Atonn Muhammad
President/CEO
Real Hip-Hop Network

HIP-HOP CHANGES CHANNELS...TO RHN

THE "REAL HIP-HOP NETWORK" ROCKS THE
MUSIC BUSINESS BY BRINGING MUSIC TO
EXPLORE THE WORLD OF MOBILE ENTERTAINMENT

AT THE GSMA MOBILE WORLD CONGRESS

MOBILE BACKSTAGE - A GSMA/Nielsen Production for the Mobile World Congress, powered by Billboard and The Hollywood Reporter, offers a refreshingly new perspective on the evolution of mobile music, TV, gaming and more!

FEATURED SPEAKERS:

Edgar Bronfman Jr.  
Chairman and CEO  
Warner Music Group

Isabella Rossellini  
Actress

will.i.am  
Producer, Artist, and Founder  
Black Eyed Peas

Andy Baker, CEO, Mofilm  
Christopher Barry, SVP/Digital Media & Business Strategy, Sundance Channel  
J-F Cecillion, President, EMI International  
Fred Goldring, Partner, Goldring, Hertz & Lichtenstein  
Jeff Herrmann, VP of Mobile Media, Nielsen Mobile  
Ken Hertz, Partner, Goldring, Hertz & Lichtenstein  
Rob Lewis, CEO, Omnifone  
Tero Ojanne, EVP/Entertainment and Communities, Nokia  
Jérôme Paillard, Director, Marché du Film, Festival Du Cannes  
Craig Palmer, CEO, Gracenote  
Javier Perez Dolset, Founder/CEO, Zed  
Simon Protheroe, New Media & IT Director, Eidos  
Erik Rosenlund, Film Maker  
Mike Salmi, President, MTV Digital Networks  
Jody Shapiro, Producer

TOPICS INCLUDE:

- The Creative Challenge: How to develop compelling content for mobile phones
- Media Convergence and the Digital Consumer: Custom Nielsen Mobile research and data revealing trends and media consumption behaviors across the three screens
- Where's The Money?: What business models make the most sense for different types of content?
- Mobile Meets Film: What are the challenges and opportunities associated with creating short films for the "small screen"?
- The Chain Gang: What do the content creator, the copyright holder, the technology enabler and the wireless operator each bring to the value chain?

Learn, network and do business with today's top entertainment and technology industry insiders!

FEBRUARY 13, 2008
NATIONAL PALACE (PALAU NACIONALZ)
BARCELONA, SPAIN

MOBILE BACKSTAGE 1-DAY PASS:  
699 EUR ($1,000 USD approx)  
*includes same day "Exhibition Visitor Pass" access to the Mobile World Congress and 100 Eur discount!

THE MOBILE WORLD CONGRESS  
4-DAY GOLD PASS:  
3,699 EUR ($5,500 USD approx)  
*includes full access to all of the Mobile World Congress conferences and exhibitions, Feb. 11-14, 2008 and 100 Eur discount!

REGISTER TODAY & SAVE 100 EUR! WITH PROMO CODE: B8THR  WWW.MOBILEBACKSTAGECONFERENCE.COM

REGISTRATION: 646.654.7254  SPONSORSHIPS: 646.654.4613
2008 MONEY MAKERS

Billboard

EXCLUSIVE
SONY/ATV MAKES HOLLYWOOD MOVES
>P.8

MUSIC IN THE CREESE
THE NHL SCORES WITH USHER
>P.7

LAST.FM SOUNDS OFF
>P.24

CLASSIC COUNTRY
ALAN JACKSON RETURNS TO HIS ROOTS
>P.33

RHAPSODY IN VIEW
SARA BAREILLES' COMMERCIAL CLOUT
>P.29

HOT ON THE CHARTS
Dragonforce
Juanes
Soulja Boy
>P.42

THE POLICE
Leap To The Top Of Our Annual List Of Top-Grossing Acts
>P.26

FEBRUARY 2, 2008
www.billboard.com
www.billboard.biz
www.americanradiohistory.com
de lo tanto que te amo

anamor

Italiana, de raíces Cubanas. Con más de 10.000 copias vendidas en su país. La nueva reina de la Música Pop-Latina.

Su nuevo álbum en Español está cautivando el corazón de la América Latina y Europa.

www.loveanamor.com

Debut album in stores everywhere, featuring the hot new hit single damela si

www.americanradiohistory.com
Taking Some Time

Thoughts From A Band Manager Who Has Left The Fray

BY JASON INNEN

I remember it vividly, the first time I fell in love with a record. It was "Ten" by Pearl Jam and, ironically, I wasn't much older than that myself. My parents used to tell me that played songs like "Eye of the Tiger" and "Another One Bites the Dust" in the jukebox, but hearing "Ten" felt different. I felt it in my soul. While all the other campers were swimming or playing baseball on some field at Camp Cobasse, I had illegally snuck back to the bunkhouse and put "Ten" in my new CD player. There was no other world other than the one I was in for that moment.

Every generation has its own version of this experience, where music came alive for the very first time. But these days, there’s a notable lack of these kinds of records being made—or more importantly, the type of artist who connects with us so deeply that we’re actually willing to fork over hard earned money.

The fact is, most music today is disposable. Songs are downloaded, absorbed and tossed aside in a matter of minutes—sometimes before an entire album has even been recorded. Music seems to serve moments rather than eras, ringones rather than relationships.

Granted, I have a different perspective than most. My family has been involved in the music business since before I was born. I got my start in high school working at a record store, selling customers toward albums I thought they’d cherish. From there I moved on to an internship at Columbia Records. After that, every summer of high school and college I spent at Columbia experiencing sales, marketing and radio promotion with every kind of artist. And, thanks to my family support, I was more able than most to express my ideas and learn from my mistakes.

Those experiences came in handy a few years later when I graduated from college and finished law school. I came across a song called “Over My Head (Cable Car)” by a then-unknown Denver-based act called the Fray. I had finally found what I’d basically spent my life searching for—a group whose music moved me in any way unlike else. I seemed like a sign that I had to accept, so I set my sights on management.

When the opportunity presented itself, I leapt at the chance to work with these guys. I was sure that if I could transfer my enthusiasm in everyone involved, we could create something timeless and special. More than 3 million records later, that looks to have been the case.

But how do artists achieve similar success in 2008 and beyond? For this generation of artist and executive, the music business was built upon the model of selling albums. In the last seven years, we’ve had to adjust that point of view. Major labels no longer control distribution, and the advent of iTunes spurred a digital revolution. But while I am a big fan of Apple, it is focused on its own technology—not the survival of the music business. The answer seems simple, really. It’s all about the music.

Think about it: As the major labels lost money, they focused less on artist development and more on reaching the bottom line. Artist development became an afterthought. These companies relied on that one big hit to meet their shipping requirements—the act be damned if it couldn’t do it again. Subsequently, most albums these days are filled with one or two singles, and the rest filler. It’s no wonder that record sales continue to plummet. I say this as a music fan though, not someone in the industry. After years in the business, and three years with the Fray, I left—removed myself almost completely from music. On the outside looking in, one has become vehemently clear: Artists of all kinds don’t seem to inspire like they used to. I believe that’s because the artists are not given enough time to follow their muse.

Many of the artists we revered today—10, 20, even 30 years later—developed over time. Bruce Springsteen was on his third album before he was thrust into the mainstream. Nirvana, its second; Fall Out Boy, also its third. Labels need to get back to investing in artists and waiting for them to mature.

Bruce Springsteen was on his third album before he was thrust into the mainstream. Labels need to get back to investing in artists.

—JASON INNEN

The CD’s decreasing popularity is being blamed for the industry’s woes. Regardless of the format though, one constant is how music makes us feel. Music is sacred in the lives of all human beings. Wedding songs, the song that was playing on the jukebox when we met our significant other, the song playing on the radio when we found out we lost a loved one—these will always be remembered in tandem with the music surrounding them.

Friedrich Nietzsche once said, “Without music, life would be a mistake.” This statement is as true as ever. The distribution and consumption of music is the only thing that is different. Labels will always need artists, and artists will always need labels. The key to survival in this industry is getting back to the basics and being vested—financially and emotionally—in what’s being promoted. We have to again believe in something larger and more important than ourselves.

Jason Innen is studying politics, volunteering in New Orleans and still looking for the next artist to inspire him.

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.

OPINION
EDITORIALS, COMMENTARY, LETTERS

Bruce Springsteen was on his third album before he was thrust into the mainstream. Labels need to get back to investing in artists. - JASON INNEN

The CD’s decreasing popularity is being blamed for the industry’s woes. Regardless of the format though, one constant is how music makes us feel. Music is sacred in the lives of all human beings. Wedding songs, the song that was playing on the jukebox when we met our significant other, the song playing on the radio when we found out we lost a loved one—these will always be remembered in tandem with the music surrounding them.

Friedrich Nietzsche once said, “Without music, life would be a mistake.” This statement is as true as ever. The distribution and consumption of music is the only thing that is different. Labels will always need artists, and artists will always need labels. The key to survival in this industry is getting back to the basics and being vested—financially and emotionally—in what’s being promoted. We have to again believe in something larger and more important than ourselves.

Jason Innen is studying politics, volunteering in New Orleans and still looking for the next artist to inspire him.
BUILDING UP
Sony/ATV welcomes Gerson
GAME OVER
Blu-ray vanquishes HD DVD
SUNDAY BESTS
Who will score big at the Super Bowl?
TUNING IN
New Latin acts court airplay
EXIT, STAGE LEFT
Dion bids adieu to Las Vegas

BRANDING
BY GAIL MITCHELL

Usher, Others Lead Branding Win For Music, NHL And Fans

Building exponentially on its evolving relationship with the music industry, the National Hockey League is staging several high-profile events during its 2008 All-Star Weekend celebration in Atlanta (Jan. 25-27).

Launching the celebration Jan. 25 will be the first of two benefit concerts presented in partnership with Verizon Wireless and hosted by Usher. Former Eagles frontman Wyclef Jean headlines the first concert—Verizon Wireless/NHL All-Stars Present an Evening With Wyclef Jean—at Atlanta venue the Tabernacle. Country-tinged rock act Old 97's is the opening act.

Platinum newcomers the Jonas Brothers will headline the second concert, Verizon Wireless/NHL Rock 'n' Skate 2008. Presented in association with sports trading card company Upper Deck, the Saturday morning event will be staged at Philips Arena following the Eastern Conference All-Stars and Western Conference All-Stars open team practices. Joining Usher as concert co-hosts will be Taylor Kitsch, star of NBC-6's "Friday Night Lights" series, and actress Alyssa Milano.

The Friday and Saturday performances will benefit Usher's New Look Foundation, a nonprofit program created to expose at-risk youth to the business side of sports and entertainment. The NHL has pledged to raise $200,000 for New Look.

Swedish rock band the Hives will open the 56th NHL All-Star Game on Sunday, performing the single "Tick Tick Boom" on a 25-foot-by-25-foot stage positioned above the ice. Afterwards, the group will play an instrumental music bed to accompany the hockey players' introductions. During the second intermission, contemporary R&B singer Ne-Yo will perform his Grammy Award-nominated single "Because of You" on the ice paired with Atlanta-based marching band Halftime Live. Ne-Yo will also perform at a private NHL party following the Dodge/NHL Super-Skills event on Saturday. Prior to the start of the All-Star Game, the Atlanta Boy Choir will sing the national anthem while Canadian alternative country artist Kathleen Edwards will perform the Canadian national anthem.

NHL Senior VP of international and business affairs Ken Yafee says the league's relationship with the music industry has evolved from simply staging intermission performances or postgame concerts with acts like Backstreet Boys, Jewel, Sheryl Crow and Barenaked Ladies to cultivating various promotional opportunities on different levels. The NHL helped raise funds last year for Garth Brooks' Teammates for Kids Foundation when it featured Trisha Yearwood during its all-star game celebration. That year's all-star game presented intermission performances by Robert Randolph & The Family Band, Red Hot Chili Peppers, The Wreckers and Big & Rich.

"In a sense, we're acting as an extension of the label," Yafee says. "While I won't try to define our fan base musically, we do know that different music genres enjoy broad crossover audiences. We want to utilize the fan base these artists enjoy and expose them to all levels of our media distribution. Given the music community that exists in Atlanta, we felt it was relevant to give that community a chance to get on the NHL platform and speak to our audiences."

Connecting the dots this year includes recording the Friday night Jean concert to air tape-delayed as part of Mark Cuban's HDNet's Sunday night concert series, while portions of the concert will also be posted on NHL.com, which last month tallied about 7 million unique visitors, according to the NHL. The Web site also will feature segments from the first three songs the Jonas Brothers will perform. A portion of their performance will be packaged for the NHL broadcast network, which includes NHL Radio on Westwood One and NHL Home Ice on XM Satellite Radio. In addition, Upper Deck is producing a limited series of Jonas Brothers trading cards.

Besides the $200,000 donation pledge to New Look, the NHL has also made a three-year commitment to support a paid internship program for New Look youth's aged 17-20. Twelve were chosen to participate this weekend as unpaid interns working behind the scenes. This summer the program will graduate to paid internships at various NHL home offices as well as with some of the hockey teams.

"Usher training with the NHL may not immediately pop into people's heads," says New Look CEO Shawn Wilson, who says this is the first time that New Look has partnered with a sports league. "But the NHL represents the next level, coming together for a bigger impact than just a concert..."
**Gerson Joins Sony/ATV**

Publisher Strengthens Hollywood, West Coast Presence

Sony/ATV Music Publishing chairman/CEO Marty Bandier says he was surprised when former home EMI Music Publishing last October released longtime publishing executive Jody Gerson. But he swept her up quickly.

In what appears to be stage two of Bandier's strategy to turn the smallest major publisher into a powerhouse, Sony/ATV has appointed Gerson, who was executive VP of U.S. creative at EMI, to serve as co-president with current U.S. president Danny Strick. The addition is likely to strengthen the publisher's reach into the growing film and TV synchronization market, while Bandier continues to bulk up the catalog.

Gerson, who worked with Bandier for 17 years at EMI, established her name in the film world when she co-produced—indeed, from her work at EMI—the motion pictures "Drumline" (Fox 2000 Pictures, 2002) and "ATL." (Warner Bros. Pictures, 2006). She also has a strong track record of developing artists, signing to EMI Jermaine Dupri, Alicia Keys and Dallas Austin, among others.

This experience adds breadth to the new Sony/ATV—broadening the potential licensing opportunites—as the publisher's acquisitions and signings continue to add depth—increasing the amount of music available for licensing.

**PRE SALE TICKETS**

All Access Today CEO Chris Guggenheim says ticketing is of "the biggest success of the fan clubs." For Beyoncé's recent "I Am...World Tour," he estimates that between 100,000 and 150,000 online fan club memberships were generated from pre-sale ticket demand. "We had all of our fan club allotment [about 10% of the house] sold out in Japan, Australia, Europe and the U.S.,” Guggenheim says, noting that annual membership costs $50. Naveen Jain, CEO at Spark, whose fan club client list includes Linkin Park and Alicia Keys, warns that artist must be upfront about how many presale tickets are available. "You don't ever want people to feel like they're missing out on something that's a scam,” Jain says. "You could very well join the fan club only to find out that all the tickets are sold out.”

For more information, please visit www.americanradiohistory.com

*PUBLISHED BY SUSAN BUTLER*
Hip Hop's New CEO

By Carolyn Brandon

Atonn Muhammad parallels his journey in growing RHN from concept to reality, with that of hip hop. A surprisingly candid Muhammad speaks on what led him to align himself with the music and why he feels RHN will change the way the world views Hip Hop.

Brandon: Mr. Muhammad, why RHN and why now?
Muhammad: Gangster-ism, misogyny, and excessive violence have been the negative images that mainstream media outlets have latched onto to define hip hop. RHN's goal is to bring balance and challenge negative stereotypes pervasive in hip hop. RHN shows hip hop's universal appeal and its strength as a global language for young people of all races, ages, and nationalities.

Brandon: MTV, BET, and others have recently been described by some as abandoning the music play that made them household names. What can viewers expect from RHN when it comes to actual music play?
Muhammad: The other music channels have largely abandoned music videos as their primary focus, favoring the new reality television craze, while only playing videos that represent a small segment of hip hop. RHN's goal is to bring the soul and conscience back to hip hop through better programming that highlights the music. The music industry is struggling because the ones who currently run it are not the ones who live it and that is not real.

Brandon: So, Mr. Muhammad...Clearly, RHN has created a huge buzz. You are successfully building a brand in today's tough economic climate. How is that possible?
Muhammad: I just connected with something deeper than money. RHN believes in principle before profit. Character, intelligence, and social consciousness are just as stimulating to audiences as dumb downed commercial fair. Artists who compose music with a message are the ones that last. Marvin Gaye's "What's Going On", and Mele Mel's "The Message" is the kind of music that defined a generation and a culture with timeless lyrics. The lyrics make individuals think about their place in the world and how to change it. Having built RHN with this philosophy at its foundation, we too can impact lives and change the world.

Brandon: What do you think is at the crux of why some people say hip hop is dead?
Muhammad: First, understand the difference between real hip hop and gangster rap. Real Hip Hop is the essence of human creativity; therefore, hip hop can never die. That spirit lived in the youth of Bronx, New York who with no resources, struggled to find expression. Out of this need, the four elements of hip hop were born. With no money for instruments, turntables became their trumpets. Cement streets and cardboard became their dance halls. The subway trains of the city streets became their canvas, and one mic became the tool they used to speak to the world. Real hip hop stays true to the voice of the human experience, while gangster rap prostitudes the public's desire for authenticity and substitutes it with cheap imitation. I believe the world needs real hip hop.

Brandon: Mr. Muhammad, content is the key in television. What kinds of new and exciting shows can viewers expect to see on RHN?
Muhammad: We have an extensive original programming line up. In addition to video countdown shows like "VR-20" hosted by Jason Parker and "Hip Hop Nation", showcasing international hip hop, we have some other hits that promise to bring plenty of energy and life to the channel. Shows like "What's Really Cookin" with Chef Roblé, "The World's Greatest DJ" with Kid Capri, and a movie and entertainment critique segment called "The Way We See It with Boogie and Billy" are just a few. As proof of our commitment to children, we brought on Kelly Williams (formerly of "Family Matters") as our Vice President of Children's programming. Additionally, we have some elements we know our viewers can benefit from like "Back to Lab", educating people on the music production business, and "Real Talk with iQue" showcasing celebrity news. There is fitness for mind, body and soul with "Truth It Up" hosted by Sherita Mitchell. Finally, "Real Gritty Top 20" and "Underground Nation" profile unsigned emcees and underground artists. We will not just talk about how a hip hop channel can be an outlet for positive change, but reflect it in our programming. If you don't have RHN in your local market, demand it from your local satellite provider or cable operator.

Brandon: What is the most important thing you want readers to know about RHN?
Muhammad: RHN is the network by the people and for the people. As RHN's founder, I am an individual shaped and fashioned by hip hop's golden era. As a connoisseur of the art form, I hold the legacy of hip hop in high regard, and promise to keep it real, original, and entertaining. Through our charity Real Hip Hop Cares, we will use RHN as a platform to give back to the youth who fuel the culture. Additionally, we have partnered with Kenneth E. Barnes, Sr. MS, the founder and CEO of ROOT (Reaching Out To Others Together) and the Guns Aside program, a Washington based charity that evolved into a powerful community force following the tragic shooting death of the founder's son. This partnership is a driving force for making practical change in communities and meeting the needs of the youth where they are.
UPFRONT

ROYALTY RUMBLE

For Indie Labels, Streaming Rates Still Up For Debate

A leak of a confidential letter from Independent Online Distribution Alliance president Kevin Arnold to a group of indie labels is adding new fuel to the ongoing debate about fair royalty rates for music streamed online.

In the letter, Arnold urges labels not to strike their own deals with Web sites like Lala.com and imeem.com, expressing dissatisfaction with the rates the services are currently offering IDOA and stressing that labels need to be patient and bargain collectively for better payment.

Other key indie digital distributors, however, don’t share IDOA’s concerns. IBIS has deals with imeem and Lala, and CEO Matt Lazak says the agreements “are in line with what we’re seeing for other streaming/subscription services.” He also says that his labels are “seeing a real benefit” from working with the new services.

Greg Scholl, president of indie digital distributor The Orchard, says he doesn’t reveal specifics of his deals. But he adds that he has “a good deal” with Lala and is currently talking with imeem.

It’s clear that Arnold doesn’t have a problem with the concept of on-demand streaming services, as IDOA has had a deal with Last.fm, a direct competitor of imeem, since April 2007. He says he is more concerned with ensuring that certain artists are compensated at a rate he considers to be fair.

Arnold alleges in the letter that the imeem royalty rate could end up “far below the standard rates paid for full-song on-demand streaming in services like Rhapsody and Napster.” As for Lala, Arnold wrote that he is likewise uncomfortable with the site’s payment structure. Arnold says that it shares “about half the music advertising revenue with our music partners on a pro-rata share based on the popularity of their content.” As far as the rate question, imeem VP of marketing and communications Matt Graves says the question is “theoretical.” He continues, “All the trends for online ad revenue point to growth. His question is a short-term, theoretical one, because we have no doubt that this will be a big market eventually.”

In the letter, Bill Alvarado seconds the notion, saying, “Issues with IDOA come from their lack of understanding of our model as well as their role as a music distributor. We hope to work through these issues…” but will continue to sign deals directly with IDOA-affiliated labels to maximize compensation directly to artists and provide consumers with the largest selection of music possible.

One indie says that it gets “around a penny a track” from imeem, and 3 cents per track streamed at Napster and Rhapsody. The label also has a 10% revenue-sharing agreement with Last.fm. None of the labels contacted commented on the rate that Lala pays.

Clearly, labels and aggregators are still going to proper compensation for music, as well as prices that allow new digital services to get off the ground.

“There are a lot of models out there, and we don’t know which ones will triumph.”

—GREG SCHOLL, THE ORCHARD

HOME FRONT

360 DEGREES OF BILLBOARD

BILLBOARD LAUNCHES CANADIAN E-MAIL NEWSLETTER

On Jan. 31, Billboard will launch the Billboard Canadian Update, a free weekly electronic newsletter reporting the latest news on Canada’s burgeoning music scene. Utilizing data provided by Nielsen BDS and Nielsen SoundScan, the newsletter will include charts for top albums and digital songs, Canadian concert box office tallies and provincial airplay breakdowns.

Crystal Clear

Blu-Ray Won The Format War, But It’s A Critical Mass Of TVs That Points To Mass Adoption

On the eve of the Consumers Electronics Show in Las Vegas earlier this month came the news that many believed to be the deciding factor in the next-generation high-definition format war. Warner Home Video, one of three studios backing HD DVD, revealed it would drop its support to exclusively back Blu-ray, the other HD format vying to replace DVDs. The move places 75% of the studio market share in Blu-ray’s corner—and effectively ended the format war.

If Warner’s decision ends up being the knockout punch, it’s welcomed at retail, where the dual formats have hampered sales of HD software and hardware. “Finally the customer has an understanding of where this business is going to,” Trans World president Jim Litvak said during a conference call with analysts after the news broke.

But, the announcement may have obscured a more important milestone in the HD market—one with a greater impact on consumer awareness, education and adoption—2007 came to a close. According to Forrester Research, 32 million U.S. households now own an HD TV set, a landmark that essentially turns the corner on an early-adopter market and heads straight to the mainstream consumer.

“We’re talking about a third of the population that is gradually learning to expect high-definition content,” Forrester Research VP/principal analyst James McQuivey says. “And that becomes the big driver of everything else.”

McQuivey likens the HD market to broadband, which “took a while, but once it got a third of the population it just exploded to where nearly two-thirds of the population have it. And it’s the same thing with HD.” Forrester forecasts that half the U.S. population will have HD TVs in 2010.

Lower prices, wider availability and retailers offering prime-time floor space drove the HD TV sales in the past year. “We’ve seen displays featured prominently in every retailer [this year],” Consumer Electronics Assn. (CEA) senior director of market research Tim Herbert says. “And exposure to many new classes of consumers.”

NPD Group estimates the number of HD TVs could rise as much as 50% in the next year (not households, but the number of sets in a home). “That gives you a ton of opportunities to bundle, cross-sell and open consumers up to what the high-definition experience is,” NPD Group VP/senior industry analyst Russ Crupnick says.

Sports has emerged as a powerful driver in educating the consumer about the benefits of HD. According to CEA’s most recent study, 57% of HD TV owners are considered sports fans and 48% of them bought an HD set for a specific event, with the Super Bowl leading the way (13%), followed by Daytona 500 (7%) and the NBA Finals (6%).

But as the pieces fall into place for consumers to fully embrace HD, it’s clear the movie studios still have significant barriers—price and value proposition—to overcome.

“People see the regular DVD as being a terrific value,” Crupnick says. “On the other hand, all of the next-generation content got fairly dismal value ratings. People are very accustomed to paying in the teens for a regular DVD but when you started to get up to $30, [their interest] falls,” says Crupnick, who points to a $3-$5 difference in price between DVDs and HD discs as the magic number that will compel consumers to embrace HD movies.

Additional reporting by Ed Christman.
Now in its 19th year, the Billboard Latin Music Conference is the single most important Latin music industry event in the world. Join today’s top Latin music artists, executives, managers, sponsors and media to discuss the state of the industry and debate hot button topics.

EXPLORE THE NEW WAY OF DOING BUSINESS!

Conference Highlights

- The Billboard Superstar Q&A
- Live Artist Showcases
- Networking Receptions
- 4 Days of Compelling Panel Sessions
- A Full Day Program Dedicated to Latin Radio
- And Much More

Bonus Programming

VOZLATINA
Marketing to a New Generation of Hispanic Consumers
APRIL 10, 2008
www.marketingtohispanics.com

Plus...

The Billboard Latin Music Awards
Honoring the Biggest and Brightest Stars in the Industry!

Register Today! www.BillboardEvents.com

$499 Earlybird Rate
REGISTER BY APRIL 8

Registration: 646.654.7254
Sponsorships: 646.654.4648
Hotel: 954.327.7625

www.americanradiohistory.com
SUPER BOWL SONG DAY

The Big Winner On Feb. 3 May Not Be On The Field

THE HALFTIME HERO: TOM PETTY

Even in these post-wardrobe malfunction times, the performer at the Super Bowl's halftime show stands to see a jump in sales afterward. Last year, "The Very Best of Prince" moved from No. 31 to No. 2 on Billboard's Top Pop Catalog Album chart after his performance at the Super Bowl, and "Purple Rain" re-entered the chart at No. 13. In 2005, the halo from Paul McCartney's performance helped his "All the Best" jump to No. 1, and the Beatles' "1," "Sgt. Pepper's Lonely Hearts Club Band," "Abbey Road" and "White Album" all saw double-digit gains. (And, of course, the Janet Jackson and Justin Timberlake peep show didn't hurt either of them in 2004—both artists saw sizable sales increases the week after the game.)

THE CORPORATE SYNERGIZER: 'AMERICAN IDOL'

All hail Fox! In case you didn't get enough "American Idol" in the previous weeks, the show will have a significant presence during the telecast leading up to the game. Ryan Seacrest will host the preshow, 2007 winner Jordin Sparks will sing the national anthem, and Paula Abdul will perform her track "Dance Like There's No Tomorrow," which will be on fellow judge Randy Jackson's compilation album, "Randy Jackson's Music Club Vol. 1," which drops March 11.

THE PRIVATE PARTIES: WILLIE, LUDA, SO

Are you in the know, or know someone in the know? Congrats. You'll be privy to Willie Nelson playing at a 10,000-strong private tailgate party for business associates of the NFL that will be held adjacent to the University of Phoenix Stadium right before the main event.

Ludacris will perform at ESPN's The Magazine's Next Bash Feb. 1, while Soulja Boy will host a dance-off at an ESPN party the next day.

Meanwhile, 50 Cent, Full Out Boy, Velvet Revolver, Wyclef Jean and J. League & the Licks will perform in the days leading up to the Super Bowl at a festival at the Scottsdale Waterfront sponsored by 944 magazine.

EVERYONE'S INVITED: MARY J., MAROON 5, COUNTING CROWS

The general public can buy tickets to the V111 Pepsi Snacks Super Bowl Bash that Mary J. Blige and Maroon 5 will play on Jan. 31, with Latin act RBD taking the stage Feb. 1. V111 will air Blige and Maroon 5 Feb. 2, the same night that Tele- mundo will telecast the RBD concert.

For those entirely tapped out (what, spend your money on a Patrons sweatshirt to emulate fash-
Idol Considerations

Behind The Star Music Placements, Another Opportunity?

The Super Bowl is imminent: Are you ready for some expensive commercials (oh, yeah, and some FOOTBALL)? In the ad biz, it can be argued that Super Sunday is the second most important event of the year, next to the Cannes Lions International Advertising Festival (the awards show that is advertising's version of the Grammys).

Ever since Ridley Scott directed the Apple spot titled "1984" for the Super Bowl of that year, the brand game has changed: massive money, gigantic productions, some highly creative work and usually some nice fat, juicy (and even cool) musical usages.

But the same can be said of the ad buys for "American Idol," and as a music guy in this sphere of influence, I am equally attentive during "Idol Time." This year, courtesy of Ford, Coke and AT&T Wireless, it may be as important a destination for ad dollars as the Super Bowl.

If you TWO "Idol," and study the ads and the music used on them, as I do—I hear you thinking "loser" out there—you will notice that ads do use more originally created and/or produced recordings than existing master recordings. Master licenses exist, and they get a lot of attention, especially when they are of recordings that we all know and love (or hate), found precious (or empty) and meant something else, and now are being used to persuade you to purchase, break through the sonic clutter and perpetrate a vibe that's so memorable that you won't/can't/shan't forget the product it's plugging.

