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Will Consumers Care?

GRAMMY SALES GO DIGITAL
>P.5

BRIT AWARDS GO POP
>P.12

PORTISHEAD AND THE VERVE GO TO COACHELLA
>P.29

WILL CHINA GO GOOGLE?
>P.11

EXCLUSIVE
SNOOP DOGG

'I Want To Be The Marvin Gaye Of Rap' >P.22

HOT ON THE CHARTS
Enrique Iglesias,
Rodney Atkins,
& Celine Dion
>P.38



CHRIS LIGHTY
Hip-Hop Deal-Maker
>P.21

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ON THE CHARTS

ALBUMS	PAGE	ARTIST / TITLE
THE BILLBOARD 200	38	JACK JOHNSON / SLEEP THROUGH THE STATIC
TOP BLUEGRASS	46	RHONDA VINCENT / GOOD THING GOING
TOP CLASSICAL	51	LANG LANG / THE MAGIC OF LANG LANG
TOP CLASSICAL CROSSOVER	51	ANDREA BOCELLI / VIVERE: LIVE IN TUSCANY
TOP COUNTRY	46	TAYLOR SWIFT / TAYLOR SWIFT
TOP DIGITAL	52	JACK JOHNSON / SLEEP THROUGH THE STATIC
TOP ELECTRONIC	49	HANNAH MONTANA / HANNAH MONTANA 2: NON-STOP DANCE PARTY
TOP HEATSEEKERS	53	LEVON HELM / DIRT FARMER
TASTEMAKERS	53	JACK JOHNSON / SLEEP THROUGH THE STATIC
REGIONAL HEATSEEKERS	53	NORTHEAST: LEVON HELM MOUNTAIN: FIVE FINGER DEATH PUNCH
TOP INTERNET	52	JACK JOHNSON / SLEEP THROUGH THE STATIC
TOP JAZZ	51	MICHAEL BUBLE / CALL ME IRRESPONSIBLE
TOP CONTEMPORARY JAZZ	51	HERBIE HANCOCK / RIVER: THE JONI LETTERS
TOP LATIN	48	CAMILA / TODO CAMBIO
TOP POP CATALOG	52	MICHAEL JACKSON / THRILLER 25
TOP R&B/HIP-HOP	43	ALICIA KEYS / AS I AM
TOP REGGAE	43	BOB MARLEY / FOREVER BOB MARLEY
SINGLES	PAGE	ARTIST / TITLE
ADULT CONTEMPORARY	41	COLBIE CAILLAT / BUBBLY
ADULT TOP 40	41	TIMBALAND FEATURING ONEREPUBLIC / APOLOGIZE
HOT COUNTRY	47	RODNEY ATKINS / CLEANING THIS GUN (COME ON IN BOY)
HOT DANCE CLUB PLAY	49	CELEDA / AMAZING
HOT DANCE AIRPLAY	49	IDA CORR / LET ME THINK ABOUT IT
HOT DIGITAL SONGS	41	FLO RIDA FEATURING T-PAIN / LOW
HOT 100	40	FLO RIDA FEATURING T-PAIN / LOW
HOT 100 AIRPLAY	41	FLO RIDA FEATURING T-PAIN / LOW
HOT SINGLES SALES	42	THE WHITE STRIPES / CONQUEST
HOT LATIN SONGS	48	ENRIQUE IGLESIAS / DONDE ESTAN CORAZON
MODERN ROCK	41	FOD FIGHTERS / LONG ROAD TO RUIN
POP 100	42	FLO RIDA FEATURING T-PAIN / LOW
POP 100 AIRPLAY	42	FLO RIDA FEATURING T-PAIN / LOW
HOT R&B/HIP-HOP	45	KEYSHIA COLE / I REMEMBER
HOT R&B/HIP-HOP AIRPLAY	44	KEYSHIA COLE / I REMEMBER
HOT RAP SONGS	44	FLO RIDA FEATURING T-PAIN / LOW
R&B/ADULT	44	ALICIA KEYS / LIKE YOU'LL NEVER SEE ME AGAIN
RHYTHMIC	44	CHRIS BROWN / WITH YOU
THIS WEEK ON .biz	ARTIST / TITLE	
TOP BLUES	#1 NORTH MISSISSIPPI ALLSTARS / HERNANDO	
TOP CHRISTIAN	#1 KIRK FRANKLIN / THE FIGHT OF MY LIFE	
TOP GOSPEL	#1 VARIOUS ARTISTS / WOW GOSPEL 2008	
TOP INDEPENDENT	#1 EAGLES / LONG ROAD OUT OF EDEN	
HOT RINGMASTERS	#1 FLO RIDA FEATURING T-PAIN / LOW	
TOP WORLD	#1 RODRIGO Y GABRIELA / RODRIGO Y GABRIELA	
TOP MUSIC VIDEO SALES	#1 CELINE DION / LIVE IN LAS VEGAS: A NEW DAY	
HOT VIDEO CLIPS	#1 FLO RIDA FEATURING T-PAIN / LOW	
TOP DVD SALES	#1 SNOW BUDDIES	
TOP TV DVD SALES	#1 FAMILY GUY PRESENTS BLUE HARVEST	
VIDEO RENTALS	#1 THE BRAVE ONE	
GAME RENTALS	#1 X360: CALL OF DUTY 4: MODERN WARFARE	

CONTENTS

VOLUME 120, NO. 9



36



12



10



8

UPFRONT

- 5 **BYTE-SIZED GAINS** Digital sales add to awards show haul.
- 12 With The Brand
- 14 Global
- 17 On The Road
- 18 The Indies, Retail Track
- 19 The Publishers Place
- 20 Latin
- 21 Q&A: **Chris Lighty**

FEATURES

- COVER STORY**
- 22 **THE SENSIBLE SEDUCER** With abundant charm and a new album full of hooks, Snoop Dogg extends his reign as the cuddliest gangsta rapper of all time.
- 26 **DEALS OF THE CENTURY** Live Nation and AEG Live are slugging it out to secure long-term arrangements with A-list acts. Will the rest of the industry follow suit?

MUSIC

- 29 **COMING (BACK) TOGETHER** Portishead, the Verve relaunching at Coachella festival.
- 30 Global Pulse
- 31 6 Questions: **Pete Seeger**
- 33 Reviews
- 35 Happening Now

IN EVERY ISSUE

- 4 Opinion
- 37 Over The Counter
- 37 Market Watch
- 38 Charts
- 55 Marketplace
- 56 Mileposts
- 57 Executive Turntable, Backbeat, Inside Track

ON THE COVER: Snoop Dogg photographed by Estevan Oriol.

360 DEGREES OF BILLBOARD

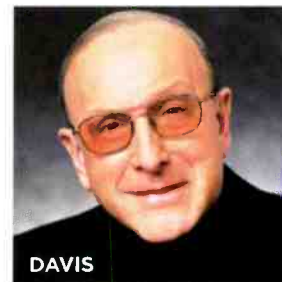
HOME FRONT

Events

MUSIC & MONEY
Billboard's Music & Money Symposium unites the best minds from the music, legal and fiscal communities. This year features a keynote from BMG Label Group's Clive Davis and Charles Goldstuck. For more, go to billboardevents.com.

MOBILE ENTERTAINMENT

The official mobile entertainment event of CTIA includes Content SuperSessions on mobile music, video and gaming and keynotes with RealNetworks' Rob Glaser and Mathew Knowles. Register at billboardevents.com.



DAVIS

LATIN

Billboard's Latin Music Conference & Awards features a Q&A with Enrique Iglesias, a case study with Wisin & Yandel, the Billboard Bash, a full-day program on Latin radio and the Billboard Latin Music Awards. Details at billboardevents.com.

OPINION

EDITORIALS | COMMENTARY | LETTERS

Pay To Play

Seeking U.K. Parity With American Copyright Term

BY PETE WISHART

The call had come through late. It was our big break. I had flown back from Canada the night before but I hadn't counted on the other 70,000 people trying to get to the gig.

I can still see myself running through the streets of Edinburgh, Scotland, due onstage with Runrig in half an hour as the support band for U2 on the Joshua Tree tour. As the cheer went up from the capacity crowd at Murrayfield, I thought my career as a musician was made.

Twenty years later I find myself on the other side of the fence, in a unique position of being able to support musicians young and old. As a member of Parliament in Westminster, England, I am presenting a bill to extend copyright for performers and producers.

For too long, our musicians have been the poor relations in the music industry. Throughout Europe, their copyright is limited to 50 years from the release of the record, whereas the composers enjoy copyright for the whole of their life, plus a further 70 years.

My bill, the Copyright in Sound Recordings and Performers' Rights (Term Extension) Bill 2008, proposes extending musicians' and producers' rights to 95 years, the term that was decided in the United States in 1998. [Ed. note: The U.S. Copyright Act protects sound recordings for the following terms: (1) if the recording is a work made for hire, the

shorter of 95 years after published or 120 years after created; or (2) if not a work made for hire, for the life of the "author" plus 70 years.]

There is broad support for this move among politicians, all quarters of the music industry and 37,000 musicians.

We have been given a further boost by the announcement in Brussels that the European Commission will propose legislation to extend copyright to 95 years for musicians throughout Europe. Charlie McCreevy, commissioner for the Internal Market and Services, made this announcement Feb. 14 and expects to bring legislation to the table in June. The French government has already said that it will push through the new law when it assumes the presidency of the European Union in July.

Of course, in the States it was another musician-turned-politician who secured the very generous 95 years that Americans enjoy. Known simply as the Sonny Bono Act, the late lawmaker's tireless work on this issue has been a great inspiration to me. I now hope to follow his example in securing justice for U.K. musicians.

"But don't you stand to gain from this yourself, Wishart?" I hear the more cynical readers protest. And as a former musician, notionally I might—but I never had the big hit that would secure more than pennies in the future. I'm doing this because in the 20 years I spent in the music business with Runrig and Big

Country, I saw many more poor musicians than rich ones. The majority of musicians here live on less than \$30,000 per year. There is no such thing as a minimum wage for the jobbing musician.

The creative industries will soon take over from the financial sector as the most



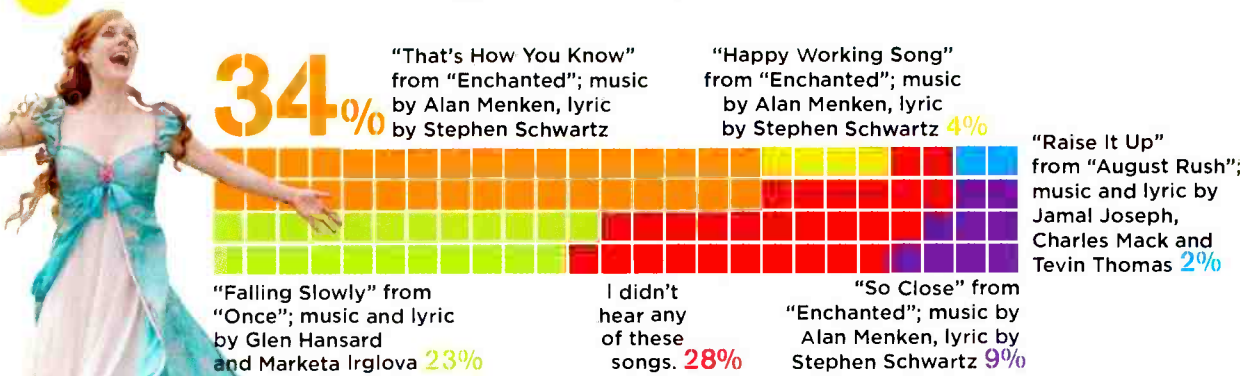
WISHART

valuable part of our economy. We, therefore, have got to treat everyone involved fairly. "Money can't buy me love," Paul McCartney sang sagely all those years ago, but it is the way we can reward all those artists who have given us so much pleasure through the decades.

Pete Wishart is a member of Parliament and the Scottish National Party. He is a former member of rock bands Runrig and Big Country.

FEEDBACK

BILLBOARD.COM POLL Who gets your vote for best original song in a motion picture at the Academy Awards?



FOR THE RECORD

In the Feb. 23 Executive Turntable, the new VP at Disney Music Publishing Creative should have been identified as Barbara Vander Linde.

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.

Letters should be concise and may be edited. All submissions published shall become the sole property of Billboard, which shall own the copyright in whole or part, for publication.



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Publishing, marketing blend in new venture



DEEP IMPACT
SBS makes music biz inroads



POP ROCKS
Genre is resurgent at BRIT Awards



KIOSKS 'R' US
Downloading, burning stations back at retail



BRAND ASSETS
Chris Lighty talks new biz models

6

8

12

16

21

>>> ABP, CP MASTERS SNAG UNIVERSAL CATALOGS

Universal Music Publishing Group's sale of assets to gain European Commission approval for its BMG Music Publishing acquisition is complete. Dutch pension fund ABP and Netherlands-based publisher CP Masters BV bought Rondor U.K., Zomba U.K., 19 Music, 19 Songs and BBC Catalog. Universal will subpublish the catalogs outside Europe, while ABP/CP Masters' ImageMusic will subpublish the Zomba U.S. catalog in the United Kingdom and Europe.

>>> CENTURY, CAROLINE RENEW DEAL

Caroline Distribution, EMI Music's U.S. umbrella for indie music, has renewed its deal with Century Family, parent company of indie metal label Century Media Records. The company's releases for 2008 include albums from Lacuna Coil, God Forbid and In This Moment.

>>> REPORT: DIGITAL TO SURPASS CD SALES IN FIVE YEARS

Digital music sales will surpass CD sales in five years, according to a Forrester Research report. Forrester predicts digital sales will grow by 23% per year through 2012, when they will reach \$4.8 billion in annual sales. CD sales will slide to \$3.8 billion in 2012, it says.

UP FRONT



RETAIL BY ANN DONAHUE

Byte-Sized Gains

Digital Sales Add To Awards Show Haul

The Grammy Awards sales afterglow is burning brightly, with Amy Winehouse's "Back to Black," Herbie Hancock's "River: The Joni Letters" and the official "2008 Grammy Nominees" album resonating with buyers the week after the awards show.

"Black" jumped 24-2 on the Billboard 200, selling 115,000 copies, almost a 370% jump from the prior week, while the Grammy nominees album saw a 40% gain to No. 4 on strength of 72,000 in sales.

The biggest percentage jump, however, went to Hancock's "River," which leapt an astonishing 967% to round out the top five. The album of the year winner moved 54,000 copies.

"I think when you win album of the year, you always get some kind of significant jump," says Bruce Resnikoff, president/CEO of Universal Music Enterprises, Verve's parent company. "But what really happened here is that the retail world saw it as a great jazz album, and now it's being promoted much more effectively as a wonderful album, instead of being pigeonholed."

Also holding strong was Alicia Keys' "As I Am," which remained at No. 3, but tallied a 36% increase in sales to 109,000 this week.

As originally indicated in the sales week that ended Feb. 10, the night of the Grammy ceremony, show viewers quickly went online to buy

music from nominated or winning artists. Indeed, Winehouse and Hancock came in at Nos. 2 and 3, respectively, on the Top Digital Albums chart (see chart, this page).

"This record has really shown that it can tap into both markets—both the brick and mortar and the digital side," Resnikoff says. Hancock "appeals to a very large range of consumers; some albums appeal to youth, some to older demographics. I think this has both."

Winehouse's first album, "Frank," also re-entered the digital chart at No. 24 with 3,000 copies sold. Kanye West's "Graduation" saw a 53% sales jump, with slightly less than 3,000 digital copies sold, placing it just below the threshold of the chart.

Of particular note, however, were the digital sales of songs performed during the ceremony, indicating that the viewing audience was ready and willing to plunk down some cash upon hearing their favorites performed live.

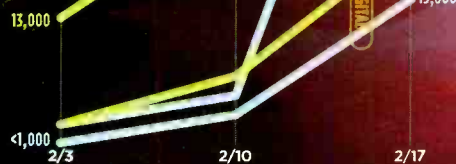
Rihanna's "Don't Stop the Music"—which she performed on the telecast in a medley with the Time—was already ensconced near the top of the Hot Digital Songs chart. But post-Grammys, she managed to build upon her position by jumping 12% and landing at No. 2 with 135,000 downloads. Keys' "No One" got a boost from No. 11 the week before the

GRAMMY GAINERS

In the aftermath of the Grammys, Herbie Hancock showed particular strength in the digital arena, with almost 30% of his sales coming from online. SOURCE: Nielsen/SoundScan

Album Sales

■ Amy Winehouse 'Back to Black'
■ Herbie Hancock 'River: The Joni Letters'



AMY WINEHOUSE'S Grammy performance was via satellite from London. Post-Grammys, HERBIE HANCOCK earned his largest sales week since SoundScan began tracking data in 1991.

show to No. 5 the week after, with 85,000 downloads, and West's "Stronger" jumped from No. 33 to No. 21 on digital sales of 48,000.

Winehouse's "Rehab," which closed her beamed-live-from-London set at the awards show, leapt up 234%, moving from No. 60 to No. 8, and selling 77,000 digital copies.

Like Winehouse, the Foo Fighters saw digital and physical gains, on the album and singles sides. The band's "Echoes, Silence, Patience & Grace" moved 33,000 copies, a 160% jump from the previous week that landed it at No. 22 on the Billboard 200; the album sold 4,000 digital copies. In addition, track "The Pretender," which was performed as the "My Grammy Moment" feature on the show as an arrangement by John Paul Jones, sold 30,000 singles digitally, a 71% increase. "When they're showcased

that way, it inevitably winds up making an impact on people," RCA Music Group senior VP of marketing Aaron Borns says. "It's been a great week for them—they won [Grammys for best rock album and hard rock performance], they played a sold-out show at Madison Square Garden. It's a good time in the land of Foo Fighters."

And, seemingly appropriate for the 50th Grammy Awards show, a number of artists saw gains on the Top Pop Catalog Albums chart. After performances on the show by the cast of Cirque du Soleil's "Love" and by artists from director Julie Taymor's tribute film "Across the Universe," two Beatles albums landed in the top 50, with "1" landing at No. 10 and "Sgt. Pepper's Lonely Hearts Club Band" at No. 50. (The deluxe

soundtrack for "Across the Universe" also made gains on the Top Digital Albums chart, landing at No. 4 with almost 11,000 copies sold, representing a 45% jump from the previous week.)

In addition, Tina Turner and Beyoncé's version of "Proud Mary" and John Fogerty's appearance as one of the Grammy closers seemed to give a boost to Creedence Clearwater Revival's "Chronicle: The 20 Greatest Hits," which saw a 29% sales jump on the pop catalog chart, selling 7,000 copies.

"Four of the top five on the Billboard 200 are from Universal—it was an incredible night," Resnikoff says. "But in general, it was very uplifting when you look at the overall state of the business, thanks to the recognition and the sales boost that results from that."

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>>> PRIMARY WAVE, SERLETIC FORM VENTURE

Primary Wave Music Publishing has entered a co-publishing venture with producer Matt Serletic and his company, Emblem Music Group. Under the deal, Primary Wave and Emblem will work together to build a creative home for songwriters, with a particular focus on discovering and developing new talent. Primary Wave will also provide marketing and administrative services.

>>> BROWNE SET FOR ASCAP CONFAB

Jackson Browne has been tapped to speak on the opening day of the third annual ASCAP I Create Music Expo, to be held April 10-12 at the Renaissance Hollywood Hotel in Los Angeles. The conference will feature workshops, keynote speeches, master classes, song critiquing, networking events, technology demonstrations and artist performances. An official schedule of events will be released in late March.

>>> 'IDOL' PERFORMANCES FIND A HOME AT ITUNES

"American Idol" fans will find salvation at Apple's iTunes Music Store, which now offers downloads of every performance from the top 24 semifinalists. Starting March 12, songs will be 99 cents, while videos of the final 12 contestants will be \$1.99. iTunes will also allow consumers to pre-order tracks from a given contestant for automatic download the day after "Idol" airs. The iTunes deal is part of a move to get more immediate content out to the "Idol"-obsessed fan.



THE BLOODY BEETROOTS are already benefiting from Hunnypot's recent alliance with EverGreen Copyrights.

PUBLISHING BY ANN DONAHUE

HOW SWEET IT IS

Indie Music Publisher Teams With Marketing Mavens

EverGreen Copyrights and Hunnypot Unlimited have joined for a music publishing, placement and marketing venture that will sign 20 acts to develop in the coming year.

It's seemingly a win-win deal for both companies: EverGreen, which has the catalogs of Tupac Shakur, MC Hammer and Rykomusic/Warlock Music, among 80,000 other copyrights, can now rely upon Hunnypot's contacts in the music supervision world to get these artists placements in film and TV shows. And Hunnypot, long-known for its tastemaker parties and online radio show, can tap into EverGreen's established administrative backbone.

EverGreen/Hunnypot will be led by John Anderson, co-owner of Hunnypot Unlimited and former senior VP of film, TV and creative at Windswept Music Publishing, who will retain the title of CEO and head of creative services/lifestyle. His Hunnypot partner, PJ Bloom, a music supervisor whose credits include "CSI: Miami" and "Nip/Tuck," will serve as COO/head of operations.

"Hunnypot really is the premier A&R resource for indie and alternative bands," says David Schulhof, co-CEO of EverGreen copyrights and former VP of motion picture music for Miramax. "They have access to great new bands for us, and we have a lot of leverage for indie artists looking for outlets. We want to breathe new life into the business."

EverGreen/Hunnypot will be based in Los Angeles and will represent third-party music publishing copyrights, catalogs, master recordings and entire

music companies for placement, marketing and management consultation. In addition, the company will form a digital music label.

"Most major publishing companies are buying into existing revenue streams," Bloom says. "No one's doing development or grass-roots marketing. We have what it takes and a relationship with the placement and the synch world."

Others on the Hunnypot masthead, including director of creative services/lifestyle Manny Montiel and manager of creative services/lifestyle Stacey Coleman, also will be brought in to work on the EverGreen/Hunnypot venture.

The initiative is funded entirely by EverGreen Copyrights, including the backing for overhead costs, publishing advances and marketing services.

"Lots of bands have the creative chops, but they don't have the back-room people they need to get paid," Bloom says. "This allows us to offer what bands usually need to farm out: lawyers, business affairs, the administrative backbone."

Several bands have already jumped onboard the new venture, including hard-driving trio Victorian English Gentlemen's Club, electro-punk DJ duo the Bloody Beetroots and Chicago hip-hop up-and-comer the Movement.

The alliance between the two companies has already produced results. The Bloody Beetroots' music has been placed in episodes of "CSI: Miami," and the band is about to embark on a U.S. tour that includes stops at South by Southwest and the Winter Music Conference in Miami. EverGreen act Supreme Beings of Leisure, as part of promoting its Feb. 12 Rykodisc release, "11i," has appeared on the Hunnypot radio show and at the organization's live music events.

"The deal is just a great way for the songwriter to meet the music executive on real sorts of terms—by sharing music," Anderson says.

LABELS BY ED CHRISTMAN and CORTNEY HARDING

TVT's Next Tune

Label Working To Maximize Creditors' Return

TVT Records' Feb. 19 Chapter 11 filing gives founder/owner Steve Gottlieb an opportunity to restructure debt and build a profitable company going forward.

But how TVT's future plays out may depend on the dynamics between its senior secured lender, New York-based hedge firm D.B. Zwirn, and the label's unsecured creditors.

"I believe our history of innovative marketing, creative branding and artist discovery are as much in demand today as ever before and that we will emerge from this reorganization a stronger entity," Gottlieb said in a statement. He adds that the label will continue to work current and new projects.

In addition to reducing overhead—the company cut staffing from 59 to 24 right before it filed—Gottlieb says TVT is considering a wide range of future strategic options. They include selling its separate distribution platform and mulling a possible venture with new digital content companies or other entertainment entities.

the bankruptcy filing was "glorious."

"It's no secret Ying Yang Twins didn't always see eye to eye with TVT," group manager Quayshaun says. "But we look forward to working with them on the new album, which comes out in June."

Teedra Moses adds, "I appreciate Steve Gottlieb and all he did, but I've been trying to put an album out for a while, and my intentions are to move on regardless." (Artist contracts generally are not invalidated by Chapter 11 filings, observers note.)

TVT's album market share has dwindled from 0.85% in 2004 to 0.15% in 2007, according to Nielsen SoundScan. Making matters worse, TVT lost \$17.1 million on net revenue of \$13.4 million in the year ended Dec. 31, 2006, according to unaudited financial statements included in court documents.

The company's balance sheet listed assets of \$17.9 million and total liabilities of \$40.8 million, giving TVT Records a negative net worth of \$22.9 million, as of Dec. 31.

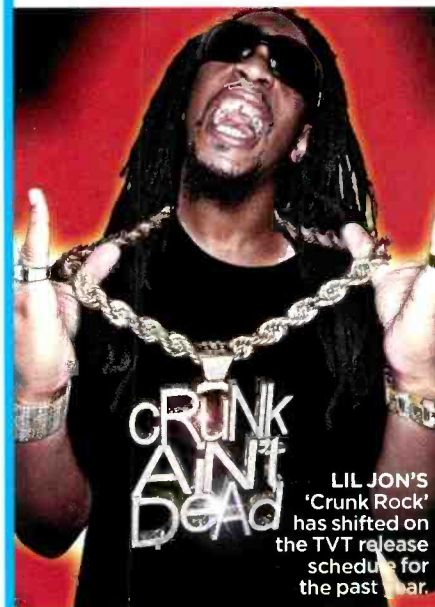
According to the court documents, the label has two separate senior secured loans, but only one secured lender, D.B. Zwirn. Sources say that two years ago, D.B. Zwirn supplied the company with a \$30 million loan, which is secured by all the debtor's assets, including the publishing company.

But all that shows up on TVT's balance sheet: D.B. Zwirn provided TVT \$6.73 million. In a related-party loan, TVT Music—the wholly owned publishing company that is not included in the Chapter 11 filing—lent its parent label \$10.5 million. But that amount was subordinated to the blanket lien held by Bernard National Loan, an affiliate of D.B. Zwirn, according to sources.

D.B. Zwirn owns 33.1% of TVT Music Enterprises, a subsidiary of TVT Music, and it holds a convertible note, which would give it 51.9% ownership of the publishing arm, and leave TVT with 48.1%, according to court documents.

So far, D.B. Zwirn has been working with Gottlieb in trying to navigate TVT's way out of its financial difficulties, sources say, noting that it will provide TVT debtor-in-possession financing. In December, it gave the blessing for potential TVT suitor BTP Acquisitions to negotiate a settlement with Slip-N-Slide. But those talks ended in January when BTP decided either it couldn't strike a deal with Slip-N-Slide or one with Gottlieb.

Additional reporting by Hillary Crosley and Mariel Concepcion.



LIL JON'S "Crunk Rock" has shifted on the TVT release schedule for the past year.

TVT filed for Chapter 11 protection because it was unable to post a \$5 million bond to stave off an immediate judgment enforcement for \$4.6 million in damages awarded to Slip-N-Slide Records, in a dispute over what Slip-N-Slide claims is a Pitbull record.

In a statement about the filing, TVT pointed out that from 2001 to 2006 it was named Billboard's No. 1 U.S. independent label. It also said the reorganization is not expected to impede promotion of Pitbull's "Boatlift" album or the launch of the single "Drop" track from Ying Yang Twins. Other new projects are in the works from Canadian rock band Default, Memphis rapper Yo Gotti, U.K. act the Holloways and indie rock group Ambulance LTD.

Artists, however, sent mixed signals on the news, with Pitbull saying



AMY WINEHOUSE

5 Grammys

Congratulations from Raye Raye
and all at Metropolis Music

>>> BMI FETES HALL & OATES

Daryl Hall and John Oates will be honored as BMI Icons at the performing right organization's 56th annual Pop Awards, scheduled for May 20. The ceremony, to be held at the Regent Beverly Wilshire Hotel in Los Angeles, will feature a musical tribute to the duo, which has won a combined 24 BMI Pop Awards during its career.

>>> IDJMG, FLYCELL PARTNER FOR MOBILE SERVICE

Island Def Jam Music Group has launched the first label-centric mobile subscription service in a deal with mobile/online media company Flycell. IDJ Mobile offers subscribers exclusive online and mobile content, including ringtones, graphics and games, along with label news, artist mobile blogs and sweepstakes for backstage concert passes and other prizes.

>>> BICKNELL SPLITS WITH WILLIAM MORRIS

Ed Bicknell, head of international music for the William Morris Agency, has announced that he is leaving the company to return to "civilian life." WMA worldwide head of music Peter Grosslight will continue to closely oversee the international music operation, working with senior music staff Tony Goldring, David Levy, Solomon Parker and Russell Warby.

Compiled by Mitchell Peters. Reporting by Ayala Ben-Yehuda, Lars Brandle, Susan Butler, Jonathan Cohen, Cortney Harding, Jennifer Netherby, Mitchell Peters and Ray Waddell.

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LATIN BY LEILA COBO

Casting A Wide Network

BILLBOARD EXCLUSIVE

SBS Expands Into The Music Business

As record companies have increasingly experimented with the 360-degree concept in the past year, Latin music labels including Sony BMG Norte and Universal Music Latin America have been at the forefront, expanding the scope of deals they sign with their acts to encompass management, touring and sponsorships.

Now, a major media company is looking to do the same.

Spanish Broadcasting System, the media conglomerate that owns the powerful SBS Spanish-language radio network, the newly launched Mega TV station and Website Lamusica.com, is integrating its entertainment division in order to offer artists not only promotional platforms, but also branding opportunities via its relationships with advertising agencies and major sponsors.

To further complement its platform, SBS will start its own publishing division, which will initially house music created for its many TV and radio shows. The company plans to partner with various labels in joint ventures to produce and release physical and digital product as well, and it is considering opening a management division.

"From the perspective of a multimedia platform, we can be ideal support or a partner for the labels in the marketplace," SBS Entertainment managing director Oscar Lord says. "Along with the advertiser and ad agency relationships, it really creates a very big and powerful tool to be able to develop talent. And everybody benefits from the live performance arena, sponsorships, music sales, publishing, merchandising and endorsements."

The SBS Entertainment model differs from those of other Latin multimedia companies in the market—most notably Univision, Televisa and Venevision—in that it is crafted specifically to serve the music industry.

This distinction reflects the network's history of producing and promoting massive, radio-



RATINGS GAME

SBS is a major player in U.S. radio, as evidenced by its listener share in New York, Los Angeles, Puerto Rico and the Miami area.

Source: Arbitron fall 2007 survey
*SBS also owns Miami/Fort Lauderdale, Fla., station WRZA (La Raza), which is new and as-yet-unrated.

linked music events. In markets where SBS dominates the airwaves, such as Puerto Rico and New York (where La Mega [WSKQ] has long been No. 2 among all metro-area stations), such events have given the company considerable clout.

Until now, SBS has merely cross-promoted acts between its shows and its stations, as so many other broadcasters do. The expanded division will specifically seek out deals with established and up-and-coming artists and their labels.

At the same time, it will seek out opportunity for SBS talent—such as TV hosts Alexis Valdés and Jaime Bayly and

radio hosts Javier Ceriani and Polito Vega—who may want to branch out into other ventures. Examples might include personality-driven and -endorsed compilations, or personal studio albums released as a joint venture with a label.

"It's very interesting because of the many platforms they offer," says Bruno Del Granado, who handles Ricky Martin. But Del Granado doesn't see SBS as a competitor to the many labels that already have management and sponsorship divisions in place. Instead, he says, SBS' extension allows it to propose 360 deals much like AEG or Live Nation has done.

"It's an ambitious plan, unless they fully embrace the 360 model," one record executive says. "And perhaps that's what they're aiming for: a kind of Live Nation but with the strength of a powerful radio network."

Lord, for his part, has owned at least two indie labels: RTP, which was bought by Sony Discos in the late 1990s, and, most recently, Ole, which shut down last year and most of whose artist contracts were sold to Universal. Most famously, Lord was chairman of Sony Discos from 1996 to 2003, during which time Sony Discos' parent company, Sony Corp., also owned the Telemundo network.

"I've had firsthand opportunity to see how you can get benefits out of combining the

content being developed by the label and developing marketing plans in conjunction with a powerful media player," Lord says. "It's becoming increasingly difficult to break a new act. I hope that with our operation here now, this is something we can accomplish together."

As it turns out, Lord's conversations with SBS chairman/CEO Raul Alarcon, who has long wanted to expand into music, precede his Sony days, but the timing had never been right.

Now, Lord, along with Lucas Piña, a former label marketing and promotion executive now in charge of artist relations for SBS, are meeting with labels to review upcoming priority releases and discuss possible marketing plans involving SBS multimedia and sponsor platforms.

As part of a new strategy, priority releases will now go first through Lord at the entertainment division. In turn, Lord will work in conjunction with SBS programming head Pio Ferro to set up and coordinate all of the moving parts of each plan.

"As we see physical sales diminishing, labels need an entity that will not only give them promotional exposure but also bring corporate dollars to the process," Lord says.

"I think it's the right time to develop more strategic alliances," Warner Music Latina VP of marketing Gabriela Martínez adds. "There are no formulas in this new market, so we have to look for allies and be ever more creative for the consumer."

INSIDE THE SBS EMPIRE

Spanish Broadcasting System bills itself as the "largest publicly traded, Hispanic-controlled media and entertainment company in the United States." Founded in 1983, the company has long been known as a radio powerhouse. SBS owns and controls 20 stations in six key Latin markets: New York, Miami, Los Angeles, Chicago, San Francisco and Puerto Rico. While this is far less than many other major networks, their combined clout, in tandem with key properties (see below), makes them invaluable for Latin labels. A look at the SBS media machine:

RADIO

SBS' radio assets include WSKQ (Mega 97.9 FM), the second-most-listened-to station in New York, according to Arbitron numbers. SBS also owns Puerto Rico's WZNT (La Zeta), the No. 2-rated station on the island. On Jan. 5, SBS launched Miami's first regional Mexican station, WRZA (La Raza 106.3).

INTERNET

Lamusica.com: A bilingual entertainment portal with emphasis on music.
Mega.TV: The companion site to the Mega TV station.

LIVE ENTERTAINMENT

Through its live entertainment division, SBS organizes 16-20 live events per year,

which drew a combined attendance of 125,000 in 2007.

TV

Mega TV: Launched in 2007 as a local Miami station, Mega TV can now be seen nationwide via DirecTV. As of the end of February, Mega will also be seen in Puerto Rico via DirecTV. —LC



SBS talent like ALEXIS VALDÉS should benefit from the company's new expanded focus.



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AMY WINEHOUSE

Record Of The Year: "Rehab"
Song Of The Year: "Rehab"
Best New Artist
Best Pop Vocal Album: *Back To Black*
Best Female Pop Vocal Performance: "Rehab"

MICHAEL BUBLÉ

Best Traditional Pop Vocal Album: *Call Me Irresponsible*

THE WHITE STRIPES *

Best Alternative Music Album: *Icky Thump*
Best Rock Performance By A Duo Or Group With Vocals: "Icky Thump"

KANYE WEST

Best Rap Album: *Graduation*
Best Rap Solo Performance: "Stronger"
Best Rap Performance By A Duo Or Group: "Southside"
Best Rap Song: "Good Life"

VINCE GILL

Best Country Album: *These Days*

PATTI AUSTIN

Best Jazz Vocal Album: *Avant Gershwin*

ALEJANDRO SANZ

Best Latin Pop Album: *El Tren De Los Momentos*

JUAN LUIS GUERRA

Best Tropical Latin Album: *La Llave De Mi Corazon*

LOS TIGRES DEL NORTE

Best Norteño Album: *Detalles Y Emociones*

STEPHEN MARLEY

Best Reggae Album: *Mind Control*

ALICIA KEYS

Best R&B Song: "No One"
Best Female R&B Vocal Performance: "No One"

RIHANNA

Best Rap/Sung Collaboration: "Umbrella"

JAY-Z *

Best Rap/Sung Collaboration: "Umbrella"

WILLIE NELSON

Best Country Collaboration With Vocals: "Lost Highway"

COMMON

Best Rap Performance By A Duo Or Group: "Southside"

PRINCE

Best Male R&B Vocal Performance: "Future Baby Mama"

LUPE FIASCO

Best Urban/Alternative Performance: "Daydreamin'"

JILL SCOTT

Best Urban/Alternative Performance: "Daydreamin'"

EAGLES

Best Country Performance By A Duo Or Group With Vocals: "How Long"

BRAD PAISLEY

Best Country Instrumental Performance: "Throttleneck"

HENRY KRIEGER

Best Song Written For Motion Picture, Television Or Other Visual Media: "Love You I Do" (*Dreamgirls*)

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M

usic publishers have upped the ante in the dispute over compulsory license rates. As the rate-setting trial continues at the U.S. Copyright Royalty Board, three members of the National Music Publishers' Assn. (NMPA) have filed a class action lawsuit for copyright infringement against MusicNet, one of the CRB parties. And now, some publishers are watching RealNetworks' activities to decide whether that service should be the next defendant.

Nine publishers under the umbrellas of Sony/ATV Music Publishing, Peer International and MPL Music Publishing on Feb. 13 sued MusicNet d/b/a MediaNet Digital. The company provides a technology platform and digital music for other companies to offer to consumers. The publishers claim that MusicNet failed to secure licenses for the rights to "reproduce and distribute" songs via interactive (on-demand) streams and limited downloads after its original record label owners sold the company to Baker Capital in 2005.

