THE FUTURE SOUND OF STARBUCKS
The Coffee Kings' Top Brass Spills The Beans On Its Entertainment Strategy >P.23

CHART HEAT
Marvin Sapp, The Mars Volta, Ryan Leslie >P.70

CEO Howard Schultz,
Early Investor/New Signing
Kenny G And Entertainment President Ken Lombard
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## No. 1 on the Charts

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**Jaded Insider**

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

### Events

**Latin Music Conference & Awards**

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

Considering The Most Important Part Of Your Business: The Customer

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

It was a sad day when that store closed down. It made me nostalgic for my misspent youth. Then I remembered something—I hadn’t set foot in Tower Records in more than 10 years. In fact, I recall the last time I was there. I was looking for a Romy Music import, and the clerks were just looking at me like I was from outer space. “Who the hell is Romy Music?” I left the store with my head down. My Tower Records had mocked me. My Tower Records didn’t love me anymore. I tried to buy Virgin Megastores, but I found them just too big. I’d walk into the stores, get dizzy and forget what I was looking for. And the clerks were just rude as at Tower Records.

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

Ah, the ‘experience.’ If only Tower would have listened. However, someone in the audience was listening—Starbucks. While speaking to us for this week’s Starbucks cover story (see page 23), Starbucks Entertainment president Ken Lombard said the word “experience” 37 times during the course of a 30-minute interview.

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

Feedback:

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

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

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

In the past 12 months, I’ve bought music at only two stores—indie retailer Amoeba Records in Los Angeles and my neighborhood Starbucks. Why? Because both offered damn good experiences...
WMG POSTS Q1 LOSS
Warner Music Group lost $16 million, or 11 cents per diluted share, on sales of $989 million in its fiscal first quarter ended Dec. 31, due to an $18 million write-off for shutting down its Bulldog Entertainment concert promotion company. The fiscal first quarter results compares with the $18 million in net income, or 12 cents per diluted share, the company posted last year in the corresponding period.

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

NAPSTER LOSSES NARROW
Napster reported a narrower quarterly loss, beating Wall Street consensus estimates, as revenue rose. The company said its fiscal third-quarter net loss was $2.8 million, or 6 cents per share, compared with a year-earlier net loss of $5.5 million, or 22 cents per share. Net revenue rose to $22.8 million from $28.4 million. Analysts, on average, had predicted a loss of 12 cents per share on revenue of $32.9 million.

SHOTS IN THE ARM

Retailers Salivating For Grammy, Valentine's Day Upticks

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

Last year, the week containing the Grammys' and Valentine's Day sales totaled 11.1 million units, according to Nielsen SoundScan. But with U.S. album sales averaging 7.6 million units per week so far in 2008, last year's Grammy/Valentine's Day total would represent a 46% increase. Indeed, with U.S. album sales down more than 13% and CD sales off 17.6% through the week ending Feb. 3, merchants say they will take any help they can get. That's why they hope that this year's one-two punch of the Grammy show, to be broadcast Feb. 10, and Valentine's Day (Feb. 14), will bring traffic back into stores.

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

The only other week where sales inspired by the Grammys and Valentine’s Day fell in the same week this decade was in 2005, when the show aired on Sunday, Feb. 13. The following week, which included Valentine’s Day, sales totaled 13 million units.

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

Getting back to the Grammys themselves, artist performances and multiple award winners—particularly for emerging artists—usually benefit the most from the broadcast, merchants say. This year, merchants continue to believe that Amy Winehouse can gain the most from the Grammys; she has been performing with the most of the Grammy-nominated artists on the show.

At press time, her visa application had been rejected by the American Embassy in London, which meant she wouldn’t appear in person at the show. Her album "Back to Black" was nominated for album and best pop vocal album of the year, and she also picked up nominations for best new artist, record and song of the year, and best female pop vocal performance for "Relentless." According to Nielsen SoundScan, "Back to Black" has scanned 1.5 million copies in the United States. Even with those strong sales, retail buyers say that while most know of the artist because of her tabloid-fodder lifestyle, "most people don't know her music, she hasn't broken through to the mainstream," Hudson says. "We don't even know if she is going to be there, but if she performs or wins, you will see a really strong reaction. It can show off that it's a really good record.”