In the Jan. 15 "Idol" premiere and in subsequent episodes, Amos Lee's "Sweet Pea," use in an AT&T spot called "Monkey," worked well in that sort of clichéd, "Grey's Anatomy," fan-loving, family-friendly, cutey kind of way. Lee is an artist from the Norah Jones camp, and has KCRW credibility. Other tracks that broke through were Pantene's use of Natasha Bedingfield's "Unwritten" and Royal Caribbean International Cruise's use of Iggy Pop's "Lust For Life," mainly because, through repeated play, both tracks have become attached sonically to the hip of those brands.

Ford uses a Kings of Leon track called "Red Morning Light" to effectively capture a free-wheelin', free-spirited Southern indie rock buzz, taking a cue from VW, which used the band's song, "Molly's Chambers" a few years ago. Coke uses Canadian blues act Paul Reddick & the Sidemen's track "I'm a Criminal" to capture a vigilant dude in a convenience store triple-dipping on his fountain soda.

Spice Girl Baby Spice appeared in a Prego spaghetti sauce ad, and Taco Bell licensed the Joe Jackson track, "One More Time." John Legend sings a track of his Target-only CD release. Correspondingly, Target continues to use its ethereal/modernist version of the Beatles' "Hello Goodbye," as sung by Sophia Shorai, but spelled in ads as "Good Buy" (certainly a good "sell" for Sony/ATV). It's irrefutable that Target has put itself on the map due to its branding campaign, and the musical choices have much to do with it.

Yet amid all that glitz and glamorous star power, it's the original tracks—the underscore, the musical bed, the instrumental threads, the dynamic (and not so dynamic) cover songs, and songs and tracks that sound, feel and groove like something else (but aren't) that still take up the most ad and airtime on an "Idol" media buy.

A few examples are the new ambient track created for the Diet Coke Plus spots (that was composed under the influence thrice removed of Brian Eno), the cop theme music used on the Ford Fusion spot (composed under the influence twice removed of "The Mod Squad" meets "Mission Impossible"); the Bank of America spot (in the same sonic ballpark of the first iPhone track "Perfect Timing [This Morning]" by Orba Squeara, aka Mitch Davis), as well as the tracks on Olive Garden, Kraft, Lubriderm and Toyota, among several others. None besides the Diet Coke Plus ad seemed to make any musical impact beyond the spot, nor seemed to have any intention of doing so. Some may call this a lost musical opp, others a simple musical underscore.

Generally, said original tracks were created by established specialists of the sound bite, handymen of the half-minute hymnals or what I call the in-a-musical-minute-madmen. Interestingly, with the changing tides, some who make this music are emigrants from the world of record production, refugees from an oasis going dry. They are hoping to swim in the advertising musical waters of and with the very recent cuts at a variety of labels. Don't be surprised to see more and more émigrés emerge.

JOSH RABINOWITZ Josh.rabinowitz@grey.com
Bringing Jesse & Joy To The World

Breaking Into Latin Radio In The States Requires More Than Album Sales

In the mainstream market, radio breaks new acts. In the Latin market, new acts break, and then—maybe—they get airplay.

Witness Jesse & Joy. The fresh-faced sibling duo from Mexico released its debut album, “Esta Es Mi Vida,” in July 2006. Despite success in Mexico, where the album has sold more than 100,000 copies and generated four radio singles, there hadn’t been any reflective action in the U.S. marketplace.

Only last week did Jesse & Joy hit the billboard charts for the first time, with their single “Espacio Sideral” entering Hot Latin Songs at No. 46. The tipping factor may have been the best new artist Latin Grammy Award the pair collected last November. But, according to Warner Music marketing VP Gabriela Martinez, the making of Jesse & Joy’s album was a tremendously patient endeavor, in the works for more than 18 months, with most of the focus placed on Internet promotion and visibility on such youth-driven channels as mun2 and MTV Tr3s.

“We focused on a very youthful segment because it’s so difficult for a new artist to break into the general [Latin] market,” Martinez says. Another early supporter was Verizon, which bet on the relative unknowns by using Jesse & Joy’s music in a radio campaign to promote its V-Cast music store on the West Coast. But at radio, their acoustic pop/rock garnered only pockets of interest, particularly in Texas and California. On the East Coast, no one played them. Despite that, the audience for “Espacio Sideral” has been building slowly during the past year.

“We were never able to get the single playing everywhere at the same time,” Martinez says. “After their Latin Grammy nomination, however, we decided to put everything in the fryer.”

Since then, airplay for “Espacio” has been growing gradually, and so have sales. Although “Esta Es Mi Vida” has sold only 7,000 copies in the United States, according to Nielsen SoundScan, momentum has been building since the Latin Grammys, with a couple of hundred copies moving per week.

Things should continue to pick up with Jesse & Joy’s current promotional tour, which includes stops in San Francisco, Los Angeles, San Diego and New York, where they’ll play a showcase at an Apple store.

Then, in April, a major carrier will launch a new service with a national campaign that invites users to buy Jesse & Joy songs. A special edition of “Esta Es Mi Vida” is also slated for release later this year.

“We have our souls set on breaking them,” Martinez says. “We firmly believe in them.”

THE BILLBOARD IQ

Not one to bet the future of his business on shrinking album sales, independent publisher Maximino Aguirre is seeking royalties in other kingdoms: film and TV licenses, the Asian market and digital. The Assn. of Independent Music Publishers board member intends to incorporate downloads into the Hollywood releases and release one or two artists independently through his Maximino Aguirre Music Publishing this year. Though Aguirre hasn’t yet signed any artists, he says that the first releases will be digital, with physical as a second step, likely via independent distributors.

What are your plans to release music on your own?

We have a thought-out strategy to do it. We will record 10 songs, but we’ll come out with just one on the radio and three online—the single and two more. If you download the radio single, you’ll be able to download the other two for half price. We’ll wait four months to give that song life and put out another song to radio, a new one, and two songs to accompany it, and repeat the model. This way we can give the consumer three new songs—not ones that came out on an album three months ago.

What are you doing to grow your online business?

One thing we did as an independent company is make our DPD (digital phonorecord delivery) license so that everyone has the option to take our songs, and we won’t serve as a brake to anybody when they want to put our songs online.

The record companies have never wanted to promote people going online to buy songs. That’s a big problem, because the Latin audience is a little shy with computers. The songs also aren’t online—we have the new releases and a little catalog, that’s it.

Now we have a serious problem, which is that the most important users, the Digital Media Assn., have rejected that they should have to pay a royalty for use of the songs. This has put the whole industry in a state of alert and confusion, because there had been almost a good-faith agreement to pay for streaming, and now all these companies have decided to reneg on this agreement and feel that they don’t have to pay anything. It’s a stab in the back to the good faith of the publishers, and the publishers will react now probably by denying DPD licenses to the users—not the record companies—to the users like Microsoft, Apple and Yahoo, until we reach an agreement with them.

Have you focused on growing your film and TV licenses?

The synchronization have become very important, especially in movies. We had a song in the film “Babel”—the movie started with a song by El Chapo de Sinaloa.

Now we are working on a music library to put on the Internet so that people can look for songs. It will have everything this year: mariachi, merengue, reggaeton, salsa, norteño, banda, every genre of everything we have, so that all the music supervisors looking for songs can find it and send us an e-mail.

We just gave the license for [Chelo’s “Cha Cha’] to be recorded in China in Cantonese and Mandarin [by pop artist Aaron Kwok]. And after it’s released, we’ll establish a channel of communication with the users. The Asian market is a great expectation for this year. We have to grow creatively.

—Ayala Ben-Yehuda

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

ON THE ROAD AGAIN

Following the launch of his Viento a Favor tour in 2007, ranchero/pop singer Alejandro Fernández will take the tour through Spain and Central and South America beginning Jan. 31 at Mexico City’s Auditorio Nacional. Fernández will play eight dates at the venue, then continue to his native Guadalajara before heading for Panama and Central America in March. He will play 50-plus shows through July in more than 17 countries, including three in Colombia and four in Venezuela. Sponsored by Corona, the Viento a Favor tour shares the same billing as Fernández album, although his most recent release is a greatest-hits CD/DVD, “Alejandro Fernández 15 Anos de Éxitos.” Both are on Sony BMG.

JORGE GOES ELECTRO

Jorge Villamizar, former lead singer/composer of Grammy Award-winning pop trio Bacilos, is putting the finishing touches on his first solo album. WE produto de Chilavert, which mixes Colombian rhythms with electronic beats. Sources familiar with Villamizar’s new album are describing it as “electro/ trova,” a mix of electronic grooves and Villamizar’s well-crafted, catchy songs, many of which were chart hits. Bacilos split up last year after playing the Viña del Mar Festival in February.

MOVE THE CROWD

Puerto Rican La Mega radio stations WEMG-FM San Juan and WEGM-FM Mayaguez have begun airing “El Circo,” a daily morning show taped inside a TV studio. The show, hosted by radio personalities El Gangster and Funky Joe, will feature a live, interactive studio audience that determines most of its content. "El Circo" will be shot on high-definition cameras and can also be streamed via the Internet. La Mega in Puerto Rico belongs to radio network Spanish Broadcasting System.

www.americanradiohistory.com
presentan a

ALEJANDRO FERNÁNDEZ

en su próximo tour

VIENTO AL FAVOR

por centro y sudamérica

MARZO-JULIO '08

www.alejandrofernandez.com

Marzo
5 • Panamá
7 • San José, Costa Rica
9 • Managua, Nicaragua
11 • Tegucigalpa, Honduras
13 • San Salvador, El Salvador
14 • Guatemala

Abril
5 • Sto. Domingo, Rep. Dom.
12 • San Juan, Puerto Rico
17 • Caracas, Venezuela
20 • San Cristóbal, Venezuela
22 • Maracaibo, Venezuela
24 • Valencia, Venezuela
30 • Medellín, Colombia

Mayo
2 • Bogotá, Colombia
4 • Cali, Colombia

Junio
8 • La Paz, Bolivia
10 • Santa Cruz, Bolivia
12 • Asunción, Paraguay
15 • Córdoba, Argentina
18 • Rosario, Argentina
20 • Buenos Aires, Argentina
25 • Montevideo, Uruguay
28 • Mendoza, Argentina

Julio
3 • Santiago, Chile
8 • Lima, Perú
11 • Cuenca, Ecuador
13 • Quito, Ecuador

OCESA +52 55 2629-6969 - +52 55 2629-6900 ext. 7111 GRUPO FERNÁNDEZ +52 33 3611-1117
Forever Changed

Celine Dion Rewrites The Book On Playing Big In Vegas

Celine Dion’s five-year run at the Colosseum at Caesars Palace in Las Vegas ended Dec. 15 with show No. 717, but Vegas’s global entertainment destination and even the way artists approach live performance are forever changed. When they called the show “A New Day ...” they weren’t kidding.

Celine really changed that town,” says Rob Prinz, Dion’s agent of 18 years.

The final tally from the 714 shows reported to Billboard Boxscore (OK, somehow we missed three) was $385,115,516 gross, 2,814,577 attendance, dating back to March 25, 2003. These are Rolling Stones-esque numbers in a 4,100-seat theater.

The Colosseum stand was a collaboration among Dion and her husband/manager, René Angelil.

Angell, AEG Live touring arm Concerts West and its co-president John Meglen; and Caesars. “It was a huge risk, and you’ve got to credit René for having that vision and the people at Caesars and AEG for buying into it,” Prinz says.

Meglen says that Celine at the Colosseum changed the paradigm. “We hope artists will look at that and see they don’t just have to tour every year or couple of years. They can do something else,” he says. “Celine did a tour, took a break, went and did a residency. Now that’s over, she does a tour. It’s really given a new option to ‘live’ for an artist.”

While it’s easy to play Monday morning quarterback today, five years ago the concept wasn’t so well-received by the touring business. “We definitely took a chance on something that 99% of the industry said we would fail on,” Meglen says. “But the real truth of the matter is we proved something that works in that marketplace, that an artist can sit down in Las Vegas and allow the audience to travel to them instead of the artist traveling to each city.”

Building a magnificently venue specifically for an artist and a multiyear run represented a huge leap of faith and a massive investment. And “back then, very few people were ready to step up for that number to get it done,” Prinz says. “It was very expensive. It was $100 million to build and it was in excess of that to create and advance the show. Now nobody’s complaining.”

Meanwhile, it’s clear that Dion’s five-year sidetown in Vegas has not diluted her market worldwide. Concerts West is promoting 70-plus shows in North America, partnering with such. Live Nation promoters as Rick Franks in Detroit, Dave Marsden in Boston and Jeff Trisler in Seattle, as well as the late Jon Stoll’s Fantasmo Productions in Florida.

“Sales are fabulous, grosses are through the roof already,” Meglen says. “We’ve put up 17 shows in the U.S., and we’re already over $50 million gross. In Canada we have 12 shows on sale and we’re over $26.5 million there.”

With initial sales beginning late last year, the tour has as much lead time between on- and off-sales and the actual date as the industry has seen in a while, more than a year in some cases. “A lot of people thought we were trying to do something weird [but] there’s nothing strange about it,” Meglen says. “We wanted to go on sale when the new record came out, when Celine was doing ‘Oprah’ and all her press and promotions. We just felt that was a natural time to take advantage of the publicity and the public awareness, nothing other than that.”

Which means it wasn’t about the promoter trying to get ticket revenue in the bank well in advance of the date, Meglen asserts. “Everybody talks about things like we were trying to get all the ticket money upfront,” he says. “I wish we got all the ticket money, but the lion’s share of it builds on to. [We’re] not seeing that money yet, or very little of it."

TEE IT UP FOR SAL: The inaugural Sal Bonafede Memorial Golf Classic is set for Feb. 11 at the Trump National Golf Club in Palos Verdes, Calif. Sponsored by Provident Financial Management, the tournament is in honor of tour producer/promoter Sal Bonafede, best known as the director of Neil Diamond’s hugely successful world tours, who died in his sleep last Feb. 14.

Bonafede produced Diamond’s tours for more than 20 years, the last several in partnership with Jeff Apregan. All proceeds from the tournament will go to the Bogart Pediatric Cancer Research Program, the Lange Foundation (an animal rescue organization) and Norgard-Robbins Music Therapy. For further information, contact Barbara Karrol at 310-282-5151.
Independent Living
Hip-Hop Artists Find Big Rewards At Smaller Labels

Reading the New York Times a few weeks ago, one line in a piece about the changing face of hip-hop caught my eye. Bay Area MC Turf Talk told the paper that he "loves[s] the independent money," but, if you asked him, "I'd say, 'Turf Talk wants to go major.' Because you can always come back to independent."

For many years, signing to a major label was the period at the end of an artist's career sentence. Recently, however, many musicians are discovering robust lives after signing to one of the big four, and have even started using majors much like indies were used for many years—as a stepping-stone to something greater.

While this is occurring across genres, the trend seems to be most prominent in hip-hop. Mos Def left Geffen for Downtown Records; DMX headed to Bodog Music after parting ways with Def Jam. The label that seems to be reaping most of the benefits of the major-label exodus is Koch, which released records by Mobb Deep member Prodigy, Project Pat and Styles P in 2007. Koch will also release new records by Foxy Brown and Bubba Sparxxx in 2008.

"At Koch, we have the ability to do many of the same things a major could," senior VP of marketing John Franck says. "We can take a track to radio and work with MTV, but we're also in a position to give artists a lot of personal space and creative freedom." Such perks haven't translated to huge numbers, though. Project Pat has moved 51,000 copies; Styles P, 65,000; and Prodigy, 68,000 units, according to Nielsen SoundScan.

Devin Horowitz, founder/CEO of hip-hop indie Nature Sounds, points out that numbers like those, which might mean sudden death for an artist on a major, aren't as much of a crisis at an indie. "Our overhead is a fraction of the overhead costs at a major," he says. "Dollar for dollar, we're just as effective as a major, but without all the extra costs."

These days, even big sales can't guarantee an artist's position at one of the big four. "The marketplace has changed, and the shrinking retail business makes it much harder for majors to recoup their expenses," Pat says. "I've seen artists get dropped after selling half a million records, because the major has just gone too far in the hole," Franck says.

And when those artists get dropped, they can sleep soundly knowing there are plenty of labels willing to catch them. "It's a great deal for us, because the major has spent the money already, and we don't have to do as much development," says Horowitz, whose label roster includes such former major-label rappers as Pete Rock and Mobb Deep member Havoc.

"We use whatever the artist got out of the former major to our advantage," Franck adds. "Many of the artists come with a pre-existing fan base due to the brand they built up on a major, and we definitely use that."

"The fans are also happy to see an artist start working with an indie," Horowitz adds. Koch, for its part, says that fans tend to respect its artists because of its reputation as a "street label," which is especially strong in Southern rap scenes.

Possibly the biggest victors in this whole equation are the rappers. Project Pat says that he prefers Koch to former label Sony because "Koch is more focused on the urban market, and majors just want you to cross over. They push you to expand your fan base, and you risk alienating your old fans. If you don't have a hit, you're screwed. But with Koch, not only is the money better, but I can make music for my fans."

When asked about his recent transition, newly indie Mos Def pulled no punches. The artist's final Geffen album, 2006's "True Magic," was barely publicized, incensing the rapper. "It's awesome and a better situation all around," he says, "Slavery is over."

For 24/7 indies news and analysis, see billboard.biz/indies.
Next-Level Living Room

Will Apple TV Control The Home Streaming Experience?

A memo to all iPod-lock stereo manufacturers—your time is up. That is, unless you're Logic, Emer-
son, and you, Sony.

The harbinger of your doom—the new Apple TV. That's right, the de-
vice at the hub of Apple's new digital movie rental service is also kicking open the door to a whole new way of enjoying music in the home—iPod not included. or

It's the latest and most high-profile example of an ongoing effort to bridge the living room/home entertainment system with Internet-
based digital content.

To date, the experience has been all about the iPod, hence the proliferation of devices aimed at porting the iPod to the living room. Some are sim-
ply a set of speakers, others are tablet boomboxes and even full-fledged stereo sys-
tems with iPod docks.

But all are clumsy stopgap solutions that simply replace one physical medium—the CD—with another—the iPod. The Apple TV shifts gears and allows users to access digital entertainment content right from the source—iTunes. Pre-
viously, it only was able to stream movies and music stored on a connected com-
puter. Now it allows users to rent movies and buy songs by connecting to iTunes directly, in addition to its computer-streaming capabilities.

To be sure, the Apple TV is not breaking new ground here. You can stream down-
load movies from Amazon's UnBox service, Netflix and even the Xbox 360. There are even more solutions to stream digital music directly off the Internet—from Sonos to Squeezebox to a number of new Rhapsody-enabled home entertainment appliances.

But Apple CEO Steve Jobs does have a nose for timing, and this evolution of the Apple TV is his way of saying now is the time to start focusing on the living room.

Jobs' decision could be in-
fluenced by recent iPod sales. While the iPod clearly is winning the portable de-
vice battle and continuing to dominate that space for the foreseeable future, its sales and revenue growth is beginning to slow signs of maturity.

During Apple's last fiscal quarter, which ended Sept. 27, the com-
pany sold slightly more than 50 million devices. That's a 31% year-over-year growth, but far less than its previous annual increase of 75%.

And many of those sales are from existing iPod owners replacing their old devices, not neces-
necessarily new buyers.

But for better or for worse, it takes a jocks county (at the recent Macworld confab) to anoint the next big thing in digital entertainment. With the living room as the new focus, expect a lot more attention on and activity from those already targeting that space.

RealNetworks' Rhapsody is perhaps the most aggressive on the digital music front. In the last three months, the company has made a con-
certed effort to extend support for its music subscription service beyond specialty devices like the Sonos or Squeezebox to more main-
stream devices from such brands as Denon, Philips and even home automation sys-
tem manufacturer Control4.

"For us, it's about pushing the envelope with labels and manufacturers to deliver on this promise of the jukebox in the sky," Rhapsody head Michael Bloom says, "whether on the Web or at home in the living room, or ultimately in the car."

While this has long been Rhapsody's master plan, last year's merger with MTV's Urge for the joint venture Rhapsody America provided the much-needed momen-
tum and funding to get this ball rolling. For parent company RealNet-
works, music is just the front door. Once estab-
lished, Real Networks also plans to distribute its own video, games and other content con-
tent services.

Another strong player is Microsoft, with its Xbox 360 game platform. Using videogames as a Trojan Horse of sorts, Mi-
crosoft hopes the Xbox 360 will eventually play a similar role to the in-home digital entertainment experience for which Apple has pos-
ed the Apple TV.

It already has a good head start. According to NPD Group, Microsoft has sold more than 9 million Xbox 360 units worldwide. Through the Xbox Live Marketplace, users can rent and download movies and TV shows at largely similar prices and with content from largely the same studios as the new Apple TV. Apple, however, has additional content deals with 20th Century Fox, Universal and Sony Pictures, which Mi-
crosoft does not. Additionally, the Xbox has access to only around 300 films at a time. The Apple TV plans for 1,000 films by March.

But while the Xbox clearly trumps Apple TV in terms of videogames, it's sorely lack-
ning in music content. Mi-
crosoft has said its long-term plan for Zune does include making for-sale and subscription-based tracks available on the Xbox Live Marketplace, but the industry is still wait-
ing for that to take place.

As for Apple, its next logical step would be to add a streaming music subscription service. It's already dipping its toe in the music rental market. Granted, there's a big difference be-
tween the concept of renting movies versus "renting" music to today's consumer, but if Apple introduced such a service, it would make the living room a much more musical place.

LENDING LIBRARY

Peer-to-peer has a new meaning—Pod-to-Pod, or iPod-
to-iPod anyway. With the new mShare, iPod owners can share entire music libraries at the press of a button. The device acts as a docking port connecting two iPods of any kind, and allows users to swap the latest song played, photos, videos, podcasts or any other stored content.

Hold the button down longer and it will initiate an en-
tire library swap, providing the copying iPod has en-
ough storage. Songs take about 10 seconds each, videos up to 30 seconds. The mShare will be available later this month for $100.

BITs & BRIEFS

PAY IT BY EAR

Classical music label NaXos is working with technology company Digonex Technolo-
gies to implement a variable-
pricing model on its digital downloads. Digonex's tech-
ology dynamically changes the price of a song or album based on how many people are buying it. NaXos plans to test the system with about 100 titles on an as-yet-un-
named digital retail site.

DIVALICIOUS

DOWNLOADS

Beyoncé continues her mo-
ible gaming run with the new "Fashion Diva" game, created in partnership with Walt Disney Internet Group's Starwave Mobile division. The mobile game includes an online social networking element where players trade images and otherwise interact with Beyoncé's Deréon clothing line, created with her mother Tina Knowles. Players can create a personal "diva" and accessorize the avatar with clothes, shoes and hair-
styles. They then can enter photo shoots and compete against other players online to earn virtual currency and points, which can be spent on new clothes and other accessories. The game also includes clips of Beyoncé's songs, including "Beautiful Liar" and "Green Light."

YOU ALL TUBE

A new Pew Internet study shows that 48% of inter-
net users regularly visit video-sharing sites like YouTube, and that traffic to these services has doubled in the last year. Men outnumber women by about 10%, and the largest age group using these sites is in the 18-29 range—a 70% penetration rate. In terms of buying power, 60% of those visiting sharing sites earn $75,000 or more per year.

The tune is the embattled diva's 16th Billboard Hot 100 hit and her 13th to reach the top 40.

On the Hot Dance Club Play chart, she's unstoppable—she's currently riding her eighth consecutive top 10 single with "Breakin' Dishes."

The top 30 songs and video images (streamed in HD) for Dec. 1-7, 2008.

APRIL 2006

YAHOO! MUSIC

TOP 20 STREAMS

<table>
<thead>
<tr>
<th>NUMBER</th>
<th>ARTIST</th>
<th>TITLE</th>
</tr>
</thead>
<tbody>
<tr>
<td>1.</td>
<td>ALICIA KEYS</td>
<td>If I Ain't Got You</td>
</tr>
<tr>
<td>2.</td>
<td>TIMBALAND</td>
<td>I'm In Love With Myself</td>
</tr>
<tr>
<td>3.</td>
<td>COLBIE CAILLAT</td>
<td>Baby Don'tLet Me Be Zimbabwe</td>
</tr>
<tr>
<td>4.</td>
<td>JORDIN SPARKS</td>
<td>Rude Boy</td>
</tr>
<tr>
<td>5.</td>
<td>BRITNEY SPEARS</td>
<td>Move</td>
</tr>
<tr>
<td>6.</td>
<td>CHRIS BROWN</td>
<td>Go Crazy</td>
</tr>
<tr>
<td>7.</td>
<td>RIHANNA</td>
<td>Love The Way You Lie</td>
</tr>
<tr>
<td>8.</td>
<td>MATCHBOX TWENTY</td>
<td>Leave It All To Me</td>
</tr>
<tr>
<td>9.</td>
<td>FERGIE</td>
<td>Glamour</td>
</tr>
<tr>
<td>10.</td>
<td>SOULJA BOY TELL'EM</td>
<td>Cray Cray (Ft. Mix Master MIKE)</td>
</tr>
<tr>
<td>11.</td>
<td>D.O.I.</td>
<td>RIDA</td>
</tr>
<tr>
<td>12.</td>
<td>TAYLOR SWIFT</td>
<td>Beautiful</td>
</tr>
<tr>
<td>13.</td>
<td>BABY BASH</td>
<td>108 98 LIES</td>
</tr>
<tr>
<td>14.</td>
<td>J. HOLLYDAY</td>
<td>I'm Jealous</td>
</tr>
<tr>
<td>15.</td>
<td>BRITNEY SPEARS</td>
<td>Gimme More</td>
</tr>
<tr>
<td>16.</td>
<td>NATASHA BEDINGFIELD</td>
<td>Love Like This</td>
</tr>
<tr>
<td>17.</td>
<td>RINAHLA</td>
<td>Get On My Level</td>
</tr>
<tr>
<td>18.</td>
<td>MILEY CYRUS</td>
<td>I中东</td>
</tr>
<tr>
<td>19.</td>
<td>JONAS BROTHERS</td>
<td>Lovebug</td>
</tr>
<tr>
<td>20.</td>
<td>WYCLEF JEAN</td>
<td>So Help Me God</td>
</tr>
</tbody>
</table>

For 24/7 digital music news and analysis, see billboard.biz/digital.
Join over 1,000 VIPs from the mobile, entertainment, technology and digital content industries to:

- Delve deep into the key issues impacting today's mobile entertainment industry
- Discover the latest trends in mobile music, gaming, TV, video, marketing, social networking and more
- Discuss the best ways to drive consumer adoption of mobile entertainment
- Debate and examine what the future may hold for this important segment of the mobile space

Program Highlights:
This unique one-day event offers attendees the opportunity to learn from and network with the visionaries defining mobile entertainment!

Just Announced...

KEYNOTE

ROB GLASER
Founder, Chairman, and CEO
RealNetworks

STATE OF THE INDUSTRY DEBATE:
Content owners, wireless operators and technology innovators will face off on a wide-range of topics including ease of use, customer control, marketing, business models and merchandising. This will be a no-holds barred tour de force of content vs. distribution vs. capabilities.

CELEBRITY Q&A:
Mobile Entertainment Live! always brings stars to CTIA who are heavily engaged in wireless content. Past participants include: rap pioneer Chuck D, the legendary Ray Manzarek of The Doors, entertainment icon Quincy Jones and Matchbox Twenty's Paul Doucette. Stay tuned for who will take part in this year's event!

And Much More...

All Mobile Entertainment Live! Attendees Receive Access to the CTIA Keynotes and Exhibit Floor

April 1-3, 2008 Las Vegas • Las Vegas Convention Center
The convergence of more than 1,100 exhibiting companies, dozens of industries, and over 40,000 professionals from 125 countries all working toward the common goal of revolutionizing wireless. Whether in broadband convergence, enterprise, advertising, social networking or entertainment, CTIA WIRELESS 2008 is the global marketplace for connecting wireless and YOU!
The Most Important Technology Event of the Year! • www.ctia.org/ctiawireless

Participate in and profit from the mobile entertainment revolution!

MARCH 31, 2008
Las Vegas Convention Center
Las Vegas, Nevada

www.BillboardEvents.com

Register Today!
A Song
And A Prayer
Christian Copyright Licensing International Finds Revenue For Publishers

The pennies aren’t coming from heaven—but close enough. They’re coming from churches worldwide that reprint copies of Christian music, adding up to more than $172 million distributed to music publishers during the last 19 years. Christian Copyright Licensing International is the organization licensing and collecting the royalties.

But CCLI is doing more than counting the pennies. This company, which is little-known outside the Christian music realm, is educating church administrators—over so gently—about copyright law and providing publishers access to more than 200,000 churches representing 100 Christian denominations in 24 countries. And its online SongSelect is servicing nearly 60,000 subscribers who select from nearly 200,000 songs—about 100,000 with lyrics—to download from 4,500 copyright owners.

Copyright law exempts churches from paying performance royalties for their worship services. But the churches aren’t exempt from paying for reproductions of compositions, like bulletin inserts, songbooks and visual projections of the songs. So Portland, Ore.-based CCLI launched in 1988 to educate churches about copyright law, to help protect them from infringement claims and to encourage a greater use of songs. It offers nonexclusive services for an administration fee.

One of the first things CCLI did for the initial 120 publishers it represented was to conduct a survey. It learned that about 56% of the churches at the time were engaged in some form of copying songs, CCLI president/CEO Howard Rachinski says.

Today, the company estimates that there are about 100,000-325,000 U.S. churches. About half of them—145,000—are now licensed with CCLI in the United States. Rachinski figures that about 180,000-250,000 U.S. churches are actually copying songs for their own use.

