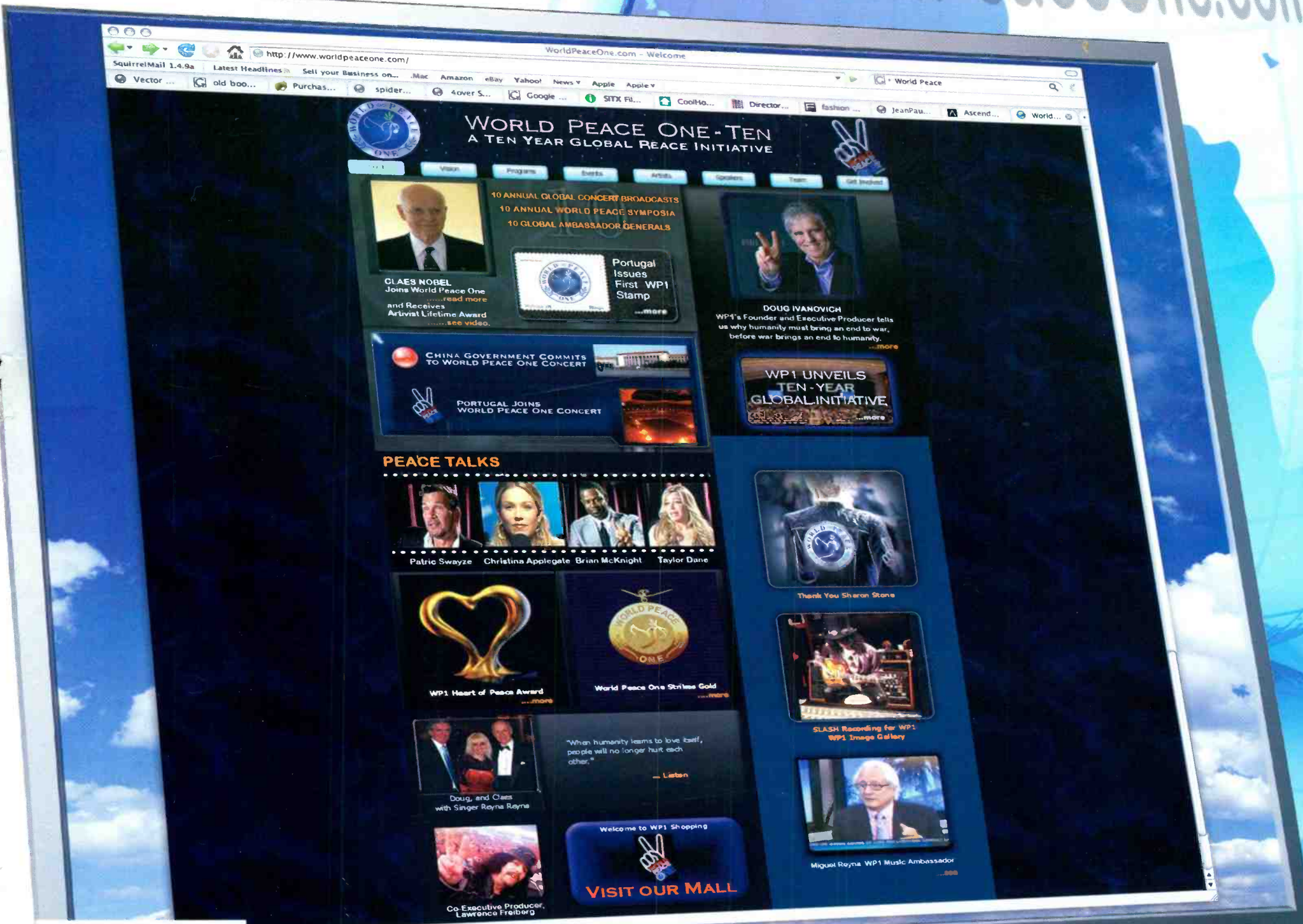


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**CHRISTINA AGUILERA**  
**CORINNE BAILEY RAE** (PRS)  
**TERENCE BLANCHARD**  
**MICHAEL BRECKER**  
**CASTING CROWNS**  
**HARRY CONNICK, JR.**  
**VINCE GILL**  
**GLEN HANSARD** (IMRO)  
**MARKETA IRGLOVA** (IMRO)  
**ISRAEL AND THE NEW BREED**  
**R. KELLY**  
**DAVE KOZ**  
**ALISON KRAUSS**

**DONALD LAWRENCE**  
**LIL WAYNE**  
**MAROON 5**  
**PINETOP PERKINS**  
**KENNY WAYNE SHEPHERD**  
**SPYRO GYRA**  
**T.I.**  
**THE CLARK SISTERS**  
**THE TIME JUMPERS**  
**THE WHITE STRIPES**  
**CARRIE UNDERWOOD**  
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## {EXCLUSIVE} LIL WAYNE

Rap's Brightest Star And Biggest Enigma In The First Interview Since His January Arrest >P.38

MIDEM NEWSMAKERS >P.10

INTERNET RADIO SHAKE-UP >P.43

7 TIPS FROM AN ALL-STAR MEDIA COACH >P.18

THE GRAMMYS AT 50 >P.47

VALENTINE'S DAY MARKETING TO LOVE >P.9

CHART HEAT Natasha Bedingfield, Lupe Fiasco, Cat Power >P.70

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**BRUCE SPRINGSTEEN (4)**

**RECORD OF THE YEAR**

- Beoncé
- Ne-Yo
- StarGate
- Foo Fighters
- Jay-Z
- Kuk Harrell
- Christopher "Tricky" Stewart
- Manny Marroquin (SACM)
- Justin Timberlake
- Timbaland
- Tom EINHIRST (PRS)

**ALBUM OF THE YEAR**

- Foo Fighters
- John Anderson
- Guy Clark
- Rodney Crowell
- Diana Krall (SOCAN)
- Joni Mitchell
- Larry Klein
- Dwele
- Warrin "Baby Dubb" Campbell
- Brian "Alley" Wilbur
- Manny Marroquin (SACM)
- Salaam Remi
- Tom EINHIRST (PRS)
- Gary Noble
- Franklin Saborro

**SONG OF THE YEAR**

- Josh Kear
- Chris Tompkin
- Tom Higgenson
- Jay-Z
- Kuk Harrell
- Torius "The Dream" Nash
- Christopher "Tricky" Stewart

**BEST NEW ARTIST**

- Feist (SOCAN)
- Ledisi
- Paramore

**BEST FEMALE POP VOCAL PERFORMANCE**

- Feist (SOCAN)
- Fergie
- Nelly Furtado (SOCAN)

**BEST MALE POP VOCAL PERFORMANCE**

- Michael Bublé (SOCAN)
- John Mayer
- Pavel McCartney (PRS)
- Justin Timberlake

**BEST POP PERFORMANCE BY A DUO OR GROUP WITH VOCALS**

- Ben Jovi
- Maroon 5
- Plain White T's
- U2 (PRS)

**BEST POP COLLABORATION WITH VOCALS**

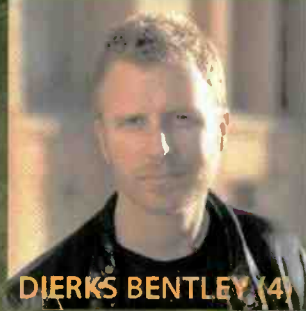
- Tony Bennett
- Beoncé
- Robert Plant
- Gwen Stefani
- Akon
- Timbaland
- Nelly Furtado (SOCAN)
- Justin Timberlake

**BEST POP INSTRUMENTAL PERFORMANCE**

- Beastie Boys
- Ben Harper & The Innocent Criminals
- Joni Mitchell
- Spyro Gyra

**BEST POP INSTRUMENTAL ALBUM**

- Beastie Boys
- Clubs - Betty
- Spyro Gyra
- Kirk Whalum



**DIERKS BENTLEY (4)**



**JILL SCOTT (3)**



**FEIST (SOCAN) (4)**



**BRAD PAISLEY (3)**



**JUSTICE (SACM) (3)**

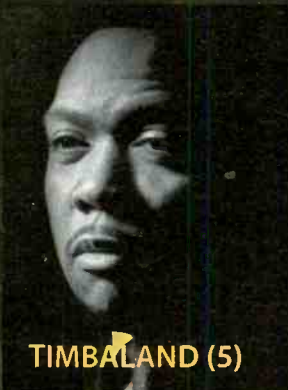


**MARY J. BLIGE (3)**





AKON (4)



TIMBALAND (5)



NE-YO (5)



JUSTIN TIMBERLAKE (5)



JAY-Z (5)



FOO FIGHTERS (5)

Lifetime Achievement Awards Burt Bacharach / The Band / Cab Calloway

BEST POP VOCAL ALBUM

Bon Jovi  
Feist (SOCAN)  
Miron 5  
Paul McCartney (PRS)

BEST DANCE RECORDING

The Chemical Brothers (PRS)  
Tom Rowlands (PRS)  
Ed Simons (PRS)  
Justice (SACEM)  
Gaspard Augé (SACEM)  
Xavier de Rosnay (SACEM)  
Jodi Marr  
John Merchant  
SturGate  
Justin Timberlake  
Timbaland

BEST ELECTRONIC/DANCE ALBUM

The Chemical Brothers (PRS)  
Justice (SACEM)  
LCD Soundsystem  
Tiesto (BUMA)

BEST TRADITIONAL POP VOCAL ALBUM

Michael Bublé (SOCAN)  
Queen Latifah  
Barbra Streisand  
Janis Taylor

BEST SOLO ROCK VOCAL PERFORMANCE

Beck  
Paul McCartney (PRS)  
John Mellencamp  
Bruce Springsteen

BEST ROCK PERFORMANCE BY A DUO OR GROUP WITH VOCALS

Green Day  
U2 (PRS)

BEST HARD ROCK PERFORMANCE

Foo Fighters  
Ozzy Osbourne  
Queens Of The Stone Age  
Tool

BEST METAL PERFORMANCE

As I Lay Dying  
King Diamond  
Machine Head  
Shadows Fall  
Slayer

BEST ROCK INSTRUMENTAL PERFORMANCE

Metatone  
Joe Satriani  
Bruce Springsteen  
Steve Vai

BEST ROCK SONG

Gregg Wattenberg  
Taylor Hawkins  
Bruce Springsteen

BEST ROCK ALBUM

Foo Fighters  
Bruce Springsteen  
Widespread

BEST ALTERNATIVE MUSIC ALBUM

Lily Allen (PRS)  
Arcade Fire (SOCAN)  
Bjark (PRS)

BEST FEMALE R&B VOCAL PERFORMANCE

Mary J. Blige  
Alicia Keys  
Jill Scott

BEST MALE R&B VOCAL PERFORMANCE

Rakett DeVaughn  
Musiq Soulchild  
Ne-Yo  
Prince  
Tank

BEST R&B PERFORMANCE BY A DUO OR GROUP WITH VOCALS

Usher  
Chaka Khan  
Mary J. Blige  
Ne-Yo  
Betty Wright  
Akon

BEST TRADITIONAL R&B VOCAL PERFORMANCE

Ann Nesby  
Ryan Shaw

BEST URBAN/ALTERNATIVE PERFORMANCE

Vikter Duplax  
Dwele  
Jill Scott  
Alicia Keys

BEST R&B SONG

India.Arie  
StarGate  
Ne-Yo  
Dirty Harry  
Kerry Brothers  
Alicia Keys  
Ivan Barrios  
Adam W. Blackstone  
Ranull C. Bowland  
Carvin Huggins  
Johannie Smith II  
Corey Latif Williams  
Louis Biancaniello  
Wayne Nugent  
Erika Nuri  
Kevin Risto (SOCAN)  
Janet Sewel  
Sam Walters

BEST R&B ALBUM, INDIVIDUAL OR GROUP

Chaka Khan  
Ledisi  
Musiq Soulchild  
Jill Scott  
Tank

BEST CONTEMPORARY R&B ALBUM

Akon  
Keyshia Cole  
Emily King  
Ne-Yo

BEST RAP SOLO PERFORMANCE

50 Cent  
Jay-Z

BEST RAP PERFORMANCE BY A DUO OR GROUP

Shop Boyz  
UGK  
OutKast  
Nas  
KRS One

BEST RAP/SUNG COLLABORATION

Akon  
Keyshia Cole  
Missy Elliott  
Jay-Z

BEST RAP SONG

50 Cent  
Timbaland  
Justin Timberlake  
Quincy Jones

BEST RAP ALBUM

Jay-Z  
Nas

BEST FEMALE COUNTRY VOCAL PERFORMANCE

LeAnn Rimes  
Trisha Yearwood

BEST MALE COUNTRY VOCAL PERFORMANCE

Dierks Bentley  
Alan Jackson  
George Strait

BEST COUNTRY PERFORMANCE BY A DUO OR GROUP WITH VOCALS

Eagles  
Emerson Drive (SOCAN)  
The Time Jumpers

BEST COUNTRY COLLABORATION WITH VOCALS

Steve Earle  
Reba McEntire  
Kelly Clarkson  
Brad Paisley

BEST COUNTRY INSTRUMENTAL PERFORMANCE

Brad Paisley  
The Time Jumpers

BEST COUNTRY SONG

Josh Kear  
Chris Tompkins  
Buddy Cannon  
Tony Lane  
Dierks Bentley

BEST COUNTRY ALBUM

Dierks Bentley  
Brad Paisley  
George Strait

BEST BLUEGRASS ALBUM

Cherryholmes

BEST CONTEMPORARY JAZZ ALBUM

Eldar  
Jeff Lorber

BEST JAZZ VOCAL ALBUM

Patii Austin  
Dee Dee Bridgewater

BEST JAZZ INSTRUMENTAL SOLO

Hank Jones  
Paul McCandless

BEST JAZZ INSTRUMENTAL ALBUM, INDIVIDUAL OR GROUP

Hank Jones  
John Patitucci

BEST LARGE JAZZ ENSEMBLE ALBUM

The Bob Florence Limited Edition  
The Bill Holman Band  
Maria Schneider Orchestra

BEST LATIN JAZZ ALBUM

Hector Martignon

BEST GOSPEL PERFORMANCE

The Clark Sisters  
Mary J. Blige  
T Bone

BEST GOSPEL SONG

Karen Clark Sheard  
Bernie Herms  
Cary Barlowe  
Janie Moore  
Aaron Rice  
James L. Moss

BEST POP/CONTEMPORARY GOSPEL ALBUM

Mandisa  
Michael W. Smith

BEST SOUTHERN, COUNTRY, OR BLUEGRASS GOSPEL ALBUM

Bill & Gloria Gaither And The Homecoming Friends  
Ricky Skaggs & The Whites

BEST TRADITIONAL GOSPEL ALBUM

The Clark Sisters  
Smoke Norful

BEST CONTEMPORARY R&B GOSPEL ALBUM

Coko  
J. Moss

BEST LATIN POP ALBUM

Miguel Bosé (SGAE)  
Jorge Drexler (SGAE)  
Jennifer Peña  
Alejandro Sanz (SGAE)

BEST LATIN ROCK OR ALTERNATIVE ALBUM

BlackGuayaba  
Jembe De Palo (SGAE)  
Panda

BEST LATIN URBAN ALBUM

Tego Calderón  
Calle 13  
Daddy Yankee  
Ruliano

BEST TROPICAL LATIN ALBUM

Cubanismo (PRS)  
Issac Delgado  
El Gran Combo De Puerto Rico  
Spanish Harlem Orchestra

BEST MEXICAN/MEXICAN-AMERICAN ALBUM

Vicente Fernández  
Paquita La Del Barrio  
Sones De México Ensemble

BEST TEJANO ALBUM

Little Joe & La Familia  
David Mariz

BEST NORTEÑO ALBUM

Conjunto Primavera  
Los Rieleros Del Norte

BEST BANDA ALBUM

KPAZ De La Sierra

BEST CONTEMPORARY BLUES ALBUM

Joan Annaratting (PRS)

BEST TRADITIONAL FOLK ALBUM

David Bromberg  
Cathy Fink  
Levon Helm

BEST CONTEMPORARY FOLK/AMERICANA ALBUM

Mary Chapin Carpenter  
Steve Earle  
Patty Griffin  
Tom Waits

BEST NATIVE AMERICAN MUSIC ALBUM

R. Carlos Nakai  
William Eaton

BEST HAWAIIAN MUSIC ALBUM

Keola Beamer  
Daniel Ho  
George Kahumoku, Jr.

BEST REGGAE ALBUM

Burning Spear (PRS)  
Stephen Marley  
Lee "Scratch" Perry (PRS)  
Sly & Robbie And The Taxi Gang (PRS)

BEST CONTEMPORARY WORLD MUSIC ALBUM

Ceu (SACEM)  
Bethel Gilberto (AMAR)  
Angelique Kidjo (SACEM)

BEST MUSICAL ALBUM FOR CHILDREN

Buck Howdy With BB  
Sweet Honey In The Rock  
Peter Himmelman  
Don Sebesky

BEST SPOKEN WORD ALBUM FOR CHILDREN

Jim Dale (PRS)  
Toni Morrison

BEST SPOKEN WORD ALBUM

Maya Angelou

BEST COMEDY ALBUM

Flight Of The Conchords (APRA)  
Steven Wright  
Harry Shearer

BEST MUSICAL SHOW ALBUM

Marvin Hamlisch  
Stephen Sondheim  
Scott Frankel  
Michael Korie  
Leonard Bernstein

BEST COMPILATION SOUNDTRACK ALBUM FOR MOTION PICTURE, TELEVISION OR OTHER VISUAL MEDIA

The Beatles (PRS)  
Glen Hansard (IMRO)  
Marketa Irglova (IMRO)

BEST SCORE SOUNDTRACK ALBUM FOR MOTION PICTURE, TELEVISION OR OTHER VISUAL MEDIA

James Newton Howard  
Howard Shore  
John Powell  
Michael Giacchino

BEST SONG WRITTEN FOR MOTION PICTURE, TELEVISION OR OTHER VISUAL MEDIA

Glen Hansard (IMRO)  
Marketa Irglova (IMRO)  
Eddie Vedder  
Sledah Garrett  
Henry Krieger  
Prince  
Chris Cornell

BEST INSTRUMENTAL COMPOSITION

Maria Schneider  
Mark Walker  
Phillip Glass

BEST INSTRUMENTAL ARRANGEMENT

Vince Mendoza  
Gordon Goodwin

BEST INSTRUMENTAL ARRANGEMENT ACCOMPANYING VOCALIST(S)

Jorge Calandrelli  
John Clayton  
Damon Meader  
Kim Nazarian

BEST HISTORICAL ALBUM

Jamie Howard  
Steve Rosenthal

BEST ENGINEERED ALBUM, NON-CLASSICAL

Jimmy Hogarth (PRS)  
Dave O'Donnell

PRODUCER OF THE YEAR, NON-CLASSICAL

Mike Elizondo  
Timbaland

BEST REMIXED RECORDING, NON-CLASSICAL

Carl Craig

BEST SURROUND SOUND ALBUM

Steven Wilson  
Porcupine Tree  
George Martin (PRS)

BEST ENGINEERED ALBUM, CLASSICAL

Trent Walker

BEST CLASSICAL ALBUM

Leonard Slatkin

BEST ORCHESTRAL PERFORMANCE

Osmo Vänskä (TEOSTO)  
 Esa-Pekka Salonen (TEOSTO)  
 Leonard Slatkin

BEST OPERA RECORDING

Sir Charles Mackerras (PRS)  
 Brian Couzens (PRS)  
 Andreas Caemmerer (GEMA)

BEST CHORAL PERFORMANCE

Michael Gielen (AKM)

BEST INSTRUMENTAL SOLOIST PERFORMANCE (WITHOUT ORCHESTRA)

Marc-Aurèle Hamelin (SOCAN)

BEST SMALL ENSEMBLE PERFORMANCE

Frank Proto

BEST CLASSICAL CONTEMPORARY COMPOSITION

Joan Albert Amargós (SGAE)  
 David Chesky  
 Jennifer Higdon

BEST CLASSICAL CROSSOVER ALBUM

Mack Wilberg  
Quartet San Francisco

BEST SHORT FORM MUSIC VIDEO

Johnny Cash  
Feist (SOCAN)  
Gnarls Barkley  
Justice (SACEM)  
Mute Math

BEST LONG FORM MUSIC VIDEO

Dierks Bentley  
Russell Thomas (PRS)  
Malonna



PAUL MCCARTNEY (PRS) (3)



STARGATE (3)  
(Mikkel Storleer Eriksen,  
Tor Erik Hermansen)

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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, Omnipone

Tero Ojanpera, EVP/Entertainment and Communities, Nokia

Jérôme Paillard, Director, Marché du Film, Festival Du Cannes

Craig Palmer, CEO, Gracenote

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- ▶ **The Chain Gang:** What do the content creator, the copyright holder, the technology enabler and the wireless operator each bring to the value chain?

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TOP DIGITAL	#1 SOUNDTRACK / JUNO
TOP INTERNET	#1 SOUNDTRACK / JUNO
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TOP CONTEMPORARY JAZZ	#1 HERBIE HANCOCK / RIVER: THE JONI LETTERS
TOP POP CATALOG	#1 GUNS N' ROSES / GREATEST HITS
TOP REGGAE	#1 BOB MARLEY / FOREVER BOB MARLEY
TOP DVD SALES	#1 FAMILY GUY PRESENTS: BLUE HARVEST
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ON THE COVER: Lil Wayne photographed by Sarah A. Friedman/Corbis Outline

360 DEGREES OF BILLBOARD

**HOME FRONT**

**Events**

**MOBILE ENTERTAINMENT LIVE**  
The official mobile entertainment event of CTIA gets inside the latest trends in mobile gaming, TV, video, animation, messaging, marketing and social networking. More at [billboardevents.com](http://billboardevents.com).

**LATIN**  
Billboard's Latin Music Conference & Awards features four days of panel sessions, showcases, the Billboard Bash, a full-day program on Latin radio and the Latin Music Awards. Register at [billboardevents.com](http://billboardevents.com).

**MUSIC & MONEY**  
Billboard's Music & Money Symposium unites the music, legal and Wall Street communities for sessions like a keynote Q&A with BMG Label Group's Clive Davis and Charles Goldstuck. More at [billboardevents.com](http://billboardevents.com).

**Blogs**

**JADED INSIDER**  
J.I. will be glued to the tube on Super Bowl Sunday to report on the music powering the hottest commercials and whether Tom Petty & the Heartbreakers rocked the halftime show. More at [jadedinsider.com](http://jadedinsider.com).

LIL WAYNE: PIOTR SIKORA/CORBIS OUTLINE; RAVEONNETTES: SOREN SOLKAER STARBIRD; MARTIN: KEN WISSERENNER; BELL: XT HARRY BORDEN

# OPINION

EDITORIALS | COMMENTARY | LETTERS

**BILL WERDE**  
Executive Editor  
Billboard



## A Meaningful MIDEM

Paul McGuinness Was The Right Guy In The Right Place. Is It The Right Time?

It was about two in the morning as Friday became Saturday during MIDEM's opening weekend in Cannes. I was sitting on a corner stool in the infamous Carlton Hotel bar, and U2 manager Paul McGuinness, entirely amused at the notion of a writer named "wordy," had been making fun of me for 10 minutes.

"You must just love to *edit* people," he says, leaning in, "and say 'this story is just too wordy,'" and then he laughs, his whole larger-than-life presence shaking. A few moments later, a person of questionable blood alcohol content took a swan dive into our table, breaking glasses and emphatically punctuating our little moment.

This wasn't the best story I have to tell from MIDEM, but it's certainly the best I am confident I can print without losing friends and alienating people (not to mention incurring a lawsuit or five). The exec who pinched James Blunt's ass in the lobby bar? The one who would only mumble "it's all bullshit" before falling off his chair at restaurant/place-to-be-seen the Felix? And just who was that familiar face taking out McGuinness' table? Those details remain for those who were there.

But the point of the McGuinness story is that, well, it was pretty cool. The guy who found four teenagers in Dublin and helped steer them to global superstardom, and the creation of some of the best music ever made? He's welcome to tool on me, as long as he keeps the stories coming.

And so it was important, I think, that he's also the guy who, a couple of days later used a keynote slot at MIDEM (see "MIDEM Blaster," page 10) to tool on the Internet service providers (ISPs), telecoms and tech companies that have been happy to profit from, or at least abide by the losses of the music business. Because Lord knows, if the music business could use anything, it's spokespeople on matters such as this who are better known for music and groundbreaking tech deals than for spreadsheets and lawsuits.

Let us not forget that McGuinness isn't just the manager of one of the greatest bands in history. He was also one of the four men in Steve Jobs' Palo Alto, Calif., kitchen (Jobs, McGuinness, Jimmy Iovine and Bono, with Lucian Grainge on the phone) when the deal was done to create a U2 iPod and link the song "Vertigo" to an Apple commercial. "Those were the days when iTunes was being talked about

**The EFF's old idea is new again, thanks to U2's manager.**

as penicillin for the recorded music industry," McGuinness said.

My, how times have changed. Now, Universal Music Group, the parent company of U2's label home Interscope, won't sign a long-term deal with Apple. And an idea you couldn't get any music industry executive to discuss three years ago—that somehow, ISPs could be used to enforce anti-piracy measures and create pools of money to be distributed to musicians and music companies—is suddenly very attractive.

In fairness, I first read of the idea—at least the pools of money part—from the Electronic Frontier Foundation, which calls it the "voluntary collective licensing of music file-sharing." A detailed explanation of one way the plan could work has been

posted on its site (eff.org) since April 2004.

It's somewhat dodgy stuff, with some glaring logistic holes and surprising assumptions. The EFF is not beloved by many in the music business because the organization frequently seems to believe that the safe harbor provisions of the DMCA—meant to shield the responsibilities of ISPs—were handed down on stone tablets from the skies, and not simply written in '98 by folks trying to understand and anticipate a murky digital future. "If legislators had foreseen that explosion [of peer-to-peer piracy]," McGuinness said in his speech, "would they have ever offered immunity for so-called 'mere conduits' and given ISPs a decade of excuses for refusing to protect our content?"

The EFF plan noted that charging "the 60 million Americans who have been using file-sharing software" \$5 per month would net more than \$3 billion of annual "pure profit" to the music industry. Not a shabby start for offsetting losses, but no one from the business is keen to listen to the EFF. McGuinness was the perfect man to sell the idea—not just to the outside world, but, especially, the music business.

In 2004, top label executives would tell me off the record that there's no way you'd be able to get everyone with a stake at the same table and agree on a rate that consumers and ISPs and the music business could find palatable. Now, after three years of dramatic decline, more of those same folks—the ones that are still around anyway—are realizing they may have little choice, if they hope to avoid a swan dive of their own.

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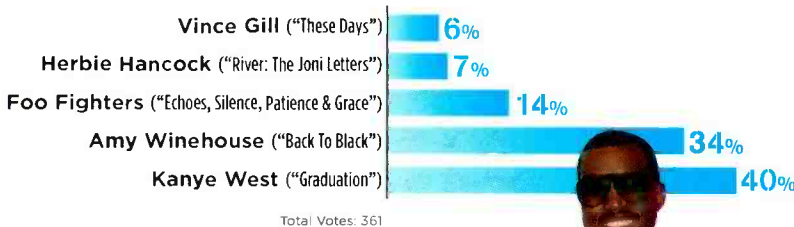
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## FEEDBACK

### **.biz** BILLBOARD.BIZ POLL Who will take home the album of the year Grammy Award?



#### FOR THE RECORD

In the Q&A with Activision worldwide executive of music Tim Riley in the Nov. 3, 2007, issue, it was reported that the soundtrack to "Tony Hawk's American Wasteland" had received a Grammy Award nomination. Although the soundtrack was among the titles up for a nomination, it did not receive one.

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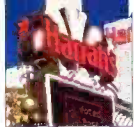
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**FRENCH CONNECTION**  
The down low on the deals at MIDEM



**WAITING GAME**  
Vineland fest regroup for '09 launch



**SONGS SUNG BLUE**  
Music keys color-themed Gap campaign



**NO CD REQUIRED**  
Digital EPs becoming strategic tools



**ON THE RISE**  
Argentina bucks falling sales trend

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**>>> BRANDS BACK MCGRAW**

Barbecue sauce KC Masterpiece and charcoal manufacturer Kingsford are sponsoring Tim McGraw's 2008 Live Your Voice tour, which begins May 9 in Tampa, Fla. This is McGraw's return to the road as a solo headliner after two years co-headlining with his wife, Faith Hill, on the Soul2Soul II tour, which took in about \$150 million in ticket sales.

**>>> SPAIN KING OF ONLINE PIRACY**

Spain is the European leader in illegal music downloads, a new report claims. Spanish computer users illegally downloaded more than 1.2 billion tracks in 2007, according to authors' and publishers' society SGAE. The number of tracks downloaded for free has grown steadily from 180 million in 2003 to 1.2 billion last year, for an overall growth rate of 566%.

**>>> SONY BMG SALES FLAT, PROFIT DIPS IN Q3**

Sony BMG Music Entertainment posted net income of \$208 million on sales of \$1.47 billion in the fiscal third quarter ended Dec. 31. While sales remained flat, profit dropped 11.9% from the \$236 million rung up in the prior fiscal third quarter. Sony BMG's numbers were revealed as part of Sony Corp.'s financial results.

# UPPER FRONT

RETAIL BY GARY GRAFF

## MUSIC OF THE HEART

Increasingly, Valentine's Day Means Big Business

Al Jarreau says the allure of a love song isn't exactly brain—or, perhaps more accurately, open heart—surgery.

"We have these feelings that are very specific," says the veteran singer, who recently released a "Love Songs" collection. "So we write and we sing about that particular connection that we feel, that particular emotion and that sentiment. I think we're probably exercising something we can't quite help."

And to serve a burgeoning Valentine's Day market, the music industry has been happy to do some heavy lifting in recent years.

The usual array of Valentine's-themed releases is only increasing this year, from Jarreau's entry on Rhino to Sony Legacy's "Beautiful Ballads &

Love Songs" series to love song sets from the Ricky Nelson and Kenny Rogers vaults on Capitol/EMI to Reba McEntire's custom piece for Hallmark—and beyond. It's all fodder for a special market that has become second only to Christmas as an opportunity to sell themed and focused titles.

"Music retail has evolved over time to do a better and better job of event marketing around holidays, anniversaries and so forth," Legacy Recordings senior VP/GM Adam Block says. "Valentine's Day has become one of those marketing events. Music in particular is just so closely associated with the emotions of love and sentimentality, it's just become one of the beneficiaries of that focus."

It's certainly clear that

Valentine's Day brings music buyers to stores and online sites for what Block calls "impulse purchases." In 2007, sales for the holiday week were 11.1 million, up 13% from the previous week, according to Nielsen SoundScan. It was the year's top single week for album sales outside of the November and December shopping season.

In fact, the biggest SoundScan week recorded outside of the November-December period was Valentine's week in 2004, when 18.1 million units were sold—including 1 million copies of Norah Jones' well-timed sophomore album, "Feels Like Home."

Handleman spokesman Greg Mize says the company



A song by David Martin plays upon opening Walgreens' exclusive edition of the Whitman's Sampler.

has created special merchandising around the Valentine's Day explosion, including countertop displays and a special four-sided pallet promotion that blends greeting cards with CDs, including custom Valentine's-themed tins and multipacks.

Rhino VP Mike Engstrom agrees that the Valentine's market "is definitely being more widely recognized in the business. The labels look at it as a nice little blip on the radar where we can all target releases that make sense."

More often than not those releases are catalog compilations that mine a particular aspect of artists with particularly deep repertoires.

"If you're a gigantic Frank

Sinatra fan, you'll be excited to learn of a new collection of his most beautiful songs you can share with someone you love," Block says. "These releases live on both as a celebration of an individual artist's music and also as a lifestyle sort of accoutrement."

Engstrom adds that these titles have a life beyond Valentine's Day, with Mother's Day the primary beneficiary. The love song compilations, he says, also have the potential to benefit the rest of the artists' catalogs.

"With an artist like [Jarreau] or whoever we put out, the hope is that people remember these individual love songs and will then go back and look at the individual albums those songs came from," Engstrom says. "There's an enormous upside."

NEW AND NOTABLE PRODUCTS FOR THE SEASON

**BE THEIR VALENTINE**



**Chocolates:** Liquor may be quicker, but candy is indeed dandy for fledgling singer/songwriter David Martin and his single, "Something in Your Eyes," which Whitman's licensed for its heart-shaped 2008 Valentine's Day sampler. A snippet of the song plays whenever the box is opened, and the lyrics are printed inside the cover. The package, sold exclusively at Walgreens stores nationwide, also includes a link for buyers to get a free download of the song. The project marks the first time Whitman's has partnered with an artist since Elvis Presley. "Eyes" is the title track to Martin's debut album on Astonish Records.

**Jukeboxes:** Valentine's Day love songs don't always have happy endings. Just ask Emerson Hart. The former Tonic frontman has teamed with the TouchTunes network to use "I Wish the Best for You," the latest single from his debut solo album, "Cigarettes and Gasoline," in a special promotion. The song provides the soundtrack to a survey on relationships that's featured on 1,000 TouchTunes jukeboxes in bars and restaurants around the country through Feb. 15. Additionally, Hart and his label, EMI/Manhattan, have launched the iwishthebestforyou.com Web site, where users can create and send custom Valentine's Day e-cards.

**Compilations:** Love is always in the air at Hallmark stores. But the greeting card manufacturer has scored by adding music to its offerings of amore. Reba McEntire's "Love Revival" marks the third year in a row that Hallmark has rolled out a special Valentine's Day package for customers. The artist recorded four new songs—the upbeat "Big Blue Sky" and ballads "Bad for My Own Good," "With You I Am" and "Still Be Loving You"—for the 10-track set, which Hallmark is selling through February. —GG

Watch an exclusive performance and interview with David Martin at: [billboard.com/davidmartin](http://billboard.com/davidmartin).

**>>> VIVENDI REVENUE UP, UMG SLIPS IN '07**

Vivendi's revenue rose 8% in 2007, helped by solid growth at its pay-TV and games businesses. The Paris-based group says revenue reached €21.7 billion (\$32.1 billion), up from €20 billion (\$29.9 billion) in 2006. Its performance came roughly in line with an average forecast of €21.6 billion (\$32.2 billion) based on numbers from 23 analysts polled by Reuters Estimates. Revenue from Universal Music Group declined 1.7% to €4.9 billion (\$7.3 billion) for the year.

**>>> EMI, NEW YORK DAILY NEWS TEAM**

EMI Music Group is giving away digital tracks to New York's Daily News readers. The Feb. 3 (Super Bowl Sunday) and Feb. 10 (Grammy Awards Sunday) editions of the publication will include an insert with a download code redeemable for up to three tracks from the newspaper's Web site. It also includes exclusive access to Ringo Starr's unreleased track "It's Love" from his new album, "Liverpool 8."

**>>> U.K. ONLINE RESELLER BOUGHT BY TICKETMASTER**

Following its move to acquire U.S. reseller TicketsNow for \$265 million, Ticketmaster has purchased Get Me In, an independent Web-based marketplace for music, sports, theater and other live entertainment tickets in Europe. The deal represents a major expansion of Ticketmaster's European resale business. The ticketing giant plans to integrate Get Me In with its own TicketExchange program.

# UPFRONT

GLOBAL BY LARS BRANDLE

## MIDEM BLASTER

U2 Manager McGuinness Rocks Cannes With Anti-ISP Speech

CANNES—U2 manager Paul McGuinness' MIDEM began with his understated introduction to Jean-Bernard Levy during the Vivendi CEO's Q&A session. "I manage one or two of your bands," he said with a smile. But if the self-deprecation was lost on anyone, by conference end there was no doubt everyone knew precisely who he was. By then, his keynote speech had emerged as the confab's biggest talking point.

His strongly worded attack on Internet service providers (ISPs), in which he described their "failure to engage in the fight against piracy" as "the single biggest failure in the digital music market," won enthusiastic applause from delegates and widespread support from the music industry.

"It's time to get morality back into this discussion," he said, demanding the disconnection of Internet subscriptions used for piracy—enforced by legislation if necessary—and even calling for retrospective compensation for lost earnings.

The Irishman's tough talking will resonate across the music and technology industries, according to executives who witnessed the speech.

Says Mobile Entertainment Forum-Americas founder Ralph Simon, "This was a very important wake-up call for not just our industry, but also as a signpost to say, 'You guys better start paying better attention to this, because income is hemorrhaging from composers, recording artists and performers.'"

Veteran promoter Harvey Goldsmith said, "I'm sure [the ISPs] will take notice—the ones that want to do business in the business," while Fran Nevrkla, chairman/CEO of collecting society PPL/VPL, added, "There are far too many ISPs who have relatively little genuine good will and no intentions to pay anybody in spite of their bogus protestations to the contrary. This is usually demonstrated by their outright refusal to pay even minute amounts for music streams, and Paul was absolutely right in exposing this rather schizophrenic mind-set."

Most ISPs contacted by Billboard declined to comment directly, but one that did—perhaps significantly—declined to dismiss McGuinness' demands.

Tiscali Italia CEO Mario Mariani disputed McGuinness' claim that telcos had made "billions of dollars" on the back of the music industry, but added, "I agree on the need to create a strong cooperation between the recorded-music industry and the telco industry," although he insists software and hardware companies should also be involved in any agreement.

Tiscali U.K. managing director of media services Neal McCleave also welcomed the prospect of a "meaningful debate" on the subject.

"We do not want illegal material traveling across

our network any more than the music industry and we have worked with the BPI to suggest a 'three strikes' policy," he said, although he added, "When music is traded using our network to access music services, legal or illegal, we do not participate in this transaction or gain revenue from it. There is no possibility we could examine the millions of data packets that cross our network every day and tell whether the content of that packet has breached copyright or not, just as it is not feasible for the post office to open every letter or package and do the same."

Nonetheless, with France recently introducing a Memorandum of Understanding among content owners, ISPs and government to terminate habitual offenders' connections, many in the industry believe similar schemes could roll out across Europe. Indies group Impala reportedly received encouragement on the issue from European Commission culture commissioner Jan Figel at their MIDEM breakfast meeting.

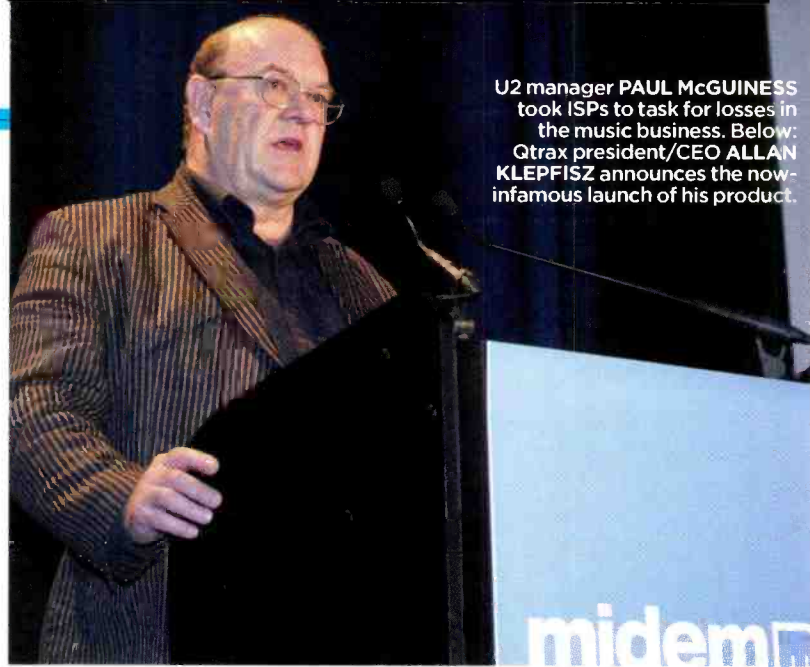
Others, however, insist a solution with ISPs could and should be achieved without legal/governmental intervention.

Steve Purdham, CEO of ad-funded music download service We7, said that McGuinness' "desire to protect the value of music is absolutely correct," but warned, "Because [ISPs] are in such a highly competitive market, every idea of adding new services to them, such as paying for music, is not seen as a long-term revenue opportunity but a potential increase in their cost base, which they will try to avoid aggressively."

McGuinness' fellow artist manager Peter Jenner, president of the International Music Managers' Forum, noted that he was "really knocked out that [McGuin-

### BIG DEALS

- 1 Universal Music Publishing Group and Sony BMG Music Entertainment enter digital royalty agreement for southeast Asia and India.
- 2 Warner/Chappell strikes Pan-European deals with Sweden's STIM, United Kingdom's MCPS-PRS Alliance and Germany's GEMA.
- 3 Peermusic forges alliance with MCPS-PRS and SGAE for Pan-European online and mobile licensing.
- 4 Sony Ericsson expands PlayNow mobile entertainment store with partners including EMI, Sony BMG and Warner Music Group.
- 5 Universal partners with SACEM for Pan-European licenses.
- 6 Napster and Ericsson team for Italian Napster Mobile service with Telecom Italia.



U2 manager PAUL MCGUINNESS took ISPs to task for losses in the music business. Below: Qtrax president/CEO ALLAN KLEPFISZ announces the now-infamous launch of his product.

ness) came and gave such a considered speech. But he overestimated the stick, and underestimated the carrot. If we want quick action, we have to have a voluntary solution, which means we have to start talking with the ISPs about how we can work together."

### TRAX OF MY TEARS

While McGuinness' address caused shockwaves, the launch of a digital music service designed to monetize peer-to-peer file-sharing also generated massive confab buzz—only to end up as perhaps the biggest PR disaster of the digital age.

Qtrax—once an unlicensed file-sharing network—flooded MIDEM with marketing hype proclaiming "the Second Coming" before its Jan. 27 launch, which claimed a licensed catalog of 25 million tracks and support from artists, record labels and advertisers.

But the launch ended in crucifixion by the media when the music majors denied licensing the service. Negotiations are still ongoing; Billboard understands that Qtrax did at one time have some licensing deals in place, but the term of the deals either expired or were for a different iteration of the service than that detailed at launch.

In a statement, Qtrax president/CEO Allan Klepfisz said the launch of the service would simply be put off "for a short time," and maintained that the service retained the support of "rights-holders."



Additional reporting by Susan Butler, Aymeric Pichevin and Mark Sutherland in Cannes; Tom Ferguson and Andre Paine in London; Mark Worden in Milan; and Antony Bruno in Denver.

**biz** For the full text of McGuinness' speech, visit [billboard.biz](http://billboard.biz).

### MIDEM SHORTS

- Before MIDEM, the 360-degree deal may have been the industry's buzzword of choice, but the backlash was already in evidence at the confab. Goldsmith, Harvest Entertainment managing director Ric Salmon and Big Life International CEO Jazz Summers were three to publicly criticize the model during panel sessions, while McGuinness asked the industry to place the entire model under review, with an option to cancel once the majors "repair the main revenue model."
- What a difference a year makes. At MIDEM 2007 Amy Winehouse was the musical hit of the conference. But in 2008, she dropped

out of a scheduled appearance at the NRJ Awards at the last minute to enter rehab. Despite breaking his leg in a ski accident, Peter Gabriel collected his Personality of the Year award on crutches.

■ Attendance at MIDEM was off about 350 from the previous year, to 9,100 participants. MIDEM director Dominique Leguern was unfazed, considering the changes sweeping through the industry. Small labels, she noted, had been the worst hit, but the management (up 2%), live (18%) and digital (19%) communities proved to be MIDEM's strongest growth sectors.



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**>>> FEIST, KEYS, PAISLEY JOIN GRAMMY PERFORMERS**

Feist, Alicia Keys and Brad Paisley have joined the performance lineup for the 50th Grammy Awards, to be held Feb. 10 at Los Angeles' Staples Center. Newly announced presenters include Natalie Cole, Juanes, Cyndi Lauper, Bette Midler and Bonnie Raitt. Beyoncé, Foo Fighters, Carrie Underwood, Aretha Franklin and Mary J. Blige are among the previously announced performers.

**>>> WISIN & YANDEL CALLING**

Reggaeton duo Wisin & Yandel have partnered with SunCom Wireless in their native Puerto Rico to launch their own cell phone, in alliance with Motorola. The MOTOKRZR K1 Wisin vs. Yandel Limited Edition contains Wisin & Yandel's new album, "Los Extraterrestres," as well as the video to the track "Donde Está el Amor," among other features.

**>>> MAYHEM HITTING 30 AMPHITHEATERS**

The Rockstar Energy Mayhem tour, with Slipknot and Disturbed topping the bill, will play 30 Live Nation amphitheaters in North America during July and August. The trek is produced by Warped founder Kevin Lyman, his partner on the Rockstar Taste of Chaos tour John Reese, Creative Artists Agency's Darryl Eaton and Live Nation CEO of North American music Jason Garner.

Compiled by Chris M. Walsh. Reporting by Antony Bruno, Ed Christman, Leila Cobo, Jonathan Cohen, Tom Ferguson, Howell Llewellyn, Ray Waddell and Reuters.

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The Canadian Music Creators Coalition—representing around 180 acts, including FEIST—opposes the copyright reform legislation.

**LEGAL** BY ROBERT THOMPSON

## THE GREAT DIVIDE

Canada's Copyright Battle Heats Up As Parliament Prepares To Return

TORONTO—Debate on copyright reform for the digital age is dividing Canada's creative sector, exposing a rift between those seeking stronger protection for creative works and those worried about consumers' rights. The argument has intensified thanks to the Canadian government's recent decision (billboard.biz, Dec. 11, 2007) to postpone a bill toughening up copyright legislation.

While legal sources insist the government will reintroduce the amendments, there's no word on when that might happen. In the meantime, both sides have been lobbying furiously ahead of the Jan. 28 resumption of Parliament.

Billboard catches up with the debate.

**FOR**

Rights-holders and many artists claim the delay in revising copyright law is damaging Canada's creative arts sector. The Canadian Recording Industry Assn., the Canadian Independent Record Production Assn. and others have long lobbied for new copyright legislation to implement World Intellectual Property Organization treaties signed more than a decade ago.



SAXBERG

Lobbying body the Creators Copyright Coalition, representing more than 100,000 Canadian artists, musicians, actors and performers, is also pressing the government to move forward.

The CCC wants the government to support rights-holders and implement a "notice and takedown" regime that would force Internet service providers to remove copyright-violating users/material.

"Reforming copyright laws to reflect the realities of the digital age is long overdue," Canadian Music Publishers Assn. executive director Catharine Saxberg says. "We are hoping this anticipated bill will be the first step."

**AGAINST**

Critics complain the amendments would replicate the U.S. Digital Millennium Copyright Act and limit consumer freedoms.

Lobbying has been led by lawyer Michael Geist, a University of Ottawa professor. Geist, who advocates more public consultation on the issue, launched a group called Fair Copyright for Canada Dec. 1 on Facebook; it has 40,000 members.

Geist says that he expects the government to reintroduce the amendments "within the next couple of weeks without the benefit of further [public] consultation." However, he praises the "thousands of people" who have organized rallies, blogged or lobbied their Parliament members protesting the amendments. "That growing concern about copyright within Canada is the much bigger and much more significant story," he says.

The Canadian Music Creators Coalition, representing around 180 acts, including Feist and Billy Talent, and led by Barenaked Ladies frontman Stephen Page, also opposes the legislation.

"Copyright laws must account for our fans' legitimate interests in having a say in how they enjoy our music," Page says. "We urge the government to consult with the wider community affected by copyright law."

**TOURING** BY RAY WADDELL

## Crowded Stages

The Festival Market Is Booming, But Vineland Will Sit Out A Year

If market saturation is the biggest threat to the booming U.S. music festival business, that danger has been lessened somewhat by the inaugural Vineland festival's withdrawal from the 2008 calendar.

Vineland, originally scheduled for Aug. 8-10 in Vineland, N.J., has been moved to early summer 2009 (billboard.biz, Jan. 25). Producers C3 Presents and Festival Republic made the change in response to the overall festival traffic in the Northeast and

major bands touring this area at the same time.

"We had to get our egos in check and say, 'Let's do the smart decision, get off these dates and go for an isolated [date] so we can build this thing without having to look over our shoulders,'" C3 partner Charles Attal says. "We don't want to be compared to all the other festivals and who's playing where. We want to build this thing right, organically from the ground up."

Recently, Coachella producers Goldenvoice/AEG Live announced the inaugural All Points West festival for the same weekend as Vineland at Liberty State Park, just across from lower Manhattan in New Jersey, and another large Northeastern festival is also believed to be targeting Aug. 8-10.

Agents and festival producers alike have expressed concern that

saturation could harm the burgeoning festival market (Billboard, Dec. 15, 2007). Seth Hurwitz, president of I.M.P., promoter of the Virgin Festival by Virgin Mobile in Baltimore, conceded that the festival market has been "getting nuts," and he's "glad [C3] changed their mind, however long it took."

C3, which also stages Lollapalooza in Chicago and the Austin City Limits Music Festival, is taking a cautious approach to rolling out the new event. "For us to do well in the long term, the overall festival business has to do well, not just us," C3 partner Charlie

Walker says. "Going in with three festivals on the same weekend and all of us not doing as well as we could have if we weren't all there didn't make sense for the business. We were willing to move to a date where we could get off by ourselves, and I think there's enough population base up there for us all to succeed in a calendar year."

Attal stresses that agents had not been exploiting the situation by creating bid competition between each festival and driving up talent costs. "No one wants us to go out of business on a festival," he says. "They want us to be there for 10 years so they can keep funneling bands to us."

The William Morris Agency's Kirk Sommer (the Killers, Paolo Nutini) agrees that delaying Vineland could alleviate a challenging situation and is in the best interests of the overall market.

"I fully support C3's decision to postpone the festival and launch it under much better conditions," Sommer says. "A startup festival is a major undertaking, so one must absolutely consider the landscape and conditions of the marketplace."

Delaying a year will also give the producers more time to address citizens' concerns in Vineland. "There will always be opposition to festivals. You can't stop that," Attal says. "But what we do in Chicago and Austin is meet with the communities, and it takes time to do that."

## JACKPOT! C3, Harrah's Ink Casino Concerts Deal

C3 Presents may be pulling back a bit in the festival world, but it's pushing forward in the casino business, striking a new national deal to program and promote music at about 20 Harrah's properties going forward (billboard.biz, Jan. 29).

