opening period of September to December."

Bookings are off to a strong start. "We worked with Doug Clouse at AEG to make sure the Celine Dion tour, the earliest 2008-09 tour to be announced and go on sale, included Tulsa and the BOK Center," Bolton says.

The strength of the market was tested early. "When you have a major new 18,000-seat facility that can now support 'A' artists technically with a state-of-the-art facility, you also want to make sure the market can support those events as far as ticket price goes," Bolton says. Dion sold out the first week, "creating a strong indication that the market would respond overwhelmingly to major events with large ticket prices and large 360-degree capacities," he adds.

SPRINT CENTER, KANSAS CITY, MO.

Opened last October, the \$276 million Sprint Center is the anchor to a revitalized downtown Kansas City, Mo., built in a unique public/private partnership between the city and AEG.

Sprint Center will host more than 90 public events, and nearly 1 million guests are expected to visit the arena in its inaugural year. The arena is well on its way to meeting that goal, with 350,000 visitors to 32 events in its first 60 days of operation.

"Residents of Kansas City and fans throughout the region have embraced Sprint Center," says Brenda Tinnen, GM of Sprint Center for AEG. "Our building has been buzzing with excitement beginning with our ribbon-cutting and open house, where more than 21,000 people visited the facility prior to Elton John's sold-out grand opening concert on Oct. 13."

Tinnen says the opening of Sprint Center has provided Kansas City with world-class entertainment opportunities that bypassed the market in the past, including Van Halen, Rascal Flatts, Billy Joel and Hannah Montana/Miley Cyrus. The highest-profile of these events was Garth Brooks' return to the concert stage, with 164,080 fans in attendance to nine sellouts and a worldwide broadcast into more than 300 theaters.

The magnitude of the Brooks event was a baptism by fire, of sorts. "Every new facility experiences growing pains as you learn the intricacies of your building," Tinnen says. "I'm proud of our staff's ability to remain positive and limber while the venue experienced initial hiccups and grew from those experiences."

PRUDENTIAL CENTER, NEWARK, N.J.

AEG's other North American arena showplace also debuted last fall, the \$385 million Prudential Center, which opened Oct. 25 with the first of 10 shows by hometown band Bon Jovi.

GM Dale Adams says the venue has met expectations financially and in the court of public opinion. "The feedback from the public has been overwhelmingly positive due to the ease of getting to the building by using mass transit, and the arena amenities, such as wide concourses, plenty of bathrooms, being able to hang out in the lounges before, during and after the shows," Adams says.

"But most importantly is the extremely positive feedback we receive about the helpfulness and courtesy shown by our guest services staff that work day in and day out," Adams continues.

More than half a million fans have come through the Prudential Center's doors in less than two weeks. The obvious highlight for the Rock so far has to be the Bon Jovi stand and the \$16.4 million gross it generated. Other big events include two sold-out Hannah Montana shows and two Spice Girls sellouts. A Celine Dion show for later this year will sell out well in advance.

"Another highlight was and is the positive press we've received in the normally hard-to-impress New York/New Jersey media market about the arena," Adams says.

NOKIA THEATRE AT L.A. LIVE, LOS ANGELES

The Eagles played only one live stand in 2007, but it was a doozy, in six sellouts with the Dixie Chicks opening the new 7,100-capacity showplace the Nokia Theatre at L.A. Live. The Nokia Theatre was the third headline-grabbing venue AEG opened in North America in 2007.

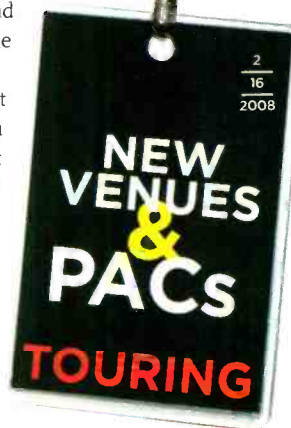
"The Nokia Theatre L.A. Live may be one of the greatest venues ever built for live music," AEG Live's Phillips says. "Nokia is a hybrid that combines the intimacy of a theater with the spectacle of an arena."

A review in the Los Angeles Times called the venue "a high-class concert hall, with excellent acoustics, comfy upholstery and nearly flawless sightlines."

"The stage is wide and deep to accommodate the most intricate production with a rigging system that most arenas would envy," Phillips says. "The sightlines are completely unobstructed, and the giant state-of-the-art high-def screens flanking the stage make the 7,100-seater seem positively intimate."

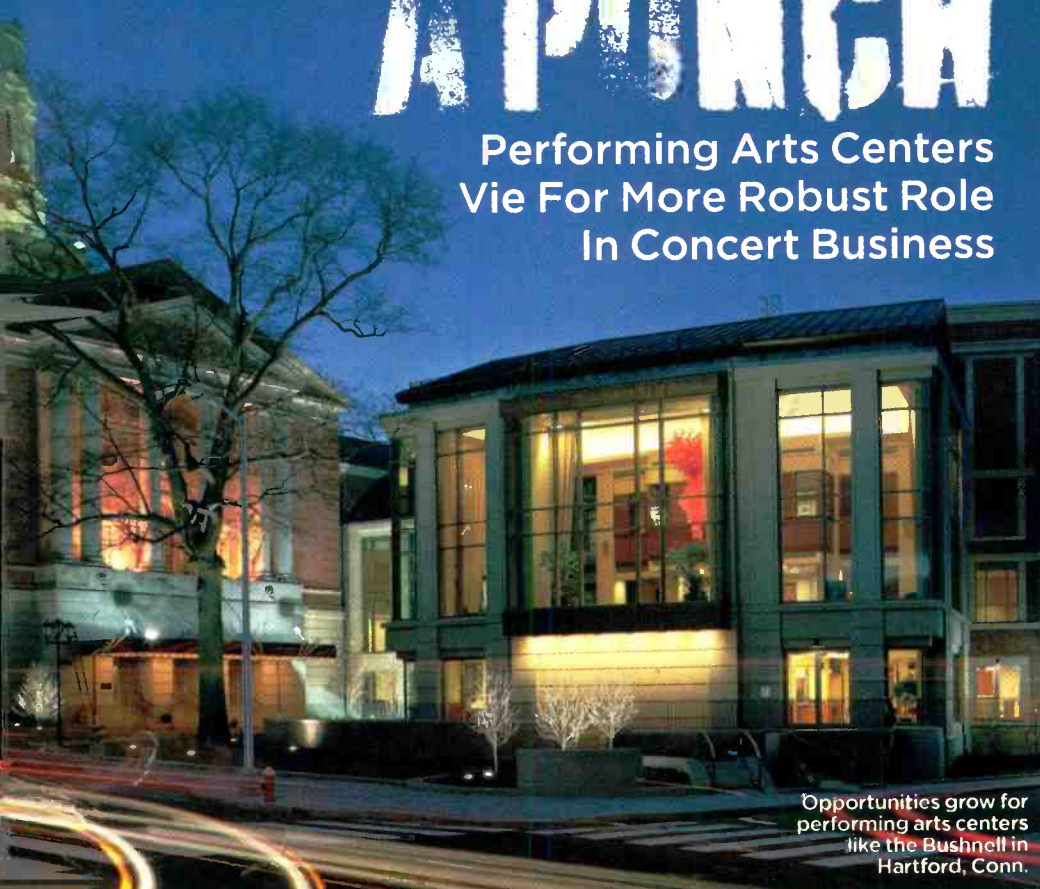
The Nokia Theatre is located within L.A. Live, a 4 million-square-foot, \$2.5 billion downtown L.A. sports, residential and entertainment district adjacent to the Staples Center and the Los Angeles Convention Center.

A diverse slate of bookings followed the Eagles, including the CMT tour with Sugarland, Queens of the Stone Age, Neil Young, Anita Baker, the American Music Awards, Mary J. Blige, So You Think You Can Dance, Enrique Iglesias, Tool, Björk, Tori Amos and George Lopez.



PAC'ING A PUNCH

Performing Arts Centers
Vie For More Robust Role
In Concert Business



Opportunities grow for performing arts centers like the Bushnell in Hartford, Conn.

As concert venues, performing arts centers have capacity, aesthetics and beautiful acoustics in their corner as they attempt to attract concerts. ¶ Working against them are schedules crowded with residents and nonmusic events, stiff competition from other venues and at least the perception of a less favorable business model. ¶ Most would agree that the industry is indeed transitioning to smaller venues, but “I feel like the transition is still in its infancy as far as PACs feeling the trickle-down effect,” says Megan Fitzgerald, programs senior manager for the Bushnell in Hartford, Conn. “While I wouldn’t say we are reaping the benefits at present, the possibilities are opening up and I think more opportunities are on the horizon.”

Indeed, it seems PACs are in many ways just beginning to find their place in this new small-venue world order. “It’s about making smarter strategic decisions and going after niche markets and niche bands for each specific geographic area, and being smarter about what is programmed for each size venue,” says Margaret Lake, director of the Gusman Center for the Performing Arts in Miami.

“There’s plenty of business to go around,” Lake continues. “At last fall’s Billboard Touring Conference I learned a lot about the value of a venue being flexible about what promoters can do and/or sell on site. We’re very open to exploring creative new business arrangements with promoters.”

Others also see opportunities for PACs to become a bigger player in the mainstream concert business. “The potential is definitely there for expanded and mutually beneficial relationships between PACs and the touring concert industry,” says Teresa Ellithorpe, senior director of event sales and services for the Tennessee Performing Arts Center in Nashville. “[PACs] are the logical next step for many tours that are looking for smaller-sized venues that can provide the intimate, customer-friendly atmosphere that the baby boomer generation feels is lacking in amphitheaters, stadiums and arenas.”

PROMOTERS AND AGENTS

Agents recognize the viability of PACs, at least for some artists, but many factors come into play when routing a tour. Aesthetics are nice, but Paul Beard, managing director of Bass Performance Hall in Fort Worth, Texas, observes that in a highly competitive market, “how far can you go with purely qualitative assets? We’re about to find out.”

PACs simply work better as venues for some artists than others. “It really depends on the nature of the artists’ touring cycles, potential building restrictions and what ticket price an artist may command,” William Morris agent Kirk Sommer (the Killers, Amy Winehouse) says. “Many adult audiences would prefer a PAC. You have to be sure not to alienate your demo. [Fans] should be familiar and comfortable with where they are going.”

The PAC can be proactive by providing promoters and agents a realistic picture of their demo, specs and avails. “We need to ensure that promoters better understand our venue’s size and our specific characteristics, and we should explain what will and won’t work here, so that they target us specifically with matching artists and audience sizes,” Lake says. “We also need to be better at giving dates to promoters so that they can get on the books with acts that they are serious **continued on >>p54**

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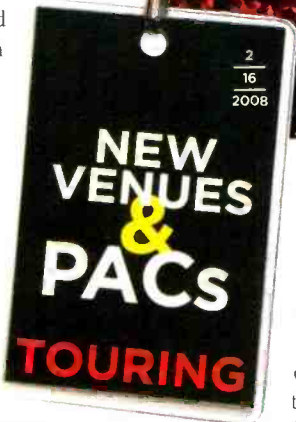
about before those dates get eaten up.”

Communication can help PACs alleviate availability issues. “Maintaining open channels of communication with agents, managers and the artists themselves is the key to matching available dates in a PAC to an incubating tour,” Beard says. “Most PACs work around resident companies, which is a challenge. We keep agents apprised of open dates and hope to get a call when there is a good match between an artist and our room.”

Many PACs have fan-loyalty and subscription programs that can provide “insurance” for a date, Sommer says. “A PAC can be a relatively protected situation due to a subscription base, but the costs of the building can be prohibitive,” he adds. The economics are “workable if it is the right play for the artist. Some [PACs] charge an arm and a leg to just open the doors.”

“We are aware that costs are a major complaint with promoters,” Ellithorpe says. “Many PACs are nonprofit organizations, so there’s often not a lot of wiggle room to be had. But we want the business and we’re willing to work with promoters to make the dates happen.”

Many PACs simply can’t risk getting hammered on the financials, according to Fitzgerald. Their shows aren’t cross-collateralized. “While some agents and promoters find it challenging to work with our numbers or find our skittish approach to a deal off-putting, what they don’t understand is that we aren’t a promoter touring multiple mar-



Nashville's Tennessee Performing Arts Center offers acts and fans intimacy.

kets with a deal in our pocket, and yes, many of our buildings are expensive to run,” she says. “If we can just create a deal that leaves us less exposed on the front end and a fair share in the end, many of us are willing to go out of our way to make your artists and their crews feel at home and have the fans walk away cheering.”

Fitzgerald acknowledges that a perception of a lack of deal flexibility at PACs may have some truth to it. “We haven’t been flexible enough in some cases,” she says. “At the same time, we are showing the agents our expenses and the margins are right there and small. I think everyone has to give a little to get a little. I would not disagree that as a whole we are viewed as expensive venues.”

While PACs are generally public buildings built for the greater good of the community, “we

are committed to maximizing revenue of our co-promotion partners,” Beard says. “Ultimately, if the deal doesn’t work for the artist, it doesn’t work for anyone.”

Repeat business can make for better deals, Lake says. “It is really important for promoters and agents to know that if you rent a venue on a regular basis and commit to it, there’s a real opportunity for profit sharing,” she says. “Not only is it better on the financial end, once a relationship is established we’ll both have to do less work to pull off amazing shows because we’ll have a practiced relationship in place.”

The “no bad shows, only bad deals” theory is particularly true at PACs, according to Lake. “We always rent our venue on a percentage basis, with a cap, and if the promoter loses on the deal, so do we.”

Ellithorpe agrees that it’s all about relationships. “Promoters are accustomed to dealing with certain venues in any given city,” she says.

“We all do our shopping where we’ve always done it. Promoters and agents are no different—that’s a habit that we have to try to change. Our biggest challenge may be just re-educating promoters and agents as to what PACs have to offer.”

Promoters and agents won’t necessarily bypass a PAC because it’s a PAC, Fitzgerald believes. “The challenge is getting agents and promoters to take a step back and look at the budget model and work out a deal that is going to make sense for everyone—which I do believe is possible,” she says. “I think it’s a matter of both sides learning how to pony up, be creative and reach the appropriate compromise. While there may still be a notion out there that PACs are the stepchild of touring venues for commercial concerts, there are at least a handful of agents, promoters and managers willing to consider us as a viable option.”

One thing is certain: All the PACs Billboard contacted for this story want to add more mainstream concerts to their datebooks. The transition of the industry should help make that happen.

“I think the concentration on growing bands from the club level to the next level is where there is a greater opportunity for PACs,” Fitzgerald says.

“What I hope, and I think we are seeing some of it now, is that agents and promoters are re-evaluating the progression of an artist in a given market and giving the small to midsize venue greater consideration. If [there are] artists who don’t belong in arenas . . . why not take that model and tastefully present artists struggling to fit certain capacities and project the grosses more appropriately?”

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	GROSS/ TICKET PRICE(S)	ARTIST(S) Venue, Date	Attendance Capacity	Promoter
1	\$2,552,940 \$66/\$26	HANNAH MONTANA/MILEY CYRUS, ALY & AJ MGM Grand Garden, Las Vegas, Jan. 18-20	43,817 three sellouts	AEG Live
2	\$1,540,140 \$66/\$26	HANNAH MONTANA/MILEY CYRUS, EVERLIFE Amway Arena, Orlando, Fla., Jan. 28-29	26,195 two sellouts	AEG Live, Fantasma Productions
3	\$952,825 \$66/\$26	HANNAH MONTANA/MILEY CYRUS, ALY & AJ Joe Louis Arena, Detroit, Jan. 11	16,692 sellout	AEG Live
4	\$920,065 \$66/\$26	HANNAH MONTANA/MILEY CYRUS, ALY & AJ United Center, Chicago, Jan. 14	16,185 sellout	AEG Live, Jam Productions
5	\$900,553 \$66/\$26	HANNAH MONTANA/MILEY CYRUS, ALY & AJ Bradley Center, Milwaukee, Jan. 13	15,723 sellout	AEG Live
6	\$887,738 \$66/\$26	HANNAH MONTANA/MILEY CYRUS, ALY & AJ Scottrade Center, St. Louis, Jan. 15	15,710 sellout	AEG Live
7	\$858,950 \$66/\$26	HANNAH MONTANA/MILEY CYRUS, EVERLIFE New Orleans Arena, New Orleans, Jan. 26	14,885 sellout	AEG Live
8	\$824,410 \$66/\$26	HANNAH MONTANA/MILEY CYRUS, ALY & AJ Jobing.com Arena, Glendale, Ariz., Jan. 22	14,102 sellout	AEG Live
9	\$822,551 \$66/\$26	HANNAH MONTANA/MILEY CYRUS, EVERLIFE American Airlines Arena, Miami, Jan. 31	14,306 sellout	AEG Live, Fantasma Productions
10	\$776,253 \$66/\$26	HANNAH MONTANA/MILEY CYRUS, ALY & AJ Frank Erwin Center, Austin, Jan. 24	13,363 sellout	AEG Live
11	\$728,212 \$66/\$26	HANNAH MONTANA/MILEY CYRUS, EVERLIFE Veterans Memorial Arena, Jacksonville, Fla., Jan. 30	12,249 sellout	AEG Live, Fantasma Productions
12	\$627,416 \$66/\$26	HANNAH MONTANA/MILEY CYRUS, EVERLIFE The Cajundome, Lafayette, La., Jan. 25	10,753 sellout	AEG Live
13	\$600,822 \$42/\$32	TRANS-SIBERIAN ORCHESTRA Alliant Energy Center, Madison, Wis., Jan. 5	15,276 two sellouts	Frank Productions
14	\$511,122 (\$568,868 Australian) \$70.98	HILARY DUFF, RICKI-LEE COULTER Acer Arena, Sydney, Feb. 2	7,897 8,354	Andrew McManus Presents
15	\$492,316 \$69.75/\$55.75/ \$39.75	CHRIS BROWN, BOW WOW & OTHERS St. Pete Times Forum, Tampa, Fla., Jan. 14	8,281 13,700	Live Nation
16	\$485,194 \$77.75/\$59.75/ \$49.75	MATCHBOX TWENTY, ALANIS MORISSETTE, MUTEMATH St. Pete Times Forum, Tampa, Fla., Jan. 26	8,141 10,000	Fantasma Productions
17	\$441,177 \$45/\$25	FOO FIGHTERS, JIMMY EAT WORLD, AGAINST ME! American Airlines Center, Dallas, Jan. 23	10,588 13,534	Live Nation
18	\$421,621 \$85/\$49.50	BLUE MAN GROUP Rose Garden, Portland, Ore., Jan. 26	7,953 8,104	Emery Entertainment
19	\$417,805 \$45/\$25	FOO FIGHTERS, JIMMY EAT WORLD, AGAINST ME! Toyota Center, Houston, Jan. 22	10,147 11,109	Live Nation
20	\$397,953 \$44/\$37.50/\$24	FOO FIGHTERS, JIMMY EAT WORLD, AGAINST ME! Amway Arena, Orlando, Fla., Jan. 17	10,074 11,647	Live Nation
21	\$322,553 \$42.50/\$34.50	TRANS-SIBERIAN ORCHESTRA Conseco Fieldhouse, Indianapolis, Dec. 17	8,866 sellout	Live Nation
22	\$316,600 \$45/\$25	FOO FIGHTERS, JIMMY EAT WORLD, AGAINST ME! Pensacola Civic Center, Pensacola, Fla., Jan. 20	8,015 sellout	Beaver Productions
23	\$309,080 \$120/\$30	PARIS BY NIGHT: MINH TUYET, QUANG LE, KHANH LY Terrace Theatre, Long Beach, Calif., Jan. 12-13	5,854 5,904 two shows one sellout	Thuy Nga
24	\$307,597 \$85/\$50	THE DISCO BISCUITS, KELLER WILLIAMS & OTHERS Tweeter Center Waterfront, Camden, N.J., Dec. 31	4,796 4,998	Live Nation
25	\$293,865 \$55	THE MARS VOLTA, THE ETernals, PEANUT BUTTER WOLF Bill Graham Civic Auditorium, San Francisco, Dec. 31	5,875 8,500	Live Nation
26	\$281,940 \$250/\$99	VAN MORRISON Grand Sierra Resort Theatre, Reno, Nev., Dec. 21	1,775 sellout	Live Nation
27	\$275,337 \$45/\$25	FOO FIGHTERS, JIMMY EAT WORLD, AGAINST ME! BJCC Arena, Birmingham, Ala., Jan. 18	6,902 sellout	Beaver Productions
28	\$270,487 \$47.75/\$41.75	TRANS-SIBERIAN ORCHESTRA Erie Civic Center, Erie, Pa., Jan. 3	5,926 sellout	Live Nation
29	\$268,382 \$54/\$47	TORI AMOS, YOAV Nokia Theatre L.A. Live, Los Angeles, Dec. 16	5,410 sellout	Goldenvoice/AEG Live, Nederlander Concerts
30	\$266,814 \$80/\$37.50	COLORS OF CHRISTMAS: PEABO BRYSON, BEN VEREEN & OTHERS Cerritos Center, Cerritos, Calif., Dec. 14-16	3,716 5,070 three shows	in-house
31	\$244,840 \$43/\$37.50/ \$29.50	KID ROCK, REV RUN, PETER WOLF U.S. Cellular Coliseum, Bloomington, Ill., Jan. 26	6,151 7,264	Jam Productions, Jay Goldberg Co.
32	\$239,663 \$36.50/\$28.50/ \$19.50	GAITHER HOMECOMING Amway Arena, Orlando, Fla., Jan. 26	7,464 11,036	AEG Live
33	\$235,485 \$48	WU-TANG CLAN Hammerstein Ballroom, New York, Jan. 12, 17	5,472 7,282 two shows one sellout	Live Nation
34	\$234,233 \$80/\$42.50	ANDY WILLIAMS Cerritos Center, Cerritos, Calif., Dec. 18-19	3,309 3,394 two shows	in-house
35	\$228,981 \$56/\$46/\$36/ \$31	94.5 PST WINTER WONDER JAM: AVRIL LAVIGNE & OTHERS Sovereign Bank Arena, Trenton, N.J., Dec. 15	5,891 7,149	in-house

NEW ARRIVALS

Two Major Venues Debut In The Southland

One sure way to let the well-heeled populace of Alpharetta, Ga., know you're opening a new amphitheater: Bring in **the Eagles** May 14.

Tickets for the band at the new \$36 million, 12,000-capacity Verizon Wireless Amphitheatre at Encore Park in Alpharetta, an Atlanta bedroom community, went on sale Feb. 1 and sold out immediately, prompting the addition of two shows on May 16 and 17.

The venue is owned and operated by the **Atlanta Symphony Orchestra's** parent, Robert W. Woodruff Arts Center Inc., and Live-360 is consulting on talent, marketing and production.

The ASO has operated at Atlanta's 6,291-capacity Chastain Park Amphitheatre for 35 years, the last 15 years or so in a joint venture with the progression of Concerts Southern, SFX, Clear Channel Entertainment and now Live Nation; basically, Live Nation Atlanta president **Peter Conlon's** team.

The ASO and Live Nation present at Chastain, but as the new amphitheater project began to take shape, "we felt the need to seek out additional resources in the marketplace relative to access to talent and booking," ASO CFO/director of business development **Don Fox** says.

The ASO will continue its joint venture at Chastain Park, which is owned by the city of Atlanta and leased to the ASO/Live Nation joint venture. "Chastain will continue to be a cornerstone of our offerings," Fox says. "It's part of the fabric of the ASO and certainly not going anywhere."

Veteran Atlanta concert presenter **Clay Schell**, formerly with H-Fi Buys Amphitheatre in the market, will take the lead for the ASO at the new Verizon Wireless Amphitheatre. "Live-360 are merely acting as consultants. They are not promoters; all the booking is done through the symphony, all the contracts are signed by the symphony," Fox says.

Two amphitheaters in the market (actually, Live Nation's 19,000-capacity Lakewood Amphitheatre on the south side is a third) makes for a competitive situation, even if the ASO has a hand in both. "It is competitive in the sense that there will be some geographic overlap and folks will now have a new choice in the marketplace," Fox says. "Chastain is a legendary place; we have people who have been coming to our series there since the day we started. Certainly, we hope there isn't a lot of intrusion to our market at Chastain, but I think it would be unreasonable to think that there won't be some."

At the Alpharetta amphitheater 7,000 seats are fixed and covered, flip-flopping the traditional shed configuration that's about two-thirds lawn. "We've purposely designed the building to have roughly 60% of capacity as fixed seating, all under a roof," Fox says. "In that sense it has a covered capacity slightly larger than Chastain and then a lawn as a wonderful amenity behind the seating."

The ASO will play somewhere between eight and a dozen shows at its new summer home, leaving ample room for other bookings. "Our hope is to put something between 25 and 35 shows onstage across the range of genres other than the orchestral/classical genre," Fox says.

NOW ROCKING CINCY: A few hundred miles north of Alpharetta, Ga., the new Bank of Kentucky Center will open this fall in Highland Heights, Ky., seven miles southeast of Cincinnati. The new \$68.9 million,



THE EAGLES helped put the new 12,000-capacity Verizon Wireless Amphitheatre in Alpharetta, Ga., on the touring map.

10,000-capacity arena will be home to the Northern Kentucky University (NKU) Norse men's and women's basketball teams, and operated by Philadelphia-based venue management firm SMG.

"The Bank of Kentucky Center will dramatically change the entertainment market in Northern Kentucky and the Cincinnati market," SMG Sports and Entertainment senior VP **Mike Evans** says. "I am very bullish on the prospects of this facility."

SMG's **Les Crooks** is GM of the arena and says the venue's capacity fills a niche in the Cincy market. "You have a larger venue at about 16,000 and a 20,000-seat amphitheater, but you don't really have a building with all the amenities this one will have in the 3,000- to 10,000-seat range here."

The first coming-out party for the arena will be NKU's May 10 commencement. Then the building will shut down and wrap up construction, targeting an August or September official grand opening.

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GLOBAL

GSMA Mobile World Congress Will Explore International Growth Of New Technologies **BY JULIANA KORANTENG**

The GSMA Mobile World Congress, once a haven for cell-phone technology geeks, is turning into a must-attend event for global entertainment executives. ¶ The gathering taking place Feb. 11-14 in Barcelona at the Fira de Montjuic exhibition center is where anyone who cares about mobile media and communications goes to see the future. ¶ This year, the show's organizers are shifting from the customary emphasis on high-tech issues like spectrum, international roaming, OMA (Open Mobile Alliance) and Wimax to such content services as music, movies, TV, videos and games. ¶ The Mobile Entertainment Forum, a trade association for companies involved in mobile entertainment, places the worldwide value of this business at \$25 billion. So the Mobile World Congress is ready to have some fun. ¶ "Last year, we made a foray into mobile entertainment," says Bill Gajda, chief marketing officer of GSMA (formerly 3GSM), the trade association of the mobile operators. Gajda refers to alliances with Hollywood icon Robert Redford, his Sundance Film Festival and Bollywood stars from India. ¶ "This year, [Robert Redford] and Bollywood will be back," Gajda says. "But you'll also see significant activities in mobile music, marketing and gaming." ¶ High on the agenda: the potential for entertainment delivered via wireless networks to sophisticated handsets at broadband-like speed. ¶ Congress keynoters include Arun Sarin, CEO of Vodafone, the world's biggest carrier by revenue; Wang Jiangzhou, chairman/CEO of China Mobile, the world's biggest carrier by the number of users (369 million by December 2007); and Olli-Pekka Kallalavuo, CEO of the world's biggest handset maker, Nokia. ¶ Actor/director Isabella Rossellini and film producer Jody Shapiro are speaking about movies on the small screen. ¶ And music will be at the forefront of the services that mobile entertainment companies want to deliver to their customers. ¶ For that reason, the GSMA has teamed with Nielsen, parent company of Billboard and the Hollywood Reporter, for Mobile Backstage, a full day of entertainment-related programming taking place during the congress (see story, page 57). ¶ "It's clear that operators and manufacturers have now realized the significance of the [music] sector for maintaining long-term relationships with their customers," says Rob Lewis, founder/CEO of Omnipone, operator of the subscription-based Musicstation, which Vodafone offers in the United Kingdom. "After many years of tests and trials, mobile music is about to go commercial." ¶ Lewis' confidence is buoyed by United Kingdom-based Juniper Research, which predicts the global mobile-music market will yield nearly \$18 billion in revenue by 2012, from \$960 million in 2007. ¶ Music companies have acknowledged the raft of new wireless-music initiatives that emerged last year, such as Apple's iPhone, Omnipone's Musicstation, Nokia's bold investment in digital music and Microsoft's acquisition of French mobile-music service provider Musiwave. ¶ "The mobile platform is an enormous part of the future of the music business. And I believe that music is crucial to the future of the mobile industry," Warner Music Group chairman/CEO Edgar Bronfman Jr. said last November at the GSMA Mobile Asia Congress, a sister event held in Macau. ¶ So as some 55,000 attendees make their way to Barcelona, Billboard asked participants which key trends will be topics of debate on the show's trading floor. "This will be a very busy MWC," Groove Mobile chief marketing officer Adam Sexton says.

HANDSETS GRASP MOBILE MUSIC

With its combination of the iPod digital player, Internet access, mobile phone and touch-screen facilities, the iPhone was last year's buzz product.

Now handset makers want to dominate the portable-music space.

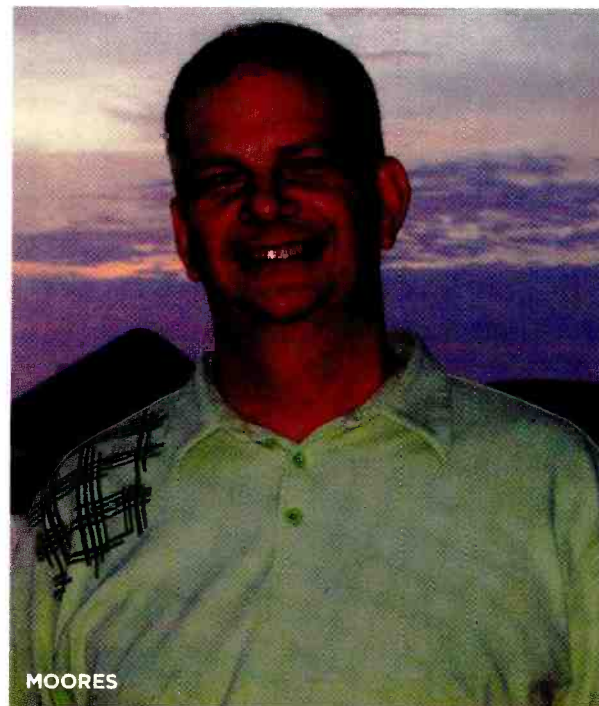
Nokia has thrown down the gauntlet with its music-friendly N95 and N81 devices to complement its new Nokia Music Store and Ovi entertainment portal.

Later this year, Sony Ericsson will make similar offerings with its Walkman devices, while Motorola's new Rokr E8 will aim to help users discover, recognize, download and share tracks.

"We shall see many responses to the iPhone," Gajda says. "Much of the entertainment taken for granted on the Internet will be on the mobile handset."

RealNetworks senior VP of global product management Larry Moores adds, "The handset manufacturers are becoming entertainment providers. So how individuals interact with their devices is very important."

Other companies will highlight handset-enhancement solutions. San Jose, Calif.-based Roamware VP of marketing Deepak Natarajan believes such new applications as its



MOORES

MOBILE

“ring-forward tone” will help boost handset usage. Unlike ringtones, which are embedded into handsets, the ring-forward tone is sent by the caller who is recommending it to a friend. The recipient can then choose to purchase the ringtone or a full-track version.

ASIA HEATS UP

U.S. handset giant Motorola confirmed the growing importance of Asia when it agreed in January to acquire Soundbuzz, the Pan-Asian digital-music service provider.

Chris White, senior director of global product marketing for music and mobile device business, says the move will help Motorola expand its Motomusic service from China into India, Southeast Asia, Australia and New Zealand.

The goal is to snatch a bigger share of the Asia-Pacific mobile-music business, which will more than double in value to \$8.6 billion in 2009 from \$3.6 billion in 2006, according to Soundbuzz. “It is a region where digital media is beginning to take off, and we expect even greater growth in the region during the next three to five years,” White says.

In addition, executive director Rimma Perelmuter says the Mobile Entertainment Forum is promoting its services to members from emerging markets. At this year’s congress, it is broadening its European chapter to form a more

inclusive chapter with board members from the Middle East and Africa.

MOBILE TV GETS SWITCHED ON

“Mobile TV and video will be among the hottest topics this year because of the [broadcasting] standards war,” Jupiter Research’s Paris-based mobile analyst Thomas Husson says.

The European Union has adopted the DVB-H (digital video broadcasting—handheld) standard, but other markets, including the United States, prefer Qualcomm’s MediaFLO, while South Korea and China favor T-DMB (terrestrial-digital multimedia broadcast).

Industry observers believe the different broadcasting fre-

quencies are slowing down mobile TV’s growth. Husson, however, thinks the sector needs an appropriate business model.

“There are not many consumers that are willing to pay €5-€10 [\$7.26-\$14.52] a month on top of what they are already spending on voice and other expenditures. Also, the industry needs to take a holistic approach and not treat [mobile] video downloads differently from TV broadcast; this is confusing customers,” he says.

Sling Media’s Slingbox technology, which enables consumers to watch TV on a computer in any part of the house, is now even more portable thanks to its mobile-phone version.

“Once people have got it into [their] mind-set to watch TV anywhere, what

continued on >>p58

MOBILE BACKSTAGE

Nielsen, GSMA Event Explores Mobile Entertainment

Nielsen, parent company of Billboard and the Hollywood Reporter, and GSMA, the global trade association of mobile operators, have teamed up to present a full day of mobile entertainment programming at the Mobile World Congress in Barcelona.

Mobile Backstage will take place Feb. 13, featuring a program created by GSMA along with Billboard and the Hollywood Reporter.

The one-day summit will feature music, film, TV and videogame companies in discussions with mobile operators and technology companies on the present and future state of mobile entertainment.

Confirmed keynote speakers include actor/director/Sundance Festival founder Robert Redford, discussing mobile as a platform for film; artist/producer/Black Eyed Peas founder Will.i.am, who will speak on mobile music technologies; and actor/director Isabella Rossellini, who will present a special case study on

the intersection of mobile and filmmaking in the short-film category.

GSMA chief marketing officer Bill Gajda says, “Mobile Backstage will provide a unique glimpse behind the content curtain, with master-class value chain insights from artists that create compelling content to operators that can potentially deliver it to a global audience on an unprecedented scale.”

Panel sessions include a discussion of the creative challenges inherent in making content for the mobile phone; a round table dedicated to the mobile content value chain, focusing on what each contributor brings to the effort and what each should receive as well; and a session on business models that focus on how to best derive revenue from various types of content and distribution models.

Speakers will include EMI International president Jean-Francois Cecilion, Zed founder Javier Perez Dolset, Nokia executive VP of entertainment Tero Ojanpera, Omnifone CEO Rob Lewis, Gracenote founder/CEO Craig Palmer, MTV president of digital media Mika Salmi and high-level representatives from Warner Music Group.



Additionally, Nielsen VP of mobile media Jeff Herrmann will present custom research from the metrics group outlining media consumption trends and behaviors across multiple platforms, including mobile and online.

The day will close with a special presentation from RealNetworks CEO Rob Glaser focusing on delivering all entertainment genres through the mobile value chain.

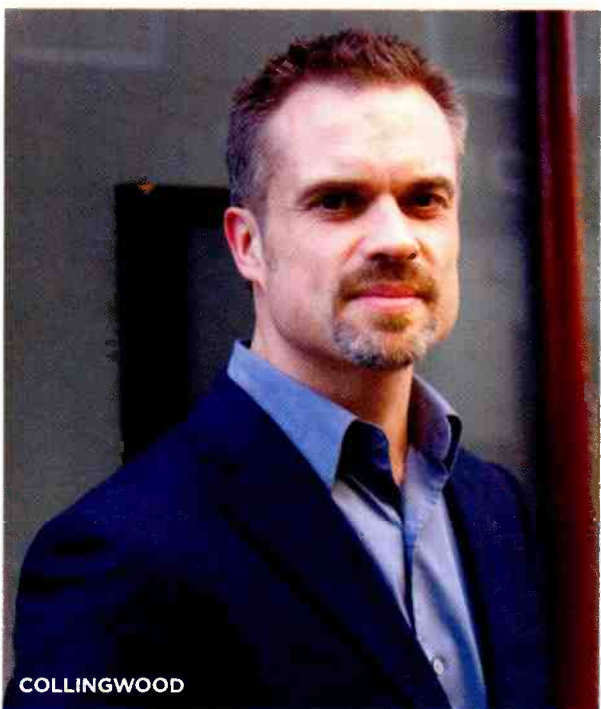
The partnership between Nielsen and GSMA will continue after the Mobile World Congress, to include a U.S.-based mobile entertainment event and additional programming and editorial activities at GSMA’s Mobile Asia Congress in Macau.

Mobile Backstage takes place at the National Palace. For details and registration information, see billboardevents.com. —Antony Bruno



from >>p57

other device can they watch it on than the mobile?" asks Stuart Collingwood, Sling Media VP of Europe, the Middle East and Africa.



COLLINGWOOD

ACCURATE SALES REPORTING

The Mobile Entertainment Forum is launching its first Mobile World Congress seminar on "monetizing mobile content's unique assets," Perelmuter says.

The move follows a survey published last December, which indicated that mobile entertainment is losing 10% of its gross revenue because of poor content-sales reports from operators to content owners, including music labels.

Currently, carriers file their sales reports to rights owners in nearly 50 different formats; some are extensive and detailed, while others come in short spreadsheets.

"Content owners don't want that if they are to aggregate and analyze figures to make a sound rationale for future investment in mobile," Perelmuter says.

The Mobile Entertainment Forum has teamed with the music industry-led Digital Data Exchange to create technical specifications to standardize the reporting formats.

"This initiative is being supported by the whole value chain, including [carriers] Vodafone and Orange; it's a recognition that the industry needs to mature," Perelmuter adds.

NEW PLAYERS, OFF-PORTAL

Rights owners find the distribution of their content on operators' portals restrictive. They want to go off-portal to make their content accessible through other carriers' networks.

Fredrik Nystrom, executive VP of sales and marketing at Sweden-based mobile-service provider PlusFourSix, argues that such a move will make mobile distribution as cost-effective as online distribution.

"Off-portal will be discussed [at the congress] from the content providers' perspective," he says. "It is going to put pressure on the operators to lower the cost of traffic and to find business models that work for everyone. Until then, consumers are going to mobile stores but are not buying, because the prices are too high."

For Groove Mobile's Sexton, off-portal distribution will open up the market. "We're not at the point of being an essential competitor of iTunes, which many of us want to take on and even surpass," he says. "That's the challenge, on- or off-portal." ■■■

UPWARDLY M

Keynoter Will.i.am Talks About Starting Tomorrow's Music Industry Today

BY MARIEL CONCEPCION

Will.i.am is a visionary. The songwriter, producer, founding member and frontman of the Black Eyed Peas has not only helped steer the quartet to global success, with worldwide album sales surpassing 18 million, according to Will.i.am Music Group, but he also has emerged as one of the most sought-after producers of his time.

The Los Angeles native has released four albums with the Peas, collaborated with a host of other stars and released his first solo album, "Songs About Girls" (Interscope Records), last year.