“It’s an awareness and an educational process,” Rachinski says. “We help explain what the church bought a hymn book, royalties were already paid to songwriters. Now that they’re making their own copies, there has to be a way to fairly pay owners of songs.”

To spread the word, CCLI participates in conferences and uses direct-mail tools. Each year, the U.S. office sends about 500,000 mail pieces, mails a customer service department that handles 100,000 calls and staffs a sales department that deals with another 75,000 calls from churches asking for information, Rachinski says.

CCLI offers a “church copyright license” with scaled annual fees based on the number of church members. The rates range from $19 to $4,260, with about 75% of the churches paying $170 or less annually, Rachinski says.

Just from the North American church copyright licenses last year, CCLI distributed more than $15 million to publishers, he adds. That revenue has grown consistently by about $1 million per year in distributions.

This online service generated roughly $4.7 million in North American distributions last year, Rachinski says. For this service, CCLI has its own proprietary players so the user can transcode the digital music, e.g., change keys in which the music can be performed.

CCLI also offers mobile licenses (traveling ministries or individuals who use their licenses in more than one location), event licenses (conferences, crusades or camp meetings), and video licenses (movies or videos used to enhance sermon points).

The most prolific change that Rachinski has seen during the last few years is the increased use of multimedia tools. A few years ago, 30%-40% of U.S. churches used computer storage retrieval to project visual copies of songs during a service. As of last November, 61% of the churches used computer projection and 14% used slide or overhead projectors.

The number of Christian music publishers also continues to grow.

“In the last five to 10 years is that churches have become their own publishing company—creating their own songs, creating their own music,” Rachinski says.

That’s where we’ll probably see most of our growth now, with the churches that have very strong music programs,” he says.

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

UPFRONT

The Publishers Place

The Publishers Place

SUSAN BUTLER @butler@billboard.com

A Song
And A Prayer

Christian Copyright Licensing International Finds Revenue For Publishers

The pennies aren’t coming from heaven—but close enough. They’re coming from churches worldwide that reprint copies of Christian music, adding up to more than $172 million distributed to music publishers during the last 19 years. Christian Copyright Licensing International is the organization licensing and collecting the royalties.

But CCLI is doing more than counting the pennies. This company, which is little-known outside the Christian music realm, is educating church administrators—over so gently—about copyright law and providing publishers access to more than 200,000 churches representing 100 Christian denominations in 24 countries. And its online SongSelect is servicing nearly 60,000 subscribers who select from nearly 200,000 songs—about 100,000 with lyrics—to download from 4,500 copyright owners.

Copyright law exempts churches from paying performance royalties for their worship services. But the churches aren’t exempt from paying for reproductions of compositions, like bulletin inserts, songbooks and visual projections of the songs. So Portland, Ore.-based CCLI launched in 1988 to educate churches about copyright law, to help protect them from infringement claims and to encourage a greater use of songs. It offers nonexclusive services for an administration fee.

One of the first things CCLI did for the initial 120 publishers it represented was to conduct a survey. It learned that about 56% of the churches at the time were engaged in some form of copying songs, CCLI president/CEO Howard Rachinski says.

Today, the company estimates that there are about 100,000-325,000 U.S. churches. About half of them—145,000—are now licensed with CCLI in the United States. Rachinski figures that about 180,000-250,000 U.S. churches are actually copying songs for their own use.

“It’s an awareness and an educational process,” Rachinski says. “We help explain what the church bought a hymn book, royalties were already paid to songwriters. Now that they’re making their own copies, there has to be a way to fairly pay owners of songs.”

To spread the word, CCLI participates in conferences and uses direct-mail tools. Each year, the U.S. office sends about 500,000 mail pieces, mails a customer service department that handles 100,000 calls and staffs a sales department that deals with another 75,000 calls from churches asking for information, Rachinski says.

CCLI offers a “church copyright license” with scaled annual fees based on the number of church members. The rates range from $19 to $4,260, with about 75% of the churches paying $170 or less annually, Rachinski says.

Just from the North American church copyright licenses last year, CCLI distributed more than $15 million to publishers, he adds. That revenue has grown consistently by about $1 million per year in distributions.

This online service generated roughly $4.7 million in North American distributions last year, Rachinski says. For this service, CCLI has its own proprietary players so the user can transcode the digital music, e.g., change keys in which the music can be performed.

CCLI also offers mobile licenses (traveling ministries or individuals who use their licenses in more than one location), event licenses (conferences, crusades or camp meetings), and video licenses (movies or videos used to enhance sermon points).

The most prolific change that Rachinski has seen during the last few years is the increased use of multimedia tools. A few years ago, 30%-40% of U.S. churches used computer storage retrieval to project visual copies of songs during a service. As of last November, 61% of the churches used computer projection and 14% used slide or overhead projectors.

The number of Christian music publishers also continues to grow.

“In the last five to 10 years is that churches have become their own publishing company—creating their own songs, creating their own music,” Rachinski says.

That’s where we’ll probably see most of our growth now, with the churches that have very strong music programs,” he says.

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

Retail Track

Reprise, Not Requiem

At Growing Online Classical Retailer Arkivmusic.com, Digital Still Means Physical

While most music stores have learned not to be overly dependent on CDs, one says the format is still its bread and butter. That store, of course, is an online outlet serving the niche genre of classical.

Arkivmusic.com, which generated $8 million in sales last year, will go digital some day, according to Arkivmusic president Eric Feidner, who co-founded the store.

“But the fact of the matter is that to date our customers really want to buy CDs,” Feidner says. “Classical is not the same as other genres. The customers buy full works, not tracks; they want uncompressed music, full liner notes and the actual disc.”

Since it began six years ago, Arkivmusic, which now employs 15 staffers, has enjoyed steady growth, including a 30% pop last year, according to Feidner. Its goal is to carry every classical album in print and then some. Currently, the store offers 82,000 titles on CD, DVD, Super Audio CD and DVD Audio.

“It’s all about the niche,” Feidner says. “If we had built just another online music store that sold all genres, I am guessing we would not be around today.”

Helping to keep costs down, consumer fulfillment is handled directly from the warehouse of distributors and classical labels like Allegro, Koch Entertainment, Naxos and Qualiton.

One element that is driving sales is its own ArkivCD operations, which produces CDs on demand with original artwork of out-of-print titles licensed from all four majors and about two dozen independent labels, but even that aspect of the operation is done in others’ warehouses.

“We ship ArkivCDs from two locations,” Feidner says. “Our own production equipment and servers are housed at one of our distribution partners, and another segment of the catalog is produced and fulfilled by a third party that specializes in just-in-time manufacturing.”

Last year, the Arkiv CD operation accounted for 10% of sales, he reports.

The company has reissued some 5,000 titles, which can take 24-48 hours to manufacture. “We produce booklets that are 50-100 pages or 200 pages, all in high-glossy material,” Feidner says. “It looks like the regular CD packaging.”

While the titles are designated as ArkivCD on the Web site—so customers will understand why fulfillment will take longer—all albums are issued using the original record labels and catalog numbers.

In addition to its growing reputation among classical music lovers, other traffic drivers include affiliated partnerships with top classical radio stations, which link their playlists to the store.

Last year’s best sellers include “Christmas Tradition” from Canadian Brass; “The Berlin Concert: Live From The Waldbühne” from Plácido Domingo, Anna Netrebko and Rolando Villazón; “Works of Igor Stravinsky”; “Deutsche Grammophon’s Essential Beethoven Box”; “Music for Compliment” from Stile Antico; “Welcome to Vienna” from Beverly Sills, Julius Rudel and the London Philharmonic; and “Pavarotti’s Greatest Hits.”

In building the Arkivmusic store Feidner and his partners’ backgrounds have served them well. Feidner and his brother Jon came from Tower Records. Jon, who now serves as GM, was previously VP of online operations at Tower.

Also, Eric Feidner and his two other partners worked at early online CD retailer Music Boulevard—COO Brian O’Connor was head of operations at Music Boulevard, and chief technology officer Mike Heckler was senior software developer at Music Boulevard.

Their experience in classical and online shopping led them to address in the store’s design the peculiarities of searching classical music. Arkivmusic allows customers to browse by composers, conductors, performers, ensembles, operas and labels. Also, titles can be searched by format, on-sale and clearance sale, new releases and iTunes.

Since the company has been built on a bootstrap, “we don’t bother putting extra features on the site until we find a demand for it,” Feidner adds. “For example, we didn’t start allowing sampling until this past year. So while we are a little bit behind, we didn’t see a demand for it.”

After all, a lot of the store’s business comes down to “recordings that people knew they wanted but just couldn’t find,” he says.
The new Adweek is not equipped with GPS navigation.

But it will get you where you need to go.

ADWEEK

February 4
ITALIAN UMBRELLA GROUP SPLIT THREATENS LOBBYING EFFORT

**Table Turned**

MILAN—The Italian biz’s efforts to secure a range of music-friendly legislation is at risk after major-label representative FIMI quit the umbrella lobbying group.

Il Tavolo Della Musica (the Music Table) consists of eight organizations that have been working together on assorted initiatives since June 2006. Its most significant achievement has been an agreement for the Ministry of International Commerce and the National Institute of Foreign Trade to pay up to 60% of labels—and 90% of Il Tavolo’s member organizations—costs at foreign trade fairs in 2008 (Billboard.biz, Dec. 12, 2007).

FIMI’s resignation, effective Dec. 31, came via an open letter from president Enzo Mazza to Il Tavolo coordinator Giordano Sangiorgi, who also is president of indie group Audiocoop.

Mazza took offense to a statement by Sangiorgi attributing the recent domestic dominance of the country’s album charts to “18 months of work by [Il Tavolo’s] members in creating greater awareness, both of our country’s musical culture and of the invasion by foreign products.”

Mazza saw that as an attack on the major labels. “It’s absurd that Sangiorgi should use an organization which is meant to represent the views of all its members as a political loudspeaker,” he says.

Sangiorgi says he is “shocked by Mazza’s reaction” and hopes he will reconsider his position. Il Tavolo “will reconvene after MIDEM and decide what to do,” he adds. “We’ll try and extend membership to other groups.”

But some of the existing member organizations are far from happy. Il Tavolo’s other members representing independent labels, PMI and AFI, share Mazza’s position.

“This isn’t the right place for Sangiorgi to say these things,” FMI president Mario Limongelli says. “He should take a step back and allow someone else to take over as coordinator of [Il Tavolo].”

So too would AFI, whose president Luigi Baronio says that Il Tavolo is apolitical, and we were therefore irritated by Sangiorgi’s comments. We actually left last year, when we discovered that Sangiorgi had invited new groups to join without informing us, but we later returned to the fold.”

One of the groups to which Baronio took exception was the left-leaning Italian Recreational and Cultural Assn. Its Il Tavolo membership has been working together on assorted initiatives since June 2006.

“FIMI’s exit harms the music industry more than it harms [Il Tavolo],” he says.

In the meantime, the organization’s ability to present a united front is in disarray, despite Mazza’s pledge to “continue to work alongside AFI and PMI in our dealings with both the government and the parliament’s culture commission.”

In addition to the long-awaited Music Bill (Billboard, Aug. 4, 2007), the industry’s other key campaign is the renewal of the tax credits scheme included in the government’s 2007 budget (Billboard, Jan. 20, 2007). This allows labels with annual revenue of less than €15 million ($23 million) to write off up to €100,000 ($147,000) on new acts’ first and second releases.

A Ministry of International Commerce representative declined to comment.

Even without the split, the chances of getting the Music Bill through parliament—where Romano Prodi’s ruling center-left coalition has a wafer-thin majority—appear slim. But Mazza, who expects “good news” on the tax breaks issue shortly, remains hopeful it will appear on the statute books this year.

“I know we said that last year,” he says. “But that’s the Italian political situation for you.”

**‘I’m shocked by Mazza’s reaction.’**

—GIORDANO SANGIORGI, AUDIOCOOP

---

**£200 Annual value (in millions) of the United Kingdom’s secondary ticket market**

LONDON—Artist managers’ attempts to cash in on the United Kingdom’s spiralling secondary ticket market have been strongly criticized by some of the sector’s key players.

On Jan. 10, the U.K. government’s Department for Culture, Media and Sport (DCMS) issued a report on “ticket touting” (scalping), calling on secondary-ticket vendors to clean up their act, join forces with event organizers and become self-regulated.

The report was welcomed by the Resale Rights Society, a new artist manager-led body that hopes to regulate and monetize the sector for artists. However, some key online players see the RRS as providing unwanted interference.

“The RRS has come to us and said, ‘We’d like a percentage of your sales,’ but given us nothing in return,” says Joe Cohen, CEO of Seatwave, a leading online secondary ticket firm. “That’s not how the world works. We’re always happy to talk with RRS, but if they want to get into secondary ticketing, they have to bring something to the table.”

Started in December, the London-based RRS is an initiative of the Music Managers’ Forum. RRS chairman-elect Marc Marot says it seeks uniformity and consumer protection through the introduction of a “kite-mark” approval system for selected legitimate Web sites that offer the RRS a share in the proceeds of resold tickets.

Marot, manager of Yusuf Islam and Paul Oakenfold, estimates there are 240 online secondary ticket agencies in the world, but “only a tiny proportion offer money-back guarantees and security,” TixDeq, which collates data on Web-based ticket sales, estimates the U.K. secondary ticket market for music events is worth £200 million ($395 million) in annual gross revenue.

Marot declines to discuss the size of share that the RRS seeks, but says, “We want a practical solution which will satisfy all parties. This could well be the beginning of a sea change for the industry.”

But the RRS could be sailing into stormy waters, says Eric Baker, founder/CEO of ticket exchange Viagogo, which has agreements with several live-music partners including the Dutch arm of Live Nation.

Viagogo has operations in the United Kingdom, Germany and the United States. Baker says it handled “hundreds of thousands” of resold ticket transactions worth “tens of millions of pounds” last year.

Baker claims the RRS’ argument is deeply flawed. “[It’s] no different to saying that if you had a used Ford car, you should pay Ford a tax when you sold it,” he says.

Some in the live sector are also concerned about the RRS stance. “It’s misguided,” says Melvin Benn, managing director of promoter Festival Republic. “The rank profiteering that goes on, which RRS will only encourage, is an abuse of what we do as promoters.”

However, the U.K.’s Assn. of Secondary Ticket Agents—whose 46 members include leading physical-ticket agencies but not online operators Viagogo or Seatwave—has welcomed the RRS (Billboard.biz, Dec. 7, 2007).

ASTA members already agree to a code of practice, submitted to the DCMS committee as a suggested blueprint for self-regulation, ASTA executive director Graham Burns says.

The DCMS report described voluntary solutions like those offered by the ASTA and RRS as “infinitely preferable to statutory regulation.” It also expressed reservations about “criminal law being used as a way of supporting operators’ efforts to select the audiences for their events.” Burns says the ASTA has now agreed in principle that “all members will subscribe to the RRS scheme and plow money back into the industry.”

“We feel the secondary companies are making a substantial profit,” Marot says. “It’s better that money is repatriated back to artists, agents, promoters and artist managers.”

Additional reporting by Tom Ferguson and Juliana Karon-teng in London.
IMPERFECT COPIES

European authors' organizations are keenly observing an unlikely collaboration between U.S.-based Creative Commons and one of its supposedly sworn enemies, Dutch collecting society Buma/Stemra.

The two are conducting a state-funded one-year Creative Commons pilot in the Netherlands. The experiment, which has attracted little publicity since its low-key launch Aug. 23 last year, is the first of its kind to involve a recognized collecting society.

The scheme invites interested Buma/Stemra members to sign up for Creative Commons licenses for noncommercial use. In common with other European collecting societies, the exclusive contract that members sign with Buma/Stemra would normally prevent them from assigning registered works to Creative Commons.

The Dutch government is funding the experiment as part of a three-year research program launched in 2005, into how Creative Commons licenses can affect the creative sector.

"The grant surprised us," Buma/Stemra senior policy adviser/public affairs manager Willem Wanrooij says. "But I am afraid [the government] might have no idea of what it is dealing with."

The Dutch government, Wanrooij says, sees Creative Commons "as a new kind of licensing mechanism, ignoring the fact that rightsholders might be giving away their rights for free and have no control over their use."

In a statement, the Dutch Ministry of Education, Culture and Science described the pilot as "in line with the growing need of creative people to distribute their own works through digital networks."

Paris-based CISAC, representing 219 authors' organizations worldwide, has long condemned Creative Commons for giving the anti-copyright movement ammunition. But it is monitoring the pilot's progress, in case it finds harmony among local composers—especially emerging talent willing to offer works online in exchange for wider exposure.

"It's an emotional subject," CISAC director of legal affairs David Uwemedimo says. "We accept the free will of individuals to do what they wish with their intellectual properties. But [Creative Commons] has a seductive message: it is encouraging young creators to receive their global rights in perpetuity."

The trial's aim, Creative Commons' Netherlands project head Paul Keller says, is "to improve the situation of individual authors by investigating how far it is possible to collect non-commercially licensed works."

Wanrooij says: "We recognize some individuals may want to license under a Creative Commons license and are considering if and how this option could be provided to our members in the future," a representative says.

Creative Commons co-founder Lawrence Lessig says that collecting societies' concerns about the impact of the experiment are unfounded, noting that Creative Commons stipulates that licensees violate even one of the rights agreed to, the whole agreement becomes void and the rights holder can sue in the Dutch courts.

Long term, Lessig adds, conflict with collecting societies must end. "If that continues," he says, "the people who really are against copyright will win."

MTV STRIKES VPL DEAL

MTV has struck a new Pan-European rights deal covering the payment for the use of music videos from independent record labels. The multiformat deal, replacing and expanding upon one made three years ago, has been struck with London-based Video Performance Ltd., sister company to rights collecting society Phonographic Performance Ltd. The deal now covers 50 MTV channels, an increase of 25 from the previous agreement, and also covers online and mobile use for the first time.

Repetto involved is licensed from VPL's indie members in the United Kingdom—numbering more than 1,500 companies—together with videos from members of 15 other European collecting societies.

WANROOIJ

WARNOUJ ADDS 679

Warner Music has acquired 679 Recordings, home to British urban acts the Streets and Kano and alt-rock band Mystery Jets, for an undisclosed sum. The label becomes a wholly owned division of Atlantic Records U.K. Founder Nick Worthington remains as managing director, reporting to Warner Music Europe president John Reid and Atlantic Records U.K. President Max Lousada. Staff will relocate to Atlantic's offices in Kensington, London. The label is also changing its name to Sixseven.

WANROOIJ

WARNER MUSIC UK, previously had a stake in the label, which launched in 2001.

Andre Paine

PROMOTION CAMUS BOUGHT BY WARNER

Warner Music France has acquired tour production and booking company Jean-Claude Camus Productions. Camus has promoted and produced shows for major French artists since 1957, including Sheila, Patrick Brue and Johnny Halliday, who is touring next year, as well as such international acts as The Rolling Stones, Madonna and Michael Jackson. Camus Productions will continue to represent non-Warner acts and remain under the leadership of founder Jean-Claude Camus, but will work closely with Warner's French labels.

Andre Paine

FROG IN THE PLAYGROUND

Danish label Crunchy Frog has signed a distribution deal with Stockholm-based Playground Music for the Scandinavian and Baltic territories. According to Copenhagen-based Crunchy Frog managing director Jesper Regin, the deal includes Crunchy Frog's entire catalog and covers Lithuania, Latvia and Estonia in addition to Denmark, Norway and Sweden. Previously, Crunchy Frog has handled its own distribution other than in the United States, where it goes through Rykodisc. Crunchy Frog is home to quirky pop/dance act Jr Junior and rock trio Powersowo. The first Playground release is the self-titled fourth album by the Tremelo Beer Gut.

Charles Perro
CBS thinks it has the answer for free, ad-supported music.

The company's decision to make the newly acquired Last.fm social network a free, on-demand service shows the TV and radio giant feels ad-supported music services on the Web have legs. To a degree.

The Last.fm music-based social network was a big hit among music fans, acquiring some 20 million unique monthly users even though it limited most major-label music to 30-second clips. During the last year, and particularly since CBS bought the company last May for $200 million, Last.fm has been striking deals with major and independent labels to turn those 30-second clips into full-song streams. Last week's announcement is the public unveiling of the resulting upgrade.

But as potentially lucrative as ad-based streaming may be, the details of the Last.fm deal prove labels still want sales. Last.fm users can listen to songs only three times before being prompted to buy the track, which Last.fm will facilitate by linking to existing digital retailers like Amazon, iTunes and 7Digital. An existing subscription tier remains in beta, letting users stream unlimited tracks for $3 per month.

Last.fm co-founder Martin Stiksel spoke to Billboard about how Last.fm hopes to make a bigger dent in the online music world.

There are other free and paid streaming music services out there. What makes Last.fm's new service unique?

We're layering content on a community that already exists. There's a lot of user-generated content on Last.fm already—things like events, journal posts, artist biographies, pictures, chats. What we've now done is bring the content itself. Everything there is to do with music can now be done in one central place. The on-demand music part was the last missing piece.

You've been making deals with the major labels for on-demand music for some time. What took so long for the official announcement?

It was partly to do with getting all the possible content together for this launch, and it was worth it. The search continues and we'll strike more deals, but we wanted to have the largest collection of licensed music for this kind of service before launching.

Is Last.fm fundamentally an ad-supported business, or is your goal to upsell users to the subscription service that's still in beta?

We really want to monetize music in every possible way—be it ad-supported, prompting them to purchase the music or based on subscription. We want to tap into the whole monetization-ecosystem for music. Ad-supported is the best opportunity currently, but we're not going to rely on just one thing.

Was this the original vision for Last.fm before the CBS acquisition came along?

When we called ourselves Last.fm, there was a little cheeky arrogance involved. We thought if you really see our concept through—giving people a home for their favorite music—it will be the ultimate place to go. So, it is essentially where we wanted to end up. We're extremely happy it turned out like this.

Was the acquisition by CBS a necessary step to achieving that goal?

It has definitely helped us on a variety of levels. We're obviously a much more serious partner now that we're not only a startup. We're part of a larger corporation. The company's going to be around. A lot of the labels are hesitant to strike deals with startups where they don't really know what's going to happen with them—are they going to be taken over by a competitor and so forth. By having this partnership with CBS, we're taken much more seriously in this respect.

Also on the ad-supported aspect specifically, we can use the existing relationships that CBS has with advertisers and use them for monetizing music in this model.

The free streaming element of Last.fm is limited to three streams per song. Why?

It was part of our negotiated deals with the record labels. It's way better than having 30-second samples. It's way better than having rubbish sound quality for previews. We wanted to make sure people would get the songs in good quality and full songs, full albums and full discographies.

Is the limit there to drive track sales?

That's part of it. We're prompting people at every stage where they listen or confront music on Last.fm to also purchase it. If it's easy and cheap, they'll do it. But we're going to work with labels on what we can do there. As we prove the validity of the service, we hope to extend this free play limit.

What's a better number?

We will be working to extend the limit to whatever's possible. But we needed to accept the limit to show that it will work. One of our missions is to free the music for the consumer. There shouldn't be any barrier between the content and the fans. There is so much music in there that if you hit your limit, we can point out other songs that you should listen to. So you shouldn't really run out of music to listen to on Last.fm.

So is this the new radio?

First, it's complementary to what's already out there. Radio is a great local business. It has great local personalities and building great playlists and DJs doing great jobs. We don't want to question this at all. What we're doing is giving an alternative to people who want to be in control of their entertainment and choose what they listen to. It's maybe what radio was supposed to be at the very beginning, when a bunch of niche broadcasters were broadcasting to each other, before the consolidation came and everything moved into large conglomerates.

Is there a mobile element to this?

Mobile was supposed to be the biggest thing, but so far has failed to materialize. When it does, we'll be there. As bandwidth gets more ubiquitous and people can tap into all sorts of different networks to access the Internet, the lines will start to blur. With things like the iPhone, that's already happening. It's very interesting when music becomes totally portable and becomes more than just the iPod. If you have access to any music at any time, there's really no need to own it.

What's going to be the secret to the success of Last.fm?

There are a number of factors, not only one secret. One is that we're bringing everything in the music spectrum together in one place. You don't need to leave the site to trigger different services and features. We also have a unique recommending and community-driven system, which is helpful with a large catalog. What does it help you if you have over 3 million songs on iTunes if you don't find what is relevant for you? Recommendation and navigation of content is absolutely crucial and one of our major growth factors.
IT WAS A GREAT YEAR FOR SOME: FROM REUNION TOURS TO KIDDIE TV STARS, BILLBOARD CRUNCHES THE NUMBERS TO REVEAL THE TOP 20 ARTIST EARNERS OF 2007

The Police tour that no one thought would ever happen came through in magnificent fashion, easily finishing as the top-grossing tour of 2007 at more than $236 million, according to Billboard Boxscore. The band’s shows drew more than 2.1 million fans last year, and the tour was overwhelmingly the primary driver on a No. 1 Money Makers ranking of $207,848,465.35.

A conservative estimate of tour merchandise revenue, the lion’s share of which goes to the
JUSTIN TIMBERLAKE
$130,469,334.35

Justin Timberlake has successfully transitioned from a bubble-gum popster to a mega superstar in recent years. In 2007 alone, the former N Sync heartthrob’s 2006 sophomore album, “FutureSex/LoveSounds,” which was re-released as a CD/DVD set last November, sold 1.6 million copies in the United States. As if that wasn’t enough, Timberlake became the first male solo artist this decade to place six singles from the same album in the top 40 on the Billboard Hot 100 last year. Most recently, the singer took in $126.8 million and drew more than 1.6 million people worldwide for his FutureSexLoveShow trek, which was the third-highest-grossing tour of the year.

THE ROLLING STONES
$118,304,448.60

When the Rolling Stones finally put a cap on their massive A Bigger Bang tour, the tally was a staggering $558,255,524, according to figures that tour producer Michael Cohl divulged to Billboard. That makes A Bigger Bang far and away the top-grossing tour of all time. Based on the data already submitted to Billboard from previous Bigger Bang dates, that puts the gross from the European Stones makeup dates of 2007 at $113.2 million, with some $1.2 million in attendance. Thus level of attendance likely generated another $20 million in merch sales to add to the Stones’ considerable coffers. Of course, the dates are still in the record business, too. The band sold 598,000 albums in the United States in 2007, the biggest seller being the 2004 hits package “The Best of the Rolling Stones: Jump Back 71-93,” which shifted 140,000 units.

MANA
$36,325,811.50

Mana had a rock solid ’07 for album and tour grosses, making it the highest-ranked Latin act in the Money Makers Survey. Most impressive: Touring receipts of more than $32.6 million. The group’s latest release, “Vida,” moved more than 660,000 units, according to Nielsen SoundScan. Meanwhile, the band’s Christmas album, “Christmas á la Latina,” launched on CD and as a digital download.

BAND or ORCHESTRA
$26,403,474.70

Ringo Starr has sold out his first four shows at the newly swung O2 Arena in London, Napalm Death played four sold-out shows at the same venue, and the list of live concert media that have already grossed $10 million or more in 2007 goes on and on.

GENESIS
$113,812,043.30

For the reunited Genesis, 2007 was all about its first outing with frontman Phil Collins since 1992. Ninety-six percent of its income came from the Turn It On Again tour, which played stadiums in Europe and packed arenas in North America, grossing more than $109 million and finishing second only to the Police, according to Billboard Boxscore. Meanwhile, a robust reunion series through Rhino and a live album from the ’84 dates helped spur record music sales of 380,000 units, according to Nielsen SoundScan. There was even a lavish coffee table book, “Chapter & Verse,” chronicling the band’s story in its own words. Ring-masters were not a factor for the band during the calendar year.

JOSH GROBAN
$82,378,826.60

Quietly released in early October, Josh Groban’s “Noel” was a ubiquitous holiday souvenir on its way to becoming the top-selling album of 2007, with U.S. sales of 3.7 million units. “Noel” became the first album since 1991 to hold the Billboard 200’s No. 1 slot for five straight weeks with gains in each of those frames, and set a record for the longest tenure at No. 1 for any of the six Christmas albums that have topped the list in its 51-year history. Groban’s catalog titles shifted another million-plus copies, and 1.1 million digital sales generated major income as well. The pop vocalist’s ’07 treks were rounded out by $40.7 million in box-office receipts, proving he can fill arenas with ease.

Latin 1
$19,408,516.50

Latin 1 had a rock solid ’07 for album and tour grosses, making it the highest-ranked Latin act in the Money Makers Survey. Most impressive: Touring receipts of more than $12.1 million. The group’s latest release, “Bailando,” moved more than 660,000 units, according to Nielsen SoundScan. Meanwhile, the band’s Christmas album, “Christmas á la Latina,” launched on CD and as a digital download.

www.americanradiohistory.com
MERCHING FORWARD

The big Billboard Boxscores get all the attention, but a well-merchandised tour silently prints money.

Our top Money Makers list doesn't include tour merch numbers, but ever-expanding merchandising lines represent a lucrative, low-cost source for touring artists. If a band is selling lots of tickets, that generally translates into packed merchandise tables, with top-tier artists and high-profile tours like the Police reunion trek generating per capita spending of $15-$20 at shows.

Depending on the level to which they're exploited, retail, online, direct-to-consumer and third-party licensing opportunities are broad and deep.

The good news for artists is that when it comes to merch, their bottom line is tilted solidly in their favor, with bands typically keeping more than 50% of gross revenue. Once under the radar, tour merchandising—and merchandising in general—is now an integral part of most of the current cash of 360 deals on the table.

And in a music business where certain revenue streams are rapidly deteriorating, merch revenue now finds itself frequently in the spotlight.