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

Also, Chris Brown—whose song with T-Pain, "Kiss Kiss," is up for best rap/sung collaboration—is already doing well, but [a win] could put him in the next category," says Joe Nardone, VP at 11-unit, Wilkes-Barre, Pa.-based Gallery of Sound. Sue Bryan, who oversees music and video at New York-based J&R Music World, expects to see sales from some of the niche artists performing on the show. She cites album of the year nominee Herbie Hancock's collaboration with Lang Lang as likely to lead to traffic for the downtown Manhattan store.

But merchants add that other nominated or performing artists aren't as likely to benefit as much due to their current projects already reaching the saturation point for sales. Those include West, Miley Cyrus, Beyonce, Alicia Keys and the Beatles. “I can’t see the Beatles selling another million copies because of the special performance of the casts of ‘The Beatles LOVE by Cirque du Soleil’ and ‘Across the Universe,’” says Carl Mello, head of purchasing at 25-unit, Brighton, Mass.-based Newbury Comics. On the other hand, he equivocates, “It’s the Beatles.”

As for this Valentine's Day, merchants say they are ready for the spike. "It’s about 90% of sales," says Carl Mello, head of purchasing at 25-unit, Brighton, Mass.-based Newbury Comics. "It’s the Beatles.”

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UPFRONT

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

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

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

POP

BY CORTNEY HARDING

‘SOUL’ SURVIVOR

Atlantic Readies Naim Album As Mac Ad Track Heats Up

Right now, the only way to get a copy of Yael Naim’s “New Soul,” which is prominently featured in the new Mac Air ad, is to buy it on iTunes. Alternatively, a friend in France could procure you a physical copy of Naim’s self-titled album, released there last October by label Totou Tard. But that will all change March 18, when Atlantic releases the album in the United States, two months ahead of schedule. Naim has been signed to Atlantic stateside since 2007.

Like Feist’s iPod Nano ad-soundtracking “1234” before it, “New Soul” is racing up the charts and doing big business online. This week, it debuts at No. 9 on the Billboard Hot 100 and No. 2 on Hot Digital Songs after shifting 135,000 copies, according to Nielsen SoundScan. That marks the highest Hot 100 debut since “What Time Is It?” by High School Musical Cast opened at No. 6 last August. The success of the ad leaves Naim’s team at Atlantic in a happy predicament. “When we signed her, we started out with this pretty much unknown girl who sings in Hebrew half the time and built our campaign around that. Now, we have to suddenly change everything,” Atlantic head of international Torsten Luth says.

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

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

For now, Totou Tard is handling iTunes sales for Naim’s music, although Luth says that Atlantic is “in the process of taking it over.”

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

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

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

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

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

TOURING

BY MITCHELL PETERS

Bigger, Greener
Earth Day Festival Expanding To Eight Cities

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

In an effort to raise the profile of Earth Day (April 22), producers of the Green Apple Festival, in collaboration with the Earth Day Network and presenting sponsor Chase, will set up free concerts in New York (Central Park), Washington, D.C. (the National Mall), Chicago (Lincoln Park Zoo), Miami (Bicentennial Park), Denver (City Park), Dallas (Fair Park), San Francisco (Golden Gate Park) and Los Angeles (Santa Monica Pier). No artists were confirmed at press time, but “we’re looking to have as an eclectic lineup as we can,” Shapiro says, adding that about four “big acts” will perform in each city.

Two days leading up to the Green Apple Festival, approximately 150 music clubs across the country will be enlisted to help spread the message of environmental awareness. Each venue will be encouraged to utilize environmentally friendly supplies, such as biodegradable cleaning materials and recycled napkins and paper towels. In addition, “We’re going to encourage the talent at all of these shows to acknowledge from the stage that it’s Earth Day,” says Shapiro, who owned now-closed environmentally focused New York venue Wetlands Preserve. “We’ll also ask the bands to make a contribution to an environmentally oriented charity of their choice.”

With such acts as Bob Weir & Ratdog, the Decemberists, Taylor Hicks, Stephen Marley and Kaiser Chiefs, last year’s festival billed as the largest carbon-neutral event of its kind, was held in New York, Chicago and San Francisco. Shapiro says the shows drew 15,000, 40,000 and 25,000 people, respectively. He hopes the 2008 fest will draw 500,000 concertgoers across the board. “What’s exciting is that Green Apple will be the biggest Earth Day event in the country,” he says.
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PUBLISHERS SCORE EARY AT CRB
Rate-Setting Trial In Full Swing

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

Just days before the trial began Jan. 28, DiMA petitioned the CRB to refer a “novel question of law” to Copyright Office chief Marybeth Peters. Before the judges set compulsory license rates for the right to reproduce compositions via downloads and streams, DiMA wanted the Register to decide whether an interactive (i.e., on-demand) stream is the type of digital delivery that falls under the reproduction license of section 115 of the Copyright Act. The services separately license the right to perform the songs from performing rights organizations.