Because of his involvement in mobile entertainment initiatives and cutting-edge technology, Will.i.am has been invited to speak at this year's GSMA World Mobile Congress Feb. 11-14 in Barcelona. He will present a keynote talk at Mobile Backstage, a day of mobile entertainment programming on Feb. 13, co-presented by GSMA and Nielsen, parent company of Billboard and the Hollywood Reporter.

"The record industry is still feeding off of yesterday's business model built over vinyl and lacquer," he says. "But we're no longer in the music business. Instead, we're in the experience business and I want the fans to know that. I want to help organize the experience."

What will you tell attendees at Mobile Backstage?

Three years ago, I started to notice the kids at our shows were no longer taking pictures with cameras but with their cell phones instead. I started to wonder, where are those pictures going up? And who is making money off of this? This was when YouTube was just popping off, so, there was a big question mark there. Furthermore, I questioned what is the next jump-off in music? And when we figure it out, who is responsible for it?

Music in relation to phones is a powerful tool. Why is something so powerful being squished to fit an old business model? I say fuck the old way. I see how big it can be, but it won't be able to be as huge as it can be if we try to add it onto the old pattern.

Right now it feels like the 1800s as far as content, technology and entertainment goes. It feels like radio just got invented, except now we call it the Internet. We just need to figure out today's [business] model. When that happens—when it's defined—that's when it's going to blow.

Have you always looked for mobile opportunities?

I've always been involved with the mobile world and trying to get the Black Eyed Peas involved in things the non-traditional way. "Let's Get It Started" was actually one of the first videos where a mobile device appeared in the video. We also had the first iPod commercial and that wasn't accidental. And then we had "My Humps" with [Verizon's service] V Cast, which helped kick things off too.

If you go on our group Web site, blackeyedpeas.com, you can see that about 790 days ago we partnered up with a company out of Europe called Ice Mobile. They gave us the technology to have a mobile service that allowed our fans to see where we were throughout our tour travels via their cell phones. We could also push pictures directly to our Web site in real time. We were able to have that interaction with our fans and that was pretty revolutionary then. People thought we were sellouts, but we had foresight. We wanted to help pave the way.

Talk about Dip Dive, the online lifestyle engine you hope to launch by the end of the year.

Jimmy Iovine [chairman of Interscope Geffen A&M Records] and I are partners on it. The idea is pretty revolutionary. What Dip Dive will do is redefine what an album is. We will be able to send content straight to our Web site or straight to a Dip Dive user's phone. Every song has a [Nielsen BDS code attached] to it, so if you're at a concert and you put your phone in the air while a particular song is playing, your phone will be able to tell you what song it is and will allow you to purchase the song right there. We want to be able to do this through Dip Dive.

Talk about Peapod, the Black Eyed Peas' charity organization, and how it connects to these new technological advances.

When Apl.d.ap came from the Philippines in 1989 he was this kid that had been adopted and didn't speak any English. But my mom took care of him so we became friends and started the Black Eyed Peas. The first thing we decided when we became successful was to host a Christmas event for an orphanage in Pasadena [Calif.]. It was, in a way, a tribute to Apl and our coming together. We did things for tsunami and Katrina [victims] too. The last time we came together for this type of event was to honor Jimmy Iovine. All the money we raised went to the Boys and Girls Club in [the Los Angeles neighborhood of] Watts, where we opened the first Peapod Academy. Basically, we gave them green screens, ProTools equipment, high-definition digital cameras—everything they'd need to make music and cut films. These kids can go ahead and put the content they come up with on Dip Dive and make money off of it in the future.

Will there be more Peapod locations in the future?

We're going to East Los Angeles next. Afterward we hope to hit South Africa, the Philippines, Brazil and others. We want to continue to build these hubs all over the country.



MOBILE



WILL.I.AM

What else are you working on aside from mobile initiatives? Any music?

I just finished working on Michael Jackson's "25." I did three songs on there: "The Girl Is Mine," "Beat It" and "P.Y.T." I'm also working on Mariah Carey's new album "I Ain't the One." It's really hot. I'm composing for the film "Madagascar 2," as well as doing the voice for the character Hippo. And there's Black Eyed Peas stuff as well as going back in the studio with John Legend for his next record soon.

You're also executive-producing Quincy Jones' tribute album, "Po No Mo," coming later this year.

We've been talking about it for a long time, yes. I'm working on some songs now. Quincy is one of my mentors, so when he told me about the tribute record I asked him if I could be involved. When he said yes, I was totally blown away. I'm super happy to be involved. If there's anyone I want to be like when I grow up it's Quincy. He's like 76 and his hipness is just mind-blowing. Still, dudes like him and Prince make me sad about the music industry today. Makes you scratch your head and wonder what we are doing wrong that we aren't able to have the star power that these dudes still have.

WILL.I.AM: JOSEPH CULTICE

DETERMINED DEAL-MAKERS

Music Attorneys Push Beyond Traditional Roles Via Membrain

"Your attorney called. He wants you to come to a party at his house tonight," says the assistant to an ambitious movie studio executive in Robert Altman's film "The Player."

"Get me out of it," the executive says. "Tell him I'm at a screening."

"Not that attorney," she says. "It's [dealmaker and power player] Dick Mellen."

"Oh, Dick," the exec says. "What time?"

For artists like Beyoncé, Will.i.am and Will Smith, attorneys Fred Goldring and Ken Hertz are their Dick Mellens.

But these music industry lawyers approach their work a bit differently from the handful of other attorneys who play in their league.

While they spend some of their time handling legal matters with their Beverly Hills, Calif.-based boutique firm Goldring Hertz & Lichtenstein, they also spend a lot of hours with their partners at strategic consulting company Membrain, brokering deals and masterminding new ways to build music-related revenue.

Their work with singer/songwriter Will.i.am, founder of the Black Eyed Peas, has led to the artist's participation in the GSMA Mobile World Congress taking place Feb. 11-14 in Barcelona. Will.i.am will be a speaker during Mobile Backstage, a daylong program Feb. 13 focusing on mobile entertainment, co-presented by GSMA and Nielsen, parent company of Billboard and the Hollywood Reporter.

"Much of our lives is devoted to functioning like business development executives—incubating ideas of our own and of third parties, putting deals together, helping new companies accelerate and clients execute on strategies," Hertz says. "Membrain started because we both had real entrepreneurial instincts, and clients would come to us and say, 'I have this idea. What do you think?'"

Now Membrain, which includes partner Phil Sandhaus, helps create ideas like connecting the Spice Girls with Victoria's Secret late last year. The entire plan was set up in less than two months from idea to execution—even though no one outside of Membrain thought it could happen on such short notice.

The call came last September from Capitol Music Group chairman/CEO Jason Flom, who was looking for ideas to help promote the "Spice Girls Greatest Hits" CD slated for a November release. It would be tough getting any prominent shelf space in Wal-Mart and other music retailers.

Membrain execs brainstormed ideas and contacted Victoria's Secret executive Ed Razek.

Could they do something together for the lingerie line's TV fashion show and sell the CD in the retail stores?

The answer was no. Budgets were set a year in advance, and there just wasn't enough time to make it happen. Still, Membrain execs got the parties together. The result: The Spice Girls performed on the December show, and CDs were sold through the retailer, moving more than 600,000 units, Hertz says.

If selling a CD through a nonmusic retailer doesn't sound like a novel idea today, it was when Starbucks first began carrying them. Goldring and Hertz had a hand in many of those deals as well.

But brokering branding deals isn't the lawyers' main focus. Their work entirely revolves around their "talent" clients (as lawyers, they don't represent companies), and Goldring and

Hertz are deeply immersed in the digital world.

They were likely the first high-profile music lawyers to hit the home turf of digital technology in Silicon Valley, in the pre-bubble days before "dot-com" became part of an Internet company's moniker.

"We spent much of 15 years outside of our own business," Goldring says. "Starting in the early '90s, we were going to the TED [technology and entertainment] conference and learning about things that, at the time, really had nothing to do with our business—technology in the Silicon Valley and [fashion/branding] on Madison Avenue. We developed a very strong network of these relationships, including top venture capital firms, and learned about all these things that were going on outside of our business."

Since then, the lawyers have been touting the benefits—and warning about the onslaught—of the digital distribution of music.

"We realized that everything smart we did over the last 10 years has been based upon our assumption that there was this digital tidal wave coming," Hertz says. "The only things holding it back were limitations on processing power, computer memory, bandwidth and consumer access to those things."

Now that the tsunami has hit, Goldring and Hertz have "institutionalized" a way of thinking among the seven lawyers at their firm.

"You have to approach the business with the following fundamental philosophy," Hertz says. "Every bit of content is likely to be available wherever you are, whenever you want it—for free. Everybody in our office has been advised to look at every deal, every client they contemplate signing and every transaction those clients enter into as a transaction that is going to benefit from, or be undermined by, this underlying assumption within the foreseeable future."

Also, Goldring adds, "You need to be in the 'other stuff' business like Live Nation or you need to figure out the experience of accessing your music and monetize it—monetize the behavior."

Take brushing teeth, for example. Membrain was involved in the early stages of Tooth Tunes with client Hasbro. For two minutes while brushing, music goes through the child's toothbrush, up the jaw bone to the inner ear, encouraging kids to brush for the full time, Goldring says. They helped with the licensing, royalty structure and introductions to artist managers. Music included the Black Eyed Peas' "Let's Get It Started."

"When you don't bill a creative person hourly, there is a blessing and a curse," Hertz says. "They are encouraged to call you in the middle of the night with some zany idea because it doesn't cost them anything to do so. The advantage is that we get looped into all these zany ideas."

The lawyers predict that the record industry this year will, for the first time, publicly embrace the concept of blanket licensing and flat-fee licensing—some kind of tariff on the uncontrollable activity of consumers who want music for free.

And as for Goldring and Hertz, they're keeping their eyes open for new-generation marketing partners to help launch the careers of new artists, because it all comes back to their talent-client base.

"We each had been clients of lawyers at one point in our lives, and we knew what we didn't like about lawyers," Goldring says. "We wanted to be lawyers that clients would talk about because they felt we were adding value to their lives as opposed to being a necessary evil."

What time does their party start tonight?—Susan Butler



HERTZ

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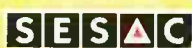
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WEBBIE'S WORLD
Trill Entertainment launches a rap star



BETTE ON IT
Caesars fills Celine's heels with Midler



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B-52s chart again after 10 years

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MUSIC

ROCK BY EVIE NAGY

Toddler 'Hiway'

They Might Be Giants Expands Kids' Music Empire

In the animated video for They Might Be Giants' song "One Everything," a singing globe helps a little boy deal with his overwhelmingly messy room by invoking the unity of the omniverse: "If you go out and count up everything, it all adds up to one."

The song is from TMBG's new children's release "Here Come the 123s," but it plays with the kind of braininess that has attracted loyal adult fans—many now parents—to the duo of John Flansburgh and John Linnell throughout their 25-year alt-rock career.

The new Disney Sound CD/DVD, released Feb. 5, is a follow-up to 2005's "Here Come the ABCs," which has sold 110,000 copies in the United States, according to Nielsen SoundScan, and reached No. 6 on Billboard's Top Kid Audio chart. That project was backed by Disney after the unexpected success of 2002's "No!," TMBG's first children's effort and Top Kid Audio No. 1. The U.S. sales for that effort are at 144,000.

"The first kids' record seemed like such an incidental thing at the time. We were working on all these other projects," Linnell says, adding that "No!" jumped between labels for several years before Rounder agreed to distribute it on the band's own imprint, Idlewild. "Then it completely outsold our adult work of that year, and that got everyone's attention."

Success in the kids' market, however, has fed rather than replaced the band's adult music output, and Linnell says he and Flansburgh take a nearly identical musical approach for both audiences. "A lot of parents want their kids to like the same thing they like, so they're pushing this stuff on the kid and the kids are going along with it," he says.

According to Walt Disney Records executive VP/Disney Music Group GM David Agnew, it's TMBG's unique simultaneous appeal to kids and adults that inspired him to executive-produce both Disney projects with the band.

"I've been a fan of the Giants since the '80s and have always thought of their music as being smart and fun—both prerequisites for good kids' music," Agnew says. "The Giants can play a sold-out concert at noon in a beautiful theater to a thousand kids with their parents singing along to songs about letters and numbers, then later that night play in a sweaty club to a thousand teens and adults." Indeed, along with planned family events tied to "Here Come the



123s," the band will maintain a heavy touring schedule this spring to support its 2007 adult release, "The Else."

A key promotional element for "Here Come the 123s" is TMBG's Friday Night Family Video Podcast, a free weekly download launched in January that features videos from the "123s" and "ABCs" DVDs, hosted by Linnell and Flansburgh puppets. "It's the new digital age and parents are online, using their iPods for podcasts," Walt Disney Records marketing senior VP Damon Whiteside says. "It's a great way to entertain kids in the car: Hand them the iPod and there's content on there."

A selection of the videos, created by independent artists and animators in collaboration with the band, will also be in rotation on the Disney Channel. "We're fortunate that the videos are not just marketing but great content," White-

side says.

But beyond elements of a campaign, TMBG's success in the kids' market has a lot to do with a singular musical identity, built with dozens of releases and TV themes, that has evolved into a brand. Linnell says that with Agnew's guidance, the band has leveraged that brand into a series of products that kids and parents recognize and anticipate—next up is an album of songs related to science, which Agnew says could be released as early as next year.

"There's a way that stuff gets marketed that I have to say, I was kind of ignorant of," Linnell says. "But it's become incredibly clear to me that creating a franchise is important. It's something that we did without thinking in those terms in the first place with They Might Be Giants, which is that we just made lots and lots of records."



LATEST BUZZ

>>>FEIST TAKES SHORTLIST

Feist's "The Reminder" (Cherry Tree/Interscope) has won the 2007 Shortlist Music Prize, which recognizes albums released between January and November 2007 that have yet to be certified gold by the RIAA for U.S. shipments of 500,000 units. The set has now sold 515,000 in the States, according to Nielsen SoundScan, spurred by use of its song "1,2,3,4" in an Apple iPod ad.

>>>BANDS RALLY FOR OBAMA

On Super Tuesday (Feb. 5), acts as disparate as the Grateful Dead, Will.i.am and members of Pearl Jam rallied support for Democratic presidential nominee Barack Obama. On Feb. 4, the Grateful Dead reconvened for the first time since 2004 at San Francisco's Warfield Theater for Dead Heads for Obama. In New York, OK Go and a reunited Shudder to Think led a Barack Rock show. Stevie Wonder also performed briefly at an Obama campaign stop at the University of California-Los Angeles.

>>>DION TOPS JUNO NOMS

Celine Dion leads all artists with six nominations for Canada's Juno Awards; Avril Lavigne, Michael Bublé and Feist each received five. Dion's album "Taking Chances" and French-language set "D'elles" were nominated for album of the year. She is also nominated for fan choice award, artist, pop album and Francophone album of the year.

>>>YAUCH STARTS FILM DISTRIB

Beastie Boy Adam Yauch is starting Oscilloscope Pictures, an indie film distribution and international sales arm of his music and film production outfit, Oscilloscope Laboratories. Former ThinkFilm VP David Fenkel is set to run the unit. Yauch and Fenkel plan to acquire narrative and documentary features from festivals for release in the United States and provide funds to complete and release unfinished films.

Reporting by Jonathan Cohen, Gregg Goldstein, Jessica Letkemann and Robert Thompson.

GLOBAL PULSE

EDITED BY TOM FERGUSON

>>>DOUBLE BEST

Warner Music Italy rock singer/songwriter Ligabue had never done a best-of compilation until last November; soon, he'll have two.

"Primo Tempo" (First Half), covering the first 10 years of a 12-album recording career, was released Nov. 16, 2007, in Italy; "Secondo Tempo," covering Ligabue's second decade, will appear at the end of May. Warner Music Italy president/CEO Massimo Giuliano says sales of "Primo Tempo" have just passed 400,000 units, and the album spent almost two months on top of the FIMI chart.

Touring has been a key factor in the album's promotion: An arena tour accompanied "Primo Tempo," while a summer stadium tour is planned for the second album.

In addition to his recording career, Ligabue has directed and written screenplays for two films, "Radiofreccia" (1998) and "DZ-erADieci" (2002), and published a collection of short stories, one of poetry and a science fiction novel.

To date, he has not been marketed abroad, but that could now change, according to Giuliano. "We're looking at some club dates in the United Kingdom, France and Germany for April," he says.

Ligabue is published by Warner/Chappell, while his concert bookings are through Milan-based Friends & Partners. —Mark Worden

>>>CLEAR SELLING

Feb. 26 marks the North American release of singer/songwriter Missy Higgins' sophomore set, "On a Clear Night," which has already logged quadruple-platinum shipments in her native Australia.

Higgins' 2004 debut album, "The Sound of White," has shipped 630,000 units domestically, according to her label, Eleven the Music Co. Her second set, released in May 2007, recently moved past 290,000 units.

To set up the North American release of "On a Clear Night" through Reprise/Warner, Higgins is playing 13 shows Feb. 25-March 15, booked by Creative Artists Agency. An opening slot on a major U.S. tour in April/May is also lined up, says Higgins' Sydney-based manager

John Watson, who heads Eleven.

Watson hopes Higgins—known for her intense live shows—has created a live groundswell stateside through eight visits since the June 2005 release there of "Sound of White," which has sold 37,000, according to Nielsen SoundScan. Watson is also banking on TV audiences' familiarity with album track "Where I Stood" to boost Higgins' profile. Since December, it has been featured in TV shows "One Tree Hill," "Smallville," "Grey's Anatomy" and "Vixen." Higgins' publishing is administered by Chrysalis Music.

—Christie Eliezer

>>>PERFECT 10

Danish singer/songwriter Tina Dico has racked up impressive figures at home with fourth album "Count to Ten."

Issued through A:larm/ MBO in Denmark, the album remains a top 10 item on the IFPI/Nielsen Music Control chart some 22 weeks after debuting at No. 1. Danish sales stand at 55,000 units, Dico's London-based manager Jonathan Morley says.

The United Kingdom is the first overseas market to release the album, on Dico's Universal-distributed imprint Finest Gramophone, Feb. 4. North America (through Defend/Ryko) and Germany, Austria and Switzerland (Universal) follow in the week ending Feb. 29. "We're looking for partners in the rest of Scandinavia," Morley says. Universal has distribution rights in other international markets.

While only logging modest sales, Dico won domestic critical acclaim for her first two independently released albums, "Fuel" (2001) and "Notes" (2003). She signed with Sony Music U.K. in 2004, but the deal was scrapped after the label's merger with BMG. She then moved to A:larm, which released third set "In the Red" in 2006. Global sales of that album have passed 95,000 units, Morley says.

Dico, published by Kojam Music, plays U.K. dates booked by Neil O'Brien Entertainment from Feb. 25 to March 10, followed by German shows in April. Scandinavian shows are booked through Beatbox Booking.

—Charles Ferro



COUNTRY BY KEN TUCKER

THE FAST TRACK

Rising Nashville Star Ashton Shepherd Took Five Months From Signing To Single

The distance between Leroy, Ala., and Nashville is 383 miles, according to Mapquest. MCA Nashville newcomer Ashton Shepherd made the trip in light speed, at least by Nashville standards.

Signed in April 2007, Shepherd's first single was released in September, the same month that she made her Grand Ole Opry debut. Her album "Sounds So Good," produced by Buddy Cannon (Kenny Chesney), will be released March 4.

Universal Music Group Nashville chairman Luke Lewis says the accelerated pace was warranted. "Some people would accuse us of rushing it, but a lot of it had to do with a feeling that it would be great to capture her work and her songs before they became affected by the business," he says.

What Lewis hoped to cap-

ture was the musings on life of a young married mom from rural America. Raised in Coffeeville, Ala. (population 360), Shepherd later moved to even smaller Leroy. "You blink and you miss it," she says.

As quick as her major-label debut has come, Shepherd's journey took a lifetime. "This is what I was born to do," the 21-year-old says in her deep Alabama accent. "I've always sung. I've got notebooks where I was writing down songs when I couldn't even spell correctly, from the time I was 5, 6, 7 years old."

As a teenager, Shepherd recorded a CD at a studio owned by Alabama guitarist Jeff Cook that she sold at local shows. But she was hesitant about following her dream. "I always had fearful thoughts about the fame and about the industry," she says. "But yet, I knew better and felt a guilt in-

POP BY KERRI MASON

Star Turn

After Her Quirky 'Ur So Gay' EP, Katy Perry Is Ready For Her Close-Up

Katy Perry emerges from the elevator of New York's tragically hip Hudson Hotel during Fashion Week on a recent Saturday, trailed by a blonde with a video camera. "This is for my MySpace page," she says, green eyes flashing as she turns to her publicist. "Do you think I'll get something at Betsey [Johnson] to wear for tonight?"

For the 23-year-old singer/songwriter, today's dance card is full. She'll visit Johnson (who tracked down Perry after she name-checked the designer in a Women's Wear Daily cover story), attend three runway shows and continue the party that started the previous night, when she and a team of producers including Glen Ballard and Dave Stewart wrapped her debut album for Capitol Records, tentatively titled "One of the Boys," and due June 10. Plus, she just got the news that she was added to this year's Vans Warped tour lineup, alongside "friends" Gym Class Heroes.

In an age when young female singer/songwriters are increasingly self-made via licensing coups, MySpace pages and sheer Ani DiFranco-style grit, Perry is living the old major-label dream. But she's not the same old major-label product.

"I'm not afraid to be pop and I can't wait to be super-mainstream," she says. "But I can take all the production away, strip all of it down and I'll play all of [my music] on an acoustic guitar and sing it by myself. I'm not a puppet, I don't need strings. There needs to be pop girls who other girls can aspire to, like Cyndi Lauper, Joan Jett, Pat Benatar. We need those women again."

Perry started to rise through the farm system when she was

15, working at indie A&R group Taxi and collaborating with professional songwriters in Nashville. When asked who she wanted to produce her debut album, Perry said Ballard. A meeting was arranged, and she drove to Los Angeles to audition for the man behind Alanis Morissette.

Ballard liked what he heard, moved the Santa Barbara native back to California and hooked her up with production team the Matrix. They attempted to form a group with Perry cast as a peppier Avril Lavigne and recorded some material for Columbia. It was never released.

"I had it all and lost it all," she says with a sigh. "I was rich as a 17-year-old and broke as a 21-year-old."

But with industry allies like Ballard and PR rep Angelica Cob, who left Columbia for Capitol ("She always says she took one file with her, and it was Katy Perry"), it wouldn't stay that way. Virgin chairman Jason Flom caught one of Perry's Viper Room shows and promptly signed her to Capitol last spring.

Her first EP, "Ur So Gay," was released in the fall with almost no promotion, and sold just 1,600 copies, according to the label. But it had the desired effect: With biting clever, zeitgeist-capturing lyrics about a pasty, artsy ex, the song made people laugh out loud and wonder about the girl with the green plastic sunglasses and big voice who wrote the line, "You wear SPF 45/Just to stay alive."

Apart from her Bettie-Page-next-door looks and Mouseketeerish drive, it's her refined songwriting sensibility that sets Perry apart, and could give her career long-distance legs.

"Sure, I'm looking to turn out major pop hits, but I'm pulling my weight," she says. "I'm always fighting [my producers] for my lyrics, like, 'I know you want this melody, but I have to say this in this song.' My main goal with the music is to communicate, to give people a snapshot of what I was thinking. With every single song I can give you the person it was about, or a situation or a time, or what prompted me to write it. It wasn't like, 'Let's write a song, we're in a co-writing session.' They're all stories." ...

side for just playing on my back porch. I felt like God had given me more talent than to just sit there."

A truck ride with husband Roland and a six-pack of beer convinced Shepherd to take a shot. "We were talking about the music . . . and listening to one of the CDs I made when I was 15. I said, 'I just feel like this needs to be out there.'"

After winning a local talent contest, Shepherd eventually met Shelby Kennedy, director of writer/publisher relations for BMI's Nashville office, who introduced her to Lewis. He signed her on the spot. "It was that refreshing and honest and good," Lewis says. "The songs were written in her trailer house while she was sitting at her kitchen table feeding her baby."

First single "Takin' Off This Pain," which has spent 18 weeks on Billboard's Hot Country Songs chart, is No. 28 this week. Country KTYS (the Twister) Dallas PD Crash Poetee says he was initially attracted by the kiss-off song's attitude. "For the woman who is past being fed up with her relationship, this is an an-



SHEPHERD

them," he says.

Title cut "Sounds So Good" celebrates the joys of a simpler life ("There ain't nothing like the sound of a cooler slushin' on the bed of your truck") while "The Pickin' Shed" is an ode to a cabin behind her house where jam sessions frequently break out.

"Old Memory That Don't Remember Me" and "Whiskey Won the Battle" are classic country ballads that conjure images of Dolly Parton and Loreita Lynn.

Country KMPS Seattle music director Tony Thomas is impressed with Shepherd. "When she sings I believe

her," he says.

Grand Ole Opry GM Pete Fisher is also a fan. "It's obvious that she lives and has lived the songs that she sings. Country fans want to see a bit of themselves—the sadness, the joy, the struggles—reflected in their favorite country artists." ...

DANCE BY MICHAEL D. AYERS

Instant Gratification

Autechre Takes Live Approach To New Studio Album

Since 1987, Autechre has arguably been the most influential purveyor of so-called "IDM" or "intelligent dance music," a characterization that denotes challenging compositions with little commonality to club-friendly electronica.

But for "Quaristice," due March 4 via Warp, the challenge was constructing pieces out of literally days' worth of material. The 20-track set is the follow-up to 2005's "Untitled," which reached No. 17 on Billboard's Top Electronic Albums chart.

"We ended up doing these really long jams, like the live set, but not bothering to stop the recording if it went the wrong way or if we messed up," principal member Sean Booth says. A lot of the material was culled from hourlong recordings, presenting a unique opportunity to construct in what Booth describes as "real time."

"The decisions are instantaneous," he says, adding that Autechre partner Rob Brown "is reacting to certain things and I'm reacting to certain things. When you're working in a non-real-time environment, like we did with the last album, you sort of are aware of everything. This time, I'm still finding stuff in there that I'm still picking up, and we kind of wanted it that way."

If creating the music was quick, so was the dissemination of its impending release. Capitalizing on Autechre's "incredibly Web savvy" fan base, Warp announced the album first to its mailing list in November and "as soon as it went out, their fans made sure everybody knew about it," Warp U.S. creative director Stephen Christian says.

The label also experimented with an early digital release Jan. 28, but is beefing up the physical edition with a bonus disc of extra material and special packaging to ensure traditional retail won't feel left out.

In fact, "Quaristice" will be one of the first Warp projects to come out via the label's new U.S. distribution deal with Redeye.

"They have a super strong relationship with indie retailers, which, for acts like Autechre, are totally the bread and butter of the entire equation," Christian says. "These mom-and-pop shops that are somewhat curatorial, that's the most direct point of contact."

The new album is chock-full of deep, dark grumblings amid jungle noise and Autechre's signature digital twitches, but also contains numerous interspersed cuts of atmospheric fuzz. Oddly, while many electronic musicians are obsessed with gear, Booth and Brown have been content to forge new ground with the same equipment that produced classics like 1995's "Tri Repetae++."

"We actually haven't bought anything new at all," says Booth, who will join Brown on the road in March in Europe and in April in North America. "It's all the same gear, we're just using it differently. [And] perhaps the old, conscious ideas are coming out easier." ...



AUTECHRE

HIP-HOP BY HILLARY CROSBY

WORLD WIDE WEBBIE?

Trill Entertainment Gets Back To Basics To Blow Up Artists

This story starts in 2000, when Marcus "Turk" Roach and former concert promoter Melvin "Mel" Vernell Jr. were holding a studio session searching for up-and-coming talent.

Even in a room full of boisterous teenage boys, one stood out. MC Webster "Webbie" Gradney showed his hunger for rhyming, and the duo gave him free rein to perfect his chops.

Eight years later, Webbie is fulfilling the potential that Roach and Vernell spotted early on. Sophomore album "Savage Life 2" will drop Feb. 26, and first single "Independent" reached No. 1 on Billboard's urban radio chart this week. The track also checks in at No. 5 and No. 13 on Hot

R&B/Hip-Hop Songs and the Billboard Hot 100, respectively.

But Webbie's work at the mic is matched by the efforts of Roach and Vernell behind the scenes at their Baton Rouge, La.-based Trill Entertainment. In an era of shrinking sales, Trill emphasizes the fundamentals—touring, collaboration, savvy distribution—in its business plan to gain audience loyalty to its Southern style.

"Our artists spend about 80% of their time on tour," Roach says. "That's probably the leading reason for our success."

Roach and Vernell officially founded Trill in 2001, after they met UGK's Pimp C on the concert circuit. But by 2002, Pimp C was incarcerated for failing to complete community service stemming from an aggravated assault charge, and the two were left to build Trill with their own family of up-and-coming artists.

They had their eye on another young MC—Torrance "Lil Boosie" Haich—but were stymied again by legal troubles. They helped Lil Boosie get on the straight and narrow, and the artist's "For My Thugz" was Trill's first release in 2003.

"It was like climbing Mount Everest with no rope," Roach says. "There weren't any distribu-



WEBBIE



ROACH



VERNELL

tion opportunities, no one else had set it up. Mel and I had to do everything from engineering to getting the records hot in the club." "Thugz" has shifted 36,000 units, but while the sales weren't spectacular, Trill saw a niche for his unique high-pitched voice. More importantly, perhaps, Trill's principals saw potential in a Boosie and Webbie collaboration.

Vernell and Roach paired Webbie's slow drawl with Lil Boosie for 2003's duet album "Ghetto Stories." "Gangsta Musik," another Boosie/Webbie collaboration, followed in 2004 and sold almost 60,000 units, according to Roach.

But then, just as the buzz was build-

ing, there was another lull. Moving 60,000 units is a big deal for a boutique label, and Trill had to upgrade its distribution to reach the next level of sales.

"We'd go to play shows out of town and they wouldn't have our product in stores," Roach says. "Some of our smaller distributors couldn't handle us moving 50,000-60,000, so that's why we hooked up with Asylum."

The wider distribution made a significant difference. In 2005, Trill rereleased "Gangsta Musik" via Asylum. One of the tracks, "Swerve," served as a turning point in boosting audience awareness—and the label was ready to capitalize on it.

Encouraged by the collaborative at-

mosphere at Trill, Webbie brought his Belaire High School classmate and producer Jeremy "Mouse" Allen to the studio. "Trill was looking for a producer and I guess I showed up right on time," Mouse says. "'Swerve' ended up on the 'Hustle & Flow' soundtrack, so that was a sign right there."

But still other hits for Trill were waiting in the wings. Webbie was first introduced to national audiences via "Give Me That," featuring UGK's Bun B, on Webbie's first album, 2005's "Savage Life." "Give Me That" peaked at No. 8 on Hot R&B/Hip-Hop Songs. And the album has sold 341,000 copies, according to Nielsen SoundScan. Meanwhile, Lil Boosie's 2006 sophomore album, "Bad Azz," moved 238,000 units.

And 2007 compilation "Survival of the Fittest" held the gem "Wipe Me Down," which peaked at No. 8 on Hot R&B/Hip-Hop Songs.

Amid all this, Trill is wrapping its first straight-to-DVD film, "Ghetto Stories," and the label is looking to build upon its chart success with albums from labelmates Lil Boosie, 3 Deep and Lil' Trill, all of which are slated for release this year.

"We stay true to our fans," Roach says. "The music is like a testimony for them."

TOURING BY MITCHELL PETERS

Bettin' On Bette

Midler Fills Dion's Shoes At Caesars

Celine Dion's five-year residency at the Colosseum at Caesars Palace in Las Vegas—which ended Dec. 15, grossed \$385 million and drew nearly 3 million people to 717 shows—isn't an easy act to follow. But when it came to finding her replacement, Bette Midler was the natural choice.

"She is the ultimate showgirl," says John Meglen, co-president of Concerts West, a touring arm of AEG Live, which oversees programming at the 4,100-seat venue. "She's a total entertainer, and Vegas is about total entertainment."

And for most of her life, entertaining people has been 62-year-old Midler's specialty. The actress/singer will enter her two-year Vegas stint, which debuts Feb. 20, with an undeniable résumé. Along with four Grammy Awards, four Golden Globe Awards, three

Emmy Awards, a Tony Award and 18 hits on the Billboard Hot 100, Midler has also proved to be a major force in the touring world. Her most recent outing, the 2003-05 Kiss My Brass arena tour, grossed \$74.3 million, according to Billboard Boxscore.

Harrah's Entertainment Corporate VP of entertainment Scott Schecter expects those numbers to be reflected in Midler's "The Showgirl Must Go On." "If she's done it that big on the road, what's it going to be like when she comes into this amazing venue in Vegas?" Schecter asks rhetorically. "I expect that we'll sell out the entire run."

Midler's initial two-year contract calls for 100 shows each year, with the option to extend at the end of the run. Tickets range from \$95 to \$250 for the five-nights-a-week show, which will feature musical numbers, elaborate dances, comedy bits and plenty

of glitter and feathers.

On nights when Midler isn't performing, as was the case with Dion's residency, such prominent artists as Elton John and Jerry Seinfeld will appear at the venue. It was announced at press time that Cher will also be added to the roster at the \$95 million Colosseum.

Ticket sales for Midler's first run, which runs Feb. 20-March 16, are "pretty close" to being sold out, according to Meglen. In the weeks leading up to her debut, Midler appeared on "The Oprah Winfrey Show" to spread the news.

"Someone who sees the show on 'Oprah' may not pick up the phone and buy a ticket right then," Schecter says, "but it very well may be the thing that contributes to when they do come to Vegas and which show they'll see."



THE BILLBOARD REVIEWS

ALBUMS

POP

THE PUPPINI SISTERS

The Rise & Fall of Ruby Woo

Producers: Martin Terefe, Jon Hall, the Puppini Sisters
Verve

Release Date: Feb. 12

★ The three music school grads in this daffy London-based trio have a longer memory than their demographic peers in the Pipettes. Rather than revive the sounds of '60s-era girl-group pop, the Puppini Sisters bring back the close-harmony '40s-era stylings of the Andrews Sisters, precarious hairdos and all. As on their 2006 debut, "Betcha Bottom Dollar" (which featured a killer version of Kate Bush's "Wuthering Heights"), the Puppinis mix period material with radically reworked takes on more recent pop fare, including the Bangles' "Walk Like an Egyptian" and Beyoncé's "Crazy in Love." That latter one's good fun, but the album's highlight might be "Old Cape Cod," the dreamy Patti Page hit that Groove Armada memorably sampled in "At the River." Sound like a gimmick? It is. But it's a good one.—*MW*

BLUEGRASS

BLUE HIGHWAY

Through the Window of a Train

Producer: Blue Highway
Rounder

CARRIE NEWCOMER

The Geography of Light

Producers: Carrie Newcomer, David Weber
Rounder

Release Date: Feb. 12

★ Though this is her 11th Rounder album, you could be forgiven for thinking of Carrie Newcomer as a newcomer herself. The singer/songwriter is deeply rooted in her native Indiana, and she finds artistic inspiration and personal comfort in the Midwest. She may be a regional artist, but she has a universal vision and appeal. Her pure, pitch-perfect voice has a slight huskiness that conveys the "heart" in heartland, and she surrounds herself with skilled musicians who augment her with richly textured piano, percussion, violin, cello, banjo, ukulele and the occasional English horn. The songs reflect her varied interests: spiritual, literary, philosophical, environmental, charitable. Though there's a seriousness of purpose here (the evanescent "A Map of Shadows," the earthy "One Woman and a Shovel"), she also displays a flair for the whimsical on "Don't Push Send," about the dangers of impulsively written e-mail.—*WR*



Release Date: Feb. 12

★ When it came time to record its eighth album, Blue Highway decided to hunker down at storied Maggard Sound in Big Stone Gap, Va., hoping to conjure the magic that Ralph Stanley and others have made there. History will show the group made a fine decision. Self-penned and self-produced, the album builds on the band's already impressive résumé. Standouts include "Sycamore Hollow," a vocal and instrumental narrative of love and death set during the Civil War, and "Two Soldiers," a percipient look at the servicemen charged with notifying next of kin of the death of a loved one. "Homeless Man" is a stark reflection on a life lost. It's a testament to its immense talents and friendship that after 14 years together and various side projects, Blue Highway keeps creating music that connects and entertains.—*KT*

ROCK

BRITISH SEA POWER

Do You Like Rock Music?

Producers: British Sea Power, Graham Sutton
Rough Trade

Release Date: Feb. 12

★ Of course we like rock music, and so does this U.K. quartet, which labors under a rep for *really* liking the

SIMPLE PLAN

Simple Plan

Producers: various
Lava/Atlantic

Release Date: Feb. 12

★ At first glance, Simple Plan's teaming here with A-list producers Max Martin and Nate "Danja" Hills appears to be a move born from desperation: a last-ditch effort to compete with the younger, prettier dance-pop stars more capable of keeping up with the times than a rusty old pop-punk band. (That's not a new role for Danja, whom Duran Duran hired last year to perform the same miracle.) Actually, this is what the move appears to be upon further examination, too. Yet to its credit, Simple Plan is a shameless little heatseeker, which isn't much of a musical problem. Provided you're after a good time, several cuts make excellent use of keyboard bleeps and drum-machine beats. Nothing on "Simple Plan" sounds like the work of a band in a room, but aren't there plenty of those to go around?—*MW*



rock of Joy Division. This isn't quite as pronounced on "Do You Like Rock Music?," although the melancholy melodicism of most of these 12 tracks does at least reference a late-'70s/early-'80s brand of Britpop. But British Sea Power's arrangements are a bit more direct, and such rockers as "Lights Out for Darker Skies" and "A Trip Out" drive with a taut, sinewy energy not unlike U2. "Open the Door," meanwhile, is a textured gem whose tune recalls the Beatles' "Nowhere Man" in spots, and "No Need to Cry" lays the album's prettiest melody amid a Radiohead kind of moodiness. Early on frontman Yan (Scott Wilkinson) wishes us, "Welcome for a day—or stay forever," and if you *do* like rock music, you'll likely choose the latter.—*GG*

WIDESPREAD PANIC

Free Somehow

Producer: Terry Manning
Widespread Records

Release Date: Feb. 12

★ As an under-the-radar live phenomenon, it only makes sense that studio albums have become somewhat of an afterthought for Widespread Panic. Of course, the act would argue otherwise, but that's the case. If pop bands tour to support an album, Panic records albums in between tours. That's fine, but what makes it frustrating is that it's already proved to have significant

songwriting chops, most notably with 1994's "Ain't Life Grand." Every album since has seemed to become more about the band's hefty, rich sound rather than its songs. "Free Somehow," which marks the debut of new-ish guitarist Jimmy Herring, is no less of a tease, boasting three or four memorable songs (none mightier than "Airplane") and the rest serviceable filler. Be smart: Download "Airplane," "Dark Day Program," "Up All Night" and "Angels on High," and spend the rest on gas to the next gig.—*WO*

SOUL

MACEO PARKER

Roots & Grooves

Producers: Joachim Becker, Lucas Schmid
Heads Up

Release Date: Feb. 12

★ The first half of the legendary saxman's two-disc live set with Germany's WDR Big Band is a rollicking tribute to Ray Charles. The second half goes—and let's turn it over to Maceo Parker here—"Back to Funk," and both sides demand you get out of your chair with equal ferocity. Parker says early on that he's long dreamed of doing Charles tunes with a big band, and his enthusiasm is nearly thick enough to grab a handful of: "Hallelujah I Love Her So" leaps and dances, while "Busted" and the obligatory "Georgia on My Mind" strike a nearly

perfected level of simmering soul. And with the big band, nuggets like "Shake Everything You Got" and a sprawling, kitchen-sink take on "Pass the Peas" works up a mighty lather in each of its 17 minutes and 48 seconds.—*JV*

JAZZ

GONZALO RUBALCABA

Avatar

Producer: Gonzalo Rubalcaba
Blue Note

Release Date: Feb. 5

★ Cuban-born pianist/composer Gonzalo Rubalcaba's follow-up to the Latin jazz Grammy Award-winning "Supernova" finds him working in a quintet setting with Marcus Gilmore, Matt Brewer, Yosvany Terry and Mike Rodriguez. These seven tunes share an impressionistic vibe within frameworks that suggest a good deal of improvisational latitude. "Peace" is a sustained meditation between Rubalcaba and Brewer (acoustic bass) that soothes the ear and hooks the imagination in a most appealing fashion. "This Is It," at 12 minutes-plus, unfolds at a moderate tempo while affording the ensemble a vehicle for solos that offer a terrific variety of sonic textures.