"As a revenue stream merchandising has always been significant," says Norman Perry, president of Anhill Trading, the Live Nation division that oversees merchandising and licensing for such acts as the Rolling Stones, the Police, AC/DC and David Bowie.

"I think that over the last decade the media has used merch as an add-on to a lot of sentences that begin or end with 'the record business doesn't earn the money that it used to,'" Perry adds. "I don't think there's an act that I've ever worked with that didn't consider merchandise to be a significant aspect of what they were presenting to their fans. Perhaps other people trying to participate in that revenue stream has become the story."

According to industry sources, teen pop generates the highest revenue, per genre, in the concert merchandising world. Mercury this year's high school Musical 2 and Hannah Montana often run up per capita spending of $15 and gross revenue of as much as $25,000 per show.

Beyond that, proven superstar arena attractions like Bon Jovi, Bruce Springsteen or U2 generally rack up in the $12-$15 per-head range. The longer an act has been out of the market—i.e., the Police and Genesis from this year's list—the higher the per caps.

The general rule of thumb has arena-level hard rock and country acts typically generating between $8 and $10 per head. Boomer AC acts that tour every year are known for being in the $3-$5 range, and urban/R&B acts are between $2-$6.

As careers professionalize and new touring markets are tapped, opportunities arise. However, these new fans often aren't trained in the T-shirt badge of honor tradition that North American and Western European nations audiences have lived by for decades.

"Former Eastern Bloc countries, or places like Asia or India specifically, those audiences do not buy to the same extent as audiences in North America and Western Europe do," Perry says. "But in time, as we've seen in places like South America, people become accustomed to merchandising—official merchandising, that is—being available for the bands."

"Of course, anywhere in the world, tour merch revenue is still a function of how many people you put through the turnstile," Perry says. "A merchant can't sell a T-shirt to an empty seat. The more successful the show, the more people want to memorialize it.

"And, when it comes to concerts, people still want to memorialize them with a concert T-shirt and for other industries, but in the concert market (per caps) have been not only steady, but we've seen growth," Perry says. —Ray Waddell

Kenny Chesney
$81,205,353.45

When Kenny Chesney says, "We are the epitome of a live act," he isn't kidding. As country's top touring artist, Chesney grossed $71.2 million in 2007, fourth among all touring artists, according to Boxscore. The country singer played festivals, arenas, NFL stadiums and amphitheaters while touring behind last year's "Just Who I Am: Poets & Pirates," which has moved 1.6 million units in the United States. In a July sales week last September, "Poets & Pirates," the follow-up to 2005's "The Road and the Radio," debuted at No. 3 on the Billboard 200, behind pap- pers Kanye West and 50 Cent, and at No. 1 on Top Country Albums.

Tim McGraw
$69,965,497.20

It's not enough that he's married to Faith Hill—Tim McGraw also had to score a top 10 tour (Soul2Soul II) and a top 10 country single ("I Need You") with his last year. On his own he also tallied a No. 1 ("Last Dollar Fly Away") and a top five hit ("If You're Reading This"). The second year of the McGraw/Hill tour grossed more than $52 million. They're taking the summer total to more than $141 million, according to Boxscore. That's enough to make McGraw/Hill the top grossing country two-season tour. McGraw's 2007 album "Let It Go" benefited from all the tour exposure, scanning 1.3 million copies last year. (He sold 2.4 million units overall.)

Celine Dion
$68,982,770.30

Celine Dion capped 2007 with the finale of her five-year reign as Las Vegas' leading lady—raking in $69 million last year for a total swag of $400 million for Caesars Palace residency "A New Day...." She also released French album "D'elle," which bowed in May at No. 1 in Canada and France, and English set "Taking Chances" in December, which had a No. 3 Billboard 200 debut, and whose title track gives Dion ownership of the most top 10 hits at AC. She says, "I don't want to be bored with show business and going onstage. With a stop global tour launching Valentine's Day, who has time?

Bascal Flatts
$68,723,785.90

The country trio must "feel good" after a massive year that saw it sell 3.13 million albums, more than 1.6 million of which were from the Billboard 200/Top Country Albums chart-topper "Still Feels Good." The group's overall CD sales total was the fifth-best of the year, according to Nielsen SoundScan. From a digital standpoint, Rascal Flatts was also the top seller of the four country acts in the Money Makers top 20, with sales of 3.7 million tracks. To boot, its Boxscore gross of $47 million was good enough for 12th on the year-end chart.

Rod Stewart
$67,360,510.45

Last year, nearly 800,000 fans still thought Rod Stew- art was sexy enough to buy a $120 concert ticket, earning him the No. 5 spot on Billboard's top tour tally. Stew- art is still having a solid year. Stewart "Fooled Around and Fell in Love," the tune of a No. 13 peak on the Hot Adult Contemporary Charts chart and grossed another $7 million in recorded music sales, parlaying his hoffo cover album business (2006's "Still the Same..."") grabbed the top spot on the Billboard 200 into an 8% concert-sellout rate.

'Hannah Montana'
$64,161,324.20

That's no body double, folks. "Hannah Montana" is the real deal. The first "Hannah Montana" soundtrack sold 1.3 million in 2007, and the follow-up, "Hannah Montana II/Meet Miley Cyrus," sold 2.4 million last year. Both debuted at No. 1 on the Billboard 200. The Disney Channel show—which snaps 5 million viewers per week—also spawned a tour that generated $24.4 million and counting, according to Billboard Boxscore. It created an odd combination of Cabbage Patch Kid hysteria and "Ed Sullivan Show" weepiness, thanks to anxious crowds of parents who felt ripped off by the ticket-buying process and leveling teenage girls who were unable to see their heroine due to extraordinary demand.

Nickelback
$55,617,563.40

There is a good reason a prominent music blog recently bestowed the "Nickelback Award for Inexplicable Durabil- ity" on mainstream rock records that spend weeks on the chart: Nickelback is the patron saint of bands that never seem to run out of gas. This year marks their second time in the top 20, despite the fact that the band hasn't released a new album since 2005 smash "All the Right Reasons," which has sold 2.2 million copies in 2007 alone and 6.5 million overall. The band also did well in the ringmaster market in 2007, bringing in almost $3 million in revenue from that source. Critics be damned: Nickelback's not going anywhere.

Kanye West
$35,407,907.45

Kanye West is the top hip-hop artist on the Money Makers survey thanks to impressive CD and digital sales (particularly an astounding 4.7 million digital tracks and more than 1.8 million ringmasters). Touring only brought in north of $280,000, but look for West to hit the road in full force this year.

February 2, 2008 | www.billboard.biz | 27

For the lovely Faith Hill, 2007 was all about hitting the road—$44 million of her total came from her Soul2Soul II tour with her husband, fellow country singer Tim McGraw. After announcing that this would be the last time Lise and Hill would tour together, fans snapped up tickets for the tour’s 41 shows, making the tour the 10th-highest-grossing tour this year. Despite incidents with grabby fans and stolen jewelry, income from the tour far outweighed Hill’s profits from record sales, digital tracks and ringmasters. Her greatest hits set, released Oct. 2 after several delays, has sold only 22,000 units.

After its prequel, "High School Musical," finished 2006 as the No. 1 album, it’s no surprise that the soundtrack to "High School Musical 2" is also an overwhelming success. After bowing at No. 1 on the Billboard 200 with 615,000 copies sold, it finished as the No. 6 album of the year (with 2.9 million copies sold) and has spent nearly four months on the charts. A concert tour that began in ‘06 with the cast did solid biz too, grossing $22 million. Look for the "High School Musical" franchise to remain the most popular kid on campus in 2008, as "High School Musical 3," with all major cast members returning, is scheduled to be released in theaters in October.

Bruce Springsteen keeps piling up bucks the old-fashioned way: touring, touring and touring. A run with the E Street Band that was just getting under way in the fall of 2007 grossed $38.5 million in support of the Boss’ new album, "Magic." With little assistance from radio, the set shifted 897,000 units: a concert set, "Live From Dublin," and steady catalog sales added another $67,000,000 to the total. For a veteran artist, Springsteen enjoyed uncommon digital success as well, selling 1.6 million tracks in ‘07. And with arena and stadium dates booked well into the summer, he is a sure bet to be higher up on this list in 2008.

Cirque du Soleil's "Delirium," which launched in 2006, proved it still has legs—without the aid of mass media. With multiple runs throughout the world, the visually stunning "Delirium" ran up $59.4 million and drew more than 679,000 fans in 2007, according to Boxscore. "Cirque du Soleil creates such unique product on every project that they touch, they expand your imagination." Live Nation VP Brad Warra says. Six singers and musicians, 12 dancers, nine acrobats and three actors occupy the stage simultaneously, and "Delirium" boasts 21 songs from the Cirque du Soleil catalog. The show was the sixth-top-grossing trek on Billboard’s 2007 year-end tally.

Backed by a six-piece band, which included his son Harry on Hammond organ, Pink Floyd vocalist Roger Waters grossed $53.2 million in 2007 from touring "The Dark Side of the Moon" in its entirety. Waters first tested the "Dark Side" concept during a 2006 European summer tour, followed by North American shows that fall. "The comments from an overwhelming number of people that saw the show was that it was the best show they'd ever seen in their life," agent Barbara Skyle of the William Morris Agency said of the '06 trek. Waters performed at last year's historic Earth Live global concert series, and he will headline the closing night of this year’s Coachella Valley Music & Arts Festival.

"Big Dog Daddy." Indeed. Toby Keith not only owns his own label, Show Dog Nashville, and a growing chain of saloons—he’s a top country artist. For example, ranks 1st on the charts.

Each unit’s album sales are multiplied by $40.50, which represents a calculated wholesale price for four CDs and a catalog, although Billboard does acknowledge variable pricing, with overcosts associated with many factors. Billboard’s listings do not reflect the 100-box margin that is typically negotiated with retailers, nor does it include any in-store promotions. Billboard music transactions are calculated just as they are on the charts, according to a survey of a wide range of sources. Billboard's catalog includes sales to Billboard money makers, digital music transactions, and also will include- ing much in the form of ring tones from that recording. If you say that ring tones from that recording are included in the chart, Billboard will not come. Make sure to check with the appropriate source before making any compilation for example, the Billboard Catalog.

Jazz and adult contemporary are often swayed by bold and brash reasons, but they're still big business for this Canadian crooner, who sold more than 2.5 million albums and 17 million digital tracks in '07. Ringmaster sales were negligible, but touring grosses of $11.2 million were nothing to sneeze at.

Prior to last year, Linkin Park hadn’t seen the band in concert since 2004. But pent-up demand, aligned with a new album, proved to be a winning combination for the rock act in 2007. To promote “Minutes to Midnight,” its first album in four years, Linkin Park resurrected its festival-style Projekt Revolution tour, which featured My Chemical Romance, Taking Back Sunday, HIM and others. The album, co-produced by group member Mike Shinoda and Rick Rubin, debuted at No. 1 on the Billboard 200 last May and has sold 2.6 million copies in the United States, according to Nielsen SoundScan. It was the seventh-biggest-selling album in 2007.

Reaping his first Billboard chart as a solo artist, the 17th-season American Idol winner reached the No. 1 slot on Pop Songs with his solo debut hit "This Is It," which grossed $44,000,000 in 2007. As with any hit record, no sales are attributed to this album, which was released from the show alone were used to calculate the album’s annual tally. Billboard charts for national radio airplay, this album’s album rating will not reflect this album’s album rating. Billboard's compilation of sales, digital music transactions, and also will include-including much in the form of ring tones from that recording. If you say that ring tones from that recording are included in the chart, Billboard will not come. Make sure to check with the appropriate source before making any compilation for example, the Billboard Catalog.
Rhapsody. iTunes. ABC. Starbucks. YouTube.
SARA BAREILLES Parlays Her Performance Savvy Into A Love Song
To Alternative Ways Of Hitting The Charts

Little Voice, Big Deals

By Ann Donahue
Sara Bareilles was, shall we say, at a disadvantage. It was May 10, 2007. Her debut album, “Little Voice,” wouldn’t be released on Epic for another two months, and she was opening for Aqualung at the Fillmore in San Francisco. She was a virtually unknown singer/songwriter about to perform for an audience that was increasingly twitchy to hear the headliner. But once she started her set, the restlessness vanished. She performed her final song, “Gravity,” to a coulda-heard-a-pin-drop enraptured audience, which exploded into applause the second she finished. And fortunately for Bareilles, a converted Aqualung fan in the audience recorded a video of the song and uploaded it to YouTube. It’s this video that Scott Greer, Bareilles’ product manager at Epic, plays to the uninitiated. “When I was pitching people, I’d say, ‘Hey, you’ve got to check out this artist on YouTube,’” he says. “I would show it to everybody. When you see her live, she makes believers.”

In one deal after another, Bareilles’ engaging performance style has lead to nontraditional ways of breaking through to a new audience. From a start on iTunes to a tremendous surge thanks to a recent ad for Rhapsody (see chart, page 31), in the six months since her album, “Little Voice,” was released, Bareilles has combined old-school stage chops with new-school platforms to great returns.

The singer/songwriter’s biggest success that combined these two elements came last December. A catchy clip advertising Rhapsody’s availability on TiVo opens with Bareilles performing “Love Song” at a piano in the living room of a Rhapsody customer, while he wanders around in a towel getting ready. He flips from “Love Song” to Cool Kids performing off their “Black Magic” EP—and lo and behold, the Cool Kids appear in the other corner of the living room. The response to the ad was immediate—the week after it aired, sales of “Little Voice” more than doubled from the previous week to 15,000, according to Nielsen SoundScan. Two weeks after airing, it almost doubled again, to 27,000 copies, and as of January, 206,000 copies of the album have been sold, and Bareilles sits at No. 18 on the Billboard 200. Digital downloads of “Love Song” also soared, and now total more than 776,000.

“I have never seen a record react this way off a spot,” Epic head of marketing Lee Stimmel says. “It got us to another audience than what we thought of as the traditional singer/songwriter audience. The Rhapsody spot is on Viacom properties only—MTV, Comedy Central, Nickelodeon even—and what it told us, clearly, is that there is a pop audience for this record. This is a record that resonates with kids and young adults. The single sales exploded, which tells you even more that it was a pop-driven consumer.”

The temptation, of course, is to call Bareilles an overnight success—and just like all overnight successes, it wasn’t as easy or as random as it may seem. “We parked this album in the top 50 before we had impacted radio in any way,” Greer says. “This is the story of an artist breaking the unconventional way. It was about finding the right champions and putting her in front of them.”

Among the early champions was iTunes, where the combination of a three-song sneak peek EP and executives seeing Bareilles open for Aqualung generated enough interest for “Love Song” to be named the free download of the week. The designation earned her placement on the front page of the iTunes store, as well as a mention in the e-mail newsletter that gets sent out to consumers. In early July, “Little Voice”—with a discounted $6.98 price point—became the No. 1 album on iTunes.

“This is a record that when people got the song for free or discovered the song for free, they would then go deep into the record and buy it,” Stimmel says. “We sold lots of records early on, versus the single. I’ve never seen a record with nothing else driving it—except
At the end of last summer, Stimmel had a meeting with the EVP of digital at VH1, where she presented Bareilles's songs and the artist. She also talked about the success of Bareilles's previous album, "Guilty Pleasures," and how it had been driving sales on digital platforms.

During this meeting, Stimmel pitched Bareilles's songs as potential hits for VH1's "You Oughta Know" campaign. The campaign is known for promoting up-and-coming artists, and Stimmel believed Bareilles's music would fit well with the show's theme. She also presented a plan for the artist to perform on "The Tonight Show with Jay Leno," which was scheduled to air in early November.

Stimmel and the VH1 executives agreed on a plan to promote Bareilles on the show, and the artist was booked to perform on the show on November 3rd. The performance was a success, and the song "Love Song" gained a lot of airplay and attention.

As a result of the performance, the song "Love Song" became a hit, and Bareilles's album started to gain momentum. The song's digital sales and streaming numbers continued to rise, and it eventually became one of the top-selling albums of the year.

In conclusion, the "You Oughta Know" campaign and Bareilles's performance on "The Tonight Show with Jay Leno" were instrumental in getting "Love Song" and Bareilles's album noticed on digital platforms. The success of the song and album continued to grow, and it became a commercial success.

---

**I have never seen a record react this way off a commercial.**

---

**Lee Stimmel, Epic**
Event proceeds will benefit the Black Eyed Peas Peapod Music and Arts Academy, a state-of-the-art music educational center and recording facility serving foster children through the Peace4Kids program at the Watts/Willowbrook Boys and Girls Club in Los Angeles.

For Tickets Contact 213-240-3900
Country To The Core

Jackson Returns To His Roots After Genre Detours

After taking a couple of creative detours on his last two albums, Alan Jackson returns to his readily identifiable brand of traditional country with the March 4 release of “Good Time” (Arista Nashville).

“I always come back to what I came to Nashville to do, and that’s make traditional sounding country music. This album bounces back to that,” Jackson says of the follow-up to the platinum-selling gospel collection “Precious Memories” and the Alison Krauss-produced “Like Red or a Rose.”

“It isn’t unusual for very successful artists to take a creative vacation from what got them to the top of the industry.” Sony BMG Nashville chairman Joe Galante says. “In Alan’s case, both the last two [albums] were that. It allowed him to come back with a collection of songs that will become major hits.

Jackson has always written the bulk of his hits, but “Good Time” marks his first time as sole writer on every track. It is also a reunion with Keith Stegall, who has produced every Jackson album except “Like Red on a Rose.”

Jackson says, “I just wrote a bunch of songs and when we started recording, I played them for Keith and every time I played him something, he said, ‘Let’s cut that!’ Keith and I were glad to get back in the studio and make records like we’ve always done.’

Jackson says he knew “Like Red on a Rose” was a departure from what his core fans expect. “When we made it, I said the critics will probably like it, but I don’t know if my regular fans will get it,” he says of the project, which has sold 775,000 units, according to Nielsen SoundScan. “I think had radio embraced it a little more, the fans would have liked it.”

But according to Arista VP of marketing and artist development Jon Elliot, “Like Red on a Rose” broadened Jackson’s base. “Commercially it may not have sold as well as other Alan Jackson albums,” he says, “but in terms of the acclaim that it got, put him in a whole new light with certain non-country music fans and the industry as a whole.”

However, “Precious Memories” resonated strongly with Jackson’s core audience as well as gaining him fans in the Christian market. It was the year’s top-selling Christian title in 2006 and has sold 1.6 million copies, according to Nielsen SoundScan. Will he record another Christian album? “Well I will, but I’ve got that folk album I want to do first and I’ve been putting it off,” he says with a laugh.

Retailers are glad to see Jackson again on familiar musical soil with “Good Time.” “I have heard a bit of a buzz building at store level over the new single. It is clearly Alan in his familiar setting and is a refreshing return to his ‘roots,’ says Brian Smith, VP of store operations for the Marietta, Ga.-based Value Central chain. “While the critics loved the last one, the registers weren’t ringing like they used to.”

The first single, “Small Town Southern Man,” has proved to be a strong introduction to the new album. It is No. 11 on Billboard’s Hot Country Songs chart.

“The label felt it was a good song that my die-hard fans could connect with,” Jackson says of the single. “When I started writing it, I started pulling things from my memories that fit the song. A lot of it is from my life and my parents’ life.”

Jackson duets with Martina McBride on the lively “Never Loved Before.” When asked why he chose McBride for the song, the self-effacing artist replies in a smooth Georgia drawl, “A lot of people wouldn’t want to sing with me, I imagine, but Martina has toured with me. She’s one of the best female singers out there. It’s a fun song with a light lyric.”

On the more somber side, one of the album’s most compelling tracks is “Sissy’s Song,” which Jackson wrote for a family friend who died in a motorcycle accident.

Jackson is slated to appear on NBC’s “Today” during street week and will appear at the famed Houston Livestock Show and Rodeo in March. There is also special programming in the works for CMT and GAC, and plans call for Jackson to do radio interviews during street week with his top 40 sales markets.

“We want to generate some additional exposure at radio to get them to play more than just the first single,” Arista’s Elliot says. “Our plan is to have Alan talk to some stations. Hopefully, it will encourage the consumer to go out and buy this album and enjoy everything on there.”
BUZZ

Reporting by Hillary the track "Wishing Well," frontman Greg Prato Crosley, Feb. 28.

Friends" The Auditorium Glasgow Clyde United States series as dance duo YAZ last week, Kim said Satellite Radio show DJ upcoming Rapper Lil' features which follow at recently reborn continues Reconnected "Lovin' on London's U.S. album and first time to Atlantic.

Katie breezy as- the ON now no the standout as the track acoustic Talie Imbruglia's 34 doesn't Anne Barrett. Barrett, who was published "for The Thula Project" on Worldgrou nd Records) to composing gritty urban tunes for national TV dramas.


For his major solo project, "Shona Malanga," released last November through South African independent Next Music, Miller mined a different aspect of South African culture, reworking for orchestra and choir the freedom songs that provided the soundtrack to the anti-apartheid struggle. The 15-track album also includes some of his own compositions. As yet, there aren't any international plans.

This year Miller is focusing on his multimedia concerts "Re-wind," which will play Johannes- burg in April after making its U.S. debut in July 2007 at the Celebrate Brooklyn festival. He's a new project with Kent ridge for a "live exhibition about the city of Johannesburg" is also planned, as is an other South African feature film soundtrack. —Diane Coetzee

PDF IMAGE - ELECTRONIC BY KERRI MASON

Still In The Mix

Grammy Nod, Classical Forays Help Craig Stay Fresh

CRAIG

The career underground artist gets standard types of validation in electronic mu sic. He might be name-checked as an influence by superstar DJs, remix a pop star or appear in a documentary. But it's rare—that he snaps a widely recognized mark of excellence, like, a Grammy Award nomination.

All that has changed with Carl Craig's best-remixed recording, non-classical nod for his remix of Junior Boys' "Like a Child," the latest in a series of subtle, minimal mixes for acts from Goldfrapp to LCD Soundsystem.

"I tried to hold on to the mood as best I could and just add a bit of me," Craig says of the remix. "That's what I do as a remixer now: I try less to destroy and recreation the song, and more to make it a collaboration, keeping in mind what they gave me that I can enjoy, using that inspiration and adding it on top."

The DJ/producer, who still lives in his native Detroit, has been on the scene for nearly 20 years, helping to proliferate the techno sound in its fancy and pushing its boundaries since. He's credited with kick-starting the drum'n'bass subgenre in 1992 with tremendous single "Bug in the Bass Bin" (re-issued by Innerzone Orchestra on his own Planet E label). He even opened a 2005 mixed compilation with Ying Yang Twins' "Wait (The Whisper Song)," because "I've always thought hip-hop is electronic music."

A few weeks after the Grammys, he'll release "Carl Craig Sessions" (K7), a career retrospective of his best work and favorite tracks. "The timing is uncalled for," he says. "We had been talk ing about doing this for years."

Currently, Craig is finishing up a recording project with Motor City jazz collective Tribe. And he's trying to connect his most unlikely partners yet: electronic and classical. On Feb. 1 at Carnegie Hall, pianist Francesco Tristano Schlimé will perform "Technology," a piece Craig wrote and recorded with electronic instruments, in classical style on the piano. Craig is also working with minimalist Moritz Von Oswald of beloved underground duo Basic Channel to imbue old master recordings of the German music hall singer, and create a new electronic life, as part of the Deutsche Grammophon Recomposed series.

"We need to gain a historical respect for electronic music," Craig says. "Classi cal has had that for hundreds of years. I love all styles of music, but I don't find that electronic has the same type of timeless..."

ELECTRONIC EDITED BY TOM FERGUSON

LOVING CUP

U.K. singer/songwriter Jack Savoretti hopes a coffee break will boost his career.

The 24-year-old is playing live across Britain's Caffe Nero chain of coffee shops in a unique two-month campaign. The shows "will be just me and my guitar," Savoretti says. "It's a real opportunity to meet people in an intimate environment, instead of a crowded room."

Savoretti will appear at up to five shops daily during February and will be artist of the month on the chain's Web site (caffe Nero.com). Through March, his debut album, "Between the Minds" (De Angelis Records), will also receive regular plays at Caffe Nero's 350 outlets.

Savoretti's album was initially released in March 2007 on De Angelis, owned by Natalie Imbruglia's manager, Anne Barrett. A deluxe version of the album appears March 10, featuring a bonus eight-track acoustic CD. The label doesn't have a U.S. deal. Barrett, who says shipments have passed 25,000 following exposure on national AC station BBC Radio 2, calls the Caffe Nero deal "a great opportunity to link Jack with a national brand, bringing his music to a wider audience."

Savoretti is backed by Helder Skeiter and published by De Angelis. He plays the "British Music at MIDEM" showcase Jan. 28 in Cannes, with a South by Southwest appearance in March preceding summer U.S. college dates. —Hazel Davis

SCHLAGER TIME

It's a royally good time lately for schläger in Belgium. Belgium's "schläger queen" Laura Lynn and Dutch "king of schläger" Frans Bauer topped the Ultratop Flanders chart for four weeks in November and December with duet "Kom Dans Met Mij" (ARS/Universal), which remains in the top 20.

The idea for a duet followed Bauer's invitation to Lynn to guest at three shows (Jan. 25-27) at the 17,000-capacity Antwerp Sportpaleis, Universal Music Belgium managing director Patrick Busschots says. "We ended up with a gold single," he says with a smile. "Over 15,000 units sold and counting."

The sentimental, poppy schlager style has long been popular in Belgium, the Netherlands and Luxembourg. Lynn has sold 220,000 albums combined in Belgium of her three releases on ARS, according to the label, while Bauer has also enjoyed a string of Dutch hit albums. "Kom Dans Met Mij" is her third no. 1 single. "That's a duet with Frans Bauer is like a dream come true," Lynn says.

The pair's currently untitled duet album is due in late March in Belgium through ARS. The single will be released Jan. 28 in the Netherlands on Bauer's label Rocket Productions, followed in April by the album. The single, written and produced by Norus Paddar and Emile Hartkamp, is published by BMC Publishing. —Marc Maes

MILLER'S TALE

Eclectic South African composer/producer Philip Miller's music has been featured in a string of South African TV film and film scores, theater works and art installations since the early 90s. Published by Sony/ATV, Miller's output ranges from producing an album of African lullabies ("The Thula Project") on Worldgound Records) to composing gritty urban tunes for national TV dramas.


For his major solo project, "Shona Malanga," released last November through South African independent Next Music, Miller mined a different aspect of South African culture, reworking for orchestra and choir the freedom songs that provided the soundtrack to the anti-apartheid struggle. The 15-track album also includes some of his own compositions. As yet, there aren't any international plans.

This year Miller is focusing on his multimedia concerts "Re-wind," which will play Johannesburg in April after making its U.S. debut in July 2007 at the Celebrate Brooklyn festival. He's a new project with Kentridge for a "live exhibition about the city of Johannesburg" is also planned, as is another South African feature film soundtrack. —Diane Coetzee

GLOBAL PULSE

Rapper Lil' Kim has left Atlantic Records and intends to release her upcoming as-yet-untitled album independently. On DJ Kay Slay's Sirius Satellite Radio show "Street Sweeper Radio" last week, Kim said she harbors no ill feelings toward Atlantic. The rapper's album, which was originally slated for February, is now tentatively set for April or May on a label to be announced.

YAZ IS BACK

For the first time in more than 25 years, British dance duo Yazoo—known as Yaz in the United States—will reunite for a series of shows in the United Kingdom and United States this summer. The Reconnected tour kicks off June 4 at the Glasgow Clyde Auditorium in Scotland and continues for four more dates, finishing June 18 at London's Hammersmith Apollo. U.S. dates are yet to be announced.

RIPE MELON

The recently reborn Blind Melon will release its first studio album in 13 years this spring. "For My Friends" is due April 22 via Arclinea and introduces new singer Travis Warren as a replacement for late frontman Shannon Hoon, who died in 1995. The album's first single will be the track "Wishing Well," and a U.S. tour will begin Feb. 28.

Reporting by Hillary Crosley, Katie Hastly, Greg Prato and Mark Sutherland.
Keppin
The Faith

After Label Troubles, Grant At Home On Curb

After two previous labels sank beneath her, the third time has indeed proved to be the charm for Natalie Grant. Since debuting on Curb Records in 2003, she has twice won the Gospel Music Assn. female vocalist of the year accolade and found crossover success on mainstream AC radio with such hits as "Heidi." Grant hopes to continue that momentum with her Feb. 12 release, "Relentless."

Grant looked destined to break through in the '90s, but two previous labels— Benson and Pampin—shut-tered during her tenure. "I had made three other records that had mediocre success and I'd been struggling, struggling, struggling. So I knew when I went in to make [2005's] 'Awaken,' I had to make the record of my life. It was do-or-die time," she recalls. "Now I have to follow it up, so I definitely felt that pressure."

Grant quelled her nerves by relying on her faith. "I just cried out to God and said, 'Find me of this feeling, this pressure that I've put on myself and my pride, none of this is from you. Clear my head from all this and let me hear what it is that you want to say through me,'" she says. "Afterward, I was in such a clear head space to really just write songs from my heart."

The album's first single, "In Better Hands," is No. 6 on Billboard's Hot Christian Songs chart, and the label plans to begin working it to mainstream AC radio in March.

"It's the very last song we recorded," Grant says of the single. "I have a lot of moms and daughters that listen to my music, so we were trying to find a song that wouldn't be just geared towards youth or towards adults, but could be a song that anybody could digest."

Grant, a mother of twin daughters who turn 1 in February, is a popular artist at the Women of Faith events that incorporate Christian music and speakers. In addition to those dates, she'll embark on a headlining tour in March with support acts Monk & Neagle and Jimmy Needham.