Before then, MusicNet had agreed—under a deal made between the RIAA and the Harry Fox Agency (HFA) in 2001—to pay for (and not to challenge) these rights when rates were eventually set. A company spokeswoman says that MusicNet is now waiting for rates to be set by the CRB.

"That's disingenuous," Sony/ATV chairman/CEO Marty Bandier says. "The agreement we reached with the industry said that we would allow them to proceed without a rate. We didn't know if it would become a business, and we didn't want to be accused of impeding their growth. We all agreed that at some point in the future, we would have a rate set, it would be retroactive and we would be paid. Along comes MusicNet at the 11th hour after using the rights we granted for such a long period of time, and they take a totally different view. It's so opportunistic."

Streams and downloads of tracks from such artists as KT TUNSTALL are at issue in a new suit.



LEGAL BY SUSAN BUTLER

Digital Daze

Publishers Sue MusicNet, Eye Others

The suit follows a series of moves by digital services' trade group the Digital Media Assn., which many publishers view as a shift in position over publishers' rights in interactive streams.

Aside from the 2001 agreements—and similar deals made

since then with others including RealNetworks and Napster—the NMPA and DiMA in 2006 hammered out a legislative bill covering rights to reproduce and distribute compositions via streams and downloads. But the bill was derailed after an anonymous letter-writer helped divide the songwriter and publisher communities' support for the bill, which also gave the National Assn. of Broadcasters time to enter the fray with objections (Billboard, Oct. 21, 2006).

Two months later, the NMPA, the RIAA and DiMA filed briefs with the CRB with their proposed compulsory license rates. DiMA was the only party that didn't propose a rate for interactive streams, which implied that the digital services were going to argue that they only needed a performance license.

In response, HFA stopped negotiating a new license deal with MusicNet that covered reproduction rights. MusicNet, then and now, claims that its original license is still in effect, but the company was negotiating a new deal "in good faith."

Then DiMA requested the CRB to have the Register of Copyrights decide whether an interactive stream falls under a compulsory license—even though some DiMA-member companies had agreed not to challenge that right.

Sony/ATV, Peer, EMI Music Publishing and others instructed HFA to no longer license their music for interactive streams. If services like RealNetworks offer interactive streams of new music not licensed by the publishers, sources say the company could be sued for infringement.

The publishers' suit, filed in a federal District Court in New York, asks the court to award damages and declare the publishers' rights in interactive streams and limited downloads for songs including KT Tunstall's "Black Horse & the Cherry Tree," Juanes' "La Camisa Negra" and Martina McBride's "Baby, It's Cold Outside."

TOURING BY RAY WADDELL

BILLBOARD EXCLUSIVE

GIVE PEACE A CHANCE

Marquee Acts Eyed For Worldwide Concert Series

The mission of World Peace One is nothing if not ambitious: Bring peace to the world through a 10-year global campaign of concerts, education and government advocacy.

"Our mission is ending all war at the end of our 10-year period," WP1 founder Douglas Ivanovich says. "We know it's a daunting challenge, but mobilizing 90% of the world that wants peace and no more part of war, terror, violence or conflict is a very powerful process."

Ivanovich—who has a background in business development, finance, executive management, communications, event production and broadcasting—has already enlisted an impressive array of governments and has the endorsement of Claes Nobel, senior member of the Nobel Peace Prize family.

The initiative will begin with

a series of concerts May 17 in Beijing; Istanbul, Turkey; London; Johannesburg; and Miami, as well as the United Arab Emirates, Portugal, Brazil, Puerto Rico, Colombia, India and possibly other locations.

Ivanovich says WP1 is in discussions with such marquee acts as U2, Madonna, Led Zepelin and Aerosmith to perform, as well as top international acts like Reyna Reyna, Tarkan, Tamara Day and Jane Zhang.

The WP1 team includes Artie Kornfeld, one of the original founder/producers of Woodstock, and Paul Flattery, a producer/director for Live Earth, as well as other such experienced event producers as Tommy Trbovich, Michael Blum and co-executive producer Lawrence Freiberg, formerly of Concerts West.

Government participation is a big part of the mission. "We are opening relationships not with promoters per se, but with governments," Ivanovich says. "And in my 30 years of activism and 20 years in broadcasting and entertainment, I have

never seen such a response from world leaders, parliamentarians, government officials and dignitaries as we're seeing with WP1."

Of course, while government endorsement for such an ambitious global project is critical, governments and politicians are decidedly not promoters, agents and producers. When that's pointed out to Ivanovich, he responds, "We are in discussions with some very high-level agents and promoters, and we are planning now to consolidate these relationships

in various parts of the world. We are also in serious discussions with Live Nation and other promoters, and we're about to consummate our relationships, so I won't mention their names until we do." Ivanovich did cite the involvement of well-known Latin promoter Arie Kaduri of NYK Concerts.

Ivanovich says WP1 is nailing down the venues and offering artists choices of where they want to perform. "We are going to have at least seven major international venues where we can house anywhere from 65,000 people up to several hundred thousand," he says. "As we lock down these venues—we'll have some of them and probably all of them in the next 20-30 days—we're forging these relationships with agencies in Europe, Asia and the United States."

ENGAGE AND SUSTAIN

Ivanovich says WP1 is a multifaceted project, far more than just concerts. The vision includes broadcast, Internet, mobile and educational initiatives designed to engage people in an ongoing way.

WP1 is also entering the merchandising game with the Peace Culture brand and the launch of the WP1 shopping mall, featuring official patented signature WP1 jackets by Kaptain Designs.

Funding comes from private sources, donations, contributions and corporate sponsors, Ivanovich says. "The challenge for a project like this, or any project that supports a nonprofit global cause and mission of this kind, is that we want to make sure that enough money goes to the cause," he says. "If we were interested in giving the money away to promoters, we would have all the money in the world already. But we're not interested in giving away

75% of the money. We would like the nonprofit to receive at least 50%-75% of the money."

One major objective is inciting governments to establish departments of peace to counterbalance departments of war. "It's extremely important to know that music and entertainment are our vehicle and chief ambassador, but these programs are critical to our mission and purpose and to achieving our objectives," Ivanovich says.

WP1 has about 100 people around the world working on this project, and having a humanitarian of such international stature as Nobel on the team is clearly an ace in the hole. "Working towards peace is the family legacy," Nobel says. "Our intention is to transform the world, this crazy society that we have, to one that is better, safer and saner. We can help do this through World Peace One. We can send a signal of hope and good will, and that change can take place. That is our mission."



NOBEL



IVANOVICH

Make Room For Google

Industry Awaits Company's China Strategy

BEIJING—Industry insiders say Google has partnered with the Yao Ming-founded online music provider Top100.cn, as the U.S. company ramps up its efforts to compete in China's Internet market.

Neither party has yet confirmed the agreement, but Billboard understands the

Web in China. Unconfirmed media reports also suggest Sony and EMI will take part in the service (billboard.biz, Feb. 6). Labels body IFPI had not commented by press time.

While accurate stats are hard to find, analysts credit Baidu with around 70%-75% of search engine traffic in China, while Google has 15%-20%. Mark Natkin, managing director of IT and telecommunications at Bei-

Bean says. "[Previously] no one has been able to advertise around [search engines that provide] music," he says, "because they have been illegal."

Warner Music Asia Pacific VP of new media and business development Ken Cheung says, "We welcome any serious players to work with us on building the digital music business. As Baidu has chosen the illegal path, there are certain limitations



'Baidu is more popular, in part, because of their option for deep-linking.'

—MARK NATKIN, MARBRIDGE



partnership will allow users to legally listen to and download licensed music files for free on PCs and nonmobile devices.

It is widely seen as a counterstrike to dominant search engine Baidu's popular music search function, which provides "deep-links" to sites offering unauthorized music downloads.

jing-based consultancy Marbridge, suggests that rather than making Google more competitive with Baidu, the deal may instead put it on the same level as smaller dedicated online music providers such as Sina Music or Aigo Music. Those each claim 300,000 registered users.

On whether the partnership would increase Google's standing against Baidu, it's "a little too little," Natkin says. "Baidu is more popular, in part, because of their option for deep-

linking. The total volume [of music Google will have] will be much less than what Baidu has."

Additionally, the partnership may be more than simply increasing Google's usership. "It's all about the monetization of online traffic," says William Bao Bean, a partner at SoftBank China. Partnering with a licensed music provider such as Top100.cn also provides Google with plenty of business options over Baidu,

on their services in terms of marketing, monetization and usability." However, Baidu's deep-linking approach was recently upheld by the Chinese courts (billboard.biz, Dec. 20) and many observers do not believe the Google/Top100 partnership will overly concern the Chinese search leader. Baidu execs were unavailable for comment. As one industry insider puts it, "Google hopes it can woo away users who feel a pang of guilt at downloading pirated music, or are vexed by getting MP3s of inconsistent quality from Baidu—but very clearly [music] is one of the most attractive offerings that Baidu has. As for the record industry, there's really not much of a precedent for free, ad-supported music that's search-driven in China.

"It will be very interesting," he adds, "to see how Google and Top100 are able to monetize streaming and download traffic through advertising, and whether they'll figure out how brands and bands correlate." • •

70%-75%

Estimated search engine traffic by Baidu in China

"There will be a clear link to music search from the front page of Google.cn, and people will be able to both stream and download music from an impressively large repertoire," says one person familiar with the arrangement. "Advertising will appear on the [silent] streaming dialogue box, and on the download progress box."

Universal Music confirms that it has held talks with Google and Top100.cn to provide music via the



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Ad Appeal

Grammys Would Do Well To Recognize Tunes From Commercials

During the final award presentation at this year's Grammy Awards, when **Quincy Jones** read **Herbie Hancock's** name as the recipient of album of the year for "River: The Joni Letters," he thrust his hands wide apart and said, "Unbelievable . . . that's unbelievable, man."

I fully agreed. Even as a jazz fan, sometimes player and student of the genre for several years, I couldn't believe the Recording Academy had actually done this. Were the 13,000 or so voting members out of their minds, or were they just tired of going with the mainstream pop flow?

Here's hoping the academy maintains its adventurous streak. Minutes before I sat down to write this piece, I was leaked a letter from a fine organization called the Assn. of Music Producers. AMP represents about 100 music production companies in the United States and literally thousands of member composers and producers, who create and record music for not only film and TV but also commercials and promos.

The letter was a proposal to the academy to add two new categories to the Grammy roster: best original song in a commercial and best original score in a commercial. The letter further added that these new categories could live well within the existing Grammy field for film/TV/visual media.

A special moment in music history has arrived, the letter argues—a time when the walls surrounding record labels, advertisers, brands and artists, entertainment and marketing have all come down.

This is irrefutable. I would add/argue/propose that maybe the academy consider a category of best music use in an ad, and here's why:

- 1 With a flailing record industry in full effect, many of the significant recording "players" of the academy world have migrated to the branding music world. Thus, in effect, the Grammys can continue to support their industry.
- 2 With the dissolution of meaningful radio, advertisements—whether on TV, in cinema or on the Web—are bridging music from artists big and small, known and not, to the masses. **Feist's** breakout via an Apple commercial is a most relevant, current example of this. But how many more can you name without really thinking?
- 3 Some of the biggest artists are creating music specifically for ads, in partnership with brands, and they are just beginning to be nominated for Grammys. **Nas**, **KRS-One** and **Kanye West**, along with producer **Rick Rubin**, earned a nod for the Nike ad track "Better Than I've Ever Been." And the **Lifehouse** song "From Where You Are," created specifically for an Allstate ad, debuted at No. 61 on the Billboard Hot 100 last fall.
- 4 The brands, like Wal-Mart, Target and Apple, are becoming key distributors of recorded music in the States.
- 5 As younger people embrace mobile and digital technology as their sole means of gathering information, communicating and accessing their entertainment, it'll be the music from ads and brands



A LIFEHOUSE song created specifically for an Allstate ad charted last fall.

that blare and/or purr through their headphones. Why not stay in tune with the future consumers of music?

The advertisers are the underwriters of the Grammys, "American Idol," the Super Bowl, "Lost," "Law and Order" and so on. And as the music in their ads gets better and better, people are seeking the songs out on the Web, buying them, posting them and sharing them. Why not create a symbiotic relationship between all parties, and in turn help the Grammys stay current?

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

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

GLOBAL BY LARS BRANDLE

Pop Goes The BRITs

Ratings Surge As Lewis, McCartney Perform

LONDON—Pop went bang at the 2008 BRIT Awards. The resurgent genre claimed the lion's share of the limelight at the British record industry's main event, edging out the alternative rock bands that have made all the noise in recent years.

And, in a boost for organizers, the Feb. 20 live broadcast on ITV1 proved a ratings hit, grabbing an average audience of 6.1 million (24% share), up from 5.3 million (22%) last year and 4.1 million (20%) in 2006.

"The ratings were excellent," says Ged Doherty, chairman of the BRITs committee and chairman/CEO of Sony BMG U.K.

The two-hour program peaked at 7 million viewers for Leona Lewis' 9 p.m. performance, while 5.6 million tuned in for Paul McCartney's highlight-filled closing set, up from 4.2 million at the close the prior year. "We

managed to bring a lot more attention to the show upfront," Doherty adds. "And the Arctic Monkeys showing up—they snubbed us in the past—tells me that we are getting it right and making the awards more credible."

The Monkeys retained the two big awards they won in 2007, best British group and best British album for "Favourite Worst Nightmare" (Domino), while Foo Fighters clinched international group and international album for "Echoes, Silence, Patience & Grace" (RCA).

But it was Take That that grabbed the following days' headlines, having cemented its status as the comeback king of British pop with the British live act category and the public-voted British single honor for "Shine." In the latter category, the former boy band beat out

Britain's top two best-selling singles of 2007, Lewis' "Bleeding Love" and Mika's "Grace Kelly," both of which were performed live at the BRITs.

"Pop never went away," says Richard Griffiths, head of Modest Management, which guides Lewis' career. "It just so happens that a number of really great pop records were made last year—Mika, Take That, Leona. They can be completely mutually sustainable."

Mika's "Life in Car-

toon Motion" (Casablanca/Island) has sold 1.3 million, Take That's "Beautiful World" (Polydor) has shifted 2.3 million, and Lewis' "Spirit" (Syco) has scanned 1.6 million, according to the Official U.K. Charts Co.

Universal Music Operations president David Joseph is confident pop still has a voice in Britain, despite the disappearance of such traditional media outlets as weekly TV show "Top of the Pops" and Smash Hits magazine.

"There are different platforms for pop," he says. "A few years ago, there were probably eight to 10 pop magazines and six to seven TV opportunities a week on which you could put a band on. But now a lot of that has shifted online. On bands like Take That or Girls Aloud I don't think there are promotional problems right now, [but] you have to work it in different ways."

Other pop winners at the gala at London's Earls Court included Kylie Minogue (international female solo artist), Mika (British breakthrough act) and Kate Nash (British female solo artist).

The BRITs committee will

gather in the coming weeks to debrief on this year's event, Doherty says, while retailers hope the increased TV ratings will lead to a big boost in sales. Early signs were looking good, with HMV U.K. & Ireland head of music Rudy Osorio saying that BRITs performers including Lewis, Minogue, Adele, Mark Ronson, Amy Winehouse and McCartney enjoyed immediate sales boosts, with lifts of 30%-50% registered in the day following the show.

The final figures will be watched by beleaguered record executives with interest, with some giving warning that the labels may review their involvement in the flagship event if overall sales don't rise significantly in the wake of the ceremony.

"How long is it economically sustainable for record companies to pay the levels they are paying for their artists to be on the show, when sales spikes after the show may not be as dramatic as it used to be?" Chrysalis Music CEO Jeremy Lascelles asks. "We might have a very different BRIT Awards in years to come."



ARCTIC MONKEYS celebrate while accepting their two awards. Inset: LEONA LEWIS belts it out.

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KEYNOTE
MATHEW KNOWLES

President
Music World Entertainment

Having managed the careers of such artists as Destiny's Child, Earth Wind and Fire, Chaka Khan and the solo efforts of Beyonce and Kelly Rowland—Mathew Knowles knows how to strike deals. As executive producer to every Destiny's Child album ever made, he also knows how to create compelling content.

Join Knowles as he explains how he's extended these skills to mobile by personally negotiating the deal that brought Samsung the Beyonce B'Phone as well as by overseeing the mobile game development for titles based on both Destiny's Child and Beyonce.

OTHER KEYNOTES INCLUDE:



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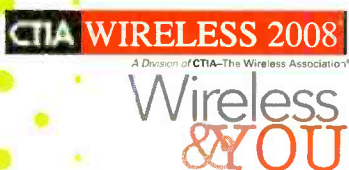
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GLOBAL BY STEVE McCLURE

New King n Town

Avex Hit No. 1 As Sony Japan Slumps

TOKYO—Sony's long reign as Japan's undisputed No. 1 label is over. According to SoundScan Japan, Tokyo-based independent label Avex Marketing had a market share of 15.4% in 2007, while Sony Music Entertainment (Japan) (SMEJ) had 15%. In 2006, Sony was No. 1 with 15.9% and Avex No. 2 with 13.8%. It's the first time since SoundScan Japan began releasing market-share data in 1998 that Sony has not claimed the top spot.

"We were able to be No. 1 because we could provide high-value-added products," an Avex representative says. He cites male vocal group Exile's album "Love" as an example: The "integrated entertainment version" of the set—with concert footage, a "special animation DVD" and bonus tracks—has sold more than 1.5 million copies since its Dec. 12 release.

"Avex has out-A&R'd and marketed Sony," one Tokyo-based industry source says. "Avex's 'three queens'—[pop singers] Namie Amuro, Ayumi Hamasaki and Kumi Koda—are all still going very strong."

According to SoundScan Japan, Hamasaki accounted for 7.3 billion yen (\$65 million) of retail sales in 2007, with Koda bringing in 3.3 billion yen (\$30.5 million) and Amuro 2.5 billion yen (\$23.1 million).

Another contributing factor in Sony's drop was last year's sharp overall decline in international-repertoire shipments,



AMURO

which fell 23% in volume and 17% in revenue, according to the Recording Industry Assn. of Japan (RIAJ). Industry sources estimate 90% of Avex's revenue comes from domestic repertoire, while the latest figures available for Sony show 77% of sales came from local artists.

One Tokyo-based industry source says Sony is paying the price for not replacing such departed superstars as Oasis, Mariah Carey and Michael Jackson on its roster and "not delivering" on newer artists like Sara Bareilles and Kat DeLuna.

SoundScan Japan collates physical sales data from 3,500 music retailers including some online CD stores, but not amazon.co.jp, which now ranks as one of Japan's top five music retailers.

"The proportion of digital music distribution is rising year by year," a Sony representative says. "Record companies' marketing capabilities should be gauged by combined sales of packaged software and tunes distributed digitally."

The RIAJ says it will release 2007 digital-shipments data by the end of February, which industry observers expect will help the Japanese market record marginal overall growth for 2007, despite shipments of physical product dropping 8% in volume and 4% on a wholesale-value basis.

Sony's decline has been in the cards for a while—its market share peaked in 2000 at 22.2% (when the nearest competition was Toshiba-EMI on 12%)—but the company insists its future remains bright. "SMEJ has been strengthening its online distribution service and has achieved the top chaku-uta full [full-song download] market share almost every month," the Sony rep says.

Industry insiders say that given the Japanese market's overall slow rate of growth, the only way for any one label to dominate the market the way Sony once did is through a mergers-and-acquisitions strategy. "Everybody's looking to gobble up someone else," one Tokyo-based label executive says. Likely entries on that "menu" include Victor Entertainment, part of the JVC group, and Columbia Music Entertainment, whose controlling shareholder, New York-based investment fund Ripplewood, is said to be looking to unload its stake.

Nonetheless, insiders maintain that such consolidation won't represent part of Sony's strategy to regain the top spot. "Sony won't go the M&A route," one label source says, noting that SMEJ hasn't made any moves to absorb BMG Japan, which remains a separate company despite being part of Sony BMG Music Entertainment. "It's not in their DNA." ...



EXILE

GLOBAL NEWSLINE

>>> DOUBLE ECHO FOR GRÖNEMEYER, ÖTZI

Veteran German rock star Herbert Grönemeyer and Austrian singer DJ Ötzi grabbed two trophies apiece at the German record industry's 17th annual Echo Awards, held at Berlin's International Congress Center. Other winners in the 24-category event included James Blunt (international rock/pop artist), Die Fantastischen Vier (national rock/pop group) and Linkin Park (international rock/pop group). The awards, organized by the German Phonographic Academy, are voted on by an industry panel.

—Wolfgang Spahr

>>> BORDERS OZ SALE CLEARED

Antitrust body the Australian Competition and Consumer Commission has cleared the way for a bid for Borders' Australasian operations by New Zealand-based A&R Whitcoulls Group. The commission will not oppose the acquisition of Borders Australia by the books retailer, clearing the final regulatory hurdle to an acquisition. The regulatory body had previously found no competition

issues in relation to other product areas such as music and DVD. Borders has 22 stores in Australia and four in New Zealand. A&R Whitcoulls' retail operations consist of 182-store Australian book chain Angus & Robertson and the 66-store Whitcoulls chain in New Zealand.

—John Ferguson

>>> LONDON'S MARQUEE CLOSES

The latest incarnation of London's Marquee Club—the club's sixth location since it opened in 1958—closed Feb. 12. According to notices pasted upon the façade, the club has been served with a demolition order as part of redevelopment of its block, at Upper Saint Martin's Lane, on the edge of central London's Soho district. All outstanding bookings have been cancelled. Northern Irish entrepreneur Nathan Lowry relaunched the club in September 2007. In a statement on its Web site, the club says it "will now instead hold gigs in various secret locations."

—Lars Brandle

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GLOBAL BY MARK RUSSELL

EYES ON EXPANSION

Korean Biz Diversifies As Digital Sales Level Off

SEOUL—Diversify or die. That's the message in South Korea, where music companies are coping with a slowdown in digital growth by expanding into other entertainment sectors—while, at the same time, telcos and media companies are increasingly buying into the local music business.

SM Entertainment, for years South Korea's leading source of teen-idol talent, spent most of 2007 spreading its tentacles into areas including film production, new media, musicals and karaoke distribution.

"Over the past couple of years, our total revenues have climbed sharply, not because of digital sales, but because of brand power," says Han Se-min, SME director of planning and visual content and CEO of film production subsidiary SM Pictures. "SM is still unique in Asia for its breadth of content services."

SME's annual revenue climbed to \$31.8 million in 2006 from \$23.5 million in 2005, according to the company's public filings.

Digital music sales in Korea were worth \$321.3 million in 2006—up from \$297.4 million in 2005—compared to 2006 physical sales of just \$98.7 million, according to local labels body the Music Industry Assn. of Korea (MIAK). In 2005, phys-

ical sales totaled \$121.1 million.

But though official numbers for 2007 are not yet available, the industry consensus is that digital sales leveled off last year, raising the pressure on labels and production companies to find new revenue streams by striking deals with nonmusic companies.

Meanwhile, South Korea's saturated mobile market—there are more than 43 million mobile subscriptions in a country of 49 million people—is forcing local carriers looking for continued growth to move into the content business.

KTF, Korea's second-largest mobile carrier, bought a con-



HYORI

GLOBAL BY AYMERIC PICHEVIN

Off The Air?

French Ad Switch-Off No Turn-On For Labels

PARIS—A proposal to ban advertising on France's state-owned TV channels has set alarm bells ringing throughout the country's record business.

President Nicolas Sarkozy floated the surprise proposal in a Jan. 8 speech; it brought a swift reaction from French trade unions, which staged a one-day strike Feb. 13 across the public broadcasting network.

While the unions fear that a loss of revenue will affect programming quality and jobs, the French music industry is anxious about losing a valuable conduit for its products.

"The very existence of certain records is at stake," says Christophe Lameignère, president of labels trade body SNEP



R&B trio **SG WANNABE** is one of the leading acts signed to recently expanding record label, management and distribution company MNet Media.

MULTITASKING WITH MUSIC

Three Companies Lead The Way As South Korea's Music And Media Businesses Draw Ever Closer

SK TELECOM

Key business: Mobile telecommunications

South Korea's biggest mobile carrier (with a 50% market share, according to the Ministry of Information and Communications), SKT has recently been moving aggressively into the entertainment field. It owns record label JYP Entertainment plus distributor Seoul Records and in 2005 put \$30 million into three investment funds that specialize in developing new talent. In 2006, SKT set up with Warner Music International a joint venture called WS Entertainment, which produces and manages Korean acts signed to Warner. SKT claims its online/mobile music portal Melon has more than 10 million regular users.

MNET MEDIA

Key business: Record label, artist management, distribution

Part of leading South Korean media group CJ Entertainment, MNet claimed a 37% value share of Korea's physical music market during 2007. In 2006, it bought record label GM Production and online music service Max MP3, then teamed with mobile carrier KTF to create a \$10 million music investment fund that now holds stakes in 11 local labels. The following year, MNet took a majority stake in Seoul-based Gretech, developer of leading video streaming service GOM-TV and popular freeware media player GOM. Leading MNet acts include R&B trio SG Wannabe and female singer Lee Hyori.

SM ENTERTAINMENT

Key business: Record label, artist management

Long South Korea's leading production house for teen-idol acts, SM Entertainment became a full-fledged media company in 2007, establishing several divisions with responsibilities including production of movies, stage musicals and karaoke content. Later this year, SME plans to open a chain of karaoke restaurants. Top SME acts include boy bands Dong Bang Shin Gi and Super Junior and female vocalist BoA. In summer 2007, SME released its first film, "Attack on the Pretty Boys," featuring Super Junior. —MR

trolling 35.3% stake in Seoul-based business-to-business retail music service provider Blue Code Technology for \$20.7 million in December 2007. Blue Code provides music to more than 3,000 shopping centers and convenience stores, and KTF says the deal will allow it to expand into full digital and physical distribution.

SK Telecom, South Korea's biggest mobile carrier, has been even more aggressive, buying music labels and distributors and putting some \$30 million into three music investment funds.

"In the past, music stood

alone," says Abraham Jo, leader of SK Telecom's music business team. "But now music can be combined into different forms for consumers—like water from a utility company."

Media giant CJ Entertainment is also expanding into music. CJ's music affiliate, MNet Media, teamed with KTF in 2006 to operate a \$10 million music investment fund that has invested in 11 local music labels and many individual performers' albums and live concerts.

Korean labels, which have long practiced 360-degree deals, now also routinely push their rosters into other areas of en-

tertainment. MNet's Lee Hyori is Korea's highest-paid female singer, making \$2.4 million from her three-year contract, according to local press reports, despite selling just 33,000 physical copies of her 2007 release, "If in Love . . . Like Them." It was the 24th most popular album of the year, according to MIAK. MNet would not confirm the terms of her deal, but Hyori's earning power comes from being one of Korea's most in-demand TV hosts and commercial models, with endorsements including Samsung's Anycall phones.

Even such smaller, independ-

ent labels as Seoul-based YG Entertainment are revamping their business models for the new age. CEO Yang Min-suk says physical album sales now account for just 15% of the company's income, whereas just three to four years ago it represented "the majority" of revenue. Physical sales are now rivaled in importance by income from advertising (12%) and TV/movie deals (10%) for its talent.

"What people want these days is not a simple musician, but a 'multistar,'" Yang says. "It is getting more and more difficult to just stay a musician without being a star like that." ♦♦♦

and CEO of Sony BMG France. He says that such niche genres as classical, jazz, world music or indie rock need the state-owned channels to reach larger audiences. With an ad campaign on public broadcaster France Télévisions, he says, "a 1,000-unit-selling album can reach 10,000 sales."

The move would mainly affect France Télévisions Group's national channels France 2, 3, 4 and 5. According to media research firm Mediametrie, those channels have a current audience share of around 39%, with a broad demographic few French broadcasters can match. The publicly owned Radio France group of stations has long had restrictions limiting advertising to a small number of sectors that do not include music.

Although a France Télévisions statement hailed the president's proposal as validating an editorial strategy that stresses culture and creativity, no concrete details have yet been issued about how the loss of advertising revenue—widely estimated at €800 million (\$1.17 billion) in 2007—would be made up. A presidential spokesman has claimed that any shortfall would be made up from other rev-

enue streams, but Sarkozy's office and the Ministry of Culture have so far been unavailable for further comment.

French research company Yacast estimates that the music industry's ad spending through France Télévisions represented only 8.5% of its total advertising expenditure in 2007. However, labels insist such spending was highly strategic.

France Télévisions hosts the French music industry's annual awards show, Les Victoires de la Musique, and broadcasts many other music shows, including "France 4 Taratata," a tastemaking showcase for current and up-and-coming acts.

"Beyond music shows, France Télévisions' programming includes cultural shows and culture-oriented news that attract specific audiences," EMI Music France deputy director Morvan Boury says.

The music industry also fears a rise in advertising rates if commercial TV channels attempt to exploit the industry's lack of alternatives. Digital media and digital terrestrial TV channels are "not mature enough" to offer realistic alternatives, Boury says.



SARKOZY

Without the pressure of competition from state broadcasters, the cost of advertising on commercial TV "might become prohibitive" for smaller companies, adds Jérôme Roger, director general of independent labels trade body UPFI.

Various sectors of the recording industry are working to develop an action plan after what Lameignère calls "encouraging" discussions with Minister of Culture Christine Albanel during MIDEM last month in Cannes.

SNEP says it will lobby for cultural products—particularly music—to remain visible on state-owned TV, through advertising, sponsorships or partnerships with France Télévisions.

While sharing industry concern, Roger and other execs also see the shift as an opportunity to improve music's exposure on TV, in line with Sarkozy's aim to differentiate public broadcasters' programming from that of privately owned TV channels. Roger says UPFI will lobby for "more music to be heard, in terms of quantity and diversity" on the state channels.

"If [Sarkozy's] proposal is implemented without consultation," Boury says, "there could be serious consequences for the cultural industries. But we could all work together and actually improve the TV exposure of creative works." ♦♦♦



DIGITAL BY JENNIFER NETHERBY

LET'S GET DIGITAL

Retailers Reinvent Kiosk Strategy As Digital Demand Increases

With Borders' announcement last week of plans to add digital music downloads to 25 concept stores this year, the chain joins a new wave of retailers trying to revive the left-for-dead music kiosk business.

Borders' new concept stores will feature a digital center where customers can download music to CDs and non-Apple portable music players, USB sticks and memory sticks. Unlike kiosks in years past, Borders has broadened beyond music what customers can do in its dig-

ital centers, which now include the capability for book downloads and publishing, as well as a genealogy research service.

The company isn't alone—in the last year, HMV and Best Buy have brought back music kiosks on a trial basis and Trans World Entertainment has added kiosks to 25 more of its stores (see story, below).

Like other music retailers, Borders and Best Buy previously have tried and failed to make a business out of music kiosks. Both experimented with them in

2005 along with Starbucks, Trans World, Newbury Comics, Virgin Entertainment Group and a handful of independent stores.

At the time, retailers were unable to make it a profitable business. Kiosks—and their maintenance—were costly and the margins on download and CD burn sales were slim. And music labels only made a limited number of songs available, which frustrated customers.

Newbury Comics got rid of its kiosk after nine months and Starbucks was forced to scale



back after its kiosk provider Hewlett-Packard gave up on the business. Starbucks has since contracted with MOD Systems for a limited number of kiosks in its Hear Music stores but hasn't expanded beyond that.

"Our experience was frustrating and unproductive," Newbury COO Duncan Brown says.

But Borders execs and others say that enough has changed in the last three years to make kiosks profitable.

To begin with, kiosk makers have slashed the equipment costs by more than half. MOD Systems is selling its MOD POD kiosks for as little as \$1,000 plus software licensing

Shoppers at Borders, left, and HMV test out the latest round of music kiosks.

fees. Mix & Burn has cut its price to \$7,000 and is able to integrate its system into a retailer's existing network, reducing maintenance costs.

In addition, song selection has improved, with 2.4 million songs available today vs. 500,000 three years ago.

But the biggest change may prove to be the industry's move toward digital rights management-free music, which would let retailers compete on digital sales with Apple by enabling them to sell down-

loads directly to iPods in stores. "That's a game changer for the kiosk business model," Mix & Burn president Bob French says. He adds that Mix & Burn is waiting for all the labels to move to the MP3 format before it switches its business to all DRM-free downloads. So far EMI is the only label to drop DRM altogether, but the other majors are testing such releases. (For music labels, downloads through kiosks have the potential of adding incremental sales, but a spokesman for one major says that so far those sales are small.)

The business is still run on thin margins, with the whole-

sale cost of a song averaging 70 cents. But the move away from DRM downloads could further cut kiosk costs, because retailers could do away with CD burning equipment and switch to offering downloads exclusively through filling stations where users upload music directly to portable devices or memory sticks.

In turn, this could save on manufacturing costs for the CDs that consumers now use; Trans World charges \$3.99 for the first song and \$1.19 for each additional track. (Borders will charge \$9.95 for the first seven songs and 99 cents for additional tracks.)

Trans World, which says kiosks are profitable in some of its stores, has done more testing of the service than any other retailer, trying them out in college, urban and tourist areas to find a profit-making formula. So far, results are mixed.

"We really have no definitive answer," director of merchandising operations and new media Ish Cuebas says.

Borders is targeting its key demographic of women ages 35-50 who haven't done a lot of downloading at home. The store is adding dedicated sales staff to help them.

"Our theme really is 'Go digital, we'll show you how,'" Borders VP of e-business Kevin Urtell says.

KOUNTING ON KIOSKS

Several retailers are giving kiosks another shot. And this time, they're experimenting with new ways to draw in customers—from adding digital rights management (DRM)-free downloads to combining digital sales with social networking.

BORDERS

In its new concept stores, Borders is dedicating specific staff to digital centers at which customers can download songs, albums and books.

Borders' partnership with kiosk company Mix & Burn has allowed the retailer to incorporate downloads into its existing computer network, rather than adding a costlier new system. Music can be burned to a CD or uploaded to a Microsoft-compatible portable player or a USB or memory stick. Borders has 2.4 million songs from all four major labels and independents through the Orchard in its database.

Chances for success: Borders' biggest barrier is that downloads to portables won't play on iPods, though users can burn DRM-free downloads to CDs that can later be transferred to iPods. The model is also reliant on sales staff, which could prove costly if customers browse more than buy.

HMV

HMV has introduced kiosks that combine social networking with music downloads to two U.K. stores and plans to expand the program to other new and existing locations this year. HMV's kiosks are actually iMac computers, where customers can log on to MySpace and other similar sites to get music recommendations and then download a song or order an album not in stock. Until now, HMV has offered a limited number of free DRM-free downloads that can be transferred to USB sticks and other memory devices and later uploaded to iPods and other portable players. HMV is in talks with the labels to further develop the service. HMV works with U.K.-based Code Computer Love for its kiosks.

Chances for success: HMV's downloads are DRM-free and playable on all music devices including the iPod. But so far, a limited number of songs have been offered. Success will be contingent on how many songs HMV can get in its library, and how fast.



TRANS WORLD

Trans World has been the longest and strongest supporter of kiosks in the United States, with 37 stores offering downloads through the machines. Last year, the retailer added kiosks to 25 of its stores, including all outlets in the Providence, R.I., market. Trans World works with—and is the majority owner of—Mix & Burn. Like Borders, the retailer has 2.4 million song downloads in its library from all the major labels and the Orchard. Downloads can be burned to CD without DRM or transferred to portable devices and USB drives compatible with Microsoft's PlaysForSure.

Chances for success: Trans World has proved that it is committed to kiosks, but their use is likely to be limited unless the store incorporates DRM-free downloads.

BEST BUY

MOD Systems, which also supplies kiosks to Starbucks, has a pilot deal with Best Buy for its multimedia MOD PODs, which retailers can bring in for as little as \$1,000. MOD's library includes music from the four major labels and the Orchard and the company is adding movies and TV shows.

Music can be burned to CD or downloaded to MP3 and portable music players, memory cards, USB drives and mobile phones, but playback is limited to Microsoft-compatible devices.

Chances for success: Potential market limited since downloads aren't compatible with iPods. —JN





On The Road

RAY WADDELL rwaddell@billboard.com

Ticketmaster The Promoter?

China Division May Prove Important Test Case

Ticketmaster may be losing its top client at the end of 2008 in Live Nation, but one thing is clear: The company will not be sitting still as it prepares to spin off from parent company IAC.

More days after Live Nation laid out its plans for launching its own ticketing company when its Ticketmaster contract expires (billboard.biz, Jan. 11), Ticketmaster revealed its plans to purchase secondary market firm TicketsNow for \$265 million (billboard.biz, Jan. 15) and European reseller Get Me In (billboard.biz, Jan. 29).

Obviously, Ticketmaster has some deep pockets and is striving to reign in a secondary market that has caused it and the industry headaches aplenty. Now many are wondering if, as the market and the Ticketmaster business model evolves, Ticketmaster will step up to the plate as a risk-taking promoter, taking its marketing expertise to what may be the logical next level.

Ticketmaster is already a de facto promoter in China, where its Emma Ticketmaster division, directed by Jonathan Krane, is promoting shows ranging from Linkin Park to Celine Dion (now that's a range). Is China a petri dish for eventual concert promotion in the United States?