Rubalcaba has gone more post-modern than Latin with "Avatar," and it's a praiseworthy project.—*PVV*

MARCO BENEVENTO

Invisible Baby

Producer: Marco Benevento

Hyena

Release: Feb. 12

★ In yet another adventure of turning the swing in jazz on its ear, keyboardist Marco Benevento makes his debut with "Invisible Baby." It's a captivating eight-song collection of originals with a post-modern pastiche that's informed more by grunge, groove and pop than a traditional piano trio. There are hints of piano virtuosity here (the crescendo passage of melodic gem "Ruby"), but Benevento smartly opts for crafting memorable songs over improvisational self-indulgence. His tunes develop through a chordal lyricism that lays the foundation over which he sculpts the soundscapes with an array of overdubbed treats, including a banjo snippet on "Record Book," electronic keyboard squiggles on "Atari" and back-masking throughout "If You Keep Asking Me." Highlight: the joyful "The Real Morning Party," a Farfisa organ jaunt that rivals "Green Onions."—*DO*

CHRIS CAGLE

My Life's Been a Country Song

Producers: Scott Hendricks, Chris Cagle
Capitol

Release Date: Feb. 19

★ The fourth studio album by talented Nashville hunk Chris Cagle starts strong and rhythmic: heartland country-rocker (and current chart hit) parsing several competing definitions of the adjective "gone"; funny talking-blues-inspired country-rocker about a barfly who requests everything but love songs; boy-is-back-in-town country-rocker funky enough to pass for Big & Rich. Beyond that, the power ballads build up with sufficient drama, and there's more catchy cleverness—particularly "Little Sundress," where Cagle admires a young lady's apparel selection, "golden Tropicana tan" and reggae dance moves. The nostalgic number where a C-and-D student falls for a girl who gets A's and B's as her daddy stands in the way is sweet, too. The album slacks toward the end (pandering name-drops of older country classics whose glory doesn't rub off as intended; a final dollop of sensitive-male mush) but by then, Cagle has already reeled you in.—*CE*



THE BILLBOARD REVIEWS

SINGLES

GOSPEL

VARIOUS ARTISTS

How Great Thou Art: Gospel Favorites Live From the Grand Ole Opry
Producers: various
RCA

Release Date: Feb. 5

▶ The connection between country artists and their gospel roots has been strongly displayed in the last few years, with Alan Jackson, Alabama, Brenda Lee and other acts recording successful gospel CDs. Here, the genres are fused as country artists perform gospel classics live at the Grand Ole Opry. Charlie Daniels teams with Third Day frontman Mac Powell for a spirited rendition of "I'll Fly Away" that provides a rousing opening track. Brad Paisley's stripped-down version of "The Old Rugged Cross" demonstrates what a compelling vocalist he is without bells and whistles, and Trace Adkins' rich, powerful bass breathes new life into "Way-faring Stranger." Vince Gill's stunning performance of "Give Me Jesus" is elegant and inspiring. An upcoming TV special on GAC dedicated to the album will spotlight this powerful and deserving project.—DEP

NEW & NOTEWORTHY

SECONDHAND SERENADE

A Twist in My Story

Producers: Danny Lohner, Butch Walker
Glassnote/East West

Release Date: Feb. 19

In the past 20 months, John Velsey (aka Secondhand Serenade) has topped MySpace's unsigned artist chart, signed a label deal and rereleased his indie debut.

LEGENDS & CREDITS

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

CONTRIBUTORS: Chuck Eddy, Gary Graff, Wes Orshoski, Dan Quellette, Deborah Evans Price, Wayne Robins, Chuck Taylor, Christa L. Titus, Ken Tucker, Philip Van Vleck, Alex Vitoulis, Jeff Vrabel, Mikael Wood

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

On his sophomore set, he broadens his acoustic guitar-based sound with piano, strings and a full band, but the additions never overshadow the vocal fortitude that drives the material. Relationships are the connecting theme spread throughout these 11 knockout tracks, a world where even when words hurt ("Like a Knife"), you can still patch things up after a fight ("Fall for You") and yearn to reconnect with your lover ("Your Call").—AV

VITAL REISSUES

MICHAEL JACKSON

Thriller: 25th Anniversary Edition

Producer: Quincy Jones
Epic/Legacy

Release Date: Feb. 12

▶ The world's best-selling album gets its second reissue in seven years, complete with the usual trimmings of remastering and remixing, but sadly the latter portion is like a virtual handbook on contemporary remix clichés. Most personnel involved here are too enamored of the source material—and why wouldn't they be?—to do anything terribly dramatic to it. But it's unclear why listeners would rather hear the vocals of guests like Akon, Fergie and Will.i.am rather than Jackson's. Still, there's something dryly hypnotic about Kanye West's slight beat-tweaking of "Billie Jean," and it's nice to have the "Thriller" videos and Jackson's famed moonwalk from the "Motown 25" special on the bonus DVD. Bottom line though: We'd be much more interested in new music from Jackson than yet another iteration of an all-time classic.—JV

POP

MIKA

Relax, Take It Easy (3:40)

Producers: Greg Wells, Mika
Writer: Mika
Publishers: Mika Punch/Irving, BMI
Casablanca/Universal Republic

★ For all the grumbling about record labels' misplaced priorities, you've got to give credit to Casablanca/Universal Republic's fortitude in knowing a good thing when they've got it... even as radio programmers react with a collective "Wizard of Oz" mentality: no courage and reasoning faculties befitting a bale of straw. It's just not that tough to understand the mass-appeal charms of Mika, with his campy, crush-velvet grooves; madcap, singalong choruses; and clear-cut image as a guy who just wants to bring mirth back to the art of making music. In nearly two dozen other nations, "Relax, Take It Easy" was the sixth-count 'em, sixth-top 10 hit from Mika's shimmering full-length "Life in Cartoon Motion." In the States, it managed to reach the top five on the Dance Airplay chart—garnering a Grammy Award nod for best dance recording—but that's simply not enough: Top 40 should be luxuriating in the charms of Mika, starting with last year's ace launch single "Grace Kelly." Fortunately, new media and satellite radio have opened the floodgates, as he continues to sell out stateside venues. Mika is a keepsake and "Relax" an easy, breezy, obvious smash. If corporate-commanded FM wonders why it continues to lose listener momentum, start right here.—CT

COUNTRY

SARA EVANS

Some Things Never Change (3:49)

Producer: John Shanks
Writers: S. Evans, M. Evans, H. Lindsey, J. Shanks
Publishers: various
RCA

▶ The second single from Sara Evans' greatest-hits collection is a soaring, swirling celebration of home, family and such simple pleasures as seeing the kids get off

the bus at the end of the school day. Evans sings: "Three o'clock every afternoon, waitin' by the door/Sees her babies runnin' off the bus, she couldn't love 'em any more." That's just one of the snapshots of domestic bliss in the upbeat lyric, written by Evans, her brother Matt, Shanks and Hillary Lindsey. The singer wraps her gorgeous voice around the message, caressing every line. It's a great song and terrific performance, tailor-made for country radio, and a perfect addition to Evans' solid collection of hits.—DEP

ROCK

DRAGONFORCE

Through the Fire and Flames (7:21)

Producers: Sam Totman, Herman Li, Vadim Pruzhanov
Writer: S. Totman

Publisher: Copyright Control
Roadrunner

▶ Guitars blazing at light speed! Lyrics about fighting and flames! Running time exceeding three minutes! Keytar! DragonForce not only conjured the "Guitar Hero" track of 2007, it's broken every rule for getting airplay with "Through the Fire and Flames." The videogame has brought the multi-culti act mainstream attention because of this edge-of-your-seat adventure

THE BRAVERY

Believe (3:47)

Producer: Brendan O'Brien
Writer: S. Endicott
Publisher: not listed
Island

Previous "Time Won't Let Me Go" from the Bravery's second album, "The Sun and the Stars," gave the U.S. quintet its first top 10 at modern rock in May. Island is taking no chances with follow-up "Believe," which has already been exposed via TV's "Reaper," "Friday Night Lights," "Gossip Girl," "Moonlight" and "The Hills"—while again, modern rock is lapping up the act. Upholding the quintet's more organic rock sound—fewer synths, less processing—this could be the track to cross the guys to top 40 (they grazed the Billboard Hot 100's top 75 in 2005 with "An Honest Mistake"), thanks to dark but serene vocals from frontman Sam Endicott, a steel-plated chorus, seductive guitars and background "whoops," and high-profile production from Brendan O'Brien. The Bravery is upping the ante higher with the release of a two-disc "The Sun and the Moon Complete" next month, including reworked versions of the disc's dozen tracks—double the reasons to "Believe."—CT



that is dizzying in its ambition and execution: Imagine a band running a power-prog-themed amusement park with speed metal rollercoasters that do loops and hairpin turns at 150 mph. Herman Li and Sam Totman are fast becoming guitar gods of the new millennial generation, but don't forget singer ZP Theart, keyboardist David MacKintosh and bassist Frederic LeClerq. They all have to keep time as one to glori-

ously cavort through a song that's so over the top, you have to smile—and air-guitar with glee.—CLT

THEORY OF A DEADMAN

So Happy (4:10)

Producer: Howard Benson
Writer: Theory of a Deadman
Publisher: Theoryofadeadman, SOCAN
604/In De Goot/Roadrunner

★ We thought Canadian trio Theory of a Deadman had given up the ghost when it came to trying to break through its Southern neighbor's musical border. Seems that Roadrunner and In De Goot Recordings are still trying to breathe life into a band whose career doesn't seem destined to rock the States. Theory previously skirted from overtly cribbing Nickelback (604 is Chad Kroeger's label), but it finally gives into temptation on "So Happy." Singer Tyler Connolly's voice is tempered so that it's practically interchangeable with Kroeger's, and the song—about gleefully kicking an alkie girlfriend to the curb—could be mistaken for a vanilla-flavored Nickelback track that got relegated to a B-side. Not the promising harbinger we had hoped for to launch new album "Scars & Souvenirs," arriving April 1.—CLT

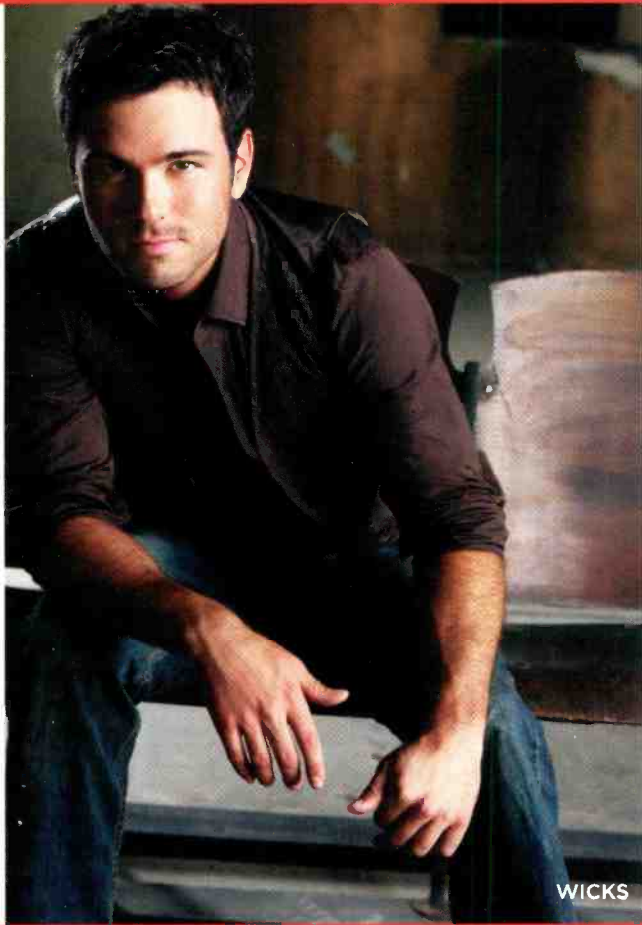
MATCHBOX TWENTY

These Hard Times (3:26)

Producer: Steve Lillywhite
Writers: R. Thomas, P. Doucette, K. Cook, B. Yale
Publishers: U Rule/EMI April/Grand Line, ASCAP; Lucinda Panic/Pookie Stuff, BMI
Melisma/Atlantic

It would be easy enough to take Matchbox Twenty for granted at this point. For more than a decade now, it's delivered 17 hits to top 40 and adult top 40. Then, of course, there's Rob Thomas' equally robust solo output. But "These Hard Times," the second single from band retrospective "Exile on Mainstream," is wholly salient, with its gently chugging midtempo flush of guitars, Mr. Rob's melancholy vocal and a poignant lyrical portrait of reluctantly moving forward: "Say goodbye, these days are gone, and we can't keep holding on/When all we need is some relief, through these hard times." Master producer Steve Lillywhite helps pull in the instrumental reins for one of Matchbox's most understated, affecting performances to date. Considering the road the band has traveled, that's no small feat.—CT





WICKS

COUNTRY BY KEN TUCKER and KATIE HASTY

WICKS ON FIRE

Country Newcomer Scorching Radio, Road

Country newcomer Chuck Wicks, who had the fastest-climbing single from a new artist on Billboard's Hot Country Songs in 2007, is starting 2008 in fine style. Now, "Stealing Cinderella" breaks into the top 10 this week, jumping 13-9. Meanwhile, Wicks' debut album, "Starting Now," bowed last week at No. 7 on Top Country Albums and No. 24 on the Billboard 200 with 20,000 copies sold. Second-week sales of the album, produced by Monty Powell (Diamond Rio) and Dann Huff (Faith Hill), bring his tally to 30,000, according to Nielsen SoundScan.

The single, one of 10 he wrote or co-wrote on the album, was inspired by real life—Wicks' girlfriend used to work as Cinderella at Walt Disney World in Florida. The song finds Wicks asking his sweetheart's father

for her hand in marriage and subsequently looking through childhood pictures of her "playing Cinderella," riding a bike and dancing with her dad ("In her eyes I'm Prince Charming, but to him I'm just some fella riding in and stealing Cinderella").

Wicks says the song is not completely true to life—at least not yet. "I'm not engaged or married yet, but the images used in the chorus are all true. But of course, now her parents have some expectations," he says with a laugh.

Country KUPL Portland, Ore., PD John Paul says the song's relatability is what first attracted him to it. "It's so well-written and real. That experience is something a lot of people can relate to." KUPL played the song 46 times during the week ending Feb. 3.

Currently part of Brad Paisley's Bonfires

and Amplifiers tour, Wicks grew up on a potato farm in Delaware and made his way to Florida for college. After a couple of years playing music at parties, he quit school just two classes shy of graduation and moved to Nashville to pursue music full-time.

Writing songs during the day, Wicks parked cars at a Nashville eatery seven nights a week to pay the bills. He was also part of the short-lived Fox reality TV show "Nashville," which lasted only two episodes in fall '07. He was skeptical going into the show because of the perceived stigma that comes with being associated with reality TV. "I was scared people wouldn't take me seriously. The exposure was the real draw," Wicks says.

As it turns out, Prince Charming didn't need the exposure after all.

THE B-52s ARE BACK WITH 'FUN'

They've been gone awhile, but the B-52s haven't been forgotten. This week, new single "Funplex" arrives at No. 23 on the triple A radio chart, the quartet's first track since 1998 to appear on any radio list and its first on the triple A tally.

"Funplex" is the title cut from the group's first new album in more than 15 years, due March 25 via Astralwerks.

After 1992's "Good Stuff," the band took a "short break" that lasted several years. About 10 years ago, it started performing again with some regularity. But "in order to continue this, we needed to put out a new album," drummer/principal songwriter Keith Strickland says. "Our fans have been very patient with us."

So, the B-52s reconvened to write new material in 2003, with 11 songs making the final cut on "Funplex." Described as "some sort of update" on the group's boisterous sound, Strickland says he was influenced by electronic dance music and a more focused rock edge. "I wanted it very lean and a focused sound."

The band, which was most recently signed to Warner Bros., shopped the record to a number of labels. It landed with Astralwerks because the label "just loved it—the excitement was tangible," according to Strickland.

To kick the campaign off, album track "Juliet of the Spirits" will be featured in the Feb. 10 episode of Showtime's "The L Word," and banner ads are running across MySpace, imeem, Facebook and AOL Music. Cornerstone has been hired for street team efforts. The B-52s will tour this summer as part of the True Colors outing and will visit Europe afterward.

—Katie Hasty

THE B-52s

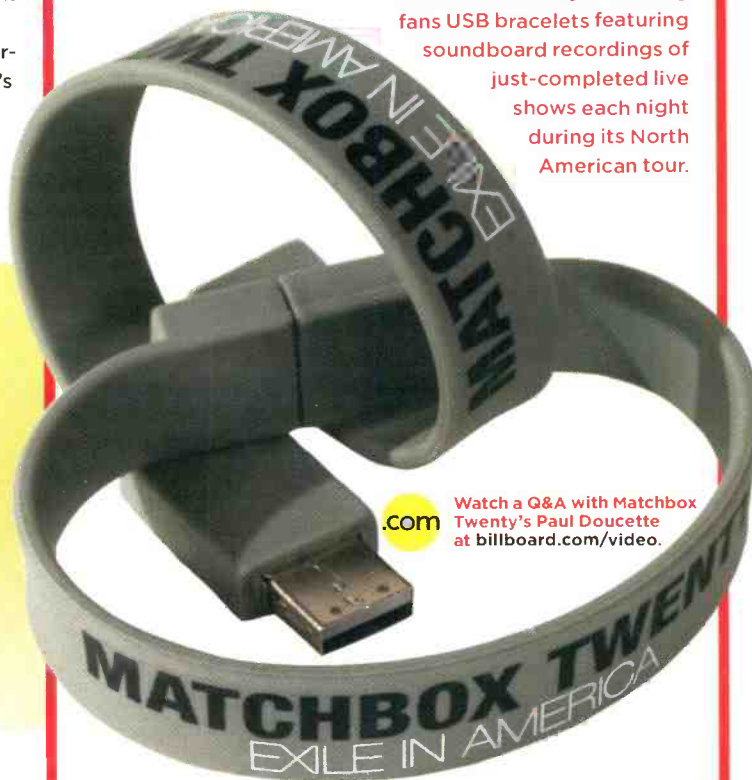


WICKS: KRISTEN BARLOWE; B-52s: JOSEPH CULTICE; BASSEY: KERRY BROWN



PLUG AND PLAY

Matchbox Twenty is offering fans USB bracelets featuring soundboard recordings of just-completed live shows each night during its North American tour.



Watch a Q&A with Matchbox Twenty's Paul Doucette at billboard.com/video.

BASSEY BONDS WITH THE DANCE CHARTS

Forty years after Welsh vocal powerhouse Shirley Bassey first hit the Billboard Hot 100, she is back on a Billboard chart as her cover of Pink's "Get the Party Started" climbs Hot Dance Club Play.

The rebound underlines the strength of her latter-day club and gay audiences, and provides the ideal aperitif to the March 18 U.S. Decca release of an album with the same title.

The new set is characterized by sophisticated covers of modern standards like "Hello" and "I Will Survive," alongside updated and similarly club-friendly versions of her own "Big Spender" and "I Who Have Nothing."

Bassey, now 71 and residing in Monte Carlo, has recorded only sporadically in recent years. The catalyst for the new work was her relationship with songwriter/producers Catherine Feeney and Nikki Lamborn, who also record as Never the Bride.

They presented Bassey with a tape of their song "The Living Tree." The track became the kick-start for the album, which Never the Bride's own Lock Stock and Barrel label released in the United Kingdom last April.

London-based Decca Music Group VP of finance and business affairs Mark Cavell says he seized the opportunity to be associated with the fabled artist. "Lawrence Gilmore, a lawyer I know, asked whether Decca would be interested in licensing the album from Lock Stock and Barrel, with the aim of relaunching Shirley Bassey on the bigger stage in America. My immediate answer was 'absolutely.'"

Cavell adds that the album has sold 60,000 units in the United Kingdom, debuting in the U.K. top 10 and setting the scene for Bassey's widely acclaimed 2007 appearance at the Glastonbury Festival, when her iconic status was acknowledged by Arctic Monkeys' onstage cover of "Diamonds Are Forever."

Of her durable international celebrity, Bassey says, "I didn't mind becoming famous because I did it gradually. Probably that's why I'm still here."

—Paul Sexton

BASSEY



POP BY ANN DONAHUE

Hooray For 'Hollywood'

'Idol' Exposure Builds Buzz For Ferras Debut

On Feb. 12, Fox's "American Idol" finally moves away from the cross-country audition rounds and toward the meat of the show—the Hollywood elimination episodes that whittle down the contestants to the top 24.

But one up-and-comer won't have to worry about getting an awkward consolation hug from Paula Abdul. Capitol Records artist Ferras, a 25-year-old singer/songwriter/pianist, provides the "farewell song" that plays as the "Idol" contestants are dismissed from the Hollywood tryouts.

The song, "Hollywood's Not America," is from Ferras' new album "Aliens & Rainbows," which drops April 1. It's a hooky Elton John-esque ballad that shows off Ferras' impressive vocal range, and was co-written with the Matrix's Lauren Christy. (The Matrix and Gary Clark produced the album.)

"I was sitting down writing one night with Lauren, drinking wine and talking about Hollywood—how people come here to achieve dreams, and you realize at one point that it's never going to be enough," Ferras says. "When you get to that point, you realize, 'I love myself, I love who I am, I don't need all these things.' I don't want to be preachy in the song—it's just an observation. People ask me, 'Do you even like L.A.?' And yes, I love it."

For the past eight years, Ferras found himself in the agonizingly familiar pattern of almost-maybe-not-quite-getting-a-break. He eventually found an ally in

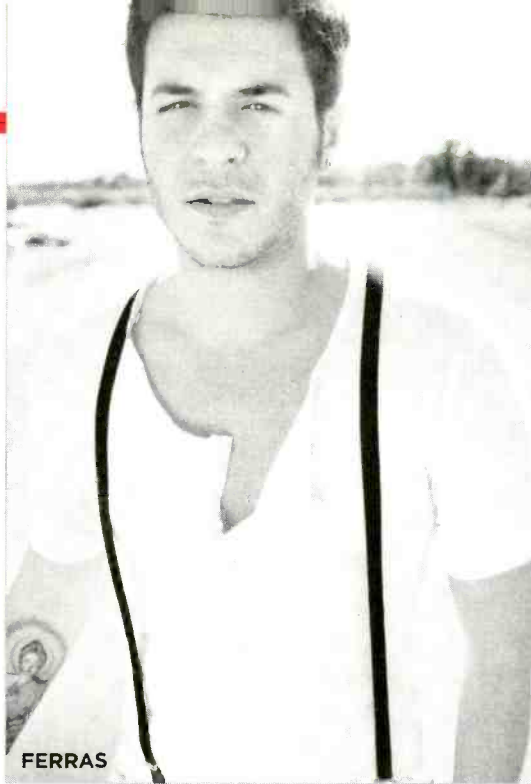
Limp Bizkit frontman Fred Durst, who introduced him to Capitol Music Group chairman/CEO Jason Flom.

Flom says the idea to pitch Ferras for "Idol" came from CMG senior director of A&R Chris Anokute. After some back-and-forth—or, as Flom says, "I just kept calling"—with "Idol" producers Simon Fuller and Nigel Lythgoe, "Hollywood's Not America" was a go on the show.

"It's such a great vehicle not only for how many people will hear the song, but for what it means for us to go out and talk about the fact that 'American Idol' has chosen the song," Flom says. "In an [attention-deficit disorder] world where people hear pitches all day long, it's a terrific calling card." (The standard-bearer for success from an "Idol" placement is Daniel Powter, whose "Bad Day" was the top download of 2006 with 1.9 million copies.)

Getting the gig on "Idol" is just part of a big performance and marketing push for Ferras. On Feb. 12, the day "Hollywood's Not America" first appears on "Idol," Ferras will perform on NBC's "Today." Radio is already showing interest in the single, Flom says, which is available on iTunes and is linked from the "Idol" announcement on Ferras' official site and his MySpace page.

And starting in March, Ferras will begin a monthlong North American tour with A Fine Frenzy. All of this is on top of performances at South by Southwest and in front of executives at Target and Best Buy.



FERRAS

But beyond his performance chops and vocal prowess, Ferras has the kind of back story that makes even the most jaded industry type do a double take. "My dad kidnapped me when I was 5," he says. "He said we were going to Disneyland, and we got on a plane to Jordan."

En route to the airport, Ferras and his father stopped at a toy store, where he picked up a mini-keyboard to play with during the flight. While in Jordan, as his parents battled over custody, Ferras wrote his first song and played it over the phone to his mother, who was still in the United States. "I think that sort of marked my ability," he says. "I associated any kind of emotional exchange—the highs and the lows—to writing music."

With the help of the U.S. Embassy in Jordan, Ferras' mother eventually was able to get him out of the country by sneaking him out of his father's house in the middle of the night and concealing him under blankets in the back seat of a car.

So, all this making-it-in-Hollywood stuff? For Ferras, it's a snap. "It's a whirlwind... but I couldn't be more excited," he says. "I'm ready." ●●●

KELLEY'S IN GOOD 'COMPANY'

Pop singer/songwriter Josh Kelley has a hit record on his hands. New album "Special Company," on his own DNK Records, has sold 18,000 digital copies in three weeks, according to Nielsen SoundScan. The set debuted at No. 2 on Billboard's Top Digital Albums chart in the Feb. 2 issue and currently sits at No. 28. (The physical CD, released Feb. 5, is now in stores.)

The blue-eyed-soul-leaning single "Unfair" is just now beginning to get radio airplay but has yet to appear on Billboard's Adult Top 40 chart. The song is, however, part of the soundtrack to the movie "27 Dresses," currently in theaters. While Kelley's new wife, actress Katherine Heigl ("Grey's Anatomy"), stars in the movie, Kelley says the song wasn't a cinch to get in. "I sent that movie a lot of songs, but they loved that one," he says. "It helped that Katherine was in the movie, but if it wasn't a great song, they wouldn't have put it in there."



KELLEY

A Diane Warren tune, "Unfair" is the only song Kelley didn't write or co-write on the new project. "The whole album talks about becoming a man and preparing to make this ultimate commitment I was about to make: marriage," he says. "It's nice that there's also a song in there that [points out] that love is also unfair."

Kelley's brother, Charles, a member of rising country trio Lady Antebellum, co-wrote two songs on the album, and bandmates Dave Haywood and Hillary Scott also make appearances. Josh Kelley produced and played a number of the instruments on the record, much of which was recorded in his home studio in Nashville.

Kelley's last album, "Just Say the Word," also on DNK and released in 2006, has sold 23,000 copies, meaning the new set will likely eclipse its sales. DNK is distributed by New York-based Icon Music Entertainment Services.

In a marketing twist, Kelley, who played golf at the University of Mississippi, appears in a multi-episode special on the Golf Channel. "Road Trip: Myrtle Beach," features Kelley, ESPN's Charlie Rymer, Hootie & the Blowfish's Mark Bryan and female golfer Perry Swensen on the links by day and hitting the clubs at night. The show's theme was written and recorded by Bryan and Kelley; tracks from Kelley's album are also featured.

Kelley will tour with OneRepublic beginning in late February. After a headlining run in March and April, he'll join the One Tree Hill tour later in the spring. —Ken Tucker

HIP-HOP BY MARIEL CONCEPCION

'MADE' MAN

Rocko Scores Prerelease Urban Hit

Atlanta-bred rapper Rocko never anticipated that his single "Umma Do Me," off his Island Urban debut album, "Self Made" (March 18), would be an instant hit. Matter of fact, he never meant for the track to be an official release, let alone his debut. " 'Umma Do Me' was a song I recorded for the streets, and it took off from there. I never meant for it to be a single," Rocko, born Rodney Jenkins, says.

Still, Rocko isn't peeved by its success. "Umma Do Me," produced by Drumma Boy, has been steadily climbing Billboard's Hot R&B/Hip-Hop Songs and Hot Rap Songs charts, where it is No. 28 and No. 17, respectively.

The rapper assures, however, that the track isn't an accurate reflection of what "Self Made"—

which features production from Cool and Dre, the Runners, Jazze Pha and DJ Toomp—is all about. "This album is colossal. It's much bigger and crazier than that. It's about real-life situations," he says.

The song "Shoot Me Down," for example, addresses the doubts Rocko faced while pursuing a career in music, while "Champion" concerns his struggle to make it in the business.

Rocko got his start in 1999 at indie label Triple A Records. In 2002, he signed rapper Hitman Sammy Sam, who was offered a deal with Universal Records shortly after. A year later, Rocko left his post at the label and launched his own record company, Rocky Road Records.

He continued scouting talent for Universal, brokering deals with Young Dro and Dem Franchize Boyz. It wasn't long after working with the two acts that he started to ponder becoming

a rapper himself. "The decision to go into rapping was initially cash motivated," he says. "I saw the type of money rappers were making and I went in trying to get money. But then I really started to get into it."

In 2003, he released his first mixtape, "NWA (No Wack Artist)," featuring Juvenile, Turk, Jazze Pha and Bone Crusher, among others. Last year—aside from releasing second mixtape "Swag Season," featuring Jim Jones, Rick Ross, Gotti and Shawty Lo—Rocko signed his first deal as a rapper with Universal via his relationship with now-Island Urban president Jermaine Dupri. Rocko's girlfriend, R&B singer Monica, introduced the two.

"A lot of people wanted me to fail, but now those same people are in trouble," Rocko says. "I am going in and mastering my craft daily. Now there's no turning back." ●●●



ROCKO

FERRAS: CHAPMAN BAEHLER; KELLEY: MEGAN BAKER; ROCKO: COURTESY OF UMG

CHARTS

THE HOT BOX

A WEEKLY ROUNDUP OF NOTABLE CHART ACHIEVEMENTS



NEW RECORD

>> Sunshine State rapper Flo Rida sets the record for most weeks at No. 1 on Hot Digital Songs as "Low" lingers for a 10th week. Two titles were tied for the previous record, as "Hollaback Girl" by Gwen Stefani and Kanye West's "Gold Digger" each reached nine weeks in 2005.

THE NEXT CHAMP

>> Jack Johnson's new "Sleep Through the Static" nabbed an opening-day number of 122,000 copies on Nielsen SoundScan's Feb. 6 Building chart. That marks the biggest Building sum since Dec. 19, cinching his second No. 1 bow on the Billboard 200.



'IDOL' CHATTER

>> "Dance Like There's No Tomorrow" bows at No. 76 on the Pop 100, Paula Abdul's first singles chart ink since 1995 and the first credited entry for veteran musician and fellow "American Idol" judge Randy Jackson. "Crazy Cool" was her last chart hit.

CHART BEAT

>> Debuting in the top 10 of the Billboard Hot 100 is still a rare event, so rare that only 18 songs have accomplished this feat since the year 2000. The first song to do so in 2008 is "New Soul" by French-born, Israeli-raised Yael Naim. The single enters at No. 9, its popularity fueled by its use in a TV commercial for the Apple MacBook Air.

>> Fred Bronson also sings the praises of Shelby Lynne, who sings Dusty Springfield songs on her new "Just a Little Lovin'," her first album to break into the top half of the Billboard 200. Fred also has details of Carrie Underwood's sixth top 10 hit on Hot Country Songs. "All-American Girl" is the third-fastest-rising song of those half-dozen hits.

Read Fred Bronson every week at billboard.com/fred.



Over the Counter

GEOFF MAYFIELD gmayfield@billboard.com

Finding A Silver Lining; Euro Digital Songs Bows

For the third week in a row, the No. 1 album sells less than 70,000 copies, an uncomfortable reminder of an identical dry spell from January of last year. Before you sink into depression, let me surprise you with a silver lining from the dark clouds of 2007's album climate.



KEYS

With a 15% decline in album volume from 2006 sales and eight different weeks that the No. 1 album sold less than 100,000 copies—the most weeks below that threshold in any year since Nielsen SoundScan signed on in 1991—where could we find good news from 2007 numbers? Surprisingly, at the very top of the big chart.

Believe it or not, the average sum at No. 1 was larger last year than it was in

2006, rising from 273,400 to 312,802. We can thank **Kanye West**, **Alicia Keys**, **the Eagles** and **Josh Groban** for that glimmer of hope.

West's opening salvo of 957,000 copies for "Graduation" marked the biggest sales week of either 2006 or 2007, while the start of 742,000 for Keys' "As I Am"—which returns to No. 1 this week—likewise surpassed the best frame of 2006.

The Eagles' "Long Road out of Eden" also scored a week of 700,000-plus, a feat accomplished by only one album in 2006. **50 Cent's** "Curtis" came close to that mark with its 691,000-unit start, although his sum doesn't contribute to that chart-leading average because it was parked behind West's "Graduation" when it bowed.

Groban's "Noel" beat 500,000 in four different weeks, a feat no other album accomplished in the last seven years.

In all, seven albums had weeks of 600,000 or more, a club that included **Linkin Park's** "Minutes to Midnight" and "High School Musical 2." There were only three weeks when albums surpassed 600,000 in 2006, and only one of those three—**Rascal Flatts'** "Me and My Gang"—topped 700,000.

This marks the first time since 2004

that the average sum at No. 1 increased from one year to the next.

BETTER VIEW: Winds of change continue in this young year, as Euro Digital Songs bows on our Hits of the World pages, replacing Euro Digital Tracks. Both lists will appear each week on billboard.biz.

What's the difference? In a Songs chart, the sales of various versions of the same song are merged, while on a Tracks chart, different versions of the same title are ranked separately.

ONE OF A KIND: News of his death earned a 700-word obituary in the Los Angeles Times, and the memorial service for the man who had spent 26 years at Warner Bros. Records drew attendance from one-time captains of the music industry like **Joe Smith** and **Russ Thyret**. Yet the person who inspired this attention was neither a lauded A&R scout nor a high-profile executive, but rather a security guard.

If you ever visited the Warner Bros. office from 1966 to 1994, you probably met **Harold Washington**, who presided over the label's crowded parking lot from a guard house that flanked his garden of flowers and vegetables. The man who

proved that there need never be such a thing as a small job died of pneumonia Jan. 15 in Los Angeles at age 98.

Before Warner Bros. Records erected its current parking garage—which is affectionately called the Harold Washington Auto Lounge—the label's capacity was smaller than it appeared, because it shared the parking lot with the neighboring Warner Bros. film studio, then a sister company. If Washington had not been made aware of a visitor's arrival, parking on the street was the likely outcome, and his judgment in such cases was never swayed by celebrity, a trait carried over from his decades-long stint on the film lot that began at age 16.

When treated with respect, Washington paid it in return, regardless of whether the visitor was a star, agent, retailer—or even a journalist.

Longtime label exec **Rochelle Staab**, who left Warner Bros. last year, is among those who fondly remember the day **Van Halen's David Lee Roth** tried to park in the space assigned to **Mo Ostin**, then label chairman. "I don't care who you are," Washington said, as he forced the singer to relinquish the slot. Years later, Roth hosted a surprise party that the label threw for Washington's 80th birthday.

Market Watch A Weekly National Music Sales Report

Weekly Unit Sales

	ALBUMS	DIGITAL ALBUMS*	DIGITAL TRACKS
This Week	7,598,000	1,134,000	20,563,000
Last Week	7,310,000	1,166,000	21,638,000
Change	3.9%	-2.7%	-5.0%
This Week Last Year	9,376,000	890,000	16,196,000
Change	-19.0%	27.4%	27.0%

*Digital album sales are also counted within album sales.

Weekly Album Sales (Million Units)



Year-To-Date

	2007	2008	CHANGE
OVERALL UNIT SALES			
Albums	43,493,000	38,204,000	-12.2%
Digital Tracks	90,085,000	115,104,000	27.8%
Store Singles	231,000	137,000	-40.7%
Total	133,809,000	153,445,000	14.7%
Albums w/TEA*	52,501,500	49,714,400	-5.3%

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

ALBUM SALES

'07	43.5 million
'08	38.2 million

SALES BY ALBUM FORMAT

CD	38,761,000	31,928,000	-17.6%
Digital	4,600,000	6,124,000	33.1%
Cassette	43,000	15,000	-65.1%
Other	89,000	137,000	53.9%

For week ending Feb. 3, 2008. Figures are rounded. Compiled from a national sample of retail store and rack sales reports collected and provided by

nielsen
SoundScan

	2007	2008	CHANGE
YEAR-TO-DATE SALES BY ALBUM CATEGORY			
Current	25,591,000	20,954,000	-18.1%
Catalog	17,901,000	17,250,000	-3.6%
Deep Catalog	12,771,000	12,321,000	-3.5%

CURRENT ALBUM SALES

'07	25.6 million
'08	21.0 million

CATALOG ALBUM SALES

'07	17.9 million
'08	17.3 million

Nielsen SoundScan counts as current only sales within the first 18 months of an album's release (12 months for classical and jazz albums). Titles that stay in the top half of The Billboard 200, however, remain as current. Titles older than 18 months are catalog. Deep catalog is a subset of catalog for titles out more than 36 months.

LEGEND FOR HOT 100 AIRPLAY LOCATED BELOW CHART. HOT DIGITAL SONGS: Top selling paid download songs compiled from Internet sales reports collected and provided by Nielsen SoundScan. This data is used to compile both The Billboard Hot 100 and Pop 100. ADULT TOP 40/ADULT CONTEMPORARY/MODERN ROCK: 82 adult top 40 stations, 100 adult contemporary stations and 69 modern rock stations are electronically monitored 24 hours a day, 7 days a week. See Chart Legend for additional rules and explanations. © 2008 Nielsen Business Media, Inc. and Nielsen SoundScan, Inc. All rights reserved.