Among the Harrah's venues C3 already books are the Stir Concert Cove at Harrah's Council Bluff and the Whiskey Roadhouse at the Horseshoe in the Omaha, Neb., market; the VooDoo Lounge at Harrah's in St. Louis and Kansas City, Mo.; and

the Horseshoe Riverdome in Bossier City, La. Harrah's properties in California, Mississippi and North Carolina are part of the new deal.

"C3 has done a great job of building business and developing relevant programming for us," Harrah's Entertainment Corporate VP of entertainment Scott Schecter says. "We're looking forward to expanding the relationship to other venues throughout our system."

Casinos now look to talent as a revenue generator as opposed

to simply a loss leader, and the spectrum of artists is much wider than in the past. "The casino talent business is evolving and casinos are becoming viable players across all genres of music," C3 partner Charles Attal says.

The deal does not extend into Las Vegas, where Harrah's works with AEG Live/Concerts West in programming the Colosseum at Caesars Palace and the underdevelopment, 20,000-seat, \$500 million Las Vegas Arena set to open in 2010 (billboard.biz, Aug. 22, 2007). —RW



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**BRANDING** BY ANN DONAHUE

## COLOR COORDINATED

### Gap Bridges Into Viral Music Video Ad Campaign

Gap is launching an online advertising campaign featuring music by the Raveonettes, Dntel, Swizz Beatz, the Blakes and Marié Digby in the hopes of stirring up some viral music video mojo among its younger customers, Billboard has learned.

For the "Sound of Color" campaign, each act was asked to write a song inspired by an assigned hue. These songs were then turned into music videos by up-and-coming commercial and music video directors, including Chris Do, Mary Fagot and James Frost, Tom Gatsoulis, Russ Lamourex and Mike Maguire.

The songs and videos will be available for streaming and download at [soundofcolor.com](http://soundofcolor.com) starting Feb. 15. The campaign, developed jointly by Gap and multimedia producer Rehab, will run for one month and also be placed as ads on several music Web sites. After 30 days, the artists will retain the rights to their songs for their own use, including possible inclusion on future albums.

Most notable is that the clothes from Gap's spring line won't be featured in the songs or the videos. It's a high-concept campaign that gave the songwriters and the directors a lot of creative control over the direction of their individual works; musicians received little instruction besides the assignment of their particular color, and the directors could then storyboard whatever the song inspired in them.

"We were looking for new ways to connect with people, and so much of today's music scene is digital," Gap director of advertising Jamie Gersch says. "This spring and summer, our campaigns are very much about color. And since that means so many emotions, we thought it was a great place to start with musicians."

Gersch says the five acts were selected after several rounds of culling submissions from managers and staff favorites. The goal was to feature up-and-comers in a variety of genres, from the traditional singer/songwriter to hip-hop. The campaign was devised in late October as Gap began looking for innovative ways to explore online ad space; a Gap spokeswoman says that the viral music video campaign would make the company act as something of a "patron of the arts" by help-

ing to break emerging artists and making consumers feel that they, too, were involved in the discovery process.

Digby, for instance, came to the attention of the campaign's producers after they fell in love with her acoustic renditions of songs like Rihanna's "Umbrella" on YouTube. Being assigned the color yellow was a bit of fortuitous timing for Digby, whose first

album, "Unfold," drops April 8. "I was a little puzzled, but I thought it was a really fun challenge," she says. "I closed my eyes and thought about what it would be like to be surrounded by the color yellow. I was laying back on

some exotic beach, in the sand, with a pina colada, and I was warm. I wanted to capture those sensations in a simple way."

The Blakes were assigned blue, which presented itself as "a sadder kind of feeling, but we wanted an idea that goes along with a different approach," singer/guitarist Garnet Keim says. "We had a sunny-day narrative about love lost and love gained again. Besides, we're from Seattle, and we never get to see the sun."

Lamourex, a commercial director who has done ads for Heineken and Toyota, directed the "Blue" spot. "It was so open creatively, it was almost difficult," he says. "The song has a tone to it that's not depressing, but there's a sense of melancholy about it and a sense of hopefulness." Lamourex's piece wound up being inspired by Miles Davis and illustrator Edward Gorey, and features an isolated teenager with an unrequited crush on the girl next door.

For his part, Swizz Beatz—who has already appeared on billboards for Gap—says that he feels his song "Green" is ready for other uses as soon as its gig with the Gap is done. "I didn't want to do a song I wasn't comfortable giving to the DJs," he says. "I took the approach of, 'How would I use green in a painting without making green the main ingredient, and use it in the slickest way?'"

The Raveonettes were selected to create an interpretation of black and white. "I don't think we've ever tried to make a song with a particular purpose before," vocalist/guitarist Sune Rose Wagner says. Director Do ran with the idea of opposites, filling the video with "attraction and repulsion, love and hate, day-dreams and nightmares."



MARIÉ DIGBY and SWIZZ BEATZ can reuse their Gap contributions after a 30-day window.

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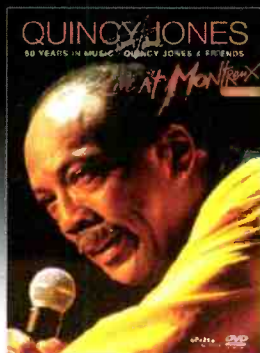
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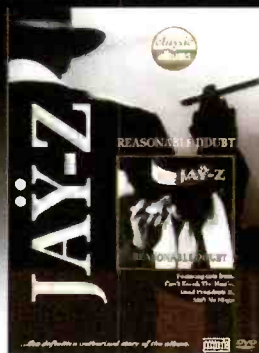
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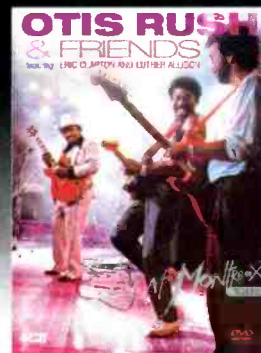
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# UPFRONT

DIGITAL BY CORTNEY HARDING

## The E-Z EP

### A Big Trend For Small Albums

A cursory flip through iTunes' new releases during the past few weeks reveals the ever-increasing appearance of two letters: EP. From established artists who want to reward fans with B-sides and live sessions to emerging acts that want to test the waters and build a name before their full-lengths hit shelves, the digital-only EP is fast becoming an important strategic tool for labels.

Sales of these EPs often peak and level off quickly. Last week, Lil Wayne's "The Leak" (see story, page 38), Amy Winehouse's "Back to Black: B-Sides" and Taylor Swift's "Live From Soho" all appeared in the top 10 of the Top Digital Albums chart. This week, only Lil Wayne holds on at No. 10, with Winehouse and Swift plunging to No. 26 and No. 44, respectively. Still, the total sales for each are solid ("The Leak" has sold 31,000; "Back to Black: B-Sides," 9,000; and "Live From Soho," 7,000, according to Nielsen SoundScan), especially considering the low cost to labels to produce the EPs.

"Labels are doing this because it's much cheaper than releasing a physical EP, and it can help build a relationship with fans," says Cameo Carlson, senior VP of digital business development at Universal. "I also think that it's a good way for labels to experiment with new formats. We all know the album model has changed, but there is still a fear about the single-track model. These digital-only EPs are a middle ground and really a win for everybody."

Carlson says that the three artists who have had winning digital-only EP releases on Universal lately all had different strategies behind the composition of their collections. "In the case of Lil Wayne, the tracks had leaked already, and we didn't have the material for a full album ready to go. But Wayne liked enough tracks to put together an EP, so we decided to go ahead and release them through Universal."

In the case of Amy Winehouse, Carlson says that the release of the tracks was not tied to the singer's numerous appearances in the tabloid media. "Those tracks [were] B-sides of the U.K. edition of her record, and we had some delays with getting clearances approved," she says. "There are a lot of people who have heard the album and expressed that they wanted to hear more, but we wanted to wait and make sure we had a solid EP to put on the market."

Swift's best seller, "Live From Soho," is part of an ongoing iTunes series where performances recorded at the Apple store in Manhattan's Soho neighborhood are released online. The EP got a boost from her cover of Rihanna's smash hit, "Umbrella," as well as the fact that the singer hasn't released a new record since October 2006 yet continues to attract new fans.

Established, chart-topping artists aren't the only ones utilizing the relatively low cost and

low risk of digital-only EPs. Carlson points to a newly signed act, Your Vegas, which released a three-song EP around the holidays. "We knew that they had the right sound for the iTunes customer, and we also knew that many of those customers would have new iPods that they were looking to fill up. We did almost no marketing, beyond the band sending out announcements to their fans, and we sold a few thousand copies just based on that. It helped raise awareness, and we were really happy with it."

Timing was also key in the release of Maroon 5's "The B-Side Collection," which was posted exclusively to iTunes on the Tuesday before Christmas, and has sold 34,000 copies so far. "Maroon 5 had just come off



TAYLOR SWIFT'S EP, recorded for iTunes, took off thanks to a cover of Rihanna's 'Umbrella.'

a great arena tour, and we wanted to take advantage of that momentum," A&M/Octone head of sales and artist development Rome Thomas says. "The EP also helped drive sales traffic to the full-length, and we saw a bump in sales."

This came at a fairly low cost to the band's label, which relied on iTunes to do most of the marketing. "iTunes has excellent features like the 'New Music Tuesday' newsletter, and they do a great job getting the word out. We did an e-mail blast to the fan list, but that was about it," Thomas says.

"Overall, I'd say we're a very pro-EP label," Thomas continues. "They are a great opportunity to reach out to the customer, they are in the sweet spot of the \$3-\$5 price range, and they are a really high value, lower-cost product for us."





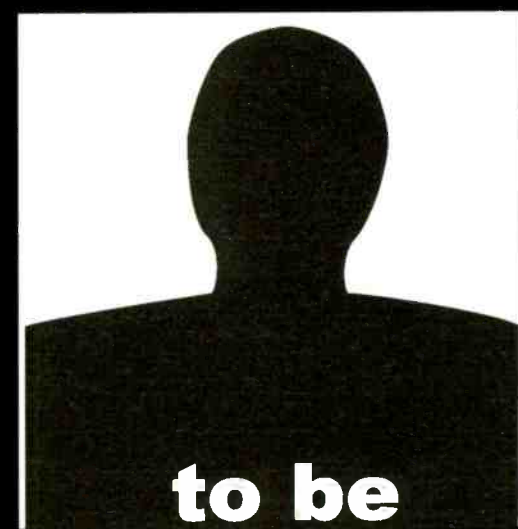
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## Tips Of The Trade

Williams Coaches Stars On Effective Communication

Talented artists who can entertain are one thing. Talented artists who can effortlessly talk about themselves and their projects is quite another. Helping to bridge that gap is Dyana Williams of Influence Entertainment.

Inspired by Motown artist development/media coaching pioneers Maxine Powell and Suzanne de Passe, Williams hung up her shingle in 1995

following air personality stints at urban and rock radio and a TV gig as an entertainment reporter. In the last 13 years, she has coached a bevy of established and emerging acts, including Usher, Akon, Jill Scott, Musiq Soulchild, Chris Brown, Lupe



WILLIAMS

Fiasco, T.I., Ne-Yo, T-Pain, Teddy Geiger, the Bravery and Anna Nalick.

Having recently coached the re-vamped Menudo and newly crowned digital download champ Flo Rida, the bilingual Williams is already at work on another project: media coach for Sean "Diddy" Combs' "Making the Band 4, Season 2" (which premiered Jan. 28).

"I'm not here to alter the essence of who an artist is," Williams says. "I empower artists to become more dynamic communicators." Outlined below are the seven success strategies that make up her Influence System.

### PREPARE

"Artists must be prepared to deal with the rigors of fame and, in some cases, fortune. Becoming a successful performer is a life-altering experience. It's about handling the shift from being unknown to known; building a team that will help develop a lasting and significant career: being able to understand finances, becoming organized and mastering the game. Few emerging artists have a true inkling of what they're getting into. So I teach them what to anticipate on and off the road. I encourage them to read newspapers, periodicals, trade publications, online sites and books about the entertainment business or watch TV—CNN—to become more informed about the industry and what's going on in the world. Knowledge is power."

### BE PUNCTUAL

"There is an overall laissez-faire attitude in our society about punctuality. But it's not OK to be late. And whether it's your fault or not, apologize. Being late is wrong and disrespectful; you're imposing on another person's time and that can lead to missed opportunities. For example, if you're late for a live TV show, you have missed your

shot, created bad energy with producers and fueled talk that you're not a reliable booking."

### REFLECT POSITIVITY

"A negative, I'm-the-star attitude won't fly—especially if you're an emerging artist. No, you're a person interacting with others. Those who are kind, respectful and embrace old-school manners combined with talent are the ones who ultimately win."

### PROJECT

"I teach artists to mix it up, to diversify their exchanges as they illustrate their talents to whomever they're speaking with. I stress utilizing a combination of proper body language, eye contact, vocal pitch, pacing, tone and charisma to become a more engaging speaker."

### SHOW PERSONALITY

"Personality sets you apart from all the hundreds of artists being released on a weekly basis. There are approximately 6 billion people on the planet; let folks know there is no one like you. You may remind them of someone else but underscore that no one else has your rhythm or rhyme. I deal with a lot of self-esteem issues, working

with clients who are shy when it comes to one-on-one interactions or talking to large groups. Developing good self-esteem is about focusing on a mantra; something that motivates and inspires you—and ultimately others."

### BE CAREER PRODUCTIVE

"Productivity is important in any line of work. That's why I set goals with my clients. For instance, I'll ask them to list the 10 things they want to accomplish professionally with a particular record, film, book or other project. You'd be surprised at how many struggle to get to 10. Setting goals provides a sense of direction, defined purpose and a feeling of tremendous accomplishment once those goals are achieved. Another key to true productivity: mind, body and soul fitness to obtain optimal well-being."

### DEVELOP POINTS OF INTEREST

"People want to know things about an artist that aren't run-of-the-mill. Thus, I always ask clients to think about pivotal points, people or situations in their lives that others would find fascinating. Share insights and experiences that the public will enjoy discovering." ●●●

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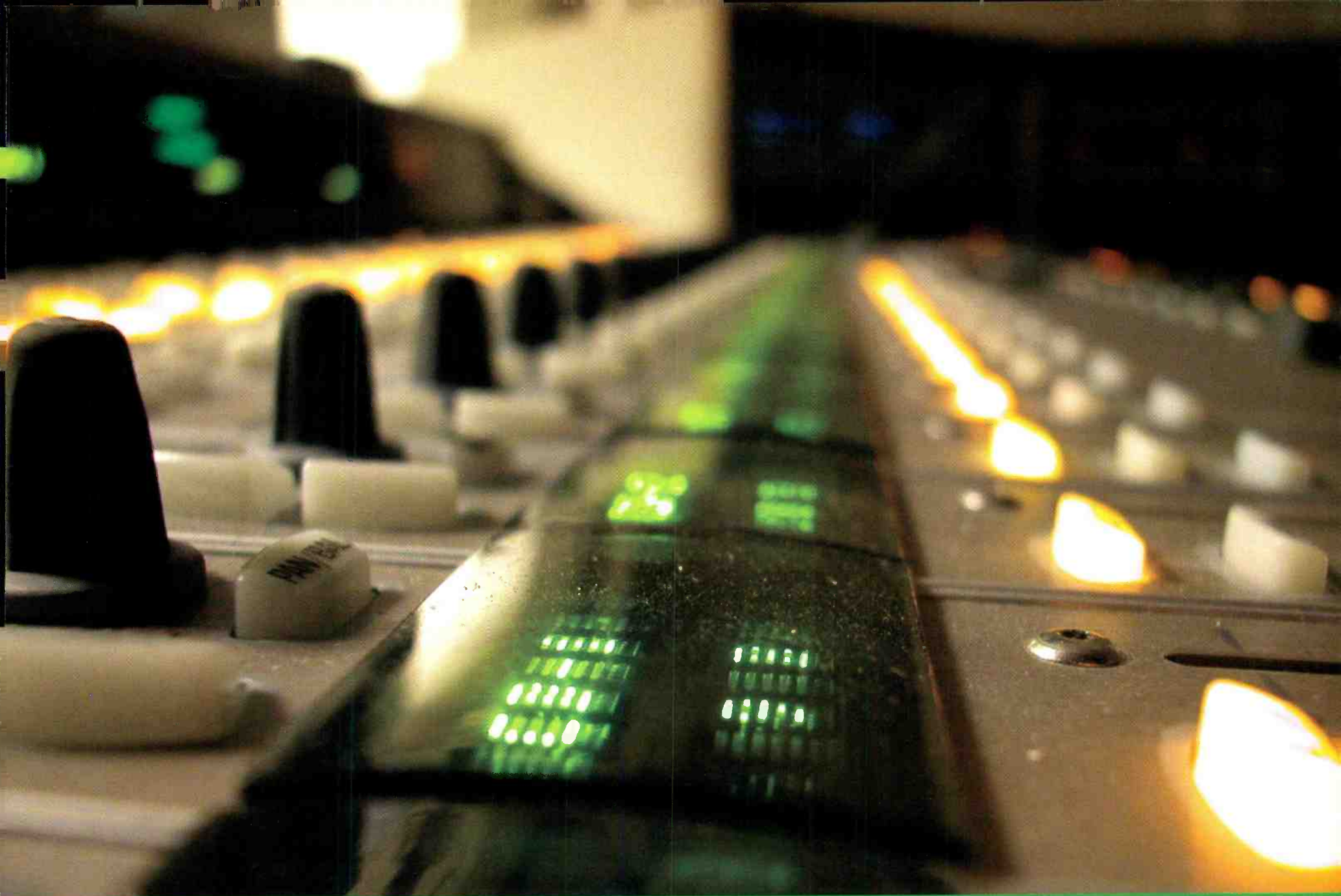
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# UPFRONT



## Legal Matters

SUSAN BUTLER [sbutler@billboard.com](mailto:sbutler@billboard.com)

# Battle In Belgium

How Far Can A Society Reach?

A five-year legal controversy over **Eminem's** 2001 track "Cleanin' Out My Closet" and Belgian violinist **Raymond Vincent's** 1968 "Daydream" is either nearing an end or about to spark more international litigation. The case is raising questions about Belgian copyright law, the rights and obligations of Belgian authors' and publishers' society SABAM and the Belgian government's oversight of the society.

In the United States, a plaintiff must prove that a defendant had access to the plaintiff's song before a defendant is liable for damages. There may lawfully be songs that are identical to others—after all, there are only a limited number of notes one can use—as long as they weren't copied from the other songs.

But in Belgium, Brussels-based lawyer **Benoit Michaux** says, the plaintiff does not have to prove that the defendant actually had access to the plaintiff's song (e.g., heard it) when there are clearly substantial similarities. The law presumes the defendant had access to the song in such a case.

This is where an expert musicologist's opinion can be helpful.

Vincent contacted SABAM in 2002 saying he believed Eminem's song infringed a portion—eight out of about 160 measures—of his song. In May 2003, Vincent applied to SABAM to block royalties for Eminem's song, written by **Marshall Mathers** p/k/a Eminem and **Jeff Bass**.

SABAM's Daily Management Committee reviewed Vincent's claim. In June 2003, SABAM notified by letter its American counterpart, BMI, as well as Eminem's Belgian publisher. The letter detailed the committee's opinion of infringement after comparing portions of the two songs.

The letter described "Daydream" as having three different themes: the first was originally composed by Vincent, while the second and the third were composed by Vincent but "inspired by **Tchaikovsky**." The committee found that a portion of Eminem's song had "flagrant similarities with the first theme," "very similar" harmonic sequences and three measures that included a "bass motif" identical to the melody of the same section of "Daydream."

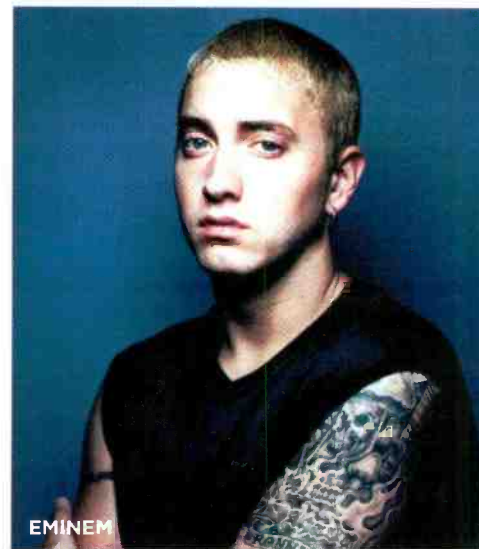
At MIDEM this month, SABAM executive director of operations **Christophe Depreter** told me that SABAM offers a service to its members, for a fee, to provide an expert opinion about music. Also at MIDEM, SABAM counsel **Carine Libert** explained that the alleged infringer isn't notified during the review because SABAM, as a retained expert, must maintain the confidentiality of its requesting member. The committee provides an opinion that the member may use or not use.

In 2005, Vincent and BMG Unisong Music Publishing, the Belgian subpublisher for the Eminem song controlled by **Joel Martin's** Eight Mile Style Music, voluntarily appeared before the Brussels Regional Court. Neither Martin nor Eminem participated. The court adopted the SABAM opinion and rendered a judgment in favor of Vincent.

On appeal, the Brussels Court of Appeals in December 2007 rescinded the judgment.

"It is very clear that nothing has been borrowed, particularly when the two pieces are superimposed, which makes the difference between the two very noticeable, producing a cacophony," the appeals court wrote.

The court also noted that the SABAM opinion had "no binding value," and criticized that opinion as being "poorly substantiated" and "not based on any concrete demonstration by the six experts allegedly consulted by SABAM."



In fact, the court wrote, Vincent's first theme was really not original anyway. " 'Daydream' in its entirety is inspired by Tchaikovsky."

"I was in the studio with Jeff and Marshall," Martin says. "It was absurd that they used any portion of an obscure Belgian song [written] before Marshall was born. And if rappers were to use old records, they would use the records. They don't steal a melody."

Regardless, Martin says, some societies—like Japan's JASRAC—stopped sending accountings or payments as a result of SABAM's letter. He questions the Belgian society's right to reach across its borders.

Libert says that SABAM believes it was obligated to send out the letters. The Belgian Ministry of Economics, a government watchdog, requires SABAM to protect its members' rights throughout the world. As a result of the ministry's control over the society, she says, SABAM must suggest strongly—even if it means having face-to-face meetings with other societies—that they withhold royalties on songs until the dispute over a SABAM member's rights is resolved.

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Latin Notas

LEILA COBO lcobo@billboard.com

# Don't Cry For Argentina

In One Latin-American Country, Music Sales Continue To Rise

Sales of music pretty much everywhere else are still going down, down, down. But in Argentina they have been slowly rising for the past five years.

At first glance, the easy explanation is economic recovery. The Argentine economy went bust in 2000 and 2001, and with it, so did music sales, plummeting from a high of 24 million units sold in 1998 to 6 million in 2002.

Now, according to figures released by industry group CAPIF, slightly more than 18 million units were sold in 2007, most of them CDs. In addition, digital sales—the vast majority stemming from mobile downloads of full-track master tones and shorter truetones—grew by nearly 300%, accounting for slightly more than 4% of the total music market.

At a time when the entire Latin region, and even the usually healthy U.S. Latin market, has seen a down-

turn, Argentina's tale might be reason to celebrate.

But ever pragmatic, CAPIF general director **Javier Delupí** is the first to point out that Argentina's growth curve is flattening. "We are calling this a recuperation," he says, "more than an increase." But, he adds, "we hope to continue to see improvements, because it gives us oxygen."

Delupí specifically points to accelerated digital growth in the mobile arena. Already, Argentina sells the new generation of cell phones with digital connectivity. In a country—or rather, on a continent—where consumers are leery about giving out their credit card numbers over the Internet to purchase music, sales of music charged to mobile accounts are a growing commodity.

International purchases have also buoyed music sales.

Since the fall of Argentina's currency,

'Patito Feo' was the top-selling DVD and album of '07 in Argentina, where sales are on the upswing.



tourists have increasingly flocked to the country—their numbers grew 16% in 2006 from 2005—attracted in part by low prices. And last summer, Travel & Leisure readers voted Buenos Aires their second-favorite city to visit, behind only Florence, Italy.

"Album prices are low comparatively speaking to other countries," Delupí says. "There's a growing tendency [for foreigners] to purchase music."

An unintended consequence of this is parallel imports of Argentine-made CDs into countries like the United States. A Billboard article in the Sept. 8, 2007, issue reported that front-line releases by major acts—Latin or otherwise—could be purchased from Argentine wholesalers for less than \$8.

Argentine labels have also made a concerted effort to keep album prices down, releasing special editions and budget compilations along with front-line releases. And even as inflation has affected many products in Argentina, labels have been reluctant to raise album prices. The prospect of losing sales to piracy in a country where nearly 60% of all music sold is pirated is too dangerous.

Beyond the economies of scale, however, we'd like to think that the overrid-

ing factor in Argentina's musical recovery is the music itself.

While many countries have curtailed new-artist development, in Argentina, local music and such acts as **Soda Stereo** are broadly supported by the industry and consumers. Domestic repertoire accounted for 45% of all sales in 2007. (Music in Spanish from other countries accounted for 16%, while music in English accounted for 35%.) The annual Premios Gardel awards honor locally produced music, and a domestic production, the soundtrack to TV show and musical "Patito Feo," was the top-selling album and DVD of the year.

"It's a country that's full of artists and that appreciates the music made by its artists," Delupí says. "What gives us strength to fight is that what's in play here is our music, made by our own artists."

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## EN BREVE

### SONY BMG NORTE CUTS STAFF

Following layoffs at Sony BMG's Mexican office in mid-January, the label has also eliminated several positions in its U.S. Latin operations, Billboard has learned. Sources confirm that approximately 15 people from various departments were pink-slipped from Sony BMG Norte in the week ending Jan. 25. Sony BMG would not comment, but a source says the layoffs also affected label managers and assistants, and at least one marketing manager. The U.S. layoffs follow a cut of between 20 and 25 employees at Sony BMG Mexico as part of an effort to restructure the company in a shrinking marketplace. In a separate move, Annie González, senior director for Day 1 Entertainment, Sony BMG Norte's new talent development arm, resigned from the company last month to pursue personal ventures. —LC

### SPAIN SALES DIP EXCEEDS 22% IN 2007

Spanish physical music sales slumped by a record 22.7% in 2007 to €284 million (\$417.5 million) in wholesale prices, compared with €365.6 million (\$540 million) in 2006, labels' body Promusicae reports. This was the sixth successive year of falling music sales, but the 2007 decline was the biggest yet. A 24.3% increase in digital music sales to €27 million (\$40 million) was not enough to offset the collapse in physical sales. Digital sales in 2007 of single tracks and ringtones represented just 9.5% of the total market. Although this represents an increase from the 5.8% share in 2006, Promusicae president Antonio Guisasola says "the digital market in Spain still does not represent even 10% of turnover, and in no way compensates [for] the prolonged drain in the physical market." Promusicae is the Spanish affiliate of the IFPI, which released figures Jan. 24 showing that Spain is the European country affected the worst by piracy. —Howell Llewellyn

# EXTENDING EVENTUS

A Promotion Company Expands Into The Label Business

By now, it is fairly common to see labels take up management and concert promotion duties as a way to increase revenue.

What's less common, however, is event promotion companies starting record labels as a way to increase their revenue stream.

But Eventus Marketing saw having a label and a management arm as a logical extension of its successful event and concert promotion ventures.

The Miami-based company—which has long specialized in corporate events and festivals, including the Latin Grammy Awards' street parties—officially launched a record label, Eventus, to release albums by artists on its management roster, including veteran Miami-based

salsero Willy Chirino and legendary Cuban bassist Israel López "Cachao."

Eventus founder/CEO Nelson Albareda says the expansion is part of the company's new 360-degree business model, where Eventus in essence partners with the artist in all arenas and is able to reinvest and recoup investments in multiple ways.

"The money is not in the label," says Albareda, who has a staff of 22. "We do whatever deal we do in partnership with the artist and use it as much as possible to establish [and] promote the artist."

Albareda tested the label waters last year when he produced and promoted Chirino's 35th-anniversary concert in Miami, "35 Aniversario," and recorded it as a CD and DVD in partnership with the artist. The



CACHAO

album was released by Eventus and Latinum, Chirino's label, and was nominated for a Latin Grammy.

The CD/DVD set was distributed independently and has sold 2,000 copies, according to Nielsen SoundScan. But the result was profitable because of the model. "All through the cycle, we were partners [with Chirino]," Albareda says.

Among other things, Albareda brought in sponsors to offset production costs, and Mega TV, Eventus and PBS paid for the DVD's production. The concert subsequently aired on South Florida PBS affiliate WPBT and has been picked up for national PBS dis-

tribution beginning this spring.

Now, the Chirino partnership has evolved into a management agreement and a label partnership as well. Chirino's new album, "Algarabía," will be released April 8 on Eventus/Latinum and distributed by Sony BMG, with which Eventus has just signed a distribution deal for all subsequent products.

For this year, that includes new studio albums by salsa duo Hansel y Raul and by Cachao, whose anniversary concert Eventus also produced and promoted last year in Miami.

Eventus' artist deals vary

according to each situation. Some artists, like Isaac Delgado (signed to La Calle Records), have only management deals, while others, like Chirino, are in effect partners with Eventus and invest and split profits.

Eventus' expansion also includes a recent deal to represent the estate of the late Celia Cruz in all matters pertaining to the licensing and commercialization of her name.

The Cruz deal was brought to Eventus by her former manager, Omer Pardillo-Cid, who is also the trustee/executor of the estate.

"Celia's biggest wish was that her name be kept alive for future generations," says Pardillo-Cid, who interviewed various estate management companies and who is now Eventus VP of entertainment.

Immediate plans for the Cruz name include a duets album—which will feature a track with Luciano Pavarotti—commemorating the fifth anniversary of Cruz's death. —LC

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## On The Road

RAY WADDELL [rwaddell@billboard.com](mailto:rwaddell@billboard.com)

# The Gifts Of The Magid

Philadelphia Promoter Celebrates 40 Years In The Biz

It was February 1968, and Philadelphia was about to rock. The city boasted a new arena in the Spectrum, a new rock'n'roll room and a new promoter named **Larry Magid**, a tough-as-nails hometown boy who would bring music to Philly for the next 40 years.

After successfully trying his hand as an agent in New York, Magid came back home to manage and book a club called the Electric Factory, "for want of a better name," he says. On Feb. 2, 1968, the club opened its doors with **the Chambers Brothers** and the journey began. "Opening the Electric Factory was like an explosion," Magid says. "We were part of this new world order and the possibilities were endless."

As a young agent in New York, Magid had the opportunity to work with **the Beatles, Bob Dylan, Jimi Hendrix, Cream** and **Janis Joplin**, among others. Such acts were bringing in \$1,500-\$2,000 per night as rock found its niche. Magid's perspective came when he saw a booking sheet come across his desk in the fall of '67 for Cream to play a debutante party outside of Detroit for \$5,300 and three first-class tickets.

"I knew right then and there that there was a lot more money to be made with these acts than working at an agency as the last man on the totem pole," Magid recalls.

Philadelphia jazz promoters the **Spivak** brothers—**Allen, Herb** and **Jerry**—"got it," according to Magid, and brought him back to town to tap into the burgeoning rock market. Legendary shows at the Electric Factory, the Tower Theatre, the Bijou, the Spectrum and other venues followed.

Magid in Philly in '68 was the perfect melding of man, place and time, as arena rock and concert promotion were both coming into their own. "What I've found is you try to put yourself in the path of being lucky," Magid says. "You try to be in the right place at the right time so if something good happens, you can ride that wave."

Like pioneering promoters **Bill Graham** in San Francisco and **Don Law** in Boston, among others, Magid built his market and helped build a business. Along the way, he earned a reputation as a fierce negotiator.

"It wasn't like it is today. We were charging \$3 or \$4 a ticket and it was a big deal when we went to \$6, then \$7.50," Magid says. "Then I remember how the sky fell in when we charged \$15 tops for **Frank Sinatra**. So we were trying to not only run and build a company off sporadic big shows, but you did everything, from sweeping the floor to cleaning up and hanging posters. You literally lived from show to show."

Magid says he isn't alone in his reputation. "I wish I could say I was the only one that was a tough negotiator, but everyone in this business had to be tough to survive," he says. "I can't imagine Bill Graham being a lot of fun. I can't imagine Don Law just rolling over. That's nothing to be embarrassed about at all."

**Peter Luukko**, president of Philadelphia-based facility management firm Comcast-Spec-

tacon, met Magid in the mid-'80s and has done hundreds of settlements with him.

"The first conversation we had was a knock-down, drag-out fight, I think over a **Peter Gabriel** show somebody else had started on," Luukko recalls. "Larry gave me a hard time, then I gave him a hard time back. I'm a Boston guy, he's a Philly guy. It's like when you move into the neighborhood you got to have a fight with the guy, roll around in the mud, then you go from wanting to kill each other to wanting to kill for each other. I consider him one of my closest friends in the industry."

When the promoter business began to consolidate in the late 1990s, Magid and Electric Factory Concerts were attractive targets for consolidator **Robert Sillerman**. Magid sold his company, and was along for the ride as SFX Entertainment became Clear Channel Entertainment (CCE), and then today's spinoff, Live Nation.

"It was great getting the money, no doubt about it," Magid says, pointing out the distinctly different incarnations the giant has seen since he came onboard.

"SFX was actually just a stop along the way for Bob Sillerman and **Mitch Slater**," Magid says. With CCE, "I was like the Count of Monte Cristo chalking off the days on the wall of his cell."

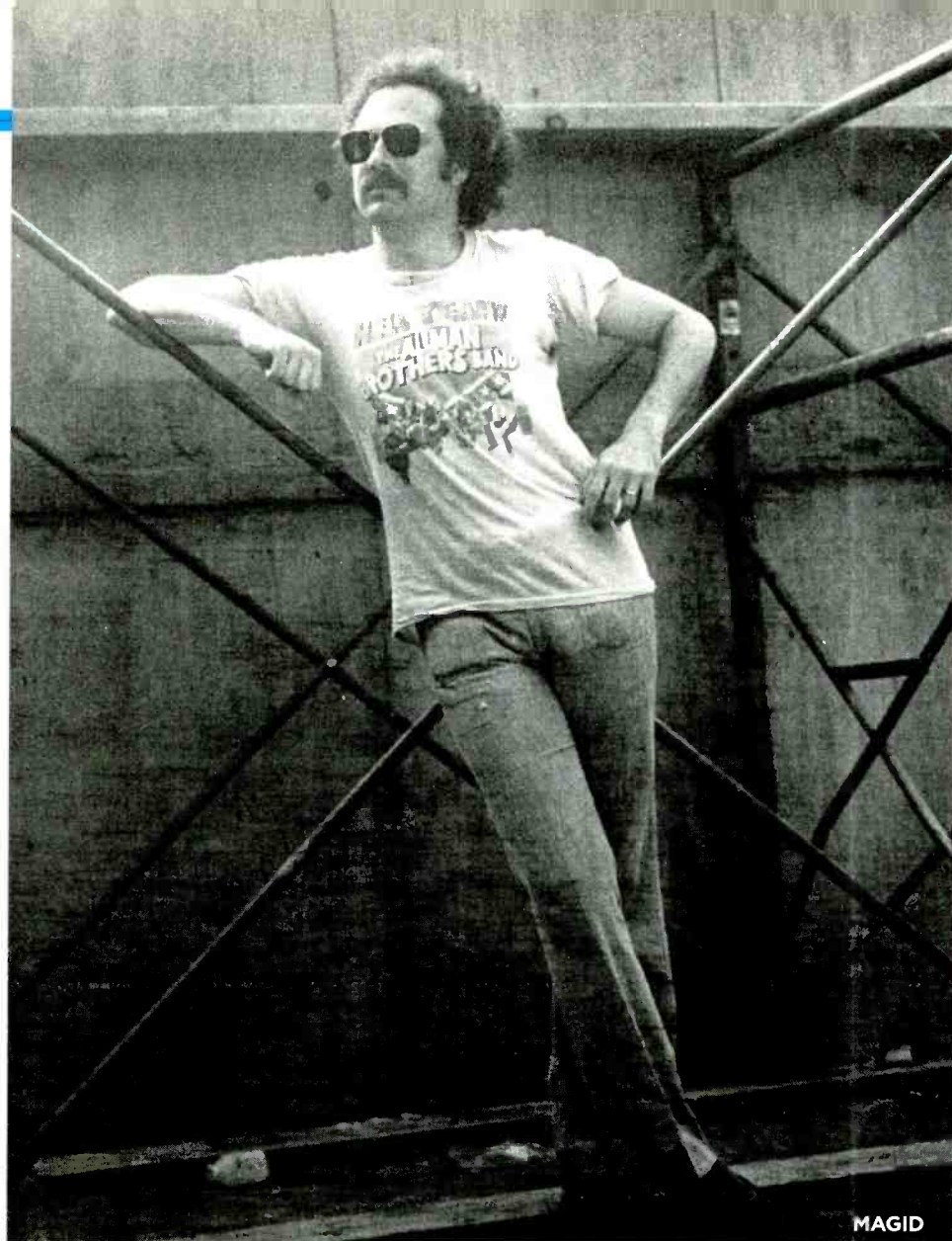
At CCE, Magid says it was "cumbersome work-

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**'I wish I could say I was the only one that was a tough negotiator, but everyone in this business had to be tough to survive.'**

—LARRY MAGID

ing with other promoters that were now in charge of doing things. [CCE] had three or four promoters running the company and, honestly, I was not into staying. But when they had the spinoff and the change, I liked the idea of it. I actually thought [CEO] **Michael Rapino** had a good idea and I wanted to be a part of that, as opposed to not being a part of the Clear Channel situation. I actually wanted to see if I could help."



MAGID

Magid says he was offered a corporate title at Live Nation but declined. "Not that I wouldn't be honored, but you have to have managers in this corporate environment. You can't necessarily have promoters running it," he says. "That was one of the problems at [CCE]. Every promoter had tried to transpose what they had learned in their region around the rest of the country and as good it was for them in their region, it was awkward and not necessarily a good thing for the rest of the promoters around the country."

In retrospect, Magid says he doesn't believe the touring industry would be as "inventive" as it is today without consolidation. "People by and large don't like or accept change that readily, but when you get into a situation that gives you enough room, enough latitude and the financial support to be innovative, you get a whole different picture," Magid says. "The corporate environment restricts movement in certain ways and having to

give up that independence has its downsides. But I think it kind of balances itself out."

Magid's career highlights are many, from building his market to helping break the most important acts in music, to Live Aid and Live 8. With the highlights come low points, and professionally none were lower for Magid than the Dec. 3, 1979, tragedy at Riverfront Coliseum,

when 11 fans were trampled to death during a **Who** concert. Magid and Electric Factory promoted that show.

"That hurt tremendously, and I can't tell you how many years I suffered from depression from that night," says Magid, who rarely talks about the incident. "It's something that you never want to get over, that you need to carry with you. But life balances itself out in so many

remarkable ways that your life really doesn't need a justification."

Industry-changers like **Graham, Frank Barsalona, Herb Spar, Peter Rudge, Bert Block, Albert Grossman**, "these great, magnetic personalities," all affected Magid's life and career. "But on the other end of the sphere you have guys like Bob Sillerman and Michael Rapino and **Irving Azoff, Rob Light, Chip Hooper, Danny Weiner**," he says. "These are all interesting people. Forget that they're major components of our business. They're great and distinct personalities, and that sets them aside from a lot of other people."

Luukko calls Magid a "tremendously loyal man. He's all about long-term relationships, which in this business is hard to do," Luukko adds. "You never know who's flying whose flag on a given day."

It's a safe bet that Magid's flag will always fly in Philly. "I've had a lot of attractive offers over the years to be involved in different aspects of the business from Los Angeles to London," he says. "[But] I love it here. One of the things I'm proudest about is being able to make it in my hometown."

The Electric Factory is celebrating its 40th anniversary Feb. 2 with a party. The night before, Magid will address the graduating class of the School of Communications at Temple University, where he first got a taste of live music by bringing in R&B acts for fraternities in 1962. He considers it an honor.

"The years have flown by, and I'm still active, still having a great time," he says. "How fortunate I've been to be in this business, and I hope that I made a small bit of difference to some people along the way." ●●●

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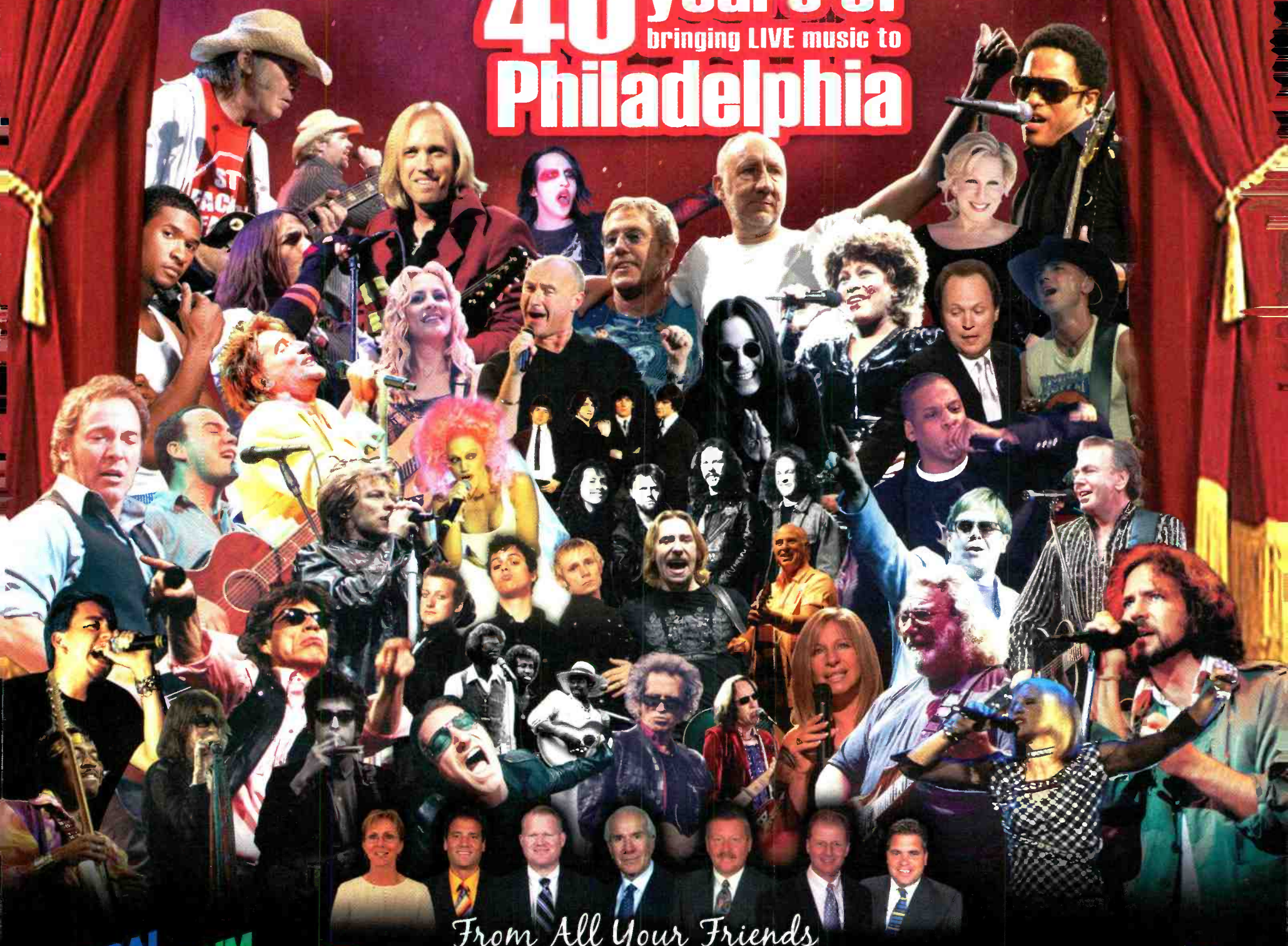


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	GROSS/ TICKET PRICE(S)	ARTIST(S) Venue, Date	Attendance Capacity	Promoter
1	\$4,162,237 (\$4,732,288 Australian) \$175.03/\$87.07	<b>BON JOVI, OOH LA LA</b> Acer Arena, Sydney, Jan. 21-22	35,632 two sellouts	Dalnty Consolidated Entertainment
2	\$3,848,000 \$45	<b>GARTH BROOKS</b> Staples Center, Los Angeles, Jan. 25-26	97,940 five sellouts	Varnell Enterprises
3	\$1,103,502 \$91.50/\$51.50	<b>RASCAL FLATTS, KELLIE PICKLER</b> Madison Square Garden, New York, Jan. 18	14,732 sellout	Live Nation
4	\$1,064,029 \$250/\$9.99	<b>BARRY MANILOW</b> United Center, Chicago, Jan. 12	11,557 13,888	Live Nation
5	\$948,200 \$79.25/\$35.25	<b>CHRIS BROWN, BOW WOW &amp; OTHERS</b> Verizon Center, Washington, D.C., Dec. 22	13,416 sellout	Live Nation
6	\$874,848 (\$884,632 Canadian) \$78.62/\$48.95	<b>KEITH URBAN, GARY ALLAN</b> Air Canada Centre, Toronto, Dec. 13	12,282 sellout	Live Nation, Gold & Gold Productions
7	\$842,278 \$84.75/\$39.75	<b>CHRIS BROWN, BOW WOW &amp; OTHERS</b> Oracle Arena, Oakland, Calif., Dec. 29	12,513 sellout	Live Nation
8	\$821,190 \$248/\$7.99	<b>BARRY MANILOW</b> Xcel Energy Center, St. Paul, Minn., Jan. 11	10,122 14,348	Live Nation
9	\$740,760 \$99.75/\$39.75	<b>CHRIS BROWN, BOW WOW &amp; OTHERS</b> Toyota Center, Houston, Dec. 14	11,900 12,119	Live Nation
10	\$714,899 \$101.75/\$81.75/ \$61.75/\$39.75	<b>CHRIS BROWN, BOW WOW &amp; OTHERS</b> Wachovia Center, Philadelphia, Dec. 20	10,057 12,000	Live Nation
11	\$621,893 (\$625,420 Canadian) \$89.49/\$45.74	<b>MICHAEL BUBLÉ, NATURALLY SEVEN</b> John Labatt Centre, London, Ontario, Jan. 26	8,283 sellout	Live Nation
12	\$576,919 \$67	<b>RASCAL FLATTS, KELLIE PICKLER</b> Verizon Wireless Arena, Manchester, N.H., Jan. 17	8,869 sellout	Live Nation
13	\$533,526 (\$541,189 Canadian) \$78.37/\$48.80	<b>KEITH URBAN, THE WRECKERS</b> Scotiabank Place, Ottawa, Dec. 14	7,293 sellout	Live Nation, Gold & Gold Productions
14	\$470,775 \$135/\$110/\$65	<b>ALEJANDRO SANZ</b> WaMu Theater at Madison Square Garden, New York, Jan. 25	5,198 5,421	NYK Productions
15	\$464,635 \$75/\$45	<b>MATCHBOX TWENTY, ALANIS MORISSETTE, MUTE MATH</b> Philips Arena, Atlanta, Jan. 28	8,145 sellout	Live Nation
16	\$424,780 \$97.25/\$37.25	<b>CHRIS BROWN, BOW WOW &amp; OTHERS</b> Sommet Center, Nashville, Jan. 10	8,041 12,685	Live Nation, In-house, Haymon Entertainment
17	\$410,908 (\$414,051 Canadian) \$44.16/\$34.24	<b>MIKA</b> Bell Centre, Montreal, Jan. 28	9,838 10,355	Gillett Entertainment Group, Greenland, Live Nation
18	\$400,818 \$65/\$32.50	<b>SOUND TRIBE SECTOR 9</b> The Tabernacle, Atlanta, Dec. 28-31	10,248 four sellouts	Live Nation
19	\$393,553 \$155.15/\$100.15/ \$55.15/\$30.15	<b>MANNHEIM STEAMROLLER</b> Jobing.com Arena, Glendale, Ariz., Dec. 15	6,317 9,760	AEG Live
20	\$390,060 \$200/\$75	<b>VAN MORRISON</b> Providence Performing Arts Center, Providence, R.I., Dec. 19	3,071 3,106	Live Nation
21	\$383,533 \$95.75/\$47.75	<b>CHRIS BROWN, BOW WOW &amp; OTHERS</b> Tingley Coliseum, Albuquerque, N.M., Jan. 8	6,927 8,203	Live Nation
22	\$374,208 \$96.75/\$36.75	<b>CHRIS BROWN, BOW WOW &amp; OTHERS</b> U.S. Bank Arena, Cincinnati, Dec. 6	7,289 10,130	Live Nation, Haymon Entertainment
23	\$364,152 \$275/\$36	<b>DARYL HALL &amp; JOHN OATES</b> Beacon Theatre, New York, Dec. 11-12	5,059 5,708 two shows	Live Nation
24	\$361,674 \$47/\$37	<b>TRANS-SIBERIAN ORCHESTRA</b> Hampton Coliseum, Hampton, Va., Dec. 13	8,264 sellout	Live Nation
25	\$360,150 \$125/\$75	<b>JOHN MELLENCAMP, LOS LOBOS</b> Borgata Casino, Atlantic City, N.J., Dec. 14-15	4,032 4,360 two shows	Live Nation, In-house
26	\$355,360 \$45/\$35	<b>TRANS-SIBERIAN ORCHESTRA</b> Cricket Arena, Charlotte, N.C., Dec. 21	8,813 sellout	Live Nation
27	\$350,349 \$55.50/\$37.50	<b>TORI AMOS, YOAV</b> Paramount Theatre, Oakland, Calif., Dec. 7-9	7,493 8,937 three shows	Live Nation
28	\$347,314 \$65/\$45	<b>ANDRÉ RIEU</b> U.S. Airways Center, Phoenix, Dec. 8	6,836 10,104	André Rieu Productions
29	\$345,780 \$85/\$65/\$45	<b>R. KELLY</b> Amway Arena, Orlando, Fla., Dec. 28	4,744 11,603	Rowe Entertainment
30	\$342,027 \$55/\$29.50	<b>YONDER MOUNTAIN STRING BAND, G. LOVE, THE WAILERS</b> The Fillmore, Denver, Dec. 29-31	9,717 10,800 three shows one sellout	Live Nation
31	\$340,757 \$40	<b>LARRY THE CABLE GUY</b> Paramount Theatre, Seattle, Dec. 6-8	8,593 four sellouts	Outback Concerts
32	\$338,954 \$59.50/\$29.50	<b>KRBE JINGLE JAM: FALL OUT BOY, SEAN KINGSTON &amp; OTHERS</b> Toyota Center, Houston, Dec. 9	8,253 8,747	Live Nation
33	\$335,407 \$46.50/\$36.50	<b>TRANS-SIBERIAN ORCHESTRA</b> Peoria Civic Center, Peoria, Ill., Jan. 3	8,197 8,802	Live Nation, In-house
34	\$334,514 \$48/\$20	<b>FOO FIGHTERS, JIMMY EAT WORLD, AGAINST ME!</b> FedEx Forum, Memphis, Jan. 25	9,111 sellout	Beaver Productions
35	\$325,182 \$65/\$49.50	<b>Q102 JINGLE BALL: AVRIL LAVIGNE, JORDIN SPARKS &amp; OTHERS</b> Tweeter Center at the Waterfront, Camden, N.J., Dec. 16	6,904 sellout	Live Nation

# UPFRONT



## Retail Track

ED CHRISTMAN echristman@billboard.com

# No (Bad) News Is Good News

Sales Are Off, Sure, But Accounts Still Seem Healthy

In the current record industry environment, flat to slightly down is the new up—at least in the lexicon of comparable-store sales. Which means, in a topsy-turvy way, the absence of really bad news is actually very good news.