If that's the case, Ticketmaster CEO Sean Moriarty is playing it close to the vest. "I think [China] gives us the opportunity to perhaps do things for the first time as a company, but the reality is we're driven by figuring out how we can actually provide the most value in the market, be successful in the market, and obviously we'll learn things along the way that may or may not apply to other markets," Moriarty says.

"But we really don't see [China] as a test market," he continues. "We see our efforts there consistent with the opportunities we see, and anything we learn along the way that can help us somewhere else is just gravy."

So, bluntly asked, will Ticketmaster be a concert promoter in the States? "As live entertainment transforms itself, so too is Ticketmaster going to look to transform itself," Moriarty says. "You've seen an awful lot of change over the course of the past year or so in the types of things that we're doing, and I think you can expect to see more changes as we figure out the best way to position ourselves and provide value. So certainly it's a possibility."

He also expressed consternation about the rising prices of tickets. "We have to be careful about what we charge, because if the average ticket price is \$250 to see an artist, we're all in trouble, because... we're now trying to appeal to a 10% market instead of a 100% market," he said.

Overall, "the business is amazing and the artists have never been better," Leiweke said. "We have to find new ways to find new talent. We have to give them new platforms and give that music to the consumer."

NO 360 FOR AEG: Billboard's Los Angeles-based touring correspondent Mitchell Peters reports some interesting stuff from AEG CEO Tim Leiweke's keynote address Feb. 8 at the

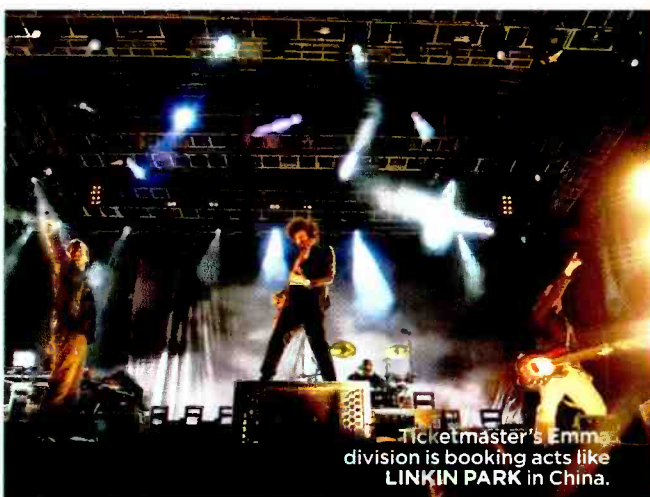
Grammy Foundation's 10th annual Entertainment Law Initiative. One point that Leiweke made clear is that the Los Angeles-based sports and entertainment giant (of which promoter/producer AEG Live is a division) does not intend to adopt the same business model as its chief live event competitor, Live Nation.

"There are those that believe in a 360 model," Leiweke told a packed ballroom at the Beverly Hills Hotel. "We don't."

Leiweke said AEG would not move into the record label business. "We go to the labels and let them know we're [their] partners and that we can't distribute the music better than [they] can," he said. "The labels have an important place within our industry."

He further advocated the necessity of managers and agents to the live business. "We don't think that we do ticketing or distribution or managing artists better than you do."

Leiweke estimates his company will sell about 20 million concert tickets in 2008. "Our facilities division will sell another 20 million tickets," he said. He added that AEG invested \$800



Ticketmaster's Emma division is booking acts like LINKIN PARK in China.

million into the live music business in 2007, and will produce more than 30 tours this year.

AEG has been tremendously aggressive in the arena business, opening new buildings in Kansas City, Mo.; Newark, N.J.; and London in 2007, with additional arenas to debut in Berlin, Beijing and Shanghai this year. "There are some, including our competitors, that say we're a boutique," he said. "But we're not a boutique. We're here to stay."

Overall, "the business is amazing and the artists have never been better," Leiweke said. "We have to find new ways to find new talent. We have to give them new platforms and give that music to the consumer."

Overall, "the business is amazing and the artists have never been better," Leiweke said. "We have to find new ways to find new talent. We have to give them new platforms and give that music to the consumer."

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BOXSCORE Concert Grosses

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	GROSS/ TICKET PRICE(S)	ARTIST(S) Venue, Date	Attendance Capacity	Promoter
1	\$985,425 \$125/\$95/\$65/ \$45	KEITH URBAN, CARRIE UNDERWOOD Boardwalk Hall, Atlantic City, N.J., Feb. 15	12,734 sellout	Live Nation
2	\$942,878 \$79.50/\$49.50	MATCHBOX TWENTY, ALANIS MORISSETTE, MUTEMATH Madison Square Garden, New York, Feb. 14	14,385 sellout	Metropolitan Talent Presents
3	\$927,443 \$125/\$55	MARC ANTHONY Coliseo de Puerto Rico, Hato Rey, Puerto Rico, Feb. 8	9,771 11,012	Gianfi Communications
4	\$841,855 \$64.50/\$54.50	GEORGE STRAIT, LITTLE BIG TOWN, SARAH JOHNS Wachovia Center, Philadelphia, Feb. 16	13,113 17,000	Varnell Enterprises
5	\$826,201 \$49.50/\$39.50	JONAS BROTHERS, ROONEY Gibson Amphitheatre, Universal City, Calif., Feb. 2-3	17,885 17,913 three shows one sellout	Live Nation
6	\$564,005 \$72.50/\$62.50	KEITH URBAN, CARRIE UNDERWOOD Roanoke Civic Center, Roanoke, Va., Feb. 16	7,898 sellout	Outback Concerts
7	\$505,151 (\$503,666 Canadian) \$64.69/\$37.61	LA COMPAGNIE CRÉOLE Bell Centre, Montreal, Feb. 15	8,051 9,149	Gillett Entertainment Group
8	\$479,896 \$45/\$25	FOO FIGHTERS, HELLO STRANGER, AGAINST ME! Oracle Arena, Oakland, Calif., Feb. 2	13,130 sellout	Live Nation
9	\$403,240 \$85/\$45	BLUE MAN GROUP U.S. Airways Center, Phoenix, Jan. 13	6,691 9,461	Emery Entertainment
10	\$388,305 (\$391,275 Canadian) \$78.90/\$49.12	MICHAEL BUBLÉ, NATURALLY 7 Memorial Auditorium, Kitchener, Ontario, Jan. 28	5,202 sellout	Live Nation
11	\$383,669 \$42.25/\$22.25	FOO FIGHTERS, JIMMY EAT WORLD, AGAINST ME! BankAtlantic Center, Sunrise, Fla., Jan. 16	10,151 sellout	Live Nation, in-house
12	\$381,396 (\$380,343 Canadian) \$150.42/\$54.65	JOHN MELLENCAMP Bell Centre, Montreal, Feb. 1	5,275 6,205	Gillett Entertainment Group, Live Nation
13	\$376,243 (\$379,975 Canadian) \$64.86/\$34.16	BIG & RICH, COWBOY TROY, TERRI CLARK, EMERSON DRIVE Pacific Coliseum, Vancouver, Jan. 11	6,484 8,863	Live Nation
14	\$367,565 \$75/\$35	MATCHBOX TWENTY, ALANIS MORISSETTE, MUTEMATH Quicken Loans Arena, Cleveland, Feb. 7	6,974 10,001	Live Nation, in-house
15	\$364,655 \$88/\$58	BLUE MAN GROUP Honda Center, Anaheim, Calif., Jan. 12	8,342 12,885	Emery Entertainment
16	\$353,298 \$75/\$59.75/ \$39.75	OZZY OSBOURNE, TWISTED ROOTS Cumberland County Civic Center, Portland, Maine, Jan. 31	5,760 sellout	Concerts West/AEG Live
17	\$353,075 \$100/\$60	RAMÓN AYALA Gibson Amphitheatre, Universal City, Calif., Jan. 26	5,279 5,969	Live Nation
18	\$332,406 (\$341,290 Canadian) \$63.80/\$44.32	BIG & RICH, COWBOY TROY, TERRI CLARK, EMERSON DRIVE MTS Centre, Winnipeg, Manitoba, Jan. 21	5,923 6,290	Live Nation
19	\$331,527 \$75/\$35	MATCHBOX TWENTY, ALANIS MORISSETTE, MUTEMATH Cricket Arena, Charlotte, N.C., Jan. 29	6,959 sellout	Live Nation
20	\$326,097 (\$325,950 Canadian) \$65.03/\$49.02	MICHAEL BUBLÉ, NATURALLY 7 Moncton Coliseum, Moncton, New Brunswick, Feb. 2	5,423 5,708	Gillett Entertainment Group, Live Nation
21	\$322,770 \$47.50/\$27.50	JONAS BROTHERS, ROONEY Comcast Arena, Everett, Wash., Feb. 5	7,531 sellout	Live Nation, in-house
22	\$311,153 (\$317,662 Canadian) \$64.16/\$44.57	BIG & RICH, COWBOY TROY, TERRI CLARK, EMERSON DRIVE Enmax Centre, Lethbridge, Alberta, Jan. 17	5,671 sellout	Live Nation
23	\$301,267 (\$306,287 Canadian) \$64.43/\$44.75	BIG & RICH, COWBOY TROY, TERRI CLARK, EMERSON DRIVE Enmax Centrum, Red Deer, Alberta, Jan. 16	5,306 sellout	Live Nation
24	\$298,836 (\$299,444 Canadian) \$65.37/\$45.41	BIG & RICH, COWBOY TROY, TERRI CLARK, EMERSON DRIVE CN Centre, Prince George, British Columbia, Jan. 9	4,975 sellout	Live Nation
25	\$283,930 (\$291,764 Canadian) \$63.74/\$44.28	BIG & RICH, COWBOY TROY, TERRI CLARK, EMERSON DRIVE Brandt Centre, Regina, Saskatchewan, Jan. 19	4,762 5,000	Live Nation
26	\$279,607 \$43.75	RON WHITE, ALEX REYMUENDO Ruth Eckerd Hall, Clearwater, Fla., Feb. 14-16	6,391 three sellouts	in-house, Live Nation
27	\$279,315 \$45	FOO FIGHTERS, HELLO STRANGER, AGAINST ME! Reno Events Center, Reno, Nev., Feb. 1	6,629 sellout	Live Nation
28	\$277,430 \$75/\$45	MATCHBOX TWENTY, ALANIS MORISSETTE, MUTEMATH Bradley Center, Milwaukee, Feb. 5	5,554 6,674	Live Nation, in-house
29	\$276,445 (\$283,854 Canadian) \$63.79/\$44.31	BIG & RICH, COWBOY TROY, TERRI CLARK, EMERSON DRIVE Credit Union Centre, Saskatoon, Saskatchewan, Jan. 20	5,094 5,526	Live Nation
30	\$276,245 \$49.50/\$39.50	JONAS BROTHERS, ROONEY Planet Hollywood Theater, Las Vegas, Feb. 1	6,397 7,024	Live Nation, Andrew Hewitt Co., in-house
31	\$264,480 (\$267,899 Canadian) \$64.66/\$44.92	BIG & RICH, COWBOY TROY, TERRI CLARK, EMERSON DRIVE Prospera Place, Kelowna, British Columbia, Jan. 12	4,651 4,665	Live Nation
32	\$263,417 \$68/\$28	MARILYN MANSON, OURS Hammerstein Ballroom, New York, Jan. 29-30	4,748 7,091 two shows	Live Nation
33	\$253,093 (\$260,547 Canadian) \$64.60	MICHAEL BUBLÉ, NATURALLY 7 Sudbury Arena, Sudbury, Ontario, Jan. 22	4,078 sellout	Live Nation
34	\$249,660 \$45	PHIL LESH & FRIENDS, IVAN NEVILLE'S DUMPSTAPHUNK Bill Graham Civic Auditorium, San Francisco, Jan. 26	5,882 8,500	Live Nation
35	\$241,248 (\$241,739 Canadian) \$65.37/\$37.42	BLUE RODEO, LUKE DOUCET Southern Jubilee Auditorium, Calgary, Alberta, Jan. 9-10	4,870 two sellouts	Live Nation



The Indies

CORTNEY HARDING cortney.harding@billboard.com

Filling The Void

A New Station Brings Indie Radio Back To New York

New York has always had plenty to offer indie labels and bands. It is one of the biggest touring stops in the country, with venues ranging from the slick and professional Bowery Ballroom to small, off-the-beaten-path spaces like Goodbye Blue Monday. Plenty of labels have offices here, and lord knows you can't swing a cat in some parts of Brooklyn without hitting a guitarist. In fact, New York seems to have everything an indie could want, with one notable and glaring exception: its lack of a top-notch, indie-focused radio station.

KEXP, the groundbreaking Seattle station, is about to change that. On March 24, KEXP and WNYE (Radio New York), the city's public radio station, will launch Radio Liberation. The programming will feature a three-hour drive-time eclectic music show followed by three simulcast hours of "The Morning Show With John Richards," a nightly world music program and a weekly music variety show hosted by KEXP DJ/senior director of programming Kevin Cole. Radio Liberation will broadcast 39 hours of music per week, with 24 hours of programming produced in New York.

To be fair, a few smaller stations in the city already play independent artists. New York University's WNYU; free-form WFMU Jersey City, N.J.; and Fordham University's noncommercial triple A WFUV all provide alternatives to corporate stations, but all three are also limited in their signal reach and lack of marketing budgets. Radio Liberation, however, has the benefit of being affiliated with the City of New York, and thus offers a number of unique promotional resources.

"Because we're affiliated with the city, we have access to ads in bus shelters, on the subway and on TaxiTV," Radio New York GM Matthew Tollin says. "We even provide the hold music that residents hear when they call the city. There will be a huge marketing juggernaut."

And indie labels, which traditionally face an uphill battle when it comes to being played on terrestrial airwaves, have a lot to gain. KEXP has broken a number of indie acts through the years, John Richards says. "We were the first with Modest Mouse, the Dandy Warhols, Neko Case."

"We get hundreds of CDs every day, and we listen to all of them," Richards says. "We're not consumed with slowing down the process by testing everything in focus groups. We're all inspired by [legendary British DJ] John Peel."

KEXP executive director Tom Mara has a similar philosophy: "Our DJs are really proactive when it comes to selecting music," he says. "We give them the freedom to play what they want."

Morgan Lebus, a rep for indie label Domino Records, says, "No market needed this more

than New York City. We have artists that sell 200,000 copies and can't get on the air here in New York. The existing stations had great progressive programming but didn't motivate buyers or have a real effect on sales the way KEXP and other well-known indie stations like KCRW and WOXY do."

While neither of the other two stations is planning on setting up shop in New York, they are both growing and expanding their reach in other ways. WOXY Cincinnati has launched a partnership with London magazine *Artrocker*, and KCRW Los Angeles recently debuted a new customizable online player and continues to sponsor live music events across the country.

Even major labels are talking notice of such stations' growing reach and influence. "I've had



NEKO CASE

more label presidents call me in the past year-and-a-half than I did in the first eight years I did the show," KCRW's "Morning Becomes Eclectic" host Nic Harcourt says. "People are starting to see that public radio has taken the lead where commercial radio has just given up."

For KEXP, taking the lead means focusing on local acts in both of its markets. "Our goal is really to tap into and represent the New York music scene, much like we've connected to the Seattle scene," Mara says. "Our DJs in Seattle go out all the time and are constantly looking for promising new acts in clubs. To kick the expansion off, John is planning on spending half his time in New York, and we'll be bringing on other staff as well." ●●●

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Madacy tins from Lynyrd Skynyrd, Elvis Presley, Ray Charles and Creedence Clearwater Revival



Retail Track

ED CHRISTMAN echristman@billboard.com

Tin Can Alley

Curb And Madacy Try A New Packaging Concept

Waiting for the majors to do something about physical sales may well be a lost cause. But indie label and budget product specialist Madacy Entertainment continues to drive sales through its collectible "tin" packaging, and now Curb Records is getting onboard with its own twist on the concept.

The Nashville-based label has created a "Collector's Edition" line that will package together three albums each from five artists on the roster. The releases, which will come out in May in a brushed nickel platinum color tin, are priced at \$19.99.

For each artist—say, Tim McGraw—a fairly recent album will be packed together with two of the artist's older catalog albums. Inside the tin, each album will come with its original jewel box artwork. In August, the label

plans to put out eight more such releases, VP of sales Benson Curb says.

Meanwhile, by year's end, Montreal-based Madacy expects to have more than 100 titles out in the tin can format, which the label calls the "Collector's Series." The tins will be available at various price points: a budget version, consisting of a single 12-track disc and a bonus ringtone, retails for \$5.99; a three-disc version—for such artists as Dean Martin, Elvis Presley and Frankie Valli—sells for \$19.99.

The packaging increases sales velocity by converting music to a gift item, Madacy executive VP Harris Sterling says. He credits the series as helping to boost the company's U.S. market share to 2.05% last year, from 1.7% the year prior. In the holiday season, the series clearly made a difference: Madacy's market share rose to 2.9% for December 2007.

"We spent a lot of time and money getting this going," Sterling says. "The barrier to entry is high, what with the tooling, the mold, the high-gloss look and the eco-friendly Digipaks that house the individual CDs inside the tin, which is also recyclable.

What's more, the packages appeal to the older demos, who understand the concept of collectible, Sterling says. "And it doesn't have to just be for the holiday selling season.

There are plenty of other gift-giving times during the year. Don't forget, thousands upon thousands of people celebrate birthdays 365 days a year."

In fact, the gift packaging helps the label get into stores that don't traditionally sell music, he says—Bed Bath & Beyond, for instance.

The company has also been spending money to drive awareness. During the holiday selling season, Madacy not only did some TV advertising, it took out a full page ad in *USA Today* touting the tin titles, playing off the old NARM promotional tag line, "Give the gift of music." It also ran trade ads in *Discount Store News* and *Retailing Today*, in an attempt to reach nontraditional music merchants. Imagine that, spending money to market a new product.

Curb is touting the gift benefit and the collectible value for the packaging as well. But the company also sees the tins as a way to address some of the dynamics at work in the marketplace. "We are trying to be creative in packaging," Benson Curb says, "and also offer more value to the consumer."

So in addition to the tins, which contain three discs, the company plans on offering twofer packages listing at \$19.99; these would combine the most current album from

an artist such as LeAnn Rimes with a catalog album. Instead of issuing them together inside the usual double-CD "O-Card," the albums will be combined with a sticker.

With pressures coming from retail, Curb says he knows where he needs to be on net price to accounts. Offering the twofer at \$19.99 means they'll probably retail in stores at about \$14—a pretty good deal for customers, he says.

So far the label is doing the twofer for current albums that were already released. But Curb Records may start packaging brand-new titles out of the box in a twofer with a catalog album as well. After all, Benson Curb says, many labels are now issuing CD/DVD combos on new releases.

This way, customers buying an artist's new album also get a chance to learn about older music—and that, in turn, might lead to an exploration of the artist's entire catalog. Or if they already own one of the albums in the twofer, Benson Curb says, they can give that one away as a gift.

"At least we are taking a chance on letting people have ways to buy more music and share it," he says, "rather than sharing it for free." ●●●

2.9%
Madacy's market share for December 2007

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The Publishers Place

SUSAN BUTLER sbutler@billboard.com

Indies On The Rise

As Sony/ATV Surges, Four Smaller Publishers Debut On Top 10 Publishers Airplay Chart

The results are in: As 2007 came to a close, Sony/ATV Music Publishing leapt ahead of Warner/Chappell Music for the No. 3 slot on the Top 10 Publisher Airplay chart for the fourth quarter. Four indie publishers, meanwhile, hit the chart for the first time.

One factor that may have affected chart position is the increasing number of U.S. radio stations that Nielsen BDS monitors for this chart: up 3.7% from the prior quarter to 1,532 stations. Since the chart launched in first-quarter 2006, the number of stations monitored has increased 19.7% from 1,280 stations. Chart position

is based on each publisher's share of ownership or control of the top 100 songs these stations played during the quarter.

Universal Music Publishing Group (UMPG) held onto its No. 1 spot, although the publisher's U.S. airplay market share slipped from 23.51% in the third quarter to 22.24% in the fourth quarter.

Top R&B/hip-hop songs supported the publisher's position, including **Alicia Keys'** "No One," **Chris Brown's** "Kiss Kiss" featuring **T-Pain**, **Rihanna's** "Hate That I Love You" featuring **Ne-Yo** and **Kanye West's** "Good Life" featuring **T-Pain** and "Stronger." But **Daughtry's** "Over You" and **Carrie Underwood's** "So Small" also boosted the publisher.

EMI Music Publishing recaptured No. 2 with 18.63% of the market in the fourth quarter after it slipped last quarter to

No. 3, behind Warner/Chappell, with 16.65% share. When the chart launched two years ago, EMI held a 23.36% share. But since 2006, it has yet to break the 19% mark.

EMI, like UMPG, also holds a share of "No One," "Hate That I Love You," "Good Life," "Stronger" and "Over You." But EMI chalked up points with

other songs, including **Pink's** "Who Knew," **Matchbox Twenty's** "How Far We've Come" and **Baby Bash's** "Cy-clone" featuring **T-Pain**.

Sony/ATV jumped to the No. 3 spot with a 15.88% share, adding more than 2.5 points from its 13.20% share the prior quarter. Among the songs that helped the publisher were **Timbaland's** "Apologize" featuring **OneRepublic**, **Colbie Caillat's** "Bubbly," "Hate That I Love You," **Fergie's** "Big Girls Don't Cry," **J. Holiday's** "Bed" and **Flo Rida's** "Low" featuring **T-Pain**.

Warner/Chappell dropped to No. 4 with a 13.26% share from a 17.56% share in the third quarter—a drop of 4.3 points, but still a higher share than the publisher held during most of 2006. Between the second and third quarters of last year, Warner/Chappell's share increased by nearly four points.

Songs that helped the publisher hold onto the market share included "Good Life," "Stronger," "Bed," **Timbaland's** "The Way I Are" featuring **Keri Hilson**, **Justin Timberlake** and **Beyoncé's** "Until the End of Time," **Kenny Chesney's** "Don't Blink," **Nickelback's** "Rockstar" and **the-Dream's** "Shawty Is a 10."

S1 Songs/America broke the top five with 2.72% share after hitting the chart for the first time with a 1.36% share in last year's third quarter. The publisher owes its success to **Finger Eleven's** hit "Paralyzer" and **Seether's** "Fake It."

New to the chart is Taking Care of Business Music, which is No. 6 with 2.19%. The **Soulja Boy** publisher scored with "Crank That (Soulja Boy)" and

"Soulja Girl" featuring **I-15**.

Another chart breaker, Words and Music Copyright Administration, landed at No. 7 with 1.85% due to its shares of **Dierks Bentley's** "Free and Easy (Down the Road)," **Josh Turner's** "Firecracker" and **Montgomery Gentry's** "What Do Ya Think About That."

Kobalt Music Group, which first hit the chart in the second quarter last year at No. 6, dropped to No. 8 with a 1.84% share. It holds a share in **Pink's** "Who Knew" and "U + Ur Hand," and **LeAnn Rimes'** "Nothin' Better to Do."

The success of "Bubbly" was enough to land Cocomarie Music on the chart for the first time. It sits at No. 9 with 1.72% share.

Mike Curb Music, another chart newcomer, rounds out the top 10 with 1.52% share. The indie had the help of "Nothin' Better to Do," **Garth Brooks'** "More Than a Memory" and **Tim McGraw's** "If You're Reading This."

TOP 10 PUBLISHER AIRPLAY CHART

RANK	PUBLISHER NAME	MARKET SHARE
1	UNIVERSAL MUSIC PUBLISHING GROUP	22.24%
2	EMI MUSIC PUBLISHING	18.63%
3	SONY/ATV MUSIC PUBLISHING	15.88%
4	WARNER/CHAPPELL MUSIC	13.26%
5	S1 SONGS/AMERICA	2.72%
6	TAKING CARE OF BUSINESS MUSIC	2.19%
7	WORDS AND MUSIC COPYRIGHT ADMINISTRATION	1.85%
8	KOBALT MUSIC GROUP	1.84%
9	COCOMARIE MUSIC	1.72%
10	MIKE CURB MUSIC	1.52%

Percentage calculations based upon the overall top 100 detecting songs from 1,532 U.S. radio stations electronically monitored by Nielsen BDS 24 hours a day, 7 days a week during the period of Oct. 1-Dec. 31, 2007. Publisher information for musical works has been identified by the Harry Fox Agency. A "publisher" is defined as an administrator, copyright owner and/or controlling party.

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Social Networking In Spanish

Facebook Learns A New Language

When Internet users throughout Latin America logged on to Facebook during Valentine's Day week, they found a site that needed no translation.

It was Facebook's first step toward a broad internationalization plan. Since Feb. 11, any person from a Spanish-speaking country who visits Facebook will see the site in Spanish, while users from other countries will have the option to select Spanish as their preferred language. French and German will be introduced in the coming months.

The Spanish option highlights just how popular Facebook in particular and social network sites in general have become in Spanish-speaking countries in the past year. MySpace has Spanish-language sites tailored for Mexico, Spain and Latin America, plus a U.S. Latino site.

But Facebook has quickly been gaining traction as well. Although the site declined to give specific numbers, it does report that there are more than 2.8 million active Facebook users in Latin America and Spain.

The Latin country with the most Facebook users is Colombia, followed by Mexico, Brazil, Venezuela and Panama.

And although the site is neither as promotional- nor music-driven as MySpace, for many Latin-American acts Facebook is the only way to reach fans in very targeted ways.

Take Colombian band **Koyi K Utho**, which plays industrial metal inspired by Japanese anime series "Mazinger Z." It's not the easiest type of music or look to promote in Colombia. But it is the type of profile that can generate an avid online following. Like many alternative acts in Colombia and other Latin-American countries, Koyi, which formed in 1999 and is signed locally to EMI, has come to rely greatly on social network sites as an indispensable promotional and outreach tool.

"It's the only way we can communicate at no cost," says **David Torres**, who designs the band's site and online promotions. "Only one station plays music like Koyi's in Colombia."

While you can find Koyi on MySpace, on Facebook you will find the band's page, personal pages for each member, a label-handled "official" page and a page created by fans and

street teams. MySpace, Torres says, serves a broader, more mass-appeal purpose, while Facebook allows for a more intimate, one-on-one contact with diehard fans who can be directly targeted for specific promotions and events.

Koyi's Facebook pages, Torres says, are the driver to get fans to shows and, once there, to get them to buy albums at the venues. In a country where record stores have diminished and there is little to no digital sales to speak of, such direct marketing becomes essential.

"We are only beginning to mine all the possibilities in MySpace," says **Maria Isabel Ramirez**, director of Sony BMG's Day One Entertainment in Colombia. "But in

Facebook, we provide a more personal touch." Ramirez says that on Feb. 2, Sony BMG put up the Facebook page of established ska/rock act **Dr. Krapula**, recently signed to the label. Within an hour, 50 friends, unsolicited, had signed on.

Now, having the site in Spanish opens up a realm of outreach possibilities that simply wasn't there before. "Our scope just becomes much bigger," Torres says. "Having it in Spanish will allow more people to come in, and now we have the option to go to other Spanish-speaking countries and find fans there as well."

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Colombian industrial metal band **KOYI K UTHO** has been promoting its music to fans via social network sites.

EN BREVE

SIGNED LANGUAGE

In a rare move for the label, Sony BMG Norte has signed English-language artist **Young Seb** (aka YS). The 16-year-old rapper of Samoan and Nicaraguan descent is expected to release his all-English debut album (featuring a duet with Frankie J) this year. Single "High School Wifey" has been picked up by mainstream radio stations in Northern California and New Mexico.

COODERED COMEBACK

Ry Cooder, who produced "Buena Vista Social Club" and 2005's "Chavez Ravine," is back with another nostalgic Latin music project. Sing-



er **Ersi Arvizu's** "Friend for Life" is due May 6 on Epitaph imprint **Anti**. Cooder included the singer on "Chavez Ravine" and produced her album of Spanish and English autobiographical songs. Arvizu, who was signed to Del-Fi Records (of Ritchie Valens fame) with her sibling girl group the Sisters, was a figure in East Los Angeles' rock'n'roll scene in the '70s with her band **E! Chicano**. She eventually became a boxer and drove a FedEx truck before uniting with Cooder.

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DIGITAL DREAMING

Composer/producer **Alejandro Jaen** has launched a digital label, **Big Dream Music**, and its own download store, musicayes.com. Jaen, who has worked with the likes of **Marc Anthony** and **Gilberto Santa Rosa**, is working more than two dozen projects at launch. Some are such exclusive new artists as **Daniel Santacruz**, songwriter for bachata stars **Monchy & Alexandra**. Others are acts for which he has digital distribution rights, such as **Alvaro Torres**. With an eye toward selling music online and via ringtones in Europe and Asia, Jaen says he intends to sign artists across genres, from pop to tropical to regional Mexican, and even European house. —**ABY**

Breaking Black: Guayaba

Airplay And Appearances Assisted Puerto Rican Group's Grammy Upset

Perhaps the only Grammy Award win by a Latin act on Feb. 10 that couldn't have been predicted in advance was **Black: Guayaba's**. Up against competitors with bigger sales in its home territories (**Panda**, **Zoé**), longer careers (**Jarabe de Palo**) and

a recent Latin Grammy win in the group rock album category (**Rabanes**), the Puerto Rican band took home the award for best Latin rock or alternative album for "No Hay Espacio."

Mainstream Grammy voters have more of a U.S.-

based membership than Latin Grammy voters, and—propelled by sales and airplay in Puerto Rico—**Black: Guayaba** was the only group to appear on the **Billboard** charts. Since its first independent release in 2005, the band has landed five songs on the **Latin Pop Airplay** chart, including its most recent single "Sin Tu Amor." The group's current album made it to No. 19 on the **Top Latin Albums** chart.

Even before **Machete Music** picked it up last year, the group had been diligently networking at **Recording Academy** forums in

Puerto Rico on breaking into the business. "We went and got to know all the people, so they knew we existed," vocalist **Gustavo Gonzalez** says. "The first year we came as spectators, the second year we played, and the third year I was a panelist."

Meanwhile, the group had its music placed in a slew of public service announcements in Puerto Rico, as well as a commercial for pharmaceutical company **Glaxo-SmithKline**. **Black: Guayaba's** song placements should get a boost with its recent sign-

ing to **Universal Music Publishing Group**.

Label manager **Carolina Arenas** says mainland U.S. pop stations will get a post-Grammy pitch of single "Sin Tu Amor," and that a five-city tour is in the works for April.

"We are still trying to release the album in Latin America and we are positive that with the Grammy and all the good things that are happening for them, this will be achieved," Arenas says.

Calling the Grammy "a very good start," Gonzalez hopes the award will encourage more people to check out the group, which produces its own albums. "We have a lot of work left to do," he says.

—**Ayala Ben-Yehuda**

.com For news and developments relating to the **Billboard Latin Music Awards**, see yahootelemundo.com/premiosbillboard.



BLACK: GUAYABA

BRAND
ASSET GROUP
CEO

Chris Lighty

It's 360 24/7 for Lighty, who brought 50 Cent to Glacéau, LL Cool J to ChapStick and who won't let the Courvoisier pass him by again.

On the second floor of 36 W. 25th St. in Manhattan, Chris Lighty is the CEO of Brand Asset Group. Venture nine floors up, however, and he's Chris Lighty, head of Violator Management. Donning these two hats, the 39-year-old has become one of the few brand managers with a master plan that's working in a floundering music industry.

As one of hip-hop's top deal-makers, Lighty has handled the careers of 50 Cent, Missy Elliott, Busta Rhymes and LL Cool J. Notably, he helped land 50 an investment partnership with Glacéau's Vitaminwater that saw the Queens rapper breaking the bank after Coca-Cola's recent \$4.1 billion buyout of the company. In hopes of expanding the branding operations he initiated when he co-founded Violator a decade ago with former partners James Cruz and Mona Scott (Scott left in February to launch her own multimedia company), Lighty launched Brand Asset Group, a partnership with Warner Music Group, last summer. As an up-and-comer he earned much of his business acumen working with WMG's Lyor Cohen when Cohen was at Def Jam and with Russell Simmons' Rush Management in the late '80s/early '90s.

This year, Lighty will continue to build on the 50 Cent trademark (which includes body spray and cologne collaborations) while ensuring LL Cool J stays profitable (the rap vet recently partnered with ChapStick) after his final Def Jam disc drops. While generating branding ops for other clients like Busta Rhymes, Swizz Beatz and Violator's latest signee Macy Gray to coincide with their future projects, Lighty is also developing Brand Asset Group into a force as dominant as Violator, if not more.

Seated in his spacious second-floor digs (the predictably more corporate of his two offices), Lighty discusses his latest endeavor, the shifts in the music industry and the business models he thinks can succeed in today's battered climate.

Explain how the function of Brand Asset Group is different from that of Violator.

At Violator our first goal is to appease the artist and grow their brand. [With] Brand Asset we have to appease not only the artist but the company that the artist may be matched up to. We're working projects with other marketing companies. We're building a group of individuals that have licensing capabilities, better overall Fortune 500 relationships and [who will] really be able to generate different marketing opportunities. Whereas other companies are positioning themselves as direct competitors, we want to be everyone's friend so that we can make as much money for the music industry and the marketing companies.

How is WMG involved with Brand Asset Group?

They're our partners and backers financially. We look to work and service their artists, but we'll also service

Ciara on Jive, Sony BMG—we're not exclusive to Warner Music Group, but we are obviously looking to make the Warner Music Group family the most money possible. Our goal really is to help as many brands as possible and land a few more deals for artists throughout the industry that are more on the Vitaminwater train of thought—invest in yourself, invest in your brand and win on the upside. We're looking to do some things with Dale Earnhardt Industries [boss] Max Siegel.

It would seem to be more beneficial for Warner not to be exclusive.

At the end of the day, our bottom line is their bottom line. They know that every opportunity isn't going to fit a Warner Music Group artist. And if the music business as a whole is becoming healthier, it's just going to help them overall, so they're not thinking, "I'm going to be greedy and be all about me." They're thinking, "Let's help build this business and as it builds we make money."

We can no longer think in the mind state of "us vs. them." The whole music business is us. It can't be, "Sony BMG, I don't like those guys."

With the music industry in decline, what has been the strategy for your clients in this marketplace?

Our strategy has been the same for the last decade—build a brand and have as many brand extensions as possible because the music is your base. If you're able to do films, television, commercials—that's the ancillary money. But then that ancillary money actually becomes more of the real money because you're not making that much money off of just selling records. We've been blessed that we've been able to tour our artists and create a real foundation for them, and a lot of them are pretty smart. They know we have to start thinking more global instead of micro.

It seems as though labels are actually catching up to your phi-

losophy then, for example, with 360 contracts.

A lot of different managers say, "Aw, I'm not going to do a 360." But I'd rather have a pie of 360s than a big empty pie of nothing. I look at it this way. The record companies are no longer going to allow us to just pimp the industry and make them market and promote the brand to spend millions and millions of dollars without them having some kind of vested interest. You're not going to see another Jay-Z, 50 Cent or Sean Combs without a 360 attachment to it. [These contracts] are the future if we want record companies to still stay in business and promote at the rate that they promote.

And to compensate for the loss of album sales.

Absolutely. It's an unfortunate situation, but it's just the way the business is now, so we have to look beyond the irony of, "I'm giving up something." No, you're actually getting something. Because otherwise who's going to spend millions and

millions of dollars? You can't just rely on, "Oh, if I put it on the Internet somebody's going to love it and catch it." Because, great—they'll love it, catch it, steal it [laughs] and then you'll make nothing for it.

When you bring in a new client, is there a certain branding direction you like to focus on first?

It has to start with the music and then once the music is locked in, I think, "What are the opportunities? What's being said on the records?" There'll be no more "Pass the Courvoisier" [Busta Rhymes' 2002 single] without us getting paid for it, because that was a moment in time when all those cognacs are down, they're losing sales and here comes Busta with "Pass the Courvoisier." Great record, but guess what? We would've thought it was a great record if it was "Pass the Belvedere," too. It wouldn't have changed the vibe or the energy that [Combs] and Busta put into that record, but it would've changed the financial windfall for Courvoisier. So we're not going to let that happen again. We're thinking more and seeing the record and seeing the opportunities and saying, "Let's do the marketing and make sure that everyone wins."

Do you see a realistic way for labels to profit other than album sales? Ringtones are a huge part of the 360 contracts.

We just have to keep trying and figuring out different ways to get our music out there and get people to pay for it. It may come down to a subscription service where you can eat all you want for \$19.95 a month on your cable bill, but then all of a sudden that's "x" hundreds of millions of dollars more into the business. We have to figure that out without being so greedy that we kill ourselves. ...



A lot of different managers say, 'Aw, I'm not going to do a 360.' But I'd rather have a pie of 360s than a big empty pie of nothing.

THE SENSIBLE SEDUCER

With Abundant
Charm And
A New Album
Full Of Hooks,
SNOOP DOGG
Extends His Reign
As The Cuddliest
Gangsta Rapper
Of All Time

By Gail Mitchell

Illustration by ILOVEDUST

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WHEN SNOOP DOGG

hit CNN's "Larry King Live" Feb. 1, the segment may have brought into focus all of what's working for the rapper-turned-singer these days.