AIRPLAY MONITORED BY
nielsen BDS

SALES DATA COMPILED BY
nielsen SoundScan

Billboard HOT 100

FEB 16 2008

HOT 100 AIRPLAY™

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	1	16	#1 LOW	FLO RIDA FEAT. T-PAIN (POE BOY/ATLANTIC)
2	2	22	NO ONE	ALICIA KEYS (MBK/J/RMG)
3	4	9	WITH YOU	CHRIS BROWN (JIVE/ZOMBA)
4	3	21	APOLOGIZE	TIMBALAND FEAT. ONEREPUBLIC (MOSLEY/BLACKGROUND/INTERSCOPE)
5	5	13	LIKE YOU'LL NEVER SEE ME AGAIN	ALICIA KEYS (MBK/J/RMG)
6	6	10	SENSUAL SEDUCTION	SNOOP DOGG (DOGGYSTYLE/INTERSCOPE)
7	7	16	CLUMSY	FERGIE (WILL I AM/A&M/INTERSCOPE)
8	11	8	DON'T STOP THE MUSIC	RIHANNA (SRP/DEF JAM/DJMG)
9	10	12	SUFFOCATE	J. HOLIDAY (MUSIC LINE/CAPITOL)
10	15	8	I REMEMBER	KEYSHIA COLE (IMANI/GEFFEN/INTERSCOPE)
11	9	19	CAN'T HELP BUT WAIT	TREY SONGZ (SONG BOOK/ATLANTIC)
12	14	10	INDEPENDENT	WEBBIE, LIL PHAT & LIL BOOSIE (TRILL/ASYLUM/ATLANTIC)
13	8	21	KISS KISS	CHRIS BROWN FEAT. T-PAIN (JIVE/ZOMBA)
14	12	21	BUBBLY	COLBIE CAILLAT (UNIVERSAL REPUBLIC)
15	21	16	JUST FINE	MARY J. BLIGE (MTRIA/ARISTA/GEFFEN/INTERSCOPE)
16	18	12	TAKE YOU THERE	SEAN KINGSTON (BELUGA HEIGHTS/EPIC)
17	17	27	PARALYZER	FINGER ELEVEN (WIND-UP)
18	16	16	TATTOO	JORDIN SPARKS (19/JIVE/ZOMBA)
19	20	24	TEARDROPS ON MY GUITAR	TAYLOR SWIFT (BIG MACHINE/UNIVERSAL REPUBLIC)
20	22	11	FLASHING LIGHTS	KANYE WEST FEAT. DWELE (ROC-A-FELLA/DEF JAM/DJMG)
21	13	22	HATE THAT I LOVE YOU	RIHANNA FEAT. NE-YO (SRP/DEF JAM/DJMG)
22	19	16	HYPNOTIZED	PLIES FEAT. AKON (BIG GATES/SLIP-N-SLIDE/ATLANTIC)
23	23	10	SHADOW OF THE DAY	LINKIN PARK (WARNER BROS.)
24	26	11	LETTER TO ME	BRAD PAISLEY (ARISTA NASHVILLE)
25	24	7	CRYING OUT FOR ME	MARIO (3RD STREET J/RMG)

1,286 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.

ADULT TOP 40™

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
26	25	15	WINNER AT A LOSING GAME	RASCAL FLATTS (LYRIC STREET)
27	27	30	WHO KNEW	PINK (LAFACE/ZOMBA)
28	34	4	LOVE SONG	SARA BAREILLES (EPIC)
29	29	38	BIG GIRLS DON'T CRY	FERGIE (WILL I AM/A&M/INTERSCOPE)
30	43	2	SUPERSTAR	LUPE FIASCO (1ST & 15TH/ATLANTIC)
31	33	12	WATCHING AIRPLANES	GARY ALLAN (MCA NASHVILLE)
32	30	13	SWEETEST GIRL (DOLLAR BILL)	WYCLEF JEAN (COLUMBIA)
33	52	4	FALSETTO	THE-DREAM (RADIO KILLA/DEF JAM/DJMG)
34	40	6	CLEANING THIS GUN (COME ON IN BOY)	RODNEY ATKINS (CURB)
35	28	21	GOOD LIFE	KANYE WEST FEAT. T-PAIN (ROC-A-FELLA/DEF JAM/DJMG)
36	41	6	SHIFTWORK	KENNY CHESNEY DUET WITH GEORGE STRAIT (BNA)
37	37	13	READY, SET, DON'T GO	BILLY RAY CYRUS WITH MILEY CYRUS (WALT DISNEY/LYRIC STREET)
38	39	7	SORRY	BUCKCHERRY (ELEVEN SEVEN/ATLANTIC/RRP)
39	31	14	LOVE LIKE THIS	NATASHA BEDINGFIELD (PHONOGENIC/EPIC)
40	47	6	SMALL TOWN SOUTHERN MAN	ALAN JACKSON (ARISTA NASHVILLE)
41	35	18	OUR SONG	TAYLOR SWIFT (BIG MACHINE)
42	46	6	I WON'T FEEL J. HOLIDAY (TERROR SQUAD/IMPERIAL/CAPITOL)	
43	32	34	THE WAY I ARE	TIMBALAND (MOSLEY/BLACKGROUND/INTERSCOPE)
44	51	5	ALL-AMERICAN GIRL	CARRIE UNDERWOOD (ARISTA/ARISTA NASHVILLE)
45	55	4	DEY KNOW	SHAWTY LO (D4L/ASYLUM)
46	53	10	CALABRIA 2008	ENUR FEAT. NATASJA (ULTRA)
47	36	13	MISERY BUSINESS	PARAMORE (FUELED BY RAMEN/RRP)
48	45	11	POP BOTTLES	BIRDMAN FEAT. LIL WAYNE (CASH MONEY/UNIVERSAL MOTOWN)
49	50	11	INTO THE NIGHT	SANTANA FEAT. CHAD KROEGER (ARISTA/RMG)
50	56	4	THE ANTHEM	PITBULL FEAT. LIL JON (FAMOUS ARTISTS/TVT)

ADULT CONTEMPORARY™

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	1	18	#1 APOLOGIZE	TIMBALAND FEAT. ONEREPUBLIC (MOSLEY/BLACKGROUND/INTERSCOPE)
2	2	31	BUBBLY	COLBIE CAILLAT (UNIVERSAL REPUBLIC)
3	3	21	INTO THE NIGHT	SANTANA FEAT. CHAD KROEGER (ARISTA/RMG)
4	5	28	PARALYZER	FINGER ELEVEN (WIND-UP)
5	8	24	LOVE SONG	SARA BAREILLES (EPIC)
6	4	33	WHO KNEW	PINK (LAFACE/ZOMBA)
7	7	27	OVER YOU	DAUGHTRY (RCA/RMG)
8	6	27	WAKE UP CALL	MAROON 5 (A&M/OCTONE/INTERSCOPE)
9	9	17	SORRY	BUCKCHERRY (ELEVEN SEVEN/ATLANTIC/RRP)
10	10	15	SHADOW OF THE DAY	LINKIN PARK (WARNER BROS.)
11	11	12	TEARDROPS ON MY GUITAR	TAYLOR SWIFT (BIG MACHINE/UNIVERSAL REPUBLIC)
12	14	13	TATTOO	JORDIN SPARKS (19/JIVE/ZOMBA)
13	15	11	NO ONE	ALICIA KEYS (MBK/J/RMG)
14	16	13	WHATEVER IT TAKES	LIFEHOUSE (GEFFEN/INTERSCOPE)
15	12	29	HOW FAR WE'VE COME	MATCHBOX TWENTY (MELISMA/ATLANTIC)
16	17	14	THE WAY I AM	INGRID MICHAELSON (CABIN 24/ORIGINAL SIGNAL/RED)
17	18	4	FEELS LIKE TONIGHT	DAUGHTRY (RCA/RMG)
18	19	7	SAY	JOHN MAYER (AWARE/COLUMBIA)
19	20	8	WON'T GO HOME WITHOUT YOU	MAROON 5 (A&M/OCTONE/INTERSCOPE)
20	21	12	CLUMSY	FERGIE (WILL I AM/A&M/INTERSCOPE)
21	25	7	THESE HARD TIMES	MATCHBOX TWENTY (MELISMA/ATLANTIC)
22	22	12	I'LL BE WAITING	LENNY KRAVITZ (VIRGIN)
23	24	14	LOVE LIKE THIS	NATASHA BEDINGFIELD (PHONOGENIC/EPIC)
24	26	14	I DON'T WANNA BE IN LOVE (DANCE FLOOR ANTHEM)	GOOD CHARLOTTE (DAYLIGHT/EPIC)
25	28	10	I WISH THE BEST FOR YOU	EMERSON HART (MANHATTAN/CAPITOL)

MODERN ROCK™

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	1	23	#1 FAKE IT	SEETHER (WIND-UP)
2	2	15	LONG ROAD TO RUIN	FOO FIGHTERS (ROSWELL/RCA/RMG)
3	3	18	SHADOW OF THE DAY	LINKIN PARK (WARNER BROS.)
4	5	12	CRUSHCRUSHCRUSH	PARAMORE (FUELED BY RAMEN/RRP)
5	4	27	THE PRETENDER	FOO FIGHTERS (ROSWELL/RCA/RMG)
6	7	18	ALMOST EASY	AVENGED SEVENFOLD (HOPELESS/WARNER BROS.)
7	6	21	EMPTY WALLS	SERJ TANKIAN (ISLAND/IDJMG)
8	10	32	THE GOOD LEFT UNDONE	RISE AGAINST (GEFFEN/INTERSCOPE)
9	12	15	BODYSNATCHERS	RADIOHEAD (BTD/ATO)
10	8	29	I GET IT	CHEVELLE (EPIC)
11	9	51	PARALYZER	FINGER ELEVEN (WIND-UP)
12	11	18	BELIEVE	THE BRAVERY (ISLAND/IDJMG)
13	13	37	NEVER TOO LATE	THREE DAYS GRACE (JIVE/ZOMBA)
14	15	14	PSYCHO	PUDDLE OF MUDD (FLAWLESS/GEFFEN/INTERSCOPE)
15	17	9	IF I HAD EYES	JACK JOHNSON (BRUSHFIRE/UNIVERSAL REPUBLIC)
16	19	8	ALWAYS BE	JIMMY EAT WORLD (TINY EVIL/INTERSCOPE)
17	14	34	BLEED IT OUT	LINKIN PARK (WARNER BROS.)
18	21	3	MOTHER MARY	FOXBORO HOT TUBS (JINGLE TOWN)
19	20	16	SHADOWPLAY	THE KILLERS (ISLAND/IDJMG)
20	16	25	BECOMING THE BULL	ATREYU (HOLLYWOOD)
21	25	2	THE STONE	ASHES DIVIDE (ISLAND/IDJMG)
22	24	10	MY WORLD	SICK PUPPIES (RMR/VIRGIN)
23	23	13	RAINY MONDAY	SHINY TOY GUNS (UNIVERSAL MOTOWN)
24	22	17	HARD SUN	EDDIE VEDDER (MONKEY WRENCH J/RMG)
25	28	9	UNTIL THE END	BREAKING BENJAMIN (HOLLYWOOD)

HOT DIGITAL SONGS™

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	CERT.
1	1	13	#1 LOW	FLO RIDA FEAT. T-PAIN (POE BOY/ATLANTIC)	
2	-	1	NEW SOUL	YAEL NAIM (TOI OUI TARD)	
3	2	9	DON'T STOP THE MUSIC	RIHANNA (SRP/DEF JAM/DJMG)	
4	4	13	LOVE SONG	SARA BAREILLES (EPIC)	
5	3	10	WITH YOU	CHRIS BROWN (JIVE/ZOMBA)	
6	13	8	SORRY	BUCKCHERRY (ELEVEN SEVEN/ATLANTIC/RRP)	
7	14	9	SEE YOU AGAIN	MILEY CYRUS (HOLLYWOOD)	
8	6	27	APOLOGIZE	TIMBALAND (MOSLEY/BLACKGROUND/INTERSCOPE)	
9	5	14	TAKE YOU THERE	SEAN KINGSTON (BELUGA HEIGHTS/EPIC)	
10	8	14	PIECE OF ME	BRITNEY SPEARS (JIVE/ZOMBA)	
11	9	21	NO ONE	ALICIA KEYS (MBK/J/RMG)	
12	7	16	LOVE LIKE THIS	NATASHA BEDINGFIELD FEAT. SEAN KINGSTON (PHONOGENIC/EPIC)	
13	12	24	SWEETEST GIRL (DOLLAR BILL)	WYCLEF JEAN FEAT. AKON, LIL WAYNE & NIA (COLUMBIA)	
14	10	16	CLUMSY	FERGIE (WILL I AM/A&M/INTERSCOPE)	
15	15	41	TEARDROPS ON MY GUITAR	TAYLOR SWIFT (BIG MACHINE)	
16	16	12	SHADOW OF THE DAY	LINKIN PARK (WARNER BROS.)	
17	17	18	INTO THE NIGHT	SANTANA FEAT. CHAD KROEGER (ARISTA/RMG)	
18	25	4	INDEPENDENT	WEBBIE, LIL PHAT & LIL BOOSIE (TRILL/ASYLUM)	
19	59	2	WHEN YOU LOOK ME IN THE EYES	JONAS BROTHERS (HOLLYWOOD)	
20	18	30	CRANK THAT (SOULJA BOY)	SOULJA BOY TELLEM (COLLIPARK/INTERSCOPE)	
21	22	8	SENSUAL SEDUCTION	SNOOP DOGG (DOGGYSTYLE/INTERSCOPE)	
22	27	6	STOP AND STARE	ONEREPUBLIC (MOSLEY/INTERSCOPE)	
23	28	2	LIKE WHOA	ALY & AJ (HOLLYWOOD)	
24	32	7	SUPERSTAR	LUPE FIASCO FEAT. MATTHEW SANTOS (1ST & 15TH/ATLANTIC)	
25	21	19	TATTOO	JORDIN SPARKS (JIVE/ZOMBA)	

HOT DIGITAL SONGS™

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	CERT.
26	20	16	KISS KISS	CHRIS BROWN FEAT. T-PAIN (JIVE/ZOMBA)	
27	11	30	PARALYZER	FINGER ELEVEN (WIND-UP)	
28	19	19	OUR SONG	TAYLOR SWIFT (BIG MACHINE)	
29	29	8	WON'T GO HOME WITHOUT YOU	MAROON 5 (A&M/OCTONE/INTERSCOPE)	
30	23	29	BUBBLY	COLBIE CAILLAT (UNIVERSAL REPUBLIC)	
31	31	4	NO AIR	JORDIN SPARKS DUET WITH CHRIS BROWN (JIVE/ZOMBA)	
32	26	23	I DON'T WANNA BE IN LOVE (DANCE FLOOR ANTHEM)	GOOD CHARLOTTE (DAYLIGHT/EPIC)	
33	30	28	CYCLONE	BBY BASH FEAT. T-PAIN (ARISTA/RMG)	
34	40	2	WHAT HURTS THE MOST	CASCADA (ROBINN)	
35	-	4	IF I HAD EYES	JACK JOHNSON (BRUSHFIRE/UNIVERSAL REPUBLIC)	
36	67	3	ROCK STAR	HANNAH MONTANA (WALT DISNEY)	
37	39	19	READY, SET, DON'T GO	BILLY RAY CYRUS WITH MILEY CYRUS (WALT DISNEY)	
38	33	30	MISERY BUSINESS	PARAMORE (FUELED BY RAMEN/RRP)	
39	34	44	HEY THERE DELILAH	PLAIN WHITE T'S (FEARLESS/HOLLYWOOD)	
40	-	1	NINE IN THE AFTERNOON	PANIC AT THE DISCO (DECA/DANCE/FUELED BY RAMEN/RRP)	
41	35	16	HYPNOTIZED	PLIES FEAT. AKON (BIG GATES/SLIP-N-SLIDE/ATLANTIC)	
42	36	22	HOW FAR WE'VE COME	MATCHBOX TWENTY (MELISMA/ATLANTIC)	
43	63	2	WHATEVER IT TAKES	LIFEHOUSE (GEFFEN/INTERSCOPE)	
44	37	41	ROCKSTAR	NICKELBACK (ROADRUNNER/ATLANTIC/LAVA)	
45	38	28	STRONGER	KANYE WEST (ROC-A-FELLA/DEF JAM/DJMG)	
46	43	11	POP BOTTLES	BIRDMAN FEAT. LIL WAYNE (CASH MONEY/UNIVERSAL MOTOWN)	
47	24	2	POCKETFUL OF SUNSHINE	NATASHA BEDINGFIELD (PHONOGENIC/EPIC)	
48	46	37	UMBRELLA	RIHANNA FEAT. JAY-Z (SRP/DEF JAM/DJMG)	
49	48	13	GET BUCK IN HERE	DU FELLI FEAT. DIDDY, AKON, LUDACRIS & LIL JON (ISLAND/ARISTA/IDJMG)	
50	61	5	FEEDBACK	JANET (ISLAND/IDJMG)	

HOT DIGITAL SONGS™

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	CERT.
51	41	9	HERO/HEROINE	BOYS LIKE GIRLS (COLUMBIA)	
52	56	12	THE WAY I AM	INGRID MICHAELSON (CABIN 24/ORIGINAL SIGNAL/RED)	
53	72	2	ALL-AMERICAN GIRL	CARRIE UNDERWOOD (ARISTA/ARISTA NASHVILLE)	
54	44	42	BIG GIRLS DON'T CRY	FERGIE (WILL I AM/A&M/INTERSCOPE)	
55	50	11	CRUSHCRUSHCRUSH	PARAMORE (FUELED BY RAMEN/RRP)	
56	53	35	THE WAY I ARE	TIMBALAND FEAT. KERI HILSON (MOSLEY/BLACKGROUND/INTERSCOPE)	
57	55	6	FLASHING LIGHTS	KANYE WEST FEAT. DWELE (ROC-A-FELLA/DEF JAM/DJMG)	
58	54	4	SUFFOCATE	J. HOLIDAY (MUSIC LINE/CAPITOL)	
59	51	5	THROUGH THE FIRE AND FLAMES	DRAGONFORCE (SANCTUARY ROADRUNNER/RRP)	
60	60	16	FAKE IT	SEETHER (WIND-UP)	
61	-	1	WHAT IS IT	BABY BASH FEAT. SEAN KINGSTON (ARISTA/RMG)	
62	74	3	I'M ME	LIL WAYNE (CASH MONEY/UNIVERSAL MOTOWN)	
63	-	1	YAH!!!	SOULJA BOY TELLEM FEAT. ARAB (COLLIPARK/INTERSCOPE)	
64	58	16	NEVER TOO LATE	THREE DAYS GRACE (JIVE/ZOMBA)	
65	64	3	CALABRIA 2008	ENUR FEAT. NATASJA (ULTRA)	
66	52	17	STAY	SUGARLAND (MERCURY NASHVILLE)	
67	49	21	HATE THAT I LOVE YOU	RIHANNA FEAT. NE-YO (SRP/DEF JAM/DJMG)	
68	47	2	WANNA BE STARTIN' SOMETHIN' 2008	MICHAEL JACKSON WITH AKON (LEGACY/EPIC)	
69	-	26	CRAZY BITCH	BUCKCHERRY (ELEVEN SEVEN/ATLANTIC/LAVA)	
70	42	18	I'M SO HOOD	DJ KHALED (TERROR SQUAD/KOCH)	
71	-	5	SAY	JOHN MAYER (AWARE/COLUMBIA)	
72	62	25	BEAUTIFUL GIRLS	SEAN KINGSTON (BELUGA HEIGHTS/EPIC/KOCH)	
73	71	24	OVER YOU	DAUGHTRY (RCA/RMG)	

FEB 16 2008 **POP Billboard**

POP 100

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	1	14	#1 LOW	FLO RIDA FEAT. T-PAIN (POE BOY/ATLANTIC)
2	4	12	DON'T STOP THE MUSIC	RIHANNA (SRP/DEF JAM/IDJMG)
3	5	10	APOLOGIZE	TIMBALAND FEAT. ONEREPUBLIC (MOSLEY/BLACKGROUND/INTERSCOPE)
4	6	10	WITH YOU	CHRIS BROWN (JIVE/ZOMBA)
5	2	20	CLUMSY	FERGIE (WILL.I.AM/A&M/INTERSCOPE)
6	3	21	NO ONE	ALICIA KEYS (MBK/J/RMG)
7	8	17	TAKE YOU THERE	SEAN KINGSTON (BELUGA HEIGHTS/EPIC)
8	13	15	LOVE SONG	SARA BAREILLES (EPIC)
9	7	23	TATTOO	JORDIN SPARKS (19/JIVE/ZOMBA)
10	14	25	SWEETEST GIRL (DOLLAR BILL)	WYCLEF JEAN FEAT. AKON, LIL WAYNE & NIA (COLUMBIA)
11	17	14	SEE YOU AGAIN	MILEY CYRUS (HOLLYWOOD)
12	12	43	TEARDROPS ON MY GUITAR	TAYLOR SWIFT (BIG MACHINE/UNIVERSAL REPUBLIC)
13	21	11	SORRY	BUCKCHERRY (ELEVEN SEVEN/ATLANTIC/RRP)
14	9	17	KISS KISS	CHRIS BROWN FEAT. T-PAIN (JIVE/ZOMBA)
15	35	15	NEW SOUL	YAEL NAIM (TOT OU TARD)
16	18	15	PARALYZER	FINGER ELEVEN (WIND-UP)
17	11	18	LOVE LIKE THIS	NATASHA BEDINGFIELD FEAT. SEAN KINGSTON (PHONOGENIC/EPIC)
18	16	15	SHADOW OF THE DAY	LINKIN PARK (WARNER BROS.)
19	15	24	HATE THAT I LOVE YOU	RIHANNA FEAT. NE-YO (SRP/DEF JAM/IDJMG)
20	19	33	MISERY BUSINESS	PARAMORE (FUELED BY RAMEN/RRP)
21	10	10	STOP AND STARE	ONEREPUBLIC (MOSLEY/INTERSCOPE)
22	18	38	BUBBLY	COLBIE CAILLAT (UNIVERSAL REPUBLIC)
23	20	20	PIECE OF ME	BRITNEY SPEARS (JIVE/ZOMBA)
24	23	19	INTO THE NIGHT	SANTANA FEAT. CHAD KROEGER (ARISTA/RMG)
25	28	10	NO AIR	JORDIN SPARKS DUET WITH CHRIS BROWN (19/JIVE/ZOMBA)
26	24	38	THE WAY I ARE	TIMBALAND FEAT. KERI HILSON (MOSLEY/BLACKGROUND/INTERSCOPE)
27	26	28	CYCLONE	BABY BASH FEAT. T-PAIN (ARISTA/RMG)
28	29	18	HYPNOTIZED	PLIES FEAT. AKON (BIG GATES/SLIP-N-SLIDE/ATLANTIC)
29	31	9	SENSUAL SEDUCTION	SNOOP DOGG (DOGGYSTYLE/GEFFEN/INTERSCOPE)
30	25	27	I DON'T WANNA BE IN LOVE (DANCE FLOOR ANTHEM)	GOOD CHARLOTTE (DAYLIGHT/EPIC)
31	49	2	WHEN YOU LOOK ME IN THE EYES	JONAS BROTHERS (HOLLYWOOD)
32	35	9	WHAT HURTS THE MOST	CASCADA (ROBBINS)
33	34	14	CALABRIA 2008	ENUR FEAT. NATASJA (ULTRA)
34	27	28	STRONGER	KANYE WEST (ROC-A-FELLA/DEF JAM/IDJMG)
35	30	30	CRANK THAT (SOULJA BOY)	SOULJA BOY TELL'EM (COLLIPARK/INTERSCOPE)
36	36	11	WON'T GO HOME WITHOUT YOU	MAROON 5 (A&M/OCTONE/INTERSCOPE)
37	33	28	OVER YOU	DAUGHTRY (RCA/RMG)
38	46	9	SUPERSTAR	LUPE FIASCO FEAT. MATTHEW SANTOS (1ST & 15TH/ATLANTIC)
39	32	5	HERO/HEROINE	BOYS LIKE GIRLS (COLUMBIA)
40	38	23	NEVER TOO LATE	THREE DAYS GRACE (JIVE/ZOMBA)
41	41	11	FLASHING LIGHTS	KANYE WEST FEAT. DWELE (ROC-A-FELLA/DEF JAM/IDJMG)
42	5	4	FEELS LIKE TONIGHT	DAUGHTRY (RCA/RMG)
43	3	26	HOW FAR WE'VE COME	MATCHBOX TWENTY (MELISMA/ATLANTIC)
44	42	5	INDEPENDENT	WEBBIE, LIL' PHAT & LIL' BOOSIE (TRILL/ASYLUM/ATLANTIC)
45	40	8	FEEDBACK	JANET (ISLAND/IDJMG)
46	39	19	OUR SONG	TAYLOR SWIFT (BIG MACHINE)
47	47	2	LIKE WHOA	ALY & AJ (HOLLYWOOD)
48	56	4	WHAT IS IT	BABY BASH FEAT. SEAN KINGSTON (ARISTA/RMG)
49	53	7	WHATEVER IT TAKES	LIFEHOUSE (GEFFEN/INTERSCOPE)
50	45	28	WAKE UP CALL	MAROON 5 (A&M/OCTONE/INTERSCOPE)

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
51	54	12	LIKE YOU'LL NEVER SEE ME AGAIN	ALICIA KEYS (MBK/J/RMG)
52	51	13	GET BUCK IN HERE	DJ FELLI FEEL FEAT. DIDDY, AKON, LUDACRIS & LIL JON (ISLAND URBAN/RLAB)
53	50	28	AYO TECHNOLOGY	50 CENT FEAT. JUSTIN TIMBERLAKE & TIMBALAND (SHADY/AFTERMATH/INTERSCOPE)
54	48	2	WANNA BE STARTIN' SOMETHIN' 2008	MICHAEL JACKSON WITH AKON (LEGACY/EPIC)
55	55	12	CRUSHCRUSHCRUSH	PARAMORE (FUELED BY RAMEN/RRP)
56	-	6	IF I HAD EYES	JACK JOHNSON (BRUSHFIRE/UNIVERSAL REPUBLIC)
57	59	21	READY, SET, DON'T GO	BILLY RAY CYRUS WITH MILEY CYRUS (WALT DISNEY/LYRIC STREET)
58	72	3	ROCK STAR	HANNAH MONTANA (WALT DISNEY)
59	21	21	GOOD LIFE	KANYE WEST FEAT. T-PAIN (ROC-A-FELLA/DEF JAM/IDJMG)
60	-	1	NINE IN THE AFTERNOON	PANIC AT THE DISCO (DECA/DANCE/FUELED BY RAMEN/RRP)
61	43	2	POCKETFUL OF SUNSHINE	NATASHA BEDINGFIELD (PHONOGENIC/EPIC)
62	61	10	SUFFOCATE	J. HOLIDAY (MUSIC LINE/CAPITOL)
63	60	14	POP BOTTLES	BIRDMAN FEAT. LIL WAYNE (CASH MONEY/UNIVERSAL MOTOWN)
64	63	19	THE WAY I AM	INGRID MICHAELSON (CABIN 24/ORIGINAL SIGNAL/RED)
65	75	3	ALL-AMERICAN GIRL	CARRIE UNDERWOOD (ARISTA/ARISTA NASHVILLE)
66	67	17	FAKE IT	SEETHER (WIND-UP)
67	70	4	THE ANTHEM	PITBULL FEAT. LIL JON (FAMOUS ARTISTS/TVT)
68	62	23	GIMME MORE	BRITNEY SPEARS (JIVE/ZOMBA)
69	64	5	THROUGH THE FIRE AND FLAMES	DRAGONFORCE (ROADRUNNER/RRP)
70	76	4	I'M ME	LIL WAYNE (CASH MONEY/UNIVERSAL MOTOWN)
71	94	2	YAHHH!	SOULJA BOY TELL'EM FEAT. ARAB (COLLIPARK/INTERSCOPE)
72	2	2	BREAK THE ICE	BRITNEY SPEARS (JIVE/ZOMBA)
73	65	18	STAY	SUGARLAND (MERCURY NASHVILLE)
74	57	19	I'M SO HOOD	DJ KHALED (TERROR SQUAD/KOCH)
75	78	1	SAY	JOHN MAYER (AWARE/COLUMBIA)
76	-	1	DANCE LIKE THERE'S NO TOMORROW	PAULA ABUJUL & RANDY JACKSON (OREAM MERCHANT 21/CMG)
77	89	7	OUR TIME NOW	PLAIN WHITE T'S (HOLLYWOOD)
78	58	19	HE SAID SHE SAID	ASHLEY TISDALE (WARNER BROS.)
79	6	6	REALIZE	COLBIE CAILLAT (UNIVERSAL REPUBLIC)
80	73	26	S.O.S.	JONAS BROTHERS (HOLLYWOOD)
81	13	13	JUST FINE	MARY J. BLIGE (MATRIARCH/GEFFEN/INTERSCOPE)
82	7	10	GO GIRL	PITBULL FEAT. TRINA & YOUNG BOSS (FAMOUS ARTISTS/TVT)
83	5	5	WATCHING AIRPLANES	GARY ALLAN (MCA NASHVILLE)
84	79	12	CAN'T HELP BUT WAIT	TREY SONGZ (SONG BODK/ATLANTIC)
85	69	21	BABY DON'T GO	FABOLOUS FEAT. JERMAINE DUPRI (DESERT STORM/DEF JAM/IDJMG)
86	84	7	CALLING YOU	BLUE OCTOBER (BRANDO/UNIVERSAL MOTOWN)
87	11	11	HOT	AVRIL LAVIGNE (RCA/RMG)
88	87	14	GIRLFRIEND	BOW WOW & OMARION (T.U.G./COLUMBIA)
89	86	5	START ALL OVER	MILEY CYRUS (HOLLYWOOD)
90	68	13	WALL TO WALL	CHRIS BROWN (JIVE/ZOMBA)
91	71	5	ANYONE ELSE BUT YOU	MICHAEL CERA & ELLEN PAGE (FOX/RHINO/ATLANTIC)
92	6	6	LETTER TO ME	BRAD PAISLEY (ARISTA NASHVILLE)
93	75	2	KINDLY UNSPOKEN	KATE VOEGELE (MYSPOKE)
94	1	1	SEXY CAN I	RAY J & YUNG BERR (KNOCKOUT/OEJA 34/KOCH/EPIC)
95	50	27	BLEED IT OUT	LINKIN PARK (WARNER BROS.)
96	4	4	ALL AROUND ME	FYLEAF (A&M/OCTONE/INTERSCOPE)
97	1	1	KILLA	CHERISH FEAT. YUNG JOC (SHO'NUFF/CAPITOL)
98	98	3	CLEANING THIS GUN (COME ON IN BOY)	RODNEY ATKINS (CURB)
99	-	1	RUN THE SHOW	KAT DELUNA FEAT. SHAKIRA (EPIC)
100	-	1	FALSETTO	THE-DREAM (RADIO KILLA/DEF JAM/IDJMG)

POP 100: The top Pop singles & tracks, according to mainstream top 40 radio audience impressions measured by Nielsen Broadcast Data Systems, and sales compiled by Nielsen SoundScan. See Chart Legend for rules and explanations. © 2008, Nielsen Business Media, Inc. and Nielsen SoundScan, Inc. All rights reserved. **POP 100 AIRPLAY:** Legend located below chart. **SINGLES SALES:** This data is used to compile both the Billboard Hot 100 and Pop 100. See Chart Legend for rules and explanations. © 2008, Nielsen Business Media, Inc. All rights reserved. **HITPREDICTOR:** See Chart Legend for rules and explanations. © 2008, Promosquad and HitPredictor are trademarks of Think Fast LLC.

POP 100 AIRPLAY

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	HIT PREDICT
1	1	14	#1 LOW	FLO RIDA FEAT. T-PAIN (POE BOY/ATLANTIC)	
2	2	20	CLUMSY	FERGIE (WILL.I.AM/A&M/INTERSCOPE)	☆
3	3	17	NO ONE	ALICIA KEYS (MBK/J/RMG)	
4	4	23	APOLOGIZE	TIMBALAND FEAT. ONEREPUBLIC (MOSLEY/BLACKGROUND/INTERSCOPE)	☆
5	7	11	DON'T STOP THE MUSIC	RIHANNA (SRP/DEF JAM/IDJMG)	☆
6	9	7	WITH YOU	CHRIS BROWN (JIVE/ZOMBA)	☆
7	23	23	TATTOO	JORDIN SPARKS (19/JIVE/ZOMBA)	☆
8	11	16	TAKE YOU THERE	SEAN KINGSTON (BELUGA HEIGHTS/EPIC)	☆
9	6	17	KISS KISS	CHRIS BROWN FEAT. T-PAIN (JIVE/ZOMBA)	☆
10	15	14	SWEETEST GIRL (DOLLAR BILL)	WYCLEF JEAN FEAT. AKON, LIL WAYNE & NIA (COLUMBIA)	
11	10	13	TEARDROPS ON MY GUITAR	TAYLOR SWIFT (BIG MACHINE/UNIVERSAL REPUBLIC)	☆
12	8	23	HATE THAT I LOVE YOU	RIHANNA FEAT. NE-YO (SRP/DEF JAM/IDJMG)	☆
13	22	22	PARALYZER	FINGER ELEVEN (WIND-UP)	
14	14	18	MISERY BUSINESS	PARAMORE (FUELED BY RAMEN/RRP)	☆
15	17	12	SHADOW OF THE DAY	LINKIN PARK (WARNER BROS.)	☆
16	13	16	LOVE LIKE THIS	NATASHA BEDINGFIELD FEAT. SEAN KINGSTON (PHONOGENIC/EPIC)	☆
17	19	11	SEE YOU AGAIN	MILEY CYRUS (HOLLYWOOD)	☆
18	16	21	BUBBLY	COLBIE CAILLAT (UNIVERSAL REPUBLIC)	☆
19	20	9	STOP AND STARE	ONEREPUBLIC (MOSLEY/INTERSCOPE)	
20	22	5	LOVE SONG	SARA BAREILLES (EPIC)	☆
21	18	38	THE WAY I ARE	TIMBALAND FEAT. KERI HILSON (MOSLEY/BLACKGROUND/INTERSCOPE)	
22	21	9	SORRY	BUCKCHERRY (ELEVEN SEVEN/ATLANTIC/RRP)	☆
23	31	8	NO AIR	JORDIN SPARKS DUET WITH CHRIS BROWN (19/JIVE/ZOMBA)	☆
24	28	8	HYPNOTIZED	PLIES FEAT. AKON (BIG GATES/SLIP-N-SLIDE/ATLANTIC)	☆
25	27	13	CALABRIA 2008	ENUR FEAT. NATASJA (ULTRA)	

127 mainstream top 40 stations are electronically monitored 24 hours a day, 7 days a week. This data is used to compile the Pop 100.