With CD sales down nearly 19% and album sales almost down 15%, last year was quite possibly one of the worst in the music industry's history. And this year is starting out only slightly better, with CD sales down nearly 15% and album sales down 9%.

But the industry just passed its first witching hour—Jan. 10, when holiday product payments are due—and so far no major account has come up short. Nor does any substantial account appear to be in trouble. If that's not exactly good news, it certainly qualifies as the absence of bad. In late 2006 into 2007, for contrast, the industry was hit hard by the liquidations of Tower Records and Musicland.

So far this year, the only surprise problem is the pending out-of-court liquidation of Unique One-Stop. But there's a silver lining even there. As the small wholesaler's operation winds down, United Record Pressing, a leading vinyl manufacturer in Nashville, has hired two key players from the Unique staff to start a vinyl distribution company called Music Distribution: **Spyder**, as sales and marketing manager, and **Craig Miller** as VP.

Another early 2008 surprise—but hardly a problem—is the merging of ATM/Arrow/Sandusky Distributing, or whatever the Streetsboro, Ohio-based company is calling itself nowadays, with Pittsburgh-based Galaxy One-Stop. Terms of the merger are unclear, but what is known is that Galaxy's Pittsburgh warehouse will be shuttered, that some of its automation equipment will be shipped to Ohio and 35-40 people will be let go. The newly merged company will be rechristened the Edge and will have about \$50 million in revenue, Retail Track estimates.

Independent labels opened the year with a false alarm. The estate overseeing the liquidation of Tower Records sent notices to all labels claiming "preferential" payments were made to them. As one indie distributor put it when he received the notice, "I already lost \$190,000 to them, which almost took me down, and now they are saying that I owe them another \$70,000 due to preferential payments."

But that's just the estate trying to intimidate uneducated vendors into settling with them. Most vendors will be able to rebuke this effort to collect funds.

The vendors' defense? If payments received during the 90 days prior to the filing were made during the normal course of doing business—i.e., if it can be demonstrated that, through the course of a year, Tower regularly

made product payments to a vendor 55 days after receiving shipments—then such payments can't be shown to be preferential.

Also, if Tower paid \$70,000 to a vendor but then received another \$140,000 in product, that demonstrates the \$70,000 isn't a preferential payment, since the chain was given subsequent value for making that payment.

Moving over to retail, you would have thought the world was coming to an end when Trans World Entertainment announced its plans to close its flagship store in Rockefeller Plaza.

But seeing how one chain after another shuttered its New York stores during the last decade, it really should not have been a surprise. With music margins being squeezed, what kind of record store can afford prime Manhattan real estate?

The move, in fact, was made as part of Trans World's effort to effect a turnaround—it looks like the chain will lose \$15 million-\$20 mil-

●●●●●  
**'Is the cup one-third full or two-thirds empty?'**

—PETE JONES

lion in the year ending Feb. 3. Trans World also announced the closure of its North Canton, Ohio, distribution center and its fixture facility in Johnstown, N.Y. That will result in about 250 employees getting the ax: Not great, but a lot better than the thousands upon thousands that retailers pink-slipped last year.

So far this year, Trans World is shuttering 147 stores as part of the annual pruning of its real estate portfolio. That leaves the chain with about 815 stores, of which about 738 are outlets carrying music while the other 77 stores are video sales stores operating under the Suncoast and Saturday Matinee logo.

Some vendors are worried about the returns that the Trans World closures will create, not to mention the product returning from all accounts due to the super weak holiday selling season. But again, all bad news is relative. Returns won't be as bad as they were in 2007 when product started flowing back to vendors from the shuttering of some 600 Musicland stores and 80 Tower locations. In these desperate times, to quote retired industry executive **Pete Jones**: Is the cup one-third full or two-thirds empty?

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

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## Pumping Up The Volume

Ad-Support Music Services Aim To Lure Customers, Reassure Labels

The new year is barely a month old, and already ad-supported music services have taken the early momentum in the digital music space.

But for all the press attention and high hopes of those operating these services, the music industry at large doesn't expect the resulting advertising revenue to significantly contribute to its sagging profits for some time. The real money will continue to come from sales—either of music or associated products like concert tickets and merchandise.

Let's look at the two most recent entrants to the field: Qtrax and Last.fm.

### AD-DRIVEN MODEL

Details of its bungled launch aside, Qtrax is like other peer-to-peer subscription services, only instead of asking users to pay a monthly fee to cover its licensing costs, it's counting on advertising to fund operations instead. But a skeptical music industry is asking for either high per-stream minimums or large upfront cash payments to mitigate the risk that offering music for "free" ultimately devalues their product.

"Even today, there's different levels of enthusiasm," Qtrax president Allan Klepfisz says, made evident by the problems the company had finalizing label licensing deals it had claimed were

already secured. "There are record companies who believe this is absolutely the model of the future and others who believe it's worth a grudging experiment."

**There are record companies who believe this is absolutely the model of the future and others who believe it's worth a grudging experiment.**

—ALLAN KLEPFISZ, QTRAX

New services take time to build an audience, and a large audience is necessary to attract the level of advertising rates needed to pay the labels and still turn a profit. As a result, Qtrax's highest costs come at a time when it has the least amount of revenue coming in.

"If we were a pure ad model, we would find it very hard in the early years to satisfy that demand," says former Spiralfrog CEO Robin Kent, who now serves as a consultant for Qtrax with his new company Rebel Digital.

So revenue has to come from elsewhere. The Qtrax browser-based music player allows users to discover, stream and download music while at the same time buy concert tickets and merchandise from third-party

partners without leaving the Qtrax site. While Qtrax doesn't facilitate the sale directly, it gets a cut of any sale made on the services linked from its site.

"That means you don't have to find a minimum per-play only from advertising," Klepfisz says. "That's a difficult proposition."

### UPSELL ENCOURAGED

Last.fm has a slightly different tack, but for the same reasons. Its on-demand music streaming service limits users to three free streams before prompting them to either buy the track through an affiliate program with iTunes and Amazon or subscribe to its subscription service, which is still in beta.

Last.fm co-founder Martin Stiksel says the three-song limit was a requirement that labels imposed in return for agreeing to license their music, fearing that an unfettered, free on-demand streaming service would cannibalize the more lucrative sales model.

The result is a service optimized for discovery. Users can experience free music in a way that still compensates labels, with a channel toward upselling them to either buying tracks or a subscription.

"In the early stages, it's going to be more discovery rather than a huge revenue opportunity for us," Jive Records senior VP of digital Jeff Dodes says. "It's more of a patience game. It brings more people into the tent with a better experience—you're not limited to 30-second tracks—and in the long term it opens up more opportunities for commerce either through subscription or one-click downloads."

In the long term, however, there are high hopes for advertising revenue to be a significant source of income for the music industry. One label digital executive points to the



channel as potentially generating 15% of labels' overall revenue.

Hence all the activity. Yahoo is reportedly developing an ad-supported, digital rights management-free service, and other ad-supported services like We7, Imeem and Spiralfrog are frantically working to rack up enough traffic to start turning a profit as soon as possible.

Spiralfrog revealed that it has registered more than 400,000 members to its service in about four months. And according to Google Analytics, it's closing in on 1.2 million unique monthly visitors. By way of comparison, Napster has about 650,000 subscribers at last count.

New entrant Slacker claims 2 million unique listeners per month just two months out of beta. Although ad-supported, Slacker is relying on device sales to fund operations in the short term, upselling users to a premium subscription tier in the medium term and finally advertising revenue years in the future.

For now, though, the advertising model must rely on alternative sources of revenue until it finds its legs.

"It's basically tweaking the model so it becomes viable in low consumer volumes," Klepfisz says, "and when it gets to higher consumer volumes, we think it will become very profitable."

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

## BITS & BRIEFS

### WHO'S VIRTUAL NOW?

Classic rock act Journey is hoping to get a second life in Second Life. The group launched the "Journey Rock Band" island in the virtual world Feb. 1 with a grand-opening party featuring streaming Journey songs and band members mingling in avatar form (sans estranged singer Steve Perry, of course). The Second Life island features dedicated areas for each of the band's albums, including streaming audio and video, and has two "live" stages where virtual performances can be held. The activity coincides with a re-launch of the group's redesigned Web site. Journey is recording its next album with new lead singer Arnel Pineda, who the band found on YouTube.

### MIRACLE GROWTH

The global mobile entertainment market is expected to rise from \$20 billion in 2007 to more than \$64 billion by 2012, according to a new report by Juniper Research. Music, games and mobile TV

will lead the charge, supported by user-generated content, gambling and adult content. The report points to music as the largest single sector in the next five years, with mobile music revenue rising from \$9 billion last year to \$17.5 billion by 2012. Most of the growth is expected to come from full-song downloads and streamed audio services.

### THE GREAT PROTECTOR

MultiMedia Intelligence analysts say applications that leverage content identification technologies like digital watermarking and fingerprinting may make up a \$500 million market by 2012. The space is bolstered by "nonlinear" media distribution made possible by the move away from file-encryption digital rights management. It's also expected to play a major role in the content industry's fight to convince Internet service providers to start filtering copyrighted content and provide a monetization channel for ad-supported services.

## HOT RINGMASTERS™ FEB 9 2008 Billboard

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ORIGINAL ARTIST
1	1	15	#1 LOW	FLO RIDA FEATURING T-PAIN
2	2	10	WITH YOU	CHRIS BROWN
3	6	9	INDEPENDENT	WEBBIE, LIL PHAT & LIL BOOSIE
4	4	7	SENSUAL SEDUCTION	SNOOP DOGG
5	5	13	SUFFOCATE	J. HOLIDAY
6	3	19	NO ONE	ALICIA KEYS
7	8	18	APOLOGIZE	TIMBALAND FEATURING ONEREPUBLIC
8	7	14	CLUMSY	FERGIE
9	15	8	I REMEMBER	KEYSHIA COLE
10	11	10	TAKE YOU THERE	SEAN KINGSTON
11	12	5	FALSETTO	THE-DREAM
12	9	11	LIKE YOU'LL NEVER SEE ME AGAIN	ALICIA KEYS
13	13	22	DUFFLE BAG BOY	PLAYAZ CIRCLE FEATURING LIL WAYNE
14	14	19	I'M SO HOOD	DJ KHALED FEATURING T-PAIN, TRICK DADDY, RICK ROSS & PLUS
15	32	4	DEY KNOW	SHAWTY LO
16	10	28	CRANK THAT (SOULJA BOY)	SOULJA BOY TELLEM
17	16	16	POP BOTTLES	BIRDMAN FEATURING LIL WAYNE
18	24	4	LOVE LIKE THIS	NATASHA BEDINGFIELD FEATURING SEAN KINGSTON
19	21	57	ROCKSTAR	NICKELBACK
20	22	6	LOVE SONG	SARA BAREILLES

Based on master ringtone sales data reported by Nielsen RingScan, a service of Nielsen Mobile. Chart endorsed by C.F.A. - The Wireless Association and Mobile Entertainment Forum.



### MOBILE MOBILITY

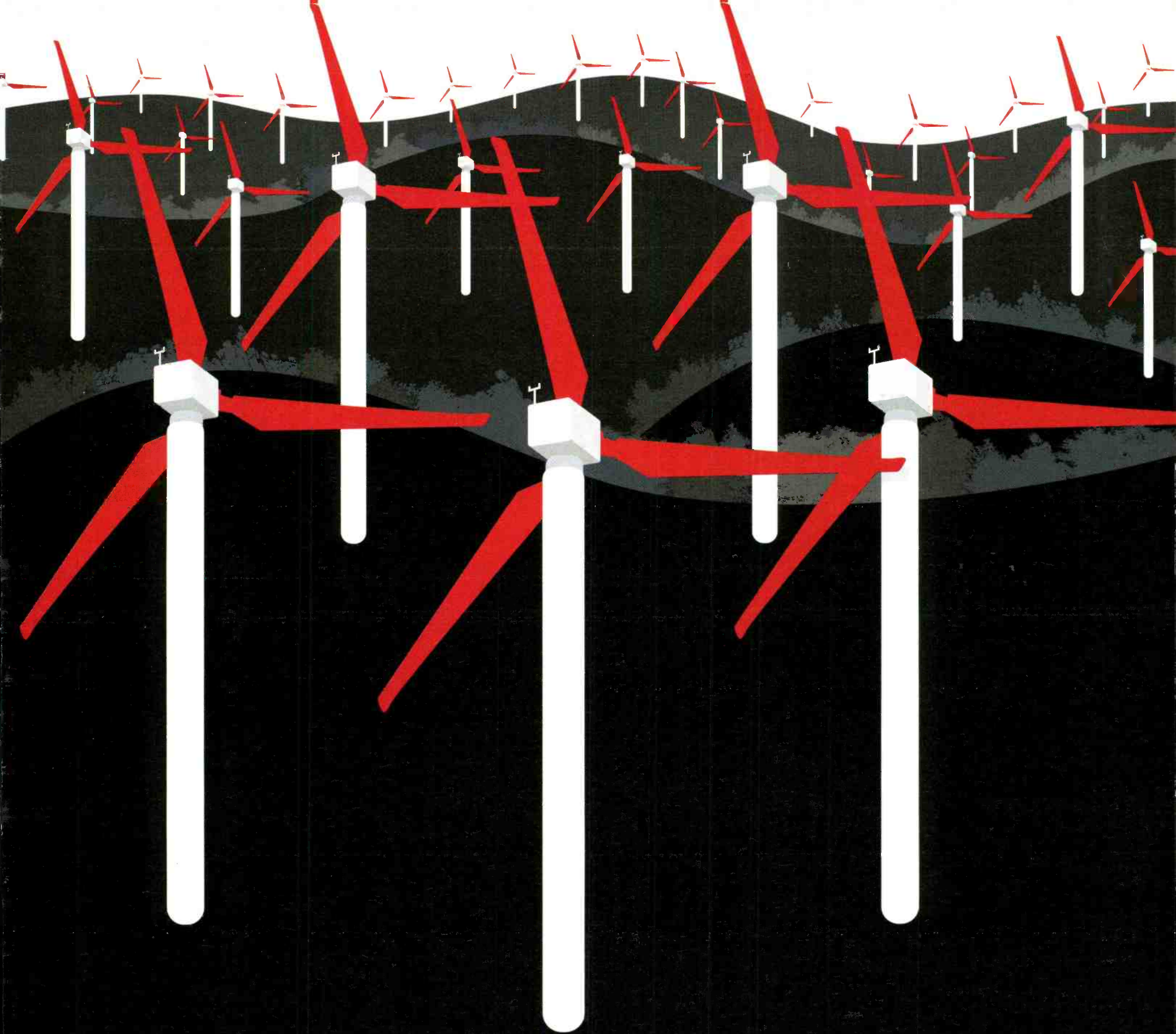
Chalk one up for the music phone. While current systems to connect an MP3 player to the car stereo are severely lacking in quality and convenience, there are much better audio integration options for mobile phones.

The Venturi Mini, for instance, gives Verizon Wireless customers the ability to stream their music from the phone through the car speaker system. It uses Bluetooth technology to connect the systems and powers the device using the car's power adapter. Up to four other Bluetooth devices can also be connected. If a phone call comes in while rocking out, it automatically pauses the music to allow the user to answer and then resumes play with no fumbling to press buttons.

The Venturi Mini is available at the Verizon Wireless Web site for \$130.



—AB



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**ADWEEK**

February 4



## Staggerly Strategy

When Digital Releases Precede The Physical



CLOUD CULT

Fourteen months ago, this column reported on an increasingly popular release-schedule strategy: Wind-up Records act **Stars of Track and Field** released its debut album, "Centuries Before Love & War," on iTunes in August 2006; followed it up in November with a physical ver-

sion to indie retailers; and then finally provided a physical version for mass merchants in January 2007.

Since then, a number of indie bands have attempted to release their records digitally first and physically later, and more are planned for 2008. Welsh band **Super Furry Animals**—who put

out a physical version of their latest record, "Hey Venus!," Jan. 22, though the album has been out in the United Kingdom and available online since late summer—are only the latest.

But now that the strategy is firmly entrenched, how well is it working?

Wind-up senior VP of sales **Derek Graham** says he's pleased with results so far. "It's certainly not a one-size-fits-all strategy," he says. "But we would be open to trying it again with the right band."

To date, the Stars of Track and Field album has sold 17,000 units, according to Nielsen SoundScan. Of those, 6,000 were digital, 3,500 were the indie store-only release and the remaining 7,500 have been sold since January 2007. Graham contends that postponing the mass-merchant release date worked well for Stars of Track and Field because "it gave the band a chance to breathe and grow, and also helped them build a base."

**Craig Minowa**, lead singer of the band **Cloud Cult**, had similar reasons for staggering the release of "The Meaning of 8," his band's latest record. "We chose to release the album digitally prior to it arriving in record stores, because it's a chance for us to offer

something special to the fans on our email list," he says. "People who support us are able to get the new album a month before anyone else does."

When the latest album by his band **the Format** showed up on peer-to-peer (P2P) networks two months before street date, frontman **Sam Means** decided to rush its digital release. The Format is one of a growing number of acts to do this; Canadian band **Stars** took a similar tack last year.

Means says the Format decided to release "Dog Problems" digitally for \$7.99 to "see if we could intercept a portion of kids who could potentially download it for free." As far as he is concerned, the experiment was a success: "It was a scary thought at the time, but planning ahead for our next release we see that idea as more of a tool to help promote the retail side of things."

Indie retailers, for their part, are skeptical. **Jon Kulstead**, who handles one-stop sales at Minneapolis-based three-store outlet Electric Fetus, thinks multiple release dates are a mistake. "It's irritating, because bands forget that indie record stores exist partly to help break these acts," he says.

**Darren Blasé**, owner of Cincin-

nati store Shake It Records, says the impact on sales is hard to gauge. "Many of these bands are midlevel acts," he says. "Does the release being online first mean I would have sold 13 discs rather than 12? Maybe, maybe not."

But many acts are forging ahead regardless. Super Furry Animals tried it because of concerns about aligning the record's release with tour dates and making sure they didn't lose money during the delay. "We put it up digitally because imports would have flooded in unless it was online," Beggars Group CEO **Lesley Bleakley** says. To sweeten the deal for fans, the physical release also includes bonus tracks and elaborate packaging.

And Beggars isn't the only label taking the bonus-track route. Def Jux Records plans to include "a number of remixes" on a physical version of rapper **Dizzee Rascal's** previously digital-only "Maths + English" when it comes out in April. "We are hoping that will be an incentive," marketing director **Jay Drake** says, "for people to buy it again."

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



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## Does Sanremo Need Saving?

Italian Labels Say Song Festival Needs To Change Its Tune

MILAN—Unless it is changed drastically, the president of Italian labels body FIMI says, the Sanremo Festival of the Italian Song “will die in the next five years.”

Heading into the 2008 edition of the annual show in Milan, FIMI president Enzo Mazza claims the biggest event on the country’s music-biz calendar is too focused on an aging TV-viewing demographic and is of decreasing interest to younger record buyers.

His comments, reported in the Italian press, have sparked widespread industry debate about the future of Sanremo, which takes place Feb. 25-March 1.

Mazza stands by his remarks, insisting Sanremo must change to become “a competition among new talents, accompanied by a gala show for stars where record companies can present new releases, with national and international hosts.”

The festival has been a key sales booster since its 1951 debut. It is televised live for 20 hours across five nights on state-owned RAI Uno, claiming a nightly average of 10 million viewers.

Sanremo is a two-tier song contest, with viewers and an industry jury voting for established and emerging artists. It also showcases international guests, including in recent years Eminem, Celine Dion, Bruce Springsteen and Madonna. Nonmusical interviewees have ranged from Sharon Stone to Mike Tyson.

The event needs “more music, more emphasis on new acts, and fewer ‘filler’ [nonmusical] guests,” says Sony ATV Publishing Italy managing director Rolando Chuck Rolando, who has a

new act, Sonohra, in competition this year.

For his part, Edel Italy president Paolo Franchini says Sanremo should become “an Italian Grammy show.”

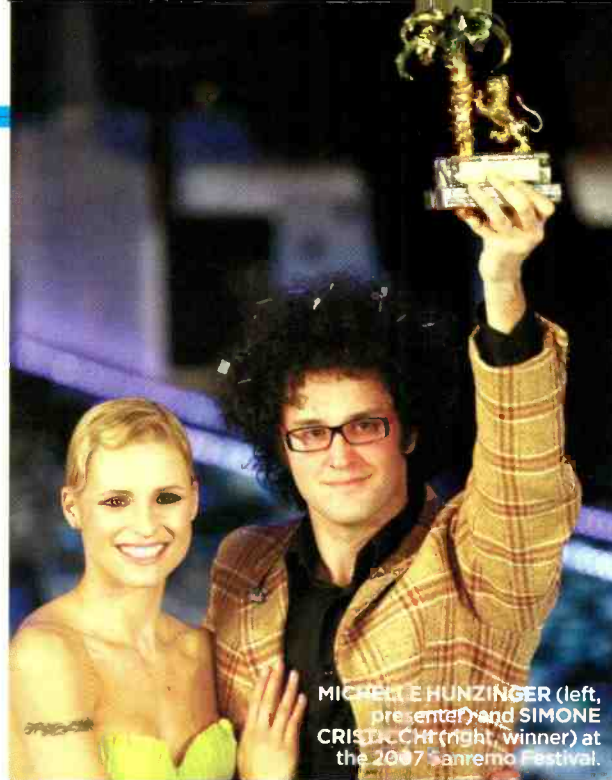
Traditionally, the contest was able to make or break Italian artists—notoriously, in 1967 singer Luigi Tenco committed suicide after being eliminated before the final. More recently, it launched Andrea Bocelli and Laura Pausini.

The “Youngsters” category has long been coveted by labels anxious to expose developing acts. But Franchini notes that this year, “several unsigned artists are going into this section with their own company—or that of their manager—and using it to shop around for a distribution deal.”

Labels traditionally structure release schedules around Sanremo appearances, but since the mid-’90s have complained about its lessening sales impact.

Mazza says Sanremo-linked releases “account for less than 1% of annual sales,” compared with 3% only five years ago. In the late ’50s, he adds, that figure was as high as 25%.

Nevertheless, the event remains a massive advertising revenue earner for RAI, generating an estimated €40 million (\$58 mil-



MICHEL E HUNZINGER (left, presenter) and SIMONE CRISTICCHI (right, winner) at the 2007 Sanremo Festival.

lion) in 2007. Record companies, Mazza says, are now mere content providers for a TV show, gaining little in return.

FIMI members boycotted the 2004 edition in a dispute with RAI and local government organizers over expenses, but returned in 2005.

“I actually felt the organizers were interested in listening to what we had to say back then,” Mazza says. However, he claims that under Pippo Baudo, veteran presenter and artistic director since 2005, “we’ve taken a step back.”

Baudo was unavailable for comment, but a RAI spokesman says, “FIMI should remember the Sanremo festival was born as an event for the public, first through radio and later TV. Its brief was never to help the record industry.”

Italian labels “shouldn’t blame Sanremo for [their] problems,” says Piero La Falce, who heads indie label Steamroller. “It’s the only TV opportunity we’ve got. We must make the most of it.”

Former Universal Music Italy president/CEO La Falce has two artists competing this year, Andrea Bonomi and Andrea Minghi, respectively in the new and established acts categories.

“Baudo is doing a good job,” La Falce says. “Sure, it would be nice to have fewer established names, more young acts, but if they did that, the TV audience would crumble.”

Franchini says that “vested interests [always make it] very hard to bring about change in Italy.” The problem, he adds, “is that the music industry is changing rapidly, but Sanremo isn’t.”

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# UPFRONT

GLOBAL BY DIANE COETZER

## More Stores

### South African Retail Expansion Doesn't Equal New-Release Sales

JOHANNESBURG—In stark contrast to the rest of the world, South Africa's entertainment retailers are expanding their brick-and-mortar operations—but at the expense of front-line new releases.

Retailers say demand for back catalog is fueling their expansion as South Africa's emerging black middle classes migrate their music collections from cassette to CD.

pared with 80 rand (\$11.40) for catalog.

Karl Anderson, managing director of leading Johannesburg-based independent Just Music, says Look & Listen specifically has positively affected sales in the past 12 months for his label's artists—including electro-folk pop act Harris Tweed and licensed international duo Rodrigo y Gabriela.

While the migration of collections is boosting catalog, Anderson is hopeful that an increased number of retail outlets will also provide more exposure for developing acts. The Look & Listen-branded stores, he says, "account for over 50% of our total sales on certain releases.

The fact that they have moved into new centers all over South Africa can only help us break new artists."

Lazarus and Lorenz attribute their businesses' upswing to the recent emergence of a black middle class. A May 2007 study by UCT Unilever Institute of Strategic Marketing and TNS Research Surveys sized the emerging middle classes at 2.6 million South Africans—up from 2 million in 2005—with combined annual spending of 180 billion rand (\$25.7 billion).

"Even though there's a downturn in the overall economy," Lorenz says, "these individuals are spending money on DVDs now as much as on music, with gaming just waiting in the wings."

Dajee reckons the migration of album collections—both international and domestic reper-

toire—to CD "saved" his business during the past two years and suggests the phenomenon is "only in its infancy." Front-line releases, however, "are hot for three months and then disappear," he says. "We rely on catalog releases on CD that give real value to our market."

According to the Recording Industry of South Africa, the trade value of music shipments in 2006 totaled 996 million rand (\$142.3 million), up from 976 million rand (\$139 million) in 2005. Figures for 2007 are not yet available, but RISA reports value was up for January-May but down in June-August, compared with corresponding periods in 2006.

While several retailers are building digital operations, limited broadband availability means the online market in South Africa remains nascent—accounting for only 2% of sales in 2006 according to the IFPI.

Anderson, meanwhile, cautions against confusing retail growth with front-line music growth, noting that diversification into other product areas means retailers have less money for ordering new-release CDs.

"The growth is in back catalog, especially where majors are doing deals to drive volume," Anderson says. "[But] there is no question—sales of front-line releases have decreased." ...



The Look & Listen chain's growth has helped boost South African sales of such Just Music acts as HARRIS TWEED, above, and RODRIGO Y GABRIELA.



In the wake of rising physical sales in 2006, Cape Town-based, market-leading music merchant Musica opened 11 new stores between September and December 2007, bringing its portfolio to 157, and plans 60 more within the next three years. "We see massive opportunity in this country for entertainment," managing director Ralph Lorenz says.

The public's increased appetite for DVDs and computer games is also boosting retail. "We're becoming an entertainment brand," Lorenz says, "where DVD and gaming occupies as much importance as music."

Other music merchants are also expanding. Johannesburg-based Reliable Music Warehouse CEO Faizel Dajee opened 10 outlets in 2007, bringing its total to 52.

Johannesburg-based Look & Listen plans to add outlets nationally in 2008 to its current lineup of 61 stores.

"We're very upbeat," says Look & Listen managing director Howard Lazarus, who describes the company's growth in the past year as "organic." Lazarus says the Look & Listen chain (20 stores) aims to offer "the most diverse" CD/DVD range in the country, while sister chain Jive City (41 stores) focuses more on budget/catalog titles.

Current pricing puts catalog DVDs at around 30 rand (\$4.29), with front-line new releases slightly less than 140 rand (\$20). Major new-release CDs are roughly 160 rand (\$22.90), com-



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# CHINESE DEMOCRACY

Viewers Vote For Idols, Until The Government Cracks Down

SHANGHAI—The Chinese population isn't generally accustomed to democracy. But TV viewers took to voting in local equivalents of "American Idol" and the United Kingdom's "X-Factor" in a big way—at least, until a government agency recently halted the practice.

Since 2004, reality TV talent shows in China have been attracting huge ratings, launching new—albeit fast-burning—stars into the Chinese pop firmament.

And while legal record sales remain low in China's piracy-plagued market, the viewing figures are substantial. According to Shanghai-based AGB Nielsen Media Research, at its peak the 2007 season of talent-search show "My Hero" attracted 123 million viewers on Shanghai-based Dragon TV, plus 155 million more on Changsha-based Hunan Satellite.

But album sales are still achievable. In 2006, Beijing-based label Huayi Brothers inked a two-album deal with Shang Wenjie, the winner of Hunan Satellite show "Super Girl." According to the label, both albums have sold between 150,000 and 180,000 copies each.

"Super Girl" ran 2004-06. The label says another show signing, Zhang Liangying—who placed third in 2005—has sold 300,000-400,000 copies of each of her three albums.

"TV is a powerful medium in China and helps accelerate the speed of introducing new talents," Beijing-based Universal Music China GM Catherine Leung says. "But to be honest, we didn't expect this trend to catch fire so quickly."

But while talent-search shows are a hit with viewers, they're hardly music to the ears of a government unaccustomed to millions of people voting for anything—even if it's just their favorite singer.

The novelty of participating in a "democratic process" was cited by observers as one reason for the talent shows' immediate success—during season three of "Super Girl," 800 million votes were reportedly received as cell phone text messages.

Breaking from the formality of most Chinese TV, the shows also featured shots of lively audiences and emotional participants.

However, in September broadcast regulator the State Administration of Radio, Film & Television (SARFT) issued strict new guidelines banning footage of "out-of-control fans" and voting by telephone/text-messaging, leaving the latter role to judges and in-studio audiences. Talent shows were also shifted out of prime time on the state-controlled TV networks.

"This year we've seen further restrictions," says Eric Zho, president of productions at Shanghai-based media consultant/content provider Ato Ato Integrated Media.



SHANG WENJIE, winner of TV show 'Super Girl,' has sold between 150,000 and 180,000 of her two albums as Laure Shang.

Zho was a key player in launching the first Chinese "Idol"-style show, "Lycra My Show," in 2004. "Perhaps [SARFT] wants to cut down competition so that in August every channel will show the Olympics," he says.

Shanghai-based creative consultant/independent producer Jill Boniske, who worked on the show's first season, adds, "They don't like movements here; this really scared the crap out of the government."

Zho developed "Lycra My Show" as director of creative development for TV at Universal Music Entertainment in 2004. Sponsored by clothing-fiber maker Invista, it ran for two successful seasons (2004-05), spawning such imitators as Hunan's "Super Girl" and "Super Boy" and Dragon's "My Hero."

Universal had first-year rights to acts appearing on the program, and their pop ballads—penned by Universal-signed local songwriters—rapidly became karaoke-bar staples.

Zho worked closely on "Lycra My Show" with SUM Media, a joint venture between Universal and state-owned Shanghai Media Group.

SMG's media clout was key to the show's success, Zho says. "SMG has the whole media landscape covered, and Universal utilized SMG's promotion power," Zho says. "Once we crowned the winners, SMG put record ads all over TV, radio and billboards."

The first-season victor of "Lycra My Show" was male singer Zhang Jie, who walked away with a 1 million yuan (\$121,000) prize and a deal with Universal.

But the pop market remains a brutal one. While the shows continue to produce stars who sell significant quantities of albums, most tend to have short shelf-lives. In fact, Universal's Leung says, most of those who have emerged in the past three years are now label-less.

## IDOL LIFE TV Contests Helped These Stars Score

### JANE ZHANG

**From:** Chengdu, Sichuan Province  
**Discovered on:** "Super Girls" (Hunan Satellite)

**Label:** Huayi Brothers Music  
Zhang (real name Zhang Liangying), who prior to her TV break regularly sang soul and blues at Chengdu club Music House, is one of the few to have subsequently maintained more than a short-term recording career. Her wide vocal range and ability to hit high notes has earned comparisons to Whitney Houston—albeit a huskier, less-polished and confident version. Placing third in the 2005 "Super Girl" contest, Zhang has released three albums since 2006 ("Jane Love," "The One" and "Up Date").



### JACKY XUE

**From:** Shanghai/Taiwan  
**Discovered on:** "Lycra My Show" (Shanghai Media Group)

**Label:** Universal  
Singer/songwriter/dancer/composer Xue (real name Xue Zhi) specializes in ballads that conform to the Mandarin pop template, reaching out to female fans in low, heartfelt R&B whispers on such tracks as his self-penned "Yellow Maple Leaf." His debut album, "Xue Zhiqian," has sold 160,000 copies since its 2006 release, according to Universal. He's remained a high-



profile TV face, particularly through commercials for various brands including soft drink Sprite.

### LAURE SHANG

**From:** Shanghai  
**Discovered on:** "Super Girls" (Hunan Satellite)

**Label:** Huayi Brothers  
Shang (real name Shang Wenjie) finished first in the 2006 "Super Girls" season. A professionally trained singer, she has the sort of polished, delicate sound that frequently appeals to Chinese audiences. Using the stage name "Laure" and able to sing in French gives her a slightly exotic mystique. Huayi Brothers has released two albums, "Qing Cheng" and "Big Blue Sky." —RC

## GLOBAL NEWSLINE

### >>>NEW IMPALA STRUCTURE

Pan-European independent labels association Impala has unveiled a new management structure, promoting secretary general Helen Smith to executive chairman. Impala has also elected a presidential triumvirate: Incumbent Patrick Zelnik (president of French indie Naïve) is re-elected to the post, where he is joined by Michel

Lambot, co-chairman of Brussels-based PIAS Entertainment Group, and Horst Weidenmülle, CEO of German indie !K7. Edel's Jonas Sjostrom remains treasurer. Chairman Martin Mills, who also chairs London-based Beggars Group, has stepped down. The Impala board plans to publish an action plan during February that will identify its key tactics to achieve progress on such is-

issues as tax benefits/changes and Internet service provider responsibility for digital downloads. Impala has 4,000 members, including leading independents and their national trade associations across Europe. —Andre Paine

### >>>FRENCH SHIPMENTS FALL

The wholesale value of music shipments in France fell 17.4% in 2007 to €712.9 million (\$1.1 billion), according to labels association SNEP. Director general Herve Rony says that means the French market has dropped almost 50% in value

in the past five years. Physical shipments declined 19.2% in 2007 to €662 million (\$979 million), while digital sales rose 16.6% to €50.8 million (\$75.1 million). Digital accounted for 7.4% of sales; Rony says that figure remains low due to the continuing vast use of illegal peer-to-peer networks in France. SNEP's wholesale market-share figures gave Universal a 40.3% market share, followed by Sony BMG with 21.6%. EMI has a 16.3% share and Warner Music has 13.9%, while other companies make up 7.9%.

—Aymeric Pichevin

UNIVERSAL  
MUSIC  
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GROUP  
CHAIRMAN/  
CEO

# David Renzer

After an industry-shaking merger and a year of high-profile deals, the head of the world's biggest publisher spells out its newest digital and global initiatives.

Just two years ago, Universal Music Publishing Group was competing neck and neck with BMG Music Publishing to be the third-largest music publisher in the world. Then came a surprise announcement from Germany-based Bertelsmann: The media company was putting BMG on the auction block.

UMPG's parent company, Vivendi's Universal Music Group, immersed itself into the most competitive bidding process in the history of music publishing.

Then in August 2006, while UMPG chairman/CEO David Renzer was sitting in the audience of the MTV Video Music Awards, he received an e-mail from Europe: "Done deal." Universal acquired BMG for the unprecedented price of more than \$2 billion.

It was a heavy moment for Renzer. He says he felt a combination of ecstasy and fear, which briefly rendered him immobile. Then it sunk in, and a smile spread across his face: He would be helping the largest publisher in the world—after securing all the regulatory antitrust approvals, that is.

While Universal has been working with the European Commission during the last year for its blessing, UMPG has continued to sign and nurture talent, refine its marketing techniques and land significant deals with the Miles Davis estate, Paul Simon and Dave Grohl.

Now, as European approval of the BMG acquisition appears imminent, Renzer for the first time discusses UMPG's major new initiatives.

**What are some significant changes you're making this year that you believe reflect your company's new stature in the industry?**

One of the ways we're taking full advantage of technology is the rolling out of our new [Web-based] portal called [royaltywindow.com](http://royaltywindow.com) for our songwriters and clients.

We're going to be the first major publisher to roll out this [type of] system, which was developed in-house by our U.K. IT team led by Michael Donnegan and our global CFO/executive VP of operations, Mike Sammis. The amount of information that will be accessible will be unprecedented, and certainly the transparency will be unprecedented for a major publisher. Beyond that, it will allow a user—a business manager, songwriter, band or other client, including, for instance the many film and television production companies that we administer—to look at historical royalty data, manipulate it, make sure their copyrights are registered on a global basis and do things in ways unlike

anything that any other publisher is offering.

**Does your system allow a user to drill down into the details of individual synch licenses?**

Yes. You can pull up the name of the production or commercial. It will show you the deal, the fee for the license, etc. You will be able to get into a lot of detail. Our system will be able to [create] many different charts and graphs that allow you to illustrate and track income history.

We're also going green, so you have the option of online delivery of statements without printing out thousands of pages. The sorting will be very sophisticated by income types, source of income. Songwriters can download and save statements on their computer in a spreadsheet that is compatible with money management [software].

**What other significant changes are in store for this year?**

We are also announcing a new deal for Southeast Asia, including

China, and India with Sony BMG [Music Entertainment]. I mention those territories because of their size and importance.

In India, even though there is a statutory copyright rate, we've never been paid [by labels]. One of the key things that these deals are going to achieve is to start the money flowing from those territories. With credit to [executive VP of international] Andrew Jenkins, this is going to be a major benefit to our songwriters and composers.

The multiterritory deal establishes digital [mechanical] rates for Hong Kong, China, India, Malaysia, Singapore, Taiwan, the Philippines, Indonesia, Thailand, Macau, Pakistan, Vietnam and Burma.

Digital licensing has been cumbersome in the region, and certain monies haven't been flowing for mobile, etc., to songwriters and publishers. This deal will facilitate the licensing and payment of these monies. We'll continue to license the end users directly and work with the local collection societies as well.

**For which digital uses?**

It includes most digital formats except monophonic and polyphonic ringtones, karaoke and noninteractive webcasting.

**What are the rates?**

While the actual rates are confidential, I would say that the rates in the deal are actually higher than the mechanical rates in the region and perhaps may be more in line with the rates we have in Europe. Additionally we get the added benefit of the payment of mechanicals in India for the first time.

**How are you licensing digital uses in Europe?**

We have also just announced a new Pan-European licensing structure for Europe. Universal is partnering with French society SACEM in a joint venture that will offer Universal's Anglo and French repertoire on a Pan-European basis. Our hope is that by announcing this structure and starting to get licenses issued, we will then be able to roll it out—and include more repertoire—

across Europe. We believe it will be operational very quickly. This is meant to be a collaborative model. We believe it will really appeal to the Apple-type of companies and also address the concerns of the European Commission in encouraging Pan-European licensing.

**What do you mean by a collaborative model?**

We haven't withdrawn rights from any other society.

**How is your company doing creatively?**

We're announcing a slew of high-profile signings where clients have agreed to renew their long-term relationships with either BMG or Universal. The ink is barely dry on a new long-term deal for Mariah Carey and her entire catalog. We just re-upped, to new long-term deals, Mary J. Blige, T-Pain and the Bee Gees. We just signed George Duke and his entire catalog—the first time he ever signed with a major publisher in North America.

We've added creative staff, administrative staff, film and TV staff—we're now the largest film and TV department of any major publisher with about 40 people just in Los Angeles.

**Do you find a strong synergy within the Universal family?**

When we sign new writers or producers, we're making sure that they're going to get work at the labels within the Universal family. And we meet with Universal Films, NBC TV and all the broadcast affiliates that are in our UMPG family regularly to pitch them creatively on our catalog. That's one of the reasons that we are still experiencing double-digit growth in our synch department. ...



“With our new portal [royaltywindow.com](http://royaltywindow.com), the amount of information that will be accessible will be unprecedented.”



**SMOKE 'N MIRRORS**

**BY MARIEL CONCEPCION**

PHOTOGRAPH BY PIOTR SIKORA

# LIL WAYNE

He Hates File-Sharing, But Named His Last Release 'The Leak.' He's A Rapper Who's Proud Of His Guitar Skills. And He's Fueling His Creative Genius With A Lifestyle That Could Derail His Rapid Career Rise. Just Who Is Lil Wayne?

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FEBRUARY 9, 2008 | BILLBOARD.BIZ

# After a late night

in an Atlanta recording studio, the croak in Lil Wayne's voice is especially noticeable. ¶ A little more than two weeks ago, the self-proclaimed and highly co-signed "best rapper alive" told a frenzied crowd in Richmond, Va., that he wasn't the "most happiest man," and his monotone is testament that not much has changed since. ¶ If you know Wayne, born Dwayne Michael Carter Jr., you'd know his disposition isn't because of the all-nighter he just pulled, during which time, among other things, he toiled with rapper Ludacris and former-cohort-turned-nemesis-turned-collaborator, Young Buck—more on that later.

In fact, if you know anything about Wayne at all, you'd know that the New Orleans-bred rapper records nearly nonstop. He's released six albums and has made more than 40 guest appearances since 1999—17 of those collaborations in the last two years—not to mention the massive amount of mixtapes and leaked tracks that routinely appear online.

Few have been more anticipated than "Tha Carter III," which was scheduled to come out last year but was derailed by leaks. The album is now expected in March or April via Cash Money/Universal.

What is surely on the 25-year-old artist's mind, however, is his recent arrest on felony drug and weapons charges in Yuma, Ariz. Four ounces of marijuana, slightly more than an ounce of cocaine, 41 grams of ecstasy and miscellaneous drug paraphernalia were seized during a search of Wayne's tour bus at a U.S. Border Patrol checkpoint.

Authorities also found a .40-caliber pistol registered to Wayne, who has a concealed weapons permit in Florida, although it was unclear whether he could carry the weapon outside of that state.

Wayne was released four days later, just in time to board a plane and make the aforementioned performance in Virginia, but not before a judge ordered him to return to Arizona and appear at a preliminary hearing Feb. 12.

Legal troubles aside, Wayne has other issues. During the Richmond show, in front of hundreds of his fans, he lashed out at members of his team, including his childhood friend, longtime DJ and manager, Cortez Bryant. The incident was captured on video and quickly made the rounds on the Web.

"I just want all the motherfuckers that have been with me that will no longer be with me to know that I did this for y'all. Now die! Everybody's trying to talk about, 'Your boy does too much drugs.' I want motherfuckers to know one thing: A junkie can't do what the fuck I do," he ranted. "I tried to tell them can't no drug, can't no bitch, can't no nigga, can't no record, none of them phase me. I am the ultimate high. I am my drug. I want motherfuckers that are with me to know it isn't about what I'm on, it's about what I do, and this is what the fuck I do."

Wayne continued his rage by taking off his black leather jacket, balling it up and throwing it at Bryant, the whole episode apparently stemming from the Yuma arrest (for which Bryant was not present).

Wayne renders himself a larger-than-life creature—a gangster rapper, a drug user, a womanizer, a Martian and a beast all in one, among other things. But his sense of loyalty, family and forgiveness ensured that the dispute with Bryant was quickly resolved. Although Wayne declined to comment directly on the Virginia incident or on his arrest, Bryant says there are no hard feelings.

"I wasn't in Arizona during the arrest situation. That was our first time seeing each other since the arrest and we said some things back and forth," he says. "But we are truly best friends. I take to heart everything that happens with him because I love him till death. Wayne is a grown man and he makes his own decisions. I got my opinions about [his drug use], which is what sparked everything that happened [in Virginia], but at the end of the day I just tell him what I think. He's intelligent. He's smart and he knows his limitations. Don't let him fool you by the words he says. It's not out of control."

With Wayne, control is a relative term. In an effort to stem the tide of "Tha Carter III" leaks and buy Wayne time to rework the album, Universal on



LLOYD & LIL WAYNE

## WAYNE'S ALWAYS WELCOME

Lil Wayne has guested on nearly 30 charting songs since 1999, including top 10 hits for Lloyd, Juvenile, Destiny's Child and Chris Brown.

Title	Debut	Debut Date	Peak	Peak Date	Weeks On Chart	Label
"Back That Thang Up" (Juvenile featuring Mannie Fresh & Lil Wayne)	87	5/29/1999	5	9/18/1999	46	Cash Money/Universal
"Bling Bling" (B.G. featuring Baby, Turk, Mannie Fresh, Juvenile & Lil Wayne)	70	8/14/1999	13	11/27/1999	24	Cash Money/Universal
"Tha Block Is Hot" (featuring Juvenile & B.G.)	83	10/23/1999	24	1/1/2000	20	Cash Money/Universal
"Shine" (featuring Baby, Mack 10 & Mickey)	91	8/18/2001	39	9/28/2001	15	Cash Money/Universal
"Hardball" (Lil Bow Wow, Lil Wayne, Sammie & Lil Zane)	83	10/6/2001	77	10/13/2001	4	So So Def/Columbia
"Bring It Back" (featuring Mannie Fresh)	68	5/15/2004	47	8/7/2004	20	Cash Money/UMRG
"Soldier" (Destiny's Child featuring T.I. & Lil Wayne)	46	11/20/2004	3	1/1/2005	24	Columbia/SUM
"Shyne On" (Baby featuring Lil Wayne)	99	1/1/2005	65	2/12/2005	13	Cash Money/UMRG
"Neck of the Woods" (Baby featuring Lil Wayne)	99	5/7/2005	71	6/25/2005	10	Cash Money/UMRG
"Don't Trip" (Trina featuring Lil Wayne)	91	7/30/2005	74	9/17/2005	14	Slip-N-Slide/Atlantic
"You Know What" (Avant featuring Lil Wayne)	79	10/22/2005	58	11/5/2005	20	Magic Johnson/Geffen/Interscope
"Holla At Me" (DJ Khaled featuring Lil Wayne, Paul Wall, Fat Joe, Rick Ross & Pitbull)	68	3/4/2006	24	6/24/2006	20	Terror Squad/Koch
"Gimme That" (Chris Brown featuring Lil Wayne)	43	4/22/2006	5	5/20/2006	20	Jive/Zomba
"Touch It Or Not" (Cam'Ron featuring Lil Wayne)	67	5/6/2006	62	5/20/2006	9	Diplomatic Man/Asylum
"Stuntin' Like My Daddy" (Birdman & Lil Wayne)	72	7/8/2006	7	11/11/2006	31	Cash Money/Universal Motown
"You" (Lloyd featuring Lil Wayne)	73	7/22/2006	1	2/17/2007	48	The Inc./Universal Motown
"Shooter" (featuring Robin Thicke)	97	9/30/2006	97	9/30/2006	2	Cash Money/Universal Motown
"Make It Rain" (Fat Joe featuring Lil Wayne)	74	10/14/2006	6	1/27/2007	27	Terror Squad/Imperial/Virgin
"Where Da Cash At" (Currency featuring Lil Wayne & Remy Ma)	73	2/3/2007	73	2/3/2007	12	Cash Money/Universal Motown
"Know What I'm Doin'" (Birdman & Lil Wayne featuring Rick Ross & T-Pain)	74	2/17/2007	58	3/17/2007	19	Cash Money/Universal Motown
"We Takin' Over" (DJ Khaled featuring T.I., Akon, Rick Ross, Fat Joe, Lil Wayne & Baby)	71	2/17/2007	26	5/12/2007	20	Terror Squad/Koch
"You Ain't Know" (Birdman & Lil Wayne)	68	6/9/2007	56	7/21/2007	20	Cash Money/Universal Motown
"Duffle Bag Boy" (Playaz Circle featuring Lil Wayne)	69	8/4/2007	4	11/24/2007	26	DTP/Def Jam/IDJMG
"Speaker" (David Banner featuring Akon, Lil Wayne & Snoop Dogg)	76	8/7/2007	66	8/25/2007	11	SRC/Universal Motown
"Uh-Ohhh!!" (Ja Rule featuring Lil Wayne)	71	8/18/2007	69	8/25/2007	6	The Inc./Universal Motown
"Pop Bottles" (Birdman featuring Lil Wayne)	74	9/29/2007	15	1/5/2008	18	Cash Money/Universal Motown
"Screwed Up" (Trae featuring Lil Wayne)	76	11/17/2007	71	12/15/2007	11	G-Maab/Rap-A-Lot 4 Life/Asylum

SOURCE: Hot R&B/Hip-Hops Songs through the chart dated Feb. 9, 2008



Christmas Day released a digital-only EP, appropriately titled "The Leak." Its single, "I'm Me," is No. 76 in its third week on the Pop 100 chart and No. 1 on Billboard's Bubbling Under Hot 100 chart.

"We put no promotion behind that track—that's the crazy part," Bryant says. "This solidifies the marketing plan for 'Tha Carter III'—free material on the Internet and free promotion."

Which brings us to the reconstituted "Tha Carter III." The official single, the Deeze-produced "Lollipop," features Static and will be serviced to radio shortly. A video for it was recently shot in Las Vegas.

Other featured guests on the set include Hurricane Chris, Corey Gunz, Tiger Tiger, Jibbs, Shanelle, Kid Kid, Macney and Lil Mama. Jim Jonsin, the Alchemist and Cool and Dre contributed production.

Part of the new-media campaign that Wayne's team plans on implementing also includes webisodes on YouTube and MySpace. Wayne will also embark on a European tour this year, his first in the region. "We'll be able to document his travels on his blog page as part of his marketing plan," says Katina Bynum, who is part of the rapper's marketing team. "For someone that's never performed there, Wayne has a huge underground following."