For starters, there was his burgeoning hit, "Sensual Seduction," playing in the background as Snoop took the talk show host to the Los Angeles hangout Roscoe's Chicken & Waffles. The electro-funk, '80s-influenced song oozed funk—and Snoop's heavily vocoded singing voice—while the rapper enlightened King to the ways of fried chicken and waffles.

The song is shaping into one of the fastest-climbing crossover hits of his career. After just 14 weeks on Billboard's Hot R&B/Hip-Hop Songs chart "Seduction" resides at No. 8, and No. 7 on the Hot 100. The song's clever, retro-themed video is reaping its share of buzz as well, getting played on the usual video channels, and perhaps more importantly, is a massive viral hit at YouTube. The heat the single has generated pushed the release date for Snoop's new Doggy Style/Geffen/Interscope album, "Ego Tripin'," up from May to March 11.

"This is a huge look for him," his manager Constance Schwartz of the Firm says. "A lot of people didn't get 'Seduction' at first. They were like, 'Is that T-Pain?' No, that's Snoop singing. That's one of the most brilliant things about him: his ability to surprise people."

Of course, also present on that King segment was Snoop's staggering charisma and charm. When King ordered an "Arnold Palmer"—a mix of lemonade and iced tea named for the golfer who drank it—Snoop immediately coined "The Tiger Woods" (lemonade and water). And when King was shuffled off by his handlers, Snoop eyed the talk show host's substantial leftovers and asked for—what else?—a doggy bag.

Snoop Dogg (born Calvin Broadus) has been full of surprises during his 15-year transition from gangsta rapper to lovable mainstream brand. That he's been able to tweak and have fun with rap's tough-guy image without losing street or mainstream credibility—despite well-publicized run-ins with the law over weapons and drugs—is a singular accomplishment.

"Larry is live, down to earth," Snoop says. "A lot of people were like, 'This is going to be awkward: an old white guy and this young black man.' But it felt natural, like we've known each other 40-50 years. I get with people, do shit with people. I don't categorize anyone so everyone feels comfortable with me."

Snoop attributes his career evolution to simply being a smart "PIMP": Player Into Making Progress.

"That is what that word has always meant to me," the Long Beach, Calif., native says in his signature drawl. "You may think it's a man sending a woman to a corner or someone taking something from someone else. That's the misconception. You've got to know how to pimp the game and not get pimped. Use situations to your advantage and flip the script like I did."

>>>

DOGGED PURSUIT OF HISTORY

Seated at a small table in a homey apartment above the legendary Hollywood corner of Sunset and Vine, Snoop Dogg exhibits the rigors of meeting the May-to-March push-up of "Ego Trippin'." With his hair flying loose in Gene Wilder-esque fashion, the visibly tired rapper confirms the album is indeed finally complete. "That's why I look like this, a mad scientist," he says with a short laugh.

But as the interview progresses, Snoop grows more animated when the discussion turns to artistic longevity and the creative impetus behind the album. Drawing inspiration from such musical mainstays as Marvin Gaye and Curtis Mayfield, Snoop says it was time for him to go outside the box.

"I'm the nicest rapper in the world," he quietly declares. "But at the same time I've got that bad boy persona and I didn't really want to approach it like that this time. I wanted to make a record that felt good the whole way through as opposed to trying to make a record that was so gangsta, so hard or so 'hood-appealing. I looked at people before me to see how they went through different decades with their music. Curtis and Marvin lasted, making their same kind of music even after disco came in and then played out. With my career lasting this long, I had to start looking at the changes in music and the changes in me, seeing what's needed to stay here."

Bumping into new jack swing guru and former Blackstreet frontman Teddy Riley while both were saluted during VHI's Hip-Hop Honors last year, Snoop says he felt God was telling him that he "needed to work with this guy." Joining forces with DJ Quik, Snoop and Riley executive-produced the album as the new production team QDT (Quik Dogg Teddy), with collaborative assists from Terrace Martin, Shawty Redd, the Neptunes, Khao and Whitey Ford (aka Everlast), among others.

The album comprises 21 tracks with just two featured rappers, according to Snoop: Too Short and Mr. Fab (on the track "Life of the Party"). Otherwise, it's a more musical Snoop this time out, aided by such guests as Raphael Saadiq, Charlie Wilson and his background singer Tone. Snoop also sings a cover of the Time's 1981 R&B top 10 hit "Cool," produced by Riley.

In terms of choosing collaborators, Snoop says impact factor is the key. "It's about, 'Wow, I can't believe he did a song with that person.'"

In recording this album, Ted Chung, president of Doggy Style Records and Snoopadelic Films, says he and Snoop took a different route.

"The usual process is we get a track, Snoop rhymes over it and it's sent back for mixing,"

SNOOP ON...

ELVIS AND SHIRLEY TEMPLE

"I'm into history because I'm trying to make history. I'm trying to understand what was done before me to create the lane I have right now so I can continue to open up other avenues for new artists coming after me. I look at the people who had the microphone before me: what they did, how they maximized their opportunities. Look at Elvis. Elvis was the whole truth. He was the king of music as they say but I like his movies. He was the shit in his movies."

"I bought a Shirley Temple DVD set for my daughter and one for me, too. My daughter wants to be an actress so I had to hip her to the game. I'm showing her that you can do it at an early age but you've got to have flavor like Shirley had."

Chung says. "This time a lot of the tracks were replayed with live bass, keyboard, strings, guitars; a full choir was even added on a song. We spent more time in the studio developing this record than we've done before, listening to mixes over and over again."

R&B isn't the only genre Snoop channels. He focuses on his love of country music on the Whitey Ford-written and -produced "My Medicine," the guitar sound of which mirrors that of country pioneer Johnny Cash.

"If you take your time to listen to it, country music is very similar to rap," Snoop says. "Johnny Cash is the one who stood out to me. I love his style, his swag, the songs he made."

Interscope/Geffen/A&M marketing executive Tim Reid recalls that he was taken aback when he first heard Snoop singing on "Seduction." However, he notes that given Snoop's history of taking musical gambles, the rapper—like Madonna—can never be counted out.

"When he goes against the grain, those are usually his biggest hits," Reid says, citing the 2004 No. 1 crossover hit "Drop It Like It's Hot" featuring Pharrell. "That was a different departure for him and now he's setting the tone again with 'Seduction.'"

Snoop believes his foray into singing and working with other genres of music will resonate with consumers because the same Snoop essence that fans have come to love still remains. "I'm not trying to be a real R&B singer, holding notes and going for dramatic moments. It's just great songs with good melodies that I

WHO'S NEXT

"That's hard to say. Who would have thought Kanye West would surpass Jay-Z? He performed like a rock star at the Grammys. That wasn't no rap shit, that was rock shit. He's like a NASA rocket. Kanye inspires me even though he started after me and is younger. He's changing the pace of music. I'm a fan following his lead right now."

THE 'N' WORD

"I'm not offended if you want to be real. I remember as a kid that's all I heard from my uncles, aunts and mama. You didn't get in trouble for that. It was just a word. But when somebody who wasn't from our world said it, then it became offensive . . . What I don't

can hold but it's still within the world of Snoop Dogg," he says. "I always stay Snoop Dogg regardless of any change."

"I just want to be the Marvin Gaye of rap," he continues softly, as he reaches down to pet the barking Princess, his family's white Pomeranian. "That timeless voice you love hearing all the time on epic songs. I done made you party my whole career. Now I want to see if I can get you to cry."

PIMPIN' THE ALBUM

To take advantage of the lightning sparked by "Seduction," the label has booked Snoop on a promo tour. Kicking off in New Orleans during NBA All-Star weekend, Snoop hosted an album listening party for key tastemakers, programmers and retailers followed by a performance at the city's House of Blues.

A similar pattern will be followed during stopovers in New York (where he's booked to appear Feb. 22 at Winter Fest '08 with host DJ Khaled), Detroit, Chicago, Houston and Atlanta, before he returns to Los Angeles the first week of March.

Then it's back on the road during the week of release. Snoop will visit the David Letterman and Conan O'Brien shows, BET's "106 & Park" and "Rip the Runway," MTV's "TRL" and ABC's "The View." He'll also do an in-store at Best Buy, and an appearance on "Yahoo Live Sets" that will air the weekend after the album's release. The upcoming release is promoted on the E! Entertainment reality show "Snoop Dogg's Father Hood."

understand is how black folks try to act like that word isn't a part of our lives. You can't just erase or throw it away. If you all were going to do that, you should have done it in the '60s when we got all that shit together with civil rights. We should have said then, 'OK, we're never going to use that word again.' But that shit carried on through the '70s to the '80s and '90s. Now we've got it and use it in our music . . . 'That Nigger's Crazy' was one of Richard Pryor's biggest albums. America embraced him and loved him. Now when it's our generation, our turn, it's a problem. I don't get it. It's just a form of communication, like, 'What's up, my nigga?' That's just how we get down and that's how it's going to be."

Meanwhile, second single "Life of the Party" is beginning to go to radio now. Its accompanying video was shot in Las Vegas. While in Vegas, he shot another video: a street-themed short for the autobiographical track "Neva Have 2 Worry."

That video will be used as an Internet component to support the album. "Snoop wants fans to know that while they may hear him singing, he's still Snoop Dogg the rapper," Reid says.

Reid adds that a full-length domestic tour—possibly with a rock act—is in the talking stages. Snoop has finally regained his visa status for Europe (a declined visa led to the cancellation of a 2007 tour with Sean "Diddy" Combs) and Reid says the rapper has "big plans" for his welcome back there but declined to reveal details. "Ego Trippin'" is due for release in most international markets on March 11.

Live Nation senior VP of bookings Jason Miller says that when it comes to hip-hop acts on tour, Snoop is the exception rather than the rule.

"A lot of hip-hop acts are cyclical in that their draw elevates with current product and radio attention and then declines in the off year," says Miller, who has worked with Snoop for 10 years. "But Snoop has managed to avoid this issue with smart touring and relevant packaging. He crosses artistic boundaries that expose him far beyond being a strict urban draw. He's a hip-hop icon and seasoned pro with a deep catalog of hits. And the addition of the live band makes his show even more compelling."

took place at a Los Angeles studio. "Snoop was never scared about going all the way to play those characters," Matsoukas says. "Even when I made him dance or had him wear the turban with some of the hair coming out. At no point was he saying, 'I'll look like a fool' . . . Without him able to do that, it couldn't have been pulled off."

The "Seduction" video was shot simultaneously on film and with a video camera, the latter circa 1982. But after editing together footage from both, Matsoukas found the resulting video too clean. So a day before the video was due, she ran the tape through a VCR three times for a grittier look.

"My songs basically tell you what the videos are going to be about, so half the job is done," Snoop says. "Melina did a great job of capturing my vision. That video is going to be here 20-30 years from now." —GM

OLD SCHOOL

Retro Styles—And Tech—Help Snoop's Latest Look Legit

Snoop Dogg and director Melina Matsoukas call the making of the "Sensual Seduction" video (shown right) a group effort. The pair were introduced by rapper Eve at last year's BET Awards. A couple of months later, Matsoukas—whose résumé lists videos for Eve, Beyoncé, Ne-Yo, British newcomer Leona Lewis and, most recently, Kylie Minogue—was invited to listen to the song.

"It was the best song I'd heard in a while," Matsoukas says. "I love to see someone reinventing himself, doing something different."

During subsequent phone conversations with Snoop, Matsoukas learned about the song's genesis, its nod to '80s group Zapp and

other earlier R&B artists and Snoop's vision for the video. "I asked him, 'Do you want to take it back because I'm always wanting to go retro?'" Matsoukas says. "He was like, 'Let's do this.'"

Matsoukas spent a week reviewing old performances by acts like the Roger Troutman-led Zapp, Shalamar, Prince and Grace Jones. She, Snoop and a stylist also pored through other past images of black culture including blaxploitation films.

"We were trying to create the same vibe of the early '70s into the '80s," Matsoukas says. "We wanted to make this video look like videos made back then. The characters that Snoop portrays are a blend of many other



artists: Rick James, Marvin Gaye, Michael Jackson. It was about how Snoop would be back in the day."

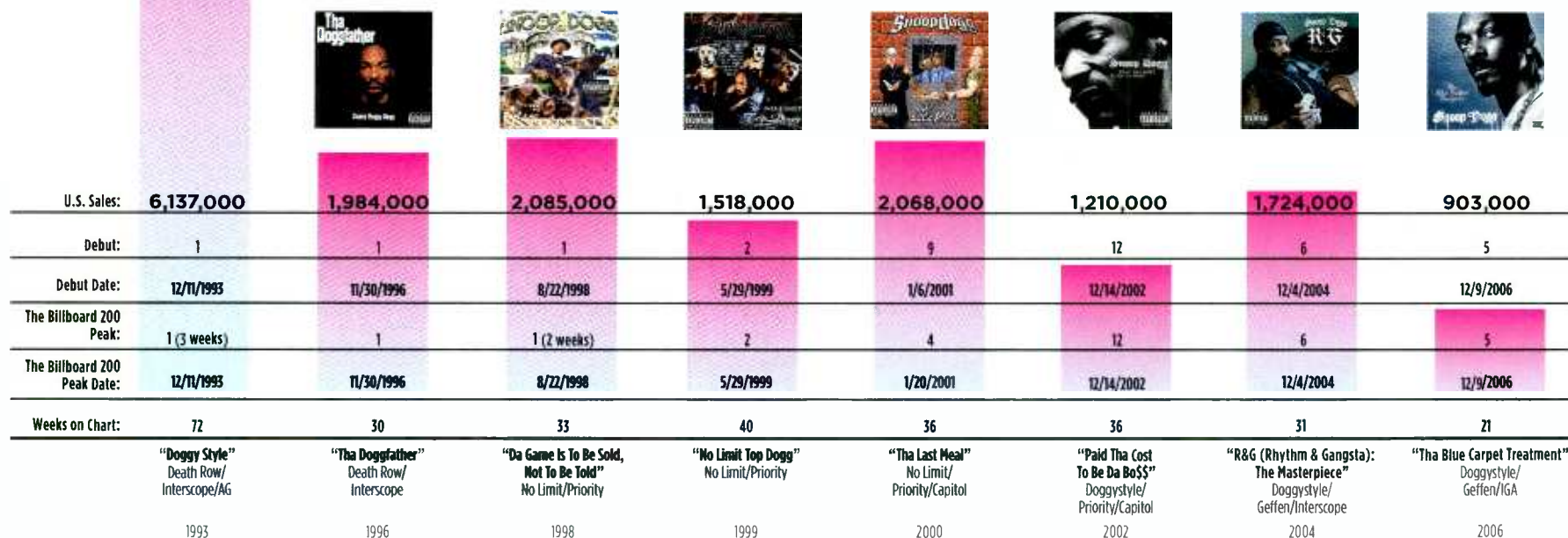
Two days after casting, the one-day shoot

STILL HOT

In a remarkably consistent 15-year career, only Snoop Dogg's most recent studio album, 2006's "Tha Blue Carpet Treatment," has failed to shift more than 1 million copies. On the Rap airplay chart, 10 of Snoop's 52 entries have reached the top 10 or better.

SOURCES: The Billboard 200 through the Feb. 23 chart. Sales through the week ending Feb. 10, 2008 according to Nielsen SoundScan. Radio & Records' Rap airplay chart through Feb. 23.

TITLE	DEBUT	DEBUT DATE	PEAK	PEAK DATE	WEEKS ON CHART	LABEL
"What's My Name?"	4	1/1/1994	4	1/1/1994	39	Death Row/Interscope
"Gin And Juice"	18	1/1/1994	2	4/2/1994	41	Death Row/Interscope
"Doggy Dogg World"	35	4/30/1994	4	6/18/1994	26	Death Row/Interscope
"Snoop's Upside Ya Head"	12	11/2/1996	5	1/4/1997	18	Death Row/Interscope
"Still A G Thang"	20	8/15/1998	5	10/10/1998	17	No Limit/Priority
"B-Please" (featuring Xzibit & Nate Dogg)	30	2/28/1999	8	10/30/1999	26	No Limit/Priority
"The Next Episode" (Dr. Dre featuring Snoop Dogg)	34	4/29/2000	2	7/15/2000	34	Aftermath/Interscope
"Lay Low" (featuring Master P, Nate Dogg, Butch Cassidy & Tha Eastsidaz)	40	2/24/2001	8	4/28/2001	26	No Limit/Priority
"Beautiful" (featuring Pharrell & Uncle Charlie Wilson)	28	2/1/2003	2	4/12/2003	26	Doggystyle/ Priority/Capitol
"Holidae In" (Chingy featuring Ludacris & Snoop Dogg)	26	9/6/2003	2	11/8/2003	26	DTP/Capitol
"Drop It Like It's Hot" (featuring Pharrell)	36	9/18/2004	1 (9 weeks)	11/6/2004	40	Doggystyle/ Geffen/Interscope
"That's That" (featuring R. Kelly)	28	11/4/2006	3	2/3/2007	21	Doggystyle/ Geffen/Interscope



Snoop says one of his ultimate dreams is to be the first rapper to hold down a steady Las Vegas production like Celine Dion's. "My set would look the way the street did when I first came out," Snoop says. "Then it would look like when things got poppin' in 2000 and then to whatever the state of hip-hop is when I do get to Vegas. It would be like a play where Snoop Dogg does Vegas to end off my career. Where Vegas would give me \$250 million and a nice, plush penthouse."

PUPPY DAYS

First gaining notoriety as Dr. Dre's protégé on the theme song to the 1992 film "Deep Cover" and later that same year on Dre's debut solo album, "The Chronic," Snoop Dogg (then calling himself Snoop Doggy Dogg) began marking his own territory with first album "Doggy Style" (1993). Slowed down by his arrest and subsequent trial on charges of being a murder accomplice, Snoop released second album "Tha Doggfather" in 1996.

But by this time, the gangsta rap climate that bode well for his first album was rocked by the death of Tupac Shakur and Death Row principal Suge Knight's indictment on racketeering charges. Snoop began tempering his gangsta rap image, going out on the 1997 Lollapalooza tour, and taking on various movie roles that underscored his fun-loving, larger than life persona.

"Snoop's appeal is about authenticity," fellow rapper Kool Mo Dee says. "He has never fluctuated from who he is: laid-back persona, amusing, not a whole lot of killer violence, making money and hanging with women. Snoop has zeroed in exactly on the market he appeals to and has never fluctuated from who he was."

Snoop managed to strike the right tone to extend his brand on Madison Avenue.

"Notoriety, street cred, scandal and the like work for some clients who are willing to take a chance, extend their reach and broaden their demographics," Grey Worldwide senior VP/director of music Josh Rabinowitz says.

"Snoop, although notorious, is certainly perceived as nonaggressive. His vocal performances are definitely smooth, relaxed, hypnotic, anything but abrasive. Combine this with his public demeanor of the mellow poet-hipster-jester and you have a not-necessarily-threatening street-bred cuddly gangsta. . . . When Snoop is intelligently aligned with a concept, message or product, he can really excite people, no matter his gangsta standing or his association with illegal drugs."

Snoop's wide-ranging appeal was evident in Las Vegas during the filming of the "Life of the Party" video, IGA's Reid recalls. It was 1 a.m. and they were filming in downtown Las Vegas on Fremont Street. Reid says it only took 10 minutes before the whole street was wall-to-wall with people.

"Working with Snoop, you sometimes forget how big he is until you go out with him. He still resonates with kids and you have 35-plus fans who grew up on his music. He had 60-year-old white people coming up to him in Vegas saying how much they loved him."

Snoop's branding ventures have run the gamut from dolls to the custom Snoop de Ville Cadillac. Manager Schwartz, a former NFL marketing executive, says that the last couple

of years have been spent working with Snoop and Chung to pare down the myriad opportunities that come Snoop's way.

One that has stuck is his current E! Entertainment reality show, "Snoop Dogg's Father Hood," featuring his wife and three children. The season finale airs March 2. E! VP of development Damla Dogan declined to say if the show would be renewed, but notes that the program is very strong in the female 18-49 demo.

Snoop says the show has brought him closer to his family. "I'm used to having cameras in my face and being able to maximize them being on me," he says. "But it gives my family a chance to see that what I'm doing is work and how it's irritating sometimes to have cameras in your face."

Schwartz and Chung, who both executive-produce "Father Hood," agreed that the rapper should do the TV project primarily because it would give him a chance to show the true Snoop, and provide a more rounded foundation on which to continue building his multifaceted career.

"For so long there was a constant battle with the media in terms of how he's been portrayed," Schwartz says. "He's made mistakes and he's paid for them. But they don't talk about his visiting soldiers at Walter Reed, his work with the Make a Wish Foundation or his football league."

Indeed, Snoop says he basically shuts down his career and devotes four to five months to the Snoop Youth Football League beginning in August. The league, which recently wrapped its third season, comprises boys and girls ages

13-17 from South Central L.A., Compton, Watts and Pomona who must maintain a 2.0 average to play. Born out of earlier coaching stints for his sons' teams, Snoop's league now numbers 2,500 participants and doubles as his "No. 1 passion."

Other Snoop ventures include a new clothing line, Rich & Infamous, that will cater to specialty stores like Demo and Up Against the Wall. Due later this year, Snoop unveiled the line—between video shoots—during the recent fashion industry trade show Magic in Las Vegas. Unlike his earlier apparel venture, Snoop Dogg Clothing, the Snoop moniker will not be attached to this line. Also coming: Coco Ri, his wife's line named after their three children.

In the film and TV world, Snoop has the upcoming film "Golden Door" and another film in development at Fox based on his youth league experiences, "Coach Snoop." Through distributor Codeblack Entertainment, Snoopadelic Films will release "The Adventures of the Blue Carpet Treatment." Due later this year and done in Japanese style animation, the project is based on the rapper's 2006 album, "Tha Blue Carpet Treatment." Also in the works are more videogame ventures, two major league brand partnerships that are currently being negotiated for launch at year's end and more TV, including another animation project.

"TV is missing me right now," adds Snoop, who notes that he has been having meetings at NBC, Comedy Central and E! "Not just in front of the camera but behind the camera, behind the music, behind the everything: drama, comedy, late-night TV, Saturday cartoons, voice-overs, sports. I'm a creative force who's just trying to effectively put my paw prints all over the world."

"I just want to be that timeless voice you love hearing all the time on epic songs."
—SNOOP DOGG

Live Nation And AEG Live Are Slugging It Out To Secure Long-Term Arrangements With A-List Acts. Will The Rest Of The Industry Follow Suit?

BY RAY WADDELL

In a music business where nothing is certain, the Jonas Brothers are about as close to a sure thing as exists. They're the kind of act a promoter would like to be in bed with well beyond a one-night stand. ¶ That's because they sell records and tickets in equally large numbers, and because they've captured the crucial teenage demo thanks to the promo efforts of Hollywood Records and a recent opening slot on the box-office-busting Miley Cyrus/Hannah Montana tour.

That trek grossed more than \$54.4 million and moved more than 978,000 tickets from 69 shows reported to Billboard Boxscore. The Jonas Brothers' self-titled album is at 999,000 copies in the United States, according to Nielsen SoundScan.

Whereas an act on the rise might have once signed a series of one-off deals to further its touring revenue, now it is partnering with a single entity for long-term arrangements.

That's exactly what the Jonas Brothers and Maroon 5 have done with Live Nation. AEG Live, Live Nation's chief rival on the global touring front, says it is currently in confidential multi-tour negotiations with several top-tier acts. AEG promoted Hannah Montana and Justin Timberlake's \$126 million tour in 2007, and has Celine Dion, Bon Jovi and others on the road in 2008.

As touring further asserts itself as the primary revenue source for most artists, any trend to further tap this source will no doubt increase. "A trend would be putting it mildly," AEG Live CEO Randy Phillips says. "It is more of an avalanche. I am in the middle of negotiating four of [these deals] as we speak."

It's a development that has roots from decades ago, even if Live Nation CEO Michael Rapino only relatively recently stressed the priority of his company establishing longer-term relationships with artists. While the national and international one-promoter touring model is now decades old, what sets the new breed of deals apart is they often cover more than one tour, one year or even one album cycle.

Live Nation CEO of North American music Jason Garner says it's all about promoter and artist working to create the best strategic relationship possible.

"For some artists, that's a one-night engagement with us at House of Blues," Garner says. "Others see a real value in having a longer, more strategic partner, where all the interests are aligned and both parties are not thinking strictly about one night, one month or one tour. Everybody is thinking long term about, 'How do we work together to really grow that artist and maximize earnings for the artist?'"

For artist and promoter, such deals allow marketing consistency and the sort of security seldom found in today's music business. But some feel that touring artists and their handlers are looking at promoters as cash cows as label revenue and ad-

vances diminish, and the real winners are the attorneys and business managers who negotiate these deals in the first place.

"[These deals] only make sense for artists who are somewhat insecure about maintaining their consumer popularity, or have an immediate financial or investment need for capital, or are not willing to be vulnerable to the vicissitudes of a changing business model in the recorded music industry," Phillips says.

As promoter/artist relationships go, the Maroon 5 deal, which began with a brief fall '07 run and resumes with a summer shed tour, is fairly typical in that it's a standard minimum guarantee vs. a back-end percentage deal.

The longer Jonas Brothers/Live Nation deal has been touted as a multimillion-dollar pact that is expected to result in more than 140 theater and arena dates during the span of the agreement. The time frame in all likelihood will see the group explode into an arena-level superstar headliner.

"For up-and-coming bands, a deal like this makes a big difference," says Jonas Brothers co-manager Johnny Wright, who also manages Timberlake.

"With the ever-dwindling commitment labels make to artist development, this type of deal allows some promotion money and opportunities to be invested in a new artist by the promoter to offset the lack of monetary commitment by the label," Wright adds.

With an act like the Jonas Brothers, the upside is significant. "[Multitour deals] allow the promoter to start building a relation-

ship with an act at the early stages so that once that act achieves superstar status the promoter is able to retain the opportunity to be in business with that artist for the long haul," Wright says.

Phillips agrees. "These deals are probably more advantageous for the newer star whose tour performance is tied directly to the success of their latest single or album and not for the act whose body of work is more relevant to their ability to sell tickets in both the primary and secondary markets," he says.

LET'S STAY TOGETHER

Promoters see long-term deals as a way to improve the razor-thin margin of a one-night stand. Competition between the top two promoters in AEG Live and Live Nation creates an environment where the promoters want a commitment from promising acts, a commitment for which they are apparently willing to write big checks.

"For AEG Live to have these longstanding contracts with superstar artists means we are no longer subject to the insecurity of leasing talent for one tour at a time and then having to bid again for the next tour," Phillips says. "On the other hand, we are tying up capital for an excessively long period of time, creating a 'cost of capital' factor that didn't exist before.

INDIE FREEZE OUT?

Fall Out Boy manager Bob McLynn believes multitour deals may work better for a pop act than a touring-based rock band. "For the acts who have built their fan bases on touring, it's better to try and stay with the promoters that have helped build the business in each region," he says, "though there are fewer of these every day as they continue to get

swallowed up by the big guys."

A touring deal often—some would say almost always—freezes out a local promoter who may have helped develop a given act. Rick Whetsel, president of Nashville-based independent promoter Great Big Shows, says sometimes the agent or the national promoter feels the need to bring in the support of the local indie. "If the agent wants to keep someone in the deal, it's OK," he says. "Otherwise, it's

bad for the local promoter. Sometimes I'm looking in from the outside."

So while a one-promoter deal might give a tour consistency in marketing, production and merchandising, "what they lose is an intimate knowledge of the market," Whetsel says. "I don't see it working on a club level unless the national promoter has an active club network established. So for smaller developing acts, [these deals] are not a good idea yet." —RW

DEALS OF



The JONAS BROTHERS (center) and Maroon 5 frontman ADAM LEVINE (right) and his bandmates have already locked up long-term touring partnerships with Live Nation. Artists like JUSTIN TIMBERLAKE (left), who have risen to arena-level headlining status in recent years, are hot commodities for promoters looking to cement deals directly with artists.



THE CENTURY

This will now be another tour expense that did not exist in a normal touring cycle. Also, there is obviously greater risk in projecting an artist's popularity four to six years out."

Acts and their handlers see added-value promotion and, of course, dollar signs. Such deals "can be good financially for the artist," Fall Out Boy manager Bob McLynn says. "Many times a national promoter will overpay to get a certain tour."

McLynn says he's seeing an upswing in these types of extended touring agreements as the two powerhouses slug it out. "It's about competition between Live Nation and AEG. They will continue to try and control the powerful touring acts and outbid each other," he says.

Phillips thinks these deals benefit another sector of the industry. "God bless the music attorneys who have found a way to replace the record renegotiation fees with the multitour advance fees," he says. "I appreciate entrepreneurial ingenuity when I see it."

Indeed, this is the music "business," so there's nothing wrong with acts being paid well, McLynn says, "if I feel I can control everything so it doesn't hurt the fans. The problem is when [promoters] try to offset [artist costs] with the fans, overcharging on venue fees, ticketing, parking, etc. Ultimately, if it hurts the fan, it's not good for the artist."

Maroon 5 manager Jordan Feldstein insists he maintains such control where it counts and ticket prices were agreed upon in advance. "It's not like you lose all flexibility because of this deal," he says. "If this summer the right place is an indoor arena instead of an amphitheater, we'll do the right thing. It doesn't provide a level of restriction that I think most people think it does provide."

As for the commitment, Feldstein says the Live Nation deal did not mandate that Maroon 5 tour more or less than it would have

otherwise. "We knew what we wanted to do touring-wise when we made the deal," he says. "so it wasn't the deal dictating how we tour, it was us dictating to the deal how we wanted to tour."

PROS AND CONS

Neil Warnock, managing director for the Agency Group in London, says an agent should weigh each opportunity based upon its given merits for a particular artist. Sometimes that means selling the whole tour and sometimes it doesn't.

"It's our job as agents to present the different scenarios being given to us by promoters," Warnock says. "On occasion promoters will try to outbid each other in a way we feel will ultimately be wrong for the act because ticket prices will be much too high and margins way too skinny, all to just give a few more dollars to the act at that time."

But Warnock says it's shortsighted for an agent to look at a tour offer as an opportunity for a cash grab. "There will be occasions where you may be directed to do that by the manager if that suits the artist at that time," he says. "I'm not saying that's what we would recommend, because I've always felt that a cash grab always comes back to bite you in the ass anyway."

That "bite in the ass" could come in the form of tax obligations that make the deal less favorable for the artist than the top line would indicate. "Remember, this revenue will have to be booked as earned income, which would make the dollars subject to a large tax liability without the ability to shelter or expense these funds," Phillips says. "Unless there is a way to structure a long-term deal where these funds are either booked as loans or the purchase of equity in an artist's touring entity, and therefore, subject to capital gains rates, I do not believe that these multitour deals are good for the business or the client."

Live Nation's Garner says acts like Maroon 5, Jonas Brothers and even Madonna are aligning with Live Nation for more reasons than the greenbacks. "Of course, it always comes down to money, but I really think what you're seeing is artists looking for the best possible partners and realizing that's us," he says.

And these partnerships can include more than a ticket-based payday, Garner says, even if Live Nation tour producers Arthur Fogel and Michael Cohl, on a global basis, and Brad Wavra, Brian O'Connell and Bruce Kapp in North America have produced

many of the top-grossing tours of all time. Marketing and ancillaries could be the tipping point.

"We have built a world-class infrastructure so that we can go to the artist and say, 'We're your tour promoter. You should give us your T-shirt rights,'" Garner says. "Every right that we ask for from an artist is because we can execute on it better than anyone in the world. If you are an artist and you get the chance to work with Michael Cohl and Arthur Fogel and at the same time have access to the best executional infrastructure in the business, I have to think that's as important as money."

In the shorter term, Feldstein says Live Nation's deal with Maroon 5 was more about the marketing value, particularly Live Nation's in-venue marketing. "It's hard to equate it to an additional number of tickets sold, but you definitely know you're at least getting those impressions," he says. In an era where few acts have been able to sustain headlining status, everything helps.

"It's all about radio diminishing and videos diminishing, so the more impressions you can get, the better," Feldstein says. "We got additional national advertising and visibility in all the Live Nation venues. It kept the band out there, particularly to people that at least buy tickets."

Managers and agents advise acts to tour when they need to, anyway, Feldstein adds. "If this deal fits within that and can provide 'x' number of dollars in additional national [marketing] and more looks throughout the Live Nation venues, and preference for sponsorship opportunities, and a national marketing person, why not?"

Feldstein says the basic economics are not different between Live Nation and Maroon 5. "I think it's more about them being committed over a long duration as opposed to a short window, a consolidated effort, and hopefully more money and time spent on this band than band 'x,'" he says. "There is nothing financially unusual about the deal."

While Madonna's much-publicized deal with Live Nation is for 10 years, on a macro level, plotting a tour beyond one album cycle is not something Warnock would ever recommend. "I believe that every tour stands and falls on itself," he says. "If you track into a second cycle, who knows what grief that can bring if the first cycle didn't work well?"

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32

34

MUSIC

ROCK BY LARS BRANDLE

Coming (Back) Together

Portishead, The Verve Relaunching At Coachella Festival

Out in the California desert, the Coachella Valley Music & Arts Festival is fast becoming an oasis for high-profile reunions.

The Jesus and Mary Chain, the Pixies, Rage Against the Machine, Gang of Four and Bauhaus are just a handful of the acts who've come back to life at the Indio, Calif.-based event in recent years.

The trend will continue this year when two of Britain's most important '90s alternative bands—the Verve and Portishead—make their respective U.S. returns for the first time in nearly a decade.

Securing the services of both groups, says Paul Tollett, principal of Los Angeles-based Goldenvoice, which organizes Coachella, has brought serious pulling power.

"The fans like them," he says, "but also they attract other bands to the bill and give a serious feel to the show." This year's lineup also boasts Roger Waters, Kraftwerk, My Morning Jacket, the Raconteurs, the Breeders and Love and Rockets.

"The festival's strength is that we know [which] bands to pick," Tollett adds. "[But] we don't want every band that starts to play again. They need to be in top form for the show."

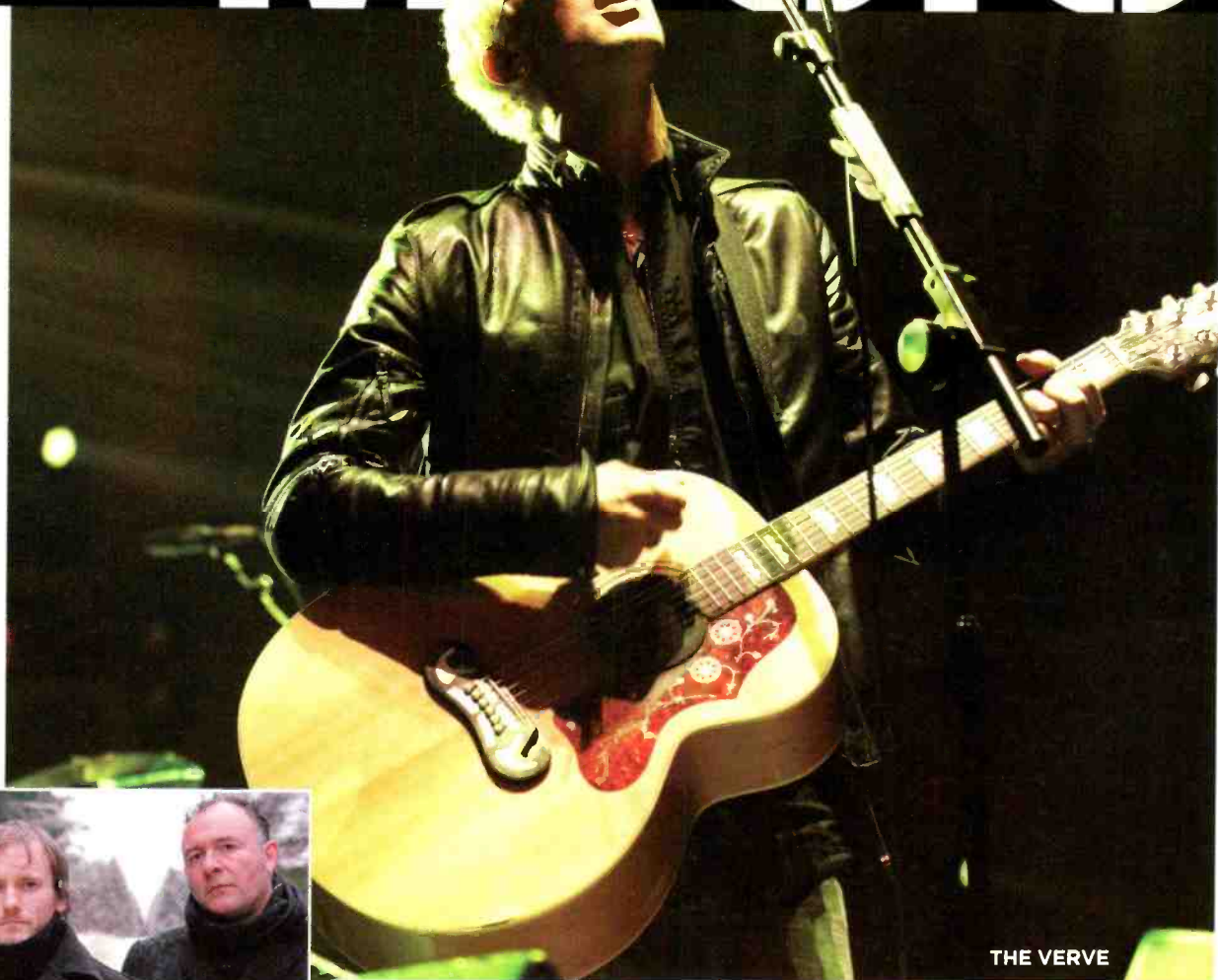
With that in mind, the reunited My Bloody Valentine turned down an offer to play its first show in 10-plus years at this year's festival, telling Tollett the band needed more time to hone its live show.