To launch "Relentless," Curb partnered with iTunes and the Gospel Music Channel. iTunes directed people to the channel, which premiered Grant's video for the single. "It was very success-

ful in terms of getting Natalie in front of a lot of eyes, but CVP VP of marketing Jeff Tuerff says, "The Gospel Music Channel had 30-second promotional spots running, and Natalie also appeared on a huge Christmas special that aired in December."

Prior to the arrival of the 12-song album, Curb will release one track per day to Christian radio as teasers. Tuerff says there will also be 30-second ads running in movie theaters between Jan. 25 and Feb. 28.

In addition, the label has partnered with the Family Christian Stores chain to promote "Relentless!" and to raise money for the Home Foundation, a nonprofit organization that Grant launched to aid victims of human trafficking.

"When anyone preorders the album, Family Christian Stores will donate $1 to the Home Foundation, which is a great cause," Tuerff says.

---

Standard-Bearers

Conjunto Primavera Tinkers With Tradition

At a time when most musical acts look to differentiate themselves via content, marketing or both, northeño icon Conjunto Primavera continues banking on predictability for success.

The group's new studio album, "Qué Garas de Volver" (Fonovisa), due Feb. 5, follows Primavera's longstanding tradition of releasing its yearly studio albums in that month. And, as usual, the track listing is a mix of contemporary, accordion-based northeño with more pop-leaning tracks that take advantage of lead singer Tony Meléndez's spectacular voice.

"We don't want to start inventing," Meléndez says. "We want people to receive an album that has the Primavera stamp on it, and that doesn't lose that essence.

That 'stamp' remains, even as Primavera holds to another tradition: that of tapping into a broad variety of songwriters for its repertoire.

"Qué Garas" includes a couple of covers, among them "El Cohadero" by José Alfredo Jiménez, but it also features new tracks by the likes of Ricardo Montaner, Yasmin Marrugo and Mexican pop singer Reyli, who contributed the first single, "Te Lloren."

"We chose a romantic ballad to coincide with Valentine's Day," Fonovisa GM Alfonso Larriva says, noting that "Te Lloren," which debuts this week at No. 21 on Billboard's Hot Latin Songs chart, is a song that could easily work in a fully pop format.

"When it comes to this romantic, northeño/pop genre, they are the standard," Larriva says.

That type of versatility has helped Primavera land four No. 1 on Hot Latin Songs through the years, as well as 15 No. 1s on the regional Mexican airplay chart, more than any other act.

Within that reliability, however, the notion of straddling sophistication and tradi-
tion in its music is one that Primavera has long aspired to.

On Feb. 22, for example, the group will play Los Angeles' Nokia Theater L.A. Live, becoming the first regional Mexican act to perform at that venue.

"It's very important for us to demonstrate to audiences, to the world, that regional Mexican music—in this case, grupero music—was sometimes relegated," Meléndez says. "We want to set a standard and prove that our music is dignified enough to show anywhere in the world."

Along those lines, Meléndez says the Nokia concert will feature guest artists as well as a guest string section to showcase different arrangements of Primavera's music.

Following the Nokia performance, the group will embark on a more traditional concert tour of fairgrounds and dance venues. It culminates with a free show March 24 in its home state of Chihuahua, Mexico, celebrating the group's 30th anniversary.

"Qué Garas" will be supported by a national TV campaign on all Univision-owned networks. But fans will also see the act on TV as part of Energizer's Música Que Sigue Y Sigue (Music That Goes On and On) national campaign. Primavera will be the third act—following Elvis Crespo and Camila—to record its "longest song ever" to be used in Energizer ads.

The Energizer campaign follows a similar previous campaign for Verizon, which also fea-
tured TV advertising.

"What I want is to be able to internationalize Primavera, without leaving one side what we've been building upon all these years," Meléndez says.

---

CHRISTIAN  BY DEBORAH EVANS PRICE

Latin  BY LEILA COBO
S
omewhere in the mid-’90s, Kenny G stopped being just a jazz musician and became a cultural phenomenon. His light music and luscious curls made him the butt of many jokes, but the G-man laughed all the way to the bank—since 1991, he’s sold 33 million albums, according to Nielsen SoundScan. He holds the record for the highest-selling Christmas album, as well as a spot in the Guinness Book of World Records for playing the longest note ever recorded on a saxophone.

His last few records, however, had underwhelming sales; his 2006 album, “I’m in the Mood for Love,” sold only 250,000 copies. But Kenny G is ready to make a big comeback—his first album of original material since 2002, “Rhythm and Romance,” will be released Feb. 5 through Concord Records and Starbucks.

1. Why did you leave Arista after 25 years on the label?
I was with Arista forever, and Clive [Davis] was like family to me. But I wanted to do an album of original material, and that wasn’t what they wanted me to do. I personally wanted to get back to my roots and explore doing creative things. Also, I think people are tired of cover records and they’re hungry for original music.

2. How did you come to sign with Starbucks and Concord?
I was actually one of the original Starbucks investors, and [chairman] Howard Schultz is a good friend. I presented the idea for the record to Concord and Starbucks, making it clear that I wanted to do a Latin album and write all the music. Everyone signed on, and I’ve been really happy with the deal so far. I think the future of music retail is really in store like Starbucks.

3. Will your fan base respond to a Latin record? Your last few albums have been either covers or greatest-hits records.
Honestly, I think my fans might have been disappointed with the fact that I haven’t been putting out original material recently. This record is really me getting back to my roots, doing lots of improv and melodies, combined with a Latin feel. The title is pretty apt—the album has both rhythm and romance. I think this is my best work since the mid-’90s.

4. Talk about the new line of saxophones you just debuted at the NAMM conference.
There will be two models—the G series, for more advanced musicians, and the E series, which is for educational purposes. I partnered with Rheuben Allen, an amazing sax repairman, and he actually relocated to China to live at the factory and quality-check all the instruments. I’m especially excited about the E series, because so many kids learn on horns that aren’t built that well, and we’re making sure that the educational horns are top quality. I’m working on partnerships with music educators, because it makes such a difference when a kid learns on a great horn.

5. Are there other branding opportunities in your future?
I am partnering with D’Addario, a company that manufactures instrument strings and reeds, to do my own line of saxophone accessories. There will be a full line of reeds and reed holders and neck straps. I wouldn’t mind doing a wine, maybe in Korea. Red wine is very popular over there, and I have a pretty solid following that I think would be interested. But it all depends on me finding some free time to do it.

6. You have the best-selling Christmas record, but Josh Groban is coming up fast on your heels. If you were in a fight, who would win?
[laughs] Well, Josh and I performed together at a dinner party a while back, and he actually lives pretty close to me. He’s a great guy, and I wouldn’t want to fight him. I’m happy for his success, and I’d love to do more music with him.

Shapiro runs Cinematic with partner Jennifer McDaniels. The company comprises film, online TV, management and artist development arms. Cinematic steers the careers of Kingston and DJ Felli Felli along with such newcomers as Los Angeles-based Hustle and Texas-based rapper Question, and will guide the marketing for each of the artists’ projects.

Long walks on the beach are usually the stuff of romance novels and tear-jerking films, but apparently they can also result in major-label deals.

Indeed, Sean Kingston manager Jon Shapiro has a beach conversation in the Hamptons with Epic president Charlie Walk to thank for a new imprint that the label will distribute.

Via his Cinematic Music Group, Shapiro helped steer Kingston to breakout success in 2007 with the single “Beautiful Girls.” The song spent four weeks at No. 1 on the Billboard Hot 100, so Walk was eager to hear about his other ideas.

“Charlie liked the way we handled Sean’s project,” Shapiro says. “I told him about my new MC Nipsey Hussle and my plan for Cinematic. Charlie got excited and since I have some hits songs under my belt, he gave me an opportunity.”

“Having worked with Cinematic on the Sean Kingston project for over a year, our teams knew each other well and creatively our visions are very much in sync,” Epic GM Adam Granite says. “Cinematic keeps their ears to the street with a true entrepreneurial spirit, as evidenced by their incredible first signing, Nipsey Hussle.”

Hussle is Cinematic’s first priority, and Shapiro is working on the MC’s as-yet-untitled debut.

“Nipsey’s literally the best songwriter since 50 Cent,” Shapiro says. “I believe Nipsey’s going to be the first kid to break out of California without a Dr. Dre affiliation.”

Shapiro says Hussle is now in the studio with J.R. Rotem, who crafted “Beautiful Girls.”

On the film side, Cinematic sold two documentaries, “Rap Sheet” and “Death Before Dishonor,” to Universal Pictures last year. A new documentary, “Article 32,” is near completion (Shapiro describes it as “A Few Good Men” meets “Black Hawk Down”). “The Bodega,” an independent film that aims to be an East Coast version of Ice Cube’s cult classic “Friday,” is also in the works.

“I just needed somebody to believe in me,” Shapiro says. “Now I’m going to show them that they’re smart to back me.”
ALBUMS

POP

SARAH BRIGHTMAN
Symphony
Producer: Frank Peterson
Release Date: Jan. 29
Sarah Brightman is the best-selling soprano of all time because she’s not really a soprano, in the operatic sense. She’s a transcontinental pop star who can hit high notes (kind of). Like 2003’s “Harem,” “Symphony” will lend nicely to an ornate touring spectacle, but not of the Arabic hand-swirling kind. This collection plays Brightman’s inherent Goth card. “Fleurs du Mal” rocks out like symphonic Led Zeppelin, with power strings and a full choir backing Brightman’s breathy blandness. Andrea Bocelli’s commanding tenor saves “Canto Della Terra,” and Kiss’ Paul Stanley does admirably on the out-of-place “I Will Be With You,” which also gets the epic orchestral treatment, despite its folly structure. But apparently if you load the dominant preferences of every country on earth into the music mass-up machine, this is the stuff that pops out. Who are we to judge?—KM

JOE JACKSON
Rain
Producer: Joe Jackson
Release Date: Jan. 29

THE HELIO SEQUENCE
Keep Your Eyes Ahead
Producer: The Helio Sequence
Sub Pop
Release Date: Jan 29
The wider indie rock universe has largely slept on Pacific Northwest two-piece the Helio Sequence, but that should change with its fourth album and second for Seattle stalwart Sub Pop. This confident piece of work is like manna from the heavens for college rock fans, freshening up lounge, rhythmic song structures with a charming lo-fi aesthetic. Little sonic details slip in unnoticed, only to become integral parts of a song (the echoing guitar line in “The Captive Mind,” the stuttering bass groove and noisy outro of “Hallelujah”), as Brandon Summers mulls a culture poisoned by disposable commerce and empty promises. Mainly though, it just doesn’t get much better than listening to catchy tunes like “Can’t Say No” and piercing relationship snapshots like “Back to This” (“We were giving up time/We were giving up ties, and everyone knew it, too.”)—JC

WILLIE NELSON
Moment of Forever
Producers: Buddy Cannon, Kenny Chesney
Lost Highway
Release Date: Jan. 29
Willie Nelson has created so many classic albums during the last 40-plus years that it’s almost preposterous to suggest that his latest is one of his best ever—but that is Kenny Chesney recently told Billboard that in co-producing the legend, “I wanted to push him”; he succeeded in spades. While the album features plenty of what Nelson does best, particularly on the touching Kris Kristofferson/Danny Timms-penned title cut and the remixed “On the Road Again,” he also connects on the curves that Chesney and co-producer Buddy Cannon threw at him, like Dave Matthews’ “Gravedigger” and Bob Dylan’s “Gotta Serve Somebody.” “The Bob Song,” an at-times psychedelic testament to independence (written by Big & Rich’s Big Kenny Alphin), fits Nelson to a “T” and is another example of Chesney’s guiding hand.—KT

TAYLOR DAYNE
Satisfied
Producers: various
Intention Music
Release Date: Feb. 5
The historical missing link between Laura Branigan and Celine Dion, Taylor Dayne has been applying her trademark vocal stomp to dancefloor shakers and power ballads since the ‘80s. Her first studio album in nearly a decade exploits her versatility and vocal power to the hilt. From the opener, “Beautiful,” it’s clear that her high and low registers retain their richness and that her boppin’ pyrotechnics are still a natural wonder. But “Satisfied” most when Dayne stretches a bit. Two songs, including the deeply soulful “Dedicated,” even venture into pop-reggae. The biggest surprises, though, are cover versions: Dayne’s rendition of the Red Hot Chili Peppers’ “Under the Bridge” makes Anthony Kiedis’ sound soggy in comparison even before it finally explodes in Mariah Carey-style melisma fireworks. And her interpretation of the Rolling Stones’ country-rock “ Fool To Cry” tells it to your heart for sure.—CE

SOUL

SHELBY LYNNE
Just a Little Lovin’
Producer: Phil Ramone
Lost Highway
Release Date: Jan. 29
Shelby Lynne swaps spitfire and spark for torch and soul on “Just a Little Lovin’,” her starkly arranged and seductively heartfelt homage to the songbook of Dusty Springfield. Instead of paying tribute as concept, Lynne owns these songs, taking inspiration from the renowned blue-eyed soul singer to create her own sober renditions of indelible melodies from the ‘60s and ‘70s. Just as Springfield did on her classic 1969 album, “Dusty in Memphis,” Lynne opens the CD with a quiet yearn through “Just a Little Lovin’”—She brings new depth throughout, most notably on “I Only Want to Be With You.” The only track that ups the tempo ever so slightly is Lynne’s country-tinged take on Tony Joe White’s “Willie and Laura Mae Jones,” spiced by Dean Parks’ twangy guitar licks.—DO

GOSPEL

THE BLIND BOYS OF ALABAMA
Down in New Orleans
Producer: Chris Goldsmith
Time/Life
Release Date: Jan. 29
This comes on the heels of an unparalleled run of four Grammy Awards in four consecutive years; the Blind Boys of Alabama return with a guest list of historically deft artists and a roster of serious, traditional gospel music as nourishing to the soul as it is pleasing to the palette. While the newly patented, syncopated, New Orleans Dixieland Jazz adds a swing and sway not often associated with traditional gospel, Alien Touissant and the Preservation Hall Jazz Band join the Blind Boys in creating a seamless fit. “Down in New Orleans” is an alternately rollicking and goose-bump-raising ride that arrives already bearing the imprimatur of the best of a truly venerable, still-vital and always exciting American art form.—GE

JAZZ

PAT MENTHEY WITH CHRISTIAN McBRIE & ANTONIO SANCHEZ
Day Trip
Producer: Pat Metheny
Nonesuch
Release Date: Jan. 29
Count on Pat Metheny to deliver at least one CD per year, whether it’s with his longtime Metheny Group, in tandem with a duo partner or buoyed by special collaborations. Metheny this time trains the spotlight on his trio comprising bassist Christian McBride (who aptly supports role) and drummer Antonio Sanchez. While they’ve performed on and off since 2002, “Day Trip” is their fine on-disc debut, recorded during a tour break. The seamless rhythmic mesh cushions the guitarist’s imaginative flights, highlighted by his fleet-fingered float on “Son of Thirteen,” soft-toned swing through “Calvin’s Keys,” rock/reggae charge into “The Red One” and rollicky lyricism on two muses; the beauty of the collection, “At Last You’re Here,” and the sober Hurricane Katrina reflection, “Is This America?”—DO

WORLD

CHEB I SABBAH
Devotion
Producer: Cheb I Sabbah

MOTEL
17
Producer: Aureo Baquero
Warner Music Latina
Release Date: Jan. 29
If ever a Mexican rock band had a shot at being played on commercial Latin radio in the United States, it would be Motel. The foursome’s strong follow-up to its breakthrough 2006 album is full of sophisticated, finely orchestrated ballads and brick rick numbers; combined with lead singer Rodrigo Davila’s flute/sax vocals, it would be hard for either a pop-punk fan or a casual listener to resist. Standout tracks include the melodic punk opener “Ahi Vienes,” the melancholy builder “Hasta el Fin” and “Uno, Do’s, Tres,” a sunny blast of mosh-pit energy, all of which radio gets hurt. Think the Smashing Pumpkins, Franz Ferdinand or Coldplay, and hope this solid sophomore effort scores the broad appeal it merits.—ABY
SINGLES

**SECONDA RENADE**
**Fall For You** (3:05)
Producer: Butch Walker
Writer: J. Vesely
Publisher: John Vesely, BMI

**MICHAEL MCDONALD**
(Your Love Keeps Lifting Me) Higher and Higher (3:02)
Producer: Simon Cliffe
Writer: G. Jackson, C. Smith, R. Miner
Publisher: Warner/Chappell/EMI

**TRISHA YEARWOOD**
This Is Me You're Talking To (3:03)
Producer: Garth Fundis
Writer: K. Rochelle, T.L. James
Publisher: various

Be prepared! Upon first listen, this compelling ballad is so stunningly beautiful, it's likely to take your breath. Written by Karyn Rochelle and Tommy Lee James, it's the simple story of two lovers running into each other after a breakup and the flood of emotions that chance encounter generates. "You're smilin' that smile you get when you're nervous, like you don't quite know what to do, but this is me you're talking to," Yearwood sings in the first verse. As all the hurt and heartache bubble to the surface, her brilliant delivery makes the pain in the words palpable. She has always had a gift for conveying every nuance of emotion in a great lyric, and this performance is among the most powerful in Yearwood's celebrated career. When an amazing song and an incredible vocalist come together, it creates an undeniable magic. This is nothing less than a modern classic.—DEP

NEW & NOTEWORTHY

**VAMPIRE WEEKEND**
**Vampire Weekend**
Producer: Rostam
Batmanglij
XL Recordings

The fever-pitch buzz about Vampire Weekend is not unwarranted. The New York troupe doesn't pretend to be anything more than a quad of friends with a penchant for sunny melodies and whip-smart lyrics about girls and college and other young people stuff. The end result is 11 singalong party songs that are little stories unto themselves. Many share tropical and African influences, from the bouncy congas on the Peter Gabriel name-checking "Cape Cod Kwassa Kwassa" to the borderline clubby four-on-the-floor beat that kicks off "Campus." The twee "One (Blake's Got a New Face)" would be a perfect fit for just about any Wes Anderson film, while tracks like "Mansard Roof" and "The Kids Don't Stand a Chance" highlight singer Ezra Koenig's dreamy pipes. Listeners are only too lucky to get a hot breath of summer fun in these cold winter months.—KH

**KATE WALSH**
**Tim's House**
Producer: Tim Bidwell
Verve Forecast
Release Date: Jan. 29

Like fellow Brits Kate Nash and Lily Allen, Kate Walsh wields a relative unknown to Internet phenomenon thanks in part to MySpace and iTunes exposure. But unlike her sassy, tell-it-like-it-is peers, Walsh's style is much more quiet and subtle, and "Tim's House" slowly resonates with a bittersweet sincerity. Gentle guitar strumming, the soft pitter patter of drums and Walsh's crystal-clear voice carry the songs here, as she delicately unravel the intricacies of her wounded heart. "Don't come around being happy...and don't you be crying without me," she instructs an ex-lover on "Don't Break My Heart," which unfolds with a palpable yearning that's felt elsewhere on such cuts as the "Gray's Anatomy"-featuring "Your Song" and the string-laced, Joni Mitchell-esque "Fireworks."—JM

**ALTER BRIDGE**
**Watch Over You** (4:19)
Producer: Michael "Elvis" Baskette
Writers: M. Tremonti, V. Hamos

**JEWEL**
**Stronger Woman** (5:53)
Producers: Jewel, John Rich
Writers: J. Green

**TRIPLE A**
**DEMOLITION STRING BAND**
**Letters** (3:06)
Producer: Boo Reiners

**WYCLEF JEAN**
"Gone" (3:32)
Producer: Paul Epworth
Writer: Wyclef Jean
Publisher: EMI

**RICKY SKAGGS**
"Tennessee Whiskey" (3:35)
Producer: Mickey Raphael
Publisher: EMI/Atlantic

**EMILY BRAHME**
"The Way You Are" (3:00)
Producer: Jon Ayres
Publisher: EMI/Atlantic

**JACKIE WILSON**
"Higher" (2:51)
Producer: Michael McCollum, M. McKenzie
Publisher: Michael McCollum

**JASON MURPHY**
"It's Only Love" (3:12)
Producer: Jason Murphy
Publisher: J. Murphy/Rebel

**COURTNEY BUMBAC**
"You're Not Alone" (3:00)
Producer: Courtney Bumbac
Publisher: C.B. Productions

**SOL Y LUZ**
"Cortando la Vida" (3:30)
Producer: Jesus "Jesu" Torres
Publisher: Jesus Torres/EMI

**CRITICS’ CHOICE #1: A new release, regardless of chart potential, highly recommended for musical merit.**

At albums commercially available in the United States are eligible. Send album review copies to:

**THE BILLBOARD**
PO Box 780
New York, NY 10001

where this came from, via a downtown jam on stage of "Walk On By." Hard to believe he's been doing the solo gig for 25 years now... with no sign of slowing down. Higher? You betcha.—CT

**JEFF LEBLOND**
"My Kind of Woman" (3:53)
Producer: Jeff Lefebvre
Publisher: Jeff Lefebvre/EMI

**JULY MONTGOMERY**
"You're Not Alone" (3:00)
Producer: John Doerr
Publisher: John Doerr/EMI

**JACKIE WILSON**
"Higher" (2:51)
Producer: Michael McCollum, M. McKenzie
Publisher: Michael McCollum

**JASON MURPHY**
"It's Only Love" (3:12)
Producer: Jason Murphy
Publisher: J. Murphy/Rebel

**COURTNEY BUMBAC**
"You're Not Alone" (3:00)
Producer: Courtney Bumbac
Publisher: C.B. Productions

**SOL Y LUZ**
"Cortando la Vida" (3:30)
Producer: Jesus "Jesu" Torres
Publisher: Jesus Torres/EMI

**CRITICS’ CHOICE #1: A new release, regardless of chart potential, highly recommended for musical merit.**

At albums commercially available in the United States are eligible. Send album review copies to:

**THE BILLBOARD**
PO Box 780
New York, NY 10001

Six Degrees
Release Date: Jan. 29

Cheb Sossed dropped in on the Indian subcontinent to create this mesmerizing album. Laying down tracks with a group of notable vocalists, Cheb Sossed has fashioned a set of enthralling tunes that commune with all three major traditions of religious music in India: Hinduism, Sikhism and Sufi Islam. Cue up "Gala- lander," a simmering Sufi qawwali that cuts a deep groove beneath Riftat Sultana's eerie vocal. "Haun Vaari Haun Varaney," sung by Harnam Singh, is an Indian/Sikh form known as a gurbani. Sossed's 10-minute take on this song is an amazing bit of dub wizardry that respects the soul of the form while imparting a distinctly modern feel. Classical virtuoso Shubha Mudgal gives voice to the bhajan "More Pya Bassey," and Sossed's arrangement is a gorgeous sonic tapestry that adds a certain majesty to Mudgal's elegantly articulated sense of spiritual longing.—PPV

**NEW & NOTEWORTHY**

**VAMPIRE WEEKEND**
**Vampire Weekend**
Producer: Rostam
Batmanglij
XL Recordings

The fever-pitch buzz about Vampire Weekend is not unwarranted. The New York troupe doesn't pretend to be anything more than a quad of friends with a penchant for sunny melodies and whip-smart lyrics about girls and college and other young people stuff. The end result is 11 singalong party songs that are little stories unto themselves. Many share tropical and African influences, from the bouncy congas on the Peter Gabriel name-checking "Cape Cod Kwassa Kwassa" to the borderline clubby four-on-the-floor beat that kicks off "Campus." The twee "One (Blake's Got a New Face)" would be a perfect fit for just about any Wes Anderson film, while tracks like "Mansard Roof" and "The Kids Don't Stand a Chance" highlight singer Ezra Koenig's dreamy pipes. Listeners are only too lucky to get a hot breath of summer fun in these cold winter months.—KH

**KATE WALSH**
**Tim's House**
Producer: Tim Bidwell
Verve Forecast
Release Date: Jan. 29

Like fellow Brits Kate Nash and Lily Allen, Kate Walsh wields a relative unknown to Internet phenomenon thanks in part to MySpace and iTunes exposure. But unlike her sassy, tell-it-like-it-is peers, Walsh's style is much more quiet and subtle, and "Tim's House" slowly resonates with a bittersweet sincerity. Gentle guitar strumming, the soft pitter patter of drums and Walsh's crystal-clear voice carry the songs here, as she delicately unravel the intricacies of her wounded heart. "Don't come around being happy...and don't you be crying without me," she instructs an ex-lover on "Don't Break My Heart," which unfolds with a palpable yearning that's felt elsewhere on such cuts as the "Gray's Anatomy"-featuring "Your Song" and the string-laced, Joni Mitchell-esque "Fireworks."—JM

**ALTER BRIDGE**
**Watch Over You** (4:19)
Producer: Michael "Elvis" Baskette
Writers: M. Tremonti, V. Hamos

**JEWEL**
**Stronger Woman** (5:53)
Producers: Jewel, John Rich
Writers: J. Green

**TRIPLE A**
**DEMOLITION STRING BAND**
**Letters** (3:06)
Producer: Boo Reiners

**WYCLEF JEAN**
"Gone" (3:32)
Producer: Paul Epworth
Writer: Wyclef Jean
Publisher: EMI

**RICKY SKAGGS**
"Tennessee Whiskey" (3:35)
Producer: Mickey Raphael
Publisher: EMI/Atlantic

**EMILY BRAHME**
"The Way You Are" (3:00)
Producer: Jon Ayres
Publisher: EMI/Atlantic

**JACKIE WILSON**
"Higher" (2:51)
Producer: Michael McCollum, M. McKenzie
Publisher: Michael McCollum

**JASON MURPHY**
"It's Only Love" (3:12)
Producer: Jason Murphy
Publisher: J. Murphy/Rebel

**COURTNEY BUMBAC**
"You're Not Alone" (3:00)
Producer: Courtney Bumbac
Publisher: C.B. Productions

**SOL Y LUZ**
"Cortando la Vida" (3:30)
Producer: Jesus "Jesu" Torres
Publisher: Jesus Torres/EMI

**CRITICS’ CHOICE #1: A new release, regardless of chart potential, highly recommended for musical merit.**

At albums commercially available in the United States are eligible. Send album review copies to:

**THE BILLBOARD**
PO Box 780
New York, NY 10001
Their Kind Of Woman

**Country Radio Takes Kindly To New Jewel Single**

So far, so good. Singer/songwriter Jewel, who is releasing a country album this summer on Nashville-based independent Valory Music, is finding early acceptance from country radio. Her single, "Stronger Woman," is the Hot Shot Debut on Hot Country Songs this week, at No. 50.

It's actually Jewel's second appearance on the country chart: In 1999 she peaked at No. 56 as the duet partner of Merle Haggard when the pair reprises his 1984 No. 1 "That's the Way Love Goes."

The new song, written by Jewel and Mark Green, is a midtempo, banjo-laden testament to believing in one's self. "I like a beginning, middle and end to my songs," Jewel recently told Billboard in explaining her move to country. "That's pretty much just country radio right now."

KEKA Salt Lake City played the tune 20 times during the week ending Jan. 20, according to Nielsen BDS, and PD Cody Alan says playing Jewel on a country station is not a stretch. "If you listen back to old Jewel music, you realize the roasty feel of her songs are country in nature," he says. "Her relationship with [professional bull rider/cowboy] Ty Murray helps to give her some country cred. That, along with a great female lyric on 'Stronger Woman' seem like the makings of a country hit."

KWIS Miami PD Ken Boesen says there are two reasons he's embraced the single. "First, she's an incredibly talented and proven artist both as a writer and a performer," he says. "We always have room for someone with amazing talent. Second, Jewel already obviously has a huge fan base. I'm expecting those fans to be thrilled that she has a new project and will come to kiss Country to hear it. This is an opportunity to invite more people to the country genre."

The song will be available exclusively at iTunes starting Feb. 5 and Jewel will appear Feb. 10 on ABC's "Good Morning America: Weekend Edition." Her album "Perfectly Clear," which was produced by John Rich, is due June 3.

Additional reporting by Wade Jessen.
Something To Dance About

European Hit Crosses Over To New Audiences

A 6-year-old house song with a saxophone hook and unintelligible vocals made it from Denmark to the Billboard charts, almost by accident.

"Calabria 2008," as it is now known, was created as an instrumental track in 2002 by Danish DJ/producer Rune Reilly Kolsch. Dancehall patois vocals by Jamaican-Danish vocalist Vatasia were added to the track in 2006, and Kolsch and his producing partner Johannes Torpe licensed the song to London dance label Ministry of Sound under the name Enur (Rune's name spelled backward).

The song went to No. 29 on the European Hot 100 singles chart. New York dance label Ultra Records then licensed it for the United States, but "I never hired anyone to work this record at Latin radio," Ultra senior promotions director Phil Nieves says. "It was born out of the club." The song filtered up from dancefloors in Miami and New York to get airplay in those cities, then in Chicago and on the West Coast, Nieves says.

With support from mainstream and rhythmic top 40, dance and Latin formats, the song rose 60-55 on the Billboard Hot 100 this week. ("Calabria" peaked at No. 35 on Hot Latin Songs in December.)

Rapper Pitbull's current single, "The Anthem," also samples "Calabria." In some markets, like Chicago and the San Francisco Bay Area, Latin stations were the first to jump on the album, which may have convinced mainstream stations in those markets to follow suit, Nieves says.

Bobby Ramos, PD at bilingual rhythmic KVIB (Latin Vibe 95.1 FM) Phoenix, says one of his mixshow DJs brought "Calabria" to his attention. "It's one of those things that crosses the language barrier... [listeners] will ask, 'What's that song?' We get Spanish callers that speak no English and ask the same question."... (This is not related to "Calabria," which was written in 1999 by DJ/producer Tiesto as his debut release on his label Black Hole Records.) Another major station is KXOL in Los Angeles, which has introduced listeners to the song's non-Latin influence.