Wayne also plans on continuing to make guest appearances on other artists' records, which he considers his most essential promotional strategy. They include a new track with Mary J. Blige that utilizes an old Chubb Rock beat.

"A lot of people tell me not to jump on all these features, but I don't listen to nobody," Wayne says. "I love to make music with people and for people. If you only create it for yourself, it's selfish of you. What I create is beautiful, and I like to share the beauty. I promote myself. At the end of the day, who is the victor in that situation? Lil Wayne."

In his first interview since the arrest, Wayne chatted with Billboard about leaks, his progress on "Tha Carter III" and why his frequent guest appearances are promotional gold.

#### Do you think your arrest will affect promotion and touring around the new album?

I don't think about that. I've got nothing to say about that.

#### Well, how's "Tha Carter III" coming along?

This album is going to be completely left field. It's going to be a great album. It's one of those albums people are really waiting on, so I made it so that whatever is on it will stick with you forever. I'm taking my time with it. And I'm giving artists I respect and people I want to do songs with—not songs the label fixed—an opportunity to collaborate. I think this album is going to be one of my best albums. I'm a true perfectionist. I got one of them Beyoncé albums—everything's hot on there. I might have to work out a deal with Universal to shoot a video to for all these songs, that's how crazy they all are. Every one of them is a movie.

#### The first single is "Lollipop." Any idea what the follow-up might be?

I don't know what the follow-up is yet. I'm leaving it up to them. But, I know one thing. I recorded a song last night with this guy D. Smith, called "Shoot Me Down," that might just be the biggest song of my career. It's where I'm at right now—emotionally, financially, mentally. It's like looking in the mirror and seeing exactly what's in there.

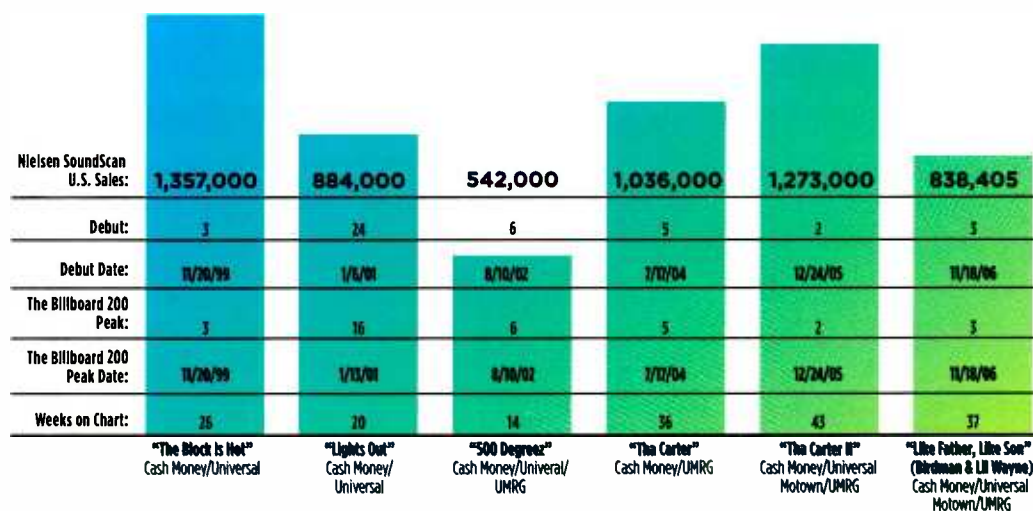
#### Rumors have it that Mannie Fresh produced some stuff for you recently. Is this true?

No, that's just a rumor.

**'I don't think about that. I've got nothing to say about that.'**  
 ON HIS RECENT ARREST FOR DRUG AND WEAPONS POSSESSION  
**—LIL WAYNE**

## ON THE UPSWING

Although Wayne's '06 collaboration with Birdman didn't crack platinum, the second installment of his "Tha Carter" series outsold its predecessor by more than 200,000.



SOURCE: The Billboard 200 through the chart dated Jan. 26, 2008. Sales through the week ending Jan. 13, 2008.

#### Many of your songs in the past few years have made their way online. Do you ever leak your own music?

Hell, no. I'm not with file-sharing and downloading. The reason I haven't put an album out in four years is because for the past three my music's been leaked. If you think about it, "Tha Carter III" is really technically like "Tha Carter VI." That's how busy I've been. That's why I put so many mixtapes out. If you hear any of them from this month or last month or the month before that, and it's a song that doesn't contain a beat from someone else, then that's a leaked song.

#### So then how did the idea to release "The Leak" come about?

[Universal Motown president] Sylvia Rhone, she was just as hurt as I was that great music I made was leaked. So, we decided we were going to put our own shit out and eat off of it too. So the label released five or six songs that leaked.

#### And now "The Leak" is No. 10 on our Top Digital Albums chart. Congratulations.

I'm the type of nigga that feels everything happens for a reason. Shit, that's a true blessing.

#### How about your extracurricular activities? Your schooling? Your guitar playing? The rock group Bad Ass Grasshopper?

I'm still at the University of Phoenix online, but I have a tutor. Bad Ass Grasshopper, that's just going to be the name I call everyone signed to [my label] Young Money. We're going to go by B.A.G., or Party in the B.A.G., or Boys and Girls or Big Ass Group. Those are all of our monikers. And I still play guitar. A lot of people don't know that's me on the [Shop Boyz] "Party Like a Rockstar" remix.

#### How did you learn how to play?

It's due to working every day like I do. I might want to hear a certain sound like Prince, but I can't pay him to play it. So, I picked up a guitar and learned how to play it. Goes to show you the only thing that can't be done is what you don't want to do.

#### What's your relationship with Young Buck? Is he really re-signing with Cash Money?

No. He was just onstage with us. He's still with G-Unit, but, we've been talking and working together. I just did a song for him last night. He walked in on

me playing guitar on it and literally started massaging me, no homo, like, "This shit is crazy."

#### Any other ventures you'd consider delving into?

Movie scoring. I don't think I can do too much acting, even though I have the charisma to allow me to play the part if it's right. But movie scoring—I can get into that.

#### You've done some unexpected collaborations, like with Robin Thicke, Enrique Iglesias and even Jay-Z. How did those happen?

Robin Thicke had the song "Shooter" on his first album. I used to listen to that album and I would rap over that song. One day my previous manager saw him and told him I was on his shit. And so, he was like, "I fucks with Wayne."

"Hello Brooklyn" was actually a song that was supposed to appear on "Tha Carter III," except my idea was to have Talib Kweli on it. But one day Jay heard the song and he said he wanted it for his next album. So, of course, I gave it to him.

The Enrique Iglesias came about two years ago. This producer out of Miami named Steve Morales had a studio next to ours. He'd bang out his music every day but his studio was so small you could hear what he was playing in his session. So Ronald Slim, Baby's brother, was like, "He trippin'," but dude got some music." One day he let me hear it and told me the guy worked vocals for Celine Dion and Christina Aguilera. After that Steve started coming to my sessions every day. He is responsible for putting me on the "Beautiful Liar" remix too.

#### You've been in such high demand lately. Why do you continue to guest-feature on so many songs?

I've found out that I love doing music for others. You're making history when you're making music with somebody else, for somebody else. Plus, I find that when I do that, it doesn't get leaked. And when it does, it doesn't do what it does when it's one of my songs. I get a real joy. And it's another reason why I was able to wait so long to put another album out—because these features keep me eating and making money.

A lot of people told me not to jump on all these features, people like Pimp C, R.I.P. and my big brother Nelly. But I don't listen to anybody. I'm different, and you'll understand that by the time I'm finished. I breathe nothing else, I smell nothing else, I care about nothing else but music, my family and God. It's like my child. ...

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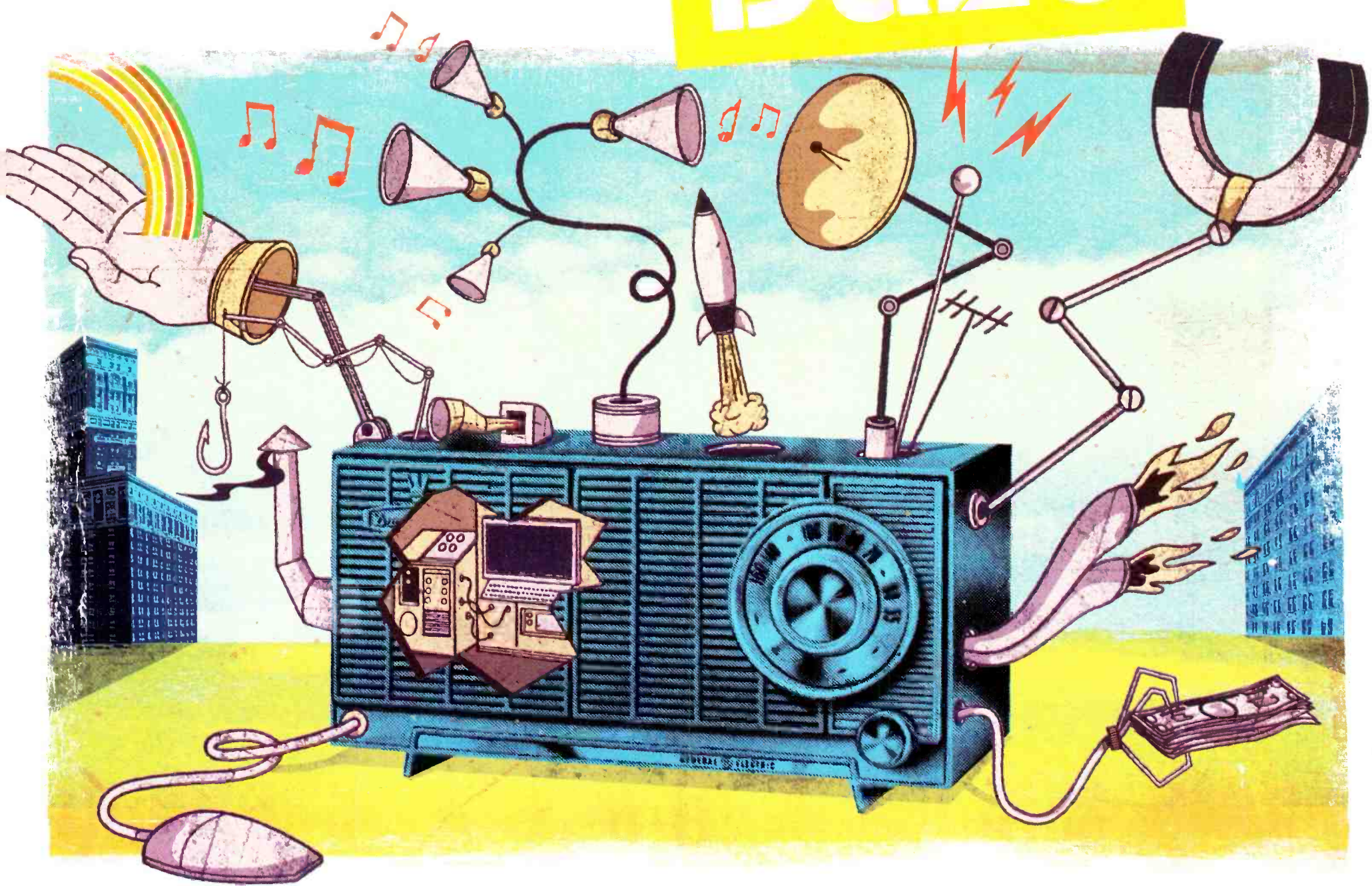


While pure-play Internet radio slows, the online divisions of terrestrial radio reach new heights. Can labels cash in?

By Susan Visakowitz  
Illustration by Christian Northeast

# Radio

# Daze



On the surface, the sound bites are alarming: Online radio listening flattened in 2007! Royalty rates for streaming are on the rise! Pure-play operations face a loss of market share! But insiders say that these trends actually reveal a maturing industry—not a deteriorating one. And while the past year was one of flux for online radio, there is a group that stands to benefit from the roller-coaster ride: record labels. ▶

▶ According to JPMorgan's Internet Radio Scorecard for November 2007, total unique visitors to Internet radio stood flat compared with year-ago levels. Within this metric, however, was a telling detail: Traffic rose more than 20% at the terrestrial operators' sites, while Internet radio pure plays dropped 11%.  
 • One can go beyond the start of 2007 to see the trend taking shape, according to the study: "For the pure-play Internet radio sites, traffic seemed to hit a wall after reaching a recent peak of

41 million in June 2006 and then proceeded to endure difficult comps within a year. Interestingly, this coincided with acceleration in traffic for the terrestrial operators' sites. During that stretch, the pure plays' share of Internet radio traffic drifted down from about 65%-57%, while the terrestrials' share grew from 35% to 43%."

JPMorgan radio analyst John Blackledge notes that terrestrial operators are now seeing returns on their investment in the online space. "They are putting more money behind it, strategically positioning themselves to capture more consumers in hopes of monetizing an audience," he says. "And they also have a good platform

to promote it: airwaves."

CBS Radio president of digital media and integrated marketing David Goodman says, plainly, "Terrestrial stations streaming online are growing at a much faster pace than pure plays . . . and we have commercials. It just goes to show that people have passion for their favorite radio stations. Don't underestimate the power of a great radio station and what it means to listeners."

However, the easy assumption to make—that terrestrial plays are cannibalizing audiences from their online competitors—is faulty, analysts say. The reason for the drop in pure-play market share can be attributed to a number of factors.

First, Bill Rose, senior VP of marketing and business development for Arbitron—which monitors on-air and online radio listening—observes that Internet-only broadcasters have to be "mindful of how many listeners they have" because every new listener requires additional bandwidth. Rose suggests that some of the larger pure plays may simply have been "easing off the accelerator" in the past 12-18 months in their promotional efforts, which in turn might have resulted in audience declines. He adds that "online broadcasters can also cap how many people they allow to listen at a time. They can manage growth to match what they can pay for."

Blackledge offers a similar take: "It's hard to pin the numbers down on a single force, but some of the decline the pure plays have seen may be a function of them realizing what they have to pay on a growing number of listeners and not promoting their services as much as a result."

Yahoo Music GM Ian Rogers says that while the accessibility of Yahoo's radio service has not changed—it's still available on the home page and the company's messenger service—Yahoo isn't aggressively pushing to expand its online radio division. "We're not doing anything more with it," he says. "We're not investing heavily right now. We have a fantastic product, but we've been backed into a corner with a cost structure that makes no sense."

### PURE-PLAY PRICING PRESSURES

The cost structure Rogers alludes to is the second reason for the shift in market share away from pure-play operations: all webcasters, including terrestrial operators in the online space, are dealing with higher royalty rates than they were a year ago—but those owned by conglomerates may be better able to absorb the hike. A ruling last March by the Copyright Royalty Board set new rates for 2006-2010, with commercial webcast and simulcast rates starting at .08 cents per stream (up from about .07 cents) for 2006 and incrementally rising to .19 cents by 2010 (Billboard, March 17, 2007).

"The royalties are completely out of whack," Rogers says. "It doesn't compute to incur huge content costs for few listeners. We're not interested in radio as a loss leader."

The picture is similar at AOL. AOL Radio and Music spokesman Kurt Patat says that "AOL Radio 4.0 is here, but we are really in a holding pattern, looking at the negotiations" between trade group the Digital Music Assn. and SoundExchange, the government-designated agency that collects and distributes music royalties paid by Internet broadcasters.

"It's a serious time for us," Patat continues. "We're trying to figure out what's next. Shutting down [AOL Radio] is one solution on the table, but certainly not the only one—we are revamping our business model," he adds, somewhat softening the company's position as presented in a doomsday report that Bloomberg News published in November.

The flip side of this coin is the increasing attention terrestrial players have given their online divisions. Arbitron's Rose gives credit, in particular, to Clear Channel, noting that the company "has made a concerted effort over the past several years to gain greater presence" in the online space. In an October 2007 comScore Arbitron Online Radio Ratings measurement of the number of different people who listened to Internet radio during a given daypart, Clear Channel came out on top among listeners who "tuned in" Monday-Friday from 6 a.m. to 7 p.m.

"When we became No. 1 ahead of AOL, Yahoo and the rest, there was a validation of everything we've been doing for the last three years," Clear Channel Online Music and Radio (CCOMR) senior VP/GM Gerrit Meier says. "The audience is telling us we must be doing something right."

## Longtime Listeners

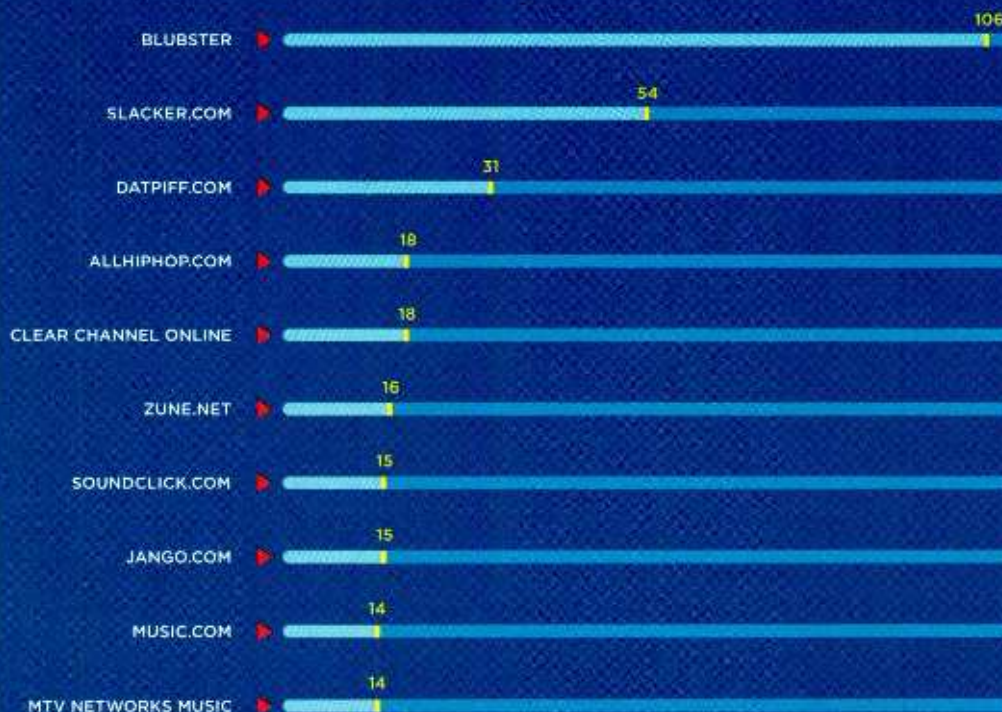
### ▶ Online Radio Fights To Keep Users Tuned In

Clear Channel Online Music and Radio senior VP/GM Gerrit Meier says that while unique visitors are important, what the company is striving for is an engaged audience—one that spends more time and returns more frequently to their sites than to social networking sites like MySpace.

"We live in a world of unlimited choice," he says. "To prevail and attract a meaningful audience, you can't just be sampled. The audience needs to be coming back more often and staying engaged."

With that in mind, Meier says Clear Channel is working on "creating as many doors as possible from one content element to another. As long as you don't create dead ends, browsing times will extend."

Below, the average minutes per visitor for music sites.



December 2007 Figures. SOURCE: comScore Media Matrix



Yahoo Music GM IAN ROGERS, top, says that new rates for streaming radio have left his company "backed into a corner with a cost structure that makes no sense." Meanwhile, CBS Radio president of digital media and integrated marketing DAVID GOODMAN, bottom, says terrestrial radio's online growth shows that "people have passion for their favorite radio stations."

Goodman says that "what makes a radio station great goes well beyond its music. Imaging, contests, promotions, interactivity, personalities, events — all of those things are important. As terrestrial stations come online, people are recognizing it's great radio because it's got great content."

He adds that CBS Radio's vision is that "Internet radio is more than just a playlist. It's about taking the spirit of a great radio station and manifesting that experience onto the Web through imaging and promotion, and then coupling that experience with interactivity and multimedia content."

The pure plays, in Goodman's view, are at a distinct disadvantage because they don't have the "portfolio of great brands we do. We're not starting from zero, and it's amazing the assets we have to work with. On any given day we're working with the best talent, newsmakers, celebrities, musicians, sports figures and politicians."

CBS Radio's general approach to expanding its Web presence has been having individual stations create special programming that relates to its on-air brand. For instance, modern rock KROQ Los Angeles has made highlights of its popular concerts, such as the KROQ Almost Acoustic Christmas shows, available online.

Clear Channel, on the other hand, has worked on combining content unique to individual stations with syndicated national programming created by CCOMR and has also focused on streamlining the look of its stations' sites, with a new, less-cluttered template rolled out in top markets last year (Billboard, June 2, 2007).

And Meier agrees with Goodman that the terrestrial operators' common strength lies in their ability to move content from on-air to online. "If you execute that transfer correctly, you will always be more powerful than a company that only has one side of the equation."

But some doubt the sway of the terrestrials' online plays, especially from the advertising community that is seeking niche markets in the vast ocean of online content. Eric Ronning, co-managing partner of Ronning Lipset Radio, an advertising rep firm that specializes in servicing major online-only brands, notes that when considering the reach of terrestrial radio, its online numbers aren't that substantial.

"A lot of the growth is just a simple result of the fact that over a period of time they've been getting more and more of their traditional stations online," he says. "And because they can get their heaviest listeners to go from the car to online at work, that's shown some impact. But if anything, the fact that the pure plays are still holding their ground is a testament to just how strong they are. The terrestrials are catching up simply by providing the product and telling lots of people where it is. It's not really indicative of the strength of the product."

Co-managing partner Andy Lipset notes that pure plays are "still oceanfront property" as far as advertisers are concerned. "Whatever drop-off the pure plays may be seeing in audience hasn't equated to a drop-off in billing, because the programming experience they

create is so differentiated and user-focused, and that equals great results for advertisers."

Lipset also notes that one problem advertisers have had with over-the-air radio carries over to online simulcasts: heavy spotloads. "The low commercial loads on pure-play streams are a real advantage. There's also the fact that the formatting is so specifically geared to the listeners. With pure plays, you're either creating your own stream or choosing from hundreds of niche preprogrammed stations. The lean-in or engagement of the listener is going to be a lot higher in that environment."

### RECORD LABELS WIN

For record labels, though, the teeter-totter shift in market share between pure plays and terrestrial radio is immaterial. "For us, anybody delivering music to the masses is a welcome partner," says Linde Thurman, VP of adult promotion for independent label Curb Records, whose roster includes country heavy-hitters like Tim McGraw, LeAnn Rimes and Wynonna Judd.

And, in general, many believe that more competitors in online radio—no matter what their origin—can only be a plus. "As more players have gotten into the mix, it has made the user experience of online radio better, and also given listeners so many options," A&M/Octone head of sales and artist development Rome Thomas says. "New competitors in the space just means there are more ways of getting our content out into the marketplace."

Columbia VP of digital marketing Samantha Saturn agrees. "Internet radio as a whole is very important. It's a healthy part of the digital mix. As consumers are using new ways to tune in to discover new music online, we have to be there, period. So we support the whole space. Every partner is valuable."

What does stand out for Saturn about the terrestrial operators is their level of excitement when engaging on promotional efforts. "They've been the most aggressive lately, which has been good for us. And they're incredibly flexible with their programs. There's so much we can do, and it's really been a collaborative effort."

Thurman says it's important to supply as much content as possible to station sites. "You want to showcase your artists as a whole, especially artists that are on the extreme ends of the spectrum: huge artists that are coming back with a new album or baby artists that you are introducing for the first time. You want to encourage people to fall in love with artists instead of songs, and terrestrial radio can't go deep on an album very quickly. Online radio has really done a lot for enhancing radio as a whole, to let radio deliver the whole package."

Saturn says, "When there is something happening for one of our artists on-air in a local market, we go back to the online space and work aggressively with the sta-

tion to add a video widget to the Web site or point back to an on-demand feature or whatever the case may be. We hyper-promote in areas where we're seeing success. Even if there's a trend in just a couple of markets, I can create a digital asset for our radio team to take to those particular stations right away."

Thomas adds, "We have no hesitation to create exclusive assets for a station and custom marketing to exploit one particular marketplace. The terrestrial stations are also integrating mobile better these days, so we can do shortcodes where listeners send a text and get an exclusive digital track download or an exclusive co-branded wallpaper, for example."

It's also easier to get more online exposure for developing artists on the terrestrial side, Thomas believes. "You can get the radio plays on the pure-play side, but those partners are a little more hesitant to give up feature placements. It's valuable real estate and they have to be more selective."

But despite the opportunities terrestrial-operated sites provide, pure plays undoubtedly have their own strengths, and they aren't just rolling over in the face of the royalties battle or new competitors.

AOL senior VP of vertical programming Mike Rich believes targeting remains one of his company's greatest assets. "As the online audience fragments even more, you need to narrow-cast to a specific passion point. We can work with artists, labels and managers to align our collective priorities so we can have a situation where we expose the right artists to the right consumers at the right time."

AOL Radio and Music senior programming manager Pete Schiecke emphasizes the value of research. "With one mouse click, our listeners can rate any song they're listening to and tell us how much they like it. And this really helps the labels. If the research is strong, they can bring that to other outlets. And because we tend to play more than just the lead track on an album and we tend to go deeper earlier than our competitors, we can help guide labels on their singles. At terrestrial, they are still dealing with archaic methods of research like callout. It is relied on so heavily, but it's not very accurate."

Lastly, Yahoo's Rogers says that the pure plays remain a stronger national platform for promotion, especially for megastar artists. "For us, radio is just one component of what we do. A major artist coming to Yahoo with a new project is going to get play across the Yahoo brand."

So what can be expected in 2008? Signs point to more growth for the entire online space, which means terrestrials and pure plays may both see dividends.

JPMorgan's Blackledge says, "At this point next year we expect terrestrials would have gained share but not necessarily at the expense of the pure plays. We're hopeful that we can see overall online listening climb again."

CCOMR's Meier adds, "The last few years have shown us that if great content is out there, people will find it. For consumers searching for quality content, online radio is just what the doctor ordered." ■■■

**'When we became No. 1 ahead of AOL, Yahoo and the rest, there was a validation of everything we've been doing for the last three years.'**

—GERRIT MEIER, CLEAR CHANNEL ONLINE MUSIC AND RADIO



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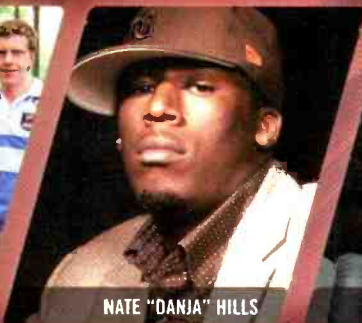
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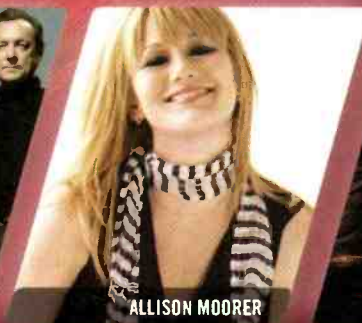
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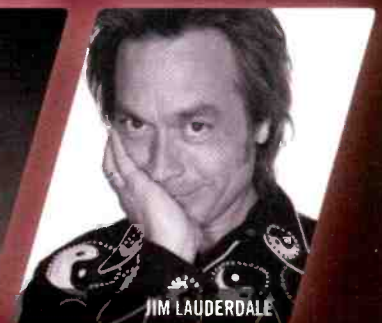
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# LEADING THE LEGACY

Recording Academy Chief Reflects On The Grammys' Milestone  
BY CRAIG ROSEN



Recording Academy  
president/CEO  
NEIL PORTNOW

The Feb. 10 global broadcast of the Grammy Awards from the Staples Center in Los Angeles will mark the 50th anniversary of an event that celebrates the highest achievements in music. ● The field of nominees is led this year by Kanye West with eight nominations, followed by Amy Winehouse with six and the Foo Fighters, Jay-Z, Timbaland, Justin Timberlake and T-Pain, each of whom got five nods. ● (The Recording Academy, which presents the Grammys, has successfully persuaded the striking Writers Guild of America to accept an interim agreement with Cossette Productions, which produces the show, so it may be presented as planned. Previously, the WGA had agreed not to picket the Grammys.) ● The awards show will be the culmination of 50th-anniversary initiatives this year that have included an illustrated history of the Grammys, news of a Grammy Museum to open in L.A. later this year, merchandising extensions of the Grammy brand, an event honoring Quincy Jones in June and Grammy Week tributes to Aretha Franklin and Berry Gordy.

As the Recording Academy and the Grammy Awards celebrate their 50th anniversaries, Neil Portnow moves into his fifth year overseeing the organization with a recent promotion to president/CEO. The former musician, producer, music publisher and record executive took the reins in December 2002.

During his tenure, Portnow has been a stabilizing force, following the high-profile but sometimes controversial leadership of former academy president C. Michael Greene. | Portnow described to *Billboard* how the organization approached its golden anniversary and the continuing challenges the academy and the music industry at large face.

#### What have been some of the biggest challenges in preparing for the academy's 50th anniversary?

We have an interesting anniversary year because we're really celebrating both the founding of the Recording Academy, which was in 1957, and the 50th annual Grammy Awards [first staged in 1958]. In my mind, they are linked, but they're slightly different propositions.

In the case of the show, obviously we're celebrating the 50 years of our awards process and all that is related to that. In the case of celebrating the 50th anniversary of the founding of the organization, it's a bit of a broader consideration and it also spans more than 12 months.

It's been somewhat of a daunting task, because there is a lot of ground to cover and then there are practical realities when you begin in your mind with blue-sky ideas and then get down to the reality of what is practicable, and what would be best-received by our membership and the public at large.

#### In preparation for this year's show you and your team went back and looked at a lot of archival footage from years past. What did you learn?

It's interesting to see the evolution from essentially a presentation, something that was as basic as a dinner done in different parts of the country, to the development over time into an event, then a television event, and ultimately what it has become today, which I would say is the ultimate in recognition and certainly the highest honor that a musician can aspire to.

Of course, there were all kinds of fun observations. You look at the production values, what's happened over 50 years. You look at the various wardrobe and style changes that reflect the times. Certainly the music has evolved in a tremendous way. Even in the academy's own recognition of some of the music, which quite frankly years ago, was admittedly behind the times.

What I find consistent is the fact that there was really always an effort to look at true artistry and recognize that, and more often than not the Grammys managed to achieve that goal.

#### When you took the reins of the academy, it was under a cloud of controversy. What was your first order of business and goals moving forward?

The first and foremost goal for me was to calm the waters and to establish the reputation and trust of the organization as a whole, to reset the tone and really establish a culture of transparency and collaboration, and to really focus

on the missions of the organization.

#### Where does the Grammy Museum fit in?

The Grammy Museum will be the realization of a very long-term dream and goal of the organization. There had been explorations and discussions about a museum for probably the last 20 years or close to it, explorations in many different cities around the country and various different business models.

For all the right reasons, none of those were ever launched. Each had its own issues and problems. The fact is that we now have arrived at a place where we have identified what we believe to be the right location, which is in our home city, with an appropriate, very savvy and committed long-term partner, AEG.

We're really looking forward to that as the bookend of the other end of the 50th celebration. We are expecting it to open, barring any of the usual kinds of delays you have when you are dealing with brick-and-mortar construction, in late fall 2008, with the goal of having thousands of people beginning to come through prior to Thanksgiving.

#### The Grammys have had a few famous blunders, such as Milli Vanilli's best new artist win and Jethro Tull's victory as best metal act. What has the academy done to ensure those sorts of mistakes don't happen again?

Some of that infrastructure was initiated prior to my tenure and most of it was set up very well. We have set up certain screening committees which are intended to be another layer of evaluation and consideration.

At the end of the day, we are ultimately attempting to create objectivity about art, which is very subjective. It's a tough assignment in the first place, so we've created some layers of review here that really have served us well. Those reviews—and I've served on those committees over the years prior to being employed here—are really solid processes and great collaborations of lots of individuals who bring a lot of expertise, judgment and experience to the table.

It's exhausting sometimes to go through as much time, effort and care that we do to get these things right, but frankly I think the track record is quite good and has been for some time now.

#### What do you feel is the single most important issue facing the academy in its 50th year?

The most important issue facing the academy is the most important issue that faces our members. That is the evolution of the music industry in a way that protects artists' rights and ensures the creative process continues to be an option for those who wish to take it seriously enough for it to be a career and to be compensated for that work.

I have no doubts or fears about the vitality of music and it continuing to be important in the lives of people all around the world. The advances of technology over time have only actually increased the reach of more people to share the great creativity that people around the world offer.

What needs development, which will happen over time, is finding the ways where people who wish to provide this unique gift that very few humans are endowed with, the gift of creativity, can rise to a level that has an impact and meaning to millions of people.

It's just important that we find the right way for those people to really devote all their time and energies and make a living at doing that.



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BY GAIL MITCHELL

During her illustrious recording career, Aretha Franklin has received every award and honor imaginable. Numerous platinum- and gold-certified albums and singles. Seventeen Grammy Awards (including eight consecutive turns as best female R&B vocal performer). The Recording Academy's Lifetime Achievement Award as well as a Grammy Legend Award. The first female inducted into the Rock and Roll Hall of Fame. A star on the Hollywood Walk of Fame. The Presidential Medal of Freedom. Global recognition as the undisputed Queen of Soul.

On the eve of accepting her latest honor—2008 MusiCares Person of the Year—a humble Franklin recalls that an award-strewn career was the furthest thing from her mind when she was starting out.

"I was just happy to be recording; glad to be singing some of my songs," she says with a laugh. "I didn't care about the money or any of that. It was about, 'That's my song playing.'"

And she's been able to say that repeatedly thanks to a string of R&B and pop hits that span more than four decades. From her first top 10 R&B hit in 1960 ("Today I Sing the Blues") to her current chart-climber with Fantasia ("Put You Up on Game"), fans still can't get enough of Franklin's emotion-filled, gospel-bred vocals. It's a voice that oozes more feeling per "ooh" than most singers can convey in an entire song. Like the innovative and influential Sam Cooke and Ray Charles before her, Franklin personifies soul in all its glory. So much so that the state of Michigan declared her voice a natural resource.

"Aretha is the epitome of what female soul singing is all about," Grammy-nominated R&B newcomer Ledisi says. "She plays the piano and is a wonderful songwriter and arranger who can sing anything: R&B, pop, jazz, gospel and classical."

The Bay Area native will join Anthony Hamilton, Patti Austin, BeBe & CeCe Winans, Robin Thicke, Fantasia, John Legend, the Blues Brothers (Dan Aykroyd & Jim Belushi) and others as they perform Franklin classics during the concert immediately following the 18th annual MusiCares benefit dinner (Feb. 8 at the Los Angeles Convention Center). Franklin, due in concert Jan. 14-15 at L.A.'s Nokia Theater, will also take the Convention Center stage. Proceeds from the benefit reception, dinner and silent auction will help provide assistance to music professionals in

times of financial, medical and personal need.

"A lot of what you see here [in the MusiCares tribute] reflects Aretha and her influence as she continues her reign as Queen of Soul," says Neil Portnow, president of the MusiCares Foundation and the Recording Academy.

"Given her stature, breadth of talent and the durability of her career and the Recording Academy's 50th anniversary milestone, it seemed an appropriate time to celebrate what Aretha represents both in music and philanthropy."

Ask Franklin to explain the reasons for her influential legacy and she ticks off three factors: God's grace, loyal fans and industry support, especially that of radio programmers. That support dates back to 1960 when talent scout John Hammond signed an 18-year-old Franklin to Columbia. Born in 1942 in Memphis and raised primarily in Detroit, Franklin cut her teeth singing with sisters Carolyn and Erma in the choir at New Bethel Baptist Church helmed by her father, the Rev. C.L. Franklin. At just 14, Franklin began commanding attention when she recorded a live version of "Precious Lord."

Influenced by such family friends as noted gospel singers Clara Ward and the Rev. James Cleveland, Franklin brought that same fervor to her secular work on Columbia. Though she notched three top 10 hits during her six-year tenure ("Today I Sing the Blues," "Won't Be Long" and "Operation Heartbreak"), the young singer/songwriter didn't hit her stride until she met Atlantic label executive/producer Jerry Wexler in 1967.

Their fortuitous pairing at Atlantic resulted in her career-defining label debut, "I Never Loved a Man (The Way I Love You)." Intertwining Franklin's spirited gospel roots with emotion-packed R&B, the album featured Franklin's en-

**'Aretha has all the joy, sadness and feeling of the world's most popular music, African-American pop music.'**

—AHMET ERTEGUN, 2003

continued on >>p52

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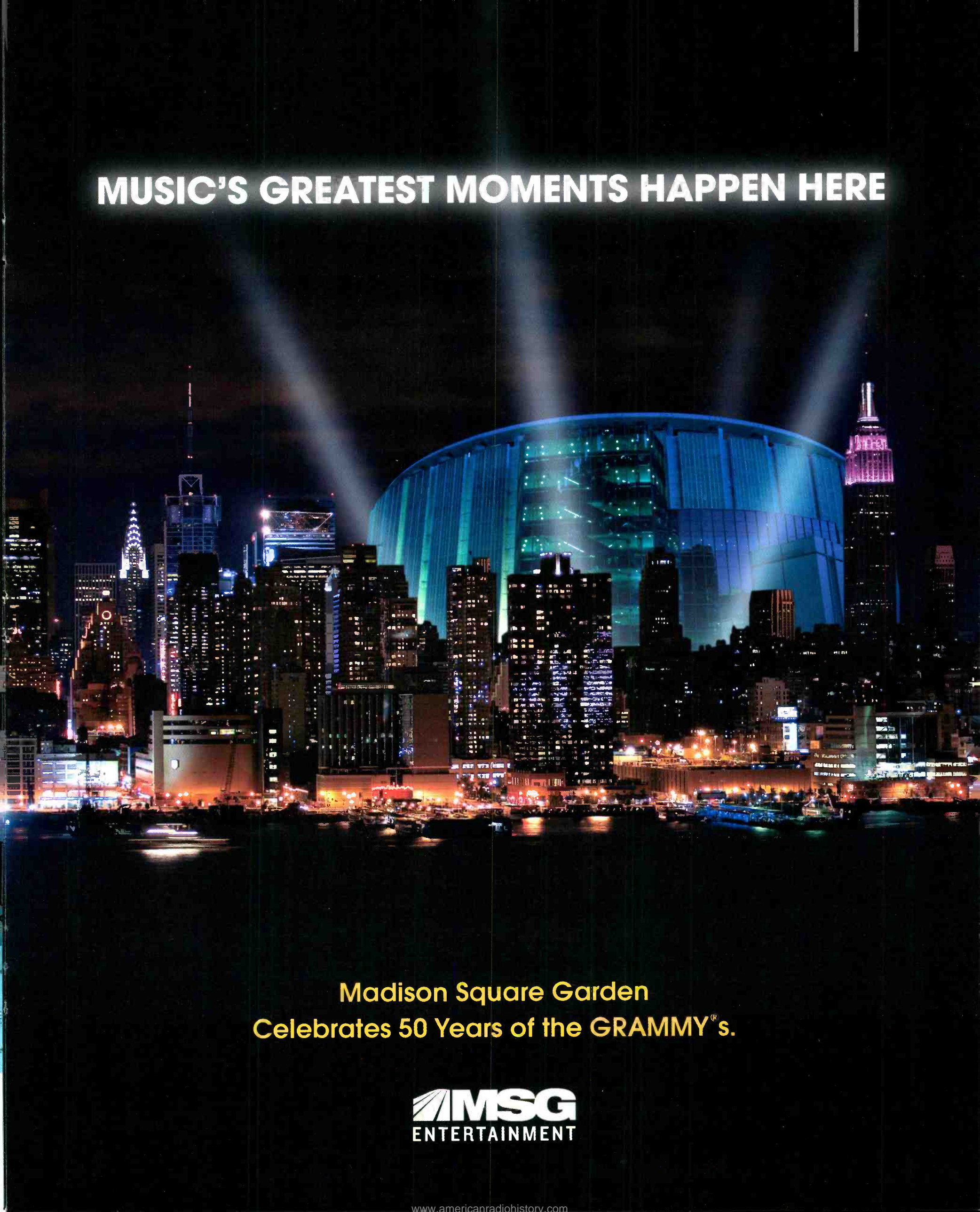
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Awards



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'Graduation' by Kanye West



### DARRYL SLOAN

ALBUM OF THE YEAR  
'Graduation' by Kanye West



### DOMINICK 'NOTTZ' LAMB

ALBUM OF THE YEAR  
'Graduation' by Kanye West



### SHINY TOY GUNS

BEST ELECTRONIC/DANCE ALBUM  
'We Are Pilots'



### TIESTO

BEST ELECTRONIC/DANCE ALBUM  
'Elements Of Life'

### ERIKA NURI

BEST R&B SONG  
'When I See You' by Fantasia



### JOHNNIE 'SMURF' SMITH II (HC 1030 PUBLISHING)

BEST R&B SONG  
'Teach Me' by Musiq Soulchild

### JOHN PATITUCCI

BEST JAZZ INSTRUMENTAL ALBUM, INDIVIDUAL OR GROUP  
'Line By Line'

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from >>p50

ergetic reworking of Otis Redding's "Respect." Vaulting to No. 1 on the pop and R&B charts, the empowering song became a social and political anthem that also had fans and critics mouthing the phrase "legend in the making."

Late Atlantic co-founder Ahmet Ertegun told Billboard in 2003, "Nobody was prepared for the incredible sessions that Jerry, [arranger] Arif Mardin and [engineer] Tommy Dowd collaborated on with Aretha. Jerry understood her special talent. Aretha has in her all the joy, sadness and feeling of the music that has become the world's most popular music, African-American pop music."

With Atlantic until 1979, Franklin churned out a slew of classic albums ("Aretha Arrives," "Aretha: Lady Soul," "Aretha Franklin: Soul '69," "Spirit in the Dark" and "Aretha Live at Fillmore West"). These albums in turn spun off a host of hits, including such original tunes and covers as "Baby I Love You," "A Natural Woman," "Chain of Fools," "Think," "Bridge Over Troubled Water," "Day Dreaming" and "Something He Can Feel." Revisiting her gospel background, Franklin recorded the seminal 1972 live double-album "Amazing Grace."

The early '80s found Franklin scoring a new generation of fans via her appearance in the film "The Blues Brothers" and a move to Clive Davis' Arista Records. More hits followed, including a string of such star-powered duets as "What Now My Love" with Frank Sinatra, "Love All the Hurt Away" with George Benson, "Sisters Are Doin' It for Themselves" with Eurythmics, "I Knew You Were Waiting (For Me)" with George Michael and "Through the Storm" with Elton John.

A major influence on the next generation,

Franklin has collaborated with the likes of Lauryn Hill ("A Rose Is Still a Rose"), Jermaine Dupri ("Here We Go Again") and Mary J. Blige ("Never Gonna Break My Faith" and "Don't Waste Your Time"). Proving she's still got game, Franklin is currently climbing Billboard's Hot R&B/Hip-Hop Songs chart with "Put You Up on Game" with Fantasia. That song is one of two new tracks (the other is "What Y'All Came to Do" with John Legend) included on Franklin's latest Arista/RMG album, the compilation "Jewels in the Crown: All-Star Duets With the Queen," which peaked at No. 7 on the Top R&B/Hip-Hop Albums chart.

She also gives back philanthropically. Her efforts include Save the Children and Easter Seals as well as various churches (her fifth annual revival is slated for May 2008) and food banks in the Detroit area.


Telling Billboard last November that she plans to cut back on her concert schedule, Franklin isn't slowing down when it comes to other projects. She's in the midst of ramping up a stage version and telefilm of her biography, "From These Roots." Then there's a new studio album, "Aretha: A Woman Falling Out of Love," due later this year on her own label, Aretha's Records. Also on tap is another gospel album.

In the meantime, the Queen of Soul remains a constant favorite of music fans the world over. As Wexler explained to Billboard in 2003, "Musical talent is a tripod. There's the head/brain and that has to do with the musicality. There's the throat/chest; that has to do with sound. Then there's the heart, which is emotion. No one I can think of in history has combined these three attributes the way Aretha has." ■■■



ARETHA FRANKLIN demanding 'Respect' in the late '60s, when she became the Queen of Soul.

WALTER IOSS JR./GLOBE PHOTOS



# We congratulate our clients on their 2008 Grammy Award Nominations

**Vince Gill**

Album of the Year, *These Days*  
Best Country Album, *These Days*

**Carrie Underwood**

Song of the Year, *Before He Cheats*  
Best Female Country Vocal Performance, *Before He Cheats*  
Best Country Collaboration, *Oh, Love*  
Best Country Song, *Before He Cheats*

**Beastie Boys**

Best Pop Instrumental Performance, *Off the Grid*  
Best Pop Instrumental Album, *The Mix-Up*

**Tony Lane**

Best Country Song, *I Need You*

**David Lee**

Best Country Song, *I Need You*

**Casting Crowns**

Best Gospel Performance, *East To West*  
Best Gospel Song, *East To West*  
Best Pop/Contemporary Gospel Album, *The Altar and the Door*

**Aaron Rice**

Best Gospel Song, *Made To Love*

**Michael W. Smith**

Best Pop/Contemporary Gospel Album, *Stand*

**Joan Armatrading**

Best Contemporary Blues Album, *Into The Blues*

**Marvin Hamlisch**

Best Musical Show Album, *A Chorus Line*

**Duncan Sheik**

Best Musical Show Album, *Spring Awakening*

**Michael Giacchino**

Best Score Soundtrack Album for Motion Picture,  
Television or Other Visual Media, *Ratatouille*

**Jim Lauderdale**

Best Bluegrass Album, *The Bluegrass Diaries*

**Los Angeles Philharmonic**

Best Orchestral Performance, *Stravinsky: Le Sacre Du Printemps*

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HOUSEHOLD

Grammy Builds Its Famous Brand Through Product Lines, Golden Anniversary Releases  
BY CRAIG ROSEN

NAME

Aside from the annual awards show telecast and efforts in philanthropy, archiving and advocacy, the Recording Academy has also developed the Grammys into a marketing platform.

As Recording Academy president/CEO Neil Portnow says, it's a natural progression that makes sense: "If the gramophone is arguably the most recognized and coveted trademark icon in music, perhaps worldwide, for the academy the goal and the objective is to see what that really means and how we translate that into and activate that brand awareness for the benefit of the academy, also in terms of continuing to grow what already is a significant awareness of the brand worldwide."

To that end, the academy launched the Grammy Brand, a high-end fashion and merchandising collection for men

and women, last fall. The line of clothing and accessories is available at luxury boutique retailers with a portion of the sales going the academy's Grammy Foundation and MusiCares charities.

On the more traditional front, the Academy teamed with Shout Factory to release the seven-CD "Ultimate Grammy Collection" series in commemoration of the Grammys' 50th anniversary. The first set, featuring contemporary R&B and contemporary pop, was issued Nov. 27; the contemporary rock, contemporary country, classic country, classic R&B and classic pop collections streeeted Jan. 8. The academy also issued its annual "Grammy Nominees" Jan. 29 through Hip-O Records.

The Grammys and Shout Factory also teamed with Starbucks for the January release of "The Grammys—50th Anniversary Collection," a two-CD set with songs selected by the coffee retailer's staff. The set runs the gamut of Grammy-winning artists from Beck to Frank Sinatra.

On the book front, the academy celebrated its anniversary with the release of the coffee-table book "And the Grammy Goes To . . . The Official Story of Music's Most Coveted Award," in October. The tome, released by Borders through its proprietary publishing program, was written by Rolling Stone magazine and Emmy Award-nominated TV scribe David Wild, with a forward by 27-time Grammy winner and Grammy 50th Celebration Ambassador Quincy Jones.

Although it's not academy-sanctioned, Grammy co-executive producer Ken Ehrlich also took a look back at the history of the show with his "At the Grammys: Behind the Scenes at Music's Biggest Night," which was published in November by Hal Leonard. In 2002, Grammy executive producer Pierre Cossette shared some of his memories in "Another Day in Showbiz: One Producer's Journey," published by ECW Press.

Grammy brand shirt and belt, available at boutique retailers. The 'Grammy Nominees 2008' CD is out on Hip-O.



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prepare such great dishes.

Alain Delon

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# THE PROMOTIONAL

# PUNCH

How The Grammy Awards Fuel Sales

For many artists, a Grammy Award is rightly viewed as the pinnacle of musical achievement. But for many, the rewards from the honor and exposure on the Grammy telecast don't end with the award ceremony, but continue to roll in at retail in the weeks, months and years after their initial victory.

Take the Dixie Chicks. In 2007, the group won five awards, including record and song of the year for the controversial "Not Ready to Make Nice" and album of the year for "Taking the Long Way."

In the week following the Grammy broadcast, sales of the band's album increased from 13,000 to 103,000, more than a 700% increase, as the album rocketed up the Billboard 200 moving from No. 72 to No. 8.

The album, released in May 2006, had sold more than 1.9 million copies before the Grammys, according to Nielsen SoundScan. With the boost from the Grammys, the album went on to sell another 430,000 copies for a total of more than 2.3 million.

In light of the current music retail environment, with soft album sales and single-song downloads readily available through digital stores, Martie Maguire of the Dixie Chicks was impressed with the post-Grammy sales boost.

"Especially in an age when you can go buy one song, you'd think that people who are kind of intrigued but not really fans would just go get on iTunes and just buy 'Not Ready to Make

Nice,'" she says. "But if they went out and bought the whole album, it must have been pretty powerful to make them do that if they weren't the typical fans."

Many other artists in recent memory have experienced the post-Grammy sales phenomenon, including Ray Charles in 2005, Norah Jones in 2003, Santana in 2000, Lauryn Hill and Ricky Martin in 1999, Eric Clapton in 1993, Natalie Cole in 1992 and Bonnie Raitt, who famously hit the jackpot in 1990 with multiple awards and a sales boost for her breakthrough album "Nick of Time."

"The Grammy Awards telecast, over the years, has grown in terms of being a consistently powerful tool for increasing and generating additional record sales for artists who are participants," Recording Academy president/CEO Neil Portnow says.

"It's a permanent mark on your career," Maguire adds. "Once you have a Grammy attached to your name, you're forever a Grammy artist. There is such pride in that and it attaches this credibility you can't buy in advertising or marketing dollars. Any label I'm sure will tell you that it's the best marketing strategy ever."

Others agree. Grammy watcher Paul Grein handicapped the annual awards show for the Los Angeles Times for nearly two decades and covered the Grammys during much of the '80s for Billboard. He notes that for an act to rack up a notable post-Grammy sales spike it must succeed in three areas.