But the Verve and Portishead should be nearing peak shape for Coachella, which will serve as a launch pad for anticipated new album releases. Portishead's third studio album, appropriately titled "Third," will land April 28 internationally via Island and the following day in the United States via Mercury. It will be the trip-hop pioneers' first set since a 1997 self-titled album, which has sold 635,000 copies in the States, according to Nielsen SoundScan.

"A Portishead live show at Coachella is about as good a place as anywhere to premiere that [record] in the U.S.," Island Records



PORTISHEAD



THE VERVE

Group U.K. president Nick Gatfield says. "It should be an event."

"They've been asking us for quite a few years," Portishead's Adrian Utley says

of Coachella. "It seems like a good place to play, being out in the desert, and it was started by what seems to be some pretty cool people."

Gatfield is confident "Third" hits the stellar notes of earlier works. "It's a really strong record and it's adventurous," he says. "Beth [Gibbons'] voice is as powerful as ever. The uptempo tracks are never going to be drum'n'bass, but they do hit 120 BPMs in some places." Adds Utley, "It's the same mindset we've always had, only further down the road."

New tracks were first given an airing last December at the All Tomorrow's Parties festival in Minehead, England, which the band curated. Wider U.K. and European audiences will get a taste during a spring tour.

"We've been very protective about letting this record out there," Gatfield says. "There will be a fairly short window between the music being available to hear and the music being available to buy."

The setup for the Verve's as-yet-untitled fourth EMI album, tentatively due in June, is less clear. The group split up in 1999

at the height of its commercial power before reuniting last summer. The first new music from the Richard Ashcroft-led act, a 14-minute jam dubbed "The Thaw Session," was released as a free download last October.

In January, manager Jazz Summers, CEO of Big Life, was one of several artist managers to voice concerns over the new EMI regime's ability to handle big releases. Also up in the air is the Verve's status in the States, where the band is unsigned.

Parlophone managing director Miles Leonard says the Verve is "currently writing only," and neither he nor Summers would comment on whether the situation with EMI had been resolved.

The band's last album, 1997's "Urban Hymns," has global sales of 8 million, according to Big Life, more than 1.34 million of which were in the States, according to Nielsen SoundScan. Tickets for a six-date U.K. tour last November reportedly sold out in less than 20 minutes, with a string of arena dates added soon after. A headline slot at Scotland's biggest festival, T in the Park, has already been confirmed, while the coveted Sunday night slot on the Pyramid Stage at Glastonbury 2008 is also understood to be the Verve's.

"This is a very special band, with four incredibly talented people," Summers says. "They made three great albums before. And they're going to make another great album now. There's a bit of magic when the four of them come together." ...

THE VERVE: DEAN CHALKEY/RETNA; PORTISHEAD: EVA VERMANDEL

>>>CHECKMATE

Beyoncé has signed on to executive-produce and star in Darnell Martin's "Cadillac Records" for Sony BMG Films. Beyoncé will play Etta James in the 1950s period film about legendary label Chess Records; its founder, Leonard Chess; and the turbulent lives of such Chess artists as Muddy Waters, Little Walter, Howlin' Wolf and Chuck Berry. Beyoncé joins a cast that includes Adrien Brody, Jeffrey Wright and Cedric the Entertainer.

>>>IRISH EYES ARE SMILIN'

U2 has hit the studio in Dublin to continue work on its next album with longtime collaborators Brian Eno and Daniel Lanois. "There's so much material," Lanois says, referring to speculation that the sessions could yield two new albums. "We're going to try and break new sonic ground and deliver a masterpiece. Bono is all charged up with a lyrical angle." U2, Eno and Lanois have already spent time working on new material in France and Morocco.

>>>IT'S THEIR LIFE

Academy Award-winning director Barbara Kopple ("Harlan County, U.S.A.," "Dixie Chicks' "Shut Up & Sing") has begun work on a Bon Jovi documentary. According to guitarist Richie Sambora, the New Jersey rockers have charged Kopple to "capture the story about our success and the anomaly of our success, and then some of the trials and tribulations and stories and back stories." The band kicked off the latest leg of its Lost Highway tour Feb. 18.

>>>FANDEMONIUM

Beginning Feb. 22, Dierks Bentley fans are being asked to help pick the title, cover art and some content for a greatest-hits album, due May 6 on Capitol Nashville. Bentley describes the set as "a package that has hits, some new stuff, some of my favorite stuff and some live stuff," including all 10 of his top 10 Hot Country Songs chart hits as well as two new songs.

Reporting by Jonathan Cohen, Gary Graff and Leslie Simmons.

CHRISTIAN BY DEBORAH EVANS PRICE

Happily Ever Afters

Christian Band Builds On Debut Success

Buoyed by a relentless road schedule that strengthened their mettle, the Afters have defied the sophomore slump with "Never Going Back to OK," due Feb. 26.

The Christian rock band traces its roots back to a Starbucks in Mesquite, Texas, where frontman Josh Havens and guitarist Matt Fuqua worked while honing their infectious pop/rock anthems. They enlisted bassist Brad Wigg and drummer Marc Dodd and became popular on the Dallas music scene before signing with Simple/INO, which introduced the band in the Christian market.

The Afters' 2005 debut, "I Wish We All Could Win," began making noise and Sony BMG signed on to work the band in the mainstream market. The set spawned the hit "Beautiful Love," which has sold 239,000 digital downloads, according to Nielsen SoundScan, and helped earn the band the best new artist trophy at the 2006 Dove Awards. U.S. sales for the album are at 92,000 units.

Dodd sees the title track as a challenge to stop just going through the motions. "That song encourages people to try to make an impact on the world, and help someone change their perspective on how life can really be," he says. The tune is No. 20 on Billboard's Hot Christian Songs chart.

On the less serious side, the album features "MySpace Girl," a true story about a friend who met a girl at In-N-Out Burger in Los Angeles, then began corresponding via MySpace and eventually married her.

An animated viral video for the tune is now on the band's MySpace page as well as Seventeen.com and features the Afters' cartoon counterparts re-enacting the story. Some of the band's MySpace friends were chosen to be part of the clip, which premiered Feb. 13.

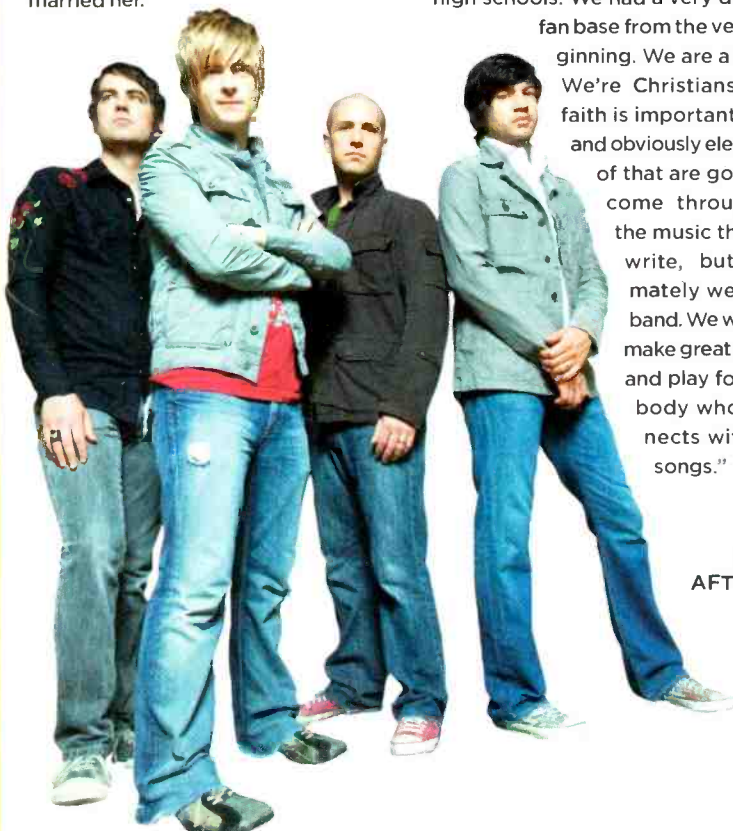
The band is being worked to the Christian market via INO and to the mainstream through Columbia. The new project is gaining exposure via contests on the band's Web site and MySpace as well as key media, including the March cover of CCM magazine. Christian retailers will offer consumers a free 7-inch vinyl single for "Never Going Back to OK" with purchase of the new CD, and fans who pre-ordered the album were given a card with a special code allowing for an immediate download of the single from the Afters' Web site, plus a full album stream.

"This is a logical creative jump for them to take to that next step of widening their audience," INO VP of marketing Dan Michaels says. "It's a strong effort. It's got appeal without feeling too commercial."

The Afters will hit the road on a headlining tour this spring with Falling Up, Everyday Sunday and Ruth as supporting acts. "We haven't changed our strategy or who we are one bit," Havens says. "When we started nine years ago we would play in churches and we'd also play in clubs, bars and high schools. We had a very diverse

fan base from the very beginning. We are a band. We're Christians. Our faith is important to us and obviously elements of that are going to come through in the music that we write, but ultimately we are a band. We want to make great music and play for anybody who connects with the songs." ...

THE AFTERS



ROCK BY CORTNEY HARDING

Twin Killing

Alt-Rock Vets Join Forces In New Sub Pop Band

For a duo who refer to themselves as the "Satanic Everly Brothers," Greg Dulli and Mark Lanegan are rather polite, friendly fellows. Over lunch at an Italian restaurant in New York, they chat easily about favorite TV shows (Lanegan is partial to AMC's "Breaking Bad," Dulli is obsessed with "Lost") and gamely retell the story of how an offhand comment to a writer finally compelled them to finish and release

the long-gestating Gutter Twins record. That album, "Saturnalia," arrives March 4 via Sub Pop.

"We're marketing this as Mark and Greg coming home, and talking about the record in terms of the history of the two forces behind it," label GM Megan Jasper says of Lanegan and Dulli, who've both spent formative years recording for Sub Pop with Screaming Trees and Afghan Whigs, respectively. Lanegan has also

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>>>BIG-SCREEN STORIES

Welsh country-tinged pop/rock act the Storys are aiming to cash in on some big-screen grand larceny. The sextet has three songs on the soundtrack to British action movie "The Bank Job" (Arclight Films), plus a cameo role as the house band at a wedding.

The movie premiered Feb. 18 in London. "Someone at the music placement agency working on it had seen the band supporting Elton John and really liked them," Storys manager John Waller says. "She asked if we'd be interested."

John invited the band to support him on 11 U.K. stadium/arena shows in 2006 after hearing its October 2005 self-released, self-titled debut album. The Storys subsequently signed to Warner U.K. imprint Korova, but shortly after recording sophomore album "Town Beyond the Trees," the label folded and the band was released—with its masters.

"Being independent gave us the chance to seize the film opportunity," Waller says. "[If we'd been]

wading through [a label's] various business departments, by the time we'd got the go-ahead it might have been too late."

The Storys will play U.K. dates (booked by Marshall Arts) following the March 17 release of "Trees" on its own Hall Recordings label. Summer European shows are planned, followed by U.S. dates.

Waller, currently shopping for U.S. and European deals, likens the band to the Eagles and Crosby, Stills & Nash. "They're also similar to Rascal Flatts," he adds. "I think the U.S. market will be very receptive." The Storys' publishing is copy-right control. —Steve Adams

>>>NATURE BOYS

Aussie vocal group Human Nature's latest stab at Tamla Motown's catalog has found favor with fans Down Under—and won friends including Motown originals Martha Reeves and Smokey Robinson back in Hittsville U.S.A.

Human Nature recorded with Reeves and Robinson last year in Detroit, when the latter was so im-

GUTTER TWINS

issued five solo albums via the Seattle label.

Sub Pop is hoping to parlay the modern rock radio inroads made by the Gutter Twins' members as it takes lead track "Idle Hands" to the format, head of radio promotion Sue Busch says. The label has scored surprising success at modern rock in recent years with tracks from the Shins, Band of Horses and Hot Hot Heat.

Touring will also be key to spreading the word. The Gutter Twins played their first show on Valentine's Day at New York's Bowery Ballroom, and after a quick trip to Europe, will begin their maiden U.S. tour March 1 at San Francisco's Noise Pop festival.

The speed at which things are now moving for the duo is in stark contrast to the protracted assembly of "Saturnalia," which was put on the back

burner due to Lanegan's commitments to Queens of the Stone Age and his own projects, as well as Dulli's work with the Twilight Singers.

"We recorded the first song on Christmas of 2003, and we recorded the last song, 'God's Children,' in September of 2007," Dulli says. "It was only really when Mark came on tour with the Twilight Singers in January of 2007 that we decided to really get down to business and finish it off."

"I'm not surprised it took as long as it did," Jasper says. "Both of these guys take a very long time to write records, but the flip side of that is they never deliver a bad record. Both of them would rather give you a good record after deadline than a product they don't feel proud of."

That perfectionism is apparent on "Saturnalia," a collection of moody, bluesy tracks

that incorporates Lanegan's broken-down growls and Dulli's sexy rasps.

"They're both big personalities, in very different ways," Jasper says. "They each have a very bold, signature way of making art, and they respect each other tremendously. Their collaboration is an example of a perfect balance."

Indeed, both men seem so satisfied with "Saturnalia" that they're ruling out possible reunions with their old bands. "I love all the guys from the Whigs, but we left it in a good place," Dulli says. "I think 15 years was enough," Lanegan says quietly when asked about Screaming Trees.

"We both learned a lot writing this record, because we each had to keep the other person in mind all the time," Dulli says. "But it wasn't as hard as I thought it would be. I think we work well together." ...

pressed with the quartet's a cappella version of his "Ooo Baby Baby" that he told them it was the best he'd heard. And Reeves (nowadays on Detroit's City Council) presented the group with a Spirit of Detroit medal for helping keep the city's music alive.

Sony BMG Australia says the act's Motown covers albums "Reach Out" (2005), "Dancing in the Street" (2006) and "Get Ready" have jointly shipped 1 million units domestically.

In addition to Robinson and Reeves, November 2007 release "Get Ready" features the Temptations and the Supremes' Mary Wilson as guests. "We're not trying to impersonate [those acts]," band member Andrew Tierney says. "We just want to capture the magic of what Motown is and why it's lasted so long."

Sony BMG has not finalized U.S. release plans. The act is playing a season (Jan. 6-March 1) at Atlantic City, N.J.'s Tropicana Casino through SPI Entertainment/Daniel Mulhern Entertainment; a Las Vegas season in June is under discussion. —Christie Eliezer

>>>HOLE WIDE WORLD

French singer/songwriter Camille is seeking an international audience with her third

album, "Music Hole." The artist broke through in 2005 with second album "Le Fil," which has sold 400,000 copies in France and 100,000 units abroad, according to EMI France—a solid result for a French-language record.

But on her new set, to be released April 7 worldwide on Virgin/EMI, Camille mainly sings in English. "Thanks to her success abroad, Camille got exposed to a new audience and worked with foreign artists, which led to a more global album," EMI France international development product manager Thibaut Casanova says.

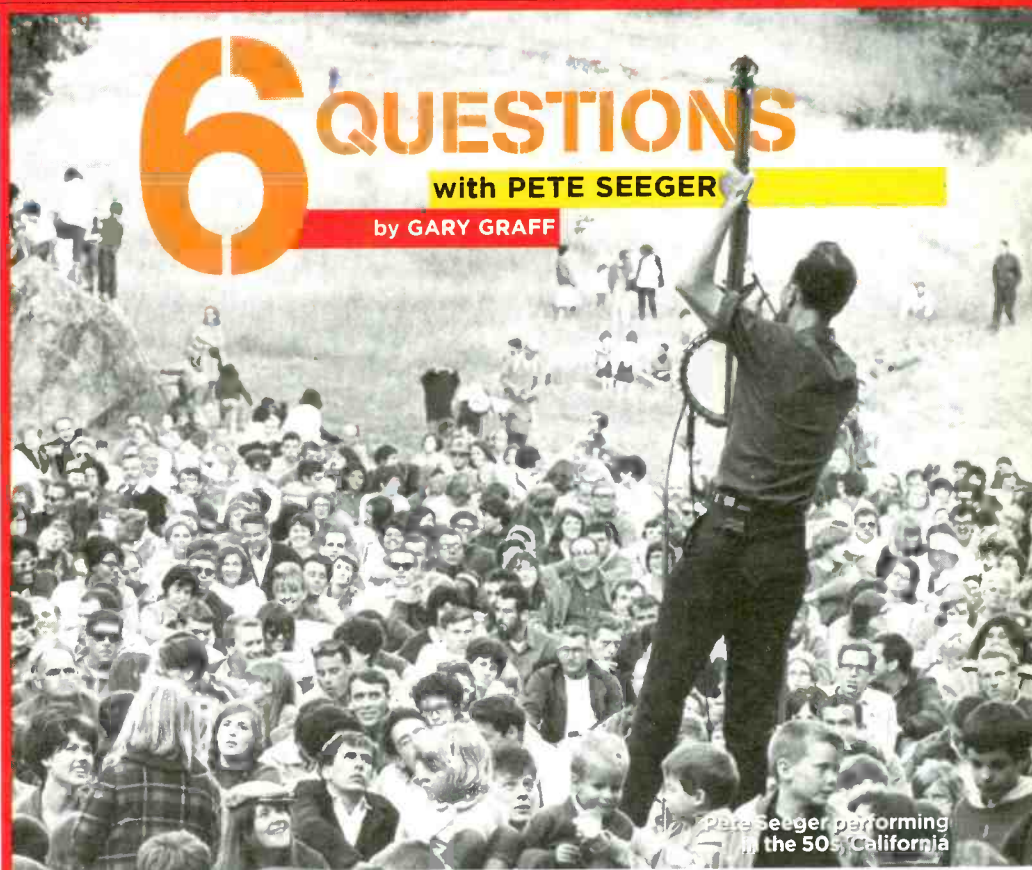
The vocal talent heard on "Le Fil," which won the best European act prize at the 2007 BBC Radio 3 Awards for World Music, is showcased in a more cheerful mood on "Music Hole." According to Casanova, "Camille has pushed her vocal capacities even further."

The label has high expectations for the new album globally and is targeting sales of 400,000 in France, despite the predominantly English vocal delivery. Camille will tour in Europe this spring and in Australia this summer. She is booked by Uni-T, while Blonde Music represents the artist for publishing and management. —Aymeric Pichevin

6 QUESTIONS

with PETE SEEGER

by GARY GRAFF



Pete Seeger performing in the 50s, California

At 88, Pete Seeger complains about weakening health, decreasing stamina and that "my brain has stopped working." He may protest a bit too much, but then again, protest has long been part of the American folk legend's oeuvre. The legacy is captured in new PBS documentary (and forthcoming DVD) "Pete Seeger: The Power of Song," while Seeger himself has joined forces with Sing Out! magazine to publish an updated version of his book "Where Have All the Flowers Gone?" with a new subtitle, "A Singalong Memoir," and a postscript that includes even more songs. He remains active in environmental concerns, particularly the Hudson River Sloop Clearwater organization in New York, and is a fixture at peace rallies around his home near Fishkill, N.Y.

1 You studied journalism at Harvard. How did you end up in music?

I guess the fact that I could make a living at it. I was looking for a job on a newspaper but failing utterly when an aunt of mine who was a schoolteacher said, "Peter, come sing some of your songs to my class and I could get five dollars for you." Five dollars! In 1939, a lot of people had to work a day, two days to make five dollars, and I could get it for one hour, two hours of having fun. It seemed criminal, shameful. But I went and took the money and quit looking for an honest job.

2 You spent a great deal of time blacklisted after the House Un-American Activities Committee Hearings. How did you manage to maintain a career in the wake of that?

Well, the funny thing is I enjoyed myself greatly. The fact I was blacklisted didn't hurt me one bit. I made enough to feed the family. I had a wonderful time singing with the kids in schools and summer camps and later on in college. I felt it was a real victory, going where they didn't want me. I knew I was reaching the future when I reached the kids.

3 At this point of your life, do you consider yourself more of a songwriter or a performer?

I didn't try to make a big distinction. The best songwriters I knew also played—Woody Guthrie and Leadbelly and so on. And even people who didn't think themselves as songwriters were adding verses or changing the tunes of what they played. My father, who was a musicologist, called it "the folk process." He said, "Don't waste time arguing, 'Is it a folk song or isn't it?'" Just know that the folk process has been going on

for thousands of years, if not tens of thousands of years, and will go on as long as there's a human race."

4 There are all sorts of variations about what you did at the Newport Folk Festival when Bob Dylan went electric in 1965. What's the real story?

I'll tell you the dead honest truth. When I heard him sing "Maggie's Farm" and I couldn't understand a word, I was furious. I ran over to the sound man and said, "Fix the sound so we can understand him!" and he shouted back, "No, this is the way they want it!" And I shouted back, "Goddamn, if I had an axe I'd cut the cable!" But I never actually cut the cable like some people have incorrectly remembered.

5 How did you feel about Bruce Springsteen's "Seeger Sessions" project?

Well, in a way, of course, it was a great honor. He's a wonderful person and a great musician. He's very independent and very honest. On the other hand, I can't say that I agree with all his rearrangements. He put a wonderful old spiritual—I can't remember which one, but it's a great old song—into a minor [key]. It never would have been in a minor, I don't think.

6 What do you think your legacy will be?

My family will remember me, and a few others. I'm one of a lot of songwriters. There'll be more important things to think about. Mostly I'd urge people, don't make heroes out of anybody. I've made a huge number of mistakes with my family, in singing and in politics, all sorts. So don't copy what I've done. Please, make your own mistakes. Don't make my mistakes over again. ...

THE STORIES



HIP-HOP BY JEFF VRABEL

Music And Lyrics

Rapper Looks To Expand Audience On Sample-Free New Disc

During the writing and recording of his new disc "Everywhere at Once," due April 22 on Anti-, Lyrics Born found himself constantly going head-to-head with a demanding coach: himself.

"The only thing constant in this world is change," the Bay Area rapper/producer says. "So what I said to myself was, 'How can I change, how can I still be relevant, how can I function in today's music world and have the attention of the people, yet still be able to bring that lyricism to it?' That was the challenge with this record."

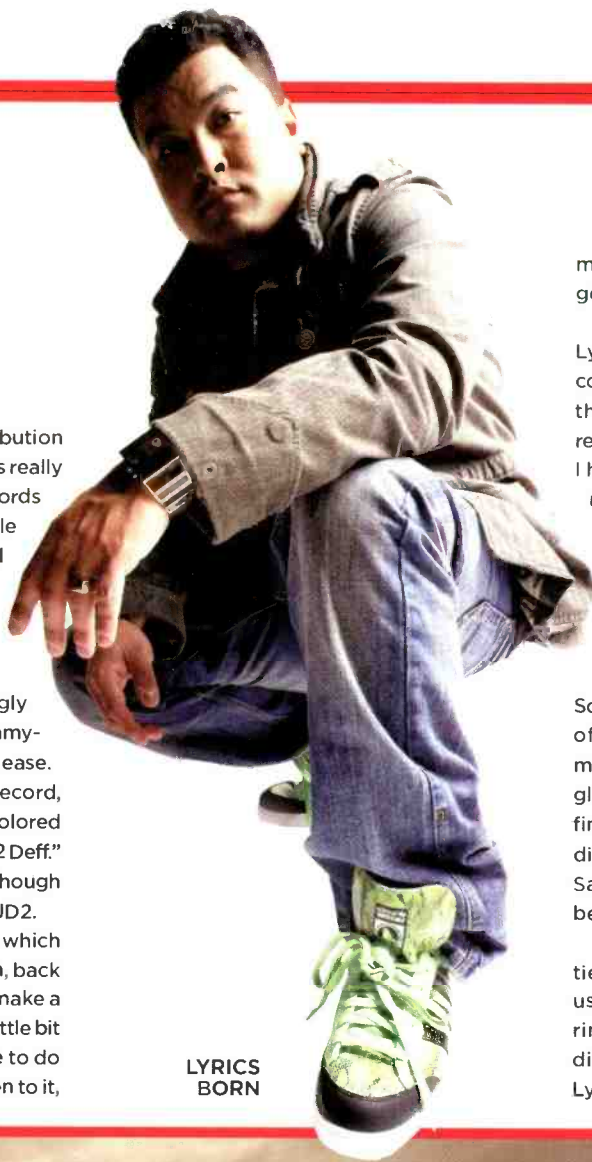
To address that challenge in following up 2003's "Later That Day" and its attendant remix record, 2005's "Same!@#& Different Day," Lyrics Born, born Tom Shimura and one of the founding members of the Bay Area's seminal Quannum Projects label and roster, went into the writing process with the philosophy that he'd do "what nobody else is doing—or at least what I haven't done before. [The record is] funky, it's soulful, it rocks, it's hip-hop. There's a really broad range of issues and emotions being covered."

The rapper is downplaying his label shift to

Anti-, saying that Quannum had a distribution deal with the label several years ago. "It's really no different," he says. "I still make the records I want to make, still work with the people that I always worked with. I've always said I didn't care if I came out on a major or on an indie, as long as I could make the records I want to make."

The 18-track "Everywhere at Once" is indeed broad, though it keeps satisfyingly intact Lyrics Born's gift for firing off tommy-gun rhymes with a deceptive-sounding ease. If anything, there's a club sense to the record, and an '80s-era sheen on hooky, synth-colored club tracks like "Don't Change" and "Hott 2 Deff." The album is a mostly cameo-free affair, though there are guest turns by Chali 2na and RJD2.

Key to the album was the speed with which it was created. "I've been in the situation, back in the day, where you take two years to make a record, and you kind of dwell on things a little bit too much," Lyrics Born says. "I don't like to do that. I like to write a record, record it, listen to it,



LYRICS BORN

mix, print, done. It takes a while to learn how to get into that zone."

He also had to learn working with a live band. Lyrics Born's 2006 live effort, "Overnite Encore," featured members of his band, a conceit that carried over into the sample-free new record. "That was my next challenge, something I hadn't done yet," he says. "I thought, 'I can't really call myself a producer until I'm able to do that.' And I did that. The biggest thing was that I wanted to write my own material, write my own melodies and lines and [having a band] was the next logical step for me."

Anti-'s campaign includes a high-profile Lyrics Born appearance during its South by Southwest showcase in mid-March and a wealth of Web-based content that is beginning to make the rounds online. Meanwhile, the singles "Hott 2 Deff" and "I Like It, I Love It" are finding favor on sites like Pitchfork and at traditional radio stations like modern rock KITS San Francisco. A video for the latter track will be finished in late March.

Anti- is also exploring licensing opportunities in the wake of "Callin' Out," which was used in a 2004 Diet Coke commercial starring Adrien Brody. The cut has sold 21,000 digital downloads, a high-water mark in the Lyrics Born catalog.

BILLBOARD EXCLUSIVE



BRANDING BY MIKAEL WOOD

Sound Insurance

Hem Makes Sweet Music With Liberty Mutual

According to Dan Messé of Brooklyn-based roots-pop outfit Hem, singer Sally Ellyson could sing "The Little Mermaid" and it would still sound like Hem.

So Messé wasn't worried that writing original music

for a series of four new Liberty Mutual commercials (set to begin airing simultaneously Feb. 25) would dilute the band's voice. In fact, the pianist/songwriter adds, the project might have concentrated it.

"I'm a terrible procrastinator," Messé says, "and this gave us a deadline to have four new songs done. And

since we were in the studio anyway, we just thought, 'Let's make a new album.'"

Hem's relationship with the insurance firm extends back to 2005, when Ellyson's husband tipped off his boss at Hill Holiday, Liberty Mutual's Boston-based agency. That led to the use in a spot of "Half Acre," a cut from Hem's 2000 debut, "Rabbit

Songs." For a second commercial, Hill Holiday couldn't find a pre-existing Hem tune that fit, so it commissioned a new song, "The Part Where You Let Go," which the band subsequently released on last year's "Home Again, Home Again" EP.

For the four new spots, Messé says, "they told us what the story would be for

each one and we sat down and started spinning songs out of them. The themes they wanted to portray are themes we've always been interested in anyway, so it never felt forced."

Hem's music is "cinematic," Hill Holiday VP/executive producer Scott Hainline says. "It sounds like a film score." Hainline says

his client responded "instantly" to the use of "Half Acre" in the first commercial and that the idea to have Hem write new songs came from Liberty Mutual.

Hem's manager, Coleen Novak at Nettwerk, says the first commercial "definitely had an impact" on digital sales, which she says jumped "from a couple hundred a week to over 2,000 some weeks."

One idea Novak and the band have batted around to help turn exposure into sales is creating a commercial identifying the music that would piggyback the Liberty Mutual spots. "The commercials run a lot on CNN and MSNBC," Novak adds. "We can't afford much time there, so maybe their Web sites."

Messé says that while the band plans to give away the four new songs as free downloads, they'll also be included on Hem's new album, due out this summer on Waveland, the outfit's Nettwerk imprint. "Hem started out as a reaction against any kind of compromise," Messé says. "So we definitely came into this warily. Now, three years later, we couldn't be happier."

THE BILLBOARD REVIEWS

ALBUMS

HIP-HOP

PETE ROCK NY's Finest

Producers: Pete Rock, DJ Green Lantern
Nature Sounds

Release Date: Feb. 26

★ Rock's in a comfort zone on his first album in four years, a solid effort that makes up with work ethic and historical good will what it lacks in door-blowing moments. Rock's sound picks up right where he left it, if a little jazzier and smoother than last time out. "914" is the album's closest visit to classic Rock, all smashing beats over multilayered, oddly warm backgrounds, though the Little Brother track "Bring Y'all Back" works up a nice sinister groove and the Lords of the Underground-assisted "The Best Secret" strikes a balance between soulful and menacing. Rock turns verses over to the requisite offensive line of MCs, but selects more under-the-radar names than all-stars, to his benefit. None of them have much to say, but that's OK. Throughout, Rock lets the boards do the talking.—JV

R&B

CHERI DENNIS In and out of Love

Producers: various
Bad Boy

Release Date: Feb. 26

▶ In a time when R&B has made an obvious pop crossover (think Rihanna), 28-year-old Cheri Dennis' oft-delayed debut takes a more hip-hop direction. "In and out of Love" harks back to the early '90s, when a green Mary J. Blige—with the help of Sean "Diddy" Combs, who also fronted Dennis' set—created hip-hop soul with songs like "Real Love" and "What's the 411?" On the Yung Joc and Gorilla Zoe-assisted "Portrait of Love," the Cleveland native croons about picture-perfect romance over a thumping bassline and reprimands an insecure partner on the Timbaland-produced "Act Like You Know." On "All I Wanna Do" and "Dropping Out of Love," Dennis extends the hip-hop theme by sampling Tupac and Biggie on "Got My

Mind Made Up" and "Sky's the Limit," respectively.—MC

COUNTRY

TRENT WILLMON Broken In

Producers: Trent Willmon, Rodney Clawson, Dan Frizzell
Compadre

Release Date: Feb. 26

▶ Willmon opens his third album with a pop-rocker that churns like '80s Bryan Adams, about how his hat, truck and self may be rusting but they're still holding up. From there he plays a world-weary wrangler with a heart of gold. In the hard-drinking honky-tonk waltz "The Good Ol' Days Are Gone," he recalls changing his major to ethanol, getting expelled and starting a band; now, in "Dry County" and "Tumbleweed Town," he's finding life in dying destinations in the middle of nowhere. "Cold Beer and a Fishin' Pole" is hooked to talkbox vocals that suggest Peter Dinklage was the original T-Pain; "How a Cowboy Lives" climaxes with a gorgeous guitar solo; "Little Set of Horns" concerns a tattooed date dancing to AC/DC. Albumwide, Willmon's wanderlust and wit still convince you he'd be great to grab a beer with.—CE

DOLLY PARTON

Backwoods Barbie
Producers: Kent Wells, Dolly Parton
Dolly Records

Release Date: Feb. 26

There's more than meets the eye to Dolly Parton, the autobiographical title cut tells us, and her first mainstream country album in years is an important reminder of the breadth of her singing and songwriting talents. Classic country "Do You Think I'm Made of Stone" is a passionate plea for a man to stop his cheating ways, while first single "Better Get to Livin'" is laden with pull-yourself-by-your-bootstraps advice to women who play the victim. Parton's take on the Miracles' "Tracks of My Tears" took chutzpah, but she wears the song well and her version of Fine Young Cannibals' "She Drives Me Crazy" works as a funky bluegrass number. "Only Dreamin'," a plaintive call for the return of love lost, wrapped in a swirling Celtic production, is easily the set's most powerful tune.—KT



TIFT MERRITT

Another Country

Producer: George Drakoulias
Fantasy/Concord

Release Date: Feb. 26

★ On most of her second collaboration with roots rock producer George Drakoulias, North Carolina-based singer/songwriter Merritt exchanges the vintage-soul vibe of 2004's Grammy Award-nominated "Tambourine" for a dryer, folkier sound that emphasizes the artful simplicity of what she

has to say about life, love and loss. Merritt isn't one of alt-country's most distinctive vocalists; her singing here is wide open and affectless, occasionally to the point of near-anonymity. But instead of making the tunes on "Another Country" seem forgettable, that quality actually ends up inviting you into the material—no small feat in a field where stylistic signatures often lead to museum-piece impenetrability. Merritt sings a universal brand of blues; the capital of "Another Country" is a familiar place called Anytown.—MW

MISSY HIGGINS

On a Clear Night
Producer: Mitchell Froom
Warner Bros.

Release Date: Feb. 26

★ Although Higgins' debut, "The Sound of White," went nine-times platinum in her native Australia, it failed to make more than a small dent in the U.S. market. Here Higgins seeks to broaden her appeal, stepping away from primarily piano-led ballads and opting for more up-tempo, guitar-driven numbers. Fans of KT Tunstall will be drawn to the jangly "100 Round the Bends," while the "Grey's Anatomy"-soundtrack crowd will gravitate toward such heart-scorchers as "Forgive Me" and the learning-to-let-go ballad "Where I Stood,"

which was featured on the show in November. The feisty "Peachy" and the foreboding "Secret," which was built around three notes, offer a unique twist, while the straightforward "Steer" is one of the album's best moments and finds Higgins sounding assured over a soaring, radio-ready chorus.—JM

JAZZ

LIZZ WRIGHT The Orchard

Producer: Craig Street
Verve Forecast

Release Date: Feb. 26

★ While Wright wows in concert, her studio endeavors have lacked a consistent vitality and depth. But on her third album, "The Orchard," Wright finds her recording voice, singing with enthralling authority. The CD's eight originals and four covers mesh into an engaging showcase for Wright's gospel-infused, full-bodied contralto. She has top-tier help, with best supporting roles going to Toshi Reagon, who co-wrote six tunes, and producer Craig Street, whose penchant for breaking free of traditional jazz confines by bringing in gospel, blues and Americana sensibilities provides the backdrop. "The Orchard" is an album of seeking (for home, love, acceptance, respect) where Wright reflects ("Speak Your Heart") and

breaks free (the charged, funk-inflected "Leave Me Standing Alone"). Best cover: Wright's gripping seduction of Ike & Tina's "I Idolize You."—DO

DIANE SCHUUR Some Other Time

Producers: Marc Silag, Diane Schuur, Randy Porter
Concord

Release Date: Feb. 26

★ Schuur lets sentiment drive her latest album, a tribute to her mother, on which the blind singer spins through 13 pop and jazz standards that were household staples when she was growing up in Auburn, Wash. The material is a fine fit with Schuur's clear, confident voice; her delivery is a bit more restrained than she tends to be on the more pop-oriented end of her repertoire, but the subtle work by the accompanying quartet still gives Schuur plenty of room to sing with the kind of heart that accents the personal nature of the project. She finishes "My Favorite Things" with muscular vocal crescendo, while "Danny Boy" is delicately intimate. Fans will also marvel at "September in the Rain," which was taped in 1964 at a Tacoma, Wash., Holiday Inn—when Schuur was just 10 and already belting like the ambitious, seasoned pro she would become.—GG

GOLDFRAPP

Seventh Tree
Producer: Will Gregory
Mute

Release Date: Feb. 26

The gently plucked acoustic guitars on opener "Clowns" may seem like an uncomfortable step in a mainstream direction for Goldfrapp, but fans should fear not: "Seventh Tree" is as deliciously subversive, and in some cases more so, as the duo's past work. Alison Goldfrapp's voice remains a wondrous instrument, capable of translating indeterminate lyrics into melodies that refuse to dislodge from the brain ("A&E," "Cologne Cerrone Houdini"). For sure, the song forms are more universal here, and the production is a lot smoother than the in-your-face, oversexed electro found on 2005's "Supernature." But great, weird little touches abound, from the pitch-modified vocal outro of "Happiness," the moody, Far East instrumentalism of the Eurythmics-y "Road to Somewhere" and the buzzing rhythmic undercurrent of the out-and-out pop tune "Caravan Girl." The act's willingness to experiment is refreshing, and the result is an album that's as unique as it is easy to love.—JC



ERYKAH BADU

New Amerykah: 4th World War
Producers: various
Universal Motown

Release Date: Feb. 26

After a healthy hiatus, R&B mistress Erykah Badu has returned with "4th World War," the first of a planned three installments under the moniker "New Amerykah." First single "Honey" stands out with a funky, 1970s hippie vibe. From the album's introduction, where a woman speaks to a doctor about getting a second head, it's clear Badu's on another plane. Songs like "The Healer," produced by Madlib, feature thick bass, triangles, finger cymbals, what sounds like gears shifting and an echoing choir. "The Cell" sports a digital sound that rides an offbeat and clapping rhythm section. "Soldier," the possible second single, has Badu describing a "mama hopped up on cocaine" over rumbling drums. Curtis Mayfield would be proud of both lyrics and her throwback sound.—HC



VALLI ENJOYS NEW SEASON IN THE GREEK SUN

ATHENS—Greece is the word for Frankie Valli & the Four Seasons, after their 1967 track “Beggin’ ” topped digital and airplay charts here.