HOT SINGLES SALES

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	1	30	#1 WHAT TIME IS IT	20 WKS HIGH SCHOOL MUSICAL 2 CAST (WALT DISNEY)
2	2	21	FOUNDATIONS	KATE NASH (FICTION/GEFFEN/INTERSCOPE)
3	3	9	SWAGGA	EMMANUEL (5TH WORLD)
4	-	1	WITH EVERY HEARTBEAT	ROBYN (KONICHIWA/CHERRYTREE/INTERSCOPE)
5	-	10	MORE THAN A LOVE SONG	PRYSLIEZ FEAT. DWELE (KING APE)
6	5	47	LET ME SEE SOMETHING	A.G. & WRECKLESS E.M.T. (WRECKLESS ENTERTAINMENT)
7	7	9	DOWN 4 WHATEVA	LONESOME THUG LAZY (OHIO SOUNDLAB)
8	35	6	DEFYING GRAVITY	JDNA MENZEL (WARNER BROS.)
9	-	1	DRAMA QUEEN	SWITCHES (INTERSCOPE)
10	10	6	GET BUCK IN HERE	DJ FELLI FEEL FEAT. DIDDY, AKON, LUDACRIS & LIL JON (ISLAND URBAN/RLAB)
11	8	48	INSIDE OUT	TEAR UNDERWOOD (KINGS MOUNTAIN)
12	15	13	BLACK TIDE	BLACK TIDE (INTERSCOPE)
13	13	37	ONLY THE WORLD	MANDISA (SPARROW)
14	-	1	I GET IT IN	CHAOS THE COMMUNITY SERVA (FAM FIRST)
15	3	10	WHAT HURTS THE MOST	CASCADA (ROBBINS)
16	22	12	I'M WIT IT	FASHO (JMG)
17	-	1	CUNTRY BONER	PUSCIFIER (PUSCIFIER)
18	29	6	SENSUAL SEDUCTION	SNOOP DOGG (DOGGYSTYLE/GEFFEN/INTERSCOPE)
19	9	7	LOVE LIKE THIS	NATASHA BEDINGFIELD (PHONOGENIC/EPIC)
20	23	23	PLEASE HEAT THIS EVENTUALLY	OMAR RODRIGUEZ LOPEZ & DAMO SUZUKI (GOLDSTANDARD/LABS)
21	14	156	WE WILL BECOME SILHOUETTES BE STILL MY HEART	THE POSTAL SERVICE (SUB POP)
22	17	96	EVERY DAY IS EXACTLY THE SAME	NINE INCH NAILS (NOTHING/INTERSCOPE)
23	19	9	DON'T SHOOT ME SANTA	THE KILLERS (ISLAND/IDJMG)
24	27	39	BEAUTIFUL LIAR	BEYONCE & SHAKIRA (MUSIC WORLD/COLUMBIA)
25	11	5	LOW	FLO RIDA FEAT. T-PAIN (POE BOY/ATLANTIC)

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	HIT PREDICT
26	25	22	CYCLONE	BABY BASH FEAT. T-PAIN (ARISTA/RMG)	
27	11	27	OVER YOU	DAUGHTRY (RCA/RMG)	☆
28	23	27	STRONGER	KANYE WEST (ROC-A-FELLA/DEF JAM/IDJMG)	
29	29	14	INTO THE NIGHT	SANTANA FEAT. CHAD KROEGER (ARISTA/RMG)	☆
30	30	23	I DON'T WANNA BE IN LOVE (DANCE FLOOR ANTHEM)	GOOD CHARLOTTE (DAYLIGHT/EPIC)	
31	33	7	WHAT HURTS THE MOST	CASCADA (ROBBINS)	☆
32	12	12	HERO/HEROINE	BOYS LIKE GIRLS (COLUMBIA)	☆
33	26	12	PIECE OF ME	BRITNEY SPEARS (JIVE/ZOMBA)	
34	34	13	NEVER TOO LATE	THREE DAYS GRACE (JIVE/ZOMBA)	☆
35	39	4	FEELS LIKE TONIGHT	DAUGHTRY (RCA/RMG)	☆
36	35	4	SENSUAL SEDUCTION	SNOOP DOGG (DOGGYSTYLE/GEFFEN/INTERSCOPE)	
37	43	10	FLASHING LIGHTS	KANYE WEST FEAT. DWELE (ROC-A-FELLA/DEF JAM/IDJMG)	
38	36	10	WON'T GO HOME WITHOUT YOU	MAROON 5 (A&M/OCTONE/INTERSCOPE)	
39	45	2	WHEN YOU LOOK ME IN THE EYES	JONAS BROTHERS (HOLLYWOOD)	
40	29	29	AYO TECHNOLOGY	50 CENT FEAT. JUSTIN TIMBERLAKE & TIMBALAND (SHADY/AFTERMATH/INTERSCOPE)	☆
41	38	8	FEEDBACK	JANET (ISLAND/IDJMG)	
42	23	23	CRANK THAT (SOULJA BOY)	SOULJA BOY TELL'EM (COLLIPARK/INTERSCOPE)	☆
43	44	26	HOW FAR WE'VE COME	MATCHBOX TWENTY (MELISMA/ATLANTIC)	☆
44	-	1	SUPERSTAR	LUPE FIASCO FEAT. MATTHEW SANTOS (1ST & 15TH/ATLANTIC)	
45	42	26	WAKE UP CALL	MAROON 5 (A&M/OCTONE/INTERSCOPE)	
46	47	2	LIKE YOU'LL NEVER SEE ME AGAIN	ALICIA KEYS (MBK/J/RMG)	☆
47	-	1	BREAK THE ICE	BRITNEY SPEARS (JIVE/ZOMBA)	
48	4	2	WHAT IS IT	BABY BASH FEAT. SEAN KINGSTON (ARISTA/RMG)	
49	41	19	GOOD LIFE	KANYE WEST FEAT. T-PAIN (ROC-A-FELLA/DEF JAM/IDJMG)	
50	46	17	BABY DON'T GO	FABOLOUS FEAT. JERMAINE DUPRI (DESERT STORM/DEF JAM/IDJMG)	

HITPREDICTOR

DATA PROVIDED BY **promosquad**

See chart legend for rules and explanations. Yellow indicates recently tested title. ☆ indicates New Release

Billboard R&B/HIP-HOP

FEB
16
2008

TOP R&B/HIP-HOP ALBUMS

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	PEAK POSITION
1	1	7	MARY J. BLIGE Matriarch/Geffen 010313*/IGA (13.98) ⊕	Growing Pains	1
2	3	9	KEYSHIA COLE Confidential/Mani/Geffen 009475*/GA (13.98)	Just Like You	1
3	2	12	ALICIA KEYS MBK/J 1513*/RMG (18.98) ⊕	As I Am	1
4	5	7	JAHEIM Divine Mill/Atlantic 377532/AG (18.98)	The Makings Of A Man	3
5	7	8	THE-DREAM Radio Killa/Def Jam 009872*/IDJMG (13.98)	Love/Hate	5
6	6	13	CHRIS BROWN Jive 12049/Zomba (18.98) ⊕	Exclusive	2
7	4	3	RAHEEM DEVAUGHN Jive 19080/Zomba (17.98)	Love Behind The Melody	3
8	10	11	J. HOLIDAY Music Line 11805*/Capitol (12.98)	Back Of My Lac'	1
9	9	4	JOHN LEGEND G.O.D./Columbia 21265 EX/Sony Music (14.98) ⊕	Live From Philadelphia	4
10	12	13	MARIO 3RD Street/J 21569/RMG (18.98)	Go	4
11	14	7	KIRK FRANKLIN FO YO Soul/Gospo Centric 16772/Zomba (18.98)	The Fight Of My Life	7
12	8	9	LUPE FIASCO 1ST & 15TH Atlantic 368316*/AG (18.98)	Lupe Fiasco's The Cool	4
13	10	14	JAY-Z Roc-A-Fella/Def Jam 010229*/IDJMG (13.98)	American Gangster	1
14	24	11	MARVIN SAPP Vertigo 09433/Zomba (17.98)	Thirsty	14
15	13	12	BIRDMAN Cash Money/Universal Motown 010351/UMRG (13.98)	5*Stunna	3
16	15	18	SOULJA BOY TELL'EM Collipark/Interscope 009962*/IGA (13.98)	souljaboytellem.com	4
17	18	19	JILL SCOTT Hidden Beach 00050 (18.98) ⊕	The Real Thing: Words And Sounds Vol. 3	2
18	16	17	SCARFACE Rap-A-Lot 4 Life/Rap-A-Lot 331772/Asylum (18.98)	Made	2
19	17	21	KANYE WEST Roc-A-Fella/Def Jam 009541/IDJMG (13.98)	Graduation	1
20	21	33	CHRISSETTE MICHELE Def Jam 008774/IDJMG (10.98)	I Am	5
21	19	19	BOW WOW & OMARION T.U.G./Columbia 11492/Sony Music (11.98) ⊕	Face Off	8
22	20	22	DRAMA Grand Hustle/Atlantic 185852/AG (18.98)	Gangsta Grillz: The Album	3
23	23	26	PLIES Big Gates/Slip-N-Slide/Atlantic 185340/AG (18.98)	The Real Testament	2
24	25	35	RIHANNA SRP/Def Jam 008968*/IDJMG (13.98)	Good Girl Gone Bad	1
25	22	12	VARIOUS ARTISTS EMI/Sony BMG Strategic Marketing Group/Universal/Zomba 10765/Capitol (18.98)	NOW 26	1
26	28	18	TREY SONGZ Song Book Atlantic 135740/AG (18.98)	Trey Day	2
27	27	8	GUCCI MANE Czar/SO ICEY/Asylum/Atlantic 313516/AG (18.98)	Back To The Traphouse	3
28	26	32	TIMBALAND MDSLEY/Blackground/Interscope 008594*/IGA (13.98)	Timbaland Presents Shock Value	3
29	31	23	LEDISI Verve 008909/VG (10.98)	Lost & Found	10
30	38	15	HURRICANE CHRIS Polo Grounds/J 18697/RMG (15.98)	51/50 Ratchet	15
31	29	47	AMY WINEHOUSE Universal Republic 008428*/UMRG (10.98)	Back To Black	1
32	37	22	50 CENT Shady/Aftermath/Interscope 008931*/IGA (13.98)	Curtis	2
33	34	27	BEANIE SIGEL Roc-A-Fella/Def Jam 009534*/IDJMG (13.98)	The Solution	2
34	35	12	BOYZ II MEN Decca 009444 (17.98)	Motown: A Journey Through Hitsville USA	6
35	47	75	BEYONCE Columbia 90920*/Sony Music (18.98)	B'Day	1
36	30	16	ANGIE STONE Stax 30146/Concord (18.98)	The Art Of Love & War	1
37	32	9	WYCLEF JEAN In Ya Face/Columbia 03947/Sony Music (15.98)	Carnival Vol. II: Memories Of An Immigrant	9
38	36	73	JUSTIN TIMBERLAKE Jive 88062*/Zomba (18.98) ⊕	FutureSex/LoveSounds	1
39	31	8	WU-TANG CLAN Wu/Loud/SRC/Universal Motown 010560/UMRG (13.98)	8 Diagrams	1
40	41	44	SEAN KINGSTON Beluga Heights/Koch/Epic 12999/Sony Music (18.98)	Sean Kingston	1
41	48	34	DJ KHALED Terror Squad 4229/Koch (17.98)	We The Best	1
42	46	27	COMMON G.O.D./Geffen 009382*/IGA (13.98)	Finding Forever	1
43	50	19	JAGGED EDGE So So Def/Island Urban 009493/IDJMG (13.98)	Baby Makin' Project	3
44	40	11	FREEWAY Roc-A-Fella/Def Jam 004853*/IDJMG (13.98)	Free At Last	1
45	44	19	CHAKA KHAN Burgundy 09022/Sony BMG (17.98)	Funk This	1
46	43	9	2PAC Amaru/Death Row/Interscope 010072/UME (11.98)	The Best Of 2Pac - Part 1: Thug	13
47	39	40	NE-YO Def Jam 008697*/IDJMG (13.98)	Because Of You	1
48	45	38	STYLES P Phantom/D-Block 5557/Koch (17.98)	Super Gangster (Extraordinary Gentleman)	1
49	43	9	GHOSTFACE KILLAH Def Jam 009499*/IDJMG (13.98)	The Big Doe Rehab	1
50	51	27	UGK UGK/Jive 02633/Zomba (18.98) ⊕	Underground Kingz	1
51	HOT SHOT DEBUT	1	JEFF MAJORS Music One 753171 (18.98)	Sacred Major 7th	51
52	57	32	T.I. Grand Hustle/Atlantic 202172*/AG (18.98)	T.I. Vs T.I.P.	1
53	58	35	T-PAIN Konvict Nappy Boy/Jive 08719/Zomba (18.98)	Epiphany	1
54	53	48	WILL DOWNING Peak 30221/Concord (18.98)	After Tonight	1
55	60	9	2PAC Amaru/Interscope 010221/UME (11.98)	The Best Of 2Pac - Part 2: Life	15

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	PEAK POSITION
66	49	46	CHINGY DTP/Def Jam 010227*/IDJMG (13.98) ⊕	Hate It Or Love It	1
67	62	54	JOHN LEGEND G.O.D./Columbia 80323/Sony Music (18.98)	Once Again	1
68	57	64	AKON Konvict/Upfront/SRC/Universal Motown 007968*/UMRG (13.98) ⊕	Konvicted	2
69	63	19	GORILLA ZOE Block/Bad Boy South/Bad Boy 293180/AG (18.98)	Welcome To The Zoo	8
70	56	12	ARETHA FRANKLIN Arista 78668/RMG (18.98)	Jewels In The Crown: Duets With The Queen	7
71	65	18	QUEEN LATIFAH Flavor Unit/Verve 009203/VG (13.98)	Trav'lin' Light	5
72	55	13	CASSIDY Full Surface/J 18699*/RMG (15.98)	B.A.R.S. The Barry Adrian Reese Story	3
73	76	19	TRIN-I-TEE 5:7 Spirit Rising 0402/Music World (15.98)	T57	12
74	59	10	PITBULL Famous Artists/Diaz Brothers 2960*/TVT (18.98)	The Boatlift	13
75	54	37	R. KELLY Jive 08537/Zomba (18.98)	Double Up	1
76	61	41	THE NOTORIOUS B.I.G. Bad Boy 101830*/AG (18.98)	Greatest Hits	1
77	79	14	PROJECT PAT Hypnotize Minos 5023/Koch (17.98)	Walkin' Bank Roll	1
78	72	75	BIRDMAN & LIL WAYNE Cash Money/Universal Motown 007563*/UMRG (13.98)	Like Father, Like Son	1
79	75	37	TANK Blackground/Universal Motown 008982/UMRG (13.98)	Sex Love & Pain	1
80	69	14	BABY BASH Arista 15784/RMG (17.98)	Cyclone	1
81	74	76	LUTHER VANDROSS Legacy/Epic/J 97700/Sony Music/RMG (18.98)	The Ultimate Luther Vandross	1
82	68	68	VARIOUS ARTISTS TVT 2514 (18.98)	Crunk Hits Vol. 4	57
83	NEW	1	CRUCIAL CONFLICT Buckwild 7301/Street Level (15.98)	Planet Crucon	73
84	74	9	TOO SHORT Short/Jive 19181/Zomba (18.98)	Get Off The Stage	21
85	RE-ENTRY	31	J MOSS Pajam/Gospo Centric 87214/Zomba (18.98)	V2...	1

For a complete listing of the Hot R&B/Hip-Hop Albums, check out www.billboard.com

TOP REGGAE ALBUMS

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	PEAK POSITION
1	1	66	BOB MARLEY Madacy Special Products 52245/MADACY	Forever Bob Marley	1
2	3	31	COLLIE BUDDZ Columbia 75322/Sony Music	Collie Buddz	1
3	2	19	KY-MANI MARLEY Ghetto Youths/Vox/Reality 40651/AAO	Radio	1
4	NEW	1	VARIOUS ARTISTS Putumayo 273	Putumayo Presents: Latin Reggae	1
5	12	12	SHAGGY Big Yard 1793*/VP	Intoxication	1
6	46	46	STEPHEN MARLEY Ghetto Youths/Tuff Gong/Universal Republic 008354/UMRG	Mind Control	1
7	6	34	VARIOUS ARTISTS VP 1789* ⊕	Reggae Gold 2007: Treasure Of The Caribbean	1
8	7	11	VARIOUS ARTISTS VP 1811*	Strictly The Best 38	1
9	9	11	VARIOUS ARTISTS VP 1810*	Strictly The Best Vol. 37	1
10	11	28	NOTCH Cinco PDR Cinco 008970/Machete	Raised By The People	1
11	10	56	MATISYAHU One Haven/Dr/Epic 03374/Sony Music ⊕	No Place To Be	1
12	8	13	I WAYNE VP 1798*	Book Of Life	1
13	RE-ENTRY	13	BEDOUIN SOUNDCLASH Sideonedummy 1333	Street Gospels	1
14	RE-ENTRY	13	SIERRA LEONE'S REFUGEE ALL STARS Anti- 86837/Epitaph	Living Like a Refugee	1
15	13	28	MAVADO VP 1781*	Gangsta For Life / The Symphony Of David Brooks	1

BETWEEN THE BULLETS rgeorge@billboard.com

GOSPEL ROCKS R&B ALBUMS LIST

Gospel albums shine, as Marvin Sapp's "Thirsty" wins Top R&B/Hip-Hop Albums' Greatest Gainer (24-14, up 123%) and the Billboard 200's Pacesetter. Rising 105-55 on the big chart, up 107%, Sapp's explosion comes after performances on BET's "Celebration of Gospel" (Jan. 27) and the 2008 Stellar Awards, which began airing in syndication Jan. 26. Lead single "Never Would Have Made It," now in its 27th week at No. 1 on Hot R&B/Hip-Hop Songs.

Marvin Winans' "Alone but Not Alone" debuts at No. 85. It bowed at No. 1 on Top Gospel Albums in October, but with "Just Don't Wanna Know" growing at Adult R&B (26-25), the set is now also flagged for the R&B Albums list. —Raphael George



SAPP

FEB 16 2008 R&B/HIP-HOP Billboard

HOT R&B/HIP-HOP AIRPLAY™

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	HIT PREDICTOR
1	1	15	#1 LIKE YOU'LL NEVER SEE ME AGAIN	ALICIA KEYS (MBK/J/RMG)	☆
2	2	14	I REMEMBER	KEYSHIA COLE (IMANI/GEFFEN/INTERSCOPE)	☆
3	3	19	JUST FINE	MARY J. BLIGE (MATRIARCH/GEFFEN/INTERSCOPE)	☆
4	4	18	SUFFOCATE	J. HOLIDAY (MUSIC LINE/CAPITOL)	☆
5	5	16	INDEPENDENT	WEBBIE, LIL' PHAT & LIL' BOOSIE (TRILL/ASYLUM/ATLANTIC)	☆
6	6	13	SENSUAL SEDUCTION	SNOOP DOGG (DOGGYSTYLE/GEFFEN/INTERSCOPE)	☆
7	7	26	CAN'T HELP BUT WAIT	TREY SONGZ (SONG BOOK/ATLANTIC)	☆
8	8	23	CRYING OUT FOR ME	MARIO (3RD STREET/J/RMG)	☆
9	9	20	LOW	FLO RIDA FEAT. T-PAIN (POE BOY/ATLANTIC)	☆
10	10	10	WITH YOU	CHRIS BROWN (JIVE/ZOMBA)	☆
11	11	24	NO ONE	ALICIA KEYS (MBK/J/RMG)	☆
12	12	9	FALSETTO	THE-DREAM (RADIO KILLA/DEF JAM/IDJMG)	☆
13	13	15	DEY KNOW	SHAWTY LO (D4L/ASYLUM)	☆
14	14	17	NEVER	JAEHEIM (DIVINE MILL/ATLANTIC)	☆
15	15	15	FLASHING LIGHTS	KANYE WEST FEAT. DWELE (ROC-A-FELLA/DEF JAM/IDJMG)	☆
16	16	22	GOOD LIFE	KANYE WEST FEAT. T-PAIN (ROC-A-FELLA/DEF JAM/IDJMG)	☆
17	17	46	UNTIL THE END OF TIME	JUSTIN TIMBERLAKE DUET WITH BEYONCE (JIVE/ZOMBA)	☆
18	18	22	SHOULDA LET YOU GO	KEYSHIA COLE INTRODUCING AMINA (IMANI/GEFFEN/INTERSCOPE)	☆
19	19	11	I WON'T TELL	FAT JOE FEAT. J. HOLIDAY (TERROR SQUAD/IMPERIAL/CAPITOL)	☆
20	20	21	POP BOTTLES	BIRDMAN FEAT. LIL WAYNE (CASH MONEY/UNIVERSAL MOTOWN)	☆
21	21	26	I'M SO HOOD	DJ KHALED (TERROR SQUAD/KOCH)	☆
22	22	22	WOMAN	RAHEEM DEVAUGHN (JIVE/ZOMBA)	☆
23	23	22	UMMA DO ME	ROCKO (ROCKY ROAD/ISLAND URBAN/IDJMG)	☆
24	24	16	WORK THAT	MARY J. BLIGE (MATRIARCH/GEFFEN/INTERSCOPE)	☆
25	25	8	SUPERSTAR	LUPE FIASCO (1ST & 15TH/ATLANTIC)	☆

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	HIT PREDICTOR
26	26	3	SEXY CAN I	RAY J & YUNG BORG (KNOCKOUT/DEJA 34/EPIC/KOCH)	☆
27	27	25	KISS KISS	CHRIS BROWN FEAT. T-PAIN (JIVE/ZOMBA)	☆
28	28	29	DUFFLE BAG BOY	PLAYAZ CIRCLE FEAT. LIL WAYNE (DTP/DEF JAM/IDJMG)	☆
29	29	4	CHING-A-LING	MISSY ELLIOTT (THE GOLD MIND/ATLANTIC)	☆
30	30	47	TEACHME	MUSIQ SOULCHILD (ATLANTIC)	☆
31	31	3	I KNOW	JAY-Z FEAT. PHARRELL (ROC-A-FELLA/DEF JAM/IDJMG)	☆
32	32	11	HONEY	ERYKAH BADU (UNIVERSAL MOTOWN)	☆
33	33	11	GIRLFRIEND	BOW WOW & OMARION (T.U.G./COLUMBIA)	☆
34	34	4	WHEN I SEE U	FANTASIA (J/RMG)	☆
35	35	20	HATE THAT I LOVE YOU	RIHANNA FEAT. NE-YO (SRP/DEF JAM/IDJMG)	☆
36	36	37	LET IT GO	KEYSHIA COLE (IMANI/GEFFEN/INTERSCOPE)	☆
37	37	34	BED	J. HOLIDAY (MUSIC LINE/CAPITOL)	☆
38	38	24	MY LOVE	JOE (JIVE/ZOMBA)	☆
39	39	64	NEVER NEVER LAND	LYFE JENNINGS (COLUMBIA)	☆
40	40	26	ANGEL	CHAKA KHAN (BURGUNDY/COLUMBIA)	☆
41	41	21	HYPNOTIZED	PLIES FEAT. AKON (BIG GATES/SLIP-N-SLIDE/ATLANTIC)	☆
42	42	13	DECLARATION (THIS IS IT!)	KIRK FRANKLIN (GOSPE CENTRIC/ZOMBA)	☆
43	43	5	FEEDBACK	JANET (ISLAND/IDJMG)	☆
44	44	40	SHAWTY	PLIES FEAT. T-PAIN (SLIP-N-SLIDE/ATLANTIC)	☆
45	45	10	MY DOUGIE	LIL' WILL (RUDEBWOY/UNAUTHORIZED/ASYLUM)	☆
46	46	56	CUSTOMER	RAHEEM DEVAUGHN (JIVE/ZOMBA)	☆
47	47	31	SHAWTY IS A 10	THE-DREAM (DEF JAM/IDJMG)	☆
48	48	2	THE BOSS	RICK ROSS FEAT. T-PAIN (SLIP-N-SLIDE/DEF JAM/IDJMG)	☆
49	49	34	CRANK THAT (SOULJA BOY)	SOULJA BOY TEL'EM (COLLIPARK/INTERSCOPE)	☆
50	50	43	MY DRINK N' MY 2 STEP	CASSIDY FEAT. SWIZZ BEATZ (FULL SURFACE/J/RMG)	☆

ADULT R&B™

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	HIT PREDICTOR
1	1	13	#1 LIKE YOU'LL NEVER SEE ME AGAIN	ALICIA KEYS (MBK/J/RMG)	☆
2	2	16	NEVER	JAEHEIM (DIVINE MILL/ATLANTIC)	☆
3	3	19	JUST FINE	MARY J. BLIGE (MATRIARCH/GEFFEN/INTERSCOPE)	☆
4	4	13	I REMEMBER	KEYSHIA COLE (IMANI/GEFFEN/INTERSCOPE)	☆
5	5	19	WOMAN	RAHEEM DEVAUGHN (JIVE/ZOMBA)	☆
6	6	23	NO ONE	ALICIA KEYS (MBK/J/RMG)	☆
7	7	46	TEACHME	MUSIQ SOULCHILD (ATLANTIC)	☆
8	8	26	MY LOVE	JOE (JIVE/ZOMBA)	☆
9	9	11	HONEY	ERYKAH BADU (UNIVERSAL MOTOWN)	☆
10	10	23	UNTIL THE END OF TIME	JUSTIN TIMBERLAKE DUET WITH BEYONCE (JIVE/ZOMBA)	☆
11	11	9	ANGEL	CHAKA KHAN (BURGUNDY/COLUMBIA)	☆
12	12	18	PUT YOU UP ON GAME	ARETHA FRANKLIN WITH FANTASIA (J/RMG)	☆
13	13	29	BABY	ANGIE STONE FEAT. BETTY WRIGHT (STAX/CMG)	☆
14	14	18	ALRIGHT	LEDISI (VERVE FORECAST/VERVE)	☆
15	15	29	DECLARATION (THIS IS IT!)	KIRK FRANKLIN (GOSPE CENTRIC/ZOMBA)	☆
16	16	9	ONE FOR ALL TIME	CHAKA KHAN (BURGUNDY/COLUMBIA)	☆
17	17	15	MY LOVE	JILL SCOTT (HIDDEN BEACH)	☆
18	18	3	SOMETIMES	ANGIE STONE (STAX/CMG)	☆
19	19	19	AFTER TONIGHT	WILL DOWNING (PEAK/CMG)	☆
20	20	17	DO YOU FEEL ME	ANTHONY HAMILTON (DEF JAM/IDJMG)	☆
21	21	6	WORK THAT	MARY J. BLIGE (MATRIARCH/GEFFEN/INTERSCOPE)	☆
22	22	11	BE OK	CHRISSETTE NICHELE (DEF JAM/IDJMG)	☆
23	23	10	ALMOST	TAMIA (PLUS 1/IMAGE)	☆
24	24	25	LOVE T.K.O.	MICHAEL McDONALD (UNIVERSAL MOTOWN)	☆
25	25	9	JUST DON'T WANNA KNOW	MARVIN WINANS (PURESPRINGS GOSPEL)	☆

HOT RAP SONGS™

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	HIT PREDICTOR
1	1	20	#1 LOW	FLO RIDA FEAT. T-PAIN (POE BOY/ATLANTIC)	☆
2	2	14	INDEPENDENT	WEBBIE, LIL' PHAT & LIL' BOOSIE (TRILL/ASYLUM/ATLANTIC)	☆
3	3	14	FLASHING LIGHTS	KANYE WEST FEAT. DWELE (ROC-A-FELLA/DEF JAM/IDJMG)	☆
4	4	20	HYPNOTIZED	PLIES FEAT. AKON (BIG GATES/SLIP-N-SLIDE/ATLANTIC)	☆
5	5	21	SUPERSTAR	LUPE FIASCO FEAT. MATTHEW SANTOS (1ST & 15TH/ATLANTIC)	☆
6	6	15	I WON'T TELL	FAT JOE FEAT. J. HOLIDAY (TERROR SQUAD/IMPERIAL/CAPITOL)	☆
7	7	21	GOOD LIFE	KANYE WEST FEAT. T-PAIN (ROC-A-FELLA/DEF JAM/IDJMG)	☆
8	8	15	POP BOTTLES	BIRDMAN FEAT. LIL WAYNE (CASH MONEY/UNIVERSAL MOTOWN)	☆
9	9	9	DEY KNOW	SHAWTY LO (D4L/ASYLUM)	☆
10	10	25	DUFFLE BAG BOY	PLAYAZ CIRCLE FEAT. LIL WAYNE (DTP/DEF JAM/IDJMG)	☆
11	11	23	I'M SO HOOD	DJ KHALED (TERROR SQUAD/KOCH)	☆
12	12	8	THE ANTHEM	PITBULL FEAT. LIL JON (FAMOUS ARTISTS/TVT)	☆
13	13	11	WHAT IS IT	BABY BASH FEAT. SEAN KINGSTON (ARISTA/RMG)	☆
14	14	9	CHING-A-LING	MISSY ELLIOTT (THE GOLD MIND/ATLANTIC)	☆
15	15	17	UMMA DO ME	ROCKO (ROCKY ROAD/ISLAND URBAN/IDJMG)	☆
16	16	32	CRANK THAT (SOULJA BOY)	SOULJA BOY TEL'EM (COLLIPARK/INTERSCOPE)	☆
17	17	11	GET BUCK IN HERE	DJ FELLI FEL FEAT. DIDDY, AKON, LUDACRIS & LIL JON (ISLAND URBAN/IDJMG)	☆
18	18	21	I KNOW	JAY-Z FEAT. PHARRELL (ROC-A-FELLA/DEF JAM/IDJMG)	☆
19	19	24	CYCLONE	BABY BASH FEAT. T-PAIN (ARISTA/RMG)	☆
20	20	23	SHE GOT IT	2 PISTOLS FEAT. T-PAIN & TAY DIZM (UNIVERSAL REPUBLIC)	☆
21	21	19	SINGLE AGAIN	TRINA (SLIP-N-SLIDE)	☆
22	22	2	HYPNOTIZED	BIG GEMINI (BIG GUN/UPSTAIRS)	☆
23	23	4	MY DOUGIE	LIL' WILL (RUDEBWOY/UNAUTHORIZED/ASYLUM)	☆
24	24	3	SHE GOT IT	2 PISTOLS FEAT. T-PAIN & TAY DIZM (UNIVERSAL REPUBLIC)	☆
25	25	2	WHO THE F*** IS THAT	DOLLA FEAT. T-PAIN & TAY DIZM (JIVE/ZOMBA)	☆

RHYTHMIC AIRPLAY™

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	HIT PREDICTOR
1	1	21	#1 LOW	FLO RIDA FEAT. T-PAIN (POE BOY/ATLANTIC)	☆
2	2	9	WITH YOU	CHRIS BROWN (JIVE/ZOMBA)	☆
3	3	10	SENSUAL SEDUCTION	SNOOP DOGG (DOGGYSTYLE/GEFFEN/INTERSCOPE)	☆
4	4	10	LIKE YOU'LL NEVER SEE ME AGAIN	ALICIA KEYS (MBK/J/RMG)	☆
5	5	15	INDEPENDENT	WEBBIE, LIL' PHAT & LIL' BOOSIE (TRILL/ASYLUM/ATLANTIC)	☆
6	6	8	CAN'T HELP BUT WAIT	TREY SONGZ (SONG BOOK/ATLANTIC)	☆
7	7	21	HYPNOTIZED	PLIES FEAT. AKON (BIG GATES/SLIP-N-SLIDE/ATLANTIC)	☆
8	8	18	APOLOGIZE	TIMBALAND FEAT. ONEREPUBLIC (MOSLEY/BLACKGROUND/INTERSCOPE)	☆
9	9	14	CLUMSY	FERGIE (WILL I.A.M./A&M/INTERSCOPE)	☆
10	10	12	SUFFOCATE	J. HOLIDAY (MUSIC LINE/CAPITOL)	☆
11	11	21	NO ONE	ALICIA KEYS (MBK/J/RMG)	☆
12	12	14	WHAT IS IT	BABY BASH FEAT. SEAN KINGSTON (ARISTA/RMG)	☆
13	13	16	TAKE YOU THERE	SEAN KINGSTON (BELUGA HEIGHTS/KOCH/EPIC)	☆
14	14	21	KISS KISS	CHRIS BROWN FEAT. T-PAIN (JIVE/ZOMBA)	☆
15	15	4	DON'T STOP THE MUSIC	RIHANNA (SRP/DEF JAM/IDJMG)	☆
16	16	17	THE ANTHEM	PITBULL FEAT. LIL JON (FAMOUS ARTISTS/TVT)	☆
17	17	17	FLASHING LIGHTS	KANYE WEST FEAT. DWELE (ROC-A-FELLA/DEF JAM/IDJMG)	☆
18	18	21	SUPERSTAR	LUPE FIASCO (1ST & 15TH/ATLANTIC)	☆
19	19	8	I WON'T TELL	FAT JOE FEAT. J. HOLIDAY (TERROR SQUAD/IMPERIAL/CAPITOL)	☆
20	20	8	POP BOTTLES	BIRDMAN FEAT. LIL WAYNE (CASH MONEY/UNIVERSAL MOTOWN)	☆
21	21	4	GIRLFRIEND	BOW WOW & OMARION (T.U.G./COLUMBIA)	☆
22	22	24	HYPNOTIZED	BIG GEMINI (BIG GUN/UPSTAIRS)	☆
23	23	3	DUFFLE BAG BOY	PLAYAZ CIRCLE FEAT. LIL WAYNE (DTP/DEF JAM/IDJMG)	☆
24	24	3	SHE GOT IT	2 PISTOLS FEAT. T-PAIN & TAY DIZM (UNIVERSAL REPUBLIC)	☆
25	25	9	CALABRIA 2008	ENUR FEAT. NATASJA (ULTRA)	☆

HITPREDICTOR

DATA PROVIDED BY **promosquad**

See chart legend for rules and explanations. Yellow indicates recently tested title, ☆ indicates New Release.

ARTIST/TITLE/LABEL (Score)	Chart Rank
R&B/HIP-HOP AIRPLAY	
KEYSHIA COLE I Remember INTERSCOPE (80.9)	2
MARY J. BLIGE Just Fine INTERSCOPE (70.0)	3
J. HOLIDAY Suffocate CAPITOL (76.5)	4
MARIO Crying Out For Me RMG (86.3)	8
CHRIS BROWN With You ZOMBA (67.3)	10
JAEHEIM Never ATLANTIC (78.9)	14
MISSY ELLIOTT Ching-A-Ling ATLANTIC (65.6)	29
JAY-Z FEAT. PHARRELL I Know IDJMG (66.9)	31
LYFE JENNINGS Never Never Land COLUMBIA (71.2)	39
RAHEEM DEVAUGHN Customer ZOMBA (81.0)	46
SEAN KINGSTON Take You There EPIC (71.0)	52
CHERISH FEAT. YUNG JOC Killa CAPITOL (65.1)	64
2 PISTOLS FEAT. T-PAIN & TAY DIZM She Got It UNIVERSAL REPUBLIC (77.3)	65
RAZAH Rain IDJMG (70.3)	-
RHYTHMIC AIRPLAY	
CHRIS BROWN With You ZOMBA (73.0)	2
ALICIA KEYS Like You'll Never See Me Again RMG (77.7)	4
TREY SONGZ Can't Help But Wait ATLANTIC (75.0)	6
FERGIE Clumsy INTERSCOPE (68.2)	9
J. HOLIDAY Suffocate CAPITOL (74.5)	10
SEAN KINGSTON Take You There EPIC (69.5)	13
2 PISTOLS FEAT. T-PAIN & TAY DIZM She Got It UNIVERSAL REPUBLIC (76.4)	24
☆ MARIO Crying Out For Me RMG (83.3)	29
☆ KEYSHIA COLE I Remember INTERSCOPE (87.8)	34
MISSY ELLIOTT Ching-A-Ling ATLANTIC (65.9)	37
MARY J. BLIGE Just Fine INTERSCOPE (71.5)	38
CASELY Emotional EPIC (69.0)	-
JORDIN SPARKS DUET WITH CHRIS BROWN No Air ZOMBA (69.8)	-

ADULT R&B and RHYTHMIC AIRPLAY: 70 adult R&B stations and 75 rhythmic stations are electronically monitored by Nielsen Broadcast Data Systems, 24 hours a day, 7 days a week. © 2008 Nielsen Business Media, Inc. and Nielsen SoundScan, Inc. **HOT RAP SONGS:** 82 R&B/Hip-Hop and 75 rhythmic stations are electronically monitored by Nielsen Broadcast Data Systems, 24 hours a day, 7 days a week. © 2008 Nielsen Business Media, Inc. and Nielsen SoundScan, Inc. **HITPREDICTOR:** © 2008. Promosquad and HitPredictor are trademarks of Think Fast LLC.

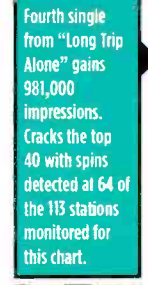
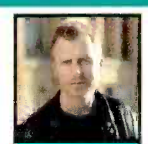
HOT COUNTRY SONGS

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	Artist	CERT.	PEAK POSITION
1	1	17	#1 LETTER TO ME <small>F. ROGERS (B. PAISLEY)</small>	Brad Paisley ARISTA NASHVILLE		1
2	2	17	WINNER AT A LOSING GAME <small>D. HUFF, RASCAL FLATTS (G. LEVOX, J. DEMARCUS, J. D. ROONEY)</small>	Rascal Flatts LYRIC STREET		2
3	3	29	WATCHING AIRPLANES <small>M. WRIGHT, G. ALLAN (J. BEAVERS, J. SINGLETON)</small>	Gary Allan MCA NASHVILLE		3
4	7	20	#1 CLEANING THIS GUN (COME ON IN BOY) <small>T. HEWITT, R. ATKINS (C. BEATHARD, M. CANNON-GOODMAN)</small>	Rodney Atkins CURB		4
5	9	9	SHIFTWORK <small>B. CANNON, K. CHESNEY (T. JONES)</small>	Kenny Chesney Duet With George Strait BNA		5
6	4	28	READY, SET, DON'T GO <small>F. MOLLIN, A. ARMATO, T. JAMES (B. R. CYRUS, C. BEATHARD)</small>	Billy Ray Cyrus With Miley Cyrus WALT DISNEY/LYRIC STREET		4
7	11	13	SMALL TOWN SOUTHERN MAN <small>K. STEGALL (A. JACKSON)</small>	Alan Jackson ARISTA NASHVILLE		7
8	12	10	ALL-AMERICAN GIRL <small>M. BRIGHT (C. UNDERWOOD, K. LOVELACE, A. GORLEY)</small>	Carrie Underwood ARISTA/ARISTA		8
9	13	24	STEALING CINDERELLA <small>M. POWELL, D. HUFF (C. WICKS, R. RUTHERFORD, G. G. TEREN III)</small>	Chuck Wicks RCA		9
10	15	21	INTERNATIONAL HARVESTER <small>C. MORGAN, P. O. DONOVAN, K. STEGALL (S. MINOR, D. MYRICK, J. STEELE)</small>	Craig Morgan BROKEN BOW		10
11	14	13	GET MY DRINK ON <small>T. KEITH (T. KEITH, S. EMERICK, D. OILON)</small>	Toby Keith SHOW DOG NASHVILLE		11
12	16	13	SUSPICIONS <small>B. GALLIMORE (D. MALLOY, R. MCCORMICK, E. RABBITT, E. STEVENS)</small>	Tim McGraw CURB		12
13	18	29	WHAT KINDA GONE <small>S. HENDRICKS, C. CAGLE (C. CAMERON, D. BERG, C. DAVIS)</small>	Chris Cagle CAPITOL NASHVILLE		13
14	17	19	GOD MUST BE BUSY <small>T. BROWN, R. DUNN, K. BROOKS (C. DANIELS, M. PHEENEY)</small>	Brooks & Dunn ARISTA NASHVILLE		14
15	19	26	LAUGHED UNTIL WE CRIED <small>M. KNOX (K. LOVELACE, A. GORLEY)</small>	Jason Aldean BROKEN BOW		15
16	21	9	AIR POWER YOU'RE GONNA MISS THIS <small>F. ROGERS (L. T. MILLER, A. GORLEY)</small>	Trace Adkins CAPITOL NASHVILLE		16
17	20	22	IT'S GOOD TO BE US <small>M. A. MILLER, D. OLIVER (D. BERG, T. JAMES)</small>	Bucky Covington LYRIC STREET		17
18	22	14	AIR POWER LOVE IS A BEAUTIFUL THING <small>M. WRIGHT, P. VASSAR (J. STEELE, C. WISEMAN)</small>	Phil Vassar UNIVERSAL SOUTH		18
19	24	8	AIR POWER WORKIN' FOR A LIVIN' <small>A. REYNOLDS (H. LEWIS, C. HAYES)</small>	Garth Brooks & Huey Lewis PEARL/BIG MACHINE		19
20	27	16	JUST GOT STARTED LOVIN' YOU <small>J. RICH (J. OTTO, J. FEMINO, D. V. WILLIAMS)</small>	James Otto WARNER BROS./WRN		20
21	25	20	THINGS THAT NEVER CROSS A MAN'S MIND <small>B. CHANCEY (T. JOHNSON, D. POYTHRESS, W. VARBLE)</small>	Kellie Pickler BNA		21
22	23	29	YOU STILL OWN ME <small>K. FOLLESE, B. ALLEN (J. REID, N. GORDON, P. DOUGLAS)</small>	Emerson Drive MIDAS/NEW REVOLUTION		22
23	26	18	LOVE DON'T LIVE HERE <small>R. WORLEY, V. SHAW (D. HAYWOOD, C. KELLEY, H. SCOTT)</small>	Lady Antebellum CAPITOL NASHVILLE		23
24	30	5	IT AIN'T NO CRIME <small>M. WRIGHT, B. ROWAN (T. SHAPIRO, T. MARTIN, M. NESLER)</small>	Joe Nichols UNIVERSAL SOUTH		24
25	28	25	ROLLIN' WITH THE FLOW <small>J. RITCHEY (J. HAYES)</small>	Mark Chesnut LOFTON CREEK		25
26	29	23	SOMETHIN' ABOUT A WOMAN <small>J. RITCHEY (J. OWEN, B. REGAN, J. RITCHEY)</small>	Jake Owen RCA		26
27	33	5	ANOTHER TRY <small>F. ROGERS (C. STAPLETON, J. SPILLMAN)</small>	Josh Turner Featuring Trisha Yearwood MCA NASHVILLE		27
28	31	11	TAKIN' OFF THIS PAIN <small>B. CANNON (A. SHEPERD)</small>	Ashton Shepherd MCA NASHVILLE		28
29	32	13	MAYBE SHE'LL GET LONELY <small>J. STOVER, D. LANCIO, J. INGRAM (J. STOVER, J. PAULIN, J. KENNEDY)</small>	Jack Ingram BIG MACHINE		29
30	39	4	PICTURE TO BURN <small>N. CHAPMAN (T. SWIFT, L. ROSE)</small>	Taylor Swift BIG MACHINE		30

Fourth single from "Long Trip Alone" gains 981,000 impressions. Cracks the top 40 with spins detected at 64 of the 113 stations monitored for this chart.

As "Celebrity Apprentice" participation heightens singer's topicality at radio, single crosses Airpower threshold in ninth chart week (12.9 million impressions).

North Carolina preacher's son bows with third single from "Waitin' in the Country," drawing 397,000 impressions at 17 stations.



THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	Artist	CERT.	PEAK POSITION
31	34	16	WE WEREN'T CRAZY <small>B. JAMES (J. GRACIN, T. LOPACINSKI, B. PINSON)</small>	Josh Gracin LYRIC STREET		31
32	40	5	STRONGER WOMAN <small>J. KILCHER, M. GREEN (J. KILCHER, J. RICH)</small>	Jewel VALORY		32
33	35	15	WE RODE IN TRUCKS <small>J. STEVENS (L. BRYAN, R. MURRAY, J. MCCORMICK)</small>	Luke Bryan CAPITOL NASHVILLE		33
34	41	4	TRYING TO STOP YOUR LEAVING <small>B. BEAVERS (J. BEAVERS, B. BEAVERS, D. BENTLEY)</small>	Dierks Bentley CAPITOL NASHVILLE		34
35	36	18	HAPPY ENDINGS <small>D. JOHNSON (L. BRICE, J. MCLEROY)</small>	Lee Brice ASYLUM-CURB		35
36	38	12	IN MY NEXT LIFE <small>G. FUNOIS (T. CLARK, J. COLLINS, T. SHAPIRO)</small>	Terri Clark BNA		36
37	42	5	GUNPOWDER & LEAD <small>F. LIDDELL, M. WYRUCKE (M. LAMBERT, H. LITTLE)</small>	Miranda Lambert COLUMBIA		37
38	44	5	THIS IS ME YOU'RE TALKING TO <small>G. FUNOIS (K. ROACHE, L. JAMES)</small>	Trisha Yearwood BIG MACHINE		38
39	43	6	I DON'T LOVE YOU LIKE THAT <small>B. CHANCEY (L. ROSE, S. CHAPMAN)</small>	JYPSI ARISTA NASHVILLE		39
40	37	14	FOR THESE TIMES <small>M. MCBRIDE (L. SATCHER)</small>	Martina McBride RCA		35
41	57	3	SOME THINGS NEVER CHANGE <small>J. SHANKS (S. EVANS, M. EVANS, H. LINDSEY, J. M. SHANKS)</small>	Sara Evans RCA		41
42	48	2	BUSY BEING FABULOUS <small>EAGLES (D. HENLEY, G. FREY)</small>	Eagles ERC/LOST HIGHWAY/MERCURY		42
43	45	11	FALLING INTO YOU <small>C. DOWNS, B. BRANDT, W. HERSHEY FALLS, W. KECKINS (S. WILLIAMS, W. BRANDT, B. BRANDT, C. DOWNS)</small>	Whiskey Falls MIDAS/NEW REVOLUTION		43
44	HOT SHOT DEBUT	1	I STILL MISS YOU <small>J. STEELE (K. ANDERSON, T. NICHOLS, J. SELLERS)</small>	Keith Anderson COLUMBIA		44
45	46	10	LOUD <small>B. KENNY, J. RICH (K. MANNA, D. R. PERLOZZI, D. MYRICK)</small>	Big & Rich WARNER BROS./WRN		42
46	47	4	TIL I WAS A DADDY TOO <small>T. LAWRENCE, J. KING, F. ANDERSON (L. BOONE, T. LAWRENCE, P. NELSON)</small>	Tracy Lawrence ROCKY CDMF/RT/CO5		44
47	60	2	HOME <small>B. ROWAN (M. BUBBLE, A. CHANG, A. FOSTER GILLES)</small>	Blake Shelton WARNER BROS./WRN		47
48	54	2	BRAD MY HAIR <small>J. RICH, S. PENNINGTON (G. M. GRAY, B. A. WILSON)</small>	Randy Owen OMP/NEW REVOLUTION		48
49	49	13	BETTER GET TO LIVIN' <small>K. WELLS, D. PARTON (D. PARTON, K. WELLS)</small>	Dolly Parton DOLLY		48
50	55	2	IF YOU DIDN'T LOVE ME <small>W. KIRKPATRICK (G. LEVOX, W. MOBLEY, J. SELLERS)</small>	Phil Stacey LYRIC STREET		50
51	52	5	SHE'S PRETTY <small>L. WALKER, M. CURB (S. DE AZLAN)</small>	Star De Azlan CURB		51
52	50	5	I CAN'T BELIEVE IT'S ME <small>R. LYNNE, M. PRENTICE (R. LYNNE, T. JOHNSON)</small>	Rockie Lynne ROBBINS NASHVILLE		49
53	RE-ENTRY	2	SHE LIKES IT IN THE MORNING <small>K. STEGALL (C. WALKER, M. J. GREENE)</small>	Clay Walker ASYLUM-CURB		53
54	51	5	I DON'T KNOW WHEN TO QUIT <small>M. KNOX, J. MCCOY (A. GORLEY, B. SIMPSON)</small>	The Road Hammers MONTAGE		51
55	56	4	YOUNG LOVE <small>T. KEITH, B. ROBERTSON (H. LINDSEY, A. MAYO, S. CARUSOE)</small>	Carter's Chord SHOW DOG NASHVILLE		55
56	RE-ENTRY	1	WHEN IT RAINS <small>J. J. LESTER, E. HERBST (J. YOUNG)</small>	Eli Young Band CARNIVAL		49
57	NEW	1	THINGS A MAMA DON'T KNOW <small>T. KEITH (C. CLARK, L. ROSE, M. NARMORE)</small>	Mica Roberts Featuring Toby Keith SHOW DOG NASHVILLE		57
58	59	3	BACK THERE ALL THE TIME <small>E. SILVER (J. STEELE, S. ROBBSON)</small>	The Drew Davis Band LOFTON CREEK		58
59	NEW	1	I CAN SLEEP WHEN I'M DEAD <small>D. GEHMAN (J. M. CARROLL, J. COLLINS, R. RUTHERFORD)</small>	Jason Michael Carroll ARISTA NASHVILLE		59
60	NEW	1	HE HATES ME <small>J. SCAIFE (S. JOHNS, T. NICHOLS, J. SELLERS)</small>	Sarah Johns BNA		60

HITPREDICTOR

DATA PROVIDED BY **promosquad**

See chart legend for rules and explanations. Yellow indicates recently tested title, ☆ indicates New Release

ARTIST/Title/LABEL/(Score)	Chart Rank	ARTIST/Title/LABEL/(Score)	Chart Rank	ARTIST/Title/LABEL/(Score)	Chart Rank
COUNTRY		CHUCK WICKS Stealing Cinderella RCA (76.0)	9	JAMES OTTO Just Got Started Lovin' You WARNER BROS. (76.1)	20
BRAD PAISLEY Letter To Me ARISTA NASHVILLE (82.8)	1	TIM MCGRAW Suspicions CURB (83.6)	12	KELLIE PICKLER Things That Never Cross A Man's Mind BNA (85.3)	21
RASCAL FLATTS Winner At A Losing Game LYRIC STREET (83.2)	2	CHRIS CAGLE What Kinda Gone CAPITOL NASHVILLE (88.3)	13	EMERSON DRIVE You Still Own Me MIDAS (86.6)	22
GARY ALLAN Watching Airplanes MCA NASHVILLE (80.5)	3	BROOKS & DUNN God Must Be Busy ARISTA NASHVILLE (93.9)	14	JACK INGRAM Maybe She'll Get Lonely BIG MACHINE (83.2)	29
RODNEY ATKINS Cleaning This Gun (Come On In Boy) CURB (78.1)	4	JASON ALDEAN Laughed Until We Cried BROKEN BOW (88.5)	15	☆ TAYLOR SWIFT Picture To Burn BIG MACHINE (83.1)	30
BILLY RAY CYRUS WITH MILEY CYRUS Ready, Set, Don't Go LYRIC STREET (87.2)	6	TRACE ADKINS You're Gonna Miss This CAPITOL NASHVILLE (90.6)	16	JOSH GRACIN We Weren't Crazy LYRIC STREET (80.5)	31
ALAN JACKSON Small Town Southern Man ARISTA NASHVILLE (85.1)	7	BUCKY COVINGTON It's Good To Be Us LYRIC STREET (76.4)	17	MIRANDA LAMBERT Gunpowder & Lead COLUMBIA (81.5)	37
CARRIE UNDERWOOD All-American Girl ARISTA NASHVILLE (92.6)	8	PHIL VASSAR Love Is A Beautiful Thing UNIVERSAL SOUTH (75.8)	18		

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HOT COUNTRY SONGS: 113 country stations are electronically monitored by Nielsen Broadcast Data Systems, 24 hours a day, 7 days a week. Airpower awarded to songs appearing in the top 20 on both the BDS Airplay and Audience Charts for the first time with increases in both detections and audience. © 2008 Nielsen Business Media, Inc. All rights reserved.

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ALL CHARTS: See Chart Legend for rules and explanations.

BETWEEN THE BULLETS wjessen@billboard.com

TOPSY-TURVY TOP 10 MAKES ROOM FOR FOUR

With four songs crossing into the top 10, that part of Hot Country Songs gets the biggest simultaneous infusion of new titles in nearly a decade. Led by Alan Jackson's 11-7 hop with "Small Town Southern Man," the chart hasn't seen this many new top 10 entrants since since six songs reconfigured the Nov. 21, 1998, chart. The other three top 10 newcomers are Carrie Underwood's "All-American Girl" (12-8), Chuck Wicks' "Stealing Cinderella" (13-9) and Craig Morgan's



ANDERSON

"International Harvester."

Of the four new top 10 songs, Jackson's blue collar anthem takes the biggest audience gain, up 2.9 million impressions. Lower on the chart, Oklahoman Keith Anderson claims his highest debut, as "I Still Miss You" snares the Hot Shot Debut at No. 44 (1.2 million impressions). That tops his prior best, set when debut single "Pickin' Wildflowers" opened at No. 47 in 2004.

—Wade Jessen

FEB 16 2008 **LATIN Billboard**

HOT LATIN SONGS™

THIS WEEK	LAST WEEK	2 WEEKS AGO	WEEKS ON CHART	TITLE	Artist	PEAK POSITION
1	2	3	4	PRODUCER (SONGWRITER)	IMPRINT / PROMOTION LABEL	
1	1	1	21	#1 ME ENAMORA <small>20 WEEKS</small>	Juanes	1
2	12	21	3	GREATEST GAINER TE LLORE <small>7 WEEKS</small>	Conjunto Primavera	2
3	5	11	5	GOTAS DE AGUA DULCE <small>20 WEEKS</small>	Juanes	3
4	2	5	5	TE QUIERO	Flex	2
5	4	4	14	ESTOS CELOS	Vicente Fernandez	3
6	3	3	15	SOBRE MIS PIES	La Arrolladora Banda El Limon	3
7	7	9	11	NO PUEDO OLVIDARLA	Marco Antonio Solis	5
8	9	8	15	CONTEO REGRESIVO	Gilberto Santa Rosa	7
9	6	2	13	UN BUEN PERDEDOR	K-Paz With Franco De Vita	2
10	8	10	14	INALCANZABLE	RBD	6
11	10	7	12	LA TRAVESIA	Juan Luis Guerra Y 440	3
12	18	17	10	SOY SOLO UN SECRETO	Alejandra Guzman	12
13	11	6	16	SEXY MOVIMIENTO	Wisn & Yandel	1
14	16	19	11	SI TE AGARRAN LAS GANAS (CIERRA LOS OJOS)	El Chapo De Sinaloa	14
15	14	14	11	ALGUIEN SOY YO	Enrique Iglesias	4
16	22	23	16	PERDONAME	La Factoria	16
17	15	12	12	QUIERO	Ricardo Arjona	12
18	13	15	15	MI CORAZONCITO	Aventura	2
19	19	20	7	YA NUNCA MAS	Pepe Aguilar	19
20	21	31	7	TE QUIERO MUCHO	Patrulla 81	20
21	25	24	7	NO TE MENTIA	Ednita Nazario	21
22	24	27	7	CON MI SOLEDAD	Juan	22
23	23	25	16	EL VASO DERRAMA	El Potro De Sinaloa	23
24	20	18	16	AHORA QUE ESTUVISTE LEJOS	Jenni Rivera	9
25	32	-	-	OYE, DONDE ESTA EL AMOR	Wisn & Yandel Featuring Franco De Vita	25



Act closes in on top spot as track zooms to No. 2 on a 65% audience gain.

Tropical star scores 30th Hot Latin Songs entry as fourth hit from "La Llave De Mi Corazon" enters with this week's highest gain (up 82%).

La Factoria's slow-burning "Perdoname" achieves a new peak at No. 16 after 16 weeks on the chart; previous peak was No. 19 in December. Song is No. 2 on Latin Program.

THIS WEEK	LAST WEEK	2 WEEKS AGO	WEEKS ON CHART	TITLE	Artist	PEAK POSITION
26	27	28	29	PRODUCER (SONGWRITER)	IMPRINT / PROMOTION LABEL	
26	33	44	7	COMIENZO DEL FINAL	Jeremias	26
27	27	26	13	VOLE MUY ALTO	Los Huracanes Del Norte	4
28	31	34	7	THE ANTHEM	Pitbull Featuring Lil Jon	28
29	28	22	7	SOY IGUAL QUE TU	Alexis & Fido	19
30	50	-	2	LOLA	Chayanne	30
31	38	-	2	AHORA ENTENDI	Yuridia	31
32	26	33	11	NO SE ME HACE FACIL	Alejandro Fernandez	17
33	46	-	2	POR QUIEN ME DEJAS	Los Creadores Del Pasito Duranguense De Alfredo Ramirez	33
34	29	32	12	VIVE YA	Andrea Bocelli Featuring Laura Pausini	20
35	40	-	2	SIN PERDON	Hector Acosta	35
36	HOT SHOT DEBUT	1	1	LA RATA FLACA	La Autentica De Jerez	36
37	34	35	11	COMO OLVIDARTE	Linderos Del Norte	34
38	17	13	15	EL PERDEDOR	Aventura	13
39	42	43	7	MALDITO TEXTO	Dinastia De Tuzantla	39
40	NEW	-	-	SOLO TENGO OJOS PARA TI	Juan Luis Guerra Y 440	40
41	30	29	11	NO ONE	Alicia Keys	22
42	35	36	11	ESPACIO SIDERAL	Jesse & Joy	35
43	45	-	2	LOW	Flo Rida Featuring T-Pain	43
44	44	50	7	EL DICCIONARIO	Conjunto Agua Azul	44
45	37	30	14	ALGO MUSICAL	Nejo Y Dalmata	30
46	NEW	-	-	SIN TU AMOR	Alacranes Musical	46
47	RE-ENTRY	-	-	ME VOY	Hector Acosta	47
48	RE-ENTRY	-	-	APOLOGIZE	Timbaland Featuring OneRepublic	41
49	NEW	-	-	COMO EN LOS BUENOS TIEMPOS	Grupo Montez De Durango	49
50	48	-	-	CLUMSY	Fergie	48

TOP LATIN ALBUMS™

THIS WEEK	LAST WEEK	2 WEEKS AGO	WEEKS ON CHART	ARTIST	Title	CERT.	PEAK POSITION
1	2	3	4	IMPRINT / NUMBER / DISTRIBUTING LABEL (PRICE)			
1	1	1	11	#1 K-PAZ DE LA SIERRA	Capaz De Todo Por Ti	1	1
2	2	2	14	WISIN & YANDEL	Wisn Vs. Yandel: Los Extraterrestres	1	1
3	9	5	3	GREATEST GAINER FLEX	Te Quiero	3	3
4	3	3	15	AVENTURA	Kings Of Bachata: Sold Out At Madison Square Garden	3	3
5	5	6	16	MARCO ANTONIO SOLIS	La Mejor... Coleccion	2	2
6	4	4	14	CAMILA	Todo Cambio	1	1
7	8	9	14	VICENTE FERNANDEZ	Para Siempre	2	2
8	6	7	17	JUANES	La Vida... Es Un Ratico	1	1
9	10	10	14	VICENTE FERNANDEZ	Historia De Un Idol	1	1
10	11	11	11	JUAN GABRIEL & ANA GABRIEL	Los Gabriel... Simplemente Amigos	9	9
11	7	8	15	ALEJANDRO FERNANDEZ	15 Anos De Exitos	7	7
12	13	18	11	LOS TUCANES DE TIJUANA	20 Aniversario	12	12
13	16	13	11	RBD	Empezar Desde Cero	1	1
14	12	15	15	K-PAZ DE LA SIERRA	15 Autenticos Exitos	12	12
15	14	12	17	LOS TIGRES DEL NORTE	25 Joyas	12	12
16	15	16	13	MANA	Amar Es Combatir	1	1
17	38	37	6	PACE SETTER K-PAZ DE LA SIERRA	Pero Te Vas A Arrepentir Y Mucho Exitos Mas	17	17
18	24	24	11	OLGA TANON	Exitos En 2 Tiempos	10	10
19	17	14	14	PATRULLA 81	A Mi Ley	6	6
20	32	33	7	GRUPO NUEVA VIDA	Mejores Cantos Religiosos	20	20
21	19	17	17	ANDREA BOCELLI	Lo Mejor De Andrea Bocelli: Vivere	5	5
22	31	39	7	LA ARROLLADORA BANDA EL LIMON	Y Que quede Claro	9	9
23	21	22	12	GRUPO MONTEZ DE DURANGO	Agarrese!	1	1
24	22	23	15	CARDENALES DE NUEVO LEON	25 Aniversario: Edicion Limitada	22	22
25	27	27	11	LOS PRIMOS DE DURANGO	Voy A Convencerte	4	4

THIS WEEK	LAST WEEK	2 WEEKS AGO	WEEKS ON CHART	ARTIST	Title	CERT.	PEAK POSITION
26	27	28	29	IMPRINT / NUMBER / DISTRIBUTING LABEL (PRICE)			
26	43	32	7	YURIDIA	Entre Mariposas	13	13
27	35	40	7	BANDA EL RECODO	30 Pegaditas: Puros Comdos Y Rancheras	27	27
28	28	26	17	VARIOUS ARTISTS	Bachata # 1s	6	6
29	23	21	15	AVENTURA	K.O.B.: Live	2	2
30	18	20	15	SIN BANDERA	Hasta Ahora	18	18
31	26	25	17	VARIOUS ARTISTS	NOW Latino 3	2	2
32	20	19	14	LOS TEMERARIOS	Recuerdos Del Alma	1	1
33	30	30	17	IVY QUEEN	Sentimiento	4	4
34	HOT SHOT DEBUT	1	1	LA ARROLLADORA BANDA EL LIMON	La Historia De La Arrolladora	34	34
35	25	29	11	BRAZOS MUSICAL DE DURANGO	Linea De Oro: La Abeja Miel...	21	21
36	29	28	11	MARC ANTHONY	El Cantante (Soundtrack)	1	1
37	40	38	11	GLORIA ESTEFAN	90 Millas	1	1
38	34	45	11	LA ARROLLADORA BANDA EL LIMON	Linea De Oro: En Los Puros Huesos...	27	27
39	33	31	14	VARIOUS ARTISTS	Top Latino V3	9	9
40	44	43	11	GILBERTO SANTA ROSA	Contraste	12	12
41	41	44	11	XTREME	Haciendo Historia	13	13
42	NEW	-	-	LOS TEMERARIOS	Epoca Dorada	42	42
43	NEW	-	-	LOS BUKIS	Epoca Dorada	43	43
44	37	36	11	JUAN LUIS GUERRA Y 440	La Llave De Mi Corazon	1	1
45	39	42	11	ALIADOS DE LA SIERRA	Con Los Ojos Cerrados	5	5
46	48	46	11	LOS BUKIS	30 Recuerdos Inolvidables	12	12
47	46	41	11	ALACRANES MUSICAL	Ahora Y Siempre	1	1
48	NEW	-	-	LOS HDROSCOPOS DE DURANGO	La Historia	48	48
49	42	55	7	EL POTRO DE SINALOA	El Primer Tiempo	30	30
50	NEW	-	-	LOS MORROS DEL NORTE	Que Vida Tan Vivida	50	50

THIS WEEK	LAST WEEK	2 WEEKS AGO	WEEKS ON CHART	ARTIST	Title	CERT.	PEAK POSITION
51	52	53	54	IMPRINT / NUMBER / DISTRIBUTING LABEL (PRICE)			
51	49	-	7	VARIOUS ARTISTS	Bachatahits 2008	30	30
52	51	54	7	RAMON AYALA Y SUS BRAVOS DEL NORTE	Cruzando Fronteras	23	23
53	47	50	11	MAZIZO MUSICAL	Linea De Oro: Loco Por Ti...	31	31
54	45	34	15	EDNITA NAZARIO	Real	1	1
55	NEW	-	-	EL POTRO DE SINALOA	Los Mejores Corridos	55	55
56	NEW	-	-	CONJUNTO PRIMAVERA	Epoca Dorada	56	56
57	RE-ENTRY	-	-	LA DINASTIA DE TUZANTLA, MICH.	Que Chulada!	39	39
58	67	65	11	TIERRA CALI	Enamorado De Ti: Edicion Especial	23	23
59	50	51	11	EL CHAPO DE SINALOA	15 Autenticos Exitos	21	21
60	59	52	11	DADDY YANKEE	El Cartel: The Big Boss	1	1
61	NEW	-	-	LOS ORIGINALES DE SAN JUAN	Epoca Dorada	61	61
62	53	56	11	ALEXIS & FIDO	Sobrenatural	11	11
63	57	57	11	LOS TUCANES DE TIJUANA	La Mejor... Coleccion: De Corridos	9	9
64	63	-	-	CARDENALES DE NUEVO LEON	Epoca Dorada	63	63
65	61	-	-	LA ARROLLADORA BANDA EL LIMON	15 Autenticos Exitos	50	50
66	73	73	7	LOS BUKIS / BRONCO / LOS TEMERARIOS	B.B.T.3	17	17
67	52	53	14	VARIOUS ARTISTS	30 Bachatas Pegaditas: Lo Nuevo Y Lo Mejor 2007	26	26
68	60	48	11	ROCIO DURCAL	Canta A Mexico	10	10
69	65	58	11	DON OMAR	King Of Kings	1	1
70	54	60	11	RICARDO ARJONA	Quien Dijo Ayer	2	2
71	55	-	-	LOS GREYS	Linea De Oro: Dos Gotas De Agua Y Muchos Exitos Mas...	42	42
72	RE-ENTRY	-	-	LOS CAMINANTES	La Historia... Lo Mas Chulo. Chulo. Chulo	2	2
73	71	72	11	GRUPO EXTERMINADOR	Nuestras Romanticas	24	24
74	56	67	11	VARIOUS ARTISTS	Sonidero Hits Vol. 2: Versiones Originales	56	56
75	64	68	11	DON OMAR	King Of Kings Live	15	15

LATIN

LATIN AIRPLAY POP™

THIS WEEK	LAST WEEK	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	1	ME ENAMORA	JUANES (UNIVERSAL LATINO)
2	2	GOTAS DE AGUA DULCE	JUANES (UNIVERSAL LATINO)
3	5	SOY SOLO UN SECRETO	ALEJANDRA GUZMAN (EMI TELEVISIA)
4	4	OJALA PUDIERA BORRARTE	MANA (WARNER LATINA)
5	6	TODO CAMBIO	CAMILA (SONY BMG NORTE)
6	3	INALCANZABLE	RBD (EMI TELEVISIA)
7	7	ALGUIEN SOY YO	ENRIQUE IGLESIAS (INTERSCOPE/UNIVERSAL LATINO)
8	8	NO PUEDO OLVIDARLA	MARCO ANTONIO SOLIS (FONOVISA)
9	10	CON MI SOLEDAD	JUAN (FONOVISA)
10	11	NO TE MENTIA	EDNITA NAZARIO (SONY BMG NORTE)
11	9	QUIERO	RICARDO ARJONA (SONY BMG NORTE)
12	18	SI NOS QUEDARA POCO TIEMPO	CHAYANNE (SONY BMG NORTE)
13	23	LOLA	CHAYANNE (SONY BMG NORTE)
14	12	NO SE ME HACE FACIL	ALEJANDRO FERNANDEZ (SONY BMG NORTE)
15	25	OYE, DONDE ESTA EL AMOR	WISIN & YANDEL FEATURING FRANCO DE VITA (MACHETE)

TROPICAL™

THIS WEEK	LAST WEEK	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	2	CONTEO REGRESIVO	GILBERTO SANTA ROSA (SONY BMG NORTE)
2	1	LA TRAVESIA	JUAN LUIS GUERRA Y 440 (EMI TELEVISIA)
3	9	ME ENAMORA	JUANES (UNIVERSAL LATINO)
4	4	SIN PERDON	HECTOR AGOSTA (D.A.M.)
5	3	DIME QUE FALTO	ZACARIAS FERREIRA (M.P./JVN/J & N)
6	5	SEXY MOVIMIENTO	WISIN & YANDEL (MACHETE)
7	14	ALO	LOS HERMANOS ROSARIO (M.P./JVN/J & N)
8	8	EL TRA	TITO "EL BAMBINO" (EMI TELEVISIA)
9	19	GOTAS DE AGUA DULCE	JUANES (UNIVERSAL LATINO)
10	10	DESEOS DE AMARTE	DOMINIC MARTE (M.P./JVN/J & N)
11	11	TE QUIERO	FLEX (EMI TELEVISIA)
12	12	SI YA NO ESTAS	N'KLABE (NU LIFE/MACHETE)
13	18	NO TE VEO	CASA DE LEONES (WARNER LATINA)
14	13	DIGAME SENORA	TITO ROJAS (M.P./JVN/J & N)
15	7	AGUANILE	MARC ANTHONY (SONY BMG NORTE)

REGIONAL MEXICAN™

THIS WEEK	LAST WEEK	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	7	TE LLORE	CONJUNTO PRIMAVERA (FONOVISA)
2	1	SOBRE MIS PIES	LA ARROLLADORA BANDA EL LIMON (DISA/EDIMONSA)
3	3	ESTOS CELOS	VICENTE FERNANDEZ (SONY BMG NORTE)
4	2	UN BUEN PERDEDOR	K-PAZ WITH FRANCO DE VITA (DISA/EDIMONSA)
5	4	SI TE AGARRAN LAS GANAS (CIERRA LOS OJOS)	EL CHAPO DE SINALOA (DISA)
6	6	PAZ EN ESTE AMOR	FIDEL RUEDA (MACHETE)
7	5	YA NUNCA MAS	PEPE AGUILAR (EMI TELEVISIA)
8	9	TE QUIERO MUCHO	PATRULLA 81 (DISA)
9	11	EL VASO DERRAMA	EL POTRO DE SINALOA (MACHETE)
10	8	AHORA QUE ESTUVISTE LEJOS	JENNI RIVERA (FONOVISA)
11	10	CHUY Y MAURICIO	EL POTRO DE SINALOA (MACHETE)
12	13	VOLE MUY ALTO	LOS HURACANES DEL NORTE (UNIVISION)
13	20	POR QUIEN ME DEJAS	LOS CREADORES DEL PASITO DURANGUENSE DE ALFREDO RAMIREZ (DISA/EDIMONSA)
14	12	A TI SI PUEDO DECIRTE	EL CHAPO DE SINALOA (DISA)
15	21	LA RATA FLACA	LA AUTENTICA DE JEREZ (VIVA)

LATIN ALBUMS POP™

THIS WEEK	LAST WEEK	ARTIST	TITLE (IMPRINT / DISTRIBUTING LABEL)
1	2	MARCO ANTONIO SOLIS	LA MEJOR... COLECCION (FONOVISA/UG)
2	1	CAMILA	TODO CAMBIO (SONY BMG NORTE)
3	3	JUANES	LA VIDA... ES UN Ratico (UNIVERSAL LATINO)
4	5	JUAN GABRIEL & ANA GABRIEL	LOS GABRIEL... SIMPLEMENTE AMIGOS (DISCOS 605/SONY BMG NORTE)
5	4	ALEJANDRO FERNANDEZ	15 ANOS DE EXITOS (DISCOS 605/SONY BMG NORTE)
6	7	RBD	EMPEZAR DESDE CERO (EMI TELEVISIA)
7	6	MANA	AMAR ES COMBATIR (WARNER LATINA)
8	11	GRUPO NUEVA VIDA	MEJORES CANTOS RELIGIOSOS (MULTIMUSIC)
9	9	ANDREA BOCELLI	LO MEJOR DE ANDREA BOCELLI: VIVERE (SUGAR/SENTE/UNIVERSAL LATINO)
10	14	YURIDIA	ENTRE MARIPOSAS (SONY BMG NORTE)
11	8	SIN BANDERA	HASTA AHORA (DISCOS 605/SONY BMG NORTE)
12	10	VARIOUS ARTISTS	NOW LATIN 3 (SONY BMG STRATEGIC MARKETING GROUP/EMI/UNIVERSAL/EMI TELEVISIA)
13	12	VARIOUS ARTISTS	TOP LATIN V3 (DISCOS 605/SONY BMG NORTE)
14	15	EDNITA NAZARIO	REAL (SONY BMG NORTE)
15	16	ROCIO DURCAL	CANTA A MEXICO (DISCOS 605/SONY BMG NORTE)

TROPICAL™

THIS WEEK	LAST WEEK	ARTIST	TITLE (IMPRINT / DISTRIBUTING LABEL)
1	1	AVENTURA	KINGS OF BACHATA: SOLD OUT AT MADISON SQUARE GARDEN (DISCOS 605/PREMIUM LATIN/SONY BMG NORTE)
2	3	OLGA TANON	EXITOS EN 2 TIEMPOS (LA CALLE/UG)
3	4	VARIOUS ARTISTS	BACHATA # 1S (LA CALLE/UG)
4	2	AVENTURA	K.O.B.: LIVE (PREMIUM LATIN/SONY BMG NORTE)
5	5	MARC ANTHONY	EL CANTANTE (SOUNDTRACK) (SONY BMG NORTE)
6	7	GLORIA ESTEFAN	90 MILLAS (BURGUNDY/SONY BMG NORTE)
7	9	GILBERTO SANTA ROSA	CONTRASTE (SONY BMG NORTE)
8	8	XTREME	HACIENDO HISTORIA (LA CALLE/UG)
9	6	JUAN LUIS GUERRA Y 440	LA LLAVE DE MI CORAZON (EMI TELEVISIA)
10	10	VARIOUS ARTISTS	BACHATAHITS 2008 (J & N/SONY BMG NORTE)
11	11	VARIOUS ARTISTS	30 BACHATAS PERAGITAS: LO NUEVO Y LO MEJOR 2007 (MOCK & HOLL/SONY BMG NORTE)
12	12	HECTOR LAVOE	EL CANTANTE: THE ORIGINALS (FANIA/EMUSICA/UNIVERSAL LATINO)
13	-	MARLON	HOMENAJE A JUAN LUIS GUERRA (LA CALLE/UG)
14	14	JOSE FELICIANO	SEÑOR BACHATA (SIENTE/UNIVERSAL LATINO)
15	13	JUAN LUIS GUERRA	ARCHIVO DIGITAL 4.4 (SIENTE/KAREN/UNIVERSAL LATINO)

REGIONAL MEXICAN™

THIS WEEK	LAST WEEK	ARTIST	TITLE (IMPRINT / DISTRIBUTING LABEL)
1	1	K-PAZ DE LA SIERRA	CAPAZ DE TODO POR TI (DISA/UG)
2	2	VICENTE FERNANDEZ	PARA SIEMPRE (SONY BMG NORTE)
3	3	VICENTE FERNANDEZ	HISTORIA DE UN IDOLO (DISCOS 605/SONY BMG NORTE)
4	5	LOS TUCANES DE TIJUANA	20 ANIVERSARIO (UNIVISION/UG)
5	4	K-PAZ DE LA SIERRA	15 AUTENTICOS EXITOS (DISA/UG)
6	6	LOS TIGRES DEL NORTE	25 JOYAS (FONOVISA/UG)
7	16	K-PAZ DE LA SIERRA	PERO TE VAS A ARREPENTIR Y MUCHO EXITOS MAS (DISA/UG)
8	7	PATRULLA 81	A MI LEY (DISA/UG)
9	13	LA ARROLLADORA BANDA EL LIMON	Y QUE QUEDE CLARO (DISA/UG)
10	9	GRUPO MONTEZ DE DURANGO	AGARRASE! (DISA/UG)
11	10	CARDENALES DE NUEVO LEON	25 ANIVERSARIO: EDICION LIMITADA (DISA/UG)
12	12	LOS PRIMOS DE DURANGO	VOY A CONVENCERTE (ASL/MACHETE)
13	15	BANDA EL RECODO	30 PEGADITAS: Puros Corridos y Rancheras (MASTERED)
14	8	LOS TEMERARIOS	RECUERDOS DEL ALMA (AFG SIGMA/FONOVISA/UG)
15	-	LA ARROLLADORA BANDA EL LIMON	LA HISTORIA DE LA ARROLLADORA (SONY BMG NORTE)

Billboard DANCE

FEB 16 2008

HOT DANCE CLUB PLAY™

THIS WEEK	LAST WEEK	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	2	JUST FINE	MARY J. BLIGE MATRIARCH/GEFFEN/INTERSCOPE
2	3	GIVE IT ALL YOU GOT	ULTRA NATE FEAT. CHRIS WILLIS SILVER LABEL/TOMMY BOY
3	5	AMAZING	CELEDA NERVOUS
4	11	BREAKING DISHES	RIHANNA ISLAND/DMG
5	7	TOGETHER	BOB SINCLAR & STEVE EDWARDS YELLOW/SILVER LABEL/TOMMY BOY
6	1	LOVE LIKE THIS	NATASHA BEDINGFIELD FEAT. SEAN KINGSTON PHONOGENIC/EPIC
7	10	LET GO	PAUL VAN DYK FEATURING REA GARVEY MUTE
8	16	PIECE OF ME	BRITNEY SPEARS JIVE/ZOMBA
9	9	IT DOESN'T TAKE MUCH	SARAH ATERETH BEGUILLE
10	10	HOT SHOT	KAREN YOUNG REHEAT MAXROXX
11	11	THE GIRL YOU LOST	SIA MONKEY PUZZLE/HEAR/CMG
12	18	THE BOSS	KRISTINE W FLY AGAIN
13	8	TAKING CHANCES	CELINE DION COLUMBIA
14	14	STARS	ERIKA JAYNE RM RECORDS
15	15	WANNABE	SPICE GIRLS VIRGIN
16	17	HOW FAR WE'VE COME	MATCHBOX TWENTY MELISMA/ATLANTIC
17	22	GORGEOUS	IDINA MENZEL WARNER BROS.
18	13	BABY LOVE	NICOLE SCHERZINGER FEATURING WILL.I.A.M INTERSCOPE
19	12	BABY	ANGIE STONE FEATURING BETTY WRIGHT STAX/CMG
20	21	UNDISCO ME	BILLIE RAY MARTIN SILVER LABEL/TOMMY BOY
21	20	NOTHIN' BETTER TO DO	LEANN RIMES CURB
22	24	PACK YOUR BAGS	LEANA SWEDISH OIVA
23	27	GIVE IT	X-PRESS 2 SILVER LABEL/TOMMY BOY
24	25	WHATSTIGONNAB (I'M SO READY)	BRIAN ANTHONY SOGNI
25	26	LIES	KAMERA NETTWERK

THIS WEEK	LAST WEEK	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
26	26	FEEDBACK	JANET JACKSON/DMG
27	23	LIFT YOUR VOICES	GEORGIE PORGIE MUSIC PLANT
28	28	FUEGO	CHEETAH GIRLS HOLLYWOOD
29	32	BEAUTIFUL	TAYLOR DAYNE INTENTION
30	29	CHARMED LIFE	MICK JAGGER RHINO/ATLANTIC
31	33	UNTIL THE END OF TIME	JUSTIN TIMBERLAKE DUET WITH BEYONCE JIVE/ZOMBA
32	40	POWER PICK GET THIS PARTY STARTED	SHIRLEY BASSEY ABSOLUTE
33	19	BAND OF GOLD	KIMBERLEY LOCKE CURB/REPRISE
34	36	HEAD OVER HEELS	SYLVIA TOSUN SEA TO SUN
35	42	APOLOGIZE	TIMBALAND FEAT. ONE REPUBLIC MOSLEY/BLACKGROUND/INTERSCOPE
36	45	THE FLAME 2008	ERIN HAMILTON MASTERBEAT
37	46	WITH EVERY HEARTBEAT	ROBYN KONICHIWA/CHERRY TREE/INTERSCOPE
38	34	HE SAID SHE SAID	ASHLEY TISDALE WARNER BROS.
39	37	OUT OF THE DARK	FREDRICK FORD OMC
40	44	MY LIFE AGAIN	LAUREN HILDBRANDT RED WALLET
41	35	SING	ANNIE LENNOX ARISTA/RMG
42	48	JIMMY	M.I.A. XL/INTERSCOPE
43	41	RHYTHM OF LIFE	EMILIA SOSA 5 POINTS RECORDS
44	31	KINGDOM	DAVE GAHAN MUTE/VIRGIN
45	30	NO, NO, NO	ONO MIND TRAIN
46	NEW	DESTINY	AMBERROSE MARIE CATZ
47	NEW	BESITO PA TI	LA LUPE EMUSICA/FANIA
48	38	SOMEBODY'S ME	ENRIQUE IGLESIAS UNIVERSAL LATINO/INTERSCOPE
49	NEW	DON'T ACT LIKE YOU DON'T KNOW	JIPSTA JUICED UP
50	43	PUSH THE BUTTON	HENRI DAUMAN

TOP ELECTRONIC ALBUMS™

THIS WEEK	LAST WEEK	ARTIST	TITLE (IMPRINT / NUMBER / DISTRIBUTING LABEL)	WEEKS ON CHIT
1	NEW	HANNAH MONTANA	HANNAH MONTANA 2: NON-STOP DANCE PARTY WALT DISNEY CD/DVD	1
2	2	VARIOUS ARTISTS	HIGH SCHOOL MUSICAL 2: NON-STOP DANCE PARTY WALT DISNEY CD/DVD	7
3	1	VARIOUS ARTISTS	ULTRA DANCE 09 ULTRA 1636	2
4	3	DJ SKRIBBLE	TOTAL DANCE 2008 THRIVEDANCE 90780/THRIVE	4
5	NEW	VARIOUS ARTISTS	PULSE: PLATINUM EDITION RAZOR & TIE 89179	1
6	4	M.I.A.	KALA XL/INTERSCOPE 009659*/IGA	24
7	5	DAFT PUNK	ALIVE 2007 VIRGIN 09841	9
8	15	STEVE AOKI	FOLLOWFACE AND HIS AIRPLANE CHRONICLES ONI MAX 90737/THRIVE	2
9	6	LCD SOUNDSYSTEM	SOUND OF SILVER DPA 85114*/CAPITOL	15
10	7	METRO STATION	METRO STATION RED INK 10521	20
11	8	PAUL OAKENFOLD	GREATEST HITS & REMIXES PERFECTO 1603/ULTRA	15
12	10	TREVOR SIMPSON & CATO K	ULTRA 2008 ULTRA 1596	13
13	11	NINE INCH NAILS	Y34R23R0R3M1X30 INTERSCOPE 010331*/IGA	11
14	12	TIESTO	IN SEARCH OF SUNRISE 6: IBIZA BLACK HOLE 30/59/NETTWERK	16
15	9	JUSTICE	CROSS ED BANGER/BECAUSE 224892/VICE	30
16	13	GORILLAZ	D-SIDES VIRGIN 10545	11
17	14	DEPECHE MODE	THE BEST OF DEPECHE MODE VOLUME 1 59EMUTE/REPRISE 44256/WARNER BROS	64
18	16	ARMIN VAN BUUREN	UNIVERSAL RELIGION 2008 ULTRA 1621	10
19	18	TIESTO	ELEMENTS OF LIFE MAGIC MUZIK 1515/ULTRA	42
20	17	PAUL VAN DYK	IN BETWEEN MUTE 9384*	25
21	20	BLAQK AUDIO	EXCELLS TINY EVIL/INTERSCOPE 009512/IGA	25
22	NEW	HOLY FUCK	LP XL 295*/BEGGARS GROUP	1
23	22	ENIGMA	A POSTERIORI VIRGIN 69994	45
24	19	THE HAPPY BOYS	DANCE PARTY 2008 ROBBINS 75077	9
25	NEW	CHEB I SABBABH	DEVOTION SIX DEGREES 1142	1