"They need to win, have a memorable acceptance speech and give a memorable performance," he says. "If they do all three of those things, they'll make a real impact."

BMG North America chairman/CEO Clive Davis concurs. "Just winning, it's a prestigious award, but in terms of being really meaningful, from the point of view of sales or career impact, it's got to be more than just winning an award," he says. "It's got to be either multiple awards, where it's tantamount to a sweep or it's winning an award or two coupled with one of those performances that creates substantial word-of-mouth at the water cooler the next day."

Davis recalls such events with artists from his own label, including Whitney Houston in 1992, Santana in 2000 and Alicia Keys in 2002. Davis compares the post-Grammy sales boom to the effect winning multiple Academy Awards can have on a film.

"If a movie just wins best screenplay or best direction, it's not going to be meaningful [at the box office], but if it is a sweep, it will create a major impact at the box office," he says.

"If a movie just wins best screenplay or best direction, it's not going to be meaningful [at the box office], but if it is a sweep, it will create a major impact at the box office," he says.

For Santana, who emerged from the late '60s San Francisco scene, Grammy recognition was long overdue.

"I had pretty much resigned that I was never going to get one," he says. "Or at least if I did get one, it would be through the back door. But all of a sudden—excuse the expression—something 'supernatural' happened and the world chose to give me everything at the same time in one swoop."

That "everything" included an eight-Grammy triumph for Santana's "Supernatural" album in 2000, which tied Michael Jackson's record for the most Grammys in a single evening.

The album's sales more than doubled to 583,000 the following week. Before the Grammy telecast, "Supernatural" had sold 6.1 million copies. After, it went on to sell an additional 5.5 million, for a total of 11.6 million copies.

"It's a validation that you're the flavor of the month," Santana says of the post-Grammy phenomenon. "Everybody wants to taste it. Everybody wants to claim it and feel oneness with it. They're curious about why everybody is so invested [in this album and artist], so a lot of people want to go check it out."

Former EMI-Capitol president/CEO Joe Smith and Capitol Records president Hale Milgrim have similar fond memories of Raitt's 1990 sweep with her Capitol Records debut "Nick of Time." Both executives had worked with her at Warner Bros. Records, and it was Smith who signed her to Capitol.

"Bonnie's career was in decline for a number of reasons," Smith recalls. "Warner Bros. had dropped her as an artist and along comes this display of strength. After that, she was regarded in another light in the industry."

Smith adds that "Nick of Time," which was released prior to the advent of SoundScan point-of-sales data, doubled its sales following Raitt's Grammy sweep. The album was certified gold for sales of 500,000 by the RIAA in July 1989. By March 1990, "Nick of Time" had gone platinum for sales of 1 million copies, with a double-platinum certification arriving a mere two months later. By 1998, it had hit the 5 million mark.

"More importantly," Smith adds, "it opened up another whole audience for her—people who may have heard the name, but didn't know who she was."

Milgrim points out that the label's sales force had laid the groundwork to take advantage of Raitt's Grammy exposure.

"And the great part is, it wasn't a one-hit wonder," Milgrim adds. Indeed, Raitt scored another three Grammys in 1991—for best female pop vocal performance for "Something to Talk About," best rock performance by a duo or group for "Good Man, Good Woman" and best rock solo vocal performance for the album "Luck of the Draw," which went on to sell 5.4 million copies, according to Nielsen SoundScan.

Offering a retail perspective, David Riesenberger, a category manager for the 154-store Hastings Entertainment chain, recalls the impact of Jones' Grammy triumph in 2003.

"The Grammys kind of launched her," he says. "She was already on an upswing, but after the Grammy Awards [for her debut album "Come Away With Me"] that was one of those titles that just kept selling."

After Jones took home five Grammy trophies, "Come Away With Me" in 2003 shot back to the top of the Billboard 200 with its strongest sales week, selling 621,000 units, according to Nielsen SoundScan. That was a 331% increase over the previous week's sales.

"It was already a massive record," Blue Note GM Zach Hochkeppel says, but the Grammys "brought it to another level for certain."

Nominations alone can also spur sales, Billboard senior analyst/director of charts Geoff Mayfield says. "It used to be that nominations didn't necessarily mean much, but I'd say for about the last 10 years or so, we've actually seen some artists who start getting a lift when they get nominated, especially if there is a year where a lesser-known artist gets a lot of nominations." —Craig Rosen

**'They need to win, have a memorable acceptance speech and give a memorable performance.'**

—PAUL GREIN



DIXIE CHICKS and NORAH JONES (right) each experienced significant sales boosts after winning multiple Grammy Awards.

DIXIE CHICKS: KEVORK DJANSEZIAN/AP IMAGES; JONES: PETER MORGAN/REUTERS





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As Recording Academy president/CEO Neil Portnow sees it, the organization behind the Grammy Awards consists of four pillars. ● One of those pillars is its membership, which is the root of all its activity. Part of that pillar includes the Grammy telecast and process. ● However, Portnow maintains that the organization's other three pillars, which may be lower profile than the annual awards show, are also of the utmost importance to the academy.

The academy's philanthropy and charity efforts, the second pillar, are handled under the auspices of MusiCares.

Music education, archiving and preservation efforts, the third pillar, fall under the Grammy Foundation umbrella.

The academy's advocacy programs, which focus on the protection of artists' rights, is the fourth pillar.

During Portnow's five-year tenure, the structure of the academy's non-awards-related organizations were reorganized to make them more efficient. "We now have a senior management team of a senior vice president [Kristen Madsen] and two vice presidents [Scott Goldman and Dana Tomarken] who work with her, who are in charge of the responsibility of managing both foundations, and under their direction, each of the foundations have dedicated staff with the appropriate expertise to



BRANDI CARLILE (right) and her guitarist, PHIL HANSEROTH, conduct a master class for singer/songwriters at the Grammy Camp.

work on those missions as they are obviously different. That change has really enabled us to increase the reach and the consequence and the level of programming and services that we offer."

As a result of those changes, MusiCares has been serving more clients than ever. Portnow says. He points to the organization's efforts to assist musicians affected by Hurricane Katrina in 2005, which resulted in \$4.5 million raised for relief for more than 3,500 people in a timely fashion. Similarly, MusiCares offered support to members of the music community affected by the wildfires that torched parts of Southern California last October.

Another success story for MusiCares was the creation of a synergy with the Musicians' Assistance Program. "They were doing incredibly powerful work focusing on addiction recovery and people with substance abuse problems and it was running parallel with MusiCares," Portnow says. "So we merged those organizations and as a result we now have a MAP Fund, which is part of MusiCares, specializing in addiction recovery and substance abuse assistance and counseling. The program is more powerful than ever. This is a case where we are literally saving lives."



NEIL PORTNOW (left) presents DON HENLEY with the 2007 MusiCares Person of the Year award last February.

MusiCares' major fund-raising effort, the Person of the Year dinner, broke the \$4 million mark last year for the first time when the Eagles' Don Henley was the honoree. This year Aretha Franklin will be honored. Another annual fundraiser, Starry Night, has become a bookend to the Person of the Year dinner, benefiting the Grammy Foundation. Last year's fete, honoring Quincy Jones, crossed the \$1 million mark for the first time.

On the Grammy Foundation front, Portnow says the new management structure has allowed the organization to put a sharper focus on meaningful programs. "Whether it's the \$650,000 in grants we are giving to individuals, associations and organizations that are working in the field of archiving and preserving or to those doing research about how music affects the human condition on many levels, that's an area of continued growth for us."

Grammy in the Schools is a series of programs for high school students across the country staged through the academy's 12 chapters. Programs include a Grammy in the Schools Career Day and the recently expanded Grammy Soundcheck Program in which artists work with the academy to open their soundchecks to students who are interested in careers in music.

In addition, the Grammy Jazz Ensembles program, sponsored by Gibson/Baldwin, brings 30 competition-winning jazz musicians to the host city of the Grammys to record a CD and perform at various Grammy Week activities.

A relatively new addition is Grammy Camp—a two-week program for nearly 100 students selected from around the country that allows them to work with recording industry professionals.

On the advocacy front, Portnow and his team have been active in promoting artists' rights in Washington, D.C., with the launch of a Recording Arts Day as a companion to its annual Grammys on the Hill event. The academy has also hosted several town hall and industry round-table meetings, as well as a CEO summit and a music industry/technology summit.

"I think we've made some inroads," Portnow says of the latter summit. "What was most interesting to me was at the end, everybody said, 'This was great. Let's do this again.' And we plan to do that. It's a hallmark responsibility for us and frankly few other organizations can do it."

—Craig Rosen

Musician CHRIS CORNELL sings at last year's MusiCares MAP Fund benefit.



.com Additional coverage of the Grammy Awards' 50th anniversary is available at [billboard.com](http://billboard.com).

WE WOULD LIKE TO EXTEND OUR WARMEST CONGRATULATIONS TO ALL OF  
OUR CLIENTS WHO HAVE RECEIVED 2008 GRAMMY AWARD NOMINATIONS

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Record of the Year

Best Pop Collaboration With Vocals

Best Compilation Soundtrack Album For Motion Picture,  
Television Or Other Visual Media

## **Herbie Hancock**

Album of the Year

Best Contemporary Jazz Album

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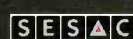


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# MUSIC

**R&B** BY HILLARY CROSELY

## TWICE THE BADU

R&B Singer Breaks Silence With Staggered Double-Album

In her decade-plus career, Erykah Badu hasn't been afraid to wait long periods between projects.

But now Badu is making up for lost time. Five years on from her last release, the "Worldwide Underground" EP, she is putting the finishing touches on "Nu AmErykah," a double-album to be released in separate installments.

The first disc, dubbed "4th World War," arrives Feb. 26 via Universal Motown, while the second, currently untitled installment is tentatively slated for the summer.

Badu isn't particularly concerned about whether the extended layoff may have affected her fan base. "I don't worry about that, but the label mentions that a lot," she says. "I think if people like music, then they like music."

To be sure, the Dallas native has still posted impressive sales numbers by focusing solely on the music. Her 1997 debut, "Baduizm," has sold 2.6 million units in the United States, according to Nielsen SoundScan. A live album released that year shifted another 1.8 million, while 2000's funky "Mama's Gun" is at 1.3 million.

"Worldwide Underground" topped out at 609,000 copies, but Badu freely admits she didn't promote it. "I just didn't feel like it," she says. "I'd just had a new baby and I chose that."

Since then, she's made the occasional in-studio appearance (2002's "Brown Sugar" soundtrack, Zap Mama's "Bandi Bandi"), but has spent most of her time on the road.

"Artists don't make any money from recording," Badu says. "The only thing I make money from is touring. I stay on the road. I'm taking R&B where it's going."

Where Badu is going now is "Nu AmErykah," which she says "is the next place I am in my mind. It's what I hear and create when I get in front of a board."

The album pushes the envelope of contemporary R&B with songs accented by finger cymbals, electronic keys and eerie, high-pitched choruses. The happy first single, "Honey," which soars 52-34 this week on Hot R&B/Hip-Hop Songs, was produced by 9th Wonder.

On "The Healer," Badu talks about how "hip-hop is bigger than religion" in an elevated whisper. "Love" begins the second disc, which is full of romantic, uptempo jams. Kareem Riggins, the late J Dilla, Sa-Ra's Shafiq Husayn, Madlib and newcomer Taroc also contribute to the collection.

Universal is targeting coffee shops and trendy cinemas in an effort to expand Badu's artsy niche market. "Honey" is play-



BADU

ing before films at national indie theaters across the country, while the psychedelic "Nu AmErykah" cover art is gracing coffee cup sleeves at an array of outlets.

"There's a core fan base of African-American males and females," Universal executive VP of urban marketing and artist development Shanti Das says. "But Erykah's grown so much that we want to make sure that we're marketing to new audiences like trendy hipsters as well."

To that end, the label hired marketing firm Giant Step to reach Badu's 25-plus urban fan base, as well as gay lifestyle marketing company Blue Streak.

Universal is also employing the burgeoning USB stick technology for "Nu AmErykah," with Das claiming Badu is the first urban artist to utilize it. Fans who purchase the album in this format can access exclusive videos and Web content (including a Badu-created photo flipbook) that will be updated monthly.

Online, the "Honey" video premiered Jan. 28 on Yahoo Music, which is airing an all-Badu promotion the week of release. Numerous webisodes will also be available from Badu's Web site (erykahbadu.com).

The artist won't be back on the road in the United States until May, but she will perform on street date at Dallas' House of Blues, with such special guests as Q-Tip and the Roots' Questlove.

And in fourth-quarter 2008, Universal hopes to extend Badu's reach with coffee drinkers by releasing a live album, "Loretta Brown," exclusively via Starbucks. Details have yet to be confirmed, and knowing Badu, they'll be decided on her own time.

"I don't always make the best decisions when it comes to timing between my records," she says. "I could be seen as a poor decision-maker when it comes to those things. But it sure feels good to me, and that's the only thing I can really go with."

## LATEST BUZZ

### >>>NEIL KNOWS BEST

Another year, another new twist in the saga of Neil Young's long-in-the-works "Archives" series. The multi-disc first volume of the project, which has shifted release dates countless times in the past two years, was most recently scheduled to arrive Feb. 19. But Young says that a new technological twist is responsible for the latest delay. "It's only coming out on Blu-ray and DVD," he says. "There won't be CDs. Technology has caught up to what the concept was in the first place [and] how we're able to actually present it. But there's no doubt it will come out this year."

### >>>COUPLES THERAPY

Gnarls Barkley has christened its sophomore album "The Odd Couple," and will release it in April via Downtown/Atlantic. The duo of Danger Mouse and Cee-Lo is still finishing the project, having recently recorded with live musicians in Los Angeles. One album track, the peppy "Run," hit the Web this week as part of what appears to be an officially sanctioned viral campaign.

### >>>LEONA'S SPIRIT

Leona Lewis' massively successful international debut, "Spirit," is hitting U.S. shores this spring. J/SyCo Music will release the disc April 8; first single "Bleeding Love" is at iTunes now, and its Jessie Terrero-directed video premieres Feb. 4 on VH1. The U.S. edition will include two new tracks: the Akon-penned "Forgive Me" and "Misses Glass," written and produced by Madd Scientist and RockCity.

### >>>SOMETHING'S BREWING

The Simon & Garfunkel live album originally due last September via Columbia/Legacy has been revived as a Starbucks exclusive, beginning March 11. A release to traditional retail is expected in the fall. Taped in November 1969, the set includes early live versions of songs from "Bridge Over Troubled Water," including "Why Don't You Write Me" and a spine-tingling rendition of the title track.

Reporting by Jonathan Cohen.



BY KATIE HASTY

# Rock Of The Irish

Bell X1 Begins Its U.S. Push

When the members of Irish rock troupe Bell X1 run out of time to chat with press, fans and industry folks during their short American visits, they just invite everyone to join them for a pint at a local Irish pub. There, the band is truly in its element—at a bar that spins its own music on the jukebox.

Bell X1 has been ordering pints in this fashion a lot more frequently in advance of the Feb. 19 U.S. release of "Flock" via Yep Roc.

The album is Bell X1's first to be made available in the States, but by no means the first impression the band has left here. Two songs were featured on "The OC" in 2005, including "Eve, the Apple of My Eye," which played during a much hullabalooed lesbian kiss scene and also appeared on the compilation "The OC Mix 4." The group also toured the States in support of former bandmate and fellow Irishman Damien Rice.

"We've reached a tipping point with America," frontman Paul Noonan says. "We live in an online era where music is devalued, so doing shows and making the live experience more special is the place for us to win over new

plan is very basic. It's focused on a grass-roots approach to building this up brick by brick over time."

Key to that idea was creating a campaign around servicing Irish pubs with posters and coasters, the latter of which had a code printed on them for free Bell X1 downloads from yeproc.com.

"The whole thing resulted in some great hands-on marketing that really helped introduce the band to U.S. fans and industry," Yep Roc publicist James Bailey says. "We always like to market as close to the consumer source as possible and this campaign helped us do that in a major way."

Originally named Juniper with Rice as frontman, Bell X1 placed former drummer Noonan in front of the mic and re-christened itself in 1999. Thereafter, the group toured Ireland relentlessly and released three albums through Island/Universal: 2000's "Neither Am I," 2003's "Music in Mouth" and 2005's "Flock." (Bell X1 has since fulfilled its contract with the label and is now independent in Ireland.)

"Flock" went five-times platinum in Ireland and has sold around 70,000 copies there, but when it was released in the United Kingdom in 2006, the reaction was less enthusiastic. Lead single "Flame" topped out at No. 65 on the U.K. singles chart, while the album has shifted slightly less than 7,000 units.

"Breaking in the U.K. was like working a new landscape. There's fickleness in the U.K. They don't respect you if you're a flash in the pan but might not know who you are if you weren't on the front cover of NME," Noonan says. "Irish acts have had a harder time in the U.K. because we're Irish."

But the band remains optimistic for its American debut. "Just the scale of the country is our biggest battle. It's not a fickle place. We've been given the chance to play great shows, now we just need to play a lot of them."

● ● ● ● ●  
**'Making the live experience more special is the place for us to win over new crowds.'**

—PAUL NOONAN

crowds." The group is planning a three-week North American tour that loops through a sold-out St. Patrick's Day show at New York's Bowery Ballroom, plus markets where it has never played previously, including Boston; Seattle; Washington, D.C.; Chicago; and Portland, Ore. An in-demand live show has fueled the band back home. There, Bell X1 is behind only U2 when it comes to audience draw. (Though the gap is substantial—U2's last gig in Ireland was in 2005 at the 82,000-capacity Croke Park; Bell X1's biggest was at the 10,000-capacity Malahide Castle.)

"When we dug into [signing the band] more and saw how they did in Ireland and how huge they were, it blew our minds even more," Yep Roc label manager Glenn Dicker says. "Our

Watch an interview and performance with Irishman Paddy Casey from Sundance '08 at [billboard.com/sundance](http://billboard.com/sundance).

HIP-HOP BY HILLARY CROSLLEY

# DJ OF ALL

Khaled Branches Out With New Label, A&R Gigs

After DJ Drama's January 2007 arrest, hip-hop's lucrative auxiliary mixtape business slowed to a grinding halt. DJs, MCs and promo execs scrambled to see exactly what they could and couldn't do within this newly exposed aspect of the industry.

But DJ Khaled managed to legally maneuver through all the major-label red tape and create the biggest collaborative rap song of 2007 in "I'm So Hood," which peaked at No. 9 on Billboard's Hot R&B/Hip-Hop Songs chart and No. 19 on the Billboard Hot 100.

The original cut sports guest appearances from Plies, T-Pain, Trick Daddy and Rick Ross, while Ludacris, Jeezy, Big Boi, Birdman, Fat Joe, Lil Wayne and Busta Rhymes appear on the remix.

With these elusive clearances in hand, Khaled's two mixtape albums via Koch, 2006's "Listennn" and 2007's "We the Best," have sold a combined 509,000 copies in the United States, according to Nielsen SoundScan, and have utilized strong features from almost every relevant MC.

The DJ has been especially strong digitally, with "I'm So Hood" having sold 619,000 downloads and its ringtone having gone platinum, according to Koch senior VP of marketing John Franck. "The saying, 'We the Best,' took on a life of its own. We released the remix 12 weeks ago and it's still on iTunes' top 20 songs chart," he says.

"If I work with an artist like Lil Wayne or Akon, it's going to be a big record," Khaled says. "A lot of people use their features wrong. You could have the two biggest rappers on a record but if you rush it, the song's going to be wack."

## GLOBAL P

### >>>SCOUT'S HONOR

Though its name cleverly twists the title of the Scout movement's Bible, British pop-rock trio Scouting for Girls is opting for gold discs over merit badges.

The act's self-titled Epic debut entered the Official U.K. Chart Co.'s albums list one week after its September release, finally hitting No. 1 Jan. 26. Singles "She's So Lovely" and "Elvis Ain't Dead" made the top 10, and a 17-date U.K. tour (booked by Creative Artists Agency) in March and April is nearing sellout status.

Album sales have passed 200,000. Epic U.K. managing director Nick Raphael says, "We're delighted, but not really surprised. Every song [on the album] is an anthem. We've had great radio support; now the public are getting deeper into the record, past the singles."

Raphael calls the act a "genuine artist development" story. He says, "Plenty of labels passed on them, so they spent years perfecting their craft. We've not had to work that hard—they already [had] quality songs and a real following."

The EMI Music Publishing act is due to play South by Southwest and European showcases in coming months. "We have international aspirations," Raphael says. "They'll do well in the U.S. and global plans are being put in place."

Scouting for Girls is published by EMI. —Steve Adams

### >>>SWEET COLLECTION

Italian star Zucchero is tackling the U.S. market with career compilation "All the Best" (Verve/Universal), released Jan. 22.

"We hope it will repeat the success of 2004's [duets compilation] 'Zucchero & Co.,'" Universal Music Italy deputy director of local repertoire Stefano Zappaterra says. That album peaked at No. 84 on the Billboard 200 in August 2005—"a remarkable result for an Italian act," Zappaterra says. Discounting Andrea Bocelli and Laura Pausini, he says, that level of U.S. success "hasn't

## TRADES



DJ KHALED

Now, Khaled is parlaying constant touring and notoriety from his syndicated radio show, "The Takeover," into new roles as a label owner and A&R consultant.

His label, We the Best Records, is taking shape with first signing Ace Mack, a Florida-based rapper.

"We're in a bidding war right now for the distribution," Khaled says. "I've talked to Def Jam, Atlantic and Sony. I want to make my decision early this year."

As an A&R consultant, Khaled is aiding upcoming projects from Rick Ross, Ludacris and Fat Joe. Khaled says he's looking to Joe's female-aimed "I Won't Tell" as the sales catalyst for the Bronx MC's upcoming album, "The Elephant in the Room." "I Won't Tell" is No. 22 on Hot R&B/Hip-Hop Songs; first single "Crackhouse" didn't chart.

As for Ross' "Trilla," which was expected in December but is now due March 18, Khaled says it just missed the holiday rush where "the release schedule's too crowded anyway." And Ludacris recently asked Khaled to A&R his upcoming album, which is tentatively slated for this year.

"This time Ludacris wants to have fun," Khaled says. "We love him for songs like 'Throw Dem Bows,' and I want him to put the energy he puts into his features back into his songs. I'm looking for aggressive beats for Ludacris."

With a unique knack for transforming himself, Khaled is carving a new niche for DJs. "I always tell DJs in the music game to spread their wings," Khaled says. "DJs are the initial gatekeepers of music because we're the ones in the streets and critiquing the music." ...



## Q Notes

QUINCY JONES

## Grammy Hills And Valleys

The Grammy Awards turn 50 this year, believe it or not—and I'm honored I was asked to be the ambassador of the 50th anniversary celebration.

I was there at the start. I remember being at a meeting where people like Nesuhi Ertegun, John Hammond and George Avakian were talking about trying to create a recording academy. Johnny Mercer and some people at Capitol Records were trying to do the same thing.

It's exciting to see something that's a dream—just an idea—come to fruition. The Recording Academy has worked because of the collective aspect of it. It's a tribal thing. You can be judged by your peers, by a criteria set by people who do the same thing you do. Broadway had it; film people had it. So we had to have it, too.

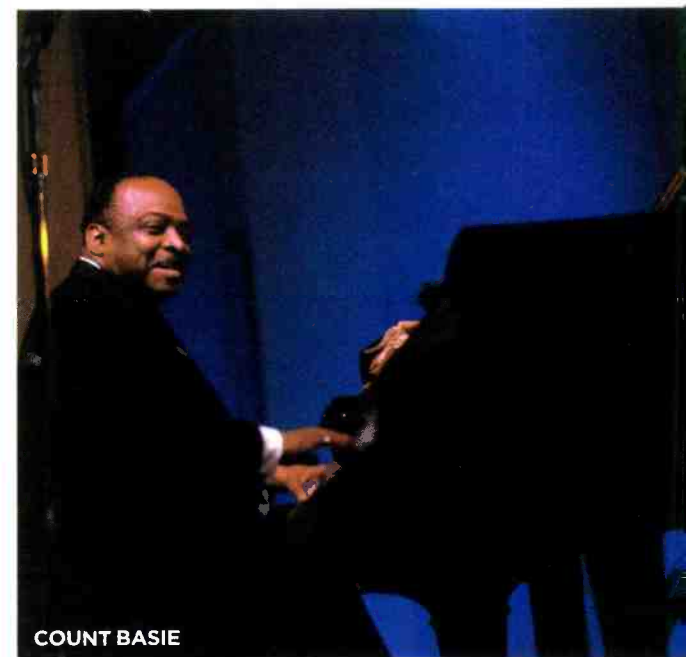
I've been told my 27 Grammys are the most trophies won by any living artist. But the late great conductor Sir Georg Solti has the most Grammy wins of all time, with 31. I met him once in Switzerland at Stravinsky Hall on Lake Geneva, where they do the Montreux Jazz Festival. He sat in his chair, with his arms folded and an attitude and said, "You and that moon-walking friend of yours will never catch up to me." It was cute. I said, "Let's not worry about that tonight; let's just have a good time." He was proud—and he should have been, because he did some great work.

I couldn't pick my favorite Grammy. They all mean something to me—from the most recent one in 2002, best spoken word album for the audiobook of my autobiography, all the way back to my first one in 1964, best instrumental arrangement for Count Basie's "I Can't Stop Loving You." Barbra Streisand won her first Grammy that year, too.

This year, one of the songs nominated for best rap song is Kanye West's "Good Life." Kanye sampled "P.Y.T.," a song James Ingram and I wrote for Michael Jackson more than 25 years ago.

Through the years, though I've won 27 Grammys, I've also lost 52. I know what it feels like on both sides, so I appreciate it when it works out. It's like Count Basie used to say, "Young blood, there will always be hills and valleys. And the valleys help validate who you are when it gets rough out there." ...

For more on the Grammys' 50th anniversary, see page 47.



COUNT BASIE

## ULSE

EDITED BY TOM FERGUSON

really happened since progressive rock group P.F.M. in the 1970s."

The Zucchero compilation, tracking a recording career that began in 1985, has been released in around 40 territories, Zappaterra adds. He says it has shipped more than 280,000 copies in Italy, where it has seldom been out of the FIMI top five since its Nov. 23 release; it also charted in Austria, Switzerland and France.

The initial 35-track double-CD was trimmed to 15 songs for the U.S. version. Both contain a handful of new tracks, including a cover of Black's 1978 U.K. hit, "Wonderful Life."

Zucchero's own early material is published by Warner/Chappell; more recent work is with Universal/Zucchero Fornaciari. Bookings are handled by London-based Coda.

—Mark Worden



SCOUTING FOR GIRLS

## &gt;&gt;&gt;CHARITY RAP

Leading Belgian acts Axelle Red and Fixkes have been lending their support to a charity project funding the Belgian Red Cross' international water-aid projects.

The two acts co-wrote "Over 't Water" as a campaign song for youth-oriented Flemish-language public broadcaster Studio Brussel's "Music for Life" charity project. Released Dec. 7 as a single through EMI Belgium, it peaked at No. 4 on the Flanders Ultratop chart in the first week of January. It was also available at the broadcaster's stubru.be Web site Dec. 19-24 during the campaign.

"We were asked by Axelle Red to join in on the single and I wanted to add some hip-hop," says Sam Valkenborgh, singer/composer with pop/rap act Fixkes, which holds the record for a No. 1 single in Flanders—16 weeks in 2007 with "Kvraagetaan" (Excelsior). "Axelle insisted on rapping along and did a great job, in her native, Hasselt dialect." (Although Flemish, Virgin/EMI artist Axelle Red usually sings in French.)

The campaign's various benefit events have now racked up €3.3 million (\$4.8 million). "We're proud to be part of Music for Life," EMI Music Belgium managing director Erwin Goegbeur says, "in collaboration with a great media partner like Studio Brussel." —Marc Maes

## NOW HEAR THIS

YOUR GUIDE TO UNSIGNED BANDS Compiled by Katie Hasty



### >>> WILLIAM FITZSIMMONS

Contact: William Fitzsimmons, [williamfitzsimmons@gmail.com](mailto:williamfitzsimmons@gmail.com)

At a recent solo show at New York's Rockwood Music Hall, William Fitzsimmons made a tongue-in-cheek jab at friend, former tourmate and recent Billboard cover subject Ingrid Michaelson. "I hear she's selling a lot of sweaters," he said with a smile, making reference to her recent Old Navy commercial spot. But the heavily bearded songwriter has plenty of licensing accolades of his own, with placements of songs in Lifetime's "Army Wives," MTV's "Life of Ryan" and even at a pivotal point in an episode of ABC's "Grey's Anatomy" last year. His track "It's Not True" was also included in a Paste magazine sampler.

Fitzsimmons is preparing new songs from his "cornfield town" of Jacksonville, Ill.; if his sophomore effort, 2006's "Goodnight," is any indication, listeners can expect a mix of minimal electronic and folk arrangements over whispered vocals and acoustic guitar-/banjo-driven melodies. The artist is also revving up for his stint on the Hotel Café tour this spring, with former tourmates Michaelson and Cary Brothers, plus Now Hear This alum Jim Bianco and Meiko.

### >>> COREY SMITH

Contact: Martin W. Winsch, manager, [mntnent@aol.com](mailto:mntnent@aol.com), 864-962-8220

Looking at singer/songwriter Corey Smith's past and present tour itineraries, you'll see a trend: Augusta, Ga.; Richmond, Va.; Orange Beach, Fla. Cities large and small in the southeastern United States have taken a shine to the Jefferson, Ga., native, and the numbers show. Of the 20 shows reported to

Billboard Boxscore last year, Smith drew 15,000 fans for a ballpark \$250,000 gross—imagine the value when, according to Smith, he played around 200 shows last year total.

"When I first started touring, I remember playing to rooms of 50 twice a month in my hometown. I got a call to play a show in a town up north and when I got there, there were 100 people. And they all knew the words," 30-year-old Smith says. "People just find something universal about my songs and tell each other about it in a very organic way."

Smith has sold 204,000 digital tracks, according to Nielsen SoundScan, the most in-demand of which are "If I Could Do It Again," "Twenty-One" and "Drinkin' Again." An extensive tour is slated for this year.

### >>> GLINT

Contact: Adam Jordan, manager, [adam@relyrecords.com](mailto:adam@relyrecords.com), 845-641-3255

This space- and psych-rock troupe, fronted by the irresistible Jase Blankfort, has an air-tight live show but also two intense full-length efforts to its credit. Glint released the self-produced "Ode to Joy" on its own Rely Records last year after taking nearly a year to record it in an abandoned firehouse in Massachusetts. Now, Blankfort and drummer Mateus Tebaldi, Glint's other constant member, are preparing to launch "Sound in Silence" into the atmosphere come April.

"We're willing to take our time and turn all our focus getting this record carried out the way it ought to be carried out," Blankfort says. (The 20-year-old songwriter got his start in front of an audience not just as a musician but as a child actor.) "Sound in Silence" was articulately produced by engineer Nic Hard, whose discography includes titles from the Kin, the Bravery and the Head Set, at the remote Blackberry Hill Studios in western Oregon.

WORLD BY MICHAEL D. AYERS

## Maiden Voyage

Loueke Meets His Idols On Blue Note Debut

Lionel Loueke didn't pick up the guitar until he was 17. Growing up in the West African country of Benin, he was much more immersed in traditional African music, and by age 9, he was skilled on various percussion instruments.

When he finally got his hands on a guitar, his only option was teaching himself by ear, beginning with African pop he would record and transcribe from the radio. "In Africa, it depends on where you live, the way you play guitar," Loueke says. "So I passed the time checking different styles."

Things changed the first time he heard George Benson. "I couldn't believe what I was hearing; I'd never heard any guitar sound like that," Loueke says. "I didn't have the knowledge to understand what he was playing."

So Loueke adapted his technique again, using worn-down batteries in his tape deck to slow the tempo in attempt to pick out the notes. "I tried to learn like that for many years," he says.

That initial tinkering paid off big-time, leading Loueke first to the National Institute of Art on the Ivory Coast, Paris' American School of Modern Music, Boston's Berklee College of Music and then the Thelonious Monk Institute of Jazz at the University of Southern California in Los Angeles.

There, he met and was taken under the wing of Terence Blanchard, Herbie Hancock and Wayne Shorter. The latter two grace Loueke's

Blue Note debut, "Karibu," due March 25.

There are two covers (John Coltrane's "Naima" and the Hoagy Carmichael tune "Skylark"), but the seven originals blend Loueke's African and institutional influences into a fresh sound. With faint vocals in his native Swahili, Loueke offers rich, free-form explorations on such tracks as "Light Dark" and "Seven Teens."

Loueke credits Hancock and Shorter with more than just passing on various techniques throughout the last several years.

"I learned so much, musically speaking: the language, the harmony, the vocabulary," Loueke says. "But what I learned mostly is the type of person they are. In how to lead a band, they let you do your thing, without telling you, 'This is not good.' The biggest impact they've had on me isn't musical. It's how humble they are, at that level."

To help Loueke's entry into the marketplace, Blue Note is scheduling in-store performances and has secured the artist an opening slot on Hancock's summer North American tour. A video chronicling the making of "Karibu" is also in the works, and will be used in online viral promotions.

Down the road, Loueke is striving for a career that continues to express the emotive qualities of his more experimental pieces. "For me, that's the direction I want to take in the future," he says. "I'm hoping one day to have a CD, where everything is clean, dark and abstract."



LOUEKE

FITZSIMMONS: CALEB KUHIL; LOUEKE: JIMMY KATZ



# THE BILLBOARD REVIEWS

## ALBUMS

### ROCK

#### LENNY KRAVITZ It Is Time for a Love Revolution

Producer: Lenny Kravitz  
Virgin

Release Date: Feb. 5

▶ Lenny Kravitz has been letting love rule since he started releasing music 18 years ago, so declaring that "It Is Time for a Love Revolution" is not quite a, well, revolutionary concept for the rock alchemist. He exhibits a different kind of urgency this time out, however, partly fueled by the times and perhaps also motivated by a desire to bounce back from the disappointing sales of 2004's "Baptism." Kravitz doesn't fly away from what brought him here, though. The mostly one-man-show of "Time" is another amalgamation of the vintage rock stylings that are his stock in trade, from the crunchy, Led Zeppelin-styled blues rock of "Bring It On" to the psychedelic riffing of "A Love Revolution," the mannered dynamics of "If You Want It" and the trippy, Beatles-flavored melodicism of "Good Morning" and "A New Door."—GG

#### BULLET FOR MY VALENTINE

##### Scream Aim Fire

Producer: Colin Richardson  
20/20 Entertainment/Jive

Release Date: Jan. 29

▶ Determined treatise "Scream Aim Fire" is a joy ride of sleek, "Guitar Hero"-ready metal that's indoctrinating both genders into the fold. The namesake track launches the record with fierce intent to prove Bullet for My Valentine's music shouldn't be painted "pretty boy" because of the group's good looks; songs titled "Waking the Demon," "Eye of the Storm" and "Deliver Us From Evil" provide further evidence. The foursome doesn't completely abandon the sensitive interludes that gave it the emo tag (like sending off fireworks for long-distance love in "Hearts Burst Into Fire") it's trying to shake. Finale "Forever and for Always" is the band's Queen-inspired valentine to fans on the communal experience of playing live, and with successive measures it climactically builds and then strips away one hook-laden riff at a time to end on a revelatory note that will crack the coldest doubter's heart.—CLT

#### BOB MOULD

##### District Line

Producer: Bob Mould  
Anti-

Release Date: Feb. 5

▶ "District Line" is a fine showcase for the differ-

#### JACK JOHNSON Sleep Through the Static

Producer: JP Plunier  
Brushfire/Universal

Release Date: Feb. 5

Saying that Jack Johnson's fourth record is languid and breezy is a little like saying the Cubs probably won't win it all this year, but "Sleep Through the Static" takes Johnson's über-chill, barefoot-in-a-hammock vibe to new heights—or mediums, depending on how you look at such things. Recorded purely with solar energy, "Static" traffics more in earnest, welterweight rock than his usual island-flavored vibe, which owes a lot to the subtle rhythms of his native Hawaii, and its pervasively midtempo skeleton is probably slow-rolling enough to completely alienate anyone not already in his camp. (This record will be a mighty tough sell at Coachella.) But fans who stick with it will find rewards like the sweet melody of "Angel," the hard-biting politics of the title track, the unlikely hook of first single "If I Had Eyes" and the jaunty saloon rhythms of "Monsoon."—JV



ing sides of ex-Hüsker Dü/Sugar frontman Bob Mould's repertoire: Early on, cuts like raucous opener "Stupid Now," the propulsive "Who Needs to Dream?" and the single "The Silence Between Us" recall the artist's more weighty rock moments, while "Again and Again" rides a crisp, undulating acoustic riff. Later, stand-out track "Shelter Me" shows off one of Mould's latter-day fascinations, as a polyrhythmic electronic groove supports his computer-modulated vocals. The fact that all this comes together in a smooth package says a lot for his maturation as an artist. The former punk icon is still going strong and clearly following the beat of his own drummer (or drum machine, as the case may be).—TC

#### NADA SURF

##### Lucky

Producer: John Goodmanson  
Barsuk

Release Date: Feb. 5

▶ "I only wanna make you happy," Matthew Caws sings on "I Like What You Say," a cut from this Brooklyn trio's new album. As with most of the tunes on "Lucky"—and like most of the guys in his indie-pop cohort—Caws is singing about a relationship. But he might also be addressing Nada Surf's audience. Caws' great trick as a songwriter is devising tunes that start out in melan-

choly minor-key mode but end up as hopeful-sounding odes to the human spirit, and "Lucky" is full of jangly little gems that could put a skip in the step of even the saddest of sacks. The finest among them might be opener "See These Bones," during which Caws makes a visit to an ancient crypt in Rome seem like a perfectly cheery way to spend a Saturday.—MW

### LATIN

#### KENNY G

##### Rhythm and Romance

Producers: Walter Afanasieff, Kenny G  
Starbucks Entertainment/Concord

Release Date: Feb. 5

▶ Kenny G's got a love jones going. On his Starbucks debut, the saxophonist cooks up a set of samba, bossa nova and salsa tunes that range from a fluid version of the staple "Besame Mucho" to eight originals co-written with co-producer Walter Afanasieff. Focusing on one genre, and an ethnic one at that, works to G's advantage: backed by a stellar cast of musicians that includes bassist Nathan East and Weather Report drummer Alex Acuña (with Afanasieff on piano), he coaxes a richer and more muscular tone from his instrument. "Sax-O-Looco" and "Salsa Kenny," which book-end the 12-track set, take a

more upbeat tone, while the vocal numbers—"Mirame Bailar" with Barbara Muñoz and "Es Hor de Decir" with Camila—provide welcome counterpoints to G's own melodic excursion. G doesn't discard the light touch he's known for, but there's a headier sense of ambition on "Rhythm and Romance" that makes us hope he doesn't get his heart broken anytime soon.—GG

### POP

#### IDINA MENZEL

##### I Stand

Producer: Glen Ballard  
Warner Bros.

Release Date: Jan. 22

▶ After originating the role of lesbian performance artist Maureen in rock-opera "Rent," Idina Menzel released a debut album that sounded much like the songs from the revered show, with enough strum and angst to land her a spot on the Lilith Fair tour. Nearly a decade later, "I Stand" sounds a heck of a lot like the score to "Wicked," the show that captured the imagination of a generation of preteen girls and made Menzel's Elphaba an icon of adolescent triumph. You can't say the formula is flawed. With songs like "I Stand" and "Brave," the album is a great companion piece for "Wicked" fans, cap-

turing Menzel at her vocally acrobatic, appealingly nasal best, with hearty pop melodies and lyrics that will be belted by aspiring Elphabas from summer theater camp to Chelsea cabarets.—KM

#### k.d. lang

##### Watershed

Producer: k.d. lang  
Nonesuch

Release Date: Feb. 5

▶ "Watershed," k.d. lang's new torch-and-twang exploration, will hover delicately in the background of many a coffee shop, but it does little to elevate itself to a more conscious musical experience. Instigating passionate encounters might have been lang's intent; alas, the record is more befitting an aromatherapy session. While her lyrics are drenched in l'amour, lang's dulcet voice floats like mist. The pure 5 o'clock lounge of "Sunday" is like time travel back to a 1960s bachelor pad, complete with discreet xylophone, padded bass notes and martinis you can nearly taste. "Flame of the Uninspired" draws a shade over the album's subtle glow; beyond that, "Watershed" boasts delicate country traveling songs ("I Dream of Spring," "Jealous Dog") and oh-so-hushed romantic standards ("Thread," "Close Your Eyes").—CLT

#### SHERYL CROW

##### Detours

Producer: Bill Bottrell  
A&M

Release Date: Feb. 5

▶ Since 2005's reflective "Wildflower," Sheryl Crow ended her engagement with Lance Armstrong, battled breast cancer, adopted a son and stepped up her activism efforts. She's also reteamed with Bill Bottrell, who produced her multi-platinum 1993 debut, "Tuesday Night Music Club." Thus the roots-rock of "Detours" is old-school-sounding Crow now with a heightened consciousness of the world around her. Every day is still a winding road, but it costs too much to drive down ("Gasoline"); a change would do, well, everyone some good, particularly those struggling to rebuild their lives post-Hurricane Katrina ("Love Is Free"). If the message is a bit heavy-handed at times, Crow still delights with the melodic chorus of "Shine Over Babylon" and the breathe-easy "Now That You're Gone" and "Lullaby for Wyatt," a tender reminder of just how far Crow has come and what her future holds in store.—JM



#### HOT CHIP

##### Made in the Dark

Producer: Hot Chip  
DFA/Astralwerks

Release Date: Feb. 5

▶ From Casiotone swells, a drummer-killing time signature and a guitar-and-tambourine hook that could prompt hand-jiving, this set's first two minutes prime your pump like an action sequence before the opening credits. What follows is a proper blockbuster from the nerdy Brit quintet that continues where 2006 breakout "The Warning" left off. This is the same pop-wise Hot Chip, only willier and with a more dastardly sonic arsenal. Check out "Shake a Fist," which uses a 1972 spoken-word Todd Rundgren sample to introduce the indie children to the glorious squelch of acid house. "One Pure Thought" laments not having one over blissed-out reggae, while "Hold On" writes off the notion entirely ("I'm only going to heaven/If it feels like hell"). Mashed-up comparisons aside (the Sea & Cake meets Tom Tom Club while listening to Weezer?), this stuff is singular, and flat-out great.—KM



# THE BILLBOARD REVIEWS

## SINGLES

### WORLD

#### SPEAK IN TONES

Subaro

Producers: Daniel Moreno, Mike Ellis

AlphaPocket Records

Release Date: Feb. 5

★ This double-CD is, in a manner of speaking, the logical conclusion of a two-year series of concerts led by Daniel Moreno and Mike Ellis at 56 Walker St. in New York. The album was recorded in Salvador do Bahia, Brazil, and features a mix of jazz, Latin and world music players from the Big Apple, Mali and Bahia. The tunes are a provocative intermingling of jazz and world styles, and a perfect example of what's up here is "Douson Foly (Take 2)." The song has a pronounced Malian rhythmic feel, deepened by Lانسine Kouyate's balafon and Cheick Tidiane Seck's vocal. The hypnotic rhythm percolates beneath jazz horn riffs and a nimble balafon solo, building a monster groove. Elsewhere, "Subaro, Part 1" gets a major funk-jazz vibe going, fueled by a low-riding saxophone and a flurry of vocalizations.—PVV

### BLUES

#### OTIS TAYLOR

Recapturing the Banjo

Producer: Otis Taylor

Telarc

Release Date: Feb. 5

★ Bluesman Otis Taylor gathers an all-star cast of fellow blues revivalists and banjoists—Keb' Mo', Corey Harris, Alvin Youngblood Hart, Guy Davis, Don Vappie—to pay brilliant tribute to the instrument rooted in the legacy of African-American music. Spurning banjo stereotypes (from minstrelsy to bluegrass)

and keying in on the instrument's rhythmic versatility, Taylor covers a broad swath of stylistic ground, including rocking blues (the gripping "Five Hundred Roses"), funky swagger (the spirited "A Prophet's Mission"), jazz-inflected (the moving "Live Your Life"), Creole dance (the swinging "Les Ognons"), old-timey jug band ("Walk Right In") and country blues ("The Way It Goes"). And in testament to the banjo's role in a rock setting, Taylor nods to Jimi Hendrix in his charged rendition of "Hey Joe."—DO

### GOSPEL

#### RONNIE FREEMAN

God Speaking

Producers: Nathan Nockels,

Mark Hammond

White Apron Entertainment/Koch

Release Date: Jan. 8

▶ During a recent Nashville showcase for this record, nearly every key player in the Christian music community was in attendance to lend support. One listen to this collection and it's easy to see why Ronnie Freeman commands such a devoted following. He has a warm, accessible voice and a gift for penning engaging songs that explore faith from a unique, insightful perspective. The title track celebrates God's presence in our lives, while the vibrant "My Inheritance" features the beautiful voice of Christy Nockels. "Winter" is a poignant song about trusting God even in the most barren times, and "Breakaway" is an uptempo anthem about making positive changes. This finely crafted project should propel Freeman from Christian music's best-kept secret to highly successful artist.—DEP

### POP

#### JONAS BROTHERS

When You Look Me in the Eyes (3:57)

Producer: John Fields

Writers: various

Publisher: not listed Hollywood

▶ Now that youth act Jonas Brothers is at last a legitimate top 40 force—with a gold self-titled album, hit single "S.O.S." and a sold-out tour through March—the Hollywood Records siblings build momentum beyond pop-punk releases—including "Hold On" and "Year 3000"—to an ideal puppy love anthem with the goods to affix their cupcake-cute mugs upon the walls of another million or so fans. "When You Look Me in the Eyes" is produced to oozy power-ballad perfection by John Fields, as Nick and Joe Jonas' shared lead vocals and brother Kevin's guitar assure, "When you look me in the eyes, I catch a glimpse of heaven, I find my paradise." This ain't rocket science—except for the propulsion of teenage hormones that this song will likely stir. Pop radio (along with act's home base of Radio Disney) has an opportunity to own this one and breathe needed variety into the airwaves. Happy days are here again.—CT

### COUNTRY

#### JYPSI

I Don't Love You Like That (3:29)

Producer: Blake Chancey

Writers: L. Rose, S. Chapman

Publishers: Sony/ATV, Hillsboro Valley, SESAC; Sony/ATV, Cake Taker Music, BMI

Arista Nashville

▶ From the delicately haunting lead vocal to organic production, "I Don't Love You Like That" has a fresh, inviting sound that should find a welcome home at country radio. The lyric is a wistful examination of a love that was just never meant to be. There's an earnest, heart-in-throat quality in the performance that begs for repeated listening. The four siblings in Jypsi, ranging in age from 16 to 26, have visual flair and seasoned musicality, and this lovely single should help propel them beyond buzz status.—DEP

### ROCK

#### THE WHITE STRIPES

Conquest (2:48)

Producer: Jack White III

Writer: C. Robbins

Publishers: Lear/WB, ASCAP Third Man/Warner Bros.

▶ It would have been so agreeably perverse for Jack and Meg White, who have had their way with other traditional music, to pen a retro, bullfight-ready paso doble for the third single from last year's "Icky Thump"—but they've done just as well applying their dirty fuzzbox magic marker to this 1952 girl-pursues-boy role-reversal morsel. The Stripes' rockist take, with Jack's echo-laden battle call and a Mexican restaurant mariachi band horn player providing the big flourish of trumpets, feels far more fun than über-heavy (unless you happen to hear it right after catching the newish eBay commercial featuring Patti Page's sultry-lite original version). Stripes completists will want all three versions of the "Conquest" 7-inch, each of which features a different song recorded with Beck and a matador trading card (including El Perdedor, "the Loser," baby. Heh).—JL

#### ASHES DIVIDE

The Stone (3:49)

Producer: Billy Howerdel

Writers: B. Howerdel,

J. Napolitano

Publisher: Copyright Control, ASCAP Island

#### THE LAST GOODNIGHT

Stay Beautiful (3:14)

Producer: Jeff Blue

Writers: K. John, J. Blue, E. Weisfeld

Publishers: various Virgin

The Last Goodnight's major-label debut, "Poison Kiss," bears the rare markings of a band whose style is appreciably melodic—and yet beyond that, is tough to peg during the course of a half-dozen neat descriptors. Launch single "Pictures of You," which broke the band at U.S. adult top 40—and in Australia, the Czech Republic, Italy and Singapore—conjured a peppy Steely Dan, while follow-up "Stay Beautiful" is a cunning reflection of New Radicals or Maroon 5, with its sunny lyrical disposition, unpredictable melody line, kicky background vocals and madcap chorus. "Beautiful" is downright fun to hear and a fervent blast of incandescence in the dead of winter. The Last Goodnight is first in line among good tidings for 2008.—CT

#### EDDIE VEDDER

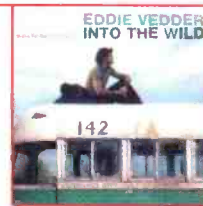
Guaranteed (2:43)

Producers: Adam Kasper, Eddie Vedder

Writer: E. Vedder

Publishers: Monkey Wrench/Innocent Bystander, ASCAP J Records

Some artists—even those known for wailing over loud guitars—can be as powerful with naked voice and an acoustic instrument. This second single from Pearl Jam frontman Eddie Vedder's soundtrack to "Into the Wild" is, like Sean Penn's film, a spare meditation on wanderlust and seeking spirituality. Atop his melancholy guitar melody, the natural gravitas of Vedder's baritone focuses on lyrics infused with imagery common in his songwriting (roads, way-finding). He also gently recalls earlier Pearl Jam lines: "I ask silently that all my destinations will accept the one that's me," for example, links with "Can we help that our destinations are the ones we've been before?" from 2002's underrated "All or None." The Golden Globe Award-winning, Grammy Award-nominated "Guaranteed" may not have an Academy Award nod, but it is indeed a well-hewn match of musician, material and movie.—JL



★ Billy Howerdel is contending with A Perfect Circle's indefinite downtime by forming Ashes Divide, whose first single, "The Stone," is a less intense dose of rock than its predecessor. Howerdel is playing multi-instrumentalist, stepping out for the first time as a lyricist and singer to boot, and bracing himself for negative comparisons to Maynard James Keenan's serious-mindedness. He needn't worry. Recognizable guitar flourishes aside, "The Stone" doesn't cop to APC's saturnine production template. This is nicely handled

alterna-pop that Howerdel pieced together with help from seldom-seen Concrete Blonde principal Johnette Napolitano and APC drummer Josh Freese. From new album "Keep Telling Myself It's Alright," due March 18.—CLT

### AC

#### STEVIE B

Running for Miles (4:40)

Producers: Stevie B, Marcio

"Mapstyle" Azevedo

Writers: Stevie B, Mapstyle,

Logic

Publisher: Stevie B Hills Entertainment

★ While '80s freestyle mainstay Stevie B has charted a half-dozen dance hits, he remains best-known for 1990 No. 1 Billboard Hot 100 ballad "Because I Love You (The Postman Song)." It has been more than a decade since he last charted, but "Running for Miles" delivers on both sides of his renown, with a lovely, relaxed Ballad Mix; the Rio Mix and MapStyle Mix, which both add a light Jon Secada "Just Another Day" cadence; and gently amped Rhythm Mix, which further brightens with Middle Eastern and keyboard spices. The only thing missing here is a full-on high-energy freestyle version, but as it is, the lyric of lamenting lost love is perhaps best left with melancholy intact.—CT

## LEGEND & CREDITS

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

CONTRIBUTORS: Troy Carpenter, Gary Graff, Jessica Letkemann, Kerri Mason, Jill Menze, Dan Ouellette, Deborah Evans Price, Chuck Taylor, Christa L. Titus, Philip Van Vleck, Jeff Vrabel, Mikael Wood

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

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

All albums commercially available in the United States are eligible. Send album review copies to Jonathan Cohen and singles review copies to Chuck Taylor (both at Billboard, 770 Broadway, Seventh Floor, New York, N.Y. 10003) or to the writers in the appropriate bureaus.