The track—a remix by Paris-based electro DJ Pilooski—hit No. 1 on the local IFPI Greece/Deloitte & Touche Digital Songs chart and also holds the top spot on Nielsen Music Control’s Greece International Airplay chart. Meanwhile, Valli compilation “Beggin’ the Ultimate Collection” (Warner Music Greece) is at the summit of the IFPI’s International Repertoire (Albums) survey.

Internationally, Four Seasons musical “Jersey Boys,” which won four 2006 Tony Awards, has sparked a revival of interest in the act—Pilooski’s version of “Beggin’ ” was a minor U.K. hit last year—but insiders says its Greek success is due to a number of factors.

“We initially worked with clubs and radio, but to be honest, it was surprising how quickly the audiences embraced the song,” says Warner Greece marketing manager Yiannis Moutsopoulos, who attributes the track’s success to heavy radio airplay and word-of-mouth.

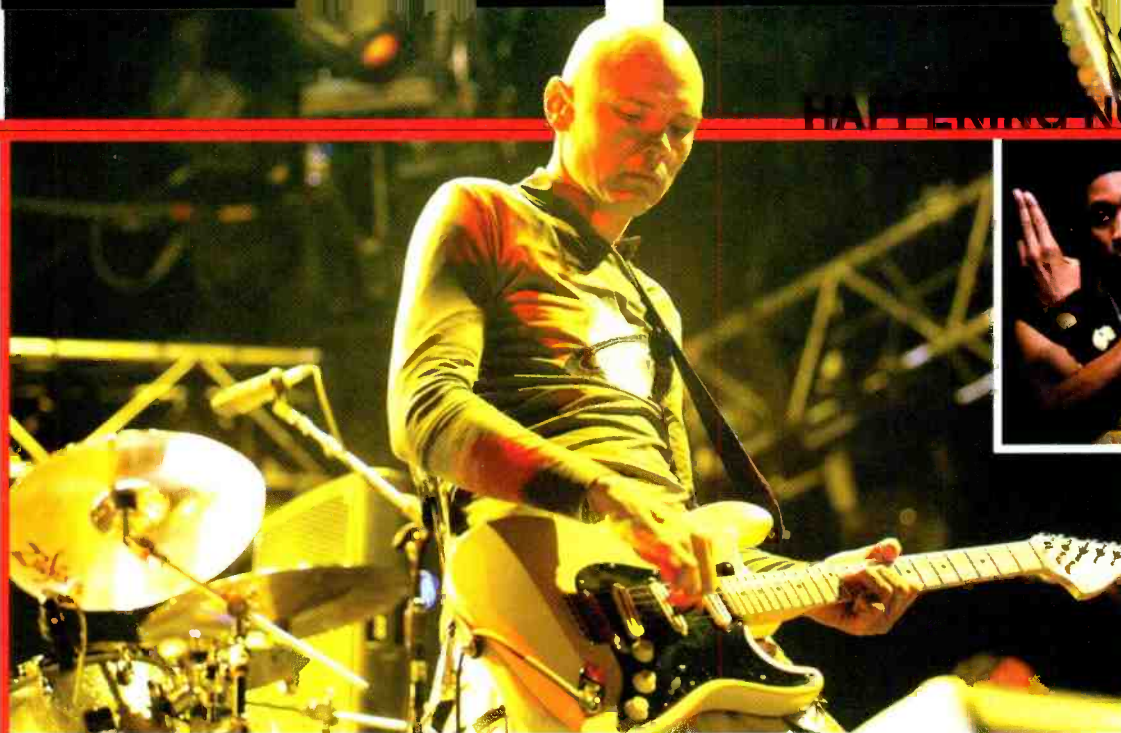
The track, a No. 16 Billboard Hot 100 hit in 1967, is also featured on EMI/Warner double-CD “Rock’n’Roll Cafe Collection”—a compilation celebrating the 20-year anniversary of prestigious Athens bar/club/restaurant Rock’n’Roll Cafe—and is used as the main theme to popular TV series “Mavra Mesanychta.”

At radio, “Beggin’ ” was initially aired by public sector world music station Kosmos FM because of its sitar intro. It later made its way onto such alternative stations as Best FM and mainstream Greek-English format outlets. It is among the top three most-played records on eight Greek stations, according to Nielsen Music Control.

Valli had no real prior track record of Greek success, but his tunes are proving popular in the oldies clubs emerging around Athens. This phenomenon is also credited with boosting Ville Valo and Natalia Avelon’s cover of Nancy Sinatra and Lee Hazlewood’s “Summer Wine” (Warner), which is climbing the IFPI CD Singles chart. —*Maria Paravantes*



FRANKIE VALLI & THE FOUR SEASONS



Smashing Pumpkins frontman **BILLY CORGAN** and Wu-Tang Clan’s **RZA** (inset) were intimately involved in their Guitar Center promo deals.

RETAIL BY AYALA BEN-YEHUDA

Center Stage

Guitar Center Enlists RZA, Pumpkins For New Promotions

Guitar Center’s newest branding efforts aim to add sizzle to the in-store experience by linking up with artists for exclusive product and content.

Already in 2008, the instrument and audio system retailer has announced the Feb. 28 on-sale of an all-in-one production machine co-designed by Wu-Tang Clan’s RZA and the March 1 release of a previously unavailable Smashing Pumpkins song on a free CD in its stores.

Guitar Center has done in-store clinics and artist interviews in its catalogs in the past, but “this year, more specifically, we are trying to develop our marketing pieces to synchronize with these musicians in a bigger way,” and are partnering with “artists that people usually wouldn’t have the ability to connect with,” Guitar Center marketing manager Kyle Rogers says.

The company’s Hollywood store will put eight limited-edition Roland RZA/Forat MV8800 machines up for sale during an in-store “Sessions” event Feb. 28. There, RZA will discuss the producing process, as well as the machine he customized with legendary audio-hardware designer Bruce Forat.



RZA hopes his custom production device will inspire youngsters to explore recording technology.

Each \$5,999 machine is designed with a hand-painted image representing one of the “8 Diagrams” of the I Ching, for which Wu-Tang’s latest album is named, and carries the sound files from album track “Get Them Out the Way, Pa.” Purchasers have the option of attending a tutorial with RZA.

“We were actually going to do it before the album release, but it took a long time to get everything together,” producer/film composer/audiophile RZA says. More than cross-promoting the album, his goal is to “get the young people involved and back into [production], not just looking at your laptop and clicking and dropping, but really touching your beat and really touching your music.”

Two more of the RZA/Forat units will be given to Wu-Tang, and another two will be given away to contest winners. Guitar Center high-tech custom shop project manager Tony Baraz says the company is planning more customized gear with high-profile artists.

Meanwhile, the retailer has printed 50,000 copies of a CD containing the Smashing Pumpkins’ “SuperChrist,” a song the group has performed live but didn’t release on its 2007 “Zeitgeist” album as planned.

The release of the CD, which is otherwise a compilation by bands made up of Guitar Center employees, is timed to a new round of Pumpkins tour dates and the Feb. 27 premiere of the “SuperChrist” video on MySpace.

“Guitar Center asked us if we would be interested in contributing a song to this compilation of young artists to help draw attention to the bands,” Pumpkins frontman Billy Corgan said in a statement released Feb. 14 to billboard.com. “We loved the idea, and think Guitar Center is way ahead of the curve of what is possible between musicians and reaching new audiences.”

While releases with other artists haven’t been confirmed, Rogers says Guitar Center is approaching other acts. “We anticipate doing something very similar throughout the year based on the opportunities that come to us,” he says.

Though “Sessions” is on its third installment and has been held only in New York and Los Angeles, more of Guitar Center’s 214 locations will likely host similar events, Rogers says. March and April will bring in-stores with Slash and his new line of Les Pauls, as well as events with guitar virtuoso Joe Satriani.

“The artists are also customers of ours,” Rogers says. “Any time we can develop something strategically with an artist that gives insight as to how they work and how they’ve developed their career... it’s more of a giveback to our customers than anything.”

Additional reporting by Jonathan Cohen.

SOUND OF FURY ROARS AGAIN

A quarter-century after his death, one of Britain’s key pre-Beatles rock’n’rollers is back on the U.K. charts.

Liverpool-born Billy Fury enjoyed huge success on Decca from 1959 to 1966—despite never having a U.K. No. 1, he equaled the Beatles’ tally of 24 chart singles in the ’60s with such hits as “Halfway to Paradise” and “Jealousy.”

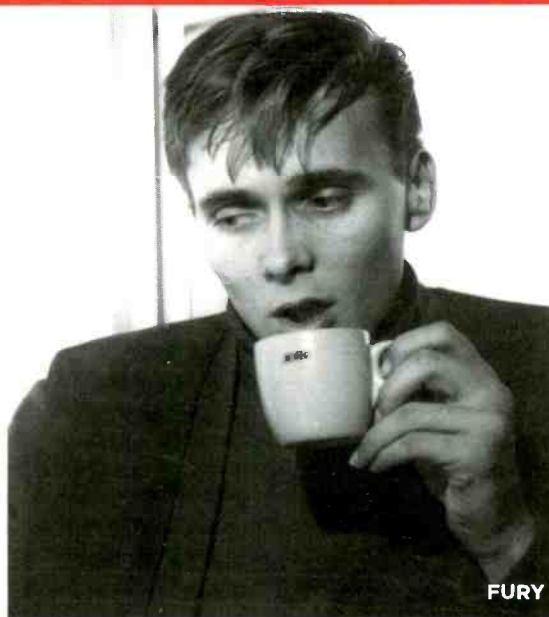
All are collected on “His Wondrous Story” (Universal Music TV), which peaked at No. 10 on the Official U.K. Charts Co.’s Feb. 16 sales listing.

The TV-advertised album has already sold more than 120,000 copies, UMTV managing director Brian Berg says. That follows UMTV’s success with another early-’60s U.K. pop idol, Marty Wilde—father of ’80s hitmaker Kim—and his March 2007 collection “Born to Rock’n’Roll,” plus the November 2007 late-’50s/early-’60s multi-artist compilation “Dreamboats and Petticoats.”

Those album concepts came through UMTV’s own market research, Berg says. “This time last

year, we felt there was a major chunk of the physical-album market that wasn’t being specifically catered for. [That’s] the 50-plus market, who have a higher disposable income than younger demographics, are not all great fans of downloading and still love the music they grew up with.”

Berg says Wilde’s album sold 80,000 copies, while “Dreamboats” has passed 500,000. The Jan. 28 Fury release was followed Feb. 18 by “The Very Best of Joe Brown,” which UMTV reports has shipped 30,000. The latter album marks singer/guitarist



FURY

Brown’s 50th anniversary in the music business.

Fury issued his debut single, “Maybe Tomorrow,” in 1959. He moved to Parlophone in 1966, but the hits dried up and a 1982 comeback on Polydor delivered only three lowly chart entries.

Throughout his career, Fury was plagued by heart problems that eventually led to his death in January 1983. His final hit, “Forget Him,” appeared posthumously that June. —*Tom Ferguson*

COUNTRY BY KEN TUCKER

Spreading The Word

Whiskey Falls Puts Priority On Promo

Whiskey Falls is not just a band—it's a four-man marketing machine. Made up of Seven Williams, Wally Brandt, Damon Johnson and Buck Johnson (no relation), the quartet has a history of building support for its career through the unlikely of partners. Even before the group released its first single, "Last Train Running," last year on Nashville-based independent Midas Records, it had already built a network of sponsors.

AAMCO, the American Tailgater's Assn., the Laborers' International Union of North America, the National Hot Rod Assn. and even NBC soap opera "Days of Our Lives" are all in the band's corner. That's not by chance—it's by design, lead singer Williams says.

"We realized the more we could do for ourselves, the more that we could help our record label, the more we could help our relationship with radio, the more we could give back to our fans," Williams told Billboard last year.

Country WSSL Greenville, S.C., OM/PD Steve Geoffries says the band "really understands the new avenues of marketing." The station re-

cruited Whiskey Falls to document life on the road for a Web site feature dubbed "Road to Fame." "We post the video online and let our audience follow their long day from start to finish," Geoffries says. The band also checks in with the station's morning show each week to update listeners.

"They've been in the market a couple of times for performances and they have developed a following here," Country WGH Norfolk, Va., PD John Shomby says. "They really have learned what it takes to get known and they are doing it."

The band's appearance at No. 1 on Billboard's Top Mountain Region Heatseekers chart can likely be attributed to a busy week of performances leading up to the Super Bowl in Scottsdale, Ariz., in-



WHISKEY FALLS

cluding a gig for thousands of tailgaters outside the University of Phoenix Stadium, where the big game was held.

Its self-titled debut, released last September, has sold 25,000 copies, according to Nielsen SoundScan.

Meanwhile, Geoffries says the band's new single, "Falling Into You"—No. 46 on Hot Country Songs—is "contagious." WSSL played the song 16 times during the week ending Feb. 17, according to Nielsen BDS.

RADIO RESPONDS TO CAREY'S 'TOUCH'

Mariah Carey is proving her career comeback with 2005's "The Emancipation of Mimi" was no fluke. The singer's sexy new single "Touch My Body"—from "E=MC²," due April 15 on Island Def jam Music Group (IDJMG)—is burning up the charts at radio and earns Carey a new record at one format.

"Touch," which debuted Feb. 12, is Carey's 26th chart entry at CHR/Top 40, breaking a previous tie with Madonna and therefore vaulting Carey into the all-time leader spot for most charting titles at the format. The track debuts on the list at No. 32 after less than six days at radio.



CAREY'S new single has been sweet music at radio.

"Touch" also enters at Rhythmic (No. 26), Urban (No. 23) and Urban AC (No. 39), and debuts at No. 23 on Hot 100 Airplay with 46 million listener impressions.

IDJMG COO Steve Bartels says that's the best one-week result in Carey's career since she's been on IDJ. "This is not a contained enthusiasm," he says. "This is an explosive enthusiasm."

Bartels attributes much of the song's early success to "active partnerships" with Clear Channel Online, AOL and Yahoo, saying that "online activity and blog postings" helped build advance buzz for the track.

But Bartels doesn't lose sight of the music itself or Carey's brand power. "When an artist of her magnitude comes out with something this strong, everyone jumps in," he says.

CHR/top 40 WKSE Buffalo, N.Y., OM/PD Sue O'Neil says, "We don't have many superstars that are still viable to the top 40 format, but Mariah tends to keep hitting home runs. ["Touch"] went straight into rotation here."

CHR/top 40 WKGS Rochester, N.Y., PD/morning host Erick Anderson says of "Touch": "God bless it. I was praying for something this strong from Mariah. We need all the good content we can get. And it's nice to see her show off her sexier, racier side," he adds. "She's not doing her usual crazy-ass runs, but there's still a glimmer of that voice." —Susan Visakowitz

R.E.M. JOLTS ROCK RADIO

After almost seven years, R.E.M. makes a winning return to modern rock radio with "Supernatural Superserious," the jangly, fast-moving leadoff single from the aptly titled "Accelerate," due April 1 on Warner Bros.

The song enters the Modern Rock chart at No. 36, earning R.E.M. its first ink on the list since May 2001, when "Imitation of Life," from "Reveal," hit No. 22.

Warner Bros. senior VP of promotion Tom Biery says the song has gone over so well, and so quickly, because radio programmers have been waiting for it. "The band has been releasing difficult hits for the format," he says. "They've been leading with midtempo or downtempo songs that are hard for modern rock radio to get excited about. This is a rock song. It's got the energy, the pace and the kind of vocals that work for the format."

"It's got a strong tempo and a hook that's more obvious than on a lot of the ballads they've done lately, which didn't come through as well on the radio side," says Curtiss Johnson, station manager for Entercom modern rock KWOD Sacramento, Calif.



R.E.M.

Biery and Johnson agree on another point: that an interest in legacy artists is prevailing right now among modern rock radio listeners.

Johnson says, "The R.E.M.s, the Depeche Modes, the Cures—they are all resurfacing as far as listener interest goes, even with the younger side of the audience. When times get tough—economically, culturally—the whole country tends to get nostalgic."

Biery adds, "People's lives move at such an incredible speed today that they will often gravitate toward comfort zones. R.E.M., especially Michael Stipe's voice, is instantly recognizable, and it reminds people of their history with the band."

"Supernatural" is also finding success at triple A. On sister publication R&R's Triple A chart, the track jumps 26-4, tying R.E.M. with U2 for the largest position vault in the chart's history. —Susan Visakowitz



ISIS

'HOLY' COW! ISIS GETS PHYSICAL

A penchant for creating special physical releases for collectors helped land art metal band Isis at No. 7 on Billboard's Hot 100 Singles Sales chart this week with "Holy Tears." "While their label, Ipecac, doesn't promote these releases, fans do know to expect them," says Monica Seide of Speakeasy PR, the band's publicist. The physical single includes the album track along with a remix, a live version and a video. The band plans to release its next single, "Not in Rivers but in Drops," in a similar format, though no date has been set.

THE HOT BOX

A WEEKLY ROUNDUP OF NOTABLE CHART ACHIEVEMENTS



GRAMMY WHAMMY

>> More than 20 albums on the Billboard 200 gain thanks to interest stirred by acts playing the 50th Grammy Awards Feb. 3 (see story, page 5). Artists who get a lift include John Mayer (127-114, up 34%), above; Feist (89-70, up 8%); Josh Groban (157-101, up 91%); and John Fogerty (No. 152, up 83%).

FOUR FOR FOUR

>> Rodney Atkins tops Hot Country Songs for a fourth straight time, a streak that makes him the first artist since Tim McGraw in 2001 to pull four No. 1s from one album (see Between the Bullets, page 46).



ROCK ON

>> There's a new No. 1 on Modern Rock, but it's by a band that is quite familiar with the top spot: Foo Fighters. "Long Road to Ruin" gives the act its sixth No. 1. Its last single, "The Pretender," spent a record 18 weeks atop the list.

CHART BEAT

>> Herbie Hancock made his debut on the Billboard 200 some 40 years ago but he's never had a top 10 album until now. His Grammy Award win for album of the year sends "River: The Joni Letters" rocketing 159-5.

>> Also achieving a career high is Josh Groban, whose live duet with Celine Dion on "The Prayer" gives him his highest Billboard Hot 100 position yet.

>> Fred Bronson also reports on the "American Idol"-influenced return of Queen's "Bohemian Rhapsody" to Hot Digital Songs, Fantasia moving into fourth place among solo female artists with the longest-running hits in the history of Hot R&B/Hip-Hop Songs and the first winner of Simon Cowell's U.K. TV series "The X-Factor" to appear on the Hot 100.

Read Fred Bronson every week at billboard.com/fred.

Billboard

CHARTS



Over the Counter

GEOFF MAYFIELD gmayfield@billboard.com

Jackson Set Still Thrilling After All These Years

In a week when the Grammy Awards and Valentine's Day deliver their annual booster shots to album sales, one of the biggest stories of the week belongs to a title that doesn't even appear on the Billboard 200. Certainly a big story could rightfully be expected from the relaunch of the best-selling studio album of all time.

Perched at No. 1 on Top Pop Catalog Albums with the fattest sales week that chart has had in more than a decade is "Thriller 25," the new incarnation of Michael Jackson's 27-times-platinum "Thriller," its altered title commemorating the 25th anniversary of its release.

The sum of 166,000 copies, which includes a minor amount of stock from a 2001 reissue of the original "Thriller," is the largest week Top Pop Catalog has had since 1996, when Kenny G's "Miracles—The Holiday Album" did 192,000 copies in that year's Christmas frame.

The album also ranks at No. 2 on Comprehensive Albums, the chart where current and catalog fare compete on the same list. This marks the highest placement a catalog title has achieved since Billboard launched that chart in November 2003.



Il Divo's "The Christmas Collection" held the previous Comprehensive peak by a catalog title when it reached No. 10 in December 2006. Last week Tom Petty & the Heartbreakers' "Greatest Hits" rode a Super Bowl bounce to No. 12 on that chart.

As you might figure, the question of whether "Thriller 25" should be tracked as a new release or as catalog was the subject of hot debate among some of Billboard's readers.

In fact, the new edition—which features remakes of five of the original album's songs with guest appearances by Kanye West, Akon, Fergie and Will.i.am—indeed bows inside the top five in most of countries tracked in our Hits of the World pages, including No. 1s in France and the Belgium

regions of Flanders and Wallonia. The album thus debuts at No. 1 on Billboard's European Top 100 Albums.

Some of the countries represented in Hits of the World do not maintain separate charts for catalog, as Billboard and Nielsen SoundScan do in the United States, and those that do elected to track "Thriller 25" as a new release.

On Jackson's home soil, Billboard heard passionate (and unsolicited) arguments from record executives about which of our charts should track "Thriller 25." Those who worked for Sony BMG companies believed it belonged on the Billboard 200; those who worked for competitors were certain it should be considered catalog.

To sort through the issue, Billboard turned to the court of opinion who first floated the idea that catalog titles should appear on different charts than new albums even before point-of-sale tracking became a reality: the merchants who sell music. The overwhelming consensus at leading retailers was that despite the new material added to "Thriller 25," this essentially represents a reissue of a 25-year-old album and that it thus belongs on the catalog charts.

Further, this treatment is consistent with hundreds, if not thousands,

of reissues that have come to market with additional tracks and/or video content since Top Pop Catalog bowed in May 1991.

The 1995 CD release of the Who's "Live at Leeds," the 25th-anniversary edition of Paul McCartney's "Band on the Run" in 1999 and recent deluxe editions of U2's "The Joshua Tree" and Beck's "Odelay" are among the examples of albums that appeared on the catalog list after being reissued with significant additions to content.

That said, the Billboard charts team knows our chart rules weren't chiseled in stone by a higher power. Our policy revision in November regarding proprietary titles, which allowed the Eagles' Wal-Mart exclusive "Long Road out of Eden" to appear on the Billboard 200, should stand as proof that our chart rules are constantly under review and that we're willing to adjust those rules when changes in the business indicate the need for new thinking.

Beyond parties with a vested interest in "Thriller 25," we simply didn't get feedback suggesting a need to revise our catalog criteria. Still, No. 1 on Top Pop Catalog, especially with a number this big, is a feat to brag about.

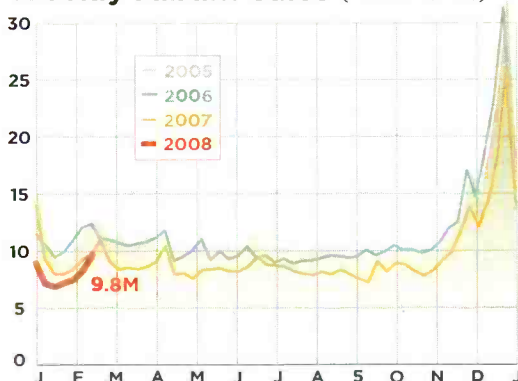
Market Watch A Weekly National Music Sales Report

Weekly Unit Sales

	ALBUMS	DIGITAL ALBUMS*	DIGITAL TRACKS
This Week	9,789,000	1,238,000	21,949,000
Last Week	8,432,000	1,309,000	20,786,000
Change	16.1%	-5.4%	5.6%
This Week Last Year	11,073,000	940,000	17,883,000
Change	-11.6%	31.7%	22.7%

*Digital album sales are also counted within album sales.

Weekly Album Sales (Million Units)



Year-To-Date

	2007	2008	CHANGE
OVERALL UNIT SALES			
Albums	64,387,000	56,425,000	-12.4%
Digital Tracks	124,859,000	157,842,000	26.4%
Store Singles	319,000	199,000	-37.6%
Total	189,565,000	214,466,000	13.1%
Albums w/TEA*	76,872,900	72,209,200	-6.1%

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

ALBUM SALES



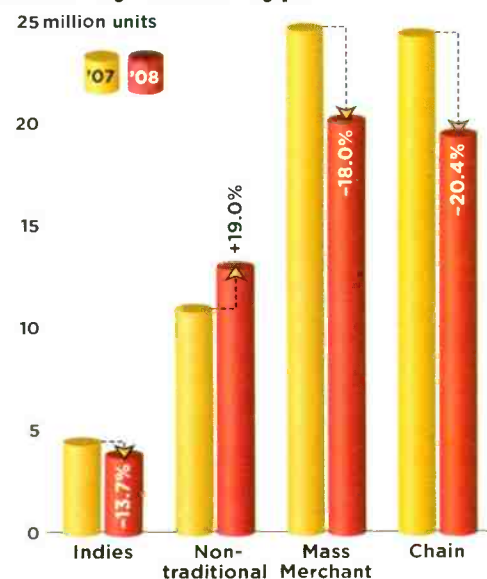
SALES BY ALBUM FORMAT

CD	57,752,000	47,536,000	-17.7%
Digital	6,448,000	8,672,000	34.5%
Cassette	61,000	20,000	-67.2%
Other	126,000	197,000	56.3%

For week ending Feb. 17, 2008. Figures are rounded. Compiled from a national sample of retail store and rack sales reports collected and provided by

nielsen
SoundScan

Year-To-Date Album Sales By Store Type



MAR 1 2008 THE Billboard 200

Main Billboard 200 chart table with columns for This Week, Last Week, 2 Weeks Ago, Weeks on Chart, Artist, Title, Cert., and Peak Position. Top entries include Jack Johnson's 'Sleep Through The Static' at #1 and Amy Winehouse's 'Back To Black' at #2.

The winner of the Grammy Award for album of the year celebrates a new chart high and his best sales week (\$4,000) since Nielsen SoundScan began tracking data.

More than three years after its last studio release bowed with 139,000, the act returns, debuting with 39,000.

Celine Dion gains from Valentine's Day shopping and a Feb. 15 CBS concert special (No. 55, up 141%).

The singer bows at No. 2 on Top Christian Albums, only 1,000 units behind chart king Kirk Franklin.

At No. 63, Ingrid Michaelson climbs with a 144% gain after a sweep of such New York-based TV shows as "Good Morning America," "Regis" and "Carson."

Continuation of the Billboard 200 chart table, showing entries from #51 to #100. Includes artists like J. Holiday, Soundtrack, Linkin Park, Paramore, and Celine Dion.

THE BILLBOARD 200 ARTIST INDEX table listing artists and their corresponding chart positions.

Continuation of THE BILLBOARD 200 ARTIST INDEX table, listing artists from the middle of the alphabet to the end.

POP 100

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON CHART, TITLE, ARTIST (IMPRINT / PROMOTION LABEL). Lists top 50 pop songs.

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON CHART, TITLE, ARTIST (IMPRINT / PROMOTION LABEL). Lists pop songs ranked 51-100.

POP 100 AIRPLAY

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON CHART, TITLE, ARTIST (IMPRINT / PROMOTION LABEL), HIT PREDICTOR. Lists top 50 pop songs with airplay data.

37 mainstream, 13 40 stations are electronically monitored 24 hours a day, 7 days a week. This data is used to compile the Pop 100.

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON CHART, TITLE, ARTIST (IMPRINT / PROMOTION LABEL), HIT PREDICTOR. Lists pop songs ranked 26-50 with airplay data.

HOT SINGLES SALES

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON CHART, TITLE, ARTIST (IMPRINT / PROMOTION LABEL). Lists top 25 hot singles sales.

HITPREDICTOR

Complex block containing 'HITPREDICTOR' header, 'DATA PROVIDED BY promosquad', chart legend, and lists for 'POP 100 AIRPLAY', 'ADULT TOP 40', 'ADULT CONTEMPORARY', and 'MODERN ROCK'.

POP 100: The top Pop singles & tracks, according to mainstream top 40 radio audience impressions measured by Nielsen Broadcast Data Systems... SINGLES SALES: This data is used to compile both the Billboard Hot 100 and Pop 100.

SALES DATA COMPILED BY
nielsen
SoundScan

Billboard R&B/HIP-HOP

MAR
1
2008

TOP R&B/HIP-HOP ALBUMS

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	CERT.	PEAK POSITION
1	1	14	#1 ALICIA KEYS 7 WKS IMB/KJ 11513*/RMG (18.98) ⊕	As I Am	3	1
2	2	9	MARY J. BLIGE MATR/ARCH/GEFFEN 010313*/IGA (13.98) ⊕	Growing Pains	1	1
3	3	21	KEYSHIA COLE CONFIDENTIAL/IMANI/GEFFEN 009475*/IGA (13.98)	Just Like You	1	1
4	25	49	GREATEST GAINER AMY WINEHOUSE UNIVERSAL REPUBLIC 008428*/UMRG (10.98)	Back To Black	1	4
5	19	5	PACE SETTER JOHN LEGEND G.O.O.D./COLUMBIA 21265 EX/SONY MUSIC (14.98) ⊕	Live From Philadelphia	1	4
6	4	9	JAHEIM DIVINE MILL/ATLANTIC 377532*/AG (18.98)	The Makings Of A Man	1	3
7	6	10	THE-DREAM RADIO KILLA/DEF JAM 009872*/IDJMG (13.98)	Love/Hate	1	1
8	7	15	CHRIS BROWN JIVE 12049/ZOMBA (18.98) ⊕	Exclusive	1	1
9	5	7	RAHEEM DEVAUGHN JIVE 19080/ZOMBA (17.98)	Love Behind The Melody	1	1
10	12	2	SOUNDTRACK ATLANTIC 409212*/AG (18.98)	Step Up 2: The Streets	10	10
11	8	20	J. HOLIDAY MUSIC LINE 11805*/CAPITOL (12.98)	Back Of My Lac'	1	1
12	10	9	LUPE FIASCO 1ST & 15TH/ATLANTIC 368316*/AG (18.98)	Lupe Fiasco's The Cool	1	1
13	1	16	JAY-Z ROC-A-FELLA/DEF JAM 010229*/IDJMG (13.98)	American Gangster	1	1
14	16	13	MARVIN SAPP VERITY 09433/ZOMBA (17.98)	Thirsty	11	11
15	22	19	KANYE WEST ROC-A-FELLA/DEF JAM 009541*/IDJMG (13.98)	Graduation	2	1
16	23	24	RIHANNA SRP/DEF JAM 008968*/IDJMG (13.98)	Good Girl Gone Bad	1	1
17	11	10	MARIO 3RD STREET/J 21569/RMG (18.98)	Go	1	1
18	21	35	CHRISSETTE MICHELE DEF JAM 008774*/IDJMG (10.98)	I Am	5	5
19	29	25	LEDISI VERVE 008909*/VG (10.98)	Lost & Found	10	10
20	13	9	KIRK FRANKLIN FO YO SOUL/GOOD/SONY CENTRIC 16772/ZOMBA (18.98)	The Fight Of My Life	1	1
21	17	21	JILL SCOTT HIDDEN BEACH 00050 (18.98) ⊕	The Real Thing: Words And Sounds Vol. 3	1	1
22	14	10	BIRDMAN CASH MONEY/UNIVERSAL MOTOWN 010351*/UMRG (13.98)	5*Stunna	1	1
23	17	20	SOULJA BOY TEL'EM COLLIPARK/INTERSCOPE 009962*/IGA (13.98)	souljaboytellem.com	1	1
24	20	11	SCARFACE RAP-A-LOT 4 LIFE/RAP-A-LOT 331772*/ASYLUM (18.98)	Made	1	1
25	24	28	PLIES BIG GATES/SIP-N-SLIDE/ATLANTIC 185340*/AG (18.98)	The Real Testament	1	1
26	27	11	DRAMA GRAND HUSTLE/ATLANTIC 10897*/AG (18.98)	Gangsta Grillz: The Album	1	1
27	NOT SHOT DEBUT	1	TYRESE SONY BMG CUSTOM MARKETING GROUP 21445 EX (6.98)	Super Hits	1	27
28	38	75	JUSTIN TIMBERLAKE JIVE 88062*/ZOMBA (18.98) ⊕	FutureSex/LoveSounds	1	1
29	15	2	KENNY G STARBUCKS 30670/CONCORD (18.98) ⊕	Rhythm & Romance	15	15
30	RE-ENTRY	15	SOUNDTRACK ATLANTIC 307772*/AG (18.98)	Tyler Perry's Why Did I Get Married?	30	30
31	26	10	BOW WOW & OMARION T.U.G./COLUMBIA 11492/SONY MUSIC (11.98) ⊕	Face Off	1	1
32	32	20	TREY SONGZ SONG BOOK/ATLANTIC 135740*/AG (18.98)	Trey Day	1	1
33	28	10	GUCCI MANE CZARFACE/ICEY/ASYLUM/ATLANTIC 313516*/AG (18.98)	Back To The Traphouse	1	1
34	31	14	VARIOUS ARTISTS EMI/SONY BMG STRATEGIC MARKETING GROUP/UNIVERSAL/ZOMBA 10765/CAPITOL (18.98)	NOW 26	1	1
35	34	46	TIMBALAND MOSLEY/BLACKGROUND/INTERSCOPE 008594*/IGA (13.98)	Timbaland Presents Shock Value	1	1
36	30	42	NE-YO DEF JAM 008697*/IDJMG (13.98)	Because Of You	1	1
37	72	13	AMY WINEHOUSE UNIVERSAL REPUBLIC 008926*/UMRG (13.98)	Frank	1	26
38	36	18	ANGIE STONE STAX 30148/CONCORD (18.98)	The Art Of Love & War	1	1
39	35	14	BOYZ II MEN DECCA 009444 (17.98)	Motown: A Journey Through Hitsville USA	1	6
40	46	21	CHAKA KHAN BURGUNDY 09022/SONY BMG (17.98)	Funk This	5	5
41	33	17	HURRICANE CHRIS POLO GROUNDS/J 18697/RMG (15.98)	51/50 Ratchet	1	1
42	39	24	50 CENT SHADY/AFTERMATH/INTERSCOPE 008931*/IGA (13.98)	Curtis	2	2
43	44	77	BEYONCE COLUMBIA 90920*/SONY MUSIC (18.98)	B'Day	3	3
44	83	57	JOHN LEGEND G.O.O.D./COLUMBIA 80323*/SONY MUSIC (18.98)	Once Again	1	1
45	40	29	SEAN KINGSTON BELUGA HEIGHTS/KOCH/EPIC 12999/SONY MUSIC (18.98)	Sean Kingston	1	1
46	NEW	1	YUKMOUTH SMOKE-A-LOT/RAP-A-LOT 4 LIFE 68545/ASYLUM (17.98)	Million Dollar Mouth Piece	1	46
47	42	11	2PAC AMARU/INTERSCOPE 010072*/UME (11.98)	The Best Of 2Pac - Part 1: Thug	1	13
48	37	10	BEANIE SIGEL ROC-A-FELLA/DEF JAM 009534*/IDJMG (13.98)	The Solution	1	1
49	45	11	WYCLEF JEAN IN YA FACE/COLUMBIA 03947*/SONY MUSIC (15.98)	Carnival Vol. II: Memories Of An Immigrant	1	1
50	53	78	LUTHER VANDROSS LEGACY/EPIC/J 97700/SONY MUSIC/RMG (18.98)	The Ultimate Luther Vandross	1	1
51	56	29	COMMON G.O.O.D./GEMME 009382*/IGA (13.98)	Finding Forever	1	1
52	58	66	AKON KONVICT/UPFRONT/SRC/UNIVERSAL MOTOWN 007968*/UMRG (13.98) ⊕	Konvicted	3	2
53	48	10	WU-TANG CLAN WU/LOUD/SRC/UNIVERSAL MOTOWN 010560*/UMRG (13.98)	8 Diagrams	1	1
54	47	34	T.I. GRAND HUSTLE/ATLANTIC 202172*/AG (18.98)	T.I. Vs T.I.P.	1	1
55	54	11	GHOSTFACE KILLAH DEF JAM 009499*/IDJMG (13.98)	The Big Doe Rehab	1	1

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	CERT.	PEAK POSITION
56	49	43	JAGGED EDGE SO SO DEF/ISLAND URBAN 009493*/DJMG (13.98)	Baby Makin' Project	3	3
57	50	41	DJ KHALED TERROR SQUAD 4229/KOCH (17.98)	We The Best	2	2
58	51	37	T-PAIN KONVICT/NAPPY BOY/JIVE 08719/ZOMBA (18.98)	Epiphany	1	1
59	43	44	FREEWAY ROC-A-FELLA/DEF JAM 004853*/IDJMG (13.98)	Free At Last	1	1
60	55	29	UGK UGK/JIVE 02633/ZOMBA (18.98) ⊕	Underground Kingz	1	1
61	41	48	STYLES P PHANTOM/D-BLOCK 5557/KOCH (17.98)	Super Gangster (Extraordinary Gentleman)	1	1
62	52	21	QUEEN LATIFAH FLAVOR UNIT/VERVE 009203*/VG (13.98)	Trav'lin' Light	1	1
63	60	55	2PAC AMARU/INTERSCOPE 010221*/UME (11.98)	The Best Of 2Pac - Part 2: Life	15	15
64	86	76	SOUNDTRACK DEF JAM 010200*/IDJMG (13.98)	American Gangster	5	5
65	65	60	ARETHA FRANKLIN ARISTA 78668/RMG (18.98)	Jewels In The Crown: Duets With The Queen	7	7
66	68	62	CASSIDY FULL SURFACE/J 18699*/RMG (15.98)	B.A.R.S. The Barry Adrian Reese Story	1	1
67	57	54	WILL DOWNING PEAK 30221/CONCORD (18.98)	After Tonight	1	1
68	69	64	PITBULL FAMOUS ARTISTS/DIAZ BROTHERS 2960*/TVT (18.98)	The Boatlift	1	1
69	94	90	CORINNE BAILEY RAE CAPITOL 66361 (12.98)	Corinne Bailey Rae	1	3
70	62	65	R. KELLY JIVE 08537/ZOMBA (18.98)	Double Up	1	1
71	82	80	ROBIN THICKE STAR TRAK/INTERSCOPE 006146*/IGA (13.98)	The Evolution Of Robin Thicke	1	1
72	76	79	JOE JIVE 06704/ZOMBA (18.98)	Ain't Nothing Like Me	1	1
73	66	59	GORILLA ZOE BLOCK/BAD BOY SOUTH/BAD BOY 293180*/AG (18.98)	Welcome To The Zoo	1	8
74	79	66	THE NOTORIOUS B.I.G. BAD BOY 101830*/AG (18.98)	Greatest Hits	1	1
75	74	51	JEFF MAJORS MUSIC ONE 753171 (18.98)	Sacred Major 7th	1	51

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	CERT.
1	1	68	#1 BOB MARLEY 30 WKS MADACY SPECIAL PRODUCTS 52245/MADACY	Forever Bob Marley	1
2	5	48	STEPHEN MARLEY GHETTO YOUTHS/TUFF GONG/UNIVERSAL REPUBLIC 008354*/UMRG	Mind Control	1
3	2	33	COLLIE BUDDZ COLUMBIA 78322/SONY MUSIC	Collie Buddz	1
4	3	21	KY-MANI MARLEY GHETTO YOUTHS/VOX/REALITY 40651/AAO	Radio	1
5	4	14	SHAGGY BIG YARD 1793*/VP	Intoxication	1
6	6	36	VARIOUS ARTISTS VP 1789*/+	Reggae Gold 2007: Treasure Of The Caribbean	1
7	NEW	1	LUCIANO VP 1792*	Jah Is My Navigator	1
8	7	13	VARIOUS ARTISTS VP 1811*	Strictly The Best 38	1
9	8	3	VARIOUS ARTISTS PUTUMAYO 273	Putumayo Presents: Latin Reggae	1
10	NEW	1	J BOOG SOUTH PAC 60428	Hear Me Roar	1
11	12	30	NOTCH CINCO POR CINCO 008970/MACHETE	Raised By The People	1
12	10	30	MAVADO VP 1781*	Gangsta For Life / The Symphony Of David Brooks	1
13	6	15	I WAYNE VP 1798*	Book Of Life	1
14	RE-ENTRY	1	MATISYAHU ONE HAVEN/OR/EPIC 03374/SONY MUSIC ⊕	No Place To Be	1
15	11	13	VARIOUS ARTISTS VP 1810*	Strictly The Best Vol. 37	1

BETWEEN THE BULLETS rgeorge@billboard.com

GRAMMYS, FILMS BOOST ALBUMS

With a double dose of performances at the Grammy Awards, Alicia Keys pads her lead atop Top R&B/Hip-Hop Albums with a 29% surge.