"Calabria" has climbed to No. 10 on the Billboard Hot 100 and No. 14 on the Adult Top 40, according to Nielsen SoundScan. Billboard'stie-breaker for this issue was the release of Pitbull's "The Anthem," so "Calabria" will likely continue its climb.

"It has been a natural rise," Armada Music managing director Maykel Piron says. "But we have always been aiming to reach as much people as possible." Founded by van Buuren, Piron and David Lewis, former head of the Warner Music Benelux dance division, Armada Music offers DJ/producers one-stop shopping, with in-house artist management, label management, publishing and booking services. Markus Schulz, Remy and M.I.K.E. are also clients. — Kerri Mason

Getting To Know Them

Off-The-Cuff Videos Build We The Kings' Fan Base

In addition to playing an excellent guitar riff and writing soul-searching lyrics, We the Kings frontman Travis Clark is also a mean field goal kicker. While these talents might seem unrelated, S-Curve label head Steve Greenberg would beg to differ.

"We built an online campaign using Nahib, an embeddable video player, and a big part of that was making sure the band added new content daily," he says. "We included the usual things, like videos of live or acoustic performances, but we also wanted the band to build something that was almost like their own online TV series. They started to do fun things, and one of their ideas was to have Travis try to kick longer and longer field goals and post those videos.

"What this is indicative of," Greenberg continues, "is a bond between the band and the fans. We've done almost no conventional marketing, and yet we're doing very well."

Since recently relaunched S-Curve Records released its debut in October, We the Kings has been steadily climbing the charts, landing at No. 13 on this week's Heatseekers tally. The band's music has appeared on such shows as "One Tree Hill" and "Newport Harbor," and it has been chosen as one of the bands to be featured in mtvU's Freshman 5 for up-and-coming artists during spring break 2008 coverage.

Greenberg credits the success to a mixture of old-school and new-school strategies. "The band has been doing a ton of touring," he says. "They've also made great use of the Nahib player, and their little $5,000 video has been embedded by 25,000 fans."

"We've built all this slowly and didn't try to go too wide too fast," Greenberg says. "Our next step is to go to radio, because I believe that 'Check Yes Julie' could be a huge hit. We also shot a video with Alan Ferguson, who has done videos for Fall Out Boy and Gym Class Heroes, and we want to get that to 'TRL.'"

The band's self-titled debut has moved only 24,000 copies, according to Nielsen SoundScan, and Greenberg claims 3-4 quarters of those are digital sales. Still, he adds, "we haven't done any positioning or expensive programs to sell records. Imagine what they will do when those doors open."...
New Market Realities Rewrite Charts Rule Book

GEOFF MAYFIELD gmayfield@billboard.com

WIDER ‘UMBRELLA’
When the astonishing cover of Rihanna’s smash “Umbrella” hit a Billboard chart, as Taylor Swift’s “Take Me to Church” hit No. 4 on the Adult Contemporary chart, it set up the discussion of the potential underplay of digital albums in the charts. The number-one digital album, “Umbrella,” would have been No. 2 had it played.”

HIS LAST RUCKUS
The greatest hits album “Ruckus” hit stores Jan. 15, just days after the band’s trumpet, Bob Ennis, died at age 60 during a tour. The new title bows at No. 6 on Top Blues Albums, Bloomfield’s eighth entry on that list.

SLOW RIDE
“Current Last Lincoln” by Rise Against finds its No. 10 on Modern Rock in the track’s 10th chart week, marking the slowest rise to that list’s top 10. Sick Puppies’ “All the Same” set the chart’s old mark last year, needing 28 weeks to make the top 10.

Market Watch
Weekly National Music Sales Report

The start of a new year in an industry undergoing significant transition prompts the introduction of new chart rules. Some of these changes have already occurred while others will unfold shortly.

As reported Jan. 8 on billboard.biz and on this page in the Jan. 19 issue, Billboard revised parameters for catalog albums during the first sales weeks of 2008.

Prior to this change, albums moved to catalog status when they reached 2 years old if they were no longer ranked in the top half of the Billboard 200. Titles of that vintage also remained current if a single showed growth at a Nielsen BDS-monitored radio format. At the urging of all four major distributors, the two-year distribution windows have been shortened to 18 months, which brings our catalog rules more in line with the parameters that Nielsen SoundScan uses to define catalog volume in its marketing reports. The 18-month standard also comes closer to the way music retailers view their stock.

As before, albums that remain in the top half of the Billboard 200 or that house upward-trending singles remain current. During the week that the 18-month rule kicked in, 17 albums on Billboard’s charts retained current status by virtue of the active-single clause, including Ingrid Michaelson’s “Girls and Boys,” which this issue graduates from Top Heatseekers with a 106.81 sprint on the Billboard 200.

This issue, a rising single enables the Hot Shot Debut on Heatseekers by Egypt Central with a self-titled album that first hit stores in April 2005. The week this rule took effect, Rascal Flatts’ “Me and My Gang” and Tim McGraw’s “Greatest Hits Vol. 2: Reflectioned” moved from the Billboard 200 to Top Pop Catalog Albums and were among eight titles that left Top Country Albums. The adjustment also removed two titles from Heatseekers, three from Top Latin Albums and four from both Top Christian Albums and Top Gospel Albums. The other side of that coin: Albums that moved to catalog status opened chart slots for newer albums.

This week, the 18-month rule is applied to Top Rap Albums at billboard.biz, removing Webbie’s 2005 set “Savage Life.” That chart had included catalog albums since management of the list shifted from Nielsen SoundScan to Billboard in 2004.

Nielsen SoundScan maintains catalog charts for every genre-album chart Billboard publishes in the magazine and on its Web sites.

The only year-round Billboard charts that mix current and catalog albums are Top Soundtracks, Top Internet Albums, Top Digital Albums, Top Kid Audio and Top Cast Albums, because the performance of catalog titles is uniquely relevant in those market categories.

COMING ATTRACTIONS: As noted last week, declining volume in the singles market—particularly at the core panel that governs our R&B/hip-hop sales charts—prompted us to replace Hot R&B/hip-hop Singles Sales with the audience-driven Nielsen BDS chart.“Hot Rap Songs” in these pages. We are evaluating the depths of our specialty-genre album charts and may shorten some of those printed lists.

Coming soon will be a new policy that eliminates dual charting on album and music video lists by CD/DVD combos. Such products will be tracked either as albums or videos, not both, according to content, a change that has been applauded by retailers and suppliers.

The Billboard team is also working with Nielsen SoundScan and digital merchants to set the stage for digital-only titles to appear on charts beyond Top Digital Albums and Top Comprehensive Albums.

There are some operational hiccups we need to smooth out, but the success of the “Juno” soundtrack in its digital-only window and oomph shown by several digital offerings have increased labels’ appetites to see such titles appear on more charts. Four digital-only sets are among the top 10 on Top Digital Albums, by Josh Kelley, Lenny Wayne, Amy Winehouse and Taylor Swift at Nos. 2, 5, 7 and 10, respectively. Kelley’s “Special Company” enters the Comprehensive chart on billboard.biz at No. 63.
<table>
<thead>
<tr>
<th>ARTIST</th>
<th>TITLE</th>
<th>DISTRIBUTION LABEL</th>
<th>PRICE</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. Alicia Keys</td>
<td>As I Am</td>
<td>&amp; A</td>
<td>1</td>
</tr>
<tr>
<td>2. Soundtrack</td>
<td>Tangled</td>
<td>Buena Vista</td>
<td>2</td>
</tr>
<tr>
<td>3. Taylor Swift</td>
<td>Speak Now</td>
<td>Big Machine</td>
<td>3</td>
</tr>
<tr>
<td>4. John Legend</td>
<td>Love In The Future</td>
<td>RCA</td>
<td>4</td>
</tr>
<tr>
<td>5. Chris Brown</td>
<td>Party</td>
<td>Young Money/Cash Money</td>
<td>5</td>
</tr>
<tr>
<td>6. Miley Cyrus</td>
<td>Can't Be Tamed</td>
<td>Hollywood/RCA</td>
<td>6</td>
</tr>
<tr>
<td>7. Keyshia Cole</td>
<td>A Year</td>
<td>J Records</td>
<td>7</td>
</tr>
<tr>
<td>8. Foo Fighters</td>
<td>Wasting Light</td>
<td>Roswell/RCA</td>
<td>8</td>
</tr>
<tr>
<td>9. Avril Lavigne</td>
<td>Goodbye Lullaby</td>
<td>Interscope</td>
<td>9</td>
</tr>
<tr>
<td>10. Taylor Swift</td>
<td>Speak Now</td>
<td>Big Machine</td>
<td>10</td>
</tr>
<tr>
<td>11. Colbie Caillat</td>
<td>All of You</td>
<td>Atlantic</td>
<td>11</td>
</tr>
<tr>
<td>12. Just Blaze</td>
<td>Dirty</td>
<td>Roc Nation</td>
<td>12</td>
</tr>
<tr>
<td>13. Sia</td>
<td>We Are Handsome</td>
<td>Sony Music</td>
<td>13</td>
</tr>
<tr>
<td>14. Leona Lewis</td>
<td>The First</td>
<td>Epic</td>
<td>14</td>
</tr>
<tr>
<td>15. Daughtry</td>
<td>Down to the Bottom</td>
<td>RCA</td>
<td>15</td>
</tr>
<tr>
<td>16. Sara Bareilles</td>
<td>The First Time</td>
<td>RCA</td>
<td>16</td>
</tr>
<tr>
<td>17. Robert Plant &amp; Alison Krauss</td>
<td>Dirt Road Diary</td>
<td>Alligator</td>
<td>17</td>
</tr>
<tr>
<td>18. Sweeney Todd: The Demon Barber Of Fleet Street</td>
<td>Sweeney Todd: The Demon Barber Of Fleet Street</td>
<td>Warner Bros.</td>
<td>18</td>
</tr>
<tr>
<td>19. Carnie &amp;�Karen Underwood</td>
<td>Dreaming Out Loud</td>
<td>New Agenda</td>
<td>19</td>
</tr>
<tr>
<td>20. Daughtry</td>
<td>Daughtry</td>
<td>Sony BMG</td>
<td>20</td>
</tr>
<tr>
<td>21. Katie Perry</td>
<td>Teenage Dream</td>
<td>Capitol</td>
<td>21</td>
</tr>
<tr>
<td>22. Linkin Park</td>
<td>Recharged</td>
<td>Warner Bros.</td>
<td>22</td>
</tr>
<tr>
<td>23. Amy Winehouse</td>
<td>Back To Black</td>
<td>Atlantic</td>
<td>23</td>
</tr>
<tr>
<td>24. The Rolling Stones</td>
<td>A Bigger Bang</td>
<td>Sony BMG</td>
<td>24</td>
</tr>
<tr>
<td>25. Black Eyed Peas</td>
<td>I Am A Slave II</td>
<td>Interscope</td>
<td>25</td>
</tr>
<tr>
<td>26. JAY-Z</td>
<td>The Blueprint 3</td>
<td>Roc Nation</td>
<td>26</td>
</tr>
<tr>
<td>27. Amos Lee</td>
<td>Mission</td>
<td>New West</td>
<td>27</td>
</tr>
<tr>
<td>28. Joss Stone</td>
<td>Waterfall</td>
<td>Epic</td>
<td>28</td>
</tr>
<tr>
<td>29. Jane's Addiction</td>
<td>Easter</td>
<td>Enigma</td>
<td>29</td>
</tr>
<tr>
<td>30. The Killers</td>
<td>Sam's Town</td>
<td>Virgin</td>
<td>30</td>
</tr>
<tr>
<td>31. The Black Keys</td>
<td>Brothers</td>
<td>RCA</td>
<td>31</td>
</tr>
<tr>
<td>32. T.I.</td>
<td>The Ryde</td>
<td>Atlantic</td>
<td>32</td>
</tr>
<tr>
<td>33. The J.Boyz</td>
<td>The J.Boyz</td>
<td>Thizz Entertainment</td>
<td>33</td>
</tr>
<tr>
<td>34. Kid Rock</td>
<td>Rock N Roll Jesus</td>
<td>Interscope</td>
<td>34</td>
</tr>
</tbody>
</table>

**Billboard 200 Artist Index**

**2008**

<table>
<thead>
<tr>
<th>ARTIST</th>
<th>DISTRIBUTION LABEL</th>
<th>PRICE</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. Alicia Keys</td>
<td>&amp; A</td>
<td>1</td>
</tr>
<tr>
<td>2. Taylor Swift</td>
<td>Big Machine</td>
<td>2</td>
</tr>
<tr>
<td>3. John Legend</td>
<td>RCA</td>
<td>3</td>
</tr>
<tr>
<td>4. Chris Brown</td>
<td>Young Money/Cash Money</td>
<td>4</td>
</tr>
<tr>
<td>5. Miley Cyrus</td>
<td>Hollywood/RCA</td>
<td>5</td>
</tr>
<tr>
<td>6. Keyshia Cole</td>
<td>J Records</td>
<td>6</td>
</tr>
<tr>
<td>7. Foo Fighters</td>
<td>Roswell/RCA</td>
<td>7</td>
</tr>
<tr>
<td>8. Avril Lavigne</td>
<td>Interscope</td>
<td>8</td>
</tr>
<tr>
<td>9. Daughtry</td>
<td>RCA</td>
<td>9</td>
</tr>
<tr>
<td>10. Sia</td>
<td>Sony Music</td>
<td>10</td>
</tr>
<tr>
<td>11. Leona Lewis</td>
<td>Epic</td>
<td>11</td>
</tr>
<tr>
<td>12. Katie Perry</td>
<td>RCA</td>
<td>12</td>
</tr>
<tr>
<td>13. Robert Plant &amp; Alison Krauss</td>
<td>Alligator</td>
<td>13</td>
</tr>
<tr>
<td>14. Sweeney Todd: The Demon Barber Of Fleet Street</td>
<td>Warner Bros.</td>
<td>14</td>
</tr>
<tr>
<td>15. Carnie &amp;�Karen Underwood</td>
<td>New Agenda</td>
<td>15</td>
</tr>
<tr>
<td>16. Sara Bareilles</td>
<td>RCA</td>
<td>16</td>
</tr>
<tr>
<td>17. The Rolling Stones</td>
<td>Sony BMG</td>
<td>17</td>
</tr>
<tr>
<td>18. JAY-Z</td>
<td>Roc Nation</td>
<td>18</td>
</tr>
<tr>
<td>19. Amos Lee</td>
<td>New West</td>
<td>19</td>
</tr>
<tr>
<td>20. The Black Keys</td>
<td>RCA</td>
<td>20</td>
</tr>
<tr>
<td>21. T.I.</td>
<td>Atlantic</td>
<td>21</td>
</tr>
<tr>
<td>22. The J.Boyz</td>
<td>Thizz Entertainment</td>
<td>22</td>
</tr>
<tr>
<td>23. Kid Rock</td>
<td>Interscope</td>
<td>23</td>
</tr>
</tbody>
</table>

**Billboard 200 Hits List**

<table>
<thead>
<tr>
<th>ARTIST</th>
<th>TITLE</th>
<th>DISTRIBUTION LABEL</th>
<th>PRICE</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. JASON ALDEAN</td>
<td>Love In The Melody</td>
<td>RCA</td>
<td>1</td>
</tr>
<tr>
<td>2. Taylor Swift</td>
<td>Speak Now</td>
<td>Big Machine</td>
<td>2</td>
</tr>
<tr>
<td>3. John Legend</td>
<td>Love In The Future</td>
<td>RCA</td>
<td>3</td>
</tr>
<tr>
<td>4. Chris Brown</td>
<td>Just Like You</td>
<td>Atlantic</td>
<td>4</td>
</tr>
<tr>
<td>5. Miley Cyrus</td>
<td>Can't Be Tamed</td>
<td>Hollywood/RCA</td>
<td>5</td>
</tr>
<tr>
<td>6. Keyshia Cole</td>
<td>A Year</td>
<td>J Records</td>
<td>6</td>
</tr>
<tr>
<td>7. Foo Fighters</td>
<td>Wasting Light</td>
<td>Roswell/RCA</td>
<td>7</td>
</tr>
<tr>
<td>8. Avril Lavigne</td>
<td>Goodbye Lullaby</td>
<td>Interscope</td>
<td>8</td>
</tr>
<tr>
<td>9. Daughtry</td>
<td>Down to the Bottom</td>
<td>RCA</td>
<td>9</td>
</tr>
<tr>
<td>10. Katie Perry</td>
<td>Teenage Dream</td>
<td>Capitol</td>
<td>10</td>
</tr>
<tr>
<td>11. Amy Winehouse</td>
<td>Back To Black</td>
<td>Atlantic</td>
<td>11</td>
</tr>
<tr>
<td>12. The Rolling Stones</td>
<td>A Bigger Bang</td>
<td>Sony BMG</td>
<td>12</td>
</tr>
<tr>
<td>13. Joss Stone</td>
<td>Waterfall</td>
<td>Epic</td>
<td>13</td>
</tr>
<tr>
<td>14. The Killers</td>
<td>Sam's Town</td>
<td>Virgin</td>
<td>14</td>
</tr>
<tr>
<td>15. T.I.</td>
<td>The Ryde</td>
<td>Atlantic</td>
<td>15</td>
</tr>
<tr>
<td>16. The Black Keys</td>
<td>Brothers</td>
<td>RCA</td>
<td>16</td>
</tr>
<tr>
<td>17. Kid Rock</td>
<td>Rock N Roll Jesus</td>
<td>Interscope</td>
<td>17</td>
</tr>
</tbody>
</table>

**SALES DATA**

**TOTALS**

**Billboard 200 Total Sales**

<table>
<thead>
<tr>
<th>ARTIST</th>
<th>TITLE</th>
<th>DISTRIBUTION LABEL</th>
<th>PRICE</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. JASON ALDEAN</td>
<td>Love In The Melody</td>
<td>RCA</td>
<td>1</td>
</tr>
<tr>
<td>2. Taylor Swift</td>
<td>Speak Now</td>
<td>Big Machine</td>
<td>2</td>
</tr>
<tr>
<td>3. John Legend</td>
<td>Love In The Future</td>
<td>RCA</td>
<td>3</td>
</tr>
<tr>
<td>4. Chris Brown</td>
<td>Just Like You</td>
<td>Atlantic</td>
<td>4</td>
</tr>
<tr>
<td>5. Miley Cyrus</td>
<td>Can't Be Tamed</td>
<td>Hollywood/RCA</td>
<td>5</td>
</tr>
<tr>
<td>6. Keyshia Cole</td>
<td>A Year</td>
<td>J Records</td>
<td>6</td>
</tr>
<tr>
<td>7. Foo Fighters</td>
<td>Wasting Light</td>
<td>Roswell/RCA</td>
<td>7</td>
</tr>
<tr>
<td>8. Avril Lavigne</td>
<td>Goodbye Lullaby</td>
<td>Interscope</td>
<td>8</td>
</tr>
<tr>
<td>9. Daughtry</td>
<td>Down to the Bottom</td>
<td>RCA</td>
<td>9</td>
</tr>
<tr>
<td>10. Katie Perry</td>
<td>Teenage Dream</td>
<td>Capitol</td>
<td>10</td>
</tr>
<tr>
<td>11. Amy Winehouse</td>
<td>Back To Black</td>
<td>Atlantic</td>
<td>11</td>
</tr>
<tr>
<td>12. The Rolling Stones</td>
<td>A Bigger Bang</td>
<td>Sony BMG</td>
<td>12</td>
</tr>
<tr>
<td>13. Joss Stone</td>
<td>Waterfall</td>
<td>Epic</td>
<td>13</td>
</tr>
<tr>
<td>14. The Killers</td>
<td>Sam's Town</td>
<td>Virgin</td>
<td>14</td>
</tr>
<tr>
<td>15. T.I.</td>
<td>The Ryde</td>
<td>Atlantic</td>
<td>15</td>
</tr>
<tr>
<td>16. The Black Keys</td>
<td>Brothers</td>
<td>RCA</td>
<td>16</td>
</tr>
<tr>
<td>17. Kid Rock</td>
<td>Rock N Roll Jesus</td>
<td>Interscope</td>
<td>17</td>
</tr>
</tbody>
</table>
**POP 100**

**Chart Legend for rules and explanations.**

- **NO ALO.E.**
- **NO ALO.E.**
- **NO ALO.E.**
- **NO ALO.E.**
- **NO ALO.E.**
- **NO ALO.E.**
- **NO ALO.E.**
- **NO ALO.E.**
- **NO ALO.E.**
- **NO ALO.E.**

**POP Singles Sales**

**Title**

1. READY, SET, DON'T GO
2. HAH, I'M LOST!
3. POP ARTIST
4. TATTOO
5. POP ARTIST
6. POP ARTIST
7. POP ARTIST
8. POP ARTIST
9. POP ARTIST
10. POP ARTIST

**Title**

1. GIMME MORE
2. STOP THE MUSIC
3. GIMME MORE
4. STOP THE MUSIC
5. GIMME MORE
6. STOP THE MUSIC
7. GIMME MORE
8. STOP THE MUSIC
9. GIMME MORE
10. STOP THE MUSIC

**Title**

1. POP ARTIST
2. POP ARTIST
3. POP ARTIST
4. POP ARTIST
5. POP ARTIST
6. POP ARTIST
7. POP ARTIST
8. POP ARTIST
9. POP ARTIST
10. POP ARTIST
### TOP R&B/HIP-HOP ALBUMS

<table>
<thead>
<tr>
<th>RANK</th>
<th>ARTIST</th>
<th>TITLE</th>
<th>WEEKS ON CHART</th>
<th>WEEKS AT NO.1</th>
<th>PUBLISHER/DISTRIBUTOR/LABEL (PRICE)</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>RAY J</td>
<td>Last Train To Paris</td>
<td>12</td>
<td>2</td>
<td>Interscope/Def Jam/RCA/Universal Music Group (18.98)</td>
</tr>
<tr>
<td>2</td>
<td>R. KELLY</td>
<td>The Letter</td>
<td>11</td>
<td>1</td>
<td>Jeezy/Jay-Z/Atlantic/Def Jam (13.98)</td>
</tr>
<tr>
<td>3</td>
<td>21</td>
<td>THE NOTORIOUS B.I.G.</td>
<td>11</td>
<td>1</td>
<td>The Notorious B.I.G. Entertainment World (13.98)</td>
</tr>
<tr>
<td>4</td>
<td>T.I.</td>
<td>King</td>
<td>10</td>
<td>1</td>
<td>Warner Bros/Atlantic/Def Jam (18.98)</td>
</tr>
<tr>
<td>5</td>
<td>KANYE WEST</td>
<td>808s &amp; Heartbreak</td>
<td>9</td>
<td>1</td>
<td>Roc-A-Fella/Def Jam (18.98)</td>
</tr>
<tr>
<td>6</td>
<td>J. KILLER FROSTY &amp; THE EDGE.</td>
<td>D.R.E.A.M</td>
<td>8</td>
<td>1</td>
<td>Atlantic/Def Jam (13.98)</td>
</tr>
</tbody>
</table>

### TOP REGGAE ALBUMS

<table>
<thead>
<tr>
<th>RANK</th>
<th>ARTIST</th>
<th>TITLE</th>
<th>WEEKS ON CHART</th>
<th>WEEKS AT NO.1</th>
<th>PUBLISHER/DISTRIBUTOR/LABEL (PRICE)</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>MAXI E</td>
<td>Me Me</td>
<td>13</td>
<td>1</td>
<td>Stige Entertainment (13.98)</td>
</tr>
<tr>
<td>2</td>
<td>SIZZLA K</td>
<td>The Lion</td>
<td>12</td>
<td>1</td>
<td>VP Records (18.98)</td>
</tr>
<tr>
<td>3</td>
<td>LENNY KANE</td>
<td>Phat Cat</td>
<td>11</td>
<td>1</td>
<td>VP Records (18.98)</td>
</tr>
<tr>
<td>4</td>
<td>BOY GEORGE</td>
<td>Life</td>
<td>10</td>
<td>1</td>
<td>PolyGram (18.98)</td>
</tr>
<tr>
<td>5</td>
<td>T.I.A.</td>
<td>Body</td>
<td>9</td>
<td>1</td>
<td>VP Records (18.98)</td>
</tr>
</tbody>
</table>

### BETWEEN THE BULLETINS

DeVAUGHN GETS HIS FIRST NO. 1

Rahiem DeVaughn scores his first No. 1 on Top R&B/Hip-Hop Albums with sophomore set "Love Behind the Melody." The album also opens as the Hot Shot Debut at No. 5 with 45,000 units on the Billboard 200, easily surpassing the first week of 22,000 for "The Love Experience" in 2005. That album started at No. 9 on Top R&B/Hip-Hop Albums. John Legend's Target exclusive set "Love From Milla-delphia" bows at No. 4 here and at No. 7 on the big chart (33,000 copies). This is the best debut on Top R&B/Hip-Hop Albums for a retailer-exclusive set since Billboard revised its policy in November. The last top 10 was Circuit City's "Mary J. Blige & Friends," which bowed at No. 8 in December. Meanwhile, the Dream, at No. 8, takes the Greatest Gain, up 10 to

---

Raphael George
### Hot R&B/Hip-Hop Airplay

<table>
<thead>
<tr>
<th>#</th>
<th>Title</th>
<th>Artist</th>
<th>Promotion Label</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Like You'll Never See Me Again</td>
<td>Webbie, Lil' Phat</td>
<td>MPRNT / PROMOTION LABEL</td>
</tr>
<tr>
<td>2</td>
<td>Bed</td>
<td>Pitbull</td>
<td>Def Jam /IDJMG</td>
</tr>
<tr>
<td>3</td>
<td>Chocolate Superstar</td>
<td>Anthony Hamilton</td>
<td>Def Jam /IDJMG</td>
</tr>
<tr>
<td>4</td>
<td>I Remember</td>
<td>T-Pain</td>
<td>Roc-A-Fella/Def Jam /IDJMG</td>
</tr>
<tr>
<td>5</td>
<td>One</td>
<td>Missy Elliott</td>
<td>Roc-A-Fella/Def Jam /IDJMG</td>
</tr>
<tr>
<td>6</td>
<td>Sensual Seduction</td>
<td>Chris Brown</td>
<td>Def Jam /IDJMG</td>
</tr>
<tr>
<td>7</td>
<td>Hypnotized</td>
<td>Fergie</td>
<td>RCA/LA Reid/Interscope</td>
</tr>
<tr>
<td>8</td>
<td>Baby</td>
<td>Ciara</td>
<td>Def Jam /IDJMG</td>
</tr>
<tr>
<td>9</td>
<td>Let It Go</td>
<td>Keyshia Cole</td>
<td>Def Jam /IDJMG</td>
</tr>
<tr>
<td>10</td>
<td>My Drink N' My 2 Step</td>
<td>流</td>
<td>Pul/Interscope</td>
</tr>
<tr>
<td>11</td>
<td>My Love</td>
<td>Mary J. Blige</td>
<td>Def Jam /IDJMG</td>
</tr>
<tr>
<td>12</td>
<td>Good Life</td>
<td>Kanye West</td>
<td>Roc-A-Fella/Def Jam /IDJMG</td>
</tr>
<tr>
<td>13</td>
<td>Until the End of Time</td>
<td>Alicia Keys</td>
<td>Def Jam /IDJMG</td>
</tr>
<tr>
<td>14</td>
<td>Hate That I Love You</td>
<td>Fantasia</td>
<td>Def Jam /IDJMG</td>
</tr>
<tr>
<td>15</td>
<td>Shady's Is A 10</td>
<td>WWE</td>
<td>Def Jam /IDJMG</td>
</tr>
<tr>
<td>16</td>
<td>I'm So Hoo</td>
<td>Destruktion</td>
<td>Def Jam /IDJMG</td>
</tr>
<tr>
<td>17</td>
<td>Pop Bottles</td>
<td>Chris Brown feat. Keri</td>
<td>Jive/Zomba</td>
</tr>
<tr>
<td>18</td>
<td>Never</td>
<td>Mary J. Blige</td>
<td>Def Jam /IDJMG</td>
</tr>
<tr>
<td>19</td>
<td>Felt So Good</td>
<td>Alicia Keys</td>
<td>Def Jam /IDJMG</td>
</tr>
<tr>
<td>20</td>
<td>Do You</td>
<td>Crank That (Soulja Boy)</td>
<td>Jive/Zomba</td>
</tr>
<tr>
<td>21</td>
<td>I Wont Tell</td>
<td>Omarion feat. Pitbull</td>
<td>Def Jam /IDJMG</td>
</tr>
<tr>
<td>22</td>
<td>Crank That (Soulja Boy)</td>
<td>Crank That (Soulja Boy)</td>
<td>Jive/Zomba</td>
</tr>
<tr>
<td>23</td>
<td>Be OK</td>
<td>Dru Hill feat. Iman</td>
<td>Def Jam /IDJMG</td>
</tr>
<tr>
<td>24</td>
<td>Help Me</td>
<td>Sean Kingston</td>
<td>Jive/Zomba</td>
</tr>
<tr>
<td>25</td>
<td>Almost</td>
<td>Chris Brown feat. Orian</td>
<td>Def Jam /IDJMG</td>
</tr>
</tbody>
</table>