**1100+** BY NICHOLA BROWNE

# ROCK 'HERO' WORSHIP

## Videogame Inclusion Propels DragonForce's Sales

It's all in the game for extreme power-metal sextet DragonForce, which is enjoying unexpected success in the United States on the back of "Guitar Hero III: Legends of Rock."

The group's track "Through the Fire and Flames" is featured in the Activision game, inspiring a second burst of interest in the London band and its third album, 2006's "Inhuman Rampage" (Roadrunner).

The set has spent four nonconsecutive weeks at No. 1 on Top Heatseekers (it's No. 4 this week), thanks to strong commerce in metal-loving Midwest states like Minnesota, North Dakota and Nebraska. Sales are at 230,000 units stateside, according to Nielsen

SoundScan, easily outstripping the 75,000 logged by the Official U.K. Charts Co. since January 2006.

"We've never been worried about sales figures," DragonForce guitarist Herman Li says. "We have eight-minute songs with three-minute guitar solos; it's anything but radio-friendly—but now we're on the radio."

Roadrunner U.K. managing director Mark Palmer says, "We've seen a massive increase in individual downloads since the game came out. Up until then, [DragonForce] had put in a lot of road work in the U.S., but this game has focused everyone's attention on the band and pushed them towards a more mainstream audience."

The Activision deal was struck by Michelle



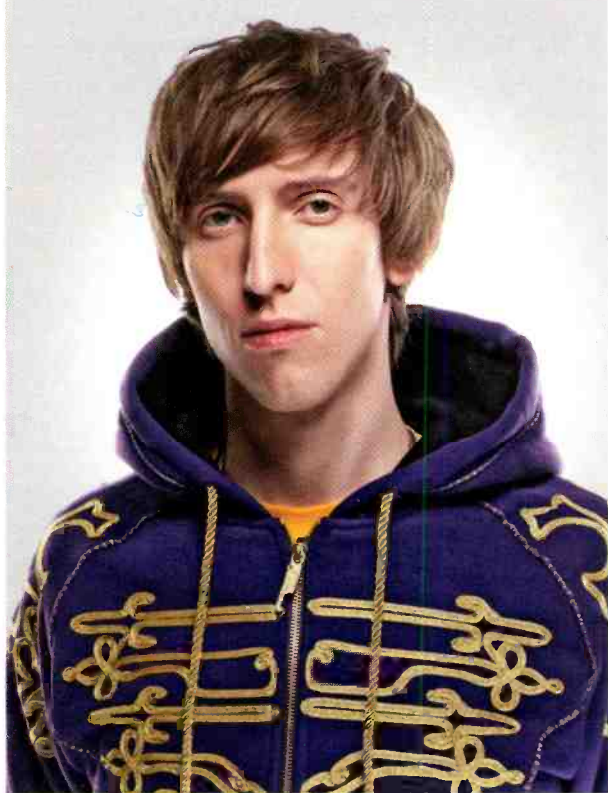
Van Arendonk, then-senior director of A&R/film, TV and lifestyle at Roadrunner's U.S. arm, who has since left the company. "We're constantly trying to get our music placed in those games," Palmer says, "as a big portion of the people playing them come from the hard rock and metal audience."

But for now, DragonForce is focusing on

finishing its next album, due in September, and isn't planning to tour in the States until after its completion.

"The game's creating the momentum on its own," Palmer says, "so they don't need to be over there to back this up at the moment. It's important that they get new material out and then get out there and tour."

**MUNROE**



**HIP-HOP** BY ROBERT THOMPSON

# Flashing Into View

West Cover Creating Buzz For Munroe

What started as a "reimagining" of a Kanye West track has morphed into an Internet phenomenon—and a competition to snap up Canadian pop songwriter/urban producer Colin Munroe.

Munroe, from Ottawa, is best-known for producing such successful Canadian urban artists as Divine Brown and Ray Robinson. Claiming that in the current music industry environment "anything goes," Munroe sampled part of West's 2007 track "Flashing Lights," adding a new vocal melody/bassline and retitling it "I Want Those Flashing Lights."

Despite lack of the appropriate licensing from BMI, Munroe shot an inexpensive video with Toronto director Philip Sportel and added it to YouTube in mid-January. Within two weeks, almost 200,000 people viewed the clip, which Munroe says cost \$2,000 Canadian (\$2,012) to create.

But the biggest surprise for Munroe came when West himself seemed to give his tacit approval to the track by linking to the video from his blog. MTV has also asked to play the video, leaving Munroe's Toronto-based management/label Marked Music scrambling to secure the licensing.

"This presents an interesting situation because it isn't exactly a cover, it isn't a remix and it isn't original," Munroe says. "I like calling it a reimagining."

Munroe says he had already entered a "joint venture" with producer Dallas Austin (TLC, Madonna) and his Rowdy Records label to seek a label for the international release of his debut album, "Don't Think Less of Me," which does not include the West cover. The album is scheduled to be released in Canada in March through Marked Music/Fontana North.

There was significant U.K./U.S. label interest in the album prior to the recent exposure Munroe has received, according to Marked Music, but it has heated up since the West cover hit the Web. A previous video, also shot by Sportel, for Munroe's song "World of Pain," has been viewed on YouTube more than 360,000 times.

"If the music industry is proving anything these days, it is that there is no formula," Munroe says. "The rules are crumbling week by week and it is like the Wild West—your path is what you make it."

## LITTLE RASCALS: CASCADA PUTS POP SPIN ON COUNTRY HIT



An off-genre cover has helped German dance-pop trio Cascada hit the chart jackpot again. "What Hurts the Most" (Robbins), originally made famous by Rascal Flatts, is the first single from Cascada's new album, "Perfect Day." It started a steady rise up the pop and dance charts upon its Nov. 27 release, peaking at No. 1 on Hot Dance Airplay (where it is No. 2 this week) and No. 35 on the Pop 100. It cracked the Billboard Hot 100 at No. 95 two weeks ago; it leaps 80-61 this week.

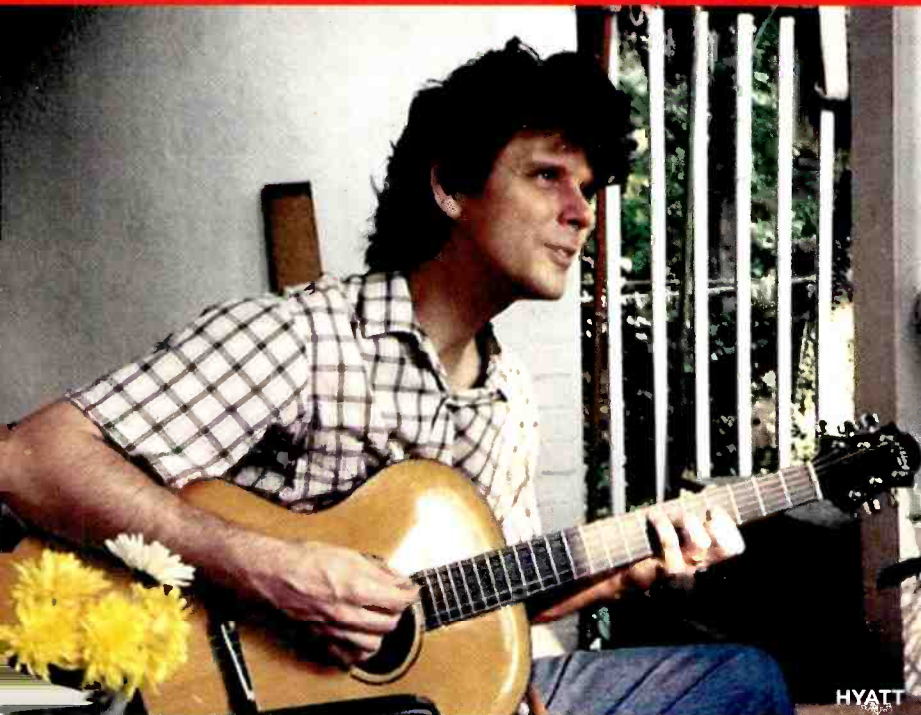
"There's nothing wrong with taking a great song and giving it a new coat of paint for a different audience," Robbins Entertainment VP of A&R/dance promotion John Parker says. "A big plus for us was that a lot of pop stations in America didn't play the Rascal Flatts version, even though it was a major hit."

Better than half of Cascada's staggering 2.4 million career song downloads belong to its 2006 hit "Everytime We Touch" (Robbins), a high-energy dance interpolation of the 1992 European hit by Maggie Reilly. The track has been downloaded 1.4 million times, and the album of the same name has sold 250,000 copies.

The U.K. version of "Perfect Day" contained additional covers—Pink's "Just Like a Pill" and Avril Lavigne's "Sk8ter Boi"—that were deemed too popular for release here, and removed. But the U.S. version, out March 4, does contain a rocket-powered version of Patti Smith's "Because the Night."

—Kerri Mason

DRAGONFORCE: EDDIE MALLUK; MUNROE: VICTOR TAVARES; CASCADA: ARMIN ZEDLER



COUNTRY BY KEN TUCKER

## Taking Care Of 'Business'

New, Unreleased Tracks Salute Crash Victim

The musical legacy of Walter Hyatt could have easily come to an end when his life did, in the May 11, 1996, crash of ValuJet flight 592 in the Florida Everglades. But because of the dedication of his widow, Heidi, and the vision of producer Michael

Killen, Hyatt's music is finding new life. "Some Unfinished Business: Volume 1" is a living testament to Hyatt's music. Released by King Tears Music and available at [kingtearsmusic.com](http://kingtearsmusic.com), the album is culled from recordings he made in the months preceding his death and features newly recorded instrumental contributions from David Ball, Jerry

Douglas and Alison Moorer.

Hyatt, who was 46 when he died, found critical acclaim as a member of Uncle Walt's Band, a trio he formed with fellow South Carolinians Ball and Champ Hood. The three men built a loyal following in Austin, and their fans included Lyle Lovett, Jimmie Dale Gilmore and Nanci Griffith. (Lovett later produced one of two of Hyatt's solo CDs, "King Tears" [MCA].)

Heidi Hyatt was determined to share her husband's music, but it took a while to make it happen. Eventually she hooked up with producer Killen, who waded through the dozens of recordings and began to form a plan. "Michael really found the essence of Walter," she says. "It's what his music was supposed to be."

Accompanying someone who had died years earlier was a new experience for Douglas. "It wasn't trying to please the producer so much as it was trying to please this spirit," he says. "You didn't want to do anything that would have been out of character for Walter."

In addition to new songs that display Hyatt's forays into New Orleans jazz, bluegrass and country, there are also reworked versions of Uncle Walt's Band classics, including "Motor City Man" and "Deeper Than Love," which Jerry Jeff Walker has covered. And with 46 songs recorded, Heidi Wyatt says there will be at least one more album. "I would like to put out all of Walter's material and get it heard." ...

## JAZZED UP: BEY BACK ON THE CHARTS AFTER 20-YEAR HIATUS

It's no surprise to hear Andy Bey's rich baritone gracefully aloft, singing the title track of his latest CD, "It Ain't Necessarily So."

At 68, he still possesses perfect breath support. That quality, along with an unerring sense of swing and his own idiosyncratically brilliant piano playing, has made him a favorite among jazz insiders.

But even Bey was surprised at the lofty chart position the album has achieved. It jumps 10-7 this week on Top Jazz Albums, keeping company with such heavy hitters as Tony Bennett and Diana Krall. It also reached No. 49 on the Heatseekers chart, uncommon for any jazz disc.

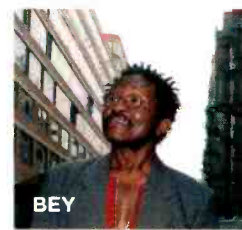
"Necessarily" isn't exactly a new recording. It was released in late October 2007, and recorded in 1997 at Bey's first major Manhattan club gig after more than 20 years away from the scene. Since his return, in collaboration with Herb Jordan, who serves as producer, adviser and sometime songwriter, Bey has recorded five albums showcasing his mixture of virility, tenderness and spiritual heft.

The sales success is, for Jordan, validation of tiny independent label 12th Street Records, which is built largely on a belief in Bey's talents, and of the do-it-yourself approach employed for the album.

"Our strategy was to start with Andy and to build a free-standing independent label," Jordan says. "We pay the cost of production, manufacturing, promotion and publicity. We direct it all, and that way, Andy's voice resonates through all of it." Jordan assembled "our best team yet," combining California-based publicist Terri Hinte, Nashville-based Thirty Tigers marketing for retail support and RED for distribution. He augmented their work with MySpace promotion and e-mail announcements to addresses gathered at Bey's club gigs.

One result may be a shift in those very gigs. "With increased sales and greater visibility," Jordan says, "Andy is now receiving offers from universities and other fine arts subscription programs, as well as from a wider range of clubs."

—Larry Blumenfeld



HYATT: KING TEARS MUSIC; BEDINGFIELD: JAMES WHITE; BEY: TODD BOEBEL

POP BY CORTNEY HARDING

## HERE COMES THE 'SUN'

U.S. Success Revives Bedingfield Album

After a slow start for her second album in her native United Kingdom, Natasha Bedingfield has found the United States to be a much more hospitable environment.

"Pocketful of Sunshine" (Epic) debuts this week at No. 3 on the Billboard 200, selling 50,000 copies in the United States, according to Nielsen SoundScan. In the United Kingdom, the album (released there as "N.B.") has sold 97,400 units since its April 2007 release.

Part of the discrepancy stems from the fact that neither of Bedingfield's two hit singles ("Love Like This," which features labelmate Sean Kingston and is No. 11 on the Billboard Hot 100, and "Pocketful of Sunshine," which is the top debut this week at No. 65) are on the U.K. version of the disc. In fact, only six of the U.K. album's tracks made it onto the U.S. release, with seven new songs making up the remainder.

"Natasha was in a really different place in her life when she did the U.K. version of the record," Epic president Charlie Walk says. "Coming to the States and working here really

influenced her sound."

Epic head of marketing Scott Greer concurs. "She came off her tour with Justin Timberlake with a bunch of great new songs, and we certainly weren't going to tell her she should just put them on the back burner and wait for the next record," he says.

"Natasha's success here is sending a statement around the world," Walk says. "She's taken this opportunity to carve her own success as both a singer/songwriter and a pop star." That success is also translating to a number of licensing deals, with tracks from "Sunshine" appearing prominently in episodes of MTV's "The Hills" and movies like "27 Dresses."

The strategy has worked before. "Unwritten," the title track of her first album, has been featured in Pantene commercials and on MTV, helping propel U.S. sales of that record to 845,000.

As far as releasing the high-charting U.S. version in the



United Kingdom, an Epic representative says that the U.K. label is "planning to do it." Additionally, "Love Like This" will go to radio in the United Kingdom and Europe sometime in the next few weeks. ...

# THE HOT BOX

A WEEKLY ROUNDUP OF NOTABLE CHART ACHIEVEMENTS



## DRAMATIC DEBUT

>> Kate Voegelé—one of our Faces to Watch in the Jan. 5 issue—becomes the first artist on MySpace Records to chart on the Billboard 200 and the Billboard Hot 100 (at Nos. 63 and 98, respectively). On Jan. 22, she began a stint on the drama series “One Tree Hill” playing—what else?—a musician.

## KEYS LOCKED

>> With the first two singles from “As I Am,” Alicia Keys sews 16 straight weeks atop Hot R&B/Hip-Hop Songs for the longest artist streak in the Nielsen Music era. Nelly and Mary J. Blige each had runs of 15 consecutive weeks.



## WOMAN'S DAY

>> Paramore becomes the first female-fronted act in almost five years, including solo artists, to reach the Modern Rock chart's top five with back-to-back tracks as “Crushcrushcrush” vaults to No. 5. Evanescence, in fall 2003, was the last to do so.

# CHART BEAT

>> Diamonds are forever, and apparently so is Shirley Bassey, who returns to the Billboard charts for the first time in a decade. Her cover of Pink's “Get the Party Started” debuts on Hot Dance Club Play 43 years and one week after her chart career began with “Goldfinger.”

>> Also making a return this week: Michael Jackson, who enters the Billboard Hot 100 with a 2008 version of his 25-year-old “Wanna Be Startin' Somethin'.” The track features Akon, who was born 18 months to the day after Jackson made his solo Hot 100 debut.

>> Fred Bronson has details on these two stories, and also reveals who is the 32nd “American Idol” to chart and where Fantasia's current hit stands among the longest-charting titles in R&B/hip-hop history.

Read Fred Bronson every week at [billboard.com/fred](http://billboard.com/fred).

Billboard

# CHARTS



## Over the Counter

Geoff Mayfield [gmayfield@billboard.com](mailto:gmayfield@billboard.com)

# Oscar Nods Help ‘Juno’ Top Album Chart

With an assist from the film's Academy Awards nominations, the soundtrack to “Juno” makes like “The Little Engine That Could,” chugging to No. 1 on the Billboard 200 in its fourth week on the chart.



DAWSON

Its 7,000-unit uptick, a spike of 13% (65,000 copies), happened in the tracking week when the movie received four Oscar nods, including best picture, Jan. 22. On the day the Oscar ballot was announced, “Juno” got another televised pat on the back when Diablo Cody, who wrote the nominated screenplay, appeared on “Late Show With David Letterman.”

The indie-minded “Juno” might be the quirkiest-sounding album of the hundreds that have reached No. 1 since I began managing the Billboard 200 in 1990. And, I sense that even labels and music executives outside Warner Music Group's camps have been cheering for this soundtrack.

The set, which showcases singer/songwriter Kimya Dawson on seven of its 19 tracks, leads Top Digital Albums for a fifth week and Top Soundtracks for a fourth. Although “Juno” CDs now outpace digital sales, the title has still scanned more downloads to date—159,000—than the 106,000 physical copies it has moved in the CD's three-week window.

Over the Counter erred when it proclaimed “Juno” the first top 10 in Rhino history (Billboard, Jan. 26). That distinction belongs to the “Ray” soundtrack, which sprinted to No. 9 in 2004. But, there is no mistake that “Juno” is the first No. 1 in the label's history, a feat that raises grins in Burbank, Calif.

“Juno” becomes the first film soundtrack in a year to reach No. 1 since “Dreamgirls” led the league in the early weeks of 2007, but it has been even longer that an album from a best picture nominee has topped the big chart.

The last to do so? “Titanic” in 1998. Movies that earn that distinction are generally not music-intensive and vice versa.

The DVD-infused “Once,” whose soundtrack bullets 31-27, and “Juno” were both cited by Richard Roeper as being among the 10 best films of 2007 when “At the Movies With Ebert & Roeper” aired the weekend of Jan. 26-27.

More important to this column, the albums from those two movies and the one from 2004 film “Garden State” are reminders of what the most effective soundtracks have always been: a genuine audio souvenir that evokes the spirit of a movie the consumer holds dear. Fox Music president Robert Kraft wouldn't mind citing his company as the common denominator of those three albums—but only if you ask him.

By the way, if you haven't seen “Juno,” I highly recommend it.

**GLOBAL VIEW:** Starting this issue, Billboard's Hits of the World pages supplement Euro Digital Tracks with a Digital Songs chart from one of the dozen countries' lists that we added to [billboard.biz](http://billboard.biz) in December. Italy, however, will not be in that rotation, because that country's singles chart flipped to Nielsen

SoundScan International data in our Jan. 19 issue.

We expect that Nielsen division will add more countries to our digital menu shortly. And, as announced last issue, e-newsletter Billboard Canadian Update launched Jan. 31. To hook up your free subscription, hit the Newsletter tab under Resources at [billboard.biz](http://billboard.biz).

**COCKTAIL CHATTER:** In the history of the Billboard 200, the only album by a British solo female to start higher than this issue's No. 3 bow by Natasha Bedingfield was the No. 2 start last year by Joss Stone's “Introducing Joss Stone.” Two Sade albums also began at No. 3... Since the Nov. 17 issue, when Billboard began allowing proprietary albums to chart, 23 such titles have appeared on the list. Last issue's bow at No. 7 by John Legend's Target-exclusive “Live From Philadelphia” was the first of those to reach the top 10 besides the Eagles' chart-topping “Long Road out of Eden”... Did you notice the 844.1 million digital tracks that Nielsen SoundScan clocked domestically in 2007 exceeded the combined total of albums and singles tracked 10 years earlier? Total U.S. volume in 1997 came to 790.1 million.

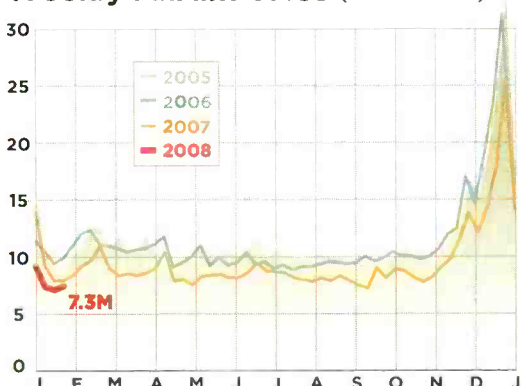
## Market Watch A Weekly National Music Sales Report

### Weekly Unit Sales

	ALBUMS	DIGITAL ALBUMS*	DIGITAL TRACKS
This Week	7,310,000	1,166,000	21,638,000
Last Week	6,976,000	1,133,000	21,274,000
Change	4.8%	2.9%	1.7%
This Week Last Year	8,506,000	889,000	16,636,000
Change	-14.1%	31.2%	30.1%

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

### Weekly Album Sales (Million Units)



### Year-To-Date

	2007	2008	CHANGE
<b>OVERALL UNIT SALES</b>			
Albums	34,117,000	30,606,000	-10.3%
Digital Tracks	73,889,000	94,542,000	28.0%
Store Singles	188,000	113,000	-39.9%
<b>Total</b>	<b>108,194,000</b>	<b>125,261,000</b>	<b>15.8%</b>
Albums w/TEA*	41,505,900	40,060,200	-3.5%

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

### DIGITAL TRACKS SALES



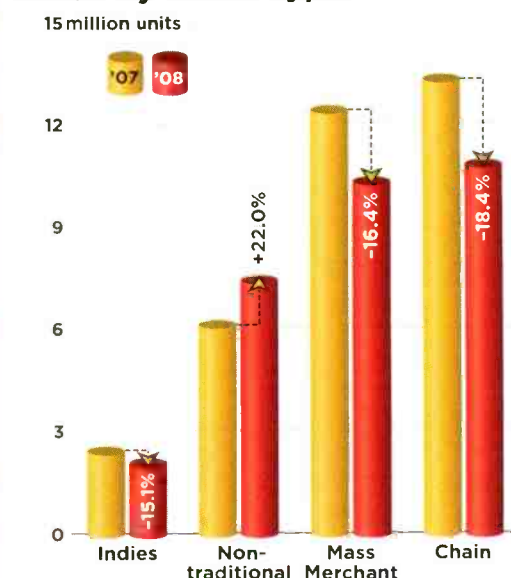
### SALES BY ALBUM FORMAT

CD	30,300,000	25,492,000	-15.9%
Digital	3,710,000	4,991,000	34.5%
Cassette	35,000	12,000	-65.7%
Other	72,000	111,000	54.2%

For week ending Jan. 27, 2008. Figures are rounded. Compiled from a national sample of retail store and rack sales reports collected and provided by

nielsen  
SoundScan

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



Go to [www.billboard.biz](http://www.billboard.biz) for complete chart data | 69



Billboard HOT 100 FEB 9 2008

HOT 100 AIRPLAY

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	2	15	<b>#1</b> LOW	FLO RIDA FEAT. T-PAIN (POE BOY/ATLANTIC)
2	1	21	NO ONE	ALICIA KEYS (MBK/J/RMG)
3	3	20	APOLOGIZE	TIMBALAND FEAT. ONEREPUBLIC (MOSLEY/BLACKGROUND/INTERSCOPE)
4	4	8	WITH YOU	CHRIS BROWN (JIVE/ZOMBA)
5	5	12	LIKE YOU'LL NEVER SEE ME AGAIN	ALICIA KEYS (MBK/J/RMG)
6	8	9	SENSUAL SEDUCTION	SNOOP DOGG (DGGG/STYL/E/GEFFEN/INTERSCOPE)
7	6	15	CLUMSY	FERGIE (WILL I AM/A&M/INTERSCOPE)
8	7	20	KISS KISS	CHRIS BROWN FEAT. T-PAIN (JIVE/ZOMBA)
9	9	18	CAN'T HELP BUT WAIT	TREY SONGZ (SONG BOOK/ATLANTIC)
10	12	11	SUFFOCATE	J. HOLIDAY (MUSIC LINE/CAPITOL)
11	15	7	DON'T STOP THE MUSIC	RIHANNA (SRP/DEF JAM/IDJMG)
12	10	20	BUBBLBY	COLBIE CAILLAT (UNIVERSAL REPUBLIC)
13	11	21	HATE THAT I LOVE YOU	RIHANNA FEAT. NE-YO (SRP/DEF JAM/IDJMG)
14	17	9	INDEPENDENT	WEBBIE LIL PHAT & LIL BOOSIE (TRILL/ASYLUM/ATLANTIC)
15	23	7	I REMEMBER	KEYSHIA COLE (IMANI/GEFFEN/INTERSCOPE)
16	13	15	TATTOO	JORDIN SPARKS (JIVE/ZOMBA)
17	16	26	PARALYZER	FINGER ELEVEN (WIND-UP)
18	21	11	TAKE YOU THERE	SEAN KINGSTON (BELUGA HEIGHTS/EPIC)
19	18	15	HYPNOTIZED	PLIES FEAT. AKON (BIG GATES/SLIP-N-SLIDE/ATLANTIC)
20	19	23	TEARDROPS ON MY GUITAR	TAYLOR SWIFT (BIG MACHINE/UNIVERSAL REPUBLIC)
21	22	15	JUST FINE	MARY J. BLIGE (MATRIX/ARCH/GEFFEN/INTERSCOPE)
22	14	10	FLASHING LIGHTS	KANYE WEST FEAT. DWELI (ROC-A-FELLA/DEF JAM/IDJMG)
23	24	9	SHADOW OF THE DAY	LINKIN PARK (WARNER BROS.)
24	34	6	CRYING OUT FOR ME	MARIO (3RD STREET/J/RMG)
25	27	14	WINNER AT A LOSING GAME	RASCAL FLATTS (LYRIC STREET)

1276 stations, comprised of top 40, adult contemporary, R&B/hip-hop, country, rock, gospel, smooth jazz, Latin, and Christian formats, are electronically monitored 24 hours a day, 7 days a week. This data is used to compile The Billboard Hot 100.

ADULT TOP 40

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	1	17	<b>#1</b> APOLOGIZE	TIMBALAND FEAT. ONEREPUBLIC (MOSLEY/BLACKGROUND/INTERSCOPE)
2	2	30	BUBBLBY	COLBIE CAILLAT (UNIVERSAL REPUBLIC)
3	3	20	INTO THE NIGHT	SANTANA FEAT. CHAD KROEGER (ARISTA/RMG)
4	4	32	WHO KNEW	PINK (LAFACE/ZOMBA)
5	5	27	PARALYZER	FINGER ELEVEN (WIND-UP)
6	6	26	WAKE UP CALL	MAROON 5 (A&M/OCTONE/INTERSCOPE)
7	7	26	OVER YOU	DAUGHTRY (RCA/RMG)
8	8	23	LOVE SONG	SARA BAREILLES (EPIC)
9	11	16	SORRY	BUCKCHERRY (ELEVEN SEVEN/ATLANTIC/LAVA)
10	13	14	SHADOW OF THE DAY	LINKIN PARK (WARNER BROS.)
11	12	11	TEARDROPS ON MY GUITAR	TAYLOR SWIFT (BIG MACHINE/UNIVERSAL REPUBLIC)
12	9	28	HOW FAR WE'VE COME	MATCHBOX TWENTY (MELISMA/ATLANTIC)
13	10	27	PICTURES OF YOU	THE LAST GOODNIGHT (VIRGIN)
14	15	12	SORRY	JORDIN SPARKS (JIVE/ZOMBA)
15	14	10	NO ONE	ALICIA KEYS (MBK/J/RMG)
16	16	12	WHATEVER IT TAKES	LIFEHOUSE (GEFFEN/INTERSCOPE)
17	17	13	THE WAY I AM	INGRID MICHAELSON (CABIN 24/ORIGINAL SIGNAL/RED)
18	20	3	FEELS LIKE TONIGHT	DAUGHTRY (RCA/RMG)
19	24	6	SAY	JOHN MAYER (AWARE/COLUMBIA)
20	19	7	WON'T GO HOME WITHOUT YOU	BIRDMAN FEAT. LIL WAYNE (CASH MONEY/UNIVERSAL MOTOWN)
21	22	11	CLUMSY	FERGIE (WILL I AM/A&M/INTERSCOPE)
22	21	11	I'LL BE WAITING	LENNY KRAVITZ (VIRGIN)
23	18	19	LOST HIGHWAY	BON JOVI (MERCURY/ISLAND/IDJMG)
24	23	13	LOVE LIKE THIS	NATASHA BEDIINGFIELD (PHONOGENIC/EPIC)
25	28	6	THESE HARD TIMES	MATCHBOX TWENTY (MELISMA/ATLANTIC)

ADULT CONTEMPORARY

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	1	26	<b>#1</b> BUBBLBY	COLBIE CAILLAT (UNIVERSAL REPUBLIC)
2	2	31	BIG GIRLS DON'T CRY	FERGIE (WILL I AM/A&M/INTERSCOPE)
3	3	38	HOME	DAUGHTRY (RCA/RMG)
4	5	30	WAIT FOR YOU	ELLIOTT YAMIN (HICKORY RED)
5	4	29	HEY THERE DELILAH	PLAIN WHITE T'S (FEARLESS/HOLLYWOOD)
6	6	19	TAKING CHANCES	CELINE DION (COLUMBIA)
7	7	25	WHO KNEW	PINK (LAFACE/ZOMBA)
8	8	23	HOW LONG	EAGLES (EPIC)
9	10	13	APOLOGIZE	TIMBALAND FEAT. ONEREPUBLIC (MOSLEY/BLACKGROUND/INTERSCOPE)
10	9	24	BAND OF GOLD	KIMBERLEY LOCKE (CUBB/REPRISE)
11	15	3	LOST	MICHAEL BUBLE (143/REPRISE)
12	11	23	FIRE AND RAIN	KENNY "BABYFACE" EDMONDS (MERCURY/IDJMG)
13	16	3	(YOUR LOVE KEEPS LIFTING ME) HIGHER AND HIGHER	MICHAEL MCDONALD (UNIVERSAL MOTOWN)
14	12	17	LOST	FAITH HILL (WARNER BROS. (NASHVILLE)/WARNER BROS.)
15	13	15	DREAMING WITH A BROKEN HEART	JOHN MAYER (AWARE/COLUMBIA)
16	18	5	NO ONE	ALICIA KEYS (MBK/J/RMG)
17	17	5	TEARDROPS ON MY GUITAR	TAYLOR SWIFT (BIG MACHINE/UNIVERSAL REPUBLIC)
18	20	16	FIRST TIME	LIFEHOUSE (GEFFEN/INTERSCOPE)
19	19	19	SOMEBODY'S ME	ENRIQUE IGLESIAS (INTERSCOPE)
20	26	3	LOVE SONG	SARA BAREILLES (EPIC)
21	21	13	DREAM ON	KELLY SWEET (RAZOR & I/E)
22	23	11	INTO THE NIGHT	SANTANA FEAT. CHAD KROEGER (ARISTA/RMG)
23	22	17	NOTHIN' BETTER TO DO	LEANN RIMES (CUBB/REPRISE)
24	24	9	OVER YOU	DAUGHTRY (RCA/RMG)
25	25	4	TATTOO	JORDIN SPARKS (JIVE/ZOMBA)

HOT DIGITAL SONGS

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	1	12	<b>#1</b> LOW	FLO RIDA FEAT. T-PAIN (POE BOY/ATLANTIC)
2	6	8	DON'T STOP THE MUSIC	RIHANNA (SRP/DEF JAM/IDJMG)
3	2	9	WITH YOU	CHRIS BROWN (JIVE/ZOMBA)
4	3	12	LOVE SONG	SARA BAREILLES (EPIC)
5	4	13	TAKE YOU THERE	SEAN KINGSTON (BELUGA HEIGHTS/EPIC)
6	5	26	APOLOGIZE	TIMBALAND (MOSLEY/BLACKGROUND/INTERSCOPE)
7	17	15	LOVE LIKE THIS	NATASHA BEDIINGFIELD FEAT. SEAN KINGSTON (PHONOGENIC/EPIC)
8	10	13	PIECE OF ME	BRITNEY SPEARS (JIVE/ZOMBA)
9	7	20	NO ONE	ALICIA KEYS (MBK/J/RMG)
10	9	15	CLUMSY	FERGIE (WILL I AM/A&M/INTERSCOPE)
11	8	29	PARALYZER	FINGER ELEVEN (WIND-UP)
12	14	23	SWEETEST GIRL (DOLLAR BILL)	WYCLEF JEAN FEAT. AKON, LIL WAYNE & NIA (COLUMBIA)
13	20	7	SORRY	BUCKCHERRY (ELEVEN SEVEN/ATLANTIC/LAVA)
14	19	8	SEE YOU AGAIN	MILEY CYRUS (HOLLYWOOD)
15	11	40	TEARDROPS ON MY GUITAR	TAYLOR SWIFT (BIG MACHINE)
16	21	11	SHADOW OF THE DAY	LINKIN PARK (WARNER BROS.)
17	18	17	INTO THE NIGHT	SANTANA FEAT. CHAD KROEGER (ARISTA/RMG)
18	15	29	CRANK THAT (SOULJA BOY)	SOULJA BOY TELLME (COLLIPARK/INTERSCOPE)
19	16	18	OUR SONG	TAYLOR SWIFT (BIG MACHINE)
20	12	15	KISS KISS	CHRIS BROWN FEAT. T-PAIN (JIVE/ZOMBA)
21	13	18	TATTOO	JORDIN SPARKS (JIVE/ZOMBA)
22	24	7	SENSUAL SEDUCTION	SNOOP DOGG (DGGG/STYL/E/GEFFEN/INTERSCOPE)
23	22	28	BUBBLBY	COLBIE CAILLAT (UNIVERSAL REPUBLIC)
24	-	1	POCKETFUL OF SUNSHINE	NATASHA BEDIINGFIELD (PHONOGENIC/EPIC)
25	28	3	INDEPENDENT	WEBBIE LIL PHAT & LIL BOOSIE (TRILL/ASYLUM)

ADULT CONTEMPORARY

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	1	17	<b>#1</b> APOLOGIZE	TIMBALAND FEAT. ONEREPUBLIC (MOSLEY/BLACKGROUND/INTERSCOPE)
2	2	30	BUBBLBY	COLBIE CAILLAT (UNIVERSAL REPUBLIC)
3	3	20	INTO THE NIGHT	SANTANA FEAT. CHAD KROEGER (ARISTA/RMG)
4	4	32	WHO KNEW	PINK (LAFACE/ZOMBA)
5	5	27	PARALYZER	FINGER ELEVEN (WIND-UP)
6	6	26	WAKE UP CALL	MAROON 5 (A&M/OCTONE/INTERSCOPE)
7	7	26	OVER YOU	DAUGHTRY (RCA/RMG)
8	8	23	LOVE SONG	SARA BAREILLES (EPIC)
9	11	16	SORRY	BUCKCHERRY (ELEVEN SEVEN/ATLANTIC/LAVA)
10	13	14	SHADOW OF THE DAY	LINKIN PARK (WARNER BROS.)
11	12	11	TEARDROPS ON MY GUITAR	TAYLOR SWIFT (BIG MACHINE/UNIVERSAL REPUBLIC)
12	9	28	HOW FAR WE'VE COME	MATCHBOX TWENTY (MELISMA/ATLANTIC)
13	10	27	PICTURES OF YOU	THE LAST GOODNIGHT (VIRGIN)
14	15	12	SORRY	JORDIN SPARKS (JIVE/ZOMBA)
15	14	10	NO ONE	ALICIA KEYS (MBK/J/RMG)
16	16	12	WHATEVER IT TAKES	LIFEHOUSE (GEFFEN/INTERSCOPE)
17	17	13	THE WAY I AM	INGRID MICHAELSON (CABIN 24/ORIGINAL SIGNAL/RED)
18	20	3	FEELS LIKE TONIGHT	DAUGHTRY (RCA/RMG)
19	24	6	SAY	JOHN MAYER (AWARE/COLUMBIA)
20	19	7	WON'T GO HOME WITHOUT YOU	BIRDMAN FEAT. LIL WAYNE (CASH MONEY/UNIVERSAL MOTOWN)
21	22	11	CLUMSY	FERGIE (WILL I AM/A&M/INTERSCOPE)
22	21	11	I'LL BE WAITING	LENNY KRAVITZ (VIRGIN)
23	18	19	LOST HIGHWAY	BON JOVI (MERCURY/ISLAND/IDJMG)
24	23	13	LOVE LIKE THIS	NATASHA BEDIINGFIELD (PHONOGENIC/EPIC)
25	28	6	THESE HARD TIMES	MATCHBOX TWENTY (MELISMA/ATLANTIC)

ADULT CONTEMPORARY

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	1	22	<b>#1</b> FAKE IT	SEETHER (WIND-UP)
2	3	14	LONG ROAD TO RUIN	FOO FIGHTERS (ROSWELL/RCA/RMG)
3	2	17	SHADOW OF THE DAY	LINKIN PARK (WARNER BROS.)
4	4	26	THE PRETENDER	FOO FIGHTERS (ROSWELL/RCA/RMG)
5	8	11	CRUSHCRUSHCRUSH	PARAMORE (FUELED BY RAMEN/ATLANTIC/LAVA)
6	5	20	EMPTY WALLS	SERJ TANIAN (KERJAL STRIKE/REPRISE)
7	7	17	ALMOST EASY	AVENGED SEVENFOLD (HOPELESS/WARNER BROS.)
8	6	28	I GET IT	CHEVELLE (EPIC)
9	9	50	PARALYZER	FINGER ELEVEN (WIND-UP)
10	10	31	THE GOOD LEFT UNDONE	RISE AGAINST (GEFFEN/INTERSCOPE)
11	11	17	BELIEVE	THE BRAVERY (ISLAND/DJMG)
12	14	14	BODYSNATCHERS	RADIOHEAD (TD/ATO)
13	12	36	NEVER TOO LATE	THREE DAYS GRACE (JIVE/ZOMBA)
14	16	33	BLEED IT OUT	LINKIN PARK (WARNER BROS.)
15	18	13	PSYCHO	PUDDE OF MUDD (FLAWLESS/GEFFEN/INTERSCOPE)
16	15	24	BECOMING THE BULL	ATREYU (HOLLYWOOD)
17	17	8	IF I HAD EYES	JACK JOHNSON (BRUSHFIRE/UNIVERSAL REPUBLIC)
18	13	27	WELL THOUGHT OUT TWINKLES	SILVERSUN PICKUPS (DANGERBIRD)
19	22	7	ALWAYS BE	JIMMY EAT WORLD (TINY EVIL/INTERSCOPE)
20	21	15	SHADOWPLAY	THE KILLERS (ISLAND/IDJMG)
21	30	2	MOTHER MARY	FOXBORO HOT TUBS (JINGLE TOWN)
22	19	16	HARD SUN	EDDIE VEDDER (MONKEY WRENCH/J/RMG)
23	25	12	RAINY MONDAY	SHINY TOY GUNS (UNIVERSAL MOTOWN)
24	26	9	MY WORLD	SICK PUPPIES (VIRGIN)
25	-	1	THE STONE	ASHES DIVIDE (ISLAND/DJMG)





## Billboard R&amp;B/HIP-HOP

FEB  
9  
2008TOP  
R&B/HIP-HOP ALBUMS™

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	CERT.	PEAK POSITION
1	2	6	<b>#1</b> MARY J. BLIGE Matriarch/Geffen 010313*/IGA (13.98) ⊕	Growing Pains		1
2	3	11	ALICIA KEYS MBK/J 11513*/RMG (18.98) ⊕	As I Am	3	1
3	5	18	<b>GREATEST GAINER</b> KEYSHIA COLE Confidential/Iman/Geffen 009475*/IGA (13.98)	Just Like You		1
4	1	2	RAHEEM DEVAUGHN JIVE 19080/ZOMBA (17.98)	Love Behind The Melody		1
5	6	6	JAHEIM Divine Mill/Atlantic 377532/AG (18.98)	The Makings Of A Man		1
6	7	12	CHRIS BROWN JIVE 12049/ZOMBA (18.98) ⊕	Exclusive		2
7	8	7	THE-DREAM Radio Killa/Def Jam 009872*/DJMG (13.98)	Love/Hate		1
8	9	7	LUPE FIASCO 1st & 15th/Atlantic 368316*/AG (18.98)	Lupe Fiasco's The Cool		4
9	1	2	JOHN LEGEND G.O.D./Columbia 21265 EX/Sony Music (14.98) ⊕	Live From Philadelphia		4
10	11	17	J. HOLIDAY Music Line 11805*/Capitol (12.98)	Back Of My Lac'		1
11	10	13	JAY-Z ROC-A-Fella/Def Jam 010229*/DJMG (13.98)	American Gangster		1
12	13	7	MARIO 3rd Street/J 21569/RMG (18.98)	Go		4
13	9	7	BIRDMAN Cash Money/Universal Motown 010351/UMRG (13.98)	5*Stunna		3
14	10	6	KIRK FRANKLIN FO YO Soul/Gospo Centric 16772/ZOMBA (18.98)	The Fight Of My Life		7
15	18	17	SOULJA BOY TELL'EM Collipark/Interscope 009962*/IGA (13.98)	souljaboytellem.com		4
16	17	8	SCARFACE RAP-A-Lot 4 Life/RAP-A-Lot 331772/Asylum (18.98)	Made		7
17	16	20	KANYE WEST ROC-A-Fella/Def Jam 009541/DJMG (13.98)	Graduation		2
18	11	18	JILL SCOTT Hidden Beach 00050 (18.98) ⊕	The Real Thing: Words And Sounds Vol. 3		3
19	15	7	BOW WOW & OMARION T.U.G./Columbia 11492/Sony Music (11.98) ⊕	Face Off		7
20	22	19	DRAMA Grand Hustle/Atlantic 185852/AG (18.98)	Gangsta Grillz: The Album		3
21	20	32	CHRISSETTE MICHELE Def Jam 008774/DJMG (10.98)	I Am		24
22	21	11	VARIOUS ARTISTS EMI/Sony BMG Strategic Marketing Group/Universal/Zomba 10765/Capitol (18.98)	NOW 26		4
23	28	25	PLIES Big Gates/Slip-N-Slide/Atlantic 185340/AG (18.98)	The Real Testament		24
24	24	10	MARVIN SAPP Verity 09433/ZOMBA (17.98)	Thirsty		24
25	34	34	RIHANNA SRP/Def Jam 008968*/DJMG (13.98)	Good Girl Gone Bad		3
26	32	21	TIMBALAND Mosley/Blackground/Interscope 008594*/IGA (13.98)	Timbaland Presents Shock Value		3
27	23	7	GUCCI MANE Czar/SO HCE/Asylum/Atlantic 313516/AG (18.98)	Back To The Traphouse		7
28	29	17	TREY SONGZ Song Book/Atlantic 135740/AG (18.98)	Trey Day		7
29	26	46	AMY WINEHOUSE Universal Republic 008428*/UMRG (10.98)	Back To Black		1
30	33	15	ANGIE STONE Stax 30146/Concord (18.98)	The Art Of Love & War		10
31	34	22	LEDISI Verve 008909/AVG (10.98)	Lost & Found		10
32	36	8	WYCLEF JEAN In Ya Face/Columbia 03947/Sony Music (15.98)	Carnival Vol. II: Memories Of An Immigrant		9
33	31	7	WU-TANG CLAN Wu/Loud/SRC/Universal Motown 010560/UMRG (13.98)	8 Diagrams		7
34	27	7	BEANIE SIGEL ROC-A-Fella/Def Jam 009534*/DJMG (13.98)	The Solution		7
35	30	11	BOYZ II MEN Decca 009444 (17.98)	Motown: A Journey Through Hitsville USA		11
36	37	29	JUSTIN TIMBERLAKE JIVE 88062*/ZOMBA (18.98) ⊕	FutureSex/LoveSounds		3
37	35	21	50 CENT Shady/Aftermath/Interscope 008931*/IGA (13.98)	Curtis		21
38	40	14	HURRICANE CHRIS Polo Grounds/J 18697/RMG (15.98)	51/50 Ratchet		14
39	51	39	NE-YO Def Jam 008697*/DJMG (13.98)	Because Of You		1
40	39	10	FREEWAY ROC-A-Fella/Def Jam 004853*/DJMG (13.98)	Free At Last		1
41	40	26	SEAN KINGSTON Beluga Heights/Koch/Epic 12999/Sony Music (18.98)	Sean Kingston		26
42	43	45	GHOSTFACE KILLAH Def Jam 009499*/DJMG (13.98)	The Big Doe Rehab		45
43	45	8	2PAC Amaru/Death Row/Interscope 010072/UME (11.98)	The Best Of 2Pac - Part 1: Thug		13
44	42	18	CHAKA KHAN Burgundy 09022/Sony BMG (17.98)	Funk This		18
45	38	8	STYLES P Phantom-D-Block 5557/Koch (17.98)	Super Gangster (Extraordinary Gentleman)		8
46	41	20	COMMON G.O.D./Geffen 009382*/IGA (13.98)	Finding Forever		20
47	58	74	BEYONCE Columbia 90920*/Sony Music (18.98)	B'Day		3
48	52	33	DJ KHALED Terror Squad 4229/Koch (17.98)	We The Best		33
49	46	6	CHINGY DTP/Def Jam 010227*/DJMG (13.98) ⊕	Hate It Or Love It		6
50	56	18	JAGGED EDGE SO SO Def/Island Urban 009493/DJMG (13.98)	Baby Makin' Project		3
51	50	26	UGK UGK/JIVE 02633/ZOMBA (18.98) ⊕	Underground Kingz		26
52	57	34	T.I. Grand Hustle/Atlantic 202172*/AG (18.98)	T.I. Vs T.I.P.		1
53	48	13	WILL DOWNING Peak 30221/Concord (18.98)	After Tonight		1
54	71	36	R. KELLY JIVE 08537/ZOMBA (18.98)	Double Up		36
55	49	12	CASSIDY Full Surface/J 18699*/RMG (15.98)	B.A.R.S. The Barry Adrian Reese Story		12

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	CERT.	PEAK POSITION
56	47	11	ARETHA FRANKLIN Arista 78668/RMG (18.98)	Jewels In The Crown: Duets With The Queen		11
57	55	63	AKON Konvict/UPFRONT/SRC/Universal Motown 007968*/UMRG (13.98) ⊕	Konvicted	3	2
58	59	34	T-PAIN Konvict/Nappy Boy/Jive 08719/ZOMBA (18.98)	Epiphany		1
59	53	9	PITBULL Famous Artists/Diaz Brothers 2960*/TVT (18.98)	The Boatlift		13
60	54	8	2PAC Amaru/Interscope 010221/UME (11.98)	The Best Of 2Pac - Part 2: Life		15
61	66	40	THE NOTORIOUS B.I.G. Bad Boy 101830*/AG (18.98)	Greatest Hits		40
62	7	63	JOHN LEGEND G.O.D./Columbia 80323/Sony Music (18.98)	Once Again		1
63	69	18	GORILLA ZOE Block/Bad Boy South/Bad Boy 293180/AG (18.98)	Welcome To The Zoo		18
64	72	10	AMY WINEHOUSE Universal Republic 008926/UMRG (13.98)	Frank		26
65	62	19	QUEEN LATIFAH Flavor Unit/Verve 009203/VG (13.98)	Trav'lin' Light		6
66	97	53	<b>PACE SETTER</b> YOUNG JEEZY Corporate Thugz/Def Jam 007227*/DJMG (13.98)	The Inspiration		1
67	61	69	ROBIN THICKE Star Trak/Interscope 006146*/IGA (13.98)	The Evolution Of Robin Thicke		69
68	68	8	VARIOUS ARTISTS TVT 2514 (18.98)	Crunk Hits Vol. 4		57
69	63	13	BABY BASH Arista 05784/RMG (17.98)	Cyclone		13
70	82	8	TOO SHORT Short/Jive 19181/ZOMBA (18.98)	Get Off The Stage		21
71	64	13	PLAYAZ CIRCLE DTP/Def Jam 010083/DJMG (13.98)	Supply & Demand		13
72	75	65	BIRDMAN & LIL WAYNE Cash Money/Universal Motown 007563*/UMRG (13.98)	Like Father, Like Son		65
73	67	12	SOUNDTRACK Def Jam 010200/DJMG (13.98)	American Gangster		12
74	73	75	LUTHER VANDROSS Legacy/Epic/J 97700/Sony Music/RMG (18.98)	The Ultimate Luther Vandross		75
75	84	36	TANK Blackground/Universal Motown 008982/UMRG (13.98)	Sex Love & Pain		36

▶ For a complete listing of the Hot R&B/Hip-Hop Albums, check out [www.billboard.com](http://www.billboard.com)TOP  
BLUES ALBUMS™

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	CERT.	PEAK POSITION
1	NEW	1	<b>#1</b> NORTH MISSISSIPPI ALLSTARS Songs Of The South 006	Hernando		1
2	1	57	STEVIE RAY VAUGHAN AND DOUBLE TROUBLE Legacy/Epic 81511/Sony BMG	The Real Deal: Greatest Hits Vol. 1		1
3	2	12	STEVIE RAY VAUGHAN & FRIENDS Legacy/Epic 87321/Sony BMG	Solos, Sessions & Encores		12
4	5	23	JOE BONAMASSA J & R Adventures 60283	Sloe Gin		23
5	3	18	BETTYE LAVETTE Anti- 86873*/Epic	The Scene Of The Crime		18
6	2	2	ROOMFUL OF BLUES Alligator 49*9	Raisin' A Ruckus		2
7	10	10	BACK DOOR SLAM Blux Street 13087	Roll Away		10
8	7	48	SOUNDTRACK New West 6105	Black Snake Moan		48
9	12	25	ROBBEN FORD Concord 230234	Truth		25
10	8	53	KENNY WAYNE SHEPHERD Reprise 49294*/Warner Bros. ⊕	10 Days Out: Blues From The Backroads		53
11	4	12	DION The Orchard/Verve Forecast 010173/VG	Son Of Skip James		12
12	9	5	SOUNDTRACK Atlantic 396660/AG	The Great Debaters		5
13	11	23	OMAR KENT DYKES & JIMMIE VAUGHAN Ruf 1122	On The Jimmy Reed Highway		23
14	RE-ENTRY	1	TOMMY CASTRO Blind Pig 51*1	Painkiller		1
15	13	25	MUDDY WATERS, JOHNNY WINTER, & JAMES COTTON Legacy/Epic 07283/Sony BMG	Breakin' It Up, Breakin' It Down		25

BETWEEN THE BULLETS [rgeorge@billboard.com](mailto:rgeorge@billboard.com)

## HAPPY DAYS AGAIN FOR HOLIDAY

With his third best increase since his set's chart debut, J. Holiday steps 11-10 on Top R&B/Hip-Hop Albums, the crooner's first visit to the top 10 since the Dec. 15 issue. Sparked by back-to-back hit singles, "Back of My Lac'" springs a 14% gain at the R&B core-stores panel, Holiday's first gain of 2008. Sales rose 15% in the Nov. 24 issue, then doubled from the prior week during the Christmas frame.