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

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

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

Many lawyers and executives questioned the legal timeliness of DiMA’s petition last month. The RIAA filed a similar request for a referral in connection with compositions used for master ring tones in early 2006, shortly after the proceeding began. Peters decided in October 2006 that compositions for this use were subject to the compulsory license. After the CRB’s rejection of DiMA’s request, some legal sources posited whether an earlier filing by DiMA would have given the judges time to have the parties prepare briefs on what is or is not an “interactive” stream. Perhaps the judges could have decided the factual issues and then referred the legal question—whether a stream requires a reproduction license—to the Register to decide. The judges were more unlikely to delay the trial for this type of thing at such a late date, they say. Still, the judges could touch the subject again during the trial.

Another thorny and important issue is likely to be decided within days. Label’s digital services want the three CRB judges to consider, while making their decision on U.S. rates, evidence of publishing rates that were set by tribunals and by settlement agreements outside the United States. Publishers view foreign rates as not being pertinent to U.S. rates. And those foreign rates are generally lower than the rates proposed by the U.S.-based National Music Publishers’ Assn. For example, a U.K.-rate settlement reached in 2006 set permanent and limited download rates at 8% of certain revenue of the services. By contrast, the NMRA wants 15% for permanent downloads (roughly 23% of the labels’ price to digital services) and about 15% of certain revenue for limited downloads. The RIAA proposed 5.1 cents for permanent downloads (about 7.8% of its price to services) and 7.8% of wholesale revenue for limited downloads. DiMA proposes 4 cents for permanent downloads and 4% of certain receipts for limited downloads. In 2007, rates for downloads were about 9.1 cents per song.

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

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

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

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

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

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

Urban/bachata group Aventura, Mexican singer/songwriter Marco Antonio Solís and ranchera icon Vicente Fernández are finalists for five awards each.
Performance revenue continues to grow for songwriters, composers and publishers.

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

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

1. How is ASCAP responding to a changing music industry?
ASCAP has got to be a more than a performing rights society. It's got to be a music service organization providing its members with opportunities to do things.

The ASCAP network through Live 365—we have 30 channels at ascap.com—showcases our members' works. In January, we had over 300,000 streams. This is key to helping our members get their works out and listened to.

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

2. What is a top growth area for ASCAP?
We grew general licensing revenue [from restaurants, nightclubs, etc.] to nearly $103 million. We believe we need to have a very strong hands-on approach, to go after legitimate licensees—those who, under the law, should pay for it. There are tremendous numbers of licensees who are not exempt and have to be educated. We're using new field technology, additional personnel and telephone call centers. We create new teams of people to deal with special kinds of licenses, and they become very good at selling those licenses.

3. You have lowered your expense ratio from 12.1% to 11.9%. Sometimes these operating ratios come into question since there are different ways to handle revenue and expenses. I read [in a U.K. publication] that some societies will deduct their interest income and other revenues...from their operating expenses. We don't do that. If there's revenue, like [our membership application fees last year, it's shown as revenue and not a reduction of expenses. Our operating ratio of 11.9% is there because our revenues—we're not offsetting any expenses there—and our expenses—we're not offsetting any revenues there—are what they are. It's pure.

4. How do you account for traditional media's performances via webcasting?
We're picking that up as part of existing, traditional revenue streams.

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

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

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NATION BUILDING

Which Acts Might Be Seeing 360 With Live Nation Artists?

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

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

Cohl is credited with developing the concept of one-promo-global touring and the development of aftermarket tour revenue opportunities—books, TV shows, videos/DVDs, films and merchandise. He has promoted four of the top five tours of all time, including every Rolling Stones tour since Steel Wheels in 1989 and A Bigger Bang in 2005-07, the top-grossing tour of all time at more than $558 million.

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

And then there’s the Fogel factor. In a Q&A at the Billboard Touring Conference late last year, Arthur Fogel, chairman of global music for Live Nation and a key architect of the Madonna deal—also a longtime innovator with Cohl—said that after the Madonna deal was announced, “there was an avalanche of artists, managers, lawyers (and) business managers coming to us and saying, ‘This is exactly what we think needs to happen in the business.’”