With seven weeks at No. 1, "As I Am" has spent more time at the summit than any album since Usher's "Confessions" ran up 11 weeks in 2004.

Five-time winner Amy Winehouse (25-4, up 432%), John Legend (19-5, up 234%) and the "Step Up 2: The Streets"

soundtrack (12-10) each reach the top 10, the last of those aided by the film's Feb. 14 release.

Speaking of movies, the DVD release of "Tyler Perry's Why Did I Get Married?" spurs the soundtrack's re-entry (No. 30, up 534%). Other Grammy winners climb, too, including Kanye West (22-15) and Rihanna (23-16). Ledisi didn't win, but her sales spike by 125% (29-19). —Raphael George



MAR 1 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 PREDICT
1	1	16	#1 I REMEMBER KEYSHIA COLE (IMANI/GEFFEN/INTERSCOPE)	☆
2	2	17	LIKE YOU'LL NEVER SEE ME AGAIN ALICIA KEYS (MBK/J/RMG)	☆
3	3	20	SUFFOCATE J. HOLIDAY (MUSIC LINE/CAPITOL)	☆
4	4	21	JUST FINE MARY J. BLIGE (MATRIARCH/GEFFEN/INTERSCOPE)	☆
5	5	25	CRYING OUT FOR ME MARIO (3RD STREET/J/RMG)	☆
6	6	10	FALSETTO THE-DREAM (RADIO KILLA/DEF JAM/IDJMG)	☆
7	7	10	WITH YOU CHRIS BROWN (JIVE/ZOMBA)	☆
8	8	15	SENSUAL SEDUCTION SNOOP DOGG (DOGGYSTYLE/GEFFEN/INTERSCOPE)	☆
9	9	10	LOW FLO RIDA FEAT. T-PAIN (POE BOY/ATLANTIC)	☆
10	10	18	INDEPENDENT WEBBIE, LIL' PHAT & LIL' BOOSIE (TRILL/ASYLUM/ATLANTIC)	☆
11	11	17	DEY KNOW SHAWTY LO (D4L/ASYLUM)	☆
12	12	28	CAN'T HELP BUT WAIT TREY SONGZ (SONG BOOK/ATLANTIC)	☆
13	13	10	NEVER JAEHEM (DIVINE MILL/ATLANTIC)	☆
14	14	13	I WON'T TELL FAT JOE FEAT. J. HOLIDAY (TERROR SQUAD/IMPERIAL/CAPITOL)	☆
15	15	10	SEXY CAN I RAY J & YUNG BERG (KNOCKOUT/DEJA 34/EPIC/KOCH)	☆
16	16	13	UMMA DO ME ROCKO (ROCKY ROAD/ISLAND URBAN/IDJMG)	☆
17	17	26	NO ONE ALICIA KEYS (MBK/J/RMG)	☆
18	18	17	FLASHING LIGHTS KANYE WEST FEAT. OWELE (R&B-A-FELLA/DEF JAM/IDJMG)	☆
19	19	10	SUPERSTAR LUPE FIASCO (1ST & 15TH/ATLANTIC)	☆
20	20	10	TOUCH MY BODY MARIAH CAREY (ISLAND/IDJMG)	☆
21	21	10	UNTIL THE END OF TIME JUSTIN TIMBERLAKE DUET WITH BEYONCE (JIVE/ZOMBA)	☆
22	22	18	WOMAN RAHEEM DEVAUGHN (JIVE/ZOMBA)	☆
23	23	10	LOVE IN THIS CLUB USHER FEAT. YOUNG JEEZY (L-FACE/ZOMBA)	☆
24	24	24	GOOD LIFE KANYE WEST FEAT. T-PAIN (R&B-A-FELLA/DEF JAM/IDJMG)	☆
25	25	23	POP BOTTLES BIRDMAN FEAT. LIL WAYNE (CASH MONEY/UNIVERSAL MOTOWN)	☆

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE ARTIST (IMPRINT / PROMOTION LABEL)	HIT PREDICT
26	25	28	I'M SO HOOD DJ KHALED (TERROR SQUAD/KOCH)	☆
27	26	5	I KNOW JAY-Z FEAT. PHARRELL (R&B-A-FELLA/DEF JAM/IDJMG)	☆
28	27	11	WORK THAT MARY J. BLIGE (MATRIARCH/GEFFEN/INTERSCOPE)	☆
29	30	13	HONEY ERYKAH BADU (UNIVERSAL MOTOWN)	☆
30	24	24	SHOULDA LET YOU GO KEYSHIA COLE INTRODUCING AMINA (IMANI/GEFFEN/INTERSCOPE)	☆
31	28	6	CHING-A-LING MISSY ELLIOTT (THE GOLO MIND/ATLANTIC)	☆
32	29	49	TEACHME MUSIQ SOULCHILD (ATLANTIC)	☆
33	33	5	NEVER NEVER LAND LIFE JENNINGS (COLUMBIA)	☆
34	32	31	DUFFLE BAG BOY PLAYAZ CIRCLE FEAT. LIL WAYNE (DTP/DEF JAM/IDJMG)	☆
35	39	12	MY DOUGIE LIL' WILL (RUDEBWOY/UNAUTHORIZED/ASYLUM)	☆
36	36	12	THE BOSS RICK ROSS FEAT. T-PAIN (SLIP-N-SLIDE/DEF JAM/IDJMG)	☆
37	40	4	DIAMOND GIRL RYAN LESLIE (NEXTSELECTION/CASABLANCA/UNIVERSAL MOTOWN)	☆
38	57	3	SOMETIMES ANGIE STONE (STAX/CMG)	☆
39	50	10	ONE FOR ALL TIME CHAKA KHAN (BURGUNDY/COLUMBIA)	☆
40	31	39	LET IT GO KEYSHIA COLE (IMANI/GEFFEN/INTERSCOPE)	☆
41	41	5	CUSTOMER RAHEEM DEVAUGHN (JIVE/ZOMBA)	☆
42	60	2	YAHHH! SOULJA BOY TELL'EM FEAT. ARAB (COLLIPARK/INTERSCOPE)	☆
43	38	36	BED J. HOLIDAY (MUSIC LINE/CAPITOL)	☆
44	35	15	DECLARATION (THIS IS IT!) KIRK FRANKLIN (GOSPO CENTRIC/ZOMBA)	☆
45	62	2	LUV JANET (ISLAND/IDJMG)	☆
46	42	28	ANGEL CHAKA KHAN (BURGUNDY/COLUMBIA)	☆
47	49	26	MY LOVE JOE (JIVE/ZOMBA)	☆
48	37	51	WHEN I SEE U FANTASIA (J/RMG)	☆
49	47	10	PLAYAZ ROCK HURRICANE CHRIS FEAT. BOXIE (POLO GROUNDS/J/RMG)	☆
50	34	27	KISS KISS CHRIS BROWN FEAT. T-PAIN (JIVE/ZOMBA)	☆

ADULT R&B

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE ARTIST (IMPRINT / PROMOTION LABEL)	HIT PREDICT
1	1	15	#1 LIKE YOU'LL NEVER SEE ME AGAIN ALICIA KEYS (MBK/J/RMG)	☆
2	2	18	NEVER JAEHEM (DIVINE MILL/ATLANTIC)	☆
3	3	15	I REMEMBER KEYSHIA COLE (IMANI/GEFFEN/INTERSCOPE)	☆
4	4	19	JUST FINE MARY J. BLIGE (MATRIARCH/GEFFEN/INTERSCOPE)	☆
5	5	21	WOMAN RAHEEM DEVAUGHN (JIVE/ZOMBA)	☆
6	6	13	HONEY ERYKAH BADU (UNIVERSAL MOTOWN)	☆
7	7	48	TEACHME MUSIQ SOULCHILD (ATLANTIC)	☆
8	8	25	NO ONE ALICIA KEYS (MBK/J/RMG)	☆
9	9	28	MY LOVE JOE (JIVE/ZOMBA)	☆
10	10	29	ANGEL CHAKA KHAN (BURGUNDY/COLUMBIA)	☆
11	11	25	UNTIL THE END OF TIME JUSTIN TIMBERLAKE DUET WITH BEYONCE (JIVE/ZOMBA)	☆
12	12	11	ONE FOR ALL TIME CHAKA KHAN (BURGUNDY/COLUMBIA)	☆
13	13	31	BABY ANGIE STONE FEAT. BETTY WRIGHT (STAX/CMG)	☆
14	14	5	SOMETIMES ANGIE STONE (STAX/CMG)	☆
15	15	16	DECLARATION (THIS IS IT!) KIRK FRANKLIN (GOSPO CENTRIC/ZOMBA)	☆
16	16	20	PUT YOU UP ON GAME ARETHA FRANKLIN WITH FANTASIA (J/RMG)	☆
17	17	17	MY LOVE JILL SCOTT (HIDDEN BEACH)	☆
18	18	4	SUGA SUGA SUGA KEITH SWEAT FEAT. PAISLEY BETTIS (KEIA/ATCO/RHINO)	☆
19	19	21	AFTER TONIGHT WILL DOWNING (PEAK/CMG)	☆
20	20	8	WORK THAT MARY J. BLIGE (MATRIARCH/GEFFEN/INTERSCOPE)	☆
21	21	9	SUFFOCATE J. HOLIDAY (MUSIC LINE/CAPITOL)	☆
22	22	13	BE OK CHRISTY MICHELE (DEF JAM/IDJMG)	☆
23	23	3	SUPA SEXXY CHARLIE WILSON FEAT. T-PAIN (JIVE/ZOMBA)	☆
24	24	12	ALMOST TAMIA (PLUS 1/IMAGE)	☆
25	25	10	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 PREDICT
1	1	22	#1 LOW FLO RIDA FEAT. T-PAIN (POE BOY/ATLANTIC)	☆
2	2	10	INDEPENDENT WEBBIE, LIL' PHAT & LIL' BOOSIE (TRILL/ASYLUM/ATLANTIC)	☆
3	3	10	SUPERSTAR LUPE FIASCO FEAT. MATTHEW SANTOS (1ST & 15TH/ATLANTIC)	☆
4	4	6	DEY KNOW SHAWTY LO (D4L/ASYLUM)	☆
5	5	11	I WON'T TELL FAT JOE FEAT. J. HOLIDAY (TERROR SQUAD/IMPERIAL/CAPITOL)	☆
6	6	16	FLASHING LIGHTS KANYE WEST FEAT. OWELE (R&B-A-FELLA/DEF JAM/IDJMG)	☆
7	7	22	HYPNOTIZED PLIES FEAT. AKON (BIG GATES/SLIP-N-SLIDE/ATLANTIC)	☆
8	8	10	POP BOTTLES BIRDMAN FEAT. LIL WAYNE (CASH MONEY/UNIVERSAL MOTOWN)	☆
9	9	23	GOOD LIFE KANYE WEST FEAT. T-PAIN (R&B-A-FELLA/DEF JAM/IDJMG)	☆
10	10	10	THE ANTHEM PITBULL FEAT. LIL JON (FAMOUS ARTISTS/TVT)	☆
11	11	8	UMMA DO ME ROCKO (ROCKY ROAD/ISLAND URBAN/IDJMG)	☆
12	12	5	CHING-A-LING MISSY ELLIOTT (THE GOLO MIND/ATLANTIC)	☆
13	13	11	I'M SO HOOD DJ KHALED (TERROR SQUAD/KOCH)	☆
14	14	10	SHE GOT IT 2 PISTOLS FEAT. T-PAIN & TAY DIZM (UNIVERSAL REPUBLIC)	☆
15	15	10	DUFFLE BAG BOY PLAYAZ CIRCLE FEAT. LIL WAYNE (DTP/DEF JAM/IDJMG)	☆
16	16	15	WHAT IS IT BABY BASH FEAT. SEAN KINGSTON (ARISTA/RMG)	☆
17	17	4	I KNOW JAY-Z FEAT. PHARRELL (R&B-A-FELLA/DEF JAM/IDJMG)	☆
18	18	3	THE BOSS RICK ROSS FEAT. T-PAIN (SLIP-N-SLIDE/DEF JAM/IDJMG)	☆
19	19	10	MY DOUGIE LIL' WILL (RUDEBWOY/UNAUTHORIZED/ASYLUM)	☆
20	20	34	CRANK THAT (SOULJA BOY) SOULJA BOY TELL'EM (COLLIPARK/INTERSCOPE)	☆
21	21	5	HYPNOTIZED BIG GEMINI (BIG GUN/UPSTAIRS)	☆
22	22	10	WHO THE F*** IS THAT DOLLA FEAT. T-PAIN & TAY DIZM (JIVE/ZOMBA)	☆
23	23	1	YAHHH! SOULJA BOY TELL'EM FEAT. ARAB (COLLIPARK/INTERSCOPE)	☆
24	24	22	SINGLE AGAIN TRINA (SLIP-N-SLIDE)	☆
25	25	7	SHAWTY GET LOOSE LIL MAMA FEAT. CHRIS BROWN (JIVE/ZOMBA)	☆

RHYTHMIC AIRPLAY

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE ARTIST (IMPRINT / PROMOTION LABEL)	HIT PREDICT
1	2	11	#1 WITH YOU CHRIS BROWN (JIVE/ZOMBA)	☆
2	1	23	LOW FLO RIDA FEAT. T-PAIN (POE BOY/ATLANTIC)	☆
3	3	10	SENSUAL SEDUCTION SNOOP DOGG (DOGGYSTYLE/GEFFEN/INTERSCOPE)	☆
4	4	11	INDEPENDENT WEBBIE, LIL' PHAT & LIL' BOOSIE (TRILL/ASYLUM/ATLANTIC)	☆
5	5	12	LIKE YOU'LL NEVER SEE ME AGAIN ALICIA KEYS (MBK/J/RMG)	☆
6	6	14	SUFFOCATE J. HOLIDAY (MUSIC LINE/CAPITOL)	☆
7	7	17	CAN'T HELP BUT WAIT TREY SONGZ (SONG BOOK/ATLANTIC)	☆
8	8	6	DON'T STOP THE MUSIC RIHANNA (SRP/DEF JAM/IDJMG)	☆
9	9	6	SUPERSTAR LUPE FIASCO FEAT. MATTHEW SANTOS (1ST & 15TH/ATLANTIC)	☆
10	10	18	TAKE YOU THERE SEAN KINGSTON (BELUGA HEIGHTS/KOCH/EPIC)	☆
11	11	13	THE ANTHEM PITBULL FEAT. LIL JON (FAMOUS ARTISTS/TVT)	☆
12	12	16	CLUMSY FERGIE (WILL.I.AM/A&M/INTERSCOPE)	☆
13	13	23	HYPNOTIZED PLIES FEAT. AKON (BIG GATES/SLIP-N-SLIDE/ATLANTIC)	☆
14	14	20	APOLOGIZE TIMBALAND FEAT. ONEOREPUBLIC (MOSLEY/BLACKGROUND/INTERSCOPE)	☆
15	15	23	NO ONE ALICIA KEYS (MBK/J/RMG)	☆
16	16	7	POP BOTTLES BIRDMAN FEAT. LIL WAYNE (CASH MONEY/UNIVERSAL MOTOWN)	☆
17	17	22	SEXY CAN I RAY J & YUNG BERG (KNOCKOUT/DEJA 34/EPIC/KOCH)	☆
18	18	5	SHE GOT IT 2 PISTOLS FEAT. T-PAIN & TAY DIZM (UNIVERSAL REPUBLIC)	☆
19	19	10	I WON'T TELL FAT JOE FEAT. J. HOLIDAY (TERROR SQUAD/IMPERIAL/CAPITOL)	☆
20	20	17	KISS KISS CHRIS BROWN FEAT. T-PAIN (JIVE/ZOMBA)	☆
21	21	16	WHAT IS IT BABY BASH FEAT. SEAN KINGSTON (ARISTA/RMG)	☆
22	22	13	FLASHING LIGHTS KANYE WEST FEAT. OWELE (R&B-A-FELLA/DEF JAM/IDJMG)	☆
23	23	14	HYPNOTIZED BIG GEMINI (BIG GUN/UPSTAIRS)	☆
24	24	4	CRYING OUT FOR ME MARIO (3RD STREET/J/RMG)	☆
25	25	7	FALSETTO THE-DREAM (RADIO KILLA/DEF JAM/IDJMG)	☆

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	
J. HOLIDAY Suffocate CAPITOL (76.5)	3
MARIO Crying Out For Me RMG (86.3)	5
CHRIS BROWN With You ZOMBA (67.3)	7
JAEHEM Never ATLANTIC (78.9)	13
☆ USHER FEAT. YOUNG JEEZY Love In This Club ZOMBA (81.8)	23
LIFE JENNINGS Never Never Land COLUMBIA (71.2)	33
☆ RYAN LESLIE Diamond Girl UNIVERSAL MOTOWN (74.1)	37
RAHEEM DEVAUGHN Customer ZOMBA (81.0)	41
2 PISTOLS FEAT. T-PAIN & TAY DIZM She Got It UNIVERSAL REPUBLIC (77.3)	51
CHERISH FEAT. YUNG JOC Killa CAPITOL (65.1)	56
RAZAH Rain IDJMG (70.3)	-
☆ RIHANNA Don't Stop The Music IDJMG (69.4)	-
RHYTHMIC AIRPLAY	
CHRIS BROWN With You ZOMBA (73.0)	1
J. HOLIDAY Suffocate CAPITOL (74.5)	6
SEAN KINGSTON Take You There EPIC (89.5)	10
2 PISTOLS FEAT. T-PAIN & TAY DIZM She Got It UNIVERSAL REPUBLIC (76.4)	18
MARIO Crying Out For Me RMG (83.3)	24
KEYSHIA COLE I Remember INTERSCOPE (87.8)	30
☆ RYAN LESLIE Diamond Girl UNIVERSAL MOTOWN (67.7)	31
MISSY ELLIOTT Ching-A-Ling ATLANTIC (65.9)	33
☆ USHER FEAT. YOUNG JEEZY Love In This Club ZOMBA (72.9)	36
MARY J. BLIGE Just Fine INTERSCOPE (71.5)	38
JORDIN SPARKS DUET WITH CHRIS BROWN No Air ZOMBA (69.8)	-
CASELY Emotional EPIC (69.0)	-

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	3	22	1 CLEANING THIS GUN (COME ON IN BOY) T. HEWITT, R. ATKINS (C. BEATHARD, M. CANNON-GOODMAN)	Rodney Atkins MCA CURB		1
2	4	31	WATCHING AIRPLANES M. WRIGHT, G. ALLAN (J. BEAVERS, J. SINGLETON)	Gary Allan MCA NASHVILLE		2
3	1	19	LETTER TO ME F. ROGERS (B. PAISLEY)	Brad Paisley ARISTA NASHVILLE		1
4	6	18	SHIFTWORK B. CANNON, K. CHESNEY (T. JONES)	Kenny Chesney Duet With George Strait BNA		4
5	7	15	SMALL TOWN SOUTHERN MAN K. STEGALL (A. JACKSON)	Alan Jackson ARISTA NASHVILLE		5
6	5	30	READY, SET, DON'T GO F. MOLLIN, A. ARMATO, T. JAMES (B. R. CYRUS, C. BEATHARD)	Billy Ray Cyrus With Miley Cyrus WALT DISNEY/LYRIC STREET		4
7	8	12	ALL-AMERICAN GIRL M. BRIGHT (C. UNDERWOOD, K. LOVEFACE, A. GORLEY)	Carrie Underwood ARISTA NASHVILLE		1
8	2	19	WINNER AT A LOSING GAME D. HUFF, RASCAL FLATTS (G. LEVIX, J. DEMARCUS, J. D. ROONEY)	Rascal Flatts LYRIC STREET		2
9	9	26	STEALING CINDERELLA M. POWELL, O. HUFF (C. WICKS, R. RUTHERFORD, G. G. TEREN III)	Chuck Wicks RCA		9
10	10	23	INTERNATIONAL HARVESTER C. MORGAN, P. D'ONNELL, K. STEGALL (S. MINOR, D. MYRICK, J. STEELE)	Craig Morgan BROKEN BOW		10
11	11	31	WHAT KINDA GONE S. HENDRICKS, C. CAGLE (C. CAMERON, D. BERG, C. DAVIS)	Chris Cagle CAPITOL NASHVILLE		11
12	15	11	YOU'RE GONNA MISS THIS F. ROGERS (L. MILLER, A. GORLEY)	Trace Adkins CAPITOL NASHVILLE		12
13	13	14	GOD MUST BE BUSY T. BROWN, R. DUNN, K. BROOKS (C. DANIELS, M. PHEENEY)	Brooks & Dunn ARISTA NASHVILLE		13
14	14	15	LAUGHED UNTIL WE CRIED M. KNOX (K. LOVEFACE, A. GORLEY)	Jason Aldean BROKEN BOW		14
15	19	2	AIR POWER GAINER GREATEST I SAW GOD TODAY T. BROWN, G. STRAIT (R. CLAWSON, M. CRISWELL, W. KIRBY)	George Strait MCA NASHVILLE		15
16	17	17	IT'S GOOD TO BE US M. A. MILLER, D. OLIVER (D. BERG, T. JAMES)	Bucky Covington LYRIC STREET		16
17	18	18	LOVE IS A BEAUTIFUL THING M. WRIGHT, P. VASSAR (J. STEELE, C. WISEMAN)	Phil Vassar UNIVERSAL SOUTH		17
18	20	18	JUST GOT STARTED LOVIN' YOU J. RICH (J. OTTO, J. FEMINO, D. V. WILLIAMS)	James Otto WARNER BROS. WRN		18
19	12	11	GET MY DRINK ON T. KEITH (T. KEITH, S. EMERICK, D. DILLON)	Toby Keith SHOW DOG NASHVILLE		11
20	25	30	PICTURE TO BURN N. CHAPMAN (T. SWIFT, L. ROSE)	Taylor Swift BIG MACHINE		20
21	24	23	LOVE DON'T LIVE HERE P. WORLEY, V. SHAW (D. HAYWOOD, C. KELLEY, H. SCOTT)	Lady Antebellum CAPITOL NASHVILLE		21
22	16	12	SUSPICIONS B. GALLIMORE (D. MALLOY, R. MCCORMICK, E. RABBITT, E. STEVENS)	Tim McGraw CURB		12
23	21	19	WORKIN' FOR A LIVIN' A. REYNOLDS (H. LEWIS, C. HAYES)	Garth Brooks & Huey Lewis PEARL/BIG MACHINE		19
24	22	21	THINGS THAT NEVER CROSS A MAN'S MIND B. CHANCEY (T. JOHNSON, D. POYTHRESS, W. VARBLE)	Kellie Pickler BNA		21
25	23	22	YOU STILL OWN ME K. FOLLESE, B. ALLEN (J. REID, N. GORDON, P. DOUGLAS)	Emerson Drive MONTAGE/MIDAS/NEW REVOLUTION		22
26	26	24	IT AIN'T NO CRIME M. WRIGHT, B. ROWAN (T. SHAPIRO, T. MARTIN, M. NESLER)	Joe Nichols UNIVERSAL SOUTH		24
27	28	25	SOMETHIN' ABOUT A WOMAN J. RITCHIEY (J. OWEN, B. REGAN, J. RITCHIEY)	Jake Owen RCA		26
28	32	5	STRONGER WOMAN J. KILCHER, M. GREEN (J. KILCHER, J. RICH)	Jewel VALORY		28
29	27	27	ROLLIN' WITH THE FLOW J. RITCHIEY (J. HAYES)	Mark Chesnut LOFTON CREEK		25
30	29	28	TAKIN' OFF THIS PAIN B. CANNON (A. SHEPHERD)	Ashton Shepherd MCA NASHVILLE		28



The leaders for most top five hits in the 1990s and 2000s pad their totals, as Strait posts his 46th and Jackson scores his 42nd in that span.

Blake Shelton scores with remake of No. 1 Adult Contemporary smash In 2005 by Michael Bublé. Song's 68% increase (to 2.2 million impressions) is best among all titles in the top 40.



After charting for two weeks as album cut featuring Kenny Chesney, song now serviced to radio with new vocals from co-writer Ewing, who was last on this list as an artist in 1997.

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	Artist	CERT.	PEAK POSITION
31	31	29	MAYBE SHE'LL GET LONELY J. STOVER, D. LANCIO, J. INGRAM (J. STOVER, J. PAULIN, J. KENNEDY)	Jack Ingram BIG MACHINE		29
32	30	27	ANOTHER TRY F. ROGERS (C. STAPLETON, J. SPILLMAN)	Josh Turner Featuring Trisha Yearwood MCA NASHVILLE		27
33	34	34	TRYING TO STOP YOUR LEAVING B. BEAVERS (J. BEAVERS, B. BEAVERS, D. BENTLEY)	Dierks Bentley CAPITOL NASHVILLE		33
34	33	31	WE WEREN'T CRAZY B. JAMES (J. GRACIN, T. LOPACINSKI, B. PINSON)	Josh Gracin LYRIC STREET		31
35	37	37	GUNPOWDER & LEAD F. LIDELLE, M. WRUCKE (M. LAMBERT, H. LITTLE)	Miranda Lambert COLUMBIA		35
36	35	35	HAPPY ENDINGS D. JOHNSON (L. BRICE, J. MCELROY)	Lee Brice ASYLUM-CURB		3
37	36	33	WE RODE IN TRUCKS J. STEVENS (L. BRYAN, R. MURRAY, J. MCCORMICK)	Luke Bryan CAPITOL NASHVILLE		33
38	40	42	BUSY BEING FABULOUS EAGLES (D. HENLEY, G. FREY)	Eagles ERC/LOST HIGHWAY/MERCURY		38
39	39	38	THIS IS ME YOU'RE TALKING TO F. FUNDIS (K. ROCHELLE, T. L. JAMES)	Trisha Yearwood BIG MACHINE		38
40	44	47	HOME B. ROWAN (M. BUBLE, A. CHANG, A. FOSTER GILLES)	Blake Shelton WARNER BROS. WRN		40
41	38	36	IN MY NEXT LIFE G. FUNDIS (T. CLARK, J. COLLINS, T. SHAPIRO)	Terri Clark BNA		36
42	42	39	I DON'T LOVE YOU LIKE THAT B. CHANCEY (L. ROSE, S. CHAPMAN)	JYPSI ARISTA NASHVILLE		39
43	41	44	I STILL MISS YOU J. STEELE (K. ANDERSON, T. NICHOLS, J. SELLERS)	Keith Anderson COLUMBIA		41
44	43	41	SOME THINGS NEVER CHANGE J. SHANKS (S. EVANS, M. EVANS, H. LINDSEY, J. M. SHANKS)	Sara Evans RCA		41
45	47	50	IF YOU DIDN'T LOVE ME W. KIRKPATRICK (G. LEVIX, W. MOBLEY, J. SELLERS)	Phil Stacey LYRIC STREET		45
46	45	43	FALLING INTO YOU C. DOWNS (B. BRANDT, W. WILSON, W. BRANDT, B. BRANDT, C. DOWNS)	Whiskey Falls MIDAS/NEW REVOLUTION		41
47	48	46	TIL I WAS A DADDY TOO T. LAWRENCE (J. KING, F. ANDERSON (L. BOONE, T. LAWRENCE, P. NELSON)	Tracy Lawrence ROCKY COMFORT/COG		44
48	46	53	SHE LIKES IT IN THE MORNING K. STEGALL (C. WALKER, M. J. GREENE)	Clay Walker ASYLUM-CURB		46
49	RE-ENTRY	1	BACK WHEN I KNEW IT ALL B. CHANCEY (G. HANNAN, P. D'ONNELL, T. WILLMON)	Montgomery Gentry COLUMBIA		49
50	54	55	YOUNG LOVE T. KEITH, B. ROBERTSON (H. LINDSEY, A. MAYO, S. CARUSOE)	Carter's Chord SHOW DOG NASHVILLE		50
51	52	51	SHE'S PRETTY L. WALKER, M. CURB (S. DE AZLAN)	Star De Azlan CURB		51
52	51	52	I CAN'T BELIEVE IT'S ME R. LYNNE, M. PRENTICE (R. LYNNE, T. JOHNSON)	Rockie Lynne ROBBINS NASHVILLE		49
53	53	56	WHEN IT RAINS J. J. LESTER, F. HERBST (J. YOUNG)	Eli Young Band CARNIVAL		49
54	49	48	BRAID MY HAIR J. RICH, S. PENNINGTON (C. M. GRAY, B. A. WILSON)	Randy Owen DMP/NEW REVOLUTION		48
55	50	49	BETTER GET TO LIVIN' K. WELLS, D. PARTON (D. PARTON, K. WELLS)	Dolly Parton DOLLY		48
56	RE-ENTRY	2	HE HATES ME J. SCAIFE (S. JOHNS, T. NICHOLS, J. SELLERS)	Sarah Johns BNA		56
57	59	-	EVERY OTHER WEEKEND R. MCENTIRE, T. BROWN (C. HARRINGTON, S. EWING)	Reba McEntire Duet With Skip Ewing MCA NASHVILLE		57
58	58	59	I CAN SLEEP WHEN I'M DEAD D. GEHMAN (J. M. CARROLL, J. COLLINS, R. RUTHERFORD)	Jason Michael Carroll ARISTA NASHVILLE		58
59	56	54	I DON'T KNOW WHEN TO QUIT M. KNOX, J. MCCOY (A. GORLEY, B. SIMPSON)	The Road Hammers MONTAGE		51
60	55	40	FOR THESE TIMES M. MCBRIDE (L. SATCHER)	Martina McBride RCA		35

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		BROOKS & DUNN God Must Be Busy ARISTA NASHVILLE (93.9)	13	EMERSON DRIVE You Still Own Me MIDAS (86.6)	25
RODNEY ATKINS Cleaning This Gun (Come On In Boy) CURB (78.1)	1	JASON ALDEAN Laughed Until We Cried BROKEN BOW (88.5)	14	JACK INGRAM Maybe She'll Get Lonely BIG MACHINE (83.2)	31
GARY ALLAN Watching Airplanes MCA NASHVILLE (80.5)	2	GEORGE STRAIT I Saw God Today MCA NASHVILLE (79.9)	15	JOSH TURNER FEAT. TRISHA YEARWOOD Another Try MCA NASHVILLE (79.2)	32
ALAN JACKSON Small Town Southern Man ARISTA NASHVILLE (85.1)	5	BUCKY COVINGTON It's Good To Be Us LYRIC STREET (76.4)	16	JOSH GRACIN We Weren't Crazy LYRIC STREET (80.5)	34
CARRIE UNDERWOOD All-American Girl ARISTA NASHVILLE (92.6)	7	PHIL VASSAR Love Is A Beautiful Thing UNIVERSAL SOUTH (75.8)	17	MIRANDA LAMBERT Gunpowder & Lead COLUMBIA (81.5)	35
CHUCK WICKS Stealing Cinderella RCA (76.0)	9	JAMES OTTO Just Got Started Lovin' You WARNER BROS. (76.1)	18	SHANNON WALKER That's Why God Made Me DM NASHVILLE (88.8)	-
CHRIS CAGLE What Kinda Gone CAPITOL NASHVILLE (88.3)	11	TAYLOR SWIFT Picture To Burn BIG MACHINE (83.1)	20		
TRACE ADKINS You're Gonna Miss This CAPITOL NASHVILLE (90.6)	12	KELLIE PICKLER Things That Never Cross A Man's Mind BNA (85.3)	24		

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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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BETWEEN THE BULLETS wjessen@billboard.com

ATKINS' SET YIELDS FOURTH CHART-TOPPER

Rodney Atkins notches his fourth consecutive chart-topper, all from his album "If You're Going Through Hell," as an increase of 2.6 million audience impressions triggers a 3-1 rise for "Cleaning This Gun (Come On In Boy)." Atkins' No. 1 run is the format's second-best active streak, trailing only the six straight chart champs in the past two years by Brad Paisley, whose "Letter to Me" gets jumped by "Gun." Atkins began his No. 1 roll in August 2006 with "If You're Going Through Hell (Be-



fore the Devil Even Knows)" and followed with "Watching You" in January 2007 and "These Are My People" last August. The set, which crowned Top Country Albums upon its debut in the Aug. 5, 2006, issue, is the first to produce four No. 1 Country songs in more than five years (see Hot Box, page 37). It has sold 1.2 million copies and has remained in the album list's top 30 for all but two of its 83 chart weeks (21-19, up 19%).

—Gary Trust

AIRPLAY MONITORED BY nielsen BDS SALES DATA COMPILED BY nielsen SoundScan

AIRPLAY CHARTS: Panels of 26 Latin pop, 16 tropical, 10 Latin rhythm, 55 regional Mexican stations, respectively, are electronically monitored 24 hours a day 7 days a week. © 2008 Nielsen Business Media, Inc. All rights reserved. ALBUM CHARTS: See Charts Legend for rules and explanations. © 2008 Nielsen Business Media, Inc. and Nielsen SoundScan, Inc. All rights reserved.