Lead single "Bed" spent five weeks at the perch of Hot R&B/Hip-Hop Songs and went top five on the Billboard Hot 100. "Suffocate" spent just two weeks at No. 2 on Hot R&B/Hip-Hop Songs, parked behind Alicia Keys' "Like You'll Never See Me Again." On Hot 100 Airplay, total audience for Holiday's second top 10 blooms to 63 million (12-10).

—Raphael George

# FEB 9 2008 R&B/HIP-HOP Billboard

HOT R&B/HIP-HOP AIRPLAY™			
THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE ARTIST (IMPRINT / PROMOTION LABEL)
1	1	14	<b>#1</b> LIKE YOU'LL NEVER SEE ME AGAIN ALICIA KEYS (MBK/J/RMG)
2	3	13	I REMEMBER KEYSHIA COLE (IMANI/GEFFEN/INTERSCOPE)
3	4	18	JUST FINE MARY J. BLIGE (MATRIARCH/GEFFEN/INTERSCOPE)
4	2	17	SUFFOCATE J. HOLIDAY (MUSIC LINE/CAPITOL)
5	5	25	CAN'T HELP BUT WAIT TREY SONGZ (SONG BOOK/ATLANTIC)
6	6	10	SENSUAL SEDUCTION SNOOP DOGG (DOGGYSTYLE/GEFFEN/INTERSCOPE)
7	7	15	INDEPENDENT WEBBIE, LIL' PHAT & LIL' BOOSIE (TRILL/ASYLUM/ATLANTIC)
8	22		CRYING OUT FOR ME MARIO (3RD STREET/J/RMG)
9	9		WITH YOU CHRIS BROWN (JIVE/ZOMBA)
10	3	23	NO ONE ALICIA KEYS (MBK/J/RMG)
11	10	19	LOW FLO RIDA FEAT. T-PAIN (PDE BOY/ATLANTIC)
12	12	14	FLASHING LIGHTS KANYE WEST FEAT. DWELE (ROC-A-FELLA/DEF JAM/IDJMG)
13	14	45	UNTIL THE END OF TIME JUSTIN TIMBERLAKE DUET WITH BEYONCE (JIVE/ZOMBA)
14	13	21	GOOD LIFE KANYE WEST FEAT. T-PAIN (ROC-A-FELLA/DEF JAM/IDJMG)
15	8		FALSETTO THE-DREAM (RADIO KILLA/DEF JAM/IDJMG)
16	16	8	WORK THAT MARY J. BLIGE (MATRIARCH/GEFFEN/INTERSCOPE)
17	6		NEVER JAEHEIM (DIVINE MILL/ATLANTIC)
18	14		DEY KNOW SHAWTY LO (D4L/ASYLUM)
19	15	21	SHOULDA LET YOU GO KEYSHIA COLE INTRODUCING AMINA (IMANI/GEFFEN/INTERSCOPE)
20	18	20	POP BOTTLES BIRDMAN FEAT. LIL WAYNE (CASH MONEY/UNIVERSAL MOTOWN)
21	17	25	I'M SO HOOD DJ KHALED (TERROR SQUAD/KOCH)
22	10		I WON'T TELL FAT JOE FEAT. J. HOLIDAY (TERROR SQUAD/IMPERIAL/CAPITOL)
23	22	24	KISS KISS CHRIS BROWN FEAT. T-PAIN (JIVE/ZOMBA)
24	23	13	GIRLFRIEND BOW WOW & OMARION (T.U.G./COLUMBIA)
25	29	21	WOMAN RAHEEM DEVAUGHN (JIVE/ZOMBA)

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE ARTIST (IMPRINT / PROMOTION LABEL)
26	24	28	DUFFLE BAG BOY PLAYAZ CIRCLE FEAT. LIL WAYNE (DTP/DEF JAM/IDJMG)
27	26	46	TEACHME MUSIQ SOULCHILD (ATLANTIC)
28	30	10	UMMA DO ME ROCKO (ROCKY ROAD/ISLAND URBAN/IDJMG)
29	27	33	BED J. HOLIDAY (MUSIC LINE/CAPITOL)
30	19		HATE THAT I LOVE YOU RIHANNA FEAT. NE-YO (SRP/DEF JAM/IDJMG)
31	7		SUPERSTAR LUPE FIASCO (1ST & 15TH/ATLANTIC)
32	28	48	WHEN I SEE U FANTASIA (J/RMG)
33	39	3	CHING-A-LING MISSY ELLIOTT (THE GOLD MIND/ATLANTIC)
34	52	10	HONEY ERYKAH BADU (UNIVERSAL MOTOWN)
35	31	20	HYPNOTIZED PLIES FEAT. AKON (BIG GATES/SLIP-N-SLIDE/ATLANTIC)
36	27		BABY ANGIE STONE FEAT. BETTY WRIGHT (STAX/CMG)
37	35	16	LET IT GO KEYSHIA COLE (IMANI/GEFFEN/INTERSCOPE)
38	48		SEXY CAN I RAY J & YUNG BERG (KNOCKOUT/DEJA 34/EPIC/KOCH)
39	44		FEEDBACK JANET (ISLAND/IDJMG)
40	5		I KNOW JAY-Z FEAT. PHARRELL (ROC-A-FELLA/DEF JAM/IDJMG)
41	39		SHAWTY PLIES FEAT. T-PAIN (SLIP-N-SLIDE/ATLANTIC)
42	43	25	ANGEL CHAKA KHAN (BURGUNDY/COLUMBIA)
43	28		MY DRINK N' MY 2 STEP CASSIDY FEAT. SWIZZ BEATZ (FULL SURFACE/J/RMG)
44	44		DECLARATION (THIS IS IT!) KIRK FRANKLIN (GOSPO CENTRIC/ZOMBA)
45	34	30	SHAWTY IS A 10 THE-DREAM (DEF JAM/IDJMG)
46	45	39	DO YOU NE-YO (DEF JAM/IDJMG)
47	33		CRANK THAT (SOULJA BOY) SOULJA BOY TELLE'EM (COLLIPARK/INTERSCOPE)
48	37	23	MY LOVE JOE (JIVE/ZOMBA)
49	47		MY DOUGIE LIL' WILL (RUDEBWOY/UNAUTHORIZED/ASYLUM)
50	50	24	HEARTBREAKER TANK (GOOD GAME/BLACKGROUND/UNIVERSAL MOTOWN)

ADULT R&B™			
THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE ARTIST (IMPRINT / PROMOTION LABEL)
1	1	12	<b>#1</b> LIKE YOU'LL NEVER SEE ME AGAIN ALICIA KEYS (MBK/J/RMG)
2	2	15	NEVER JAEHEIM (DIVINE MILL/ATLANTIC)
3	3	16	JUST FINE MARY J. BLIGE (MATRIARCH/GEFFEN/INTERSCOPE)
4	7	1	I REMEMBER KEYSHIA COLE (IMANI/GEFFEN/INTERSCOPE)
5	4	22	NO ONE ALICIA KEYS (MBK/J/RMG)
6	22		TEACHME MUSIQ SOULCHILD (ATLANTIC)
7	6	22	UNTIL THE END OF TIME JUSTIN TIMBERLAKE DUET WITH BEYONCE (JIVE/ZOMBA)
8	11	18	WOMAN RAHEEM DEVAUGHN (JIVE/ZOMBA)
9	10	26	ANGEL CHAKA KHAN (BURGUNDY/COLUMBIA)
10	6	25	MY LOVE JOE (JIVE/ZOMBA)
11	9		BABY ANGIE STONE FEAT. BETTY WRIGHT (STAX/CMG)
12	11		PUT YOU UP ON GAME ARETHA FRANKLIN WITH FANTASIA (J/RMG)
13	14		HONEY ERYKAH BADU (UNIVERSAL MOTOWN)
14	14		ALRIGHT LEDISH (VERVE FORECAST/VERVE)
15	15		HATE ON ME JILL SCOTT (HIDDEN BEACH)
16	16		ONE FOR ALL TIME CHAKA KHAN (BURGUNDY/COLUMBIA)
17	17		DECLARATION (THIS IS IT!) KIRK FRANKLIN (GOSPO CENTRIC/ZOMBA)
18	18		AFTER TONIGHT WILL DOWNING (PEAK/CMG)
19	19		MY LOVE JILL SCOTT (HIDDEN BEACH)
20	23		WORK THAT MARY J. BLIGE (MATRIARCH/GEFFEN/INTERSCOPE)
21	21		DO YOU FEEL ME ANTHONY HAMILTON (DEF JAM/IDJMG)
22	21	10	BE OK CHRISSETTE MICHELE (DEF JAM/IDJMG)
23	24	9	ALMOST TAMIA (PLUS 1/IMAGE)
24	33		SOMETIMES ANGIE STONE (STAX/CMG)
25	25		LOVE T.K.O. MICHAEL McDONALD (UNIVERSAL MOTOWN)

HOT RAP SONGS™			
THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE ARTIST (IMPRINT / PROMOTION LABEL)
1	1	19	<b>#1</b> LOW FLO RIDA FEAT. T-PAIN (PDE BOY/ATLANTIC)
2	3	13	INDEPENDENT WEBBIE, LIL' PHAT & LIL' BOOSIE (TRILL/ASYLUM/ATLANTIC)
3	4	14	FLASHING LIGHTS KANYE WEST FEAT. DWELE (ROC-A-FELLA/DEF JAM/IDJMG)
4	5	14	HYPNOTIZED PLIES FEAT. AKON (BIG GATES/SLIP-N-SLIDE/ATLANTIC)
5	20		GOOD LIFE KANYE WEST FEAT. T-PAIN (ROC-A-FELLA/DEF JAM/IDJMG)
6	17		POP BOTTLES BIRDMAN FEAT. LIL WAYNE (CASH MONEY/UNIVERSAL MOTOWN)
7	9	8	I WON'T TELL FAT JOE FEAT. J. HOLIDAY (TERROR SQUAD/IMPERIAL/CAPITOL)
8	6	24	DUFFLE BAG BOY PLAYAZ CIRCLE FEAT. LIL WAYNE (DTP/DEF JAM/IDJMG)
9	8		DEY KNOW SHAWTY LO (D4L/ASYLUM)
10	5		SUPERSTAR LUPE FIASCO (1ST & 15TH/ATLANTIC)
11	10		I'M SO HOOD DJ KHALED FEAT. T-PAIN, TRICK DADDY, RICK ROSS & PLIES (TERROR SQUAD/KOCH)
12	16		THE ANTHEM PITBULL FEAT. LIL JON (FAMOUS ARTISTS/TVT)
13	12	10	WHAT IS IT BABY BASH FEAT. SEAN KINGSTON (ARISTA/RMG)
14	14		GET BUCK IN HERE DJ FELLI FEEL FEAT. DIDDY, AKON, LUDACRIS & LIL JON (ISLAND URBAN/IDJMG)
15	15		CHING-A-LING MISSY ELLIOTT (THE GOLD MIND/ATLANTIC)
16	3	31	CRANK THAT (SOULJA BOY) SOULJA BOY TELLE'EM (COLLIPARK/INTERSCOPE)
17	10	5	UMMA DO ME ROCKO (ROCKY ROAD/ISLAND URBAN/IDJMG)
18	17	26	CYCLONE BABY BASH FEAT. T-PAIN (ARISTA/RMG)
19	24	3	SINGLE AGAIN TRINA (SLIP-N-SLIDE)
20	20	26	FREAKY GURL GUCCI MANE (BIG CAT/ASYLUM/ATLANTIC)
21	21		I KNOW JAY-Z FEAT. PHARRELL (ROC-A-FELLA/DEF JAM/IDJMG)
22	22		MY DOUGIE LIL' WILL (RUDEBWOY/UNAUTHORIZED/ASYLUM)
23	23		SHE GOT IT 2 PISTOLS FEAT. T-PAIN & TAY DIZW (UNIVERSAL REPUBLIC)
24	24		HYPNOTIZED BIG GEMINI (BIG GUN/UPSTAIRS)
25	25		WHO THE F*** IS THAT DOLLA FEAT. T-PAIN & TAY DIZW (JIVE/ZOMBA)

RHYTHMIC AIRPLAY™			
THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE ARTIST (IMPRINT / PROMOTION LABEL)
1	1	20	<b>#1</b> LOW FLO RIDA FEAT. T-PAIN (PDE BOY/ATLANTIC)
2	2	8	WITH YOU CHRIS BROWN (JIVE/ZOMBA)
3	3	9	SENSUAL SEDUCTION SNOOP DOGG (DOGGYSTYLE/GEFFEN/INTERSCOPE)
4	4	20	HYPNOTIZED PLIES FEAT. AKON (BIG GATES/SLIP-N-SLIDE/ATLANTIC)
5	5	20	NO ONE ALICIA KEYS (MBK/J/RMG)
6	6	17	APOLOGIZE TIMBALAND FEAT. ONEREPUBLIC (MOSLEY/BLACKGROUND/INTERSCOPE)
7	7		LIKE YOU'LL NEVER SEE ME AGAIN ALICIA KEYS (MBK/J/RMG)
8	9	14	CAN'T HELP BUT WAIT TREY SONGZ (SONG BOOK/ATLANTIC)
9	9		KISS KISS CHRIS BROWN FEAT. T-PAIN (JIVE/ZOMBA)
10	10	13	CLUMSY FERGIE (WILL I AM/A&M/INTERSCOPE)
11	11	8	INDEPENDENT WEBBIE, LIL' PHAT & LIL' BOOSIE (TRILL/ASYLUM/ATLANTIC)
12	12	13	WHAT IS IT BABY BASH FEAT. SEAN KINGSTON (ARISTA/RMG)
13	13	10	FLASHING LIGHTS KANYE WEST FEAT. DWELE (ROC-A-FELLA/DEF JAM/IDJMG)
14	14	11	SUFFOCATE J. HOLIDAY (MUSIC LINE/CAPITOL)
15	15		TAKE YOU THERE SEAN KINGSTON (BELUGA HEIGHTS/EPIC/KOCH)
16	16		GIRLFRIEND BOW WOW & OMARION (T.U.G./COLUMBIA)
17	17	20	THE ANTHEM PITBULL FEAT. LIL JON (FAMOUS ARTISTS/TVT)
18	18	20	GOOD LIFE KANYE WEST FEAT. T-PAIN (ROC-A-FELLA/DEF JAM/IDJMG)
19	19		DON'T STOP THE MUSIC RIHANNA (SRP/DEF JAM/IDJMG)
20	20		I WON'T TELL FAT JOE FEAT. J. HOLIDAY (TERROR SQUAD/IMPERIAL/CAPITOL)
21	21		SUPERSTAR LUPE FIASCO FEAT. MATTHEW SANTOS (1ST & 15TH/ATLANTIC)
22	22		DUFFLE BAG BOY PLAYAZ CIRCLE FEAT. LIL WAYNE (DTP/DEF JAM/IDJMG)
23	23	4	POP BOTTLES BIRDMAN FEAT. LIL WAYNE (CASH MONEY/UNIVERSAL MOTOWN)
24	24		HYPNOTIZED BIG GEMINI (BIG GUN/UPSTAIRS)
25	25		CALABRIA 2008 ENUR FEAT. NATASJA (ULTRA)

## ★ HITPREDICTOR

DATA PROVIDED BY **promosquad**

See chart legend for rules and explanations. Yellow indicates recently tested title, ★ indicates New Release.

ARTIST/TITLE/LABEL (Score)	Chart Rank
<b>R&amp;B/HIP-HOP AIRPLAY</b>	
KEYSHIA COLE I Remember INTERSCOPE (80.9)	2
MARY J. BLIGE Just Fine INTERSCOPE (70.0)	3
J. HOLIDAY Suffocate CAPITOL (76.5)	4
MARIO Crying Out For Me RMG (86.3)	8
CHRIS BROWN With You ZOMBA (67.3)	9
MARY J. BLIGE Work That INTERSCOPE (87.3)	16
JAEHEIM Never ATLANTIC (78.9)	17
★ MISSY ELLIOTT Ching-A-Ling ATLANTIC (65.6)	33
JANET Feedback IDJMG (65.9)	39
★ JAY-Z FEAT. PHARRELL I Know IDJMG (66.9)	40
SEAN KINGSTON Take You There EPIC (71.0)	53
★ RAHEEM DEVAUGHN Customer ZOMBA (81.0)	56
★ LYFE JENNINGS Never Never Land COLUMBIA (71.2)	64
★ CHERISH FEAT. YUNG JOC Killa CAPITOL (65.1)	70
2 PISTOLS FEAT. T-PAIN & TAY DIZW She Got It UNIVERSAL REPUBLIC (77.3)	-
★ RAZAH Rain IDJMG (70.3)	-
<b>RHYTHMIC AIRPLAY</b>	
CHRIS BROWN With You ZOMBA (73.0)	2
ALICIA KEYS Like You'll Never See Me Again RMG (77.7)	7
TREY SONGZ Can't Help But Wait ATLANTIC (75.0)	8
FERGIE Clumsy INTERSCOPE (68.2)	10
J. HOLIDAY Suffocate CAPITOL (74.5)	14
SEAN KINGSTON Take You There EPIC (69.5)	15
2 PISTOLS FEAT. T-PAIN & TAY DIZW She Got It UNIVERSAL REPUBLIC (76.4)	27
★ MISSY ELLIOTT Ching-A-Ling ATLANTIC (65.9)	-
CASELY Emotional EPIC (69.0)	-
JORDIN SPARKS DUET WITH CHRIS BROWN No Air ZOMBA (69.8)	-

ADULT R&B AND RHYTHMIC AIRPLAY: 70 adult R&B stations and 75 rhythmic stations are electronically monitored by Nielsen Broadcast Data Systems, 24 hours a day, 7 days a week. © 2008 Nielsen Business Media, Inc. and Nielsen SoundScan, Inc. **HOT RAP SONGS:** 82 R&B/Hip-Hop and 75 rhythmic stations are electronically monitored by Nielsen Broadcast Data Systems, 24 hours a day, 7 days a week. © 2008 Nielsen Business Media, Inc. and Nielsen SoundScan, Inc. **HITPREDICTOR:** © 2008, Promosquad and HitPredictor are trademarks of Think Fast LLC.

## HOT COUNTRY SONGS

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	Artist	CERT.	PEAK POSITION
1	1	16	<b>#1</b> LETTER TO ME F. ROGERS (B. PAISLEY)	Brad Paisley ARISTA NASHVILLE		1
2	2	16	WINNER AT A LOSING GAME D. HUFF, RASCAL FLATTS (G. LEVOX, J. DEMAROUS, J. D. ROONEY)	Rascal Flatts LYRIC STREET		2
3	7	28	WATCHING AIRPLANES M. WRIGHT, G. ALLAN (J. BEAVERS, J. SINGLETON)	Gary Allan MCA NASHVILLE		3
4	8	27	READY, SET, DON'T GO F. MOLLIN, A. ARMATO, T. JAMES (B. R. CYRUS, C. BEATHARD)	Billy Ray Cyrus With Miley Cyrus WALT DISNEY/LYRIC STREET		4
5	3	20	WHAT DO YA THINK ABOUT THAT M. WRIGHT, J. STEELE (B. JONES, A. SMITH)	Montgomery Gentry COLUMBIA		3
6	5	24	OUR SONG N. CHAPMAN (T. SWIFT)	Taylor Swift BIG MACHINE		1
7	10	19	<b>GREATEST GAINER</b> CLEANING THIS GUN (COME ON IN BOY) T. HEWITT, R. ATKINS (C. BEATHARD, M. CANNON-GOODMAN)	Rodney Atkins CURB		7
8	6	23	EVERYBODY D. HUFF, K. URBAN (R. MARX, K. URBAN)	Keith Urban CAPITOL NASHVILLE		5
9	9	15	SHIFTWORK K. CHESNEY, K. CHESNEY (T. JONES)	Kenny Chesney Duet With George Strait BNA		9
10	4	20	STAY B. GALLIMORE, K. BUSH, J. NETTLES (J. D. NETTLES)	Sugarland MERCURY		2
11	11	12	SMALL TOWN SOUTHERN MAN K. STEGALL (A. JACKSON)	Alan Jackson ARISTA NASHVILLE		11
12	12	9	ALL-AMERICAN GIRL M. BRIGHT (C. UNDERWOOD, K. LOVEFACE, A. GORLEY)	Carrie Underwood ARISTA/ARISTA NASHVILLE		12
13	14	23	STEALING CINDERELLA M. POWELL, D. HUFF (C. WICKS, R. RUTHERFORD, G. G. TEREN III)	Chuck Wicks RCA		13
14	13	15	GET MY DRINK ON T. KEITH (T. KEITH, S. EMERICK, D. DILLON)	Toby Keith SHOW DOG NASHVILLE		13
15	15	20	INTERNATIONAL HARVESTER C. MORGAN, P. O'DONNELL, K. STEGALL (S. MINOR, D. MYRICK, J. STEELE)	Craig Morgan BROKEN BOW		15
16	16	12	SUSPICIONS B. GALLIMORE (D. MALLOY, R. MCCORMICK, E. RABBITTE, STEVENS)	Tim McGraw CURB		15
17	17	14	GOD MUST BE BUSY T. BROWN, R. DUNN, K. BROOKS (C. DANIELS, M. PHEENEY)	Brooks & Dunn ARISTA NASHVILLE		17
18	18	20	WHAT KINDA GONE S. HENDRICKS, C. CAGLE (C. CAMERON, D. BERG, C. DAVIS)	Chris Cagle CAPITOL NASHVILLE		18
19	19	20	LAUGHED UNTIL WE CRIED M. KNOX (K. LOVEFACE, A. GORLEY)	Jason Aldean BROKEN BOW		19
20	20	31	IT'S GOOD TO BE US M. A. MILLER, D. OLIVER (D. BERG, T. JAMES)	Bucky Covington LYRIC STREET		20
21	22	8	YOU'RE GONNA MISS THIS F. ROGERS (L. T. MILLER, A. GORLEY)	Trace Adkins CAPITOL NASHVILLE		21
22	21	19	LOVE IS A BEAUTIFUL THING M. WRIGHT, P. VASSAR (J. STEELE, C. WISEMAN)	Phil Vassar UNIVERSAL SOUTH		21
23	23	28	YOU STILL OWN ME K. FOLLESE, B. ALLEN (J. REID, N. GORDON, P. DOUGLAS)	Emerson Drive MONTAGE/MIDAS/NEW REVOLUTION		22
24	25	7	WORKIN' FOR A LIVIN' A. REYNOLDS (H. LEWIS, C. HAYES)	Garth Brooks & Huey Lewis PEARL/BIG MACHINE		24
25	27	19	THINGS THAT NEVER CROSS A MAN'S MIND B. CHANCEY (T. JOHNSON, D. POYTHRESS, W. VARBLE)	Kellie Pickler BNA		24
26	24	17	LOVE DON'T LIVE HERE P. WORLEY, V. SHAW (D. HAYWOOD, C. KELLEY, H. SCOTT)	Lady Antebellum CAPITOL NASHVILLE		24
27	28	16	JUST GOT STARTED LOVIN' YOU J. RICH (J. OTTO, J. FEMINO, D. V. WILLIAMS)	James Otto WARNER BROS./WRN		27
28	26	24	ROLLIN' WITH THE FLOW J. RITCHEY (J. HAYES)	Mark Chesnutt LOFTON CREEK		25
29	29	24	SOMETHIN' ABOUT A WOMAN J. RITCHEY (J. OWEN, B. REGAN, J. RITCHEY)	Jake Owen RCA		29
30	34	4	IT AIN'T NO CRIME M. WRIGHT, B. ROWAN (T. SHAPIRO, T. MARTIN, M. NESLER)	Joe Nichols UNIVERSAL SOUTH		30

Up 2.6 million impressions, fourth single from "If You're Going Through Hell" album swipes Greatest Gainer nod in 19th chart week.

Introduces "Good Time," the Georgia native's 13th studio album for Arista Nashville. The new set hits retail March 4.

Sixth-season "American Idol" finalist docks in with debut single. First album from Jacksonville, Fla., native is due April 15.

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	Artist	CERT.	PEAK POSITION
31	30	17	TAKIN' OFF THIS PAIN E. CANNON (A. SHEPHERD)	Ashton Shepherd MCA NASHVILLE		30
32	31	12	MAYBE SHE'LL GET LONELY J. STOVER, D. LANCIO, J. INGRAM (J. STOVER, J. PAULIN, J. KENNEDY)	Jack Ingram BIG MACHINE		31
33	32	4	ANOTHER TRY F. ROGERS (C. STAPLETON, J. SPILLMAN)	Josh Turner Featuring Trisha Yearwood MCA NASHVILLE		32
34	33	19	WE WEREN'T CRAZY B. JAMES (J. GRACIN, T. LOPACINSKI, B. PINSON)	Josh Gracin LYRIC STREET		33
35	37	14	WE RODE IN TRUCKS J. STEVENS (L. BRYAN, R. MURRAY, J. MCCORMICK)	Luke Bryan CAPITOL NASHVILLE		35
36	36	17	HAPPY ENDINGS D. JOHNSON (L. BRICE, J. MCELROY)	Lee Brice ASYLUM-CURB		36
37	35	13	FOR THESE TIMES J. MCBRIDE (L. SATCHER)	Martina McBride RCA		35
38	38	11	IN MY NEXT LIFE J. FUNDIS (T. CLARK, J. COLLINS, T. SHAPIRO)	Terri Clark BNA		38
39	46	3	PICTURE TO BURN N. CHAPMAN (T. SWIFT, L. ROSE)	Taylor Swift BIG MACHINE		39
40	50	2	STRONGER WOMAN J. KILCHER, M. GREEN (J. KILCHER, J. RICH)	Jewel VALORY		40
41	47	3	TRYING TO STOP YOUR LEAVING B. BEAVERS (J. BEAVERS, B. BEAVERS, D. BENTLEY)	Dierks Bentley CAPITOL NASHVILLE		41
42	43	4	GUNPOWDER & LEAD F. LIDDELL, M. WRUCKE (M. LAMBERT, H. LITTLE)	Miranda Lambert COLUMBIA		42
43	40	4	I DON'T LOVE YOU LIKE THAT B. CHANCEY (L. ROSE, S. CHAPMAN)	JYPSI ARISTA NASHVILLE		40
44	39	4	THIS IS ME YOU'RE TALKING TO G. FUNDIS (K. ROCHELLE, T. L. JAMES)	Trisha Yearwood BIG MACHINE		39
45	41	10	FALLING INTO YOU C. DOWNS, B. BRANDT, W. WESKINGS (S. WILLIAMS, W. BRANDT, B. BRANDT, C. DOWNS)	Whiskey Falls MIDAS/NEW REVOLUTION		41
46	42	9	LOUD B. KENNY, J. RICH (K. MANNA, D. R. PERLOZZI, D. MYRICK)	Big & Rich WARNER BROS./WRN		42
47	44	7	TIL I WAS A DADDY TOO T. LAWRENCE (J. KING, F. ANDERSON (L. BOONE, T. LAWRENCE, P. NELSON)	Tracy Lawrence ROCKY COMFORT/COS		44
48	HOT SHOT DEBUT	1	BUSY BEING FABULOUS EAGLES (D. HENLEY, G. FREY)	Eagles ERC/LOST HIGHWAY/MERCURY		48
49	48	12	BETTER GET TO LIVIN' K. WELLS, D. PARTON (D. PARTON, K. WELLS)	Dolly Parton DOLLY		48
50	49	4	I CAN'T BELIEVE IT'S ME R. LYNNE, M. PRENTICE (R. LYNNE, T. JOHNSON)	Rockie Lynne ROBBINS NASHVILLE		49
51	51	3	I DON'T KNOW WHEN TO QUIT M. KNOX, J. MCCOY (A. GORLEY, B. SIMPSON)	The Road Hammers MONTAGE		51
52	52	4	SHE'S PRETTY L. WALKER, M. CURB (S. DE AZLAN)	Star De Azlan CURB		51
53	45	19	RED UMBRELLA B. GALLIMORE, F. HILL (A. MAYO, C. LINDSEY, B. WARREN, B. WARREN)	Faith Hill WARNER BROS./WRN		28
54	NEW	1	BRID MY HAIR J. RICH, S. PENNINGTON (C. M. GRAY, B. A. WILSON)	Randy Owen DMP/NEW REVOLUTION		54
55	NEW	1	IF YOU DIDN'T LOVE ME W. KIRKPATRICK (G. LEVOX, W. MOBLEY, J. SELLERS)	Phil Stacey LYRIC STREET		55
56	56	3	YOUNG LOVE T. KEITH, B. ROBERTSON (H. LINDSEY, A. MAYO, S. CARUSOE)	Carter's Chair SHOW DOG NASHVILLE		56
57	54	2	SOME THINGS NEVER CHANGE J. SHANKS (S. EVANS, M. EVANS, H. LINDSEY, J. M. SHANKS)	Sara Evans RCA		54
58	53	11	YOU DON'T HAVE TO GO HOME G. WILSON, J. RICH, M. WRIGHT (G. WILSON, Y. MCGHEE, J. RICH)	Gretchen Wilson COLUMBIA		53
59	60	2	BACK THERE ALL THE TIME E. SILVER (J. STEELE, S. ROBSON)	The Drew Davis Band LOFTON CREEK		59
60	NEW	1	HOME B. ROWAN (M. BUBLE, A. CHANG, A. FOSTER GILLES)	Blake Shelton WARNER BROS./WRN		60

## HITPREDICTOR

DATA PROVIDED BY promosquad

See chart legend for rules and explanations. Yellow indicates recently tested title. ☆ indicates New Release

ARTIST/Title/LABEL (Score)	Chart Rank	ARTIST/Title/LABEL (Score)	Chart Rank	ARTIST/Title/LABEL (Score)	Chart Rank
<b>COUNTRY</b>		<b>CHUCK WICKS</b> Stealing Cinderella RCA (76.0)	13	<b>PHIL VASSAR</b> Love Is A Beautiful Thing UNIVERSAL SOUTH (75.8)	22
<b>BRAD PAISLEY</b> Letter To Me ARISTA NASHVILLE (82.8)	1	<b>TOBY KEITH</b> Get My Drink On SHOW DOG NASHVILLE (75.2)	14	<b>EMERSON DRIVE</b> You Still Own Me MIDAS (86.6)	23
<b>RASCAL FLATTS</b> Winner At A Losing Game LYRIC STREET (83.2)	2	<b>TIM MCGRAW</b> Suspicions CURB (83.6)	16	<b>KELLIE PICKLER</b> Things That Never Cross A Man's Mind BNA (85.3)	25
<b>GARY ALLAN</b> Watching Airplanes MCA NASHVILLE (80.5)	3	<b>BROOKS &amp; DUNN</b> God Must Be Busy ARISTA NASHVILLE (93.9)	17	<b>JAMES OTTO</b> Just Got Started Lovin' You WARNER BROS. (76.1)	27
<b>BILLY RAY CYRUS WITH MILEY CYRUS</b> Ready, Set, Don't Go LYRIC STREET (87.2)	4	<b>CHRIS CAGLE</b> What Kinda Gone CAPITOL NASHVILLE (88.3)	18	<b>MARK CHESNUTT</b> Rollin' With The Flow LOFTON CREEK (88.5)	28
<b>RODNEY ATKINS</b> Cleaning This Gun (Come On In Boy) CURB (78.1)	7	<b>JASON ALDEAN</b> Laughed Until We Cried BROKEN BOW (88.5)	19	<b>JACK INGRAM</b> Maybe She'll Get Lonely BIG MACHINE (83.2)	32
<b>ALAN JACKSON</b> Small Town Southern Man ARISTA NASHVILLE (85.1)	11	<b>BUCKY COVINGTON</b> It's Good To Be Us LYRIC STREET (76.4)	20	<b>JOSH GRACIN</b> We Weren't Crazy LYRIC STREET (80.5)	34
<b>CARRIE UNDERWOOD</b> All-American Girl ARISTA NASHVILLE (92.6)	12	<b>TRACE ADKINS</b> You're Gonna Miss This CAPITOL NASHVILLE (90.6)	21	<b>MIRANDA LAMBERT</b> Gunpowder & Lead COLUMBIA (81.5)	42

Don't miss another important

## R&R COUNTRY DAILY UPDATE

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HOT COUNTRY SONGS: 110 country stations are electronically monitored by Nielsen Broadcast Data Systems, 24 hours a day, 7 days a week. Airplay awarded to songs appearing in the top 20 on both the BDS Airplay and Audience charts for the first time with increases in both detections and audience. © 2008 Nielsen Business Media, Inc. All rights reserved.

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BETWEEN THE BULLETS [wjessen@billboard.com](mailto:wjessen@billboard.com)

## 'BUSY' EAGLES SNAG LIST'S TOP NEW ENTRY

With Hot Shot Debut noise at No. 48 on Hot Country Songs, the Eagles bring "Busy Being Fabulous," the second single from "Long Road out of Eden."

With spins detected at 23 monitored signals, "Fabulous" amasses 934,000 audience impressions during the tracking week, and follows a No. 23 peak by lead track "How Long." The Wal-Mart-exclusive set ranks No. 4 on Top Country Albums.

The group's highest perch so far on the Country Songs list happened when "Lyn'

Eyes" reached No. 8 in December 1975.

Meanwhile, Alabama frontman Randy Owen launches a solo endeavor with "Braid My Hair," which opens at No. 54

with 602,000 impressions at 19 monitored stations. Long known as a champion for charitable children's causes, Owen will donate proceeds from "Braid" to St. Jude Children's Research Hospital. As lead singer of the Country Music Hall of Fame-honored Alabama, Owen placed 32 chart-toppers between 1980 and 1993. —Wade Jessen



FEB 9 2008 LATIN Billboard

HOT LATIN SONGS

Table with columns: THIS WEEK, LAST WEEK, 2 WEEKS AGO, WEEKS ON CHART, TITLE, PRODUCER (SONGWRITER), Artist, IMPRINT / PROMOTION LABEL, PEAK POSITION. Top entry: 1 ME ENAMORA - Juanes.

Artist closes in on his own perch as current chart-topper collects 19th week at No. 1, while follow-up becomes 10th top five entry on this chart.

Fergie's third appearance on this chart and her second as lead artist, as "Clumsy" enters at No. 48.

Singer's second single from "Mi Tiempo" failed to chart, but this third try makes the cut.

Table with columns: THIS WEEK, LAST WEEK, 2 WEEKS AGO, WEEKS ON CHART, TITLE, PRODUCER (SONGWRITER), Artist, IMPRINT / PROMOTION LABEL, PEAK POSITION. Top entry: 26 NO SE ME HACE FACIL - Alejandro Fernandez.

TOP LATIN ALBUMS

Table with columns: THIS WEEK, LAST WEEK, 2 WEEKS AGO, WEEKS ON CHART, ARTIST, IMPRINT / NUMBER / DISTRIBUTING LABEL (PRICE), Title, CERT., PEAK POSITION. Top entry: 1 K-PAZ DE LA SIERRA - Capaz De Todo Por Ti.

Table with columns: THIS WEEK, LAST WEEK, 2 WEEKS AGO, WEEKS ON CHART, ARTIST, IMPRINT / NUMBER / DISTRIBUTING LABEL (PRICE), Title, CERT., PEAK POSITION. Top entry: 26 VARIOUS ARTISTS - NOW Latino 3.

Table with columns: THIS WEEK, LAST WEEK, 2 WEEKS AGO, WEEKS ON CHART, ARTIST, IMPRINT / NUMBER / DISTRIBUTING LABEL (PRICE), Title, CERT., PEAK POSITION. Top entry: 51 RAMON AYALA Y SUS BRAVOS DEL NORTE - Cruzando Fronteras.

LATIN

Billboard DANCE FEB 9 2008

LATIN AIRPLAY POP table with columns: THIS WEEK, LAST WEEK, TITLE, ARTIST (IMPRINT / PROMOTION LABEL)

LATIN ALBUMS POP table with columns: THIS WEEK, LAST WEEK, ARTIST, TITLE (IMPRINT / DISTRIBUTING LABEL)

RHYTHM table with columns: THIS WEEK, LAST WEEK, TITLE, ARTIST (IMPRINT / PROMOTION LABEL)

RHYTHM table with columns: THIS WEEK, LAST WEEK, ARTIST, TITLE (IMPRINT / DISTRIBUTING LABEL)

REGIONAL MEXICAN table with columns: THIS WEEK, LAST WEEK, TITLE, ARTIST (IMPRINT / PROMOTION LABEL)

REGIONAL MEXICAN table with columns: THIS WEEK, LAST WEEK, ARTIST, TITLE (IMPRINT / DISTRIBUTING LABEL)

HOT DANCE CLUB PLAY table with columns: THIS WEEK, LAST WEEK, WEEKS ON CHIT, TITLE, ARTIST IMPRINT / PROMOTION LABEL

TOP ELECTRONIC ALBUMS table with columns: THIS WEEK, LAST WEEK, WEEKS ON CHIT, ARTIST, TITLE (IMPRINT / NUMBER / DISTRIBUTING LABEL)

HOT DANCE AIRPLAY table with columns: THIS WEEK, LAST WEEK, WEEKS ON CHIT, TITLE, ARTIST IMPRINT & NUMBER / PROMOTION LABEL

# HITS OF THE WORLD <sup>THE</sup> Billboard

FEB  
9  
2008

JAPAN		
SINGLES		
THIS WEEK	LAST WEEK	(SOUNDSCAN JAPAN) JANUARY 29, 2008
1	NEW	ORDER MADE RADWIMPS EMI
2	NEW	DEAI NO KAKERA KETSUMEISHI TOY'S FACTORY
3	NEW	SOBA NI IRUNE TERUMA Aoyama FEAT. SOULJA UNIVERSAL
4	NEW	ANYTIME (COMPLETE LTD ED CD/DVD/A-TYPE) KUMI KODA AVEX TRAX
5	NEW	MEZAMERO! YASEI (FIRST LTD ED) MATCHY WITH QUESTION? SONY
6	3	WARE MO KOU MASATO SUGIMOTO TEICHIKU
7	4	BE FREE/NAMIDA-ZORA GREEEEN UNIVERSAL
8	NEW	ANYTIME (COMPLETE LTD ED CD/DVD/B-TYPE) KUMI KODA AVEX TRAX
9	NEW	MEZAMERO! YASEI MATCHY WITH QUESTION? SONY
10	NEW	SNOW CELEBRATION/MOTEKI NO UTA... AIDORINGU!!! PONY CANYON

UNITED KINGDOM		
SINGLES		
THIS WEEK	LAST WEEK	(THE OFFICIAL UK CHARTS CO.) JANUARY 27, 2008
1	1	NOW YOU'RE GONE BASSHUNTER & DJ MENTAL THEO'S BAZZHEADZ MINISTRY OF SOUND
2	2	CHASING PAVEMENTS ADELE XL
3	6	ROCKSTAR NICKELBACK ROADRUNNER
4	5	DON'T STOP THE MUSIC RIHANNA SRP/DEF JAM
5	4	SUPERSTAR LUPE FIASCO ATLANTIC
6	3	PIECE OF ME BRITNEY SPEARS JIVE/ZOMBA
7	31	WORK KELLY ROWLAND COLUMBIA
8	8	ELVIS AIN'T DEAD SCOUTING FOR GIRLS EPIC
9	7	CRANK THAT (SOULJA BOY) SOULJA BOY TELL'EM COLLIPARK/INTERSCOPE
10	10	BE MINE ROBYN KONICHIWA/ISLAND/UNIVERSAL

GERMANY		
SINGLES		
THIS WEEK	LAST WEEK	(MEDIA CONTROL) JANUARY 29, 2008
1	1	BLEEDING LOVE LEONA LEWIS SYCO
2	2	APOLOGIZE TIMBALAND FT. ONEREPUBLIC MOSLEY/BLACKGROUND/INTERSCOPE
3	3	MY MAN IS A MEAN MAN STEFANIE HEINZMANN SSOSSSWEM
4	4	STARK ICH + ICH POLYDOR
5	5	NO ONE ALICIA KEYS MBK/J
6	6	EIN STERN (DER DEINEN NAMEN TRAGT) D.J. DETZ/NIK P POLYDOR/UNIVERSAL
7	NEW	LIED VOM SCHEITERN DIE AERZTE HOT ACTION
8	NEW	I'LL BE WAITING LENNY KRAVITZ VIRGIN
9	7	EY DJ CULCHA CANDELA URBAN
10	12	WHAT HURTS THE MOST CASCAOA ZOOLAND

EURO DIGITAL TRACKS		
nielsen SoundScan International		
THIS WEEK	LAST WEEK	(NIELSEN SOUNDSCAN INTERNATIONAL) FEBRUARY 9, 2008
1	1	DON'T STOP THE MUSIC RIHANNA SRP/DEF JAM
2	2	BLEEDING LOVE LEONA LEWIS SYCO
3	4	CHASING PAVEMENTS (ALBUM VERSION) ADELE XL
4	3	NOW YOU'RE GONE BASSHUNTER HARDBEAT/MINISTRY OF SOUND
5		ROCKSTAR NICKELBACK EMI
6	5	APOLOGIZE TIMBALAND FT. ONEREPUBLIC MOSLEY/BLACKGROUND/INTERSCOPE
7	6	PIECE OF ME BRITNEY SPEARS JIVE/ZOMBA
8		SUPERSTAR LUPE FIASCO FT. MATTHEW SANTOS 1ST & 15TH/ATLANTIC
9	NEW	WORK KELLY ROWLAND MUSIC WRDLO/COLUMBIA
10	9	HOMECOMING KANYE WEST ROC-A-FELLA/DEF JAM
11	10	ELVIS AIN'T DEAD SCOUTING FOR GIRLS EPIC
12	12	NO ONE (RADIO EDIT) ALICIA KEYS MBK/J
13	13	BE MINE! ROBYN KONICHIWA
14	11	CRANK THAT (SOULJA BOY) SOULJA BOY TELL'EM COLLIPARK/INTERSCOPE
15	14	NO ONE ALICIA KEYS MBK/J
16	NEW	SUN GOES DOWN DAVID JORDAN ZTT/MERCURY
17	NEW	RIDE IT JAY SEAN 2POINT9/JAYDED
18	17	IL AVAIT LES MOTS SHERYFA LUNA ULM/UNIVERSAL
19	19	VALERIE MARK RONSON FT. AMY WINEHOUSE ALLI/DO/COLUMBIA
20	16	RELAX, TAKE IT EASY MIKA CASABLANCA/ISLAND

FRANCE		
SINGLES		
THIS WEEK	LAST WEEK	(SNEP/IFOP/TITE-LIVE) JANUARY 29, 2008
1	NEW	IL AVAIT LES MOTS SHERYFA LUNA ULM
2	1	PARLE A MA MAIN FATAL BAZOOKA FT. YELLE ET CHRI UP
3	3	PLUS LA FREDERIC LERNER STERNE
4	2	ALIVE MONDOTEK MERCURY
5	4	AN DEINER SEITE (ICH BIN DA) TOKIO HOTEL ISLAND
6	9	TOURNER MA PAGE JENIFER MERCURY
7	5	SUCKER DIM CHRIS EMI
8	6	JE VAIS VITE LORIE COLUMBIA
9	7	NEW SOUL YAEI NAIM TOI OUI TARD
10	10	NO ONE ALICIA KEYS MBK/J

AUSTRALIA		
SINGLES		
THIS WEEK	LAST WEEK	(ARIA) JANUARY 27, 2008
1	1	BLEEDING LOVE LEONA LEWIS SYCO
2	2	APOLOGIZE TIMBALAND FT. ONEREPUBLIC MOSLEY/BLACKGROUND/INTERSCOPE
3	3	UNTOUCHED THE VERONICAS WARNER BROS.
4	4	NO ONE ALICIA KEYS MBK/J
5	6	DON'T HOLD BACK THE POTBELLEEZ EMI
6	29	PICTURES OF YOU THE LAST GOODNIGHT VIRGIN
7	13	CRANK THAT (SOULJA BOY) SOULJA BOY TELL'EM COLLIPARK/INTERSCOPE
8	5	INTO THE NIGHT SANTANA FT. CHAD KROEGER ARIOLA
9	11	I NEVER LIKED YOU ROGUE TRADERS COLUMBIA
10	9	HAPPY ENDING MIKA CASABLANCA/ISLAND

CANADA		
BILLBOARD CANADIAN HOT 100		
THIS WEEK	LAST WEEK	(NIELSEN BDS/SOUNDSCAN) FEBRUARY 9, 2008
1	1	LOW FLO RIDA FT. T-PAIN POE BOY/ATLANTIC/WARNER
2	2	APOLOGIZE TIMBALAND FT. ONEREPUBLIC MOSLEY/BLACKGROUND/INTERSCOPE/UNIVERSAL
3	3	NO ONE ALICIA KEYS MBK/J/SONY BMG
4	4	DON'T STOP THE MUSIC RIHANNA SRP/DEF JAM/UNIVERSAL
5	9	TATTOO JORDIN SPARKS 19/JIVE/SONY BMG
6	6	FOR THE NIGHTS I CAN'T REMEMBER HEDLEY UNIVERSAL
7	5	PIECE OF ME BRITNEY SPEARS JIVE/SONY BMG
8	8	CLUMSY FERGIE WILL.I.AM/A&M/INTERSCOPE/UNIVERSAL
9	13	LOVE LIKE THIS NATASHA BEDINGFIELD FT. SEAN KINGSTON PHONOGENIC/EPIC/SONY BMG
10	7	BUBBLY COLBIE CAILLAT UNIVERSAL REPUBLIC/UNIVERSAL

ITALY		
DIGITAL SONGS		
THIS WEEK	LAST WEEK	(FIMI/NIELSEN) JANUARY 28, 2008
1	1	BABY LET'S PLAY HOUSE ELVIS PRESLEY RCA
2	2	APOLOGIZE TIMBALAND FT. ONEREPUBLIC MOSLEY/BLACKGROUND/INTERSCOPE
3	3	NO ONE ALICIA KEYS MBK/J
4	8	BLEEDING LOVE LEONA LEWIS SYCO
5	4	FANGO JOVANOTTI UNIVERSAL
6	6	DON'T STOP THE MUSIC RIHANNA SRP/DEF JAM
7	5	NIENTE PAURA LIGABUE WARNER BROS.
8	7	DALLA PELLE AL CUORE ANTONELLO VENDITTI HEINZ
9	10	SUICIDIO D'AMORE GIANNA NANNINI ZOMBA
10	9	I'LL BE WAITING LENNY KRAVITZ VIRGIN

SPAIN		
SINGLES		
THIS WEEK	LAST WEEK	(PROMUSICAE/MEDIA) JANUARY 30, 2008
1	1	NACEN DE LA BRUMA DOGMA CREW BOA
2	4	SUCK MY MAGAN/RODRIGUEZ BLANCO Y NEGRO
3	2	RISE KURD MAVERICK/TAPESH BLANCO Y NEGRO
4	6	UP 2 11 GUTTERPUNK BLANCO Y NEGRO
5	3	HIMNO OFICIAL DEL SEVILLA FC EL ARREBATO CAPITOL
6	NEW	THE NIGHTTRAIN D.O.N.S. & D&N FT. KADOC BLANCO Y NEGRO
7	7	MAR DE DUDAS FALSAMARMA BOA
8	12	VOCAL TRACKS VOL. 11 VARIOUS ARTISTS BIT
9	NEW	HW RE-EDITED EP VII VARIOUS ARTISTS HOUSE WORKS
10	NEW	SHINE ON ME REMIXES PART II TIKARO J. LOUIS & FERRAN DIVUCCA

BRAZIL		
ALBUMS		
THIS WEEK	LAST WEEK	(SUCESSO MAGAZINE) JANUARY 29, 2008
1	1	VARIOUS ARTISTS SAMBAS DE ENREDO 2008 - RIO DE JANEIRO UNIVERSAL
2	2	QUEEN THE PLATINUM COLLECTION PARLOPHONE
3	4	ANA CAROLINA PERFIL SONY BMG/SOM LIVRE
4	6	KID ABELHA ACUSTICO MTV UNIVERSAL
5	5	IVETE SANGALO IVETE NO MARACANA MULTISHOW AO VIVO... UNIVERSAL
6	3	PADRE MARCELO ROSSI MINHA BEMCAO SONY BMG
7	11	WHITNEY HOUSTON THE BEST SO FAR SONY BMG
8	22	VANESSA DA MATTA SIM SONY BMG
9	12	ADRIANA CALCANHOTO PERFIL SOM LIVRE
10	9	IVETE SANGALO MTV AO VIVO MERCURY

EURO DIGITAL SPOTLIGHT PORTUGAL		
nielsen SoundScan International		
THIS WEEK	LAST WEEK	(NIELSEN SOUNDSCAN INTERNATIONAL) FEBRUARY 9, 2008
1	2	BOA SORTE (GOOD LUCK) VANESSA DA MATTA FT. BEN HARPER SONY BMG
2	1	APOLOGIZE TIMBALAND FT. ONEREPUBLIC MOSLEY/BLACKGROUND/INTERSCOPE
3	4	NO ONE ALICIA KEYS MBK/J
4	3	ENCOSTA-TE A MIM JORGE PALMA EMI
5	5	MONSOON (GATEWAY VERSION) TOKIO HOTEL ISLAND
6	7	BUBBLY COLBIE CAILLAT UNIVERSAL REPUBLIC
7	8	E ISSO AI (THE BLOWER'S DAUGHTER) ANA CAROLINA & SEU JORGE NAIVE
8	6	DON'T STOP THE MUSIC RIHANNA SRP/DEF JAM
9	NEW	BLEEDING LOVE LEONA LEWIS SYCO
10	10	HEY THERE DELILAH PLAIN WHITE T'S FEARLESS/HOLLYWOOD

SWEDEN		
SINGLES		
THIS WEEK	LAST WEEK	(GLF) JANUARY 25, 2008
1	1	ALL FOR LOVE E.M.D. ARIOLA
2	2	DO YOU LOVE ME AMANDA JENSSEN EPIC
3	38	NOW YOU'RE GONE BASSHUNTER & DJ MENTAL THEO'S BAZZHEADZ MINISTRY OF SOUND
4	5	APOLOGIZE TIMBALAND FT. ONEREPUBLIC MOSLEY/BLACKGROUND/INTERSCOPE
5	3	BLEEDING LOVE LEONA LEWIS SYCO

ALBUMS		
THIS WEEK	LAST WEEK	(GLF) JANUARY 25, 2008
1	2	VAN MORRISON STILL ON TOP - THE GREATEST HITS EXILE
2	9	JOHNNY LOGAN THE IRISH CONNECTION MBO
3	14	SOFIA KARLSSON VISOR FRAN VINDEN AMIGO MUSIK
4	1	LARS WINNERBACK DAUGAVA UNIVERSAL
5	5	ALF ROBERTSON ROSENKYSSAR MARIANN

IRELAND		
SINGLES		
THIS WEEK	LAST WEEK	(IRMA/CHART TRACK) JANUARY 25, 2008
1	2	NOW YOU'RE GONE BASSHUNTER & DJ MENTAL THEO'S BAZZHEADZ MINISTRY OF SOUND
2	1	PIECE OF ME BRITNEY SPEARS JIVE/ZOMBA
3	5	ROCKSTAR NICKELBACK EMI
4	3	CRANK THAT (SOULJA BOY) SOULJA BOY TELL'EM COLLIPARK/INTERSCOPE
5	6	HOMECOMING KANYE WEST ROC-A-FELLA/DEF JAM

ALBUMS		
THIS WEEK	LAST WEEK	(IRMA/CHART TRACK) JANUARY 25, 2008
1	2	RIHANNA GOOD GIRL GONE BAD SRP/DEF JAM
2	1	AMY WINEHOUSE BACK TO BLACK ISLAND
3	3	BRITNEY SPEARS BLACKOUT JIVE/ZOMBA
4	11	TOM BAXTER SKYBOUND CHARISMA
5	4	MICHAEL BUBLE CALL ME IRRESPONSIBLE REPRISE

NEW ZEALAND		
SINGLES		
THIS WEEK	LAST WEEK	(RECORD PUBLICATIONS LTD.) JANUARY 30, 2008
1	2	LOW FLO RIDA FEAT. T-PAIN WEA
2	1	BLEEDING LOVE LEONA LEWIS SYCO
3	3	WITH YOU CHRIS BROWN JIVE/ZOMBA
4	4	DON'T STOP THE MUSIC RIHANNA SRP/DEF JAM
5	5	PIECE OF ME BRITNEY SPEARS JIVE/ZOMBA

ALBUMS		
THIS WEEK	LAST WEEK	(RECORD PUBLICATIONS LTD.) JANUARY 30, 2008
1	2	ROD STEWART THE STORY SO FAR - THE VERY BEST OF WARNER BROS.
2	8	BON JOVI LOST HIGHWAY ISLAND
3	1	OPSHOP SECOND HAND PLANET SIREN
4	3	ROBERT PLANT/ALISON KRAUSS RAISING SAND DECCA
5	RE	BOB MARLEY LEGEND: THE BEST OF UNIVERSAL

ARGENTINA		
ALBUMS		
THIS WEEK	LAST WEEK	(CAPIF) JANUARY 8, 2008
1	1	SERRAT/SABINA DOS PAJAROS DE UN TIRO (CO & DVD) SONY BMG
2	2	SERRAT/SABINA DOS PAJAROS DE UN TIRO SONY BMG
3	3	VARIOUS ARTISTS PATITO FEU EN EL TEATRO EMI
4	4	INDIO SOLARI PORCO REX DBN
5	10	SOUNDTRACK HIGH SCHOOL MUSICAL UNIVERSAL
6	6	ANDRES CALAMARO LA LENGUA POPULAR DRO
7	NEW	VARIOUS ARTISTS VERANO 2008 EMI
8	NEW	VARIOUS ARTISTS HIGH SCHOOL MUSICAL 2 CD UNIVERSAL
9	5	SODA STEREO ME VERAS VOLVER SONY BMG
10	NEW	BAJOFONDO MARDULCE UNIVERSAL



# CHARTS LEGEND

## ALBUM CHARTS

Sales data compiled from a comprehensive pool of U.S. music merchants by Nielsen SoundScan. Sales data for R&B/hip-hop retail charts is compiled by Nielsen SoundScan from a national subset of core stores that specialize in those genres. ● Albums with the greatest sales gains this week.