HOT DANCE AIRPLAY™

THIS WEEK	LAST WEEK	TITLE	ARTIST (IMPRINT / NUMBER / PROMOTION LABEL)
1	3	ANHEM	FLO & PERD FEATURING ERIC LUMIERE VANDIT
2	1	LET ME THINK ABOUT IT	IDA CORR LIFTED KICK DISCO WAX
3	2	WHAT HURTS THE MOST	CASCADA ROBBINS
4	4	IN MY ARMS	PLUMB CURB
5	7	BABY WHEN THE LIGHT	QAVIO GUETTA WITH STEVE ANGELLO FEAT. COZI PERFECTO/ULTRA
6	5	RISE UP	YVES LAROCK MAP DANCE
7	9	STARS	ERIKA JAYNE RM RECORDS
8	8	CALABRIA 2008	ENUR FEATURING NATASHA ULTRA
9	12	APOLOGIZE	TIMBALAND FEAT. ONE REPUBLIC MOSLEY/BLACKGROUND/INTERSCOPE
10	12	DON'T STOP THE MUSIC	RIHANNA SRP/DEF JAM/DMG
11	17	LOVE LIKE THIS	NATASHA BEDINGFIELD FEAT. SEAN KINGSTON PHONOGENIC/EPIC
12	11	AMAZING	SEAL WARNER BROS.
13	13	CAN'T GET OVER	SEPTEMBER FAMILY TREE
14	1	UNTIL THE END OF TIME	JUSTIN TIMBERLAKE DUET WITH BEYONCE JIVE/ZOMBA
15	18	TOGETHER	BOB SINCLAR & STEVE EDWARDS YELLOW/SILVER LABEL/TOMMY BOY
16	22	LOVE HAS GONE	DAVE ARMSTRONG & REDOUCHE EYEZCREAM/ULTRA
17	16	LET GO	PAUL VAN DYK FEATURING REA GARVEY MUTE
18	21	YOU DON'T KNOW	STONEBRIDGE STONEY BOY/ARMADA/ASTRAL
19	20	ROUND & ROUND	MISCHA DANIELS NERVOUS
20	NEW	HEAVEN	JES ULTRA
21	24	WITH EVERY HEARTBEAT	ROBYN KONICHIWA/CHERRY TREE/INTERSCOPE
22	19	PIECE OF ME	BRITNEY SPEARS JIVE/ZOMBA
23	NEW	I CAN'T HELP MYSELF	BELLATRIX FEATURING SOPHIA MAY NERVOUS
24	23	UNINVITED	FREEMASONS FEAT. BAILEY TZUKE FREEMASON/ULTRA
25	NEW	SPEED UP	FUNKERMAN NETS WORK/ULTRA

HITS OF THE WORLD THE Billboard

FEB 16 2008

JAPAN		ALBUMS	
(SOUNDSCAN JAPAN) FEBRUARY 5, 2008			
THIS WEEK	LAST WEEK	1	NEW KUMI KODA KINGDOM (CD+2DVD) AVEX TRAX
		2	NEW KUMI KODA KINGDOM AVEX TRAX
		3	NEW KUMI KODA KINGDOM (CD+DVD) AVEX TRAX
		4	2 KOBUKURO 5296 WARNER
		5	NEW CHEMISTRY FACE TO FACE OEFSTAR
		6	1 ZARD ZARD REQUEST BEST - BEAUTIFUL MEMORY 8-GRAM
		7	3 BANK BAND SOSHI SOAI 2 TOY'S FACTORY
		8	NEW VARIOUS ARTISTS LOVELY! CUTE & SWEET J-BALLADS WARNER
		9	NEW LENNY KRAVITZ IT IS TIME FOR A LOVE REVOLUTION DELUXE EMI
		10	8 VARIOUS ARTISTS AI NO UTA UNIVERSAL

FRANCE		ALBUMS	
(SNEP/FOP/TITE-LIVE) FEBRUARY 5, 2008			
THIS WEEK	LAST WEEK	1	1 BERNARD LAVILLIERS SAMEDI SOIR A BEYROUTH BARCLAY
		2	2 AMY WINEHOUSE BACK TO BLACK ISLAND
		3	5 CHRISTOPHE MAE MDN PARADIS WARNER
		4	6 MIKA LIFE IN CARTOON MOTION CASABLANCA/ISLAND
		5	3 SHERYFA LUNA LUNA UNIVERSAL
		6	17 Yael NAIM Yael Naim Tot Ou Tard
		7	7 RENAN LUCE REPENTI BARCLAY
		8	14 JAMES BLUNT ALL THE LOST SOULS BRISHFIRE/ISLAND
		9	8 THE DO A MOUTHFUL CINO 7
		10	12 AYO JOYFUL POLYDOR

ITALY		ALBUMS	
(FIMI/NIELSEN) FEBRUARY 4, 2008			
THIS WEEK	LAST WEEK	1	1 JOVANOTTI SAFARI MERCURY
		2	2 GIANNA NANNINI GIANNA BEST POLYDOR
		3	4 EROS RAMAZZOTTI E2 ARIOLA
		4	3 LIGABUE PRIMO TEMPO WARNER BROS.
		5	5 ZUCCHERO ALL THE BEST POLYDOR
		6	6 ANTONELLO VENDITTI DALLA PELLE AL CUORE HEINZ
		7	7 AMY WINEHOUSE BACK TO BLACK ISLAND
		8	11 LAURA PAUSINI SAN SIRO 2007 ATLANTIC
		9	9 MARIO BIONDI LIVE I LOVE YOU MORE LIVE TOUR
		10	8 ADRIANO CELENTANO DORMI AMORE LA SITUAZIONE NON E BUONA CLAN CELENTANO

SWITZERLAND		SINGLES	
(MEDIA CONTROL) FEBRUARY 5, 2008			
THIS WEEK	LAST WEEK	1	2 BLEEDING LOVE LEONA LEWIS SYCO
		2	3 APOLOGIZE TIMBALAND FT. ONEREPUBLIC MOSLEY/BLACKGROUND/INTERSCOPE
		3	1 MY MAN IS A MEAN MAN STEFANIE HEINZMANN SSSDSSWEM
		4	5 I'LL BE WAITING LENNY KRAVITZ EMI
		5	4 EIN STERN (DER DEINEN NAMEN TRAGT) D.J. OETZI/NIK P POLYDOR

ALBUMS			
THIS WEEK	LAST WEEK	1	NEW LEONA LEWIS SPIRIT SYCO
		2	1 ZUERI WEST HAUBI SONGS SOUND SERVICE
		3	3 AMY WINEHOUSE BACK TO BLACK ISLAND
		4	2 DADA (ANTE PORTAS) THE THEORY OF EVERYTHING PHDNAG
		5	5 DJ OETZI BEST OF POLYDOR/UNIVERSAL

UNITED KINGDOM		ALBUMS	
(THE OFFICIAL UK CHARTS CO.) FEBRUARY 3, 2008			
THIS WEEK	LAST WEEK	1	NEW ADELE 19 XL
		2	1 SCOUTING FOR GIRLS SCOUTING FOR GIRLS EPIC
		3	10 NICKELBACK ALL THE RIGHT REASONS EMI
		4	2 ROBERT PLANT/ALISON KRAUSS RAISING SAND DECCA
		5	NEW BULLET FOR MY VALENTINE SCREAM AIM FIRE 20 20
		6	3 AMY MACDONALD THIS IS THE LIFE VERTIGO
		7	8 RIHANNA GOOD GIRL GONE BAD SRP/OEF JAM
		8	4 NEWTON FAULKNER HAND BUILT BY ROBOTS UGLY TRUTH
		9	5 HOOSIERS THE TRICK TO LIFE RCA
		10	11 GARTH BROOKS THE ULTIMATE HITS SONY BMG

AUSTRALIA		ALBUMS	
(ARIA) FEBRUARY 3, 2008			
THIS WEEK	LAST WEEK	1	NEW LEONA LEWIS SPIRIT SYCO
		2	1 TIMBALAND TIMBALAND PRESENTS SHOCK VALUE MOSLEY/BLACKGROUND/INTERSCOPE
		3	NEW THE MARS VOLTA THE BEDLAM IN GOLIATH ISLAND
		4	NEW BULLET FOR MY VALENTINE SCREAM AIM FIRE JIVE/ZOMBA
		5	6 FERGIE THE DUTCHESS WILL I AM/A&M/INTERSCOPE
		6	4 THE VERONICAS HOOK ME UP WARNER
		7	14 VARIOUS ARTISTS JUNO RHINO
		8	3 MATCHBOX TWENTY EXILE ON MAINSTREAM ATLANTIC
		9	5 ALICIA KEYS AS I AM MBK/J
		10	2 BON JOVI LOST HIGHWAY ISLAND

SPAIN		ALBUMS	
(PRDMUSIC/AE/MEDIA) FEBRUARY 6, 2008			
THIS WEEK	LAST WEEK	1	1 MIGUEL BOSE PAPITO CAROSELLO
		2	2 SERRAT/SABINA DOS PAJAROS DE UN TIRO SONY BMG
		3	4 AMY WINEHOUSE BACK TO BLACK ISLAND
		4	3 FITO Y LOS FITIPALDIS POR LA BOCA VIVE EL PEZ DRO
		5	NEW PEDRO GUERRA VIDAS SONY BMG
		6	5 EROS RAMAZZOTTI E2 ARIOLA
		7	6 JUANES LA VIDA ES UN RATICO UNIVERSAL
		8	9 CHAMBAO CON OTRO AIRE SONY BMG
		9	11 RIHANNA GOOD GIRL GONE BAD SRP/DEF JAM
		10	7 MIGUEL BOSE PAPITOUR DRO

FINLAND		SINGLES	
(YLE) FEBRUARY 6, 2008			
THIS WEEK	LAST WEEK	1	2 MUN KOTI EI OO TAALLA CHISU HMC
		2	1 DEAD INSIDE WIDESCREEN MODE DARK SENTIMENTS
		3	4 BLEEDING LOVE LEONA LEWIS SYCO
		4	NEW SATA VUOTTA HERRA YLPPD & IHMISET COLUMBIA
		5	7 DON'T STOP THE MUSIC RIHANNA SRP/DEF JAM

ALBUMS			
THIS WEEK	LAST WEEK	1	3 NIGHTWISH DARK PASSION PLAY NUCLEAR BLAST/SPINEFARM
		2	1 LAURI TAHKA & ELONKERJUJ TUHANEN RIEMUS UNIVERSAL
		3	2 ERI ESITAJIA MELKEIN VIERASSA ELEMENTS
		4	5 TIKTAK SINKUT 99 - 07 UNIVERSAL
		5	4 PMMP PUUHEVONEN RCA

GERMANY		ALBUMS	
(MEDIA CONTROL) FEBRUARY 5, 2008			
THIS WEEK	LAST WEEK	1	NEW LEONA LEWIS SPIRIT SYCO
		2	1 AMY WINEHOUSE BACK TO BLACK ISLAND
		3	NEW BULLET FOR MY VALENTINE SCREAM AIM FIRE SONY BMG
		4	2 SOUNDTRACK KEINORHASEN INTERSCOPE
		5	NEW DYNAMITE DELUXE TNT CAPITOL
		6	3 ICH + ICH VOM SELBEN STERN UNIVERSAL
		7	NEW FLER FREMD IM EIGENEN LAND UNIVERSAL
		8	NEW AVANTASIA THE SCARECROW NUCLEAR BLAST
		9	51 ONEREPUBLIC DREAMING OUT LOUD UNIVERSAL
		10	4 DIE AERZTE JAZZ IST ANDERS HOT ACTION

CANADA		ALBUMS	
(NIELSEN BDS/SOUNDSCAN) FEBRUARY 16, 2008			
THIS WEEK	LAST WEEK	1	NEW PROTEST THE HERO FORTRESS UNDERGROUND OPERATIONS
		2	NEW VARIOUS ARTISTS 2008 GRAMMY NOMINEES GRAMMY/HIP-O/UME/UNIVERSAL
		3	1 SOUNDTRACK JUNO FOX/RHINO/WARNER
		4	NEW SARAH BRIGHTMAN SYMPHONY MANHATTAN/EMI
		5	5 MICHAEL BUBLE CALL ME IRRESPONSIBLE 143/REPRISE/WARNER
		6	NEW THE MARS VOLTA THE BEDLAM IN GOLIATH UNIVERSAL
		7	2 RADIOHEAD IN RAINBOWS TBD/ATO
		8	4 VARIOUS ARTISTS MUCHDANCE 2008 SONY BMG
		9	7 ALICIA KEYS AS I AM MBK/J/SONY BMG
		10	9 RIHANNA GOOD GIRL GONE BAD SRP/DEF JAM/UNIVERSAL

MEXICO		ALBUMS	
(BIMSA) FEBRUARY 5, 2008			
THIS WEEK	LAST WEEK	1	3 HEROES DEL SILENCIO TOUR 2007 EMI TELEVISION
		2	1 ALEJANDRO FERNANDEZ 15 ANOS DE EXITO SONY BMG
		3	2 VICENTE FERNANDEZ PARA SIEMPRE UNIVERSAL
		4	4 MIGUEL BOSE PAPITOUR CAROSELLO
		5	10 SHAKIRA ORAL FIXATION TOUR EPIC
		6	7 PANDA SINFINIA SOLEDAD WARNER
		7	11 NIGGA TE QUIERO EMI
		8	5 JOAN MANUEL SERRAT/JOAQUIN SABINA DOS PAJAROS DE UN TIRO SONY BMG
		9	6 YURIDIA ENTRE MARIPOSAS SONY BMG
		10	13 MIGUEL BOSE PAPITO WARNER

POLAND		ALBUMS	
(ZWI.ZEK PRODUCENTOW AUDIO VIDED) FEBRUARY 1, 2008			
THIS WEEK	LAST WEEK	1	1 FEEL FEEL GORGO
		2	6 VARIOUS ARTISTS THE BEST LOVE... EVER! POMATON
		3	3 HEY MTV UNPLUGGED QL
		4	4 RAZ, DWA, TRZY MLYNARSKI FOREVER
		5	2 ANDREA BOCELLI VIVERE UNIVERSAL
		6	5 TIMBALAND TIMBALAND PRESENTS SHOCK VALUE MOSLEY/BLACKGROUND/INTERSCOPE
		7	7 VARIOUS ARTISTS THE BEST PUNK ALBUM IN THE WORLD... EVER GIZA
		8	12 VARIOUS ARTISTS POL SIESTA 3 - MUZYKA SWIATA - PREZENTUJE... UM 3
		9	21 BEBE LILLY DOKOLA SWIATA SONY BMG
		10	9 SOUNDTRACK HIGH SCHOOL MUSICAL 2 DISNEY

EURO DIGITAL SONGS		DIGITAL SONGS	
(NIELSEN SOUNDSCAN INTERNATIONAL) FEBRUARY 16, 2008			
THIS WEEK	LAST WEEK	1	1 DON'T STOP THE MUSIC RIHANNA SRP/DEF JAM
		2	5 ROCKSTAR NICKELBACK EMI
		3	3 BLEEDING LOVE LEONA SYCO
		4	2 NOW YOU'RE GONE BASSHUNTER HARD2BEAT/MINISTRY OF SOUND
		5	4 CHASING PAVEMENTS ADELE XL
		6	6 APOLOGIZE TIMBALAND FT. ONEREPUBLIC MOSLEY/BLACKGROUND/INTERSCOPE
		7	7 PIECE OF ME BRITNEY SPEARS JIVE/ZOMBA
		8	8 WORK KELLY ROWLAND MUSIC WORLD/COLUMBIA
		9	9 NO ONE ALICIA KEYS MBK/J
		10	10 SUPERSTAR LUPE FIASCO FT. MATTHEW SANTOS 1ST & 15TH/ATLANTIC
		11	19 SUN GOES DOWN DAVID JORDAN ZTT/MERCURY
		12	11 HOMECOMING KANYE WEST ROC-A-FELLA/DEF JAM
		13	12 ELVIS AIN'T DEAD SCOUTING FOR GIRLS EPIC
		14	NEW JUST FOR TONIGHT ONE NIGHT ONLY VERTIGO
		15	13 CRANK THAT (SOULJA BOY) SOULJA BOY TELL'EM COLLIPARK/INTERSCOPE
		16	14 BE MINE ROBYN KONICHIWA/ISLAND
		17	15 VALERIE AMY WINEHOUSE ISLAND
		18	16 RELAX, TAKE IT EASY MIKA CASABLANCA/ISLAND
		19	NEW JUST FINE MARY J. BLIGE MTR/ARCH/GEFFEN
		20	18 RIDE IT JAY SEAN 2P/INT9/JAYDED

EURO DIGITAL SPOTLIGHT IRELAND		DIGITAL SONGS	
(IRMA/CHART TRACK) FEBRUARY 16, 2008			
THIS WEEK	LAST WEEK	1	3 NOW YOU'RE GONE BASSHUNTER HARD2BEAT/MINISTRY OF SOUND
		2	4 SUPERSTAR LUPE FIASCO 1ST & 15TH/ATLANTIC
		3	1 ROCKSTAR NICKELBACK EMI
		4	2 HOMECOMING KANYE WEST ROC-A-FELLA/DEF JAM
		5	6 CHASING PAVEMENTS ADELE XL
		6	5 PIECE OF ME BRITNEY SPEARS JIVE/ZOMBA
		7	NEW FALLING SLOWLY GLEN HANSARD & MARKETA IRGLOVA OVERCOAT/PLATEAU/SUMMIT
		8	7 CRANK THAT (SOULJA BOY) SOULJA BOY TELL'EM COLLIPARK/INTERSCOPE
		9	8 RELAX, TAKE IT EASY MIKA CASABLANCA/ISLAND
		10	10 DON'T STOP THE MUSIC RIHANNA SRP/DEF JAM

HUNGARY		SINGLES	
(MAHASZ) FEBRUARY 1, 2008			
THIS WEEK	LAST WEEK	1	1 MINDEN MOST KERDODIK EL AKOS FEHER SONY BMG
		2	3 MAGYARORSZAG EGYESULT HANGOK SONY BMG
		3	2 ZAKATOL A SZIVEM JOSH ES JUTA JOSH/PRIVATE MOON/EMI
		4	NEW ENIGMA (GIVE A BIT OF MMH TO ME) AMANDA LEAR SONY BMG
		5	NEW AZ EN ELETEM NAKSI VS. BRUNNER FT. MYRTILL DANCEMANIA RECORDINGS/CLS

ALBUMS			
THIS WEEK	LAST WEEK	1	1 KASZA TIBOR HA EGY FERFI IGAZAN SZERET EMI
		2	4 DOLHAI ATTILA OLASZ SZERELM SONY BMG
		3	2 ANDREA BOCELLI VIVERE UNIVERSAL
		4	3 BERCZKI ZOLTAN & SZINETAR DORA MUSICAL DUETT EMI
		5	8 ADAGIO ERINTES SONY BMG

EUROCHARTS

SINGLE SALES

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE (IMPRINT & NUMBER / DISTRIBUTING LABEL)
1	1	40	#1 MICHAEL BUBLE	CALL ME IRRESPONSIBLE 143/REPRISE 100313/WARNER BROS.
2	2	19	CHRIS BOTTI	ITALIA COLUMBIA 07606/SONY MUSIC
3	3	19	QUEEN LATIFAH	TRAV'LIN' LIGHT FLAVOR UNIT/VERVE 009203/VG
4	4	20	DIANA KRALL	THE VERY BEST OF DIANA KRALL VERVE 009412/VG
5	5	19	TONY BENNETT	TONY BENNETT SINGS THE ULTIMATE AMERICAN SONGBOOK VOL. 1 RPM/LEGACY COLUMBIA 15320/SONY BMG
6	6	2	WYNTON MARSALIS	STANDARDS & BALLADS LEGACY COLUMBIA 10428/SONY BMG
7	9	38	PINK MARTINI	HEY EUGENE! HEINZ 3*
8	17	2	TONY BENNETT	TONY BENNETT SONY BMG CUSTOM MARKETING GROUP 53745/MADACY
9	13	66	THE BBC BIG BAND ORCHESTRA	BIG BANDS: MUSIC FROM THE WAR YEARS MADACY SPECIAL PRODUCTS 52249/MADACY
10	8	22	PAUL ANKA	CLASSIC SONGS: MY WAY DECCA 008707/UNIVERSAL CLASSICS GROUP
11	12	3	ELIANE ELIAS	SOMETHING FOR YOU: ELIANE ELIAS SINGS & PLAYS BILL EVANS BLUE NOTE 11795/BLG
12	20	15	SOPHIE MILMAN	MAKE SOMEONE HAPPY LINUS 270077/KOCH
13	NEW		JOHN JORGENSEN QUINTET	ULTRASPONTANE J2 7030/PHAROSAH
14	14	27	MICHAEL BRECKER	PILGRIMAGE WA 3095/HEADS UP
15	7	5	ANDY BEY	AIN'T NECESSARILY SO 12TH STREET 29298/THIRTY TIGERS
16	15	16	KEITH JARRETT, GARY PEACOCK, JACK DEJOHNETTE	MY FOOLISH HEART: LIVE AT MONTREUX ECM 009987/UNIVERSAL CLASSICS GROUP
17	10	2	KEITH JARRETT, GARY PEACOCK, JACK DEJOHNETTE	SETTING STANDARDS: NEW YORK SESSIONS ECM 009948/UNIVERSAL CLASSICS GROUP
18	16	21	SOUNDTRACK	THE WAR LEGACY 10203/SONY BMG
19	21	45	HARRY CONNICK, JR.	OH, MY NOLA COLUMBIA 88851/SONY MUSIC
20	19	71	MADELEINE PEYROUX	HALF THE PERFECT WORLD ROUNDER 613252
21	18	3	VARIOUS ARTISTS	MONTREUX JAZZ FESTIVAL: 50TH ANNIVERSARY ALL-STAR MONTEREY JAZZ FESTIVAL 30433/CONCORD
22	23	72	DIANA KRALL	FROM THIS MOMENT ON VERVE 007323/VG
23	RE-ENTRY		MILES DAVIS	MILES DAVIS: COLLECTOR'S EDITION PRESTIGE/CONCORD 53059/MADACY
24	RE-ENTRY		NAT KING COLE	THE UNFORGETTABLE NAT KING COLE: COLLECTOR'S EDITION EMI SPECIAL MARKETS 53258/MADACY
25	RE-ENTRY		FRANK SINATRA	VOICE IN TIME (1939-1952) LEGACY/COLUMBIA 96692/SONY BMG

ALBUMS

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE (IMPRINT & NUMBER / DISTRIBUTING LABEL)
1	1	1	AMY WINEHOUSE	BACK TO BLACK ISLAND
2	61		LEONA LEWIS	SPIRIT SYCO
3	NEW		BULLET FOR MY VALENTINE	SCREAM AIM FIRE 20 20
4	3		RIHANNA	GOOD GIRL GONE BAD SRP/DEF JAM
5	4		MIKA	LIFE IN CARTOON MOTION CASABLANCA/ISLAND
6	NEW		ADELE	19 XL
7	5		TIMBALAND	TIMBALAND PRESENTS SHOCK VALUE MOSLEY/BLACKGROUND/INTERSCOPE
8	2		RADIOHEAD	IN RAINBOWS XL
9	8		ALICIA KEYS	AS I AM MBK/J
10	6		ROBERT PLANT/ALISON KRAUSS	RAISING SAND DECCA
11	7		SCOUTING FOR GIRLS	SCOUTING FOR GIRLS EPIC
12	39		NICKELBACK	ALL THE RIGHT REASONS EMI
13	10		EROS RAMAZZOTTI	E2 ARIOLA
14	13		JAMES BLUNT	ALL THE LOST SOULS CUSTARD/ATLANTIC
15	11		SOUNDTRACK	KEINORRHASEN INTERSCOPE

RADIO AIRPLAY

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE (IMPRINT & NUMBER / DISTRIBUTING LABEL)
1	1	40	#1 MICHAEL BUBLE	CALL ME IRRESPONSIBLE 143/REPRISE 100313/WARNER BROS.
2	2	19	CHRIS BOTTI	ITALIA COLUMBIA 07606/SONY MUSIC
3	3	19	QUEEN LATIFAH	TRAV'LIN' LIGHT FLAVOR UNIT/VERVE 009203/VG
4	4	20	DIANA KRALL	THE VERY BEST OF DIANA KRALL VERVE 009412/VG
5	5	19	TONY BENNETT	TONY BENNETT SINGS THE ULTIMATE AMERICAN SONGBOOK VOL. 1 RPM/LEGACY COLUMBIA 15320/SONY BMG
6	6	2	WYNTON MARSALIS	STANDARDS & BALLADS LEGACY COLUMBIA 10428/SONY BMG
7	9	38	PINK MARTINI	HEY EUGENE! HEINZ 3*
8	17	2	TONY BENNETT	TONY BENNETT SONY BMG CUSTOM MARKETING GROUP 53745/MADACY
9	13	66	THE BBC BIG BAND ORCHESTRA	BIG BANDS: MUSIC FROM THE WAR YEARS MADACY SPECIAL PRODUCTS 52249/MADACY
10	8	22	PAUL ANKA	CLASSIC SONGS: MY WAY DECCA 008707/UNIVERSAL CLASSICS GROUP
11	12	3	ELIANE ELIAS	SOMETHING FOR YOU: ELIANE ELIAS SINGS & PLAYS BILL EVANS BLUE NOTE 11795/BLG
12	20	15	SOPHIE MILMAN	MAKE SOMEONE HAPPY LINUS 270077/KOCH
13	NEW		JOHN JORGENSEN QUINTET	ULTRASPONTANE J2 7030/PHAROSAH
14	14	27	MICHAEL BRECKER	PILGRIMAGE WA 3095/HEADS UP
15	7	5	ANDY BEY	AIN'T NECESSARILY SO 12TH STREET 29298/THIRTY TIGERS
16	15	16	KEITH JARRETT, GARY PEACOCK, JACK DEJOHNETTE	MY FOOLISH HEART: LIVE AT MONTREUX ECM 009987/UNIVERSAL CLASSICS GROUP
17	10	2	KEITH JARRETT, GARY PEACOCK, JACK DEJOHNETTE	SETTING STANDARDS: NEW YORK SESSIONS ECM 009948/UNIVERSAL CLASSICS GROUP
18	16	21	SOUNDTRACK	THE WAR LEGACY 10203/SONY BMG
19	21	45	HARRY CONNICK, JR.	OH, MY NOLA COLUMBIA 88851/SONY MUSIC
20	19	71	MADELEINE PEYROUX	HALF THE PERFECT WORLD ROUNDER 613252
21	18	3	VARIOUS ARTISTS	MONTREUX JAZZ FESTIVAL: 50TH ANNIVERSARY ALL-STAR MONTEREY JAZZ FESTIVAL 30433/CONCORD
22	23	72	DIANA KRALL	FROM THIS MOMENT ON VERVE 007323/VG
23	RE-ENTRY		MILES DAVIS	MILES DAVIS: COLLECTOR'S EDITION PRESTIGE/CONCORD 53059/MADACY
24	RE-ENTRY		NAT KING COLE	THE UNFORGETTABLE NAT KING COLE: COLLECTOR'S EDITION EMI SPECIAL MARKETS 53258/MADACY
25	RE-ENTRY		FRANK SINATRA	VOICE IN TIME (1939-1952) LEGACY/COLUMBIA 96692/SONY BMG

TOP JAZZ

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE (IMPRINT & NUMBER / DISTRIBUTING LABEL)
1	NEW		#1 PAT METHENY WITH CHRISTIAN MCBRIDE & ANTONIO SANCHEZ	DAY TRIP NONESUCH 376828/WARNER BROS.
2	1	19	HERBIE HANCOCK	RIVER: THE JONI LETTERS VERVE 009791/VG
3	3	64	KENNY G	FM IN THE MOOD FOR LOVE: THE MOST ROMANTIC MELODIES OF ALL TIME ARISTA 82690/RMG
4	2	4	MEDESKI MARTIN & WOOD	LET'S GO EVERYWHERE LITTLE MONSTER 01
5	NEW		AL JARREAU	LOVE SONGS REPRISE/WARNER BROS. 401532/RHINO
6	5	17	VARIOUS ARTISTS	THE WEATHER CHANNEL PRESENTS: THE BEST OF SMOOTH JAZZ MIDAS 90230
7	7	25	NAJEE	RISE UP RISING SUN HEADS UP 3129
8	6	71	BONEY JAMES	SHINE CONCORD 30049
9	9	23	RICK BRAUN & RICHARD ELLIOT	R R R ARTIZEN
10	13	33	EUGE GROOVE	BORN 2 GROOVE NARADA JAZZ 78763/BLG
11	NEW		HOLLY COLE	HOLLY COLE KOCH 4404
12	4	16	STANLEY CLARKE	THE TOYS OF MEN HEADS UP 3128
13	8	20	CANDY DULFER	CANDY STORE HEADS UP 3131
14	17	30	SPYRO GYRA	GOOO TO GO-GO HEADS UP 3127
15	11	68	GEORGE BENSON & AL JARREAU	GIVIN' IT UP MONSTER 2316/CONCORD
16	10	53	DAVE KOZ	AT THE MOVIES CAPITOL 11405
17	14	41	NORMAN BROWN	STAY WITH ME PEAK 30218/CONCORD
18	25	64	MINDI ABAIR	LIFE LESS ORDINARY GRP 005222/VG
19	12	15	EVERETTE HARP	MY INSPIRATION SHANACHIE 5155
20	15	23	KIRK WHALUM	ROUNDTrip RENDEZVOUS 51322
21	18	2	MICHAEL MANSON	UP FRONT NUGROOVE 3004
22	19	10	ERIC MARIENTHAL	JUST AROUND THE CORNER PEAK 30220/CONCORD
23	20	34	SIMPLY RED	STAY SIMPLY RED COM 89935
24	16	14	JONATHAN BUTLER	LIVE IN SOUTH AFRICA RENDEZVOUS 51352
25	24	19	BRIAN SIMPSON	ABOVE THE CLOUDS RENDEZVOUS 51332

TOP CLASSICAL

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE (IMPRINT & NUMBER / DISTRIBUTING LABEL)
1	1	2	#1 JUAN DIEGO FLOREZ/ACCADEMIA NAZIONALE DI SANTA CECILIA (ABBADO)	VOCE D'ITALIA: ARIAS FOR RUBINI DECCA 010302/UNIVERSAL CLASSICS GROUP
2	14	3	MORMON TABERNACLE CHOIR/ORCHESTRA AT TEMPLE SQUARE (JESSOP)	MACK WILBERG REQUIEM MORMON TABERNACLE CHOIR 4996466
3	13	21	ROLANDO VILLAZON & ANNA NETREBKO	DUETS DG 008846/UNIVERSAL CLASSICS GROUP
4	7	16	CECILIA BARTOLI	MARIA DECCA 009909/UNIVERSAL CLASSICS GROUP
5	8	18	THE 5 BROWNS	BROWNS IN BLUE RCA RED SEAL 11322/SONY BMG MASTERWORKS
6	9	22	ANDRE RIEU	RADIO CITY MUSIC HALL: LIVE IN NEW YORK DENON 17657/SLG
7	2	27	YO-YO MA/THE SILK ROAD ENSEMBLE/CHICAGO SYMPHONY ORCHESTRA (HARTH-BEDOYA)	NEW IMPOSSIBILITIES SONY CLASSICAL 10319/SONY BMG MASTERWORKS
8	5	23	SIMONE DINNERSSTEIN	BACH: GOLDBERG VARIATIONS TELARC 80692
9	6	44	JOSHUA BELL	VOICE OF THE VIOLIN SONY CLASSICAL 97779/SONY BMG MASTERWORKS
10	3	56	YO-YO MA	APPASSIONATO SONY CLASSICAL 02668/SONY BMG MASTERWORKS
11	12	2	VARIOUS ARTISTS	THE OPERA GALA: LIVE FROM BADEN-BADEN DG 010614/UNIVERSAL CLASSICS GROUP
12	4	22	JOSHUA BELL	CORIGLIANO: THE RED VIOLIN CONCERTO SONY CLASSICAL 89060/SONY BMG MASTERWORKS
13	10	17	SARAH CHANG/ORPHEUS CHAMBER ORCHESTRA	VIVALDI: THE FOUR SEASONS ORPHEUS EMI CLASSICS 94431/BLG
14	NEW		DAVID ZINMAN/BBC SYMPHONY ORCHESTRA/PHILHARMONIA CHORUS	KAROLIU CHRISTMAS MUSIC FROM ROUSE, LUTS/LAWSO AND ROOROGG SONY CLASSICAL 11561/SONY BMG MASTERWORKS
15	15	13	LIBERA	ANGEL VOICES: LIBERA IN CONCERT EMI CLASSICS 03172/BLG
16	25	2	PETER SCHICKLE ASSISTED BY MICHELE EATON & DAVID DUSING & ARMADILLO QUARTET	BACH: THE JEKYLL & HYDE TOUR TELARC 80606
17	17	21	ANDRE RIEU	MASTERPIECES PHILIPS 009134/UNIVERSAL CLASSICS GROUP
18	22	70	STING	SONGS FROM THE LABYRINTH DG 007220/UNIVERSAL CLASSICS GROUP
19	20	48	ANNA NETREBKO	RUSSIAN ALBUM DG 008133/UNIVERSAL CLASSICS GROUP
20	11	5	KIM KASHKASHIAN/ROBERT LEVIN	ASTURIANA: SONGS FROM SPAIN AND ARGENTINA ECM NEW SERIES ECM 009679/UNIVERSAL CLASSICS GROUP
21	19	23	VARIOUS ARTISTS	GOLJUV: OCEANA DG 009069/UNIVERSAL CLASSICS GROUP
22	16	2	MAURIZIO POLLINI	BETHOVEN: PIANO SONATAS OP. 2 DG 010399/UNIVERSAL CLASSICS GROUP
23	RE-ENTRY		ANONYMOUS 4/DAROL ANGER/MIKE MARSHALL	GLORYLAND HARMONY MUNDI 907400
24	NEW		VARIOUS ARTISTS	PUCCINI: MANON LESCAUT DG 008720/UNIVERSAL CLASSICS GROUP
25	RE-ENTRY		GLENN GOULD	BACH: GOLDBERG VARIATIONS ZENPH REPERFORMANCE SONY CLASSICAL 03350/SONY BMG MASTERWORKS

TOP CONTEMPORARY JAZZ

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE (IMPRINT & NUMBER / DISTRIBUTING LABEL)
1	12	2	#1 SARAH BRIGHTMAN	SYMPHONY MANHATTAN 46078/BLG
2	NEW		ANDREA BOCELLI	VIVERE: LIVE IN TUSCANY SUGAR/DECCA 010685/UNIVERSAL CLASSICS GROUP
3	1	1	ANDREA BOCELLI	THE BEST OF ANDREA BOCELLI: VIVERE SUGAR/DECCA 009988/UNIVERSAL CLASSICS GROUP
4	2	6	JOSH GROBAN	AWAKE 143/REPRISE 44435/WARNER BROS.
5	3	20	PAUL POTTS	ONE CHANCE SYCO/COLUMBIA 15517/SONY MUSIC
6	4	13	ANDREA BOCELLI	LO MEJOR DE ANDREA BOCELLI: VIVERE SUGAR/SIENTE 653534/UNIVERSAL LATINO
7	8	70	SARAH BRIGHTMAN	DIVA: THE SINGLES COLLECTION NEMO STUDIO/ANGEL 73671/BLG
8	5	18	JOSH GROBAN	NOEL 143/REPRISE 231548/WARNER BROS.
9	6	37	SOUNDTRACK	LA VIE EN ROSE ODEON/EMI CLASSICS 67822/BLG
10	9	65	ANDREA BOCELLI	UNDER THE DESERT SKY SUGAR/DECCA 007831/UNIVERSAL CLASSICS GROUP
11	7	63	IL DIVO	SIEMPRE SYCO COLUMBIA 02673/SONY MUSIC
12	11	68	JUANITA BYNUM & JONATHAN BUTLER	GOSPEL GOES CLASSICAL FLOW 1894/MARINATHAT
13	10	19	THE BRIAN SETZER ORCHESTRA	WOLFGANG'S BIG NIGHT OUT SURFOOG 21138/WARNER BROS.
14	NEW		GRAND VALLEY STATE UNIVERSITY NEW MUSIC ENSEMBLE	STEVE REICH: MUSIC FOR 18 MUSICIANS INNNOVA 678
15	14	13	SISSSEL	NORTHERN LIGHTS DENON 17661/SLG
16	15	3	VARIOUS ARTISTS	STRING QUARTET TRIBUTE TO JOSH GROBAN TRIBUTE SOUNDS 60161
17	17	46	HAYLEY WESTENRA	CELTIC TREASURE DECCA 008560/UNIVERSAL CLASSICS GROUP
18	16	13	RUSSELL WATSON	THE ULTIMATE COLLECTION DECCA 007849/UNIVERSAL CLASSICS GROUP
19	13	15	TRIO MEDIAEVAL	FOLK SONGS ECM NEW SERIES/ECM 009888/UNIVERSAL CLASSICS GROUP
20	19	52	MORMON TABERNACLE CHOIR/ORCHESTRA AT TEMPLE SQUARE (JESSOP)	SHOWTIME! MUSIC OF BROADWAY AND HOLLYWOOD MORMON TABERNACLE CHOIR 4973811
21	25	29	THE TEN TENORS	HERE'S TO THE HEROES RHINO 63674
22	20	1	SERGIO & ODAIR ASSAD	JARDIN ABANOONAO NONESUCH 278140/WARNER BROS.
23	21	15	JOHN WILLIAMS	STAR WARS: THE CORELLIAN EDITION SONY CLASSICAL 11047/SONY BMG MASTERWORKS
24	23	3	CHLOE	CHLOE VALLEY ENTERTAINMENT 15216/EX
25	RE-ENTRY		PHILIP GLASS	BOOK OF LONGING: A SONG CYCLE BASED ON THE POETRY AND IMAGES OF LEONARD COOMERANGE MOUNTAIN 0043

CHARTS LEGEND

See below for complete legend information.

FEB 16 2008 ALBUMS

SALES DATA
COMPILED BY
nielsen
SoundScan

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 those genres. ● Albums with the greatest sales gains this week.

GREATEST GAINER Where included, this award indicates the title with the chart's largest unit increase.

PAGE SETTER Where included, this award indicates the title with the chart's biggest percentage growth.

HEATSEEKER GRADUATE Indicates album entered top 100 of The Billboard 200 and has been removed from Heatseekers chart.

PRICING/CONFIGURATION/AVAILABILITY

CD/Cassette prices are suggested list or equivalent prices, which are projected from wholesale prices. Ⓢ after 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.

SINGLES CHARTS

RADIO AIRPLAY SINGLES CHARTS

Compiled from a national sample of data supplied by Nielsen Broadcast Data Systems. Charts are ranked by number of gross audience impressions, computed by cross-referencing exact times of airplay with Arbitron listener data. The exceptions are the Rhythmic Airplay, Adult Top 40, Adult Contemporary, Modern Rock and Adult R&B charts, which are ranked by total detections. ● Songs showing an increase in audience (or detections) over the previous week, regardless of chart movement.