LATIN

LATIN AIRPLAY POP

THIS WEEK	LAST WEEK	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	1	GOTAS DE AGUA DULCE	JUANES (UNIVERSAL LATINO)
2	4	DONDE ESTAN CORAZON	ENRIQUE IGLESIAS (UNIVERSAL LATINO)
3	2	ME ENAMORA	JUANES (UNIVERSAL LATINO)
4	6	OJALA PUDIERA BORRARTE	MANA (WARNER LATINA)
5	5	TODO CAMBIO	CAMILA (SONY BMG NORTE)
6	3	SOY SOLO UN SECRETO	ALEJANDRA GUZMAN (EMI TELEVISIA)
7	19	YO QUIERO	CAMILA (SONY BMG NORTE)
8	11	NO TE MENTIA	EDNITA NAZARIO (SONY BMG NORTE)
9	10	CON MI SOLEDAD	JUAN (FONOVISA)
10	8	NO PUEDO OLVIDARLA	MARCO ANTONIO SOLIS (FONOVISA)
11	9	ALGUIEN SOY YO	ENRIQUE IGLESIAS (INTERSCOPE/UNIVERSAL LATINO)
12	22	SOLO TENGO OJOS PARA TI	JUAN LUIS GUERRA Y 440 (EMI TELEVISIA)
13	7	INALCANZABLE	RBD (EMI TELEVISIA)
14	13	POR AMARTE	PEPE AGUILAR (EMI TELEVISIA)
15	18	COMIENZO DEL FINAL	JEREMIAS (UNIVERSAL LATINO)

TROPICAL

THIS WEEK	LAST WEEK	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	1	CONTEO REGRESIVO	GILBERTO SANTA ROSA (SONY BMG NORTE)
2	4	DONDE ESTAN CORAZON	ENRIQUE IGLESIAS (UNIVERSAL LATINO)
3	2	LA TRAVESIA	JUAN LUIS GUERRA Y 440 (EMI TELEVISIA)
4	3	SIN PERDON	HECTOR ACOSTA (D.A.M.)
5	5	ME ENAMORA	JUANES (UNIVERSAL LATINO)
6	17	NO TE VEO	CASA DE LEONES (WARNER LATINA)
7	12	TE QUIERO	FLEX (EMI TELEVISIA)
8	6	GOTAS DE AGUA DULCE	JUANES (UNIVERSAL LATINO)
9	13	SEXY MOVIMIENTO	WISIN & YANDEL (MACHETE)
10	14	ALO	LOS HERMANOS ROSARIO (M.P./JUN/J & N)
11	15	QUIERO	RICARDO ARJONA (SONY BMG NORTE)
12	18	AMOR DESPERDICADO	FRANK REYES (M.P./JUN/J & N)
13	16	EL TRA	TITO "EL BAMBINO" (EMI TELEVISIA)
14	19	AYER LA VI	DON OMAR (VI/MACHETE)
15	10	ELLA MENEAE	NG2 (SONY BMG NORTE)

REGIONAL MEXICAN

THIS WEEK	LAST WEEK	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	1	SOBRE MIS PIES	LA ARROLLADORA BANDA EL LIMON (DISA/EDIMONSA)
2	2	TE LLORE	CONJUNTO PRIMAVERA (FONOVISA)
3	3	UN BUEN PERDEDOR	K-PAZ WITH FRANCO DE VITA (DISA/EDIMONSA)
4	4	SI TE AGARRAN LAS GANAS (CIERRA LOS OJOS)	EL CHAPO DE SINALOA (DISA)
5	5	ESTOS CELOS	VICENTE FERNANDEZ (SONY BMG NORTE)
6	8	TE QUIERO MUCHO	PATRULLA 81 (DISA)
7	10	EL VASO DERRAMA	EL POTRO DE SINALOA (MACHETE)
8	7	CHUY Y MAURICIO	EL POTRO DE SINALOA (MACHETE)
9	9	PAZ EN ESTE AMOR	FIDEL RUEDA (MACHETE)
10	6	YA NUNCA MAS	PEPE AGUILAR (EMI TELEVISIA)
11	15	RUMBO AL SUR	LOS TIGRES DEL NORTE (FONOVISA)
12	12	AHORA QUE ESTUVISTE LEJOS	JENNI RIVERA (FONOVISA)
13	19	COMO EN LOS BUENOS TIEMPOS	GRUPO MONTEZ DE DURANGO (DISA)
14	17	POR QUIEN ME DEJAS	LOS CHEADROZ DEL PASTO DURANGUENSE DE ALFREDO RAMIREZ (DISA/EDIMONSA)
15	16	MALDITO TEXTO	DINASTIA DE TUZANTLA (VENEMUSIC)

LATIN ALBUMS POP

THIS WEEK	LAST WEEK	ARTIST	TITLE (IMPRINT / DISTRIBUTING LABEL)
1	1	CAMILA	TODO CAMBIO (SONY BMG NORTE)
2	2	MARCO ANTONIO SOLIS	LA MEJOR... COLECCION (FONOVISA/UG)
3	3	JUANES	LA VIDA... ES UN RATICO (UNIVERSAL LATINO)
4	4	JUAN GABRIEL & ANA GABRIEL	LOS GABRIEL... SIMPLEMENTE AMIGOS (DISCOS 605/SONY BMG NORTE)
5	9	ANDREA BOCELLI	LO MEJOR DE ANDREA BOCELLI VIVERE (SUGAR/SIENTE/UNIVERSAL LATINO)
6	6	ALEJANDRO FERNANDEZ	15 AÑOS DE EXITOS (DISCOS 605/SONY BMG NORTE)
7	7	MANA	AMAR ES COMBATIR (WARNER LATINA)
8	5	RBD	EMPEZAR DESDE CERO (EMI TELEVISIA)
9	16	EDNITA NAZARIO	REAL (SONY BMG NORTE)
10	8	GRUPO NUEVA VIDA	MEJORES CANTOS RELIGIOSOS (MULTIMUSIC)
11	10	SIN BANDERA	HASTA AHORA (DISCOS 605/SONY BMG NORTE)
12	12	VARIOUS ARTISTS	TOP LATINO V3 (DISCOS 605/SONY BMG NORTE)
13	11	VARIOUS ARTISTS	NOW LATINO 3 (SONY BMG STRATEGIC MARKETING GROUP/EMUNIVERSAL/EMI TELEVISIA)
14	13	YURIDIA	ENTRE MARIPOSAS (SONY BMG NORTE)
15	14	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	2	VARIOUS ARTISTS	BACHATA # 1'S (LA CALLE/UG)
3	8	GILBERTO SANTA ROSA	CONTRASTE (SONY BMG NORTE)
4	7	JUAN LUIS GUERRA Y 440	LA LLAVE DE MI CORAZON (EMI TELEVISIA)
5	3	AVENTURA	K.O.B.: LIVE (PREMIUM LATIN/SONY BMG NORTE)
6	4	OLGA TANON	EXITOS EN 2 TIEMPOS (LA CALLE/UG)
7	6	MARCO ANTHONY	EL CANTANTE (SOUNDTRACK) (SONY BMG NORTE)
8	5	XTREME	HACIENDO HISTORIA (LA CALLE/UG)
9	9	GLORIA ESTEFAN	90 MILLAS (BURGUNDY/SONY BMG NORTE)
10	10	VARIOUS ARTISTS	30 BACHATAS PEGADITAS: LO NUEVO Y LO MEJOR 2007 (MOCK & ROLL/SONY BMG NORTE)
11	11	VARIOUS ARTISTS	BACHATAS 2008 (J & N/SONY BMG NORTE)
12	16	VARIOUS ARTISTS	BACHATA: SIMPLY THE BEST (MACHETE)
13	15	JUAN LUIS GUERRA	ARCHIVO DIGITAL 4.4 (SIENTE/KAREN/UNIVERSAL LATINO)
14	13	HECTOR LAVOE	EL CANTANTE: THE ORIGINALS (FANIA/EMUSICA/UNIVERSAL LATINO)
15	19	TITO NIEVES	TITO NIEVES EN VIVO (LA CALLE/UG)

REGIONAL MEXICAN

THIS WEEK	LAST WEEK	ARTIST	TITLE (IMPRINT / DISTRIBUTING LABEL)
1	1	CONJUNTO PRIMAVERA	QUE GANAS DE VOLVER (FONOVISA/UG)
2	2	LOS CHEADROZ DEL PASTO DURANGUENSE	LISTOS MONTADOS Y ARMADOS (DISA/UG)
3	3	K-PAZ DE LA SIERRA	CAPAZ DE TODO POR TI (DISA/UG)
4	4	VICENTE FERNANDEZ	PARA SIEMPRE (SONY BMG NORTE)
5	5	VICENTE FERNANDEZ	HISTORIA DE UN IDOLO (DISCOS 605/SONY BMG NORTE)
6	6	LA ARROLLADORA BANDA EL LIMON	LA HISTORIA DE LA ARROLLADORA (SONY BMG NORTE)
7	7	LOS CUATES DE SINALOA	PUROS EXITOS CHACAS (SONY BMG NORTE)
8	8	LA ARROLLADORA BANDA EL LIMON	Y QUE QUEDE CLARO (DISA/UG)
9	7	K-PAZ DE LA SIERRA	15 AUTENTICOS EXITOS (DISA/UG)
10	9	LOS TUCANES DE TIJUANA	20 ANIVERSARIO (UNIVISION/UG)
11	20	ALACRANES MUSICAL	AHORA Y SIEMPRE (UNIVISION/UG)
12	10	LOS TIGRES DEL NORTE	25 JOYAS (FONOVISA/UG)
13	12	PATRULLA 81	A MI LEY (DISA/UG)
14	13	BANDA EL RECORDO	30 PEGADITAS: PUROS CORRIDOS Y RANCHERAS (MASTERTRE)
15	14	K-PAZ DE LA SIERRA	PERO TE VAS A ARREPENTIR Y MUCHO EXITOS MAS (DISA/UG)

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Billboard DANCE MAR 1 2008

HOT DANCE CLUB PLAY

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	2	9	#1 AMAZING	CELEDA NERVOUS
2	3	6	PIECE OF ME	BRITNEY SPEARS JIVE/ZOMBA
3	7	7	TOGETHER	BOB SINCLAR & STEVE EDWARDS YELLOW/SILVER LABEL/TOMMY BOY
4	7	6	THE BOSS	KRISTINE W FLY AGAIN
5	6	13	IT DOESN'T TAKE MUCH	SARAH ATERETH BEGUILLE
6	11	3	FEEDBACK	JANET ISLAND/DJMG
7	9	9	HOT SHOT	KAREN YOUNG REHEAT MAXROXX
8	8	13	THE GIRL YOU LOST	SIA MONKEY PUZZLE/HEAR/CMG
9	11	11	GIVE IT ALL YOU GOT	ULTRA NATE FEAT. CHRIS WILLIS SILVER LABEL/TOMMY BOY
10	5	9	JUST FINE	MARY J. BLIGE MATRIARCH/GEFFEN/INTERSCOPE
11	11	11	GORGEOUS	IOHNA MENZEL WARNER BROS.
12	12	8	HOW FAR WE'VE COME	MATCHBOX TWENTY MELISMA/ATLANTIC
13	10	11	LOVE LIKE THIS	NATASHA BEDINGFIELD FEAT. SEAN KINGSTON PHONOGENIC/EPIC
14	18	6	BEAUTIFUL	TAYLOR DAYNE INTENTION
15	17	6	GIVE IT	X-PRESS 2 SILVER LABEL/TOMMY BOY
16	21	4	GET THIS PARTY STARTED	SHIRLEY BASSEY ABSOLUTE
17	14	13	BREAKING DISHS	RIHANNA ISLAND/DJMG
18	15	12	LET GO	PAUL VAN DYK FEATURING REA GARVEY MUTE
19	23	6	CHARMED LIFE	MICK JAGGER RHINO/ATLANTIC
20	25	6	UNTIL THE END OF TIME	JUSTIN TIMBERLAKE DUEY WITH BEYONCE JIVE/ZOMBA
21	30	4	PICK	ERIN HAMILTON MASTERBEAT
22	31	4	WITH EVERY HEARTBEAT	ROBYN KONICHIWA/CHERRYTREE/INTERSCOPE
23	22	11	WHATSITGONNAB (I'M SO READY)	BRIAN ANTHONY SOGNI
24	20	12	WANNABE	SPICE GIRLS VIRGIN
25	35	5	MY LIFE AGAIN	LAUREN HILDBRANDT RED WALLET

HOT DANCE AIRPLAY

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	1	16	#1 LET ME THINK ABOUT IT	IDA CORR LIFTED/KICK/DISCO WAX/WARNER BROS.
2	3	11	WHAT HURTS THE MOST	CASCADA ROBBINS
3	2	11	ANTHEM	FILLO & PERI FEATURING ERIC LUMIERE VANDIT
4	4	22	IN MY ARMS	PLUMB CURB
5	5	13	RISE UP	YVES LAROCK MAP DANCE
6	8	10	BABY WHEN THE LIGHT	DAVID GUETTA WITH STEVE ANGELLO FEAT. COZI PERFECTO/ULTRA
7	6	13	STARS	ERIKA JAYNE RM RECORDS
8	10	3	I CAN'T HELP MYSELF	BELLATRIX FEATURING SOPHIA MAY NERVOUS
9	16	16	CALABRIA 2008	ENUR FEATURING NATASHA ULTRA
10	11	7	LOVE LIKE THIS	NATASHA BEDINGFIELD FEAT. SEAN KINGSTON PHONOGENIC/EPIC
11	23	2	FEEDBACK	JANET ISLAND/DJMG
12	20	2	JUST FINE	MARY J. BLIGE MATRIARCH/GEFFEN/INTERSCOPE
13	9	14	APOLOGIZE	TIMBALAND FEAT. ONE REPUBLIC MOSLEY/BLACKGROUND/INTERSCOPE
14	6	12	UNTIL THE END OF TIME	JUSTIN TIMBERLAKE DUEY WITH BEYONCE JIVE/ZOMBA
15	18	4	LOVE HAS GONE	DAVE ARMSTRONG & BRODIECHIEVE EYEZCREAM/ULTRA
16	14	11	YOU DON'T KNOW	STONEBRIDGE STONEY BOY/ARMADA/ASTRAL
17	16	3	SPEED UP	FUNKERMAN ULTRA
18	15	17	WITH EVERY HEARTBEAT	ROBYN KONICHIWA/CHERRYTREE/INTERSCOPE
19	21	1	TOGETHER	BOB SINCLAR & STEVE EDWARDS YELLOW/SILVER LABEL/TOMMY BOY
20	24	9	ROUND & ROUND	MISCHA DANIELS NERVOUS
21	22	2	NOW YOU'RE GONE	BASSHUTTER ULTRA
22	17	3	HEAVEN	JES ULTRA
23	19	16	AMAZING	SEAL WARNER BROS.
24	25	5	PIECE OF ME	BRITNEY SPEARS JIVE/ZOMBA
25	NEW	NEW	HANDLE ME	ROBYN KONICHIWA/CHERRYTREE/INTERSCOPE

TOP ELECTRONIC ALBUMS

THIS WEEK	LAST WEEK	WEEKS ON CHIT	ARTIST	TITLE (IMPRINT / NUMBER / DISTRIBUTING LABEL)	CERT.
1	1	3	#1 HANNAH MONTANA	HANNAH MONTANA 2: NON-STOP DANCE PARTY WALT DISNEY CD110	101
2	5	6	DJ SKRIBBLE	TOTAL DANCE 2008 THRIVEDANCE 90780/THRIVE	101
3	3	4	VARIOUS ARTISTS	ULTRA DANCE 09 ULTRA 1636	101
4	4	9	VARIOUS ARTISTS	HIGH SCHOOL MUSICAL 2: NON-STOP DANCE PARTY WALT DISNEY CD110	101
5	6	26	M.I.A.	KALA XL/INTERSCOPE 009559*/IGA	101
6	2	2	HOT CHIP	MADE IN THE DARK DFA 18094*/ASTRALWERKS	101
7	7	3	VARIOUS ARTISTS	PULSE: PLATINUM EDITION RAZOR & TIE 89179	101
8	8	11	DAFT PUNK	ALIVE 2007 VIRGIN 09841	101
9	NEW	NEW	SUPREME BEINGS OF LEISURE	#11 RYKODISC 10939	101
10	10	17	PAUL OAKENFOLD	GREATEST HITS & REMIXES PERFECTO 1603/ULTRA	101
11	9	22	METRO STATION	METRO STATION RED INK 10521	101
12	11	47	LCD SOUND SYSTEM	SOUND OF SILVER DFA 85114*/CAPITOL	101
13	14	15	TREVOR SIMPSON & CATO K	ULTRA 2008 ULTRA 1596	101
14	12	13	NINE INCH NAILS	Y34R23R0R3M1X3D INTERSCOPE 010331*/IGA	101
15	13	32	JUSTICE	CROSS EQ BANGER/BECAUSE 224892/VICE	101
16	15	18	TIESTO	IN SEARCH OF SUNRISE 6: IBIZA BLACK HOLE 30759/NETWORK	101
17	17	66	DEPECHE MODE	THE BEST OF DEPECHE MODE VOLUME 1 SPECIAL EDITION 4425/WARNER BROS.	101
18	16	13	GORILLAZ	D-SIDES VIRGIN 10545	101
19	21	44	TIESTO	ELEMENTS OF LIFE MAGIC MUZIK 1515/ULTRA	101
20	RE-ENTRY	RE-ENTRY	THE CHEMICAL BROTHERS	WE ARE THE NIGHT FREESTYLE DUST 94158*/ASTRALWERKS	101
21	18	4	STEVE AOKI	FOLLOWFACE AND HIS AIRPLANE CHRONICLES DIM M4K 90773/THRIVE	101
22	19	12	ARMIN VAN BUUREN	UNIVERSAL RELIGION 2008 ULTRA 1621	101
23	23	2	THE CRYSTAL METHOD	DRIVE ADRENALINE 101005	101
24	20	27	PAUL VAN DYK	IN BETWEEN MUTE 9364*	101
25	24	47	ENIGMA	A POSTERIORI VIRGIN 69994	101

MAR 1 2008

HITS OF THE WORLD Billboard

JAPAN SINGLES

Table with columns: This Week, Last Week, (Soundscan Japan), and list of songs like ANATA GA KOKONI ITARA, SOBA NI IRUNE, GENKAI FUNAUTA, etc.

FRANCE SINGLES

Table with columns: This Week, Last Week, (SNEP/IFOP/TITE-LIVE), and list of songs like IL AVAIT LES MOTS, NEW SOUL, ALIVE, etc.

ITALY

DIGITAL SONGS

Table with columns: This Week, Last Week, (FIMI/NIELSEN), and list of digital songs like APOLOGIZE, BLEEDING LOVE, BABY LET'S PLAY HOUSE, etc.

SWEDEN SINGLES

Table with columns: This Week, Last Week, (GLF), and list of singles like DO YOU LOVE ME, BLEEDING LOVE, ALL FOR LOVE, etc.

ALBUMS

Table with columns: This Week, Last Week, and list of albums like EROS RAMAZZOTTI, JOHNNY LOGAN, VAN MORRISON, etc.

UNITED KINGDOM SINGLES

Table with columns: This Week, Last Week, (The Official UK Charts Co.), and list of singles like MERCY, ROCKSTAR, NOW YOU'RE GONE, etc.

AUSTRALIA SINGLES

Table with columns: This Week, Last Week, (ARIA), and list of singles like DON'T STOP THE MUSIC, BLEEDING LOVE, PICTURES OF YOU, etc.

SPAIN SINGLES

Table with columns: This Week, Last Week, (Promusicae/Media), and list of singles like HIGH SCHOOL MUSICAL - BE MINE, SAW SOMETHING, SKY, etc.

IRELAND SINGLES

Table with columns: This Week, Last Week, (IRMA/Chart Track), and list of singles like NOW YOU'RE GONE, ROCKSTAR, PIECE OF ME, etc.

ALBUMS

Table with columns: This Week, Last Week, and list of albums like JACK JOHNSON, AMY WINEHOUSE, TOM BAXTER, etc.

GERMANY SINGLES

Table with columns: This Week, Last Week, (Media Control), and list of singles like KUSCHEL SONG, BLEEDING LOVE, APOLOGIZE, etc.

CANADA BILLBOARD CANADIAN HOT 100

Table with columns: This Week, Last Week, (Nielsen BDS/Soundscan), and list of songs like LOW, NO ONE, DON'T STOP THE MUSIC, etc.

BRAZIL ALBUMS

Table with columns: This Week, Last Week, (Sucesso Magazine), and list of albums like QUEEN, VARIOUS ARTISTS, BANDA CALYPSO, etc.

FLANDERS SINGLES

Table with columns: This Week, Last Week, (Ultratop/GFK), and list of singles like BLEEDING LOVE, UNINVITED, DON'T STOP THE MUSIC, etc.

ALBUMS

Table with columns: This Week, Last Week, and list of albums like MICHAEL JACKSON, MILOW, AMY WINEHOUSE, etc.

EURO DIGITAL SONGS

Table with columns: This Week, Last Week, (Nielsen Soundscan International), and list of digital songs like MERCY, ROCKSTAR, DON'T STOP THE MUSIC, etc.

EURO DIGITAL SPOTLIGHT DENMARK

DIGITAL SONGS

Table with columns: This Week, Last Week, (IFPI/Nielsen Marketing Research), and list of digital songs like RAMT I NATTEN (A CAPPELLA), BLEEDING LOVE, etc.

ARGENTINA ALBUMS

Table with columns: This Week, Last Week, (CAPIF), and list of albums like SERRAT/SABINA, SERRAT/SABINA, VARIOUS ARTISTS, etc.

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BIRTHS

GIRL: Swara, to **Swetha** and **Niranjana Gowdra**, Jan. 24 in New Brunswick, N.J. Father is a Java developer at the Harry Fox Agency.

DEATHS

Clyde Otis, 83, songwriter/producer, died Jan. 8 in Englewood, N.J., of natural causes.

Otis's first major break came when his song "That's All There Is to That" became a top 20 hit for Nat "King" Cole in 1956. The same year, Otis founded his own publishing firm, Clyde Otis Music Group.

In 1958, Otis became the first African-American A&R executive of a major record label—Mercury Records. He began writing hits for such artists as Brook Benton, Dinah Washington, Sarah Vaughn and Timi Yuro. In 1962, he became VP of A&R at Liberty Records.

Throughout his career, Otis wrote or co-wrote nearly 800 songs, recorded by legendary singers including Aretha Franklin, Johnny Mathis, Elvis Presley, Bobby Darin and Patti Page.

Otis is survived by his wife, Lourdes; children Clyde III, Analza and Isidro; and five grandchildren.

Fernando Rivera aka **King Nando**, 62, artist/musician who helped pop-

ularize Latin boogaloo in the '60s and '70s, died Feb. 2 in his sleep.

Boogaloo combined Latin percussion with R&B; Rivera scored a hit in the mid-'60s with the song "Fortuna."

Rivera is survived by five sons and his life companion, Iris Soto.

Eric Ferris, 41, music-marketing executive, died Jan. 18 in Los Angeles of cancer.

After moving to L.A. in 1998, he began working as an assistant in the music department at Creative Artists Agency. From there, he worked at Virgin Records, first as executive assistant and eventually as VP of marketing. In that role, he boosted the careers of such acts as N.E.R.D., Placebo, the Spice Girls, the Smashing Pumpkins, Lenny Kravitz and the Rolling Stones.

In 2002, Ferris began working for Hollywood Records as senior VP of marketing.

He is survived by his parents, Dr. Alfred and Dianne Ferris; sister, Amy Ferris Listen; wife, Jennifer; and two sons and a daughter.

Sean Finnegan, 43, drummer of hardcore band Void, died Jan. 30 in Washington, D.C., of a heart attack.

Void formed in 1980 and appeared on Dischord's 1982 compilation "Flex Your Head." The same year, the band

released a split LP with local band Faith. Void broke up in 1983. Recently, Finnegan worked on HBO's "The Wire."

He is survived by his parents, Jack and Pat Finnegan; brothers Michael Finnegan and Peter Wheeler; and son, Brian S. Finnegan.

Tata Guines, 77, Afro-Cuban jazz musician/conga drum master, died Feb. 4 in Havana of a kidney infection.

Guines worked with such important Cuban musicians as Bebo Valdés, José Fajardo and Chico O'Farrill. In the 1950s, he performed as a soloist on the Panart recording sessions led by Israel "Cachao" Lopez.

In the late '50s, Guines collaborated with pianist Frank Emilio Flynn and formed the Quinteto Instrumental de Musica Moderna, later changed to Los Amigos. He played on the "Estrellas de Areito" sessions for Cuban record company Egrem in 1979 and began touring in the 1990s.

After recording with conguero Miguel "Anga" Diaz on "Pasaporte" in 1995, the record won the Egrem album of the year award—a Cuban equivalent of a Grammy Award. Guines recorded "Chamalongo" with Canadian saxophonist Jane Bunnett. In 2003, he was featured on the Valdés and Diego "El Cigala" album "Lagrimas Negras."

James Fuld, 91, sheet music collector, died Jan. 29 in New York of pneumonia.

A lawyer representing such music clients as the New York Philharmonic and Leonard Bernstein, Fuld began playing piano at a young age and buying sheet music. His passion continued through college, resulting in his collection of first-edition sheet music dating back to the 1600s. Some of the most distinguished and famous pieces include a 1609 edition of "Three Blind Mice," a first edition of Bach's "Goldberg" Variations and first editions of Beethoven's Ninth Symphony and Mozart's "Don Giovanni."

Fuld's collection included more than 9,100 musical items, of which 200 were displayed in a 1995 exhibition at the Morgan Library and Museum called "Auld Acquaintances." After his death, his collection was passed on to the Morgan.

Fuld is survived by his wife, Elaine; daughters Joan Strauss and Nancy Neff; and six grandchildren.

Henri Salvador, 90, French musician, died Feb. 13 in Paris of an aneurysm.

Salvador was an innovative musician who made the bossa nova popular and brought rock'n'roll to France.

At 12, Salvador found his calling after hearing records by Duke Elling-

ton and Louis Armstrong. Salvador began playing in orchestras and touring South America in French musician Ray Ventura's band. In 1946, he began his solo career and became famous throughout Latin America.

In the 1950s, Salvador worked with songwriter Boris Vian and Jacqueline Garabedian, who later became his second wife. Vian and Salvador produced more than 400 songs varying in genres from blues to French-Caribbean music to rock.

Salvador created a series of children's albums in French in the 1970s, such as Disney's "The Aristocrats" and "Robin Hood."

Salvador continued to tour until his death. ...

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RECORD COMPANIES: Universal Motown Republic Group appoints **George Marolda** CFO. He was VP of finance.

Mercury Nashville names **Van Haze** director of promotion for the Southeast region. He was director of Midwest promotion at Capitol Records Nashville.

PUBLISHING: Warner/Chappell Music names **Brian Roberts** senior VP/CFO. He was senior VP of finance and administration of North and South America at BMG Music Publishing.

Cherry Lane Music Publishing in New York promotes **Joseph Hasan** to copyright coordinator and **Kim Vlachos** to supervisor of mechanical licensing. Hasan was special services coordinator in the publisher's special services department, and Vlachos was mechanical licensing agent.

DISTRIBUTION: RED Distribution taps **Neil Ross** as senior VP of business and legal affairs. He was VP.

The Orchard names **Sophie Smith** product manager. She was a senior publicist at Big Hassle.



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TOURING: Los Angeles' 7,100-seat Nokia Theatre L.A. Live, owned and operated by AEG, names **Don Graham** director of events and production. He was VP of event booking and production at Opening Day Partners.

DIGITAL: Imageworks Interactive names **Robert Speiser** VP of marketing and promotes **JD Black** to VP of client services. Speiser previously oversaw business development and marketing at the Designory Agency (Omnicom Group), and Black was VP of production.

LEGAL: Attorneys **Jeffrey Goldman** and **Scott Edel** have joined Loeb & Loeb as partners in the firm's Los Angeles office. Goldman was a partner with Mitchell Silberberg & Knupp, and Edel was a partner with Lleinberg Lopez Lange Cuddy Edel & Klein in Los Angeles.

RELATED FIELDS: Marketing firm Cornerstone ups **Jeff Tammes** to senior VP of strategic marketing. He was head of the agency's lifestyle department.

—Edited by Mitchell Peters

GOODWORKS

HAGGARD STRUMS FOR THE KIDS

Country icon Merle Haggard will celebrate his 71st birthday April 6 with a charity concert at the Fender Center for Music Education in Corona, Calif. Proceeds from a Fender guitar raffle and ticket sales will benefit Kids Rock Free, a music education program for more than 10,000 children. Tickets cost \$45 (\$100 for VIP seating) and can be ordered by calling 951-735-2440.

PRETTYMAN SINGS FOR CLEAN ENERGY

San Diego-based artist Tristan Prettyman and Virgin Records have donated "War Outta Peace," a song from the singer/songwriter's new album, "Hello," due April 15, to Bonneville Environmental Foundation. The tune will be used in a DVD that demonstrates the benefits of renewable energy. Non-profit organization BEF sells carbon-offsetting renewable energy certificates, dubbed Green Tags, which produce clean sources of energy through solar and wind power.

DAVIES: ZAK HUSSEIN/PA PHOTOS; LANDOV

BACKBEAT



ABOVE: From left, Good Charlotte's **Joel Madden**, **Nicole Richie** and Good Charlotte's **Benji Madden** attend Entertainment Weekly's toast to Antonio "L.A." Reid Feb. 10 at STK-LA in West Hollywood. PHOTO COURTESY OF JEFF VESPA/WIREIMAGE.COM. **RIGHT:** Tween singer/actor **Jesse McCartney** proved he's all grown up—for the most part. McCartney arrived at Gotham magazine's eighth annual gala at the Rainbow Room in New York in a black suit and tie and patent leather Converse sneakers. McCartney, who is about to issue a new single, turns 21 next month.



Billboard presented a commemorative STARS plaque to the Assn. of Independent Music Publishers for its 30th-anniversary celebration. From left are AIMP VP **Michael Crepezzi**, AIMP president **Cathy Merenda** and Billboard West Coast advertising director **Aki Kaneko**.



From left at the sold-out **George Jones/Ray Price** concert at the Panama City (Fla.) Marina Civic Center are Jones, promoter **Mike Smith**, Price and Billboard executive director of content and programming for touring and live entertainment **Ray Waddell**.



The National Music Publishers' Assn. recently presented its Double Platinum Composition Award to songwriter **C. Tricky Stewart**, recognizing multiplatinum sales of "Umbrella," which Rihanna took to No. 1 on the Billboard Hot 100. Attending the ceremony in Los Angeles are, from left, are NMPA CEO **David Israelite**, peermusic VP of A&R **Sam Kling** and president **Kathy Spanberger**, Tricky's manager **Mark Stewart**, Tricky and peermusic chairman/CEO **Ralph Peer**.

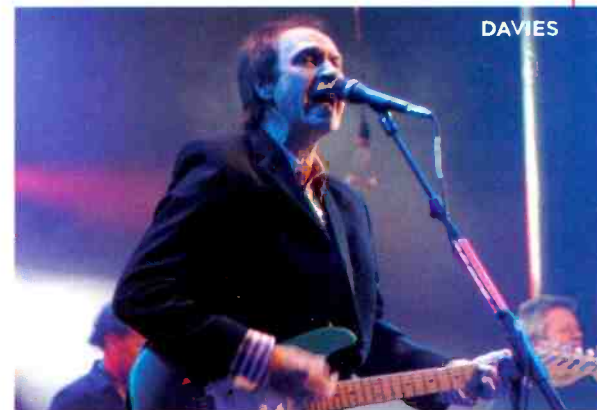
INSIDE TRACK

KINKS IN THE ARMOR

A few weeks back, a supposed reunion by the Kinks was trumpeted by several outlets. But frontman **Ray Davies** tells *Track* not to get its hopes up just yet. **Davies** acknowledges he's had reunion discussions with the members of the Kinks' original lineup—his brother, guitarist **Dave Davies**, bassist **Pete Quaife** and drummer **Mick Avory**. But "it depends on if Dave and I get together," he says, acknowledging that the younger **Davies** is still recovering from a stroke he suffered in 2004. "He's gradually getting his strength back, but he's playing again, so that's a good sign. New material would also have to be part of the equation. "I can't get a band to-

gether just to play the old hits," **Davies** says. "They'd have to be able to do, like, 10% new material. I think that will be the determining factor in the long run." The problem: **Dave Davies** seems to want no part of a reunion, having posted on his Web site that "it would be like a poor remake of 'Night of the Livin' (sic) Dead'" and declaring that **Ray** has been doing "Karaoke Kinks shows since 1996," when the band last worked to-

gether. **Ray's** response: "He's getting well enough to shout at me. That's a good sign."



DAVIES



In an emotional ceremony rich in music and stories, **Marty Stuart** and **Connie Smith** donated a treasure trove of artifacts to the Country Music Hall of Fame and Museum Feb. 13. Their gift included one of the most significant instruments in country music history, Lester Flatt's 1950 Martin D-28 acoustic guitar, which the late bluegrass legend played for 25 years. In addition to Stuart and Smith, artists participating in the ceremony included Hall of Fame members **Vince Gill**, **Earl Scruggs** and **Ricky Skaggs**. From left are Stuart, Scruggs, Smith, Grand Ole Opry announcer **Eddie Stubbs**, Skaggs and Gill. PHOTO: COURTESY OF DONN JONES



Moodstar artist **Lina** and industry legend **George Daniels** attend the release party for Lina's new CD, "Morning Star," at the Beverly Hills Aqua Lounge. PHOTO: COURTESY OF DARRYL TURNER

2008 MUSICARES PERSON OF THE YEAR

The 2008 MusiCares Person of the Year tribute to Aretha Franklin was a resounding success. Now in its 18th year, this annual Grammy Week gala was held Feb. 8, two days prior to the 50th annual Grammy Awards, and raised close to \$4.5 million. The record-setting proceeds from the Person of the Year auction, dinner and tribute concert, which was sponsored by VeriSign and AEG, will provide essential support for MusiCares and help ensure that music people have a place to turn to in times of financial, medical and personal need.

ABOVE: Producer **Jimmy Jam** and his wife, **Lisa**, partake in the evening's festivities.

TOP RIGHT: **Aretha Franklin** and MusiCares Foundation president **Neil Portnow** arrive at the celebration.

RIGHT: Musician **Dave Stewart** with his wife, Dutch photographer **Anoushka Fisz**, at the MusiCares Person of the Year gala.

PHOTOS: COURTESY OF JEFFREY MAYER/WIREIMAGE.COM



INSIDE TRACK

NEW FOLKS

While **Peter Moren** of **Peter Bjorn and John** preps a solo album, "The Last Tycoon," due April 8 via Quarterstick, his main band isn't sitting idle. The group has wrapped an instrumental album, "Seaside Rock," due this fall. "Some songs are African/Brazilian music, then there are a couple of kraut/punk, and some are lounge songs," he tells Track. **PBJ** will hit the studio next month for the follow-up to 2006's breakthrough, "Writer's Block," which launched the indie hit "Young Folks."

APPLE OF THEIR EYE

Linkin Park's secret Feb. 20 set at the Apple Store in New York's Soho neighborhood was quite an intimate warm-up for a gig the next night at Madison Square Garden. Guitarist **Brad Delson** was so close to Track's correspondent that he actually put his foot up on the armrest of our chair while he soloed.



LINKIN PARK

Look for a recording of the six-song performance to hit the iTunes Music Store next month.



SESAC songwriters **Victoria Shaw** and **Arlos Smith** were special guests at a guitar pull during the 19th annual Country Cares for St. Jude Kids Seminar's closing dinner at Memphis' Peabody Hotel. The event was hosted by Country Cares co-founder **Randy Owen** of Alabama. From left are songwriters **Don Poythress**, **Chris Thompkins** and **Dave Berg**, **Owen**, **Shaw**, **Smith** and songwriter **Mark Slaughter**. PHOTO: COURTESY OF DARRYL TURNER




Seattle rock act **Queensrÿche** is promoting its new album, "Take Cover," with a contest that gives fans a chance to take over for vocalist **Geoff Tate** and sing live with the group. New York industry friends visited the band Feb. 8 before showtime at the Nokla Theater. Backstage, from left, are Universal Republic director of publicity **Kevin Chiaramonte**, **Queensrÿche's Eddie Jackson**, band manager **Susan Tate**, Tate and bandmate **Michael Wilton**, XM Satellite Radio/WAXQ New York DJ **Eddie Trunk** and the band's **Mike Stone** and **Scott Rockenfield**. PHOTO: COURTESY OF CRISTA TITUS

LINKIN PARK, JIM COOPER/AP IMAGES

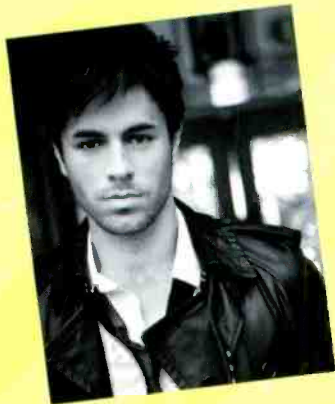
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