**GREATEST GAINER** GG Where included, this award indicates the title with the chart's largest unit increase.

**FACE SETTER** Where included, this award indicates the title with the chart's biggest percentage growth.

**HEATSEEKER GRADUATE** Indicates album entered top 100 of The Billboard 200 and has been removed from Heatseekers chart.

### PRICING/CONFIGURATION/AVAILABILITY

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

## SINGLES CHARTS

### RADIO AIRPLAY SINGLES CHARTS

Compiled from a national sample of data supplied by Nielsen Broadcast Data Systems. Charts are ranked by number of gross audience impressions, computed by cross-referencing exact times of airplay with Arbitron listener data. The exceptions are the Rhythmic Airplay, Adult Top 40, Adult Contemporary, Modern Rock and Adult R&B charts, which are ranked by total detections.

● Songs showing an increase in audience (or detections) over the previous week, regardless of chart movement.

### RECURRENT RULES

Songs are removed from The Billboard Hot 100 and Hot 100 Airplay charts simultaneously if they have been on The Billboard Hot 100 for more than 20 weeks and rank below No. 50. Songs are removed from the Hot R&B/Hip-Hop Songs and Hot R&B/Hip-Hop Airplay charts simultaneously if they have been on the Hot R&B/Hip-Hop Songs for more than 20 weeks and rank below No. 50. Songs are removed from the Pop 100 and Pop 100 Airplay charts simultaneously if they have been on the Pop 100 for more than 30 weeks and rank below No. 30. Titles are removed from Hot Country Songs if they have been on the chart for more than 20 weeks and rank below No. 10 in detections or audience, provided that they are not still gaining enough audience points to bullet. Songs are removed from Hot Latin Songs if they have been on the chart for more than 20 weeks and rank below No. 20. Songs on Latin Airplay charts are removed after 20 weeks if they rank below No. 20 in both audience and detections. Descending songs are removed from Adult Contemporary if they have been on the chart for more than 20 weeks and rank below No. 15, if they have been on the chart for more than 26 weeks and rank below No. 10, or if they have been on the chart for more than 52 weeks and rank below No. 5. Songs are removed from the Adult Top 40, Adult R&B, and Hot Dance Airplay charts if they have been on the chart for more than 20 weeks and rank below No. 15 (No. 20 for Rhythmic Airplay and Modern Rock) or if they have been on the chart for more than 52 weeks and rank below No. 10.

### SINGLES SALES CHARTS

The top selling singles compiled from a national sample of retail store, mass merchant, and internet sales reports collected, compiled, and provided by Nielsen SoundScan. For R&B/Hip-Hop Singles Sales, sales data is compiled from a national subset panel of core R&B/Hip-Hop stores by Nielsen SoundScan.

● Singles with the greatest sales gains.

### CONFIGURATIONS

Ⓢ CD single available. Ⓣ Digital Download available. Ⓣ DVD single available. Ⓣ Vinyl Maxi-Single available. Ⓣ Vinyl single available. Ⓢ CD Maxi-Single available. Configurations are not included on all singles charts.

### HITPREDICTOR

☆ Indicates title earned HitPredictor status in that particular format based on research data provided by Promosquad. Songs are tested online by Promosquad using multiple listens and a nationwide sample of carefully profiled music consumers. Songs are rated on a 1-5 scale; final results are based on weighted positives. Songs with a score of 65 or more (75 or more for country) are judged to have Hit Potential; although that benchmark number can fluctuate per format based on the strength of available music. For a complete and updated list of current songs with Hit Potential, commentary, polls and more, please visit [www.hitpredictor.com](http://www.hitpredictor.com).

### DANCE CLUB PLAY

Compiled from a national sample of reports from club DJs. ● Titles with the greatest club play increase over the previous week.

## AWARD CERTIFICATIONS

### ALBUM CHARTS

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

### SINGLES CHARTS

● RIAA certification for 500,000 paid downloads (Gold). ■ RIAA certification for 1 million paid downloads (Platinum). Numerical within platinum symbol indicates song's multi-platinum level. ○ RIAA certification for net shipment of 500,000 singles (Gold).

### MUSIC VIDEO SALES CHARTS

● RIAA gold certification for net shipment of 25,000 units for video singles. ○ RIAA gold certification for net shipment of 50,000 units for shortform or longform videos. ■ RIAA platinum certification for net shipment of 50,000 units for video singles. □ RIAA platinum certification for sales of 100,000 units for shortform or longform videos.

### DVD SALES/VHS SALES/VIDEO RENTALS

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

See below for complete legend information.

# FEB 9 2008 ALBUMS

TOP INDEPENDENT			ARTIST	TITLE (IMPRINT / DISTRIBUTING LABEL) (PRICE)	CERT
THIS WEEK	LAST WEEK	WEEKS ON CHART			
1	1	5	<b>#1</b> RADIOHEAD	4 WKS IN RAINBOWS TBD 21622*/ATO (13.98)	
2	2	12	<b>GREATEST GAINER</b> GARTH BROOKS	THE ULTIMATE HITS PEARL 213 (25.98 CD/DVD) ⊕	■
3	3	12	CAT POWER	JUKEBOX MATADOR 754* (15.98)	
4	3	12	EAGLES	LONG ROAD OUT OF EDEN ERC 4500 EX (14.98)	■
5	4	35	SOUNDTRACK	ONCE CANVASBACK/SONY MUSIC SOUNDTRAX 10586/COLUMBIA (13.98) ⊕	
6	NEW		DRIVE-BY TRUCKERS	BRIGHTER THAN CREATION'S DARK NEW WEST 6135 (18.98)	
7	NEW		KATE VOEGELE	DON'T LOOK AWAY MYSPACE 10012 (11.98)	
8	6	20	SOUNDTRACK	HAIRSPRAY NEW LINE 39089 (16.98)	●
9	7	11	DANE COOK	ROUGH AROUND THE EDGES: LIVE FROM MADISON SQUARE GARDEN COMEDY CENTRAL 0051 (16.98 CD/DVD) ⊕	
10	NEW		VARIOUS ARTISTS	ULTRA DANCE 09 ULTRA 1636 (18.98)	
11	5	4	VARIOUS ARTISTS	THE GRAMMYS: 50TH ANNIVERSARY COLLECTION GRAMMY SHOUT FACTORY 10793 EX/STARBUCKS (19.98)	
12	9	18	INGRID MICHAELSON	GIRLS AND BOYS CABIN 24 03/ORIGINAL SIGNAL (11.98)	
13	NEW		BLACK MOUNTAIN	IN THE FUTURE JAGJAGUWAR 090* (15.98)	
14	10	53	CRAIG MORGAN	LITTLE BIT OF LIFE BROKEN BOW 7797 (18.98)	
15	8	3	DJ SKRIBBLE	TOTAL DANCE 2008 THRIVEDANCE 90780/THRIVE (18.98)	
16	NEW		MOE	STICKS AND STONES FATBOY 6649 (11.98)	
17	12	23	SIXX: A.M.	THE MERLIN DIARIES SOUNDTRACK ELEVEN SEVEN 171 (15.98)	
18	11	4	VARIOUS ARTISTS	ACROSS THE POND: THE UK'S BEST AND BRIGHTEST UNIVERSAL SPECIAL MARKETS 00613 EX/STARBUCKS (13.98)	
19	NEW		NORTH MISSISSIPPI ALLSTARS	HERNANDO SOUNDS OF THE SOUTH 006 (15.98)	
20	NEW		THE AUDITION	CHAMPION VICTORY 339 (13.98)	
21	14	35	JASON ALDEAN	RELENTLESS BROKEN BOW 7047 (17.98)	●
22	13	29	SPOON	GA GA GA GA GA MERGE 295* (15.98)	
23	18	9	PITBULL	THE BOATLIFT FAMOUS ARTISTS/DIAZ BROTHERS 2960*/TVT (18.98)	
24	19	11	DAVID GRAY	GREATEST HITS ATO 21591 (15.98)	
25	15	18	DETHKLOK	THE DETHALBUM (SOUNDTRACK) WILLIAMS STREET 0002/ADULT SWIM (13.98)	
26	23	33	DJ KHALED	WE THE BEST TERROR SQUAD 4229/KOCH (17.98)	
27	16	12	LITTLE BIG TOWN	A PLACE TO LAND EQUITY 3018 (18.98)	
28	21	40	THE SHINS	WINNING THE NIGHT AWAY SUB POP 705* (15.98)	●
29	20	14	THE NATIONAL	BOXER BEGGARS BANQUET 252/BEGGARS GROUP (15.98)	
30	26	14	DWIGHT YOAKAM	DWIGHT SINGS BUCK VIA 6129*/NEW WEST (16.98)	
31	25	3	NICK SWARDSON	PARTY COMEDY CENTRAL 0056 (15.98 CD/DVD) ⊕	
32	24	18	IRON AND WINE	THE SHEPHERD'S DOG SUB POP 710* (15.98)	
33	28	13	LEVON HELM	DIRT FARMER DIRT FARMER 79844/VANGUARD (16.98)	
34	32	13	SHEKINAH GLORY MINISTRY	JESUS KINGDOM 3003/BUCKWORLD (17.98)	
35	31	8	VARIOUS ARTISTS	CRUNK HITS VOL. 4 TVT 2514 (18.98)	
36	NEW		THE WHIGS	MISSION CONTROL ATO 21611 (11.98)	
37	17	12	BAND OF HORSES	CEASE TO BEGIN SUB POP 745* (15.98)	
38	36	25	RED	END OF SILENCE ESSENTIAL 10807 (12.98) ⊕	
39	35	3	SHARON JONES & THE DAP-KINGS	100 DAYS, 100 NIGHTS DAP TONE 012 (15.98)	
40	33	16	RODRIGO Y GABRIELA	RODRIGO Y GABRIELA ATO 21557 (13.98) ⊕	
41	29	17	DROPKICK MURPHYS	THE MEANEST OF TIMES BORN & BRED 001*/ILG (15.98)	
42	30	32	ARCADE FIRE	NEON BIBLE MERGE 285* (14.98)	
43	27	8	STYLES P	SUPER GANGSTER (EXTRAORDINARY GENTLEMAN) PHANTOM/D-BLOCK 5567/KOCH (17.98)	
44	NEW		BISHOP PAUL S. MORTON PRESENTS FGBCF PRAISE AND WORSHIP	EMBRACING THE NEXT GENERATION TEHLIAH 6951/LIGHT (16.98)	
45	43	16	AS I LAY DYING	AN OCEAN BETWEEN US METAL BLADE 14632 (13.98)	
46	NEW		LIAM FINN	I'LL BE LIGHTNING YEP ROC 2163* (13.98)	
47	NEW		ZOX	LINE IN THE SAND SIDEONEDUMMY 1343 (11.98)	
48	42	9	ALL TIME LOW	SO WRONG, IT'S RIGHT HOPELESS 693 (13.98)	
49	41	13	ELLIOTT YAMIN	ELLIOTT YAMIN HICKORY 90019 (18.98)	●
50	46	44	TRACY LAWRENCE	FOR THE LOVE ROCKY COMFORT 90012 (12.98)	

**TOP INDEPENDENT ALBUMS:** Independent Albums are current titles that are sold via independent distribution, including those that are fulfilled via major branch distributors. **TOP DIGITAL:** Release sold as a complete bundle through digital download services. **WORLD:** See charts legend for rules and explanations. **BILLBOARD.BIZ CHART:** A weekly spotlight on one of the charts that are updated weekly on [billboard.biz](http://billboard.biz), including ones that are exclusive to [Billboard's](http://billboard.com) websites. © 2008 Nielsen Business Media, Inc. and Nielsen SoundScan, Inc. All rights reserved.

SALES DATA

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TOP DIGITAL			ARTIST	TITLE	BB 200 RANKING	CERT
THIS WEEK	LAST WEEK	WEEKS ON CHART	IMPRINT / DISTRIBUTING LABEL			
1	1	7	<b>#1</b> SOUNDTRACK	Junio	1	
2	NEW		NATASHA BEDINGFIELD	Pocketful Of Sunshine	3	
3	NEW		CAT POWER	Jukebox	12	
4	6	18	SOUNDTRACK	Once	27	
5	NEW		KATE VOEGELE	Don't Look Away	63	
6	4	13	SARA BAREILLES	Little Voice	23	
7	3	4	RADIOHEAD	In Rainbows	5	
8	2	2	JOSH KELLEY	Special Company	—	
9	8	0	ONEREPUBLIC	Dreaming Out Loud	20	
10	5	4	LIL WAYNE	The Leak (EP)	—	
11	NEW		MATT COSTA	Unfamiliar Faces	59	
12	NEW		DRIVE-BY TRUCKERS	Brighter Than Creation's Dark	36	
13	11		SOUNDTRACK	Alvin And The Chipmunks	13	
14	20	30	AMY WINEHOUSE	Back To Black	39	■
15	NEW		YELLOWCARD	iTunes Live From Las Vegas	—	

TOP WORLD			ARTIST	TITLE (IMPRINT / DISTRIBUTING LABEL)	CERT
THIS WEEK	LAST WEEK	WEEKS ON CHART			
1	1	52	<b>#1</b> CELTIC WOMAN	27 WKS A NEW JOURNEY MANHATTAN 75110/BLG	●
2	2	69	RODRIGO Y GABRIELA	RODRIGO Y GABRIELA ATO 21557 ⊕	
3	4	2	LADYSMITH BLACK MAMBAZO	I LEMBE: HONORING SHAKA ZULU GALLO 3133/HEADS UP	
4	NEW		DENGUE FEVER	VENUS ON EARTH M60 101	
5	3	31	ISRAEL 'IZ' KAMAKAWIWO'OLE	WONDERFUL WORLD BIG BOY 5911/MOUNTAIN APPLE	
6	5	18	SOUNDTRACK	THE DARJEELING LIMITED FOX 9240/ABKCO	
7	6	18	MANU CHAO	LA RADIOLINA BECAUSE 68496*/NACIONAL	
8	10	60	LOREENA MCKENITT	AN ANCIENT MUSE QUINLAN ROAD/VERVE 007920/VG	
9	7	14	MICHELLE AMATO/ROSALIND MCALLISTER/SARAH MOORE	CELTIC LADIES: COLLECTOR'S EDITION MADACY 53173	
10	RE-ENTRY		ANDY PALACIO & THE GARIFUNA COLLECTIVE	WATINA CUMBANCHA 3.PUTUMAYO	
11	8	48	THE STARLITE SINGERS	IRISH FAVORITES MADACY SPECIAL PRODUCTS 52835/MADACY	
12	RE-ENTRY		ANUNA	CELTIC ORIGINS ELEVATION 50010 EX	
13	9	23	LOREENA MCKENITT	NIGHTS FROM THE ALHAMBRA QUINLAN ROAD/VERVE 009459/VG ⊕	
14	14	23	VARIOUS ARTISTS	IRISH TENDERS MADACY SPECIAL PRODUCTS 52839/MADACY	
15	15	35	CEU	CEU URBAN JUNGLE/HEAR/STARBUCKS 361129/SIX DEGREES	

TOP KID AUDIO			TITLE	FROM: .biz
THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST (IMPRINT / DISTRIBUTING LABEL)	
1	1	31	<b>#1</b> HANNAH MONTANA 2 (SOUNDTRACK)/MEET MILEY CYRUS	14 WKS TV SOUNDTRACK/MILEY CYRUS (WALT DISNEY/HOLLYWOOD)
2	—	1	RADIO DISNEY JAMS 10	VARIOUS ARTISTS (WALT DISNEY)
3	2	24	HIGH SCHOOL MUSICAL 2	TV SOUNDTRACK (WALT DISNEY)
4	3	66	HANNAH MONTANA	TV SOUNDTRACK (WALT DISNEY)
5	4	17	HIGH SCHOOL MUSICAL	TV SOUNDTRACK (WALT DISNEY)
6	3	5	HIGH SCHOOL MUSICAL 2: NON-STOP DANCE PARTY	VARIOUS ARTISTS (WALT DISNEY)
7	—	1	THE BACKYARDIGANS: BORN TO PLAY	TV SOUNDTRACK (NICKELODEON/SONY BMG)
8	6	19	DISNEY'S KARAOKE SERIES: HANNAH MONTANA	VARIOUS ARTISTS (WALT DISNEY)
9	—	16	THE NAKED BROTHERS BAND	TV SOUNDTRACK (NICK/COLUMBIA/SONY MUSIC)
10	7	194	BABY EINSTEIN: LULLABY CLASSICS	THE BABY EINSTEIN MUSIC BOX ORCHESTRA (BUENA VISTA/WALT DISNEY)
11	8	26	KIDZ BOP 12	KIDZ BOP KIDS (RAZOR & TIE)
12	10	7	HIGH SCHOOL MUSICAL HITS: REMIXED	VARIOUS ARTISTS (WALT DISNEY)
13	11	19	DISNEY'S KARAOKE SERIES: HIGH SCHOOL MUSICAL 2	VARIOUS ARTISTS (WALT DISNEY)
14	20	58	THE BACKYARDIGANS: GROOVE TO THE MUSIC	TV SOUNDTRACK (NICK/SONY BMG STRATEGIC MARKETING GROUP)
15	12	64	DISNEY'S KARAOKE SERIES: HIGH SCHOOL MUSICAL	VARIOUS ARTISTS (WALT DISNEY)



## TOP HEATSEEKERS

THIS WEEK	LAST WEEK	WEEKS ON CHIT	ARTIST	Title	PEAK POSITION
1	NEW	1 WK	<b>BLACK MOUNTAIN</b> JAGJAGUWAR 090* (15.98)	In The Future	
2	NEW		<b>MOE.</b> FATBOY 6649 (11.98)	Sticks And Stones	
3	NEW		<b>NORTH MISSISSIPPI ALLSTARS</b> SONGS OF THE SOUTH 006 (15.98)	Hernando	
4	1	57	<b>DRAGONFORCE</b> SANCTUARY 618034/ROADRUNNER (17.98) +	Inhuman Rampage	
5	NEW		<b>THE AUDITION</b> VICTORY 339 (13.98)	Champion	
6	NEW		<b>MGMT</b> COLUMBIA 19512*/SONY MUSIC (11.98)	Oracular Spectacular	
7	2	14	<b>NICK SWARDSON</b> COMEDY CENTRAL 0056 (15.98 CD/DVD) +	Party	
8	5	13	<b>LEVON HELM</b> DIRT FARMER 79844 VANGUARD (16.98)	Dirt Farmer	
	3	26	<b>FIVE FINGER DEATH PUNCH</b> FIRM 70116 (12.98)	The Way Of The Fist	
10	NEW		<b>THE WHIGS</b> ATO 21611 (11.98)	Mission Control	
11	6	17	<b>SHARON JONES &amp; THE DAP-KINGS</b> DAPTONE 012 (15.98)	100 Days, 100 Nights	
12	13	9	<b>GREATEST GAINER</b> <b>WE THE KINGS</b> S-CURVE 52001 (8.98)	We The Kings	
13	NEW		<b>LIAM FINN</b> YEP ROC 2163* (13.98)	I'll Be Lightning	
14	NEW		<b>ZOX</b> SIDEONEDUMMY 1343 (11.98)	Line In The Sand	
15	7	3	<b>RHONDA VINCENT</b> ROUNDER 610592 (17.98)	Good Thing Going	
16	12	2	<b>CARDENALES DE NUEVO LEON</b> DISA 724120 UG (12.98)	25 Aniversario: Edicion Limitada	
17	NEW		<b>TIMES NEW VIKING</b> MATADOR 760* (13.98)	Rip It Off	
18	20	10	<b>METRO STATION</b> RED INK 10521 (12.98)	Metro Station	
19	NEW		<b>SUPER FURRY ANIMALS</b> ROUGH TRADE 423/BEGGARS GROUP (15.98)	Hey Venus!	
20	4	3	<b>MATT WHITE</b> GEPHEN 008522/IGA (9.98)	Best Days	
21	15	16	<b>JUSTICE</b> ED BANGER/BECAUSE 224892/VICE (13.98)	Cross	
22	10	6	<b>RIVERS CUOMO</b> GEPHEN 010417*/IGA (13.98)	Alone: The Home Recordings Of Rivers Cuomo	
23	18	3	<b>GRUPO NUEVA VIDA</b> MULTIMUSIC 11533 (6.98)	Mejores Cantos Religiosos	
24	NEW		<b>LADYSMITH BLACK MAMBAZO</b> GALLO 3133/HEADS UP (18.98)	Ilembé: Honoring Shaka Zulu	
25	29	17	<b>LA ARROLLADORA BANDA EL LIMON</b> DISA 729327 UG (5.98)	Linea De Oro: En Los Puros Huesos...	

Chicago band notches its best sales week (4,000) and first taste of a national sales chart.

Critics' fave MGMT lands at No. 6 with 3,000 after the set gets a wider release through Columbia.

The son of Crowded House's Neil Finn sets sail at No. 13 with his debut album.

THIS WEEK	LAST WEEK	WEEKS ON CHIT	ARTIST	Title	PEAK POSITION
26	14	17	<b>BEIRUT</b> BA DA BING 055* (13.98)	Flying Club Cup	
27	22	18	<b>MAYDAY PARADE</b> FEARLESS 30099 (11.98)	A Lesson In Romantics	
28	NEW		<b>WITH BLOOD COMES CLEANSING</b> VICTORY 374 (13.98)	Horror	
29	NEW		<b>ANAMOR</b> AA ENTERTAINMENT J & N 50247/SONY BMG NORTE (13.98)	De Lo Tanto Que Te Amo	
30	11	11	<b>THE SPILL CANVAS</b> ONE ELEVEN SIRE 162428/WARNER BROS (13.98)	No Really, I'm Fine	
31	21	4	<b>GLEN HANSARD AND MARKETA IRGLOVA WITH MARIA TUHKANEN AND BERTRAND GALEN</b> OVERCOAT 25 (13.98)	The Swell Season	
32	8	2	<b>EGYPT CENTRAL</b> FAT LADY 95255/EAST WEST (15.98)	Egypt Central	
33	28	35	<b>XTREME</b> LA CALLE 340011/UG (13.98)	Haciendo Historia	
34	35	9	<b>EL POTRO DE SINALOA</b> MACHETE 010337 (11.98)	El Primer Tiempo	
35	26	25	<b>FLIGHT OF THE CONCHORDS</b> SUB POP 746 (4.98)	The Distant Future (EP)	
36	17	8	<b>YURIDIA</b> SONY BMG NORTE 17565 (14.98)	Entre Mariposas	
37	9	49	<b>PETER BJORN AND JOHN</b> ALMOSTGOLD 002* (12.98)	Writer's Block	
38	32	19	<b>MAZIZO MUSICAL</b> UNIVISION 311180/UG (5.98)	Linea De Oro: Loco Por Ti...	
39	30	43	<b>SICK PUPPIES</b> RMR 89752/VIRGIN (12.98)	Dressed Up As Life	
40	27	14	<b>HURT</b> CAPITOL 94656 (12.98)	Vol. II	
41	34	7	<b>ROGUE WAVE</b> BRUSHFIRE 009805*/UMRG (13.98)	Asleep At Heaven's Gate	
42	40	12	<b>SARA GROVES</b> SPONGE INK/COLUMBIA 84302/SONY MUSIC (13.98)	Tell Me What You Know	
43	42	46	<b>LEELAND</b> ESSENTIAL 10812 (13.98)	Sound Of Melodies	
44	NEW		<b>DENGUE FEVER</b> M80 101* (15.98)	Venus On Earth	
45	46	7	<b>ESCAPE THE FATE</b> EPITAPH 86632 (13.98)	Dying Is Your Latest Fashion	
46	16	46	<b>COLD WAR KIDS</b> DOWNTOWN 70009 (13.98)	Robbers & Cowards	
47	NEW		<b>JUAN DIEGO FLOREZ/ACCADEMIA NAZIONALE DI SANTA CECILIA (ABBADO)</b> DECCA 010302/UNIVERSAL CLASSICS GROUP (16.98)	Arias For Rubini	
48	23	9	<b>DEMETRI MARTIN</b> COMEDY CENTRAL 0044 (15.98 CD/DVD) +	These Are Jokes	
49	RE-ENTRY		<b>LOS GREY'S</b> PLATINO/FONDISA 352848/UG (5.98)	Linea De Oro: Dos Gotas De Agua Y Muchos Exitos Mas...	
50	RE-ENTRY		<b>NEEDTOBREATHE</b> ATLANTIC 236924/AG (13.98)	The Heat	

## TASTEMAKERS

THIS WEEK	LAST WEEK	WEEKS ON CHIT	ARTIST	Title	PEAK POSITION
1	NEW	1 WK	<b>CAT POWER</b> JUKEBOX MATADOR 754*		
2	1	5	<b>RADIOHEAD</b> IN RAINBOWS 150 21622*/ATO		
3	NEW		<b>DRIVE-BY TRUCKERS</b> BRIGHTER THAN CREATION'S DARK NEW WEST 6135		
4	2	3	<b>SOUNDTRACK</b> JUNO FOX/RHINO 410236/AG		
5	NEW		<b>BLACK MOUNTAIN</b> IN THE FUTURE JAGJAGUWAR 090*		
6	3	2	<b>THE MAGNETIC FIELDS</b> DISTORTION NONESUCH 3270*/WARNER BROS.		
7	4	14	<b>ROBERT PLANT / ALISON KRAUSS</b> RAISING SAND ROUNDER 619075*		
8	5	11	<b>ALICIA KEYS</b> AS I AM MBK/J 11513*/RMG +		
9	NEW		<b>MOE.</b> STICKS AND STONES FATBOY 6649		
10	NEW		<b>MATT COSTA</b> UNFAMILIAR FACES BRUSHFIRE 009867/UMRG		
11	7	6	<b>LUPE FIASCO</b> LUPE FIASCO'S THE COOL 1ST & 15TH/ATLANTIC 368316*/AG		
12	NEW		<b>NORTH MISSISSIPPI ALLSTARS</b> HERNANDO SONGS OF THE SOUTH 006		
13	13	9	<b>KEYSHIA COLE</b> JUST LIKE YOU CONFIDENTIAL/IMANI/GEFFEN 009475*/IGA		
14	6	6	<b>MARY J. BLIGE</b> GROWING PAINS Matriarch/GEFFEN 010313*/IGA +		
15	NEW		<b>MGMT</b> ORACULAR SPECTACULAR COLUMBIA 19512*/SONY MUSIC		

### BREAKING & ENTERING

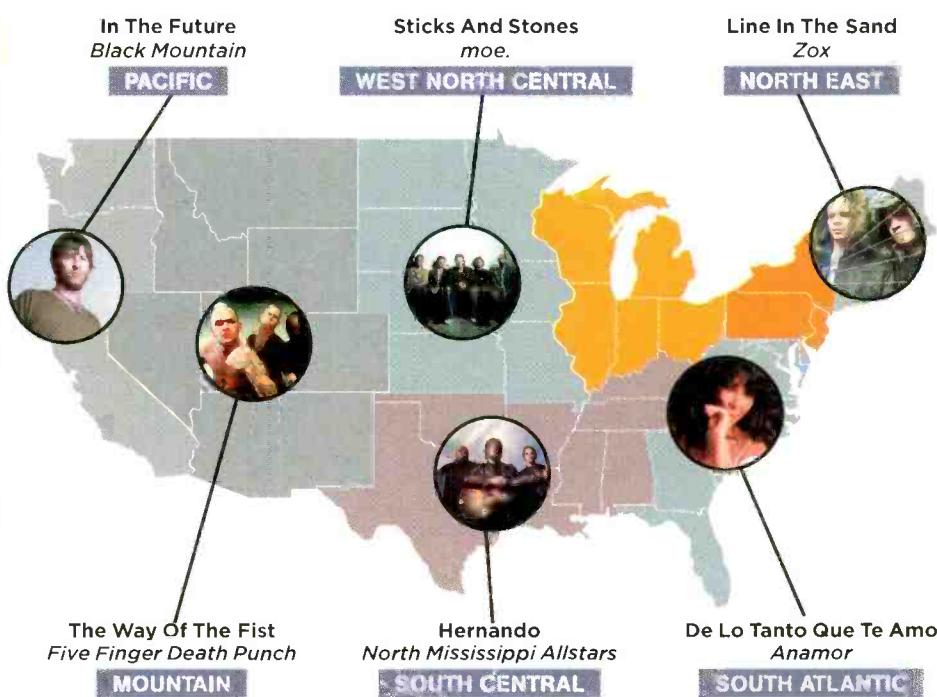
Egypt Central's self-titled debut was recorded in 2005, but finally bowed last issue on Top Heatseekers in the No. 8 spot after rerelease by Fat Lady Music on Jan. 15. Find out more about the band and how its single "You Make Me Sick" is catching on at rock radio on billboard.com.



EGYPT CENTRAL

Go to [billboard.com/breaking](http://billboard.com/breaking) to discover developing artists making their inaugural chart runs each week.

## REGIONAL HEATSEEKER #1s



### EAST NORTH CENTRAL

- Black Mountain - In The Future
- The Audition - Champion
- moe. - Sticks And Stones
- Dragonforce - Inhuman Rampage
- Teddy Brent - Fashionable
- North Mississippi Allstars - Hernando
- Five Finger Death Punch - The Way Of The Fist
- Sally Anthony - Goodbye
- Nick Swardson - Party
- Times New Viking - Rip It Off

### MID ATLANTIC

- moe. - Sticks And Stones
- Black Mountain - In The Future
- North Mississippi Allstars - Hernando
- The Audition - Champion
- Levon Helm - Dirt Farmer
- Dragonforce - Inhuman Rampage
- MGMT - Oracular Spectacular
- Juan Diego Florez/Accademia Nazionale Di Santa Cecilia (Abbado) - Arias For Rubini
- Zox - Line In The Sand
- Ladysmith Black Mambazo - Ilembé: Honoring Shaka Zulu

### PROGRESS REPORT

**Metro Station, "Metro Station"**  
The electro pop band's album is up 21%, moving to No. 18 on Top Heatseekers. The quartet, which includes guitarist/singer Trace Cyrus, the older brother of Miley, is touring with Cobra Starship and Heatseekers chart buddy We the Kings (No. 12).

**HEATSEEKERS:** The best-selling albums by new and developing acts, defined as those who have never appeared in the top 100 of The Billboard 200 or the top 10 of Top Country Albums, Top R&B/Hip-Hop Albums, Top Christian Albums, Top Gospel Albums or Top Latin Albums. If a Heatseeker's title reaches that level, it and the act's subsequent albums are immediately ineligible to appear on the Heatseekers chart. **TASTEMAKERS:** Tastemakers ranks the best-selling albums in an influential subset panel of more than 350 stores from independent retailer co-ops and smaller regional chains. See Chart Legend for rules and explanations. © 2008, Nielsen Business Media, Inc. and Nielsen SoundScan, Inc. All rights reserved.



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**RECORD COMPANIES:** Universal Music Indonesia names **Bimbom Barkah** GM. He was managing director of digital download Web site [ImportMusic.com](http://ImportMusic.com).

German labels body BPW in Berlin appoints Dr. **Florian Drucke** the new head of legal and politics. He was legal adviser of the association.

Sony BMG Nashville's BNA Records names **Vance Cobb** manager of regional promotions, covering the Southeast. He was senior director of national top 40 promotion at Universal Music Group.

Music World Entertainment appoints **Lynn Scott** VP of marketing, **Jennifer Carlson** VP of digital strategy/emerging technologies, and **Penny Lazo** national director of sales. Scott was VP of marketing at Kedar Entertainment Group, Carlson was an independent online strategist, and Lazo was national director of sales and marketing at Big Machine Records.



**PUBLISHING:** BMI appoints **Frederic Ifrah** director of financial analysis and business development for new-media and strategic development. He was manager of financial planning at TV Guide Network.

**DISTRIBUTION:** Universal Music Group Distribution names **Jim Urie** CEO. In addition to CEO, he will continue to carry the title of president.

**TOURING:** Venue management firm SMG taps **Steve Miller** as GM of Toledo, Ohio's SeaGate Convention Centre and multipurpose Lucas County Arena. He was assistant GM/director of sales at Devos Place in Grand Rapids, Mich.

The Viper Room in Los Angeles elevates **Anna Geyer** to marketing and public relations manager. She was marketing coordinator.

**DIGITAL:** QuePasa, owner of Latino online community QuePasa.com, appoints **Jeff Valdez** chairman of the board. He also serves on the boards of Si TV and Maya Entertainment.

**MEDIA:** Bilingual entertainment channel LATV names **Luca Bentivoglio** VP of programming. He was president of the international division at Educational Adventures.

—Edited by Mitchell Peters

## GOODWORKS

### WALKING FOR MOTHER EARTH

Chuck Billy, frontman of metal band Testament, will perform a benefit concert Feb. 9 at the Eastside Cultural Center in Oakland, Calif., to raise money for the American Indian Movement's Longest Walk 2, a five-month walk across the United States to raise awareness of environmental disharmony. Ticket prices range from \$25 to \$40. The 4,440-mile walk to Washington, D.C., begins Feb. 11.

### FAMILY DAY TO HONOR LILES

The T.J. Martell Foundation—dedicated to funding research for leukemia, cancer and AIDS—will host its ninth annual Family Day fund-raising event March 2 at the Jacob Javits Center in New York. The day will be filled with indoor gaming, sports and carnival activities. This year's event will honor Warner Music Group executive VP Kevin Liles and his family. Family-of-four ticket packages cost \$150; individual tickets are \$75 for adults and \$25 for children under 16.



### SESAC JAZZ AWARDS

New York's historic Tavern on the Green was the setting for SESAC's fourth annual Jazz Awards, honoring the top jazz albums of 2007. The audience, which included SESAC-affiliated composers and publishers as well as industry executives and press, enjoyed performances from pianist Robert Glasper and New York Voices' Lauren Kinhan. PHOTOS: COURTESY OF SHAWN EHLERS

**ABOVE LEFT:** SESAC VP of writer/publisher relations **Linda Lorence Critelli** and SESAC VP of writer/publisher relations **Trevor Gale**, right, present an award to **Robert Glasper**.

**ABOVE RIGHT:** SESAC VP of writer/publisher relations **Linda Lorence Critelli**, left, bestows an award on **Lauren Kinhan** and her husband, SESAC attorney **Rob Marcus**.

**LEFT:** SESAC VP of writer/publisher relations **Trevor Gale**, left, congratulates **Michael Blake** on his jazz award for his contribution to the *Slow Poke* project.

**RIGHT:** **Lauren Kinhan** entertains the crowd with a performance of "As We Live and Breathe."



R&B singer **Cassie** and Grammy Award-winning artist **John Legend** attend the Pepsi Stuff Concert, which featured performances by Legend and Estelle, Jan. 24 at Pacha in New York. PHOTO: COURTESY OF JOHNNY NUNEZ/WIREIMAGE.COM



New wave punk act **Rock&Roll** performed Jan. 23 at the opening of fashion designer **Andrew Buckler's** new SoHo store in New York. The fashionable rock band will be featured in the ad campaign for **Robert Cavalli's** spring 2008 Men's Collection. From left are drummer **Paul Louis Viguer**, tambourinist **Vincent-John Soimaud**, Buckler, lead vocalist/guitarist **Gricha Berakachvili**, lead guitarist **Matthias Cadéac d'Arbaud** and bassist **Luc Arnal**.

### INSIDE TRACK

## ALL IN THE FAMILY

After parting ways approximately four years ago, original P.O.D. guitarist **Marcos Curiel** has rejoined the San Diego-based rock act for its next release, "When Angels & Serpents Dance," due April 8 via INO/Columbia. Curiel exited P.O.D. following 2001's "Satellite" (Atlantic), which has moved 3.2 million units in the United States, according to Nielsen SoundScan. "We were at the height of our career, and all of a sudden this big mess happened," the guitarist tells *Track*, declining to give specifics about the breakup. "It was just business." Feelings shifted into a more positive direction after a couple of friendly

phone conversations between Curiel and P.O.D. drummer **Wuv Bernardo**. "Next thing I know, [Wuv] tells me the guitar player who replaced me was bowing out and maybe we should start jamming," Curiel recalls. As for the new material, "The songs sound a lot more refined," he says. "At one point, we were all about going off all the time. Now it's more about trying to write the best song and inspiring people." The band's new relationship with Columbia stems from a deal being "offered to us that we couldn't refuse," Curiel says. Following the release of "When Angels & Serpents Dance," P.O.D. is expected to headline

a U.S. club trek in May, followed by heavy touring overseas. "We're going to do the whole world a few times over," Curiel says.





## THE NASHVILLE CHAPTER'S GRAMMY AWARD NOMINEES PARTY

The Nashville Chapter of the Recording Academy hosted a party Jan. 22 at Nashville's Loews Vanderbilt Plaza hotel to celebrate with its lengthy list of nominees for the 50th annual Grammy Awards. PHOTOS: COURTESY OF TONY PHIPPS/WIREIMAGE.COM and THE RECORDING ACADEMY

**ABOVE:** From left are duo **Troy Gentry** and **Eddie Montgomery**, Recording Academy South regional director **Susan Stewart** and singer/songwriters **Dierks Bentley** and **Jamey Johnson**.

**BELOW:** Country artist **Taylor Swift**, far right, celebrates with best new artist nominee **Paramore**. From left are Paramore's **Zac Farro**, **Jeremy Davis**, **Josh Farro** and **Hayley Williams**.



Country singer **Joe Nichols**, right, performed his single "It Ain't No Crime" Jan. 28 on **Conan O'Brien's "Late Night"** show. Afterward, the artist caught a flight to Atlanta, where he performed the next day for country **WKHX**, and then headed to Miami to shoot a video for the single.



Universal Music executives welcome **Tony Harlow**, left, newly appointed senior VP of international marketing for Universal Music Group International, at the company's 2008 South East Asia managing directors meeting in Hong Kong. With Harlow, from left, are Universal Music South East Asia VP of international marketing **Yvonne Yuen**, Universal Music Asia Pacific president **Max Hole**, Universal Music South East Asia senior VP/CFO **Steve Moss** and **Sandy Monteiro**, Universal Music Malaysia managing director/Universal Music Group International senior VP of the ASEAN (Assn. of South East Asian Nations) region. PHOTO: COURTESY OF IVAN CHAN



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Ticketmaster presented **Garth Brooks** with a donation to the artist's Fire Intervention Relief Effort at the Staples Center in Los Angeles, where he hosted a press conference about his five Staples Center concerts benefiting F.I.R.E., a campaign of the McCormick Tribune Foundation. The funds will be granted to agencies providing aid to the victims of and first responders to the Los Angeles and San Diego wildfires, in addition to giving financial assistance to California firefighting departments and organizations in need of additional or replacement firefighting equipment. From left are Ticketmaster chairman **Terry Barnes**, Brooks and Ticketmaster president/CEO **Sean Moriarty**.

## INSIDE TRACK

### JAM ON IT

Now that the band has its show on the road, there should be some new product from From the Jam in the near future. Bassist **Bruce Foxtton**—who along with original Jam drummer **Rick Buckler** leads the revived, **Paul Weller**-less version of the legendary punk/new wave act—tells *Track* that *From the Jam* hopes to release a live DVD and possibly an album of new material this year. The DVD is a done deal; the group, which also includes guitarists **David Moore** and **Russell Hastings** in place of **Weller**, filmed a December show in London, which it plans to release in May.

As for new material, **Foxtton** says *From the Jam* plans to start rehearsing song ideas in April, after the group finishes its early-year tour commitments. "There will be new material, [but] it probably won't see the light of day until the end of this year," he says. "We've got a few good ideas kicking around. We'll see what we come up with. We don't want to rush it. There's no pressure from a record label or anybody. It's a great position to be in."



FROM THE JAM



From left, the Hives' **Vigilante Carlstrom**, **Chris Dangerous**, **Howlin' Pelle Almqvist** and **Nicholaus Arson** surround singer/songwriter **Kathleen Edwards** while attending the NHL All-Star Game Jan. 27 at Atlanta's Philips Arena. PHOTO: COURTESY OF FRANK MULLEN/NHLI VIA GETTY IMAGES

FROM THE JAM: JOHN WALKER

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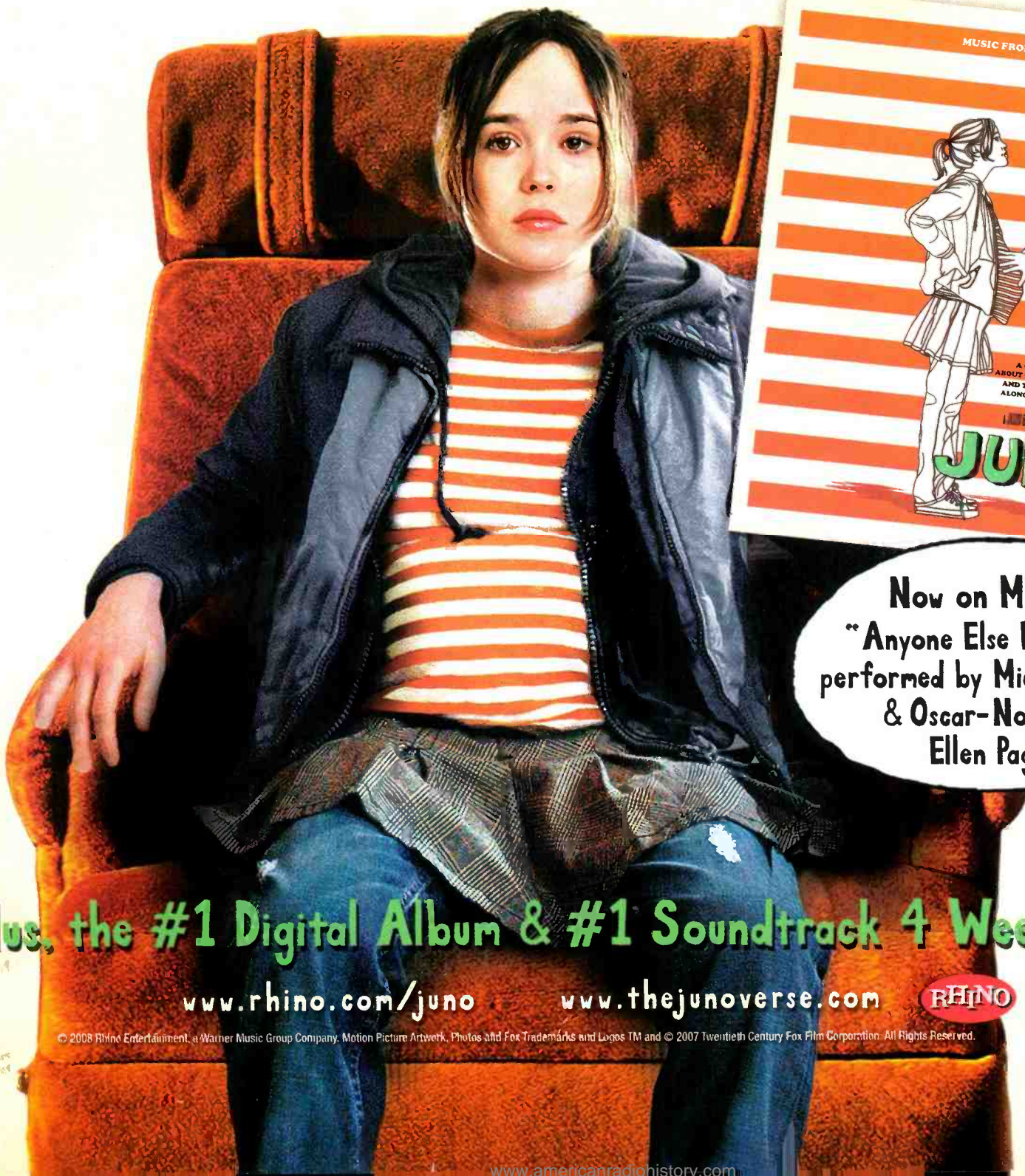
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