### Top R&B/Hip-Hop Songs

<table>
<thead>
<tr>
<th>#</th>
<th>Title</th>
<th>Artist</th>
<th>Promotion Label</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Like You'll Never See Me Again</td>
<td>Webbie, Lil' Phat</td>
<td>MPRNT / PROMOTION LABEL</td>
</tr>
<tr>
<td>2</td>
<td>Bed</td>
<td>Pitbull</td>
<td>Def Jam /IDJMG</td>
</tr>
<tr>
<td>3</td>
<td>Chocolate Superstar</td>
<td>Anthony Hamilton</td>
<td>Def Jam /IDJMG</td>
</tr>
<tr>
<td>4</td>
<td>Baby</td>
<td>Ciara</td>
<td>Def Jam /IDJMG</td>
</tr>
<tr>
<td>5</td>
<td>One</td>
<td>Missy Elliott</td>
<td>Roc-A-Fella/Def Jam /IDJMG</td>
</tr>
<tr>
<td>6</td>
<td>Hypnotized</td>
<td>Fergie</td>
<td>RCA/LA Reid/Interscope</td>
</tr>
<tr>
<td>7</td>
<td>Let It Go</td>
<td>Keyshia Cole</td>
<td>Def Jam /IDJMG</td>
</tr>
<tr>
<td>8</td>
<td>Good Life</td>
<td>Kanye West</td>
<td>Roc-A-Fella/Def Jam /IDJMG</td>
</tr>
<tr>
<td>9</td>
<td>Until the End of Time</td>
<td>Alicia Keys</td>
<td>Def Jam /IDJMG</td>
</tr>
<tr>
<td>10</td>
<td>Do You</td>
<td>Crank That (Soulja Boy)</td>
<td>Jive/Zomba</td>
</tr>
<tr>
<td>11</td>
<td>Never</td>
<td>Mary J. Blige</td>
<td>Def Jam /IDJMG</td>
</tr>
<tr>
<td>12</td>
<td>I Wont Tell</td>
<td>Omarion feat. Pitbull</td>
<td>Def Jam /IDJMG</td>
</tr>
<tr>
<td>13</td>
<td>Be OK</td>
<td>Dru Hill feat. Iman</td>
<td>Def Jam /IDJMG</td>
</tr>
<tr>
<td>14</td>
<td>Help Me</td>
<td>Sean Kingston</td>
<td>Jive/Zomba</td>
</tr>
<tr>
<td>15</td>
<td>Almost</td>
<td>Chris Brown feat. Orian</td>
<td>Def Jam /IDJMG</td>
</tr>
<tr>
<td>16</td>
<td>Never</td>
<td>Mary J. Blige</td>
<td>Def Jam /IDJMG</td>
</tr>
<tr>
<td>17</td>
<td>Help Me</td>
<td>Sean Kingston</td>
<td>Jive/Zomba</td>
</tr>
<tr>
<td>18</td>
<td>I Wont Tell</td>
<td>Omarion feat. Pitbull</td>
<td>Def Jam /IDJMG</td>
</tr>
<tr>
<td>19</td>
<td>Be OK</td>
<td>Dru Hill feat. Iman</td>
<td>Def Jam /IDJMG</td>
</tr>
<tr>
<td>20</td>
<td>Help Me</td>
<td>Sean Kingston</td>
<td>Jive/Zomba</td>
</tr>
</tbody>
</table>

### R&B/Hip-Hop Airplay Chart

<table>
<thead>
<tr>
<th>#</th>
<th>Title</th>
<th>Artist</th>
<th>Promotion Label</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Like You'll Never See Me Again</td>
<td>Webbie, Lil' Phat</td>
<td>MPRNT / PROMOTION LABEL</td>
</tr>
<tr>
<td>2</td>
<td>Bed</td>
<td>Pitbull</td>
<td>Def Jam /IDJMG</td>
</tr>
<tr>
<td>3</td>
<td>Chocolate Superstar</td>
<td>Anthony Hamilton</td>
<td>Def Jam /IDJMG</td>
</tr>
<tr>
<td>4</td>
<td>Hypnotized</td>
<td>Fergie</td>
<td>RCA/LA Reid/Interscope</td>
</tr>
<tr>
<td>5</td>
<td>Baby</td>
<td>Ciara</td>
<td>Def Jam /IDJMG</td>
</tr>
<tr>
<td>6</td>
<td>Let It Go</td>
<td>Keyshia Cole</td>
<td>Def Jam /IDJMG</td>
</tr>
<tr>
<td>7</td>
<td>Good Life</td>
<td>Kanye West</td>
<td>Roc-A-Fella/Def Jam /IDJMG</td>
</tr>
<tr>
<td>8</td>
<td>Until the End of Time</td>
<td>Alicia Keys</td>
<td>Def Jam /IDJMG</td>
</tr>
<tr>
<td>9</td>
<td>Do You</td>
<td>Crank That (Soulja Boy)</td>
<td>Jive/Zomba</td>
</tr>
<tr>
<td>10</td>
<td>Never</td>
<td>Mary J. Blige</td>
<td>Def Jam /IDJMG</td>
</tr>
<tr>
<td>11</td>
<td>I Wont Tell</td>
<td>Omarion feat. Pitbull</td>
<td>Def Jam /IDJMG</td>
</tr>
<tr>
<td>12</td>
<td>Be OK</td>
<td>Dru Hill feat. Iman</td>
<td>Def Jam /IDJMG</td>
</tr>
<tr>
<td>13</td>
<td>Help Me</td>
<td>Sean Kingston</td>
<td>Jive/Zomba</td>
</tr>
<tr>
<td>14</td>
<td>Almost</td>
<td>Chris Brown feat. Orian</td>
<td>Def Jam /IDJMG</td>
</tr>
<tr>
<td>15</td>
<td>Never</td>
<td>Mary J. Blige</td>
<td>Def Jam /IDJMG</td>
</tr>
</tbody>
</table>

### Adult R&B

<table>
<thead>
<tr>
<th>#</th>
<th>Title</th>
<th>Artist</th>
<th>Promotion Label</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Like You'll Never See Me Again</td>
<td>Webbie, Lil' Phat</td>
<td>MPRNT / PROMOTION LABEL</td>
</tr>
<tr>
<td>2</td>
<td>Bed</td>
<td>Pitbull</td>
<td>Def Jam /IDJMG</td>
</tr>
<tr>
<td>3</td>
<td>Chocolate Superstar</td>
<td>Anthony Hamilton</td>
<td>Def Jam /IDJMG</td>
</tr>
<tr>
<td>4</td>
<td>Baby</td>
<td>Ciara</td>
<td>Def Jam /IDJMG</td>
</tr>
<tr>
<td>5</td>
<td>One</td>
<td>Missy Elliott</td>
<td>Roc-A-Fella/Def Jam /IDJMG</td>
</tr>
<tr>
<td>6</td>
<td>Hypnotized</td>
<td>Fergie</td>
<td>RCA/LA Reid/Interscope</td>
</tr>
<tr>
<td>7</td>
<td>Let It Go</td>
<td>Keyshia Cole</td>
<td>Def Jam /IDJMG</td>
</tr>
<tr>
<td>8</td>
<td>Good Life</td>
<td>Kanye West</td>
<td>Roc-A-Fella/Def Jam /IDJMG</td>
</tr>
<tr>
<td>9</td>
<td>Until the End of Time</td>
<td>Alicia Keys</td>
<td>Def Jam /IDJMG</td>
</tr>
<tr>
<td>10</td>
<td>Do You</td>
<td>Crank That (Soulja Boy)</td>
<td>Jive/Zomba</td>
</tr>
<tr>
<td>11</td>
<td>Be OK</td>
<td>Dru Hill feat. Iman</td>
<td>Def Jam /IDJMG</td>
</tr>
<tr>
<td>12</td>
<td>Help Me</td>
<td>Sean Kingston</td>
<td>Jive/Zomba</td>
</tr>
<tr>
<td>13</td>
<td>Help Me</td>
<td>Sean Kingston</td>
<td>Jive/Zomba</td>
</tr>
<tr>
<td>14</td>
<td>Help Me</td>
<td>Sean Kingston</td>
<td>Jive/Zomba</td>
</tr>
</tbody>
</table>

### Rap Songs

<table>
<thead>
<tr>
<th>#</th>
<th>Title</th>
<th>Artist</th>
<th>Promotion Label</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Flashing Lights</td>
<td>Mary J. Blige feat. Ne-Yo</td>
<td>Def Jam /IDJMG</td>
</tr>
<tr>
<td>2</td>
<td>Independent</td>
<td>Jay-Z feat. Vado</td>
<td>Def Jam /IDJMG</td>
</tr>
<tr>
<td>3</td>
<td>Good Life</td>
<td>Kanye West</td>
<td>Roc-A-Fella/Def Jam /IDJMG</td>
</tr>
<tr>
<td>4</td>
<td>Hypnotized</td>
<td>Fergie</td>
<td>RCA/LA Reid/Interscope</td>
</tr>
<tr>
<td>5</td>
<td>One</td>
<td>Missy Elliott</td>
<td>Roc-A-Fella/Def Jam /IDJMG</td>
</tr>
<tr>
<td>6</td>
<td>Pop Bottles</td>
<td>Chris Brown feat. Keri</td>
<td>Jive/Zomba</td>
</tr>
<tr>
<td>7</td>
<td>I Won't Tell</td>
<td>Omarion feat. Pitbull</td>
<td>Def Jam /IDJMG</td>
</tr>
<tr>
<td>8</td>
<td>Help Me</td>
<td>Sean Kingston</td>
<td>Jive/Zomba</td>
</tr>
<tr>
<td>9</td>
<td>Help Me</td>
<td>Sean Kingston</td>
<td>Jive/Zomba</td>
</tr>
<tr>
<td>10</td>
<td>Help Me</td>
<td>Sean Kingston</td>
<td>Jive/Zomba</td>
</tr>
</tbody>
</table>

### Rhythmic Airplay

<table>
<thead>
<tr>
<th>#</th>
<th>Title</th>
<th>Artist</th>
<th>Promotion Label</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Flashing Lights</td>
<td>Mary J. Blige feat. Ne-Yo</td>
<td>Def Jam /IDJMG</td>
</tr>
<tr>
<td>2</td>
<td>Independent</td>
<td>Jay-Z feat. Vado</td>
<td>Def Jam /IDJMG</td>
</tr>
<tr>
<td>3</td>
<td>Good Life</td>
<td>Kanye West</td>
<td>Roc-A-Fella/Def Jam /IDJMG</td>
</tr>
<tr>
<td>4</td>
<td>Hypnotized</td>
<td>Fergie</td>
<td>RCA/LA Reid/Interscope</td>
</tr>
<tr>
<td>5</td>
<td>One</td>
<td>Missy Elliott</td>
<td>Roc-A-Fella/Def Jam /IDJMG</td>
</tr>
<tr>
<td>6</td>
<td>Pop Bottles</td>
<td>Chris Brown feat. Keri</td>
<td>Jive/Zomba</td>
</tr>
<tr>
<td>7</td>
<td>I Won't Tell</td>
<td>Omarion feat. Pitbull</td>
<td>Def Jam /IDJMG</td>
</tr>
<tr>
<td>8</td>
<td>Help Me</td>
<td>Sean Kingston</td>
<td>Jive/Zomba</td>
</tr>
<tr>
<td>9</td>
<td>Help Me</td>
<td>Sean Kingston</td>
<td>Jive/Zomba</td>
</tr>
<tr>
<td>10</td>
<td>Help Me</td>
<td>Sean Kingston</td>
<td>Jive/Zomba</td>
</tr>
</tbody>
</table>

### HitPredictor

See chart legend for rules and explanations. Yellow indicates recently tested title, grey indicates New Release.
HOT COUNTRY SONGS

<table>
<thead>
<tr>
<th>CHART DATE</th>
<th>ARTIST/TITLE (STUDIO)</th>
<th>IMPRINT &amp; NUMBER</th>
<th>RANK</th>
</tr>
</thead>
<tbody>
<tr>
<td>01/27/08</td>
<td>LEE VONDERMARK &amp; SHAUNA</td>
<td>ARISTA / ARISTA NASHVILLE</td>
<td>1</td>
</tr>
<tr>
<td>01/27/08</td>
<td>JASON ALDEAN</td>
<td>RCA / ARISTA NASHVILLE</td>
<td>2</td>
</tr>
<tr>
<td>01/27/08</td>
<td>BRAD PASELY</td>
<td>CAPITOL / NASHVILLE</td>
<td>3</td>
</tr>
<tr>
<td>01/27/08</td>
<td>MARTIN SHAWSON</td>
<td>CAPITOL NASHVILLE</td>
<td>4</td>
</tr>
<tr>
<td>01/27/08</td>
<td>TIM MCGRAW</td>
<td>CAPITOL / NASHVILLE</td>
<td>5</td>
</tr>
<tr>
<td>01/27/08</td>
<td>JAMES Otto</td>
<td>COUNTRY TRADITION</td>
<td>6</td>
</tr>
<tr>
<td>01/27/08</td>
<td>JASON ALDEAN</td>
<td>RCA / ARISTA NASHVILLE</td>
<td>7</td>
</tr>
<tr>
<td>01/27/08</td>
<td>TIM MCGRAW</td>
<td>CAPITOL / NASHVILLE</td>
<td>8</td>
</tr>
<tr>
<td>01/27/08</td>
<td>JAMES Otto</td>
<td>COUNTRY TRADITION</td>
<td>9</td>
</tr>
<tr>
<td>01/27/08</td>
<td>JASON ALDEAN</td>
<td>RCA / ARISTA NASHVILLE</td>
<td>10</td>
</tr>
<tr>
<td>01/27/08</td>
<td>TIM MCGRAW</td>
<td>CAPITOL / NASHVILLE</td>
<td>11</td>
</tr>
<tr>
<td>01/27/08</td>
<td>JAMES Otto</td>
<td>COUNTRY TRADITION</td>
<td>12</td>
</tr>
<tr>
<td>01/27/08</td>
<td>JASON ALDEAN</td>
<td>RCA / ARISTA NASHVILLE</td>
<td>13</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>CHART DATE</th>
<th>ARTIST/TITLE (STUDIO)</th>
<th>IMPRINT &amp; NUMBER</th>
<th>RANK</th>
</tr>
</thead>
<tbody>
<tr>
<td>02/03/08</td>
<td>LEE VONDERMARK &amp; SHAUNA</td>
<td>ARISTA / ARISTA NASHVILLE</td>
<td>1</td>
</tr>
<tr>
<td>02/03/08</td>
<td>JASON ALDEAN</td>
<td>RCA / ARISTA NASHVILLE</td>
<td>2</td>
</tr>
<tr>
<td>02/03/08</td>
<td>BRAD PASELY</td>
<td>CAPITOL / NASHVILLE</td>
<td>3</td>
</tr>
<tr>
<td>02/03/08</td>
<td>MARTIN SHAWSON</td>
<td>CAPITOL NASHVILLE</td>
<td>4</td>
</tr>
<tr>
<td>02/03/08</td>
<td>TIM MCGRAW</td>
<td>CAPITOL / NASHVILLE</td>
<td>5</td>
</tr>
<tr>
<td>02/03/08</td>
<td>JAMES Otto</td>
<td>COUNTRY TRADITION</td>
<td>6</td>
</tr>
<tr>
<td>02/03/08</td>
<td>JASON ALDEAN</td>
<td>RCA / ARISTA NASHVILLE</td>
<td>7</td>
</tr>
<tr>
<td>02/03/08</td>
<td>TIM MCGRAW</td>
<td>CAPITOL / NASHVILLE</td>
<td>8</td>
</tr>
<tr>
<td>02/03/08</td>
<td>JAMES Otto</td>
<td>COUNTRY TRADITION</td>
<td>9</td>
</tr>
<tr>
<td>02/03/08</td>
<td>JASON ALDEAN</td>
<td>RCA / ARISTA NASHVILLE</td>
<td>10</td>
</tr>
<tr>
<td>02/03/08</td>
<td>TIM MCGRAW</td>
<td>CAPITOL / NASHVILLE</td>
<td>11</td>
</tr>
<tr>
<td>02/03/08</td>
<td>JAMES Otto</td>
<td>COUNTRY TRADITION</td>
<td>12</td>
</tr>
<tr>
<td>02/03/08</td>
<td>JASON ALDEAN</td>
<td>RCA / ARISTA NASHVILLE</td>
<td>13</td>
</tr>
</tbody>
</table>

R&R COUNTRY DAILY UPDATE

Visit www.radioandrecords.com to sign up for your free daily Country Radio Blast

Don't miss another important Song, "Letter to No. 1" by "BETWEEN THE BULLETS" wjessen@billboard.com

BETWEEN THE BULLETS
Brad Paisley extends his current No. 1 streak to six, excluding holiday titles, as "Letter to Me" bolts 5-1 on Hot Country Songs. He is the first artist to string together that many chart-toppers since Toby Keith ended a run of seven No. 1s with "Who's Your Daddy" in December. "Letter" takes the largest leap to the top by a solo male since Jack Ingram's "Whiskey's Where You Are" surged 5-1 in May 2006. Paisley's hit is the biggest of his career and the best for any artist since Taylor Swift's "Our Song" vaulted 6-1 in the Dec. 14 issue. Pop-turned-country singer Jewel takes the Hot Shot Debut at No. 50 with "Stronger Woman," her second country chart appearance. In 1999, she peaked at No. 56 in a duet with Merle Haggard when the pair reprised his 1984 No. 1 "That's the Way Love Goes." Among females making their solo chart debuts, Jewel's bow is the highest since Kelly Pickler hit No. 48 with "Red Heels" in September 2006.

Go to www.billboard.biz for complete chart data
<table>
<thead>
<tr>
<th>LATIN AIRPLAY</th>
<th>LATIN ALBUMS</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>TOP POP</strong></td>
<td><strong>TOP POP</strong></td>
</tr>
<tr>
<td><strong>ARTIST</strong></td>
<td><strong>ARTIST</strong></td>
</tr>
<tr>
<td><strong>TITLE</strong></td>
<td><strong>TITLE</strong></td>
</tr>
<tr>
<td><strong>WEEKEND</strong></td>
<td><strong>WEEKEND</strong></td>
</tr>
<tr>
<td><strong>1</strong></td>
<td><strong>1</strong></td>
</tr>
<tr>
<td>ME ENAMORADA</td>
<td>OFERTA</td>
</tr>
<tr>
<td>INALCANZABLE</td>
<td>PAPA</td>
</tr>
<tr>
<td>CONSOLACIONES</td>
<td>ME ENAMORADA</td>
</tr>
<tr>
<td><strong>2</strong></td>
<td><strong>2</strong></td>
</tr>
<tr>
<td>MI PASION</td>
<td>WORLD</td>
</tr>
<tr>
<td>SINTOME</td>
<td>CAMILA</td>
</tr>
<tr>
<td><strong>3</strong></td>
<td><strong>3</strong></td>
</tr>
<tr>
<td>OLE OLE</td>
<td>ADALBERTO</td>
</tr>
<tr>
<td>SI LO SIENTO</td>
<td>AMANDA</td>
</tr>
<tr>
<td><strong>4</strong></td>
<td><strong>4</strong></td>
</tr>
<tr>
<td>TE LUEGO</td>
<td>TODO CAMBIO</td>
</tr>
<tr>
<td>ESTE MI CORazon</td>
<td>AMANDA</td>
</tr>
<tr>
<td><strong>5</strong></td>
<td><strong>5</strong></td>
</tr>
<tr>
<td>TE QUIERO MUCHO</td>
<td>TODO CAMBIO</td>
</tr>
<tr>
<td>SI LO SIENTO</td>
<td>TODO CAMBIO</td>
</tr>
<tr>
<td><strong>6</strong></td>
<td><strong>6</strong></td>
</tr>
<tr>
<td>TE QUIERO MUCHO</td>
<td>TODO CAMBIO</td>
</tr>
<tr>
<td>SI LO SIENTO</td>
<td>TODO CAMBIO</td>
</tr>
<tr>
<td><strong>7</strong></td>
<td><strong>7</strong></td>
</tr>
<tr>
<td>TE QUIERO MUCHO</td>
<td>TODO CAMBIO</td>
</tr>
<tr>
<td>SI LO SIENTO</td>
<td>TODO CAMBIO</td>
</tr>
<tr>
<td><strong>8</strong></td>
<td><strong>8</strong></td>
</tr>
<tr>
<td>TE QUIERO MUCHO</td>
<td>TODO CAMBIO</td>
</tr>
<tr>
<td>SI LO SIENTO</td>
<td>TODO CAMBIO</td>
</tr>
<tr>
<td><strong>9</strong></td>
<td><strong>9</strong></td>
</tr>
<tr>
<td>TE QUIERO MUCHO</td>
<td>TODO CAMBIO</td>
</tr>
<tr>
<td>SI LO SIENTO</td>
<td>TODO CAMBIO</td>
</tr>
<tr>
<td><strong>10</strong></td>
<td><strong>10</strong></td>
</tr>
<tr>
<td>TE QUIERO MUCHO</td>
<td>TODO CAMBIO</td>
</tr>
<tr>
<td>SI LO SIENTO</td>
<td>TODO CAMBIO</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>TROPICAL</th>
<th>TROPICAL</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>TOP POP</strong></td>
<td><strong>TOP POP</strong></td>
</tr>
<tr>
<td><strong>ARTIST</strong></td>
<td><strong>ARTIST</strong></td>
</tr>
<tr>
<td><strong>TITLE</strong></td>
<td><strong>TITLE</strong></td>
</tr>
<tr>
<td><strong>WEEKEND</strong></td>
<td><strong>WEEKEND</strong></td>
</tr>
<tr>
<td><strong>1</strong></td>
<td><strong>1</strong></td>
</tr>
<tr>
<td>LA TRAVESIA</td>
<td>SOMEBODY'S ME</td>
</tr>
<tr>
<td>CONTRE REGRESO</td>
<td>A LA HORA</td>
</tr>
<tr>
<td>AGUANILE</td>
<td>OLGA TANON</td>
</tr>
<tr>
<td>SEXY MOVIMIENTO</td>
<td>VARIOUS ARTISTS</td>
</tr>
<tr>
<td>DEDEO DE AMARTE</td>
<td>JUAN LUIS GUERRA Y 444</td>
</tr>
<tr>
<td>EL FERDOR</td>
<td>GLORIA ESTEFAN</td>
</tr>
<tr>
<td>DIME QUE FALTO</td>
<td>JUAN LUIS GUERRA Y 444</td>
</tr>
<tr>
<td>SIN PERDÓN</td>
<td>NO SE ME HACE FACIL</td>
</tr>
<tr>
<td>DIGAME SENORA</td>
<td>BANDA EL RECOSEO DE PESADILLAS ECHAPADO</td>
</tr>
<tr>
<td>EL TRA</td>
<td>VARIOUS ARTISTS</td>
</tr>
<tr>
<td>SI YA NO ESTAS</td>
<td>VARIOUS ARTISTS</td>
</tr>
<tr>
<td>NO TE VEO</td>
<td>HECTOR LAVEO</td>
</tr>
<tr>
<td>TE QUIERO</td>
<td>VARIOUS ARTISTS</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>REGIONAL MEXICAN</th>
<th>REGIONAL MEXICAN</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>TOP POP</strong></td>
<td><strong>TOP POP</strong></td>
</tr>
<tr>
<td><strong>ARTIST</strong></td>
<td><strong>ARTIST</strong></td>
</tr>
<tr>
<td><strong>TITLE</strong></td>
<td><strong>TITLE</strong></td>
</tr>
<tr>
<td><strong>WEEKEND</strong></td>
<td><strong>WEEKEND</strong></td>
</tr>
<tr>
<td><strong>1</strong></td>
<td><strong>1</strong></td>
</tr>
<tr>
<td>PABLO GINOTERO</td>
<td>ARMANDO HERNANDEZ</td>
</tr>
<tr>
<td>FIESTA</td>
<td>FIESTA</td>
</tr>
<tr>
<td><strong>2</strong></td>
<td><strong>2</strong></td>
</tr>
<tr>
<td>PABLO GINOTERO</td>
<td>ARMANDO HERNANDEZ</td>
</tr>
<tr>
<td>FIESTA</td>
<td>FIESTA</td>
</tr>
<tr>
<td><strong>3</strong></td>
<td><strong>3</strong></td>
</tr>
<tr>
<td>PABLO GINOTERO</td>
<td>ARMANDO HERNANDEZ</td>
</tr>
<tr>
<td>FIESTA</td>
<td>FIESTA</td>
</tr>
<tr>
<td><strong>4</strong></td>
<td><strong>4</strong></td>
</tr>
<tr>
<td>PABLO GINOTERO</td>
<td>ARMANDO HERNANDEZ</td>
</tr>
<tr>
<td>FIESTA</td>
<td>FIESTA</td>
</tr>
<tr>
<td><strong>5</strong></td>
<td><strong>5</strong></td>
</tr>
<tr>
<td>PABLO GINOTERO</td>
<td>ARMANDO HERNANDEZ</td>
</tr>
<tr>
<td>FIESTA</td>
<td>FIESTA</td>
</tr>
</tbody>
</table>

Data for week of FEBRUARY 2, 2008  |  For chart reprints call 646.654.4633
<table>
<thead>
<tr>
<th>Country</th>
<th>ALBUMS</th>
<th>CHART DATE</th>
<th>ARTISTS</th>
</tr>
</thead>
<tbody>
<tr>
<td>Japan</td>
<td>1. NEW</td>
<td>January 22, 2008</td>
<td>Bank Band</td>
</tr>
<tr>
<td></td>
<td>2. NEW</td>
<td>January 22, 2008</td>
<td>Zucccheru</td>
</tr>
<tr>
<td></td>
<td>3. NEW</td>
<td>January 22, 2008</td>
<td>Gianna Nannini</td>
</tr>
<tr>
<td></td>
<td>5. NEW</td>
<td>January 22, 2008</td>
<td>AKB48</td>
</tr>
<tr>
<td></td>
<td>6. NEW</td>
<td>January 22, 2008</td>
<td>AMY WINEHOUSE Back to Black (UK)</td>
</tr>
<tr>
<td></td>
<td>7. NEW</td>
<td>January 22, 2008</td>
<td>Backstreet Boys</td>
</tr>
<tr>
<td></td>
<td>8. NEW</td>
<td>January 22, 2008</td>
<td>Color Me Badd</td>
</tr>
<tr>
<td></td>
<td>9. NEW</td>
<td>January 22, 2008</td>
<td>DJ Koze Feat. RTJ</td>
</tr>
<tr>
<td></td>
<td>10. NEW</td>
<td>January 22, 2008</td>
<td>Foo Fighters</td>
</tr>
<tr>
<td></td>
<td>11. NEW</td>
<td>January 22, 2008</td>
<td>Gene Simmons</td>
</tr>
<tr>
<td></td>
<td>12. NEW</td>
<td>January 22, 2008</td>
<td>Gnarls Barkley The Southern Harmony &amp; Musical Companion</td>
</tr>
<tr>
<td></td>
<td>14. NEW</td>
<td>January 22, 2008</td>
<td>Marc Anthony Feat. Pitbull</td>
</tr>
<tr>
<td></td>
<td>15. NEW</td>
<td>January 22, 2008</td>
<td>Mindless Behavior</td>
</tr>
<tr>
<td></td>
<td>16. NEW</td>
<td>January 22, 2008</td>
<td>Nelly Feat. B.O.B.</td>
</tr>
<tr>
<td></td>
<td>17. NEW</td>
<td>January 22, 2008</td>
<td>NE-YO FT. ROYALTY</td>
</tr>
<tr>
<td></td>
<td>18. NEW</td>
<td>January 22, 2008</td>
<td>NEWTOWN</td>
</tr>
<tr>
<td></td>
<td>19. NEW</td>
<td>January 22, 2008</td>
<td>OK Go</td>
</tr>
<tr>
<td></td>
<td>20. NEW</td>
<td>January 22, 2008</td>
<td>OneRepublic</td>
</tr>
<tr>
<td></td>
<td>22. NEW</td>
<td>January 22, 2008</td>
<td>Pat Benatar Feat. Larry Carlton</td>
</tr>
<tr>
<td></td>
<td>23. NEW</td>
<td>January 22, 2008</td>
<td>Phil Collins</td>
</tr>
<tr>
<td></td>
<td>24. NEW</td>
<td>January 22, 2008</td>
<td>Pink Feat. Nate Dogg</td>
</tr>
<tr>
<td></td>
<td>25. NEW</td>
<td>January 22, 2008</td>
<td>Pink Feat. T Pain</td>
</tr>
<tr>
<td></td>
<td>26. NEW</td>
<td>January 22, 2008</td>
<td>Porter Robinson Feat. CLearcoat</td>
</tr>
<tr>
<td></td>
<td>27. NEW</td>
<td>January 22, 2008</td>
<td>Prince Feat. NPG</td>
</tr>
<tr>
<td></td>
<td>28. NEW</td>
<td>January 22, 2008</td>
<td>Redfoo Feat. The Knocks</td>
</tr>
<tr>
<td></td>
<td>29. NEW</td>
<td>January 22, 2008</td>
<td>Right Said Fred</td>
</tr>
<tr>
<td></td>
<td>30. NEW</td>
<td>January 22, 2008</td>
<td>Shwayze Feat. N.E.R.D.</td>
</tr>
<tr>
<td></td>
<td>31. NEW</td>
<td>January 22, 2008</td>
<td>Shyheim Feat. Lyfe Jennings</td>
</tr>
<tr>
<td></td>
<td>32. NEW</td>
<td>January 22, 2008</td>
<td>Snoop Dogg Feat. Wiz Khalifa</td>
</tr>
<tr>
<td></td>
<td>33. NEW</td>
<td>January 22, 2008</td>
<td>Takeshi Feat. Kazuki Nakamura</td>
</tr>
<tr>
<td></td>
<td>34. NEW</td>
<td>January 22, 2008</td>
<td>The Game Feat. Yo Ma Feat. David Ellefson</td>
</tr>
<tr>
<td></td>
<td>35. NEW</td>
<td>January 22, 2008</td>
<td>The Rolling Stones Feat. Gary Moore</td>
</tr>
<tr>
<td></td>
<td>36. NEW</td>
<td>January 22, 2008</td>
<td>TI Feat. T Pain</td>
</tr>
<tr>
<td></td>
<td>37. NEW</td>
<td>January 22, 2008</td>
<td>T-Pain Feat. Trav</td>
</tr>
<tr>
<td></td>
<td>38. NEW</td>
<td>January 22, 2008</td>
<td>Trav Feat. T-Pain</td>
</tr>
<tr>
<td></td>
<td>39. NEW</td>
<td>January 22, 2008</td>
<td>Twenty One Pilots</td>
</tr>
<tr>
<td></td>
<td>40. NEW</td>
<td>January 22, 2008</td>
<td>Usher Feat. Demarco Lovette Feat. Ciara</td>
</tr>
<tr>
<td></td>
<td>41. NEW</td>
<td>January 22, 2008</td>
<td>Wiz Khalifa Feat. Nate Dogg Feat. Snoop Dogg</td>
</tr>
</tbody>
</table>
|         | 42. NEW | January 22, 2008 | Yes Feat. Lenny Kravitz Feat. 2Pac Feat. Smokey Robinson Feat. Common ...