RECURRENT RULES

Songs are removed from The Billboard Hot 100 and Hot 100 Airplay charts simultaneously if they have been on The Billboard Hot 100 for more than 20 weeks and rank below No. 50. Songs are removed from the Hot R&B/Hip-Hop Songs and Hot R&B/Hip-Hop Airplay charts simultaneously if they have been on the Hot R&B/Hip-Hop Songs for more than 20 weeks and rank below No. 50. Songs are removed from the Pop 100 and Pop 100 Airplay charts simultaneously if they have been on the Pop 100 for more than 30 weeks and rank below No. 30. Titles are removed from Hot Country Songs if they have been on the chart for more than 20 weeks and rank below No. 10 in detections or audience, provided that they are not still gaining enough audience points to bullet. Songs are removed from Hot Latin Songs if they have been on the chart for more than 20 weeks and rank below No. 20. Songs on Latin Airplay charts are removed after 20 weeks if they rank below No. 20 in both audience and detections. Descending songs are removed from Adult Contemporary if they have been on the chart for more than 20 weeks and rank below No. 15. If they have been on the chart for more than 26 weeks and rank below No. 10, or if they have been on the chart for more than 52 weeks and rank below No. 5. Songs are removed from the Adult Top 40, Adult R&B, and Hot Dance Airplay charts if they have been on the chart for more than 20 weeks and rank below No. 15 (No. 20 for Rhythmic Airplay and Modern Rock) or if they have been on the chart for more than 52 weeks and rank below No. 10.

SINGLES SALES CHARTS

The top selling singles compiled from a national sample of retail store, mass merchant, and internet sales reports collected, compiled, and provided by Nielsen SoundScan. For R&B/Hip-Hop Singles Sales, sales data is compiled from a national subset panel of core R&B/Hip-Hop stores by Nielsen SoundScan. ● Singles with the greatest sales gains.

CONFIGURATIONS

Ⓢ CD single available. Ⓢ Digital Download available. Ⓢ DVD single available. Ⓢ Vinyl Maxi-Single available. Ⓢ Vinyl single available. Ⓢ CD Maxi-Single available. Configurations are not included on all Singles charts.

HITPREDICTOR

☆ Indicates title earned HitPredictor status in that particular format based on research data provided by Promosquad. Songs are tested online by Promosquad using multiple listens and a nationwide sample of carefully profiled music consumers. Songs are rated on a 1-5 scale; final results are based on weighted positives. Songs with a score of 65 or more (75 or more for country) are judged to have Hit Potential; although that benchmark number can fluctuate per format based on the strength of available music. For a complete and updated list of current songs with Hit Potential, commentary, polls and more, please visit www.hitpredictor.com.

DANCE CLUB PLAY

Compiled from a national sample of reports from club DJs. ● Titles with the greatest club play increase over the previous week.

AWARD/CERT LEVELS

ALBUM CHARTS

● Recording Industry Assn. Of America (RIAA) certification for net shipment of 500,000 albums (Gold). ■ RIAA certification for net shipment of 1 million units (Platinum). ◆ RIAA 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 multi-platinum 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 gold 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.

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. ○ IRMA 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. □ IRMA platinum certification for a minimum sale of 250,000 units or a dollar volume of \$18 million at retail for theatrically released programs, and of at least 50,000 units and \$2 million at suggested retail for non-theatrical titles.

TOP POP CATALOG™

THIS WEEK	LAST WEEK	WEEKS ON CHIT	ARTIST	TITLE	IMPRINT / DISTRIBUTING LABEL	PRICE	CERT		
1	NOT SHOT DEBUT		STEVEN CURTIS CHAPMAN	ALL ABOUT LOVE	SPARROW	41762 (17.98)			
2	6	624	TOM PETTY AND THE HEARTBREAKERS	GREATEST HITS	MCA	110813/UME (18.98/12.98)	◆		
3	1	202	GUNS N' ROSES	GREATEST HITS	GEFFEN	001714/IGA (16.98)	◆		
4	2	929	BOB MARLEY AND THE WAILERS	LEGEND: THE BEST OF BOB MARLEY AND THE WAILERS	TUFF GONG/ISLAND	548904/UME (13.98/8.98)	◆		
5	5	743	JOURNEY	JOURNEY'S GREATEST HITS	LEGACY/COLUMBIA	85889/SONY BMG (18.98/12.98)	◆		
6	4	156	MICHAEL BUBLE	IT'S TIME	143/REPRISE	48946/WARNER BROS. (18.98)	◆		
7	8	258	BON JOVI	CROSS ROAD	MERCURY	526013/UME (18.98/11.98)	◆		
8	12	96	RASCAL FLATTS	ME AND MY GANG	LYRIC STREET	165075/HOLLYWOOD (18.98)	◆		
9	7	1592	PINK FLOYD	DARK SIDE OF THE MOON	CAPITOL	46001* (18.98/10.98)	◆		
10	9	145	ORIGINAL BROADWAY CAST RECORDING	WICKED	DECCA BROADWAY	001682/DECCA (18.98)	◆		
11	16	688	BOB SEGER & THE SILVER BULLET BAND	GREATEST HITS	CAPITOL	30334 (16.98)	◆		
12	15	464	DEF LEPPARD	VAULT — GREATEST HITS 1980-1995	MERCURY	528718/UME (18.98/11.98)	◆		
13	10	53	ORIGINAL BROADWAY CAST RECORDING	JERSEY BOYS	RHINO	73271 (18.98)	◆		
14	13	149	EAGLES	THE VERY BEST OF	WARNER STRATEGIC MARKETING	73971 (25.98)	◆		
15	14	716	QUEEN	GREATEST HITS	HOLLYWOOD	161265 (18.98/11.98)	◆		
16	NEW		BECK	ODELAY	DELUXE EDITION	GEFFEN	D10262/UME (32.98)	◆	
17	29	143	JACK JOHNSON	IN BETWEEN	DREAMS	JACK JOHNSON/BRUSH FIRE/UNIVERSAL	REPUBLIC	004149*/UMRG (13.98)	◆
18	23	826	METALLICA	METALLICA ELEKTRA	61113*	AG (18.98/11.98)	◆		
19	18	45	MICHAEL JACKSON	NUMBER ONES	MCA/EPIC	88994/SONY MUSIC (18.98/12.98)	◆		
20	19	572	CREEDENCE CLEARWATER REVIVAL	CHRONICLE: THE 20 GREATEST HITS	FANTASY 2*	CONCORD (17.98/12.98)	◆		
21	24	371	TIM MCGRAW	GREATEST HITS	CURB	77978 (18.98/12.98)	◆		
22	11	242	JIMI HENDRIX	EXPERIENCE HENDRIX: THE BEST OF JIMI HENDRIX	EXPERIENCE HENDRIX	11671*/UME (18.98/12.98)	◆		
23	22	237	CELINE DION	ALL THE WAY...A DECADE OF SONG	550 MUSIC/EPIC	63760/SONY MUSIC (12.98 EQ/18.98)	◆		
24	30	97	TIM MCGRAW	GREATEST HITS VOL 2: REFLECTED	CURB	78891 (18.98)	◆		
25	27	812	AC/DC	BACK IN BLACK	LEGACY/EPIC	80207*/SONY BMG (18.98)	◆		
26	26	376	THE BEATLES	1 APPLE	29325/CAPITOL	(18.98/12.98)	◆		
27	25	177	ELVIS PRESLEY	ELVIS: 30 #1 HITS	RCA	68079*/RMG (19.98/12.98)	◆		
28	17	184	MICHAEL BUBLE	MICHAEL BUBLE 143	REPRISE	48376/WARNER BROS. (18.98)	◆		
29	21	190	JOSH GROBAN	CLOSER	143	REPRISE	48450/WARNER BROS. (18.98)	◆	
30	31	47	BEE GEES	BEE GEES GREATEST REPRIS	287740/WARNER STRATEGIC MARKETING	(19.98)	◆		
31	32	151	LYNYRD SKYNYRD	ALL TIME GREATEST HITS	MCA	112229/UME (18.98/12.98)	◆		
32	28	5	FRANK SINATRA	THE HEART OF THE MATTER	FRANK SINATRA SINGS ABOUT LOVE	E41 SPECIAL MARKETS	30872	EXSTARBUCKS (3.98)	
33	20	116	LIONEL RICHIE	THE DEFINITIVE COLLECTION	UNIVERSAL	MOTOWN/UTV	068140/UME (18.98)	◆	
34	34	300	NORAH JONES	COME AWAY WITH ME	BLUE NOTE	32088*/BLG (17.98)	◆		
35	36	32	POISON	THE BEST OF POISON: 20 YEARS OF ROCK	CAPITOL	49510 (18.98)	◆		
36	46	30	BULLET FOR MY VALENTINE	THE POISON TRUST	KILL 74 (13.98)	◆			
37	42	49	LIL WAYNE	THA CARTER II	CASH MONEY/UNIVERSAL	MOTOWN	005124*/UMRG (13.98)	◆	
38	35	155	KELLY CLARKSON	BREAKAWAY	RCA	64491/RMG (18.98)	◆		
39	49	129	CREED	GREATEST HITS	WIND-UP	13103 (18.98 CD/DVD)	◆		
40	45	123	GEORGE STRAIT	50 NUMBER ONES	MCA NASHVILLE	000459/UMGN (25.98)	◆		
41	RE-ENTRY		RASCAL FLATTS	FEELS LIKE TODAY	LYRIC STREET	165049/HOLLYWOOD (18.98)	◆		
42	37	302	LINKIN PARK	[HYBRID THEORY]	WARNER BROS.	47755 (18.98/12.98)	◆		
43	43	77	VAN HALEN	BEST OF VOLUME 1	WARNER BROS.	46332 (18.98)	◆		
44	39	166	MAROON 5	SONGS ABOUT JANE	A&M/DCTONE	650001*/IGA (18.98)	◆		
45	47	69	SHANIA TWAIN	GREATEST HITS	MERCURY	003072/UMGN (13.98)	◆		
46	33	8	PARAMORE	ALL WE KNOW IS FALLING	FUELED BY RAMEN	076 (13.98)	◆		
47	38	557	GUNS N' ROSES	APPETITE FOR DESTRUCTION	GEFFEN	424148/INTERSCOPE (12.98/18.98)	◆		
48	48	213	EVANESCENCE	FALLEN	WIND-UP	13063 (18.98)	◆		
49	44	226	THE BEACH BOYS	THE VERY BEST OF THE BEACH BOYS: SOUNDS OF SUMMER	CAPITOL	82710 (18.98)	◆		
50	40	98	THE BABY EINSTEIN MUSIC BOX ORCHESTRA	BABY EINSTEIN: LULLABY CLASSICS	BUENA VISTA	861085	WALT DISNEY (7.98)		

TOP POP CATALOG: Catalog Albums are 18-month-old titles that have fallen below No. 100 on The Billboard 200 or re-issues of older albums. Total Weeks column reflects combined weeks title has appeared on The Billboard 200 and Top Pop Catalog Albums. TOP INTERNET: Reflects physical albums ordered through internet merchants, based on data collected by Nielsen SoundScan. Catalog titles are included. TOP DIGITAL: Release sold as a complete album bundle through digital download services. BILLBOARD.BIZ CHART: See Chart Legend for rules and explanations. © 2008, Nielsen Business Media, Inc. and Nielsen SoundScan, Inc. All rights reserved.

TOP DIGITAL™

THIS WEEK	LAST WEEK	WEEKS ON CHIT	ARTIST	TITLE	IMPRINT / DISTRIBUTING LABEL	BB 200 RANKING	CERT
1	1	8	SOUNDTRACK	Junio	FOX/RHINO/AG	2	
2	NEW		VAMPIRE WEEKEND	Vampire Weekend	XL/BEGGARS GROUP	17	
3	6	14	SARA BAREILLES	Little Voice	EPIC/SONY MUSIC	16	
4	NEW		DANE COOK	Vicious Circle	COMEDY CENTRAL EX	—	
5	NEW		THE MARS VOLTA	The Bedlam In Goliath	UNIVERSAL/UMRG	3	
6	NEW		Yael NAIM	Yael Naim	TOTI OUI/IRD EX	—	
7	4	19	SOUNDTRACK	Once	CANVASSACK/SONY MUSIC SOUNDTRAX/COLUMBIA	42	
8	NEW		BULLET FOR MY VALENTINE	Scream Aim Fire	20-20 ENT./JIVE/ZOMBA	4	
9	7	5	RADIOHEAD	In Rainbows	TBO/ATO	15	
10	3	2	CAT POWER	Jukebox	MATADOR	48	
11	NEW		TOM PETTY AND THE HEARTBREAKERS	Greatest Hits	MCA/UME	—	◆
12	NEW		IDINA MENZEL	I Stand	WARNER BROS.	58	
13	5	2	KATE VOGELE	Don't Look Away	MYSPEACE	112	
14	9	11	ONEREPUBLIC	Dreaming Out Loud	MOSLEY/INTERSCOPE/IGA	29	
15	2	2	NATASHA BEDINGFIELD	Pocketful Of Sunshine	PHONOGENIC/EPIC/SONY MUSIC	21	

TOP INTERNET™

THIS WEEK	LAST WEEK	WEEKS ON CHIT	ARTIST	TITLE	IMPRINT / DISTRIBUTING LABEL	BB 200 RANKING	CERT
1	NEW		SARAH BRIGHTMAN	Symphony	MANHATTAN	46078/BLG	13
2	1	4	SOUNDTRACK	Junio	FOX/RHINO	410236/AG	2
3	NEW		ANDREA BOCELLI	Vivere: Live in Tuscany	SUGAR DECCA	010665/UNIVERSAL CLASSICS GROUP	22
4	2	5	RADIOHEAD	In Rainbows	TBO	21622*/ATO	15
5	5	22	SOUNDTRACK	Once	CANVASSACK/SONY MUSIC SOUNDTRAX	10586/COLUMBIA	42
6	NEW		SHELBY LYNNE	Just A Little Lovin': Inspired By Dusty Springfield	LOST HIGHWAY	009789*	41
7	NEW		PAT METHENY WITH CHRISTIAN MCBRIDE & ANTONIO SANCHEZ	Day Trip	WONESUCH	376828/WARNER BROS.	138
8	NEW		THE MARS VOLTA	The Bedlam In Goliath	UNIVERSAL	010616/UMRG	3
9	3	12	ALICIA KEYS	As I Am	MBK	J 11513*/RMG	1
10	7	2	CAT POWER	Jukebox	MATADOR	754*	48
11	8	15	ROBERT PLANT / ALISON KRAUSS	Raising Sand	ROUNDER	619075*	36
12	13	9	GARTH BROOKS	The Ultimate Hits	PEARL	212 +	12
13	NEW		VAMPIRE WEEKEND	Vampire Weekend	XL	318*/BEGGARS GROUP	17
14	NEW		VARIOUS ARTISTS	2008 Grammy Nominees	GRAMMY HIP-0	010630/UME	5
15	NEW		WILLIE NELSON	Moment Of Forever	LOST HIGHWAY	010453*	56

TOP NEW AGE ALBUMS FROM: .biz

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST (IMPRINT / DISTRIBUTING LABEL)
1	1	5	VALENTINE	JIM BRICKMAN (SLG)
2	2	15	INSIDE OUT	EMMY ROSSUM (GEFFEN/IGA)
3	3	35	THOMAS KINKADE: THE MYSTIC SEA	VARIOUS ARTISTS (MADACY SPECIAL PRODUCTS/MADACY)
4	—	1	CARTOGRAPHER	E.S. POSTHUMUS FEATURING LUNA SANS (WIGSHDP)
5	8	5	BEST OF LISA GERRARD	LISA GERRARD (4AD/BEGGARS GROUP)
6	4	70	ESCAPE	JIM BRICKMAN (SLG)
7	7	18	STARS OF THE LID AND THEIR REFINEMENT OF THE DECLINE	STARS OF THE LID (KRANKY)
8	15	3	EXPERIMENTAL SERIES: DREAMS	JOSEPH NAGLER/GASPARE VALENTI (LIVING ARTS/GAIA)
9	14	76	YANNI LIVE!: THE CONCERT EVENT	YANNI (YANNI/IMAGE)
10	—	2	THE HYMNUS COLLECTION	PAUL CARDALL (STONE ANGEL)
11	6	37	PEDOMETER PLUS: ENTRY LEVEL	DEBBIE ROCKER (GAIA)
12	9	3	FUNCTIONAL SERIES: YOGA	PETER DAVISON (LIVING ARTS/GAIA)
13	12	4	RELAX: A LIQUID MIND EXPERIENCE	LIQUID MIND (REAL MUSIC)
14	11	7	TIBETAN MEDITATION MUSIC	NAWANG KHECHOG (GEMINI SUN)
15	—	34	PEDOMETER PLUS: INTERMEDIATE LEVEL	DEBBIE ROCKER (GAIA)

TOP
HEATSEEKERS®

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	PEAK POSITION
1	HOT SHOT DEBUT	1 WK	AIRBOURNE ROADRUNNER 617963 (13.98)	Runnin' Wild	
2	4	58	DRAGONFORCE SANCTUARY 618034/ROADRUNNER (17.98) ⊕	Inhuman Rampage	
3	1	2	BLACK MOUNTAIN JAGJAGUAR 090* (15.98)	In The Future	
4	6	2	MGMT COLUMBIA 19512*/SONY MUSIC (11.98)	Oracular Spectacular	
5	NEW		GENERATION UNLEASHED MARANATHA* 971950 (12.98 CD/DVD) ⊕	Generation Unleashed: Portland, OR, USA: Live Worship	
6	NEW		LOUIS XIV PINEAPPLE/ATLANTIC 295420*/AG (13.98)	Slick Dogs And Ponies	
7	NEW		JOSH KELLEY DNK 05 (13.98)	Special Company	
8	9	27	FIVE FINGER DEATH PUNCH FIRM 70116 (12.98)	The Way Of The Fist	
9	7	15	NICK SWARDSON COMEDY CENTRAL 0056 (15.98 CD/DVD) ⊕	Party	
10	3	2	NORTH MISSISSIPPI ALLSTARS SONGS OF THE SOUTH 006 (15.98)	Hernando	
11	NEW		CHRIS WALLA BARSUK 69 (15.98)	Field Manual	
12	8	14	LEVON HELM DIRT FARMER 79844/VANGUARD (16.98)	Dirt Farmer	
13	11	18	SHARON JONES & THE DAP-KINGS DAPTONE 012 (15.98)	100 Days, 100 Nights	
14	10	2	THE WHIGS ATO 21611 (11.98)	Mission Control	
15	12	10	WE THE KINGS S-CURVE 52001 (8.98)	We The Kings	
16	2	2	MOE. FATBOY 6649 (11.98)	Sticks And Stones	
17	5	2	THE AUDITION VICTORY 339 (13.98)	Champion	
18	NEW		THE MORNING OF TRAGIC HERO 85982/EAST WEST (13.98)	The World As We Know It	
19	NEW		JEFF MAJORS MUSIC ONE 753171 (18.98)	Sacred Major 7th	
20	23	4	GRUPO NUEVA VIDA MULTIMUSIC 11533 (6.98)	Mejores Cantos Religiosos	
21	30	12	THE SPILL CANVAS ONE ELEVEN SIRE 162428/WARNER BROS. (13.98)	No Really, I'm Fine	
22	NEW		THE HELIO SEQUENCE SUB POP 709* (13.98)	Keep Your Eyes Ahead	
23	NEW		STEVE AOKI DIM MAK 90773/THRIVE (17.98)	Pillowface And His Airplane Chronicles	
24	16	3	CARDENALES DE NUEVO LEON DISA 724120/UG (12.98)	25 Aniversario: Edicion Limitada	
25	36	9	GREATEST GAINER YURIDIA SONY BMG NORTE 17565 (14.98)	Entre Mariposas	



English singer—not to be confused with the American actress—played “Early Show” and “Conan O’Brien” during release week.

The debut album from the Death Cab for Cutie guitarist and producer begins with 2,000.

Missy Higgins (No. 31) is up 207% after the album’s “On a Clear Night” was featured in the Jan. 29 edition of the CW’s “One Tree Hill.”

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	PEAK POSITION
26	31	5	GLEN HANSARD AND MARKET IRGLOVA WITH MARIA TUHKANEN AND BERTRAND GALEN OVERCOAT 25 (13.98)	The Swell Season	
27	15	4	RHONDA VINCENT ROUNDER 610592 (17.98)	Good Thing Going	
28	NEW		KATE WALSH VERVE FORECAST 010412/VG (13.98)	Tim's House	
29	NEW		YOAV VERVE FORECAST 010396/VG (10.98)	Charmed & Strange	
30	NEW		LA ARROLLADORA BANDA EL LIMON SONY BMG NORTE 21574 (12.98) ⊕	La Historia De La Arrolladora	
31	NEW		MISSY HIGGINS ELEVEN/REPRISE 144380 EX/WARNER BROS. (13.98)	On A Clear Night	
32	NEW		AYREON INSIDE OUT 7968/SPV (19.98) ⊕	1011001	
33	NEW		DISPATCH BOMBER UNIVERSAL REPUBLIC 010615/UMRG (19.98)	Dispatch Zimbabwe: Live At Madison Square Garden	
34	13	2	LIAM FINN YEP ROC 2163* (13.98)	I'll Be Lightning	
35	18	11	METRO STATION RED INK 10521 (12.98)	Metro Station	
36	40	15	HURT CAPITOL 94656 (12.98)	Vol. II	
37	25	18	LA ARROLLADORA BANDA EL LIMON DISA 729327/UG (5.98)	Linea De Oro: En Los Puros Huesos...	
38	33	36	XTREME LA CALLE 340011/UG (13.98)	Haciendo Historia	
39	NEW		ALICE SMITH BBE EPIC 04475/SONY MUSIC (12.98)	For Lovers, Dreamers & Me	
40	41	8	ROGUE WAVE BRUSHFIRE 009805*/UMRG (13.98)	Asleep At Heaven's Gate	
41	39	44	SICK PUPPIES RMR 89752/VIRGIN (12.98)	Dressed Up As Life	
42	27	19	MAYDAY PARADE FEARLESS 30099 (11.98)	A Lesson In Romanticism	
43	43	47	LEELAND ESSENTIAL 10812 (13.98)	Sound Of Melodies	
44	NEW		EMIGRATE MOTOR 30795/PILGRIM (15.98)	Emigrate	
45	NEW		XIU XIU KILL ROCK STARS 484* (15.98)	Women As Lovers	
46	22	7	RIVERS CUOMO GEFFEN 010417*/UG (13.98)	Alone: The Home Recordings Of Rivers Cuomo	
47	34	10	EL POTRO DE SINALOA MACHETE 010337 (11.98)	El Primer Tiempo	
48	21	17	JUSTICE ED BANGER/BECAUSE 224892/VICE (13.98)	Cross	
49	RE-ENTRY		NELLIE MCKAY HUNGRY MOUSE/VANGUARD 79843/WELK (16.98)	Obligatory Villagers	
50	NEW		LOS MORROS DEL NORTE ASL 730054/MACHETE (10.98)	Que Vida Tan Viva	

TASTEMAKERS™

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	PEAK POSITION
1	NEW	1 WK	THE MARS VOLTA THE BEOLAM IN GOLIATH UNIVERSAL 010616/UMRG		
2	NEW		VAMPIRE WEEKEND VAMPIRE WEEKEND XL 318*/BEGGARS GROUP		
3	2	6	RADIOHEAD IN RAINBOWS TBD 21622*/ATO		
4	1	2	CAT POWER JUKEBOX MATADOR 754*		
5	4	4	SOUNDTRACK JUNO FOX/RHINO 410236/AG		
6	NEW		BULLET FOR MY VALENTINE SCREAM AIM FIRE 20-20 ENT./JIVE 21393/ZOMBA		
7	3	2	DRIVE-BY TRUCKERS BRIGHTER THAN CREATION'S DARK NEW WEST 6135		
8	NEW		SHELBY LYNNE JUST A LITTLE LOVIN': INSPIRED BY OUSTY SPRINGFIELD LOST HIGHWAY 009789*		
9	5	2	BLACK MOUNTAIN IN THE FUTURE JAGJAGUAR 090*		
10	6	3	THE MAGNETIC FIELDS DISTORTION NONESUCH 327036/WARNER BROS.		
11	7	15	ROBERT PLANT / ALISON KRAUSS RAISING SAND ROUNDER 619075*		
12	11	7	LUPE FIASCO LUPE FIASCO'S THE CDDL 1ST & 15TH/ATLANTIC 368316*/AG		
13	8	12	ALICIA KEYS AS I AM MBKJ 11513*/RMG ⊕		
14	NEW		CHRIS WALLA FIELD MANUAL BARSUK 69		
15	NEW		BECK ODELAY: DELUXE EDITION GEFFEN 010262/JUME		

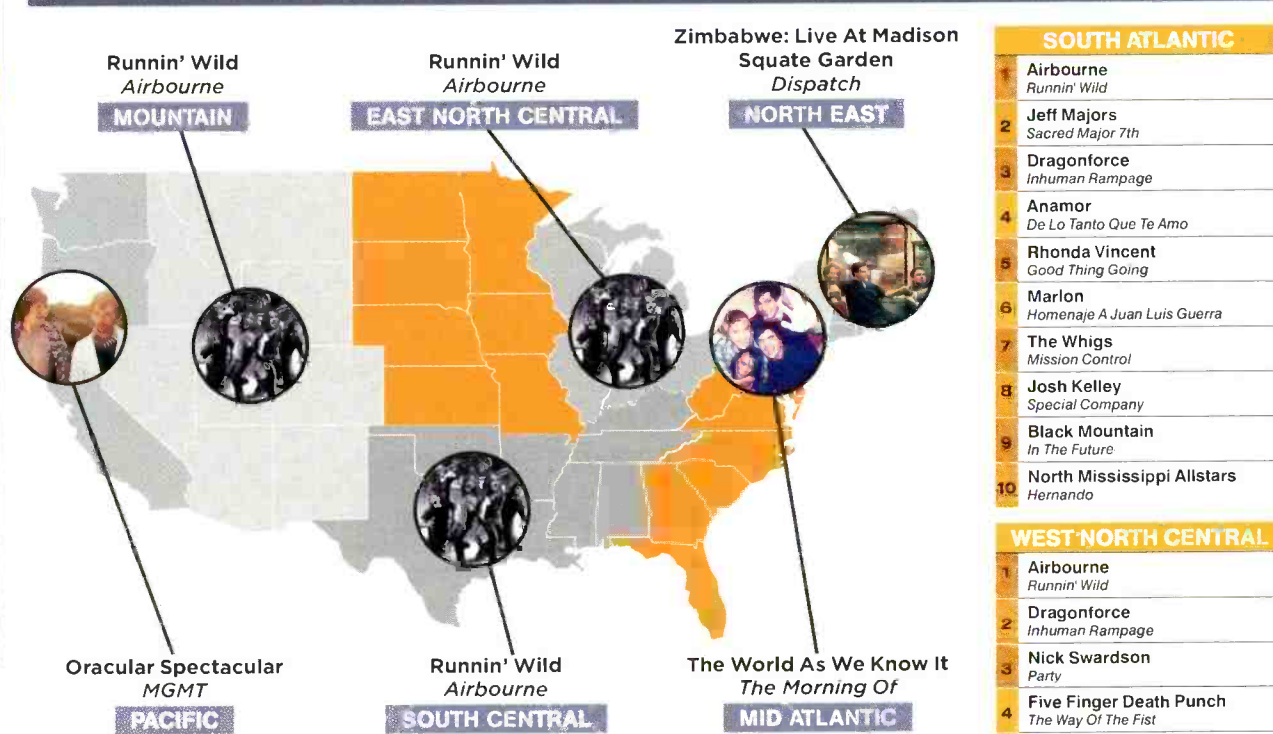
BREAKING & ENTERING

“Who the F*** Is That” moving up the Hot R&B/Hip-Hop Songs chart to No. 55 this week? Dolla, that’s who. The Atlanta artist has been building a name for himself since signing to his friend Akon’s Konvict label. Dolla talks to billboard.com about his first chart hit, his upcoming album and more.



Go to billboard.com/breaking to discover developing artists making their inaugural chart runs each week.

REGIONAL HEATSEEKER #1s



NEW ON THE CHARTS

Airbourne, “Runnin’ Wild”
Australian band debuts at No. 1 on Top Heatseekers, shifting more than 7,000. No doubt the use of the album’s “Stand Up for Rock ‘N’ Roll” as the official theme of the Jan. 27 WWE Royal Rumble pay-per-view event helped goose sales.

HEATSEEKERS: The best-selling albums by new and developing acts, defined as those who have never appeared in the top 100 of the Billboard 200 or the top 10 of Top Country Albums, Top R&B/Hip-Hop Albums, Top Christian Albums, Top Gospel Albums or Top Latin Albums. If a Heatseekers title reaches that level, it and the act’s subsequent albums are immediately ineligible to appear on the Heatseekers chart. **TASTEMAKERS:** Tastemakers ranks the best-selling albums in an influential subset panel of more than 350 stores from independent retailer coalitions and smaller regional chains. See Chart Legend for rules and explanations. © 2008 Nielsen Business Media Inc. and Nielsen SoundScan, Inc. All rights reserved.

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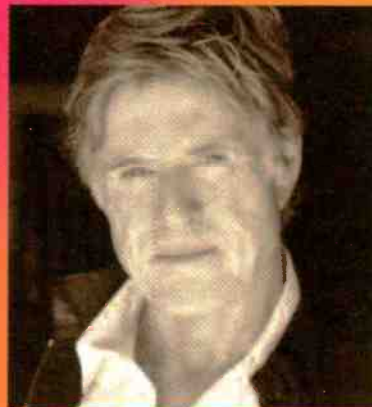
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EXECUTIVE TURNTABLE

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RECORD COMPANIES: Bad Boy Records appoints **Harve Pierre** president. He was executive VP/GM/VP of A&R.

Universal Records South names **Arthur Buenahora Jr.** VP of A&R. He was senior director of A&R at Capitol Records Nashville.

Rhino Entertainment names **Marc Salata** VP of marketing. He was senior director.

VP Records appoints **Cristy Barber** VP of marketing and promotions. She was president of Tuff Gong/Ghetto Youths International.

Razor & Tie Entertainment promotes **Edith Bellinghausen** to senior VP of digital business and **Tim Foisset** to senior director of digital marketing. Bellinghausen was VP of new media, and Foisset was director.



PUBLISHING: Cherry Lane Music Publishing promotes **Brooke Primont** to VP of creative services and marketing. She was senior director of film and TV music.

TOURING: **Michael Cohl** has been elected chairman of Live Nation's board of directors. He was vice chairman of the board and will continue to serve as chairman/CEO of Live Nation Artists.

RETAIL: Trans World Entertainment names **Ish Cuebas** VP of music and merchandise operations. He was director of merchandise operations.

DIGITAL: News Corp. mobile content division Jamba taps **Mauro Montanaro** as chief executive. He previously oversaw handset sales and channel development for Nokia's South East Asia Pacific region.

MEDIA: Logo, MTV Networks' ad-supported network targeting lesbian, gay, bisexual and transgender viewers, promotes **Lisa Sherman** to executive VP/GM. She was senior VP/GM.

—Edited by Mitchell Peters

GOODWORKS

BEASTIE BOYS, MOBY LEND EFFORTS TO IMNF

The Beastie Boys and currently unannounced guests will perform at New York's Terminal 5 March 4 to benefit the Institute for Music and Neurological Function, a Bronx-based nonprofit specializing in music therapy treatments and research. Tickets for the event, to be hosted by Moby, went on sale Feb. 8 for \$75 via Ticketmaster. Past IMNF Music Has Power benefit concerts have featured such acts as Rob Thomas, the B-52s, Kris Kristofferson and Rufus Wainwright.

OCEAN, MOYE ON WILBERFORCE COMP

Billy Ocean, Roland Gift, Malina Moya, Ruby Turner and Junior, among others, are featured on the 2008 Wilberforce compilation album, "A Change Is Gonna Come," due Feb. 25 via VME/AMD/Universal Records. The set—named after English politician/philanthropist William Wilberforce—commemorates the 1807 abolition of slavery in Britain. Album sales proceeds go to HRH Prince Charles' Prince's Trust and Save the Children foundation.



MIDEM 2008
The most controversial topics within the music industry were discussed Jan. 27-31 at the MIDEM Conference at the Palais des Festivals in Cannes. The overall purpose of the annual confab is to create a better understanding of the fast-changing music business for music professionals on all levels of the industry spectrum.

- 1 Kobalt founder/CEO **Willard Ahdriz**, left, and Spark Ventures chairman/Kobalt nonexecutive chairman **Tom Teichman** attend Kobalt Music Group's MIDEM cocktail event Jan. 28 at the Carlton Hotel.
- 2 Billboard group editorial director **Tamara Conniff** holds court with famed producer and Live Nation Recordings chairman **Bob Ezrin** during the opening day of MidemNet.
- 3 Live Earth founder/CEO **Kevin Wall** poses with his Green World Award during the Jan. 29 ceremony.
- 4 AEG Europe (U.K.) chairman/CEO **David Campbell**, left, shares an onstage joke with Billboard international bureau chief **Mark Sutherland** during a "Green & Live" MIDEM conversation.
- 5 Legendary promoter and Artiste Management Productions managing director **Harvey Goldsmith** catches up with Billboard group editorial director **Tamara Conniff** at the MIDEM Billboard Breakfast.
- 6 **Peter Gabriel** defied a broken leg and flight troubles to appear at MIDEM, where he gave a keynote address to delegates and was named Personality of the Year at a Jan. 28 gala dinner. Here, Gabriel holds aloft his accolade, while MIDEM CEO **Paul Zilk** looks on.

continued on page 90

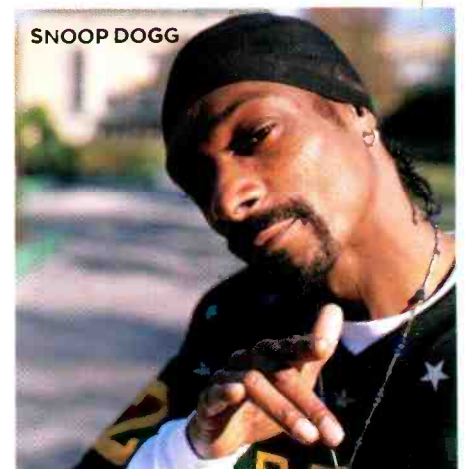


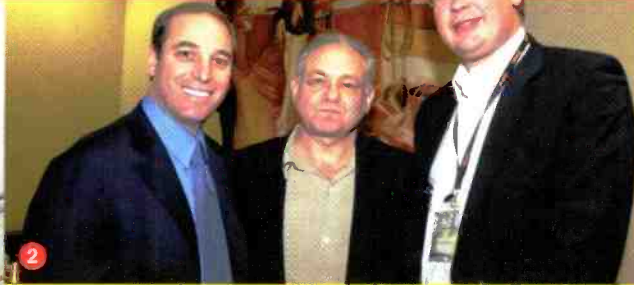
INSIDE TRACK

SNOOPER DUPER

With the instant-classic video for "Sensual Seduction" as its lead-in, Snoop Dogg's new album, "Ego Trippin'," has been bumped to a March 11 release by Interscope, which originally planned to put it out in May. Beyond "Seduction," which is No. 8 this week on the Billboard Hot 100, the album also goes retro on "Hollywood Nights," which showcases swanky piano, fat horns and the cartoonish chorus "Those Hollywood nights/they drive me crazy." The 20-track "Ego Trippin'" was executive-produced by QDT, which stands for DJ Quik, Snoop Dogg

and Blackstreet's Teddy Riley. Others who chipped in behind the boards include Terrance Martin, Raphael Saadiq, Shawty Redd, the Neptunes, Notiz, Khao, Rick Rock, Swift D, Frequency and Whitey Ford (aka Everlast). Songs sampled by Track that deserve repeat spins: opener "Press Play," which samples the Isley Brothers' "Atlantis"; "Never Have to Worry," on which Snoop recounts his life story over a lush background of piano, saxophone and deep bass; and "Make It Good," which admonishes men who may be scared of commitment.





MIDEM 2008 continued from page 89

1 MIDEM ramped up its green credentials in 2008 with the inaugural Green World Awards. From left are recipients of the honor, which recognizes those who have played a major role in ecological live music event production: Roskilde Festival GM **Henrik Rasmussen**, Paleo Festival Nyon president **Daniel Rossellat** and Live Earth founder/CEO **Kevin Wall**.

2 From left, Epstein, Levinsohn, Bodine, Hurwitz & Weinstein attorney **Mark Levinsohn**, Eight Mile Style Music principal **Joel Martin** and Kobalt founder/CEO **Willard Amdritz** at Kobalt Music Group's MIDEM cocktail event.

3 Coca-Cola senior VP of global brand marketing and creative excellence **Marc Mathieu** takes center stage during the Jan. 28 session "Images & Brands."

4 A relaxed Vivendi CEO **Jean-Bernard Lévy**, left, chats with Billboard global news editor **Lars Brandle** during MidemNet.

5 **Peter Gabriel** performs with the Imagined Village's **Eliza Carthy**, left, and Somali singer **Maryan Mursal**.

6 Universal Music Publishing Group and French authors' and publishers' society SACEM announced at MIDEM their Pan-European licensing arrangement for digital and mobile offerings. Sitting on the dais, from left, are UMPG executive VP of international **Andrew Jenkins**, UMPG chairman/CEO **David Renzer**, SACEM management board chairman/CEO **Bernard Miyet** and mechanical rights society SDRM CEO **Thierry Desurmont**.

7 Universal Music Publishing Group and Sony BMG Music Entertainment announced a groundbreaking pact to help grow the digital marketplace in Asia. From left are UMPG chairman/CEO **David Renzer**, Sony BMG senior VP of digital and new business development for Asia **Ruuben van den Heuvel** and UMPG executive VP of international **Andrew Jenkins**.

8 The packed house at the MIDEM Latin Showcase sponsored by Billboard.

9 For the second year, Billboard recognized 10 MIDEM Masters at an intimate breakfast during the trade fair. From left are Billboard VP of integrated sales/associate publisher **Brian Kennedy**, MIDEM Master and R2G VP of strategy development **Mathew Daniel**, MIDEM director **Dominique Leguern**, MIDEM Master and Mushroom Music managing director **Ian James**, Billboard group editorial director **Tamara Conniff**, MIDEM Master and Beggars Group chairman **Martin Mills**, MIDEM Master and Victor Entertainment deputy GM of international repertoire **Aya Ohi**, MIDEM Master and attorney **Mark Levinsohn** and MIDEM Master **Robert Allan**, Mayer Brown International partner of intellectual property and IT group.



INSIDE TRACK

DIREC FROM AUSTIN



JOHN DOE and **EXENE CERVENKA** of X

The full lineup is still coming together, but Track has learned that X, the Von Bondies, Daryl Hall, Earlimart, Deana Carter and Sons & Daughters are among the bands that will be featured in DirecTV's live South by Southwest programming. For its first such broadcasts in '07, DirecTV built two studios to film live sets by artists beyond their regular Austin showcases. Matt Pinfield will host the segments, which will air March 13-15. In other SXSW news, the Black Crowes have mysteriously vanished from the lineup; the group was planning to perform there to help launch its new album, "Warpaint," due March 4.



JOHN DOE AND EXENE CERVENKA: KELLY A. SWIFT/RETNA

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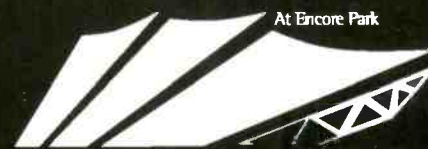
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