**Notes:**
- The chart data is from Billboard, a weekly music publication in the United States, and includes sales and streaming data for various countries.
- The charts are categorized by country, with each country's top albums listed.
- The chart dates range from January 22, 2008, to February 19, 2008, indicating the period covered by these charts.
- The artists listed are primarily known for their contributions to contemporary music genres, reflecting popular trends at the time.
- The chart data includes genres such as pop, rock, hip-hop, and R&B, highlighting a diverse range of musical styles.
**TOP JAZZ**

<table>
<thead>
<tr>
<th>ARTIST</th>
<th>SONG</th>
<th>LABEL</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>1</strong></td>
<td><strong>JOSH BELL</strong></td>
<td><strong>ASPEN EPIC</strong></td>
</tr>
<tr>
<td><strong>2</strong></td>
<td><strong>ANDREW BOCCELLI</strong></td>
<td><strong>ATLANTIC</strong></td>
</tr>
<tr>
<td><strong>3</strong></td>
<td><strong>ANDREW Corp.</strong></td>
<td><strong>Dpanels</strong></td>
</tr>
<tr>
<td><strong>4</strong></td>
<td><strong>ANDREW Corp.</strong></td>
<td><strong>Dpanels</strong></td>
</tr>
<tr>
<td><strong>5</strong></td>
<td><strong>ANDREW Corp.</strong></td>
<td><strong>Dpanels</strong></td>
</tr>
</tbody>
</table>

**TOP CONTEMPORARY JAZZ**

<table>
<thead>
<tr>
<th>ARTIST</th>
<th>SONG</th>
<th>LABEL</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>1</strong></td>
<td><strong>ERBIE HANCOCK</strong></td>
<td><strong>IGNITE</strong></td>
</tr>
<tr>
<td><strong>2</strong></td>
<td><strong>FACETS OF DUKE</strong></td>
<td><strong>IGNITE</strong></td>
</tr>
<tr>
<td><strong>3</strong></td>
<td><strong>MARTIN LEWIS</strong></td>
<td><strong>IGNITE</strong></td>
</tr>
<tr>
<td><strong>4</strong></td>
<td><strong>KENTY G.</strong></td>
<td><strong>IGNITE</strong></td>
</tr>
<tr>
<td><strong>5</strong></td>
<td><strong>VARIOUS ARTISTS</strong></td>
<td><strong>IGNITE</strong></td>
</tr>
</tbody>
</table>

**TOP CLASSICAL Crossover**

<table>
<thead>
<tr>
<th>ARTIST</th>
<th>SONG</th>
<th>LABEL</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>1</strong></td>
<td><strong>ANDREA BOCELLI</strong></td>
<td><strong>ARTIST AND LABEL</strong></td>
</tr>
<tr>
<td><strong>2</strong></td>
<td><strong>LOUIS ARMSTRONG</strong></td>
<td><strong>ARTIST AND LABEL</strong></td>
</tr>
<tr>
<td><strong>3</strong></td>
<td><strong>ANDREA BOCELLI</strong></td>
<td><strong>ARTIST AND LABEL</strong></td>
</tr>
<tr>
<td><strong>4</strong></td>
<td><strong>ANDREA BOCELLI</strong></td>
<td><strong>ARTIST AND LABEL</strong></td>
</tr>
<tr>
<td><strong>5</strong></td>
<td><strong>ANDREA BOCELLI</strong></td>
<td><strong>ARTIST AND LABEL</strong></td>
</tr>
</tbody>
</table>

**TOP CLASSICAL**

<table>
<thead>
<tr>
<th>ARTIST</th>
<th>SONG</th>
<th>LABEL</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>1</strong></td>
<td><strong>JOSH BELL</strong></td>
<td><strong>ASCAP</strong></td>
</tr>
<tr>
<td><strong>2</strong></td>
<td><strong>ANDREW BOCCELLI</strong></td>
<td><strong>ASCAP</strong></td>
</tr>
<tr>
<td><strong>3</strong></td>
<td><strong>ANDREW BOCCELLI</strong></td>
<td><strong>ASCAP</strong></td>
</tr>
<tr>
<td><strong>4</strong></td>
<td><strong>ANDREW BOCCELLI</strong></td>
<td><strong>ASCAP</strong></td>
</tr>
<tr>
<td><strong>5</strong></td>
<td><strong>ANDREW BOCCELLI</strong></td>
<td><strong>ASCAP</strong></td>
</tr>
</tbody>
</table>

**TOP RADIO AIRPLAY**

<table>
<thead>
<tr>
<th>SONG</th>
<th>ARTIST</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>1</strong></td>
<td><strong>APOLIGIZE</strong></td>
</tr>
<tr>
<td><strong>2</strong></td>
<td><strong>DON'T STOP THE MUSIC</strong></td>
</tr>
<tr>
<td><strong>3</strong></td>
<td><strong>BLEEDING LOVE</strong></td>
</tr>
<tr>
<td><strong>4</strong></td>
<td><strong>NO ONE</strong></td>
</tr>
<tr>
<td><strong>5</strong></td>
<td><strong>WHAT YOU STAND FOR</strong></td>
</tr>
</tbody>
</table>

**EUROCHARTS**

**SINGLE SALES**

<table>
<thead>
<tr>
<th>ARTIST</th>
<th>SONG</th>
<th>LABEL</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>1</strong></td>
<td><strong>TIMBALAND</strong></td>
<td><strong>TABULATED</strong></td>
</tr>
<tr>
<td><strong>2</strong></td>
<td><strong>TABULATED</strong></td>
<td><strong>TABULATED</strong></td>
</tr>
<tr>
<td><strong>3</strong></td>
<td><strong>TABULATED</strong></td>
<td><strong>TABULATED</strong></td>
</tr>
<tr>
<td><strong>4</strong></td>
<td><strong>TABULATED</strong></td>
<td><strong>TABULATED</strong></td>
</tr>
<tr>
<td><strong>5</strong></td>
<td><strong>TABULATED</strong></td>
<td><strong>TABULATED</strong></td>
</tr>
</tbody>
</table>

**ALBUMS**

<table>
<thead>
<tr>
<th>ARTIST</th>
<th>SONG</th>
<th>LABEL</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>1</strong></td>
<td><strong>AMY WINEHOUSE</strong></td>
<td><strong>SINGLE SISTERS</strong></td>
</tr>
<tr>
<td><strong>2</strong></td>
<td><strong>ROBERT PLANT</strong></td>
<td><strong>ALISON Krauss</strong></td>
</tr>
<tr>
<td><strong>3</strong></td>
<td><strong>AMY MacDONALD</strong></td>
<td><strong>ALISON Krauss</strong></td>
</tr>
<tr>
<td><strong>4</strong></td>
<td><strong>ANDREA BOCCELLI</strong></td>
<td><strong>A GRAND NIGHT FOR SINGING</strong></td>
</tr>
<tr>
<td><strong>5</strong></td>
<td><strong>SOUNDTRACK</strong></td>
<td><strong>BEGGARS BANQUET</strong></td>
</tr>
</tbody>
</table>

**EUROCHARTS ARE COMPILED BY BILLBOARD FROM THE NATIONAL SINGLES AND ALBUM CHARTS OF 15 EUROPEAN COUNTRIES.**

For chart reprints call 646.654.4633

**Data for week of FEBRUARY 2, 2008**

Go to www.billboard.biz for complete chart data
**TOP HEATSEEKERS**

<table>
<thead>
<tr>
<th>ARTIST</th>
<th>LABEL / NUMBER</th>
<th>DISTRIBUTING LABEL</th>
<th>PRICE</th>
<th>TITLE</th>
</tr>
</thead>
<tbody>
<tr>
<td>DRAGONFORCE</td>
<td>NUCLEAR BLAST</td>
<td>-</td>
<td>-</td>
<td>Inhuman Rampage</td>
</tr>
<tr>
<td>NICK SWARDSON</td>
<td>-</td>
<td>-</td>
<td>-</td>
<td>Party</td>
</tr>
<tr>
<td>HURT</td>
<td>-</td>
<td>-</td>
<td>-</td>
<td>The Way Of The Fist</td>
</tr>
<tr>
<td>MATT WHITE</td>
<td>-</td>
<td>-</td>
<td>-</td>
<td>Best Days</td>
</tr>
<tr>
<td>LEVON HELM</td>
<td>-</td>
<td>-</td>
<td>-</td>
<td>Dirt Farmer</td>
</tr>
<tr>
<td>SHARON JONES &amp; THE DAP-KINGS</td>
<td>-</td>
<td>-</td>
<td>-</td>
<td>Good Thing Going</td>
</tr>
<tr>
<td>RHONDA VINCENT</td>
<td>-</td>
<td>-</td>
<td>-</td>
<td>Egypt Central</td>
</tr>
<tr>
<td>EGYPT CENTRAL</td>
<td>-</td>
<td>-</td>
<td>-</td>
<td>Writer's Block</td>
</tr>
<tr>
<td>PETER BJORN AND JOHN</td>
<td>-</td>
<td>-</td>
<td>-</td>
<td>Alone</td>
</tr>
</tbody>
</table>

**TASTEMAKERS**

<table>
<thead>
<tr>
<th>ARTIST</th>
<th>LABEL / NUMBER</th>
<th>DISTRIBUTING LABEL</th>
<th>PRICE</th>
<th>TITLE</th>
</tr>
</thead>
<tbody>
<tr>
<td>SOUNDTRACK</td>
<td>PARADISE</td>
<td>-</td>
<td>-</td>
<td>Fly Me To The Moon</td>
</tr>
<tr>
<td>THE MAGNETIC FIELDS</td>
<td>-</td>
<td>-</td>
<td>-</td>
<td>The Way We Talk</td>
</tr>
<tr>
<td>ROBERT PLANT / ALISON Krauss</td>
<td>-</td>
<td>-</td>
<td>-</td>
<td>In The Mood For Love</td>
</tr>
<tr>
<td>ALICIA KEYS</td>
<td>-</td>
<td>-</td>
<td>-</td>
<td>We Will Always Find A Way</td>
</tr>
<tr>
<td>LUPE FIASCO</td>
<td>-</td>
<td>-</td>
<td>-</td>
<td>Emerald Eyes</td>
</tr>
<tr>
<td>KATE NASH</td>
<td>-</td>
<td>-</td>
<td>-</td>
<td>Some Days</td>
</tr>
<tr>
<td>LED ZEPPELIN</td>
<td>-</td>
<td>-</td>
<td>-</td>
<td>In A Quiet Room</td>
</tr>
<tr>
<td>SIA</td>
<td>-</td>
<td>-</td>
<td>-</td>
<td>Breathe</td>
</tr>
<tr>
<td>M.I.A.</td>
<td>ATOMIC RECORDING COMPANY</td>
<td>-</td>
<td>-</td>
<td>The Time Is Now</td>
</tr>
<tr>
<td>SOUNDS AVALANCHE</td>
<td>-</td>
<td>-</td>
<td>-</td>
<td>Intro (Part 1)</td>
</tr>
<tr>
<td>AMY WINEHOUSE</td>
<td>-</td>
<td>-</td>
<td>-</td>
<td>Back To Black</td>
</tr>
</tbody>
</table>

**REGIONAL HEATSEEKER #1s**

- **MOUNTAIN**
  - The Way Of The Fist
  - Inhuman Rampage
  - Ilembe: Honoring Shaka Zulu

- **EAST NORTH CENTRAL**
  - Ladysmith Black Mambazo

- **NORTHEAST**
  - Dragonforce
  - Nick Swardon

- **SOUTHWEST**
  - Rhonda Vincent
  - Five Finger Death Punch

- **SOUTH CENTRAL**
  - The Black Carpet
  - Nicky Jam

- **SOUTH ATLANTIC**
  - Dirt Farmer
  - Levon Helm

**BREAKING & ENTERING**

Mexican brother-sister duo Jesse & Joy, who were named best new artist at the Latin Grammy Awards in November, bullet at No. 22 on Latin Pop Airplay with first charting single "Espacio Sideral." The act tells billboard.com about its newfound success and debut album "Eres Mi Vida."

Go to Billboard.com/breaking to discover developing artists making their inaugural chart run each week.
**T-SHIRTS**

Looking for Rock T-shirts? You've found 'em!

**BACKSTAGE FASHION**

Worldwide Distributors of Licensed:
- ROCK & NOVELTY T-SHIRTS,
- STICKERS, PATCHES, FLAGS & MORE!

Check out our website catalog:
www.backstage-fashion.com
or call for a free price list/flyer (dealers only):
800-644-ROCK
(outside the U.S. - 928-443-0100)

**BUSINESS OPPORTUNITIES**

ATTENTION SINGERS, BANDS, MANAGERS

If you are looking for a new Christmas song to record for the 2008 Christmas holiday season, we have a great new Christmas song that will be among the top Christmas songs for 2008 and years to come. Demo CD available. Lendor Music - Contact 805-969-3966

**MANAGEMENT WANTED**

Unique rock/pop/singer/songwriter
Tamayu seeks manager/agent to elevate career. Must believe in my vision and capabilities as an artist. Please refer to myspace.com/tamayu for music/info. Contact: 310-954-7347

**HELP WANTED**

MASTERING ENGINEER
Large Los Angeles production and studio complex with state of the art mastering facility has immediate need for an expert mastering engineer with notable track record and experience.

All replies held in strict confidence. Reply to: greatstudios@gmail.com

**MUSIC MERCHANDISE**

BUY DIRECT AND SAVE!
While other people are raking their profits, we are slashing ours. Major label CDs, cassettes and LPs at low as 50% off! Your choice from the most extensive listings available.

For free catalog call (800) 890-6000.
Fax (508) 962-0247 or write.
Scorpio Music, Inc.
P.O. Box 4, Trenton, New Jersey 08691-0020
email: scorpions@opti.net

CALL US TODAY AND ASK ABOUT
THE BILLBOARD CLASSIFIEDS
INTRODUCTORY OFFER
FOR NEW ADVERTISERS!
1-800-223-7524 or
jserrette@billboard.com

---

**BILLBOARD CLASSIFIED COVERS EVERYTHING**

- DUPLICATION
- REPLICATION
- VINYL PRESSING
- CD ROM SERVICES
- DVD SERVICES
- FOR SALE
- PROMOTION & MARKETING SERVICES
- MUSIC DISTRIBUTORS
- AUCTIONS
- RECORDING STUDIOS
- REAL ESTATE
- INVESTORS WANTED
- STORES FOR SALE
- EQUIPMENT FOR SALE
- STORE SUPPLIES
- FIXTURES
- CD STORAGE CABINETS
- DISPLAY UNITS
- PUBLICITY PHOTOS
- INTERNET/WEBSITE SERVICES
- BUSINESS SERVICES
- MUSIC INSTRUCTION
- BUSINESS OPPORTUNITIES
- COMPUTER/SOFTWARE
- MUSIC MERCHANDISE
- T-SHIRTS
- EMPLOYMENT SERVICES
- PROFESSIONAL SERVICES
- DJ SERVICES
- FINANCIAL SERVICES
- LEGAL SERVICES
- LEGAL NOTICE
- ROYALTY AUDITING
- TAX PREPARATION
- BANKRUPTCY SALE
- COLLECTABLES
- PUBLICATIONS
- TALENT
- SONGWRITERS
- SONGS FOR SALE
- DEALERS WANTED
- RETAILERS WANTED
- WANTED TO BUY
- CONCERT INFO
- VENUES
- NOTICES/ANNOUNCEMENTS
- VIDEO
- MUSIC VIDEO
- POSITION WANTED
- LISTENING STATIONS
- FOR LEASE
- DISTRIBUTION NEEDED
- EDUCATION OPPORTUNITY
- HELP WANTED
- MASTERING
- AUDIO SUPPLIES
- ROYALTY PAYMENT
- PRINTING
- MUSIC PRODUCTION
- METAMUSIC
- STAGE HYPNOTIST
- CD FAIRS & FESTIVALS
- MUSIC WEBSITES
- NEW PRODUCTS
- DOMAIN NAMES

---

FEBRUARY 2, 2008 | www.billboard.biz | 59
Billboard's preview of SXSW is your VIP access to this year's event. In addition to covering the top acts and conference highlights, our feature will also examine the critical role of SXSW in launching artists for independent labels and explore the industry-wide chart successes of indie labels.

Don't miss your opportunity to be a part of Billboard's 2008 SXSW special feature and showcase your brand at one of the most important industry events of the year!

ISSUE DATE: MARCH 15
AD CLOSE: FEBRUARY 20
ART DUE: FEBRUARY 26
BONUS DISTRIBUTION: SXSW 2008, March 12-16

To Advertise Contact:
Aki Kaneko
323.525.2299 • akaneko@billboard.com

MILEPOSTS

**BEATHS**

Jon Stoll, 54, veteran independent promoter, died Jan. 12 at Good Samaritan Medical Center in West Palm Beach, Fla., after an extended illness that included a stroke and brain cancer.

The New York native began staging concerts in his teens, moving to South Florida with his parents as a young man. His Fantasma Productions grew into one of the largest independent promoters in the country, surviving and thriving before, during and after the concert industry consolidation that changed the business at the turn of the century.

Fantasma promotes concerts throughout the South and books acts for such venues as the Moody Park Amphitheater in Boca Raton, Fla., and the Seminole Hard Rock Hotel and Casino in Hollywood, Fla. Stoll was a former president of the National Assn. of Concert Promoters. A savvy businessman and creative promoter, he was an outspoken proponent of the value of independent promoters and the negative impact of high ticket prices and other industry ills.

"Jon Stoll was a believer," fellow independent promoter Arroy Granat of Jam Productions in Chicago says. "He was a man of conviction, vision and integrity. He had personality. He had soul.

Survivors include his wife, Lori; and children Jesse, Lauren, L.J., Jack and Liana. Services were held Jan. 17 at Temple Israel in West Palm Beach.

Lou Manganiello, 61, former agent for Twisted Sister and Blackfoot, died Jan. 4 from complications of cancer at his home in Naples, Fla. Manganiello began his career in the music industry by creating a talent agency in New Jersey called Lou Mang & Associates. In the late '70s, he moved to Florida to open promotions and booking company Standlee Internaional, which set up tours in the Southeast and Southwest.

Manganiello is survived by his wife, Mary; four children; their spouses; and eight grandchildren.

Neil Levenson, 74, songwriter/producer/lyricist, died Jan. 12 of bone cancer at the Hebrew Home for the Aged in West Hartford, Conn. Levenson was the composer/lyricist of the 1963 hit single "Denise" by Randy & the Rainbows. The song, which was inspired by his childhood friend Denise Lefkas, peaked at No. 10 on the Billboard Hot 100.

Drew Glackin, 44, bassist for the Silos, died Jan. 5 of cardiac arrest from an overactive thyroid condition.

Glackin was a multi-instrumentalist who performed in a number of groups, including the John Grace Band, where he played tuba. He was considered one of the most sought-after musicians in New York because of his outstanding technique and incredible speed.

Glackin is survived by his mother, two brothers, sister, and nieces and nephews.

Dave Havlicek, 66, aka Dave Day, original guitarist for the Monks, died Jan. 10 of a heart attack in Seattle.

Havlicek formed the Monks, originally named the Torquays, with four other soldiers (Gary Burget, Larry Clark, Roger Johnson and Eddie Shaw) in 1964 while stationed in Germany.

The band vanished after its 1965 debut, "Black Monk Time," but growing interest in its story led to a 1999 reunion for the album "Five Upstart Americans" and a tour. Another album, "Let's Start a Beat," followed in 2002. Havlicek is survived by his wife, Irene.

Andy Palacio, 47,andleader/songwriter who pioneered a revival of Garifuna music of Central America, died Jan. 19 of respiratory failure after a stroke and heart attack in Belize City, Belize.

Palacio was the guitarist for Garifuna Collective, which he formed with friend and producer Ivan Duran. In 2007, their album "Watina" was hailed as one of the top world music albums of the year.

In September 2007, the prime minister of Belize gave Palacio the Order of Meritous Service, and in November, he was named a Unesco Artist for Peace.

Palacio is survived by his mother, brother, sister, five children and two granddaughters.

FRE

(Advice)

HOW DO YOU MAKE YOUR CLASSIFIED AD PAY?

By running it consistently—consecutive weeks—for impact!!

Rarely does a prospective customer reply to an ad the very first time it appears. When that customer is ready to buy.

Remember, the very week it or she is ready your advertisement should be in POSITION.

Stay ALIVE and SATISFIED with an ACTIVE CLASSIFIED!!

TOLL FREE

800-233-7524 or 646-654-4697
EXECUTIVE TURNTABLE
Send submissions to: exec@billboard.com

RECORD COMPANIES: Universal Republic Records appoints Elisse Wright senior VP of urban music. She was VP of marketing at Universal Julson.

Industry veterans Jack Ashton and Lenny Bronstein have launched new record label Flash Music. Ashton will continue running his AC promotion company Ashton Consulting, and Bronstein will continue running his radio promotions company Heavy Lenny Promotions.

Razor & Tie Entertainment names Kari Brusca director of media and artist relations. She was founder/principal of KB Entertainment.

Universal Music Group Nashville promotes Leigh Morris to manager of artist relations and creative services. She was coordinator of artist and media relations.

PUBLISHING: EMI Music Publishing ups Leo Corbett to COO and Thomas Kelly to CFO. Corbett was executive VP/CFO, and Kelly was VP of finance.

DISTRIBUTION: Redeye Distribution names Michael Green span finance director. He was senior VP of operations and planning at Sanctuary Records Group.

TOURING: Facility management and consulting services firm VenueWorks names Steve Hyman executive director of the 21,000-capacity Alerus Center in Grand Fork, N.D., effective Feb. 18. He was president of Streamwood, Ill.-based consulting firm CCO Arenas.

LEGAL: The Digital Media Assn. taps Greg Barnes as its new legislative counsel/director of government affairs. He was senior counsel to House Judiciary Committee chairman John Conyers Jr., D-Mich.

RELATED FIELDS: The RIAA appoints Kathy Leodler director of investigations for its Western region anti-piracy unit. She was the acting special agent in charge at the FBI's office in San Diego.


British Music Rights, which represents composers, songwriters and publishers, appoints Feargal Sharkey CEO, while Andy Heath becomes chairman, effective Feb. 1. Sharkey recently chaired the U.K. government's Live Music Forum, and Heath is a director of Beggars Group.

---

INSIDE TRACK
ROOM FOR JOE

If all goes as planned, rapper Joe Budden will release his first album in five years, "Padded Room," in the spring.

"Padded Room" will be the follow-up to 2003's "Joe Budden," which launched the hit "Pump It Up." Three editions of his "Mood Muzik" mixtape series have followed, but Budden tells Tracks he's looking forward to another proper album release.

The album "sounds like Joe Budden," he says. "I can't really say it sounds like the times, because the times right now I'm not too fond of. I'm not too big on how that sound is going. But Joe Budden fans will get what they're accustomed to, and there's music on there for the casual listener as opposed to 'Mood Muzik,' which is not for the casual fan."

Budden, of course, had intended to release a second album called "The Growth" in the wake of the debut's success. But it was scuttled by a deteriorating relationship with Def Jam, his label at the time, and a rumored feud with outgoing CEO Jay-Z. Nowadays Budden says that "the relationship went sour over the years, not something that just happened spontaneously or instantly. It was kind of a developing process."
INSIDE TRACK
BACK ON THE CHAIN GANG

It's been more than 15 years since the original lineup of groundbreaking British rock act Gang of Four has released new material, but the foursome has been busy since getting back together to re-record old tracks for 2005's "Return the Gift." The crew has been recording in guitarist Andy Gill's London studio and off to complete a set for self-release this year. "We're doing what bands ought to be doing. We're writing. This time, there's no label, no advice of the A&R and marketing folk," bassist Dave Allen says. "We might be releasing the first single or four songs for free on the Internet, or on vinyl, or both, and just see what the marketplace is like. We're trying to energize the base and we know that we're dealing with an enormous group of new and younger fans." Sadly, drummer Hugo Burnham is sitting out the sessions due to unnamed health issues. "Hugo's still involved in some ways, but it's a very personal issue that will be discussed at a later date," Allen says.

GANG OF FOUR

SUNDANCE FILM FESTIVAL

At the Sundance Film Festival, held Jan. 17-27 in Park City, Utah, Billboard creative director Josh Klement asked artists to shoot self-portraits following their exclusive video interviews for billboard.com. To watch interviews and performances from the festival, go to billboard.com/Sundance.

1. Badger 50 Cent discussed his new film production company and plans for G-Unit.
2. Actor/musician Jack Black, left, with "Be Kind Rewind" writer/director Michel Gondry.
3. ASCAP kicked off its 10th year at the Sundance Film Festival with a special showcase Jan. 18 at the Sundance Music Cafe. One of the night's performers was indie/folk sensation Ingrid Michaelson, center, pictured with ASCAP assistant VP of special projects and Sundance Music Cafe producer Loretta Munoz and Sundance Institute institutional giving director Benjamin Kim.
4. Pati Smith and her band gave a fiery performance at ASCAP's showcase at the Sundance Music Cafe. Pictured afterward, from left, are ASCAP associate VP of pop/rock and film/TV music Marc Ernert-Nuttner, ASCAP senior VP of marketing Laurens Liguisa, guitarist and Smith's son Jackson Smith, ASCAP assistant VP of special projects and Sundance Music Cafe producer Loretta Munoz, guitarist Lenny Kaye, Smith's bassist/keyboards Tony Shanahan and drummer Jay Dee Daugherty.

Actress/singer Marla Cyrs and a visit to top 40 K102-FM Los Angeles, where she appeared on Ryan Seacrest's morning show. From left are Hollywood Records senior VP of promotion Jason Fontaine, K102 John Ivie, Cyrs, Seacrest and Hollywood Records VP of promotion Scott Pinck.

Billboard senior correspondent Susan Butler joined the sold-out crowd at the Highline Ballroom in New York to see S-Curve Records act We the Kings. In the back row, from left, are GMR Entertainment VP of marketing Michael Paoletta, band manager Bret Disend of Ozone Entertainment, We the Kings' Drew Thomson, album co-producer Sam Hollander and We the Kings' Travis Clark. In the middle row, from left, are S-Curve founder/CEO Steve Vogelbaum, album co-producer Dave Katz and We the Kings' Danny Duncan and Hunter Thomson. Kneeling are Butler and S-Curve founders/CEO Steve Vogelbaum.

www.americanradiohistory.com
Driving the Business

Join Billboard for this exclusive event featuring...

A KEYNOTE Q&A SESSION WITH:

CLIVE DAVIS
Chairman and CEO
BMG Label Group

CHARLES GOLDSTUCK
President and COO
BMG Label Group

DYNAMIC PANEL DISCUSSIONS ON:

- The Economics of Music Publishing
- Digital Dealmaking
- Investing in Independent Labels
- The Financial Rewards of Touring
- The State of the Industry

TRENDS IN MEDIA INVESTMENT
An in-depth look at how music assets play in the world of big media. What are the prospects of further consolidation among the major labels? Do labels and music companies function well as public companies? How are larger trends in media investment and M&A in films, Internet, mobile and gaming impacting music fortunes on the big stage with Wall Street and private equity investors? Panelists include:

HELEN MURPHY
President
International Media Services

ROBERT WIESENTHAL
Chief Strategy Officer
Sony Entertainment
Executive VP/CFO
Sony Corp. of America

STRAUSS ZELNICK
Partner
ZelnickMedia

Connect with top professionals from the music, legal and financial industries!

Now in its 7th year, this intimate one-day symposium brings together the best minds from the music, legal and Wall Street communities for an in-depth examination of the financial realities with which the music industry is contending. Interact with today’s most important entertainment dealmakers during compelling keynote interviews and panel sessions as well as a networking luncheon and cocktail reception!

$799  
REGISTER BY FEB 15

www.BillboardEvents.com
JOIN THE REAL HIP HOP R(EVOLUTION)

THE WORLD'S FIRST 24 HOUR TELEVISION NETWORK DEDICATED TO ALL THINGS HIP-HOP

NETWORKS FOCUS: CHALLENGING THE WAY THE WORLD SEES HIP-HOP

NETWORK CEO SPEAKS ON THE VISION OF THE CHANNEL

Featuring Kid Capri, The World's Greatest DJ

www.rhn.tv

Copyright ©2008 Real Hip-Hop Network. All Rights Reserved.
Copyright ©2008 Design & Promotions by TriVision Studios. www.trivision.tv