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

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

THE ROLLING STONES

LNA odds: Good

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

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

Cohl’s relationship with the Stones has long included multiple rights, primarily sponsorships, direct-to-fan marketing, merch and DVDs. Stones tour merch is handled by Anthill Trading and their Internet merch by MusicToday, both of which are now Live Nation acquisitions.

For Live Nation to take over the Stones’ career in a 360-deal similar to Madonna’s would be a relatively seamless transition, making them the most likely candidate. A 10-year deal would seem a stretch for even the Stones, however, who will all be in their 70s in 2018. While writing off the band has been a mistake for decades, as Cohl gleefully points out, one day simple biology will come into play.

MARIAH CAREY

LNA odds: Fair to cloudy

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

“The Adventures of Mimi” was produced by Carey, her manager, Benny Medina; Ken Ehrlich; and Cohl under the LNA banner. Carey signed with Island/Def Jam in 2002 in what was reported at the time as a three-album deal; “That Chick,” due in April (billboard.com, Jan. 18), would be the third release. Carey has never been a mega-successful, hard-touring road warrior, so a true 360-deal in the Madonna vein seems unlikely.

But her marketing/branding/licensing potential is significant, so a deeper relationship between Carey and LNA remains a strong possibility. She would seem a perfect fit for a residency in the right destination venue, similar to Celine Dion in Las Vegas.

U2

LNA odds: Poor

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

McGuinness did not address future releases in the statement, but industry sources say that U2 has committed to four more releases; the band is currently recording with producers Brian Eno and Daniel Lanois. Regardless of whether Live Nation took on any recorded projects by U2, the company’s relationship with Live Nation appears solid because of the close relationship between U2’s camp and Fogel, who has produced the band’s last two multifaceted mega-tours, and worked with Cohl on global treks dating back to PopMart (1998) and ZooTV (1992-93).

Fogel was a multi-faceted industry executive who’s worked with many artists, including Paul McCartney, the Rolling Stones, U2, Celine Dion, and others.

MICHAEL W. SMITH

LNA odds: Fair

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

He’s celebrating his 25th anniversary in the business this year, and his management, booking and label relationships have remained remarkably consistent. Smith has spent his career cranking out 20 albums for Reunion Records, part of Sony BMG’s Christian arm Provident Music Group, and sources say he owes an album or two on the latest contract.

Smith is still managed by Blanton, Harrell, Cooke and Corzine, and has a booking relationship with Creative Artists Agency’s John Huie that stretches back to the beginning of his career.

Still, the rumor mill in Nashville says big changes are brewing. Nobody’s talking, but there is speculation that a new deal could somehow involve Rocketown Records, the indie label Smith launched in 1996. Others say that isn’t likely. Smith launched a Rocktown teen club/skate park a few years back that has become a prime showcase venue for the Nashville music industry. However, Rocktown is a nonprofit and Smith just sits on the board. He is viewed as a leader in the Christian music community, and his striking a Live Nation deal might spur other Christian acts to explore options on the other side of the fence.

THE NEXT BIG THING

LNA odds: Excellent

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

The two-year touring deal with exploding Hollywood Records act the Jonas Brothers (billboard.biz, Jan. 19) is a step in that direction, but that deal has no recorded product component and the Jonas Brothers are hardly a risky proposition at this point.

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

Additional reporting by Deborah Evans Price.
Tim Tunes, To Go
Innovative Verizon Deal To Offer Exclusive Music

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

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

Timbaland says the deal will let him reach more fans because “every place doesn’t get a CD [but] everybody has a mobile phone.”

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

And while major artists have of late left major labels in bids to reach fans in new ways, Timbaland isn’t leaving Interscope, which put out “Shock Value” and distributes his Mosley Music imprint. (However, he says he is out of contract with the label to put out his solo albums.)

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

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

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

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

At the end of the year, some sort of compilation album will be released exclusively through Verizon, according to Ruth. Whether the music is worked to radio during the exclusive period or made available via broader distribution afterward is up to Interscope.

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

“What’s unique about Tim is his producing—he’s produced in every single genre you can think of, and he’s shown success,” Ruth says. “We have a broad consumer base. Tim helps us to speak to the broadest bunch of all of them.”

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

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

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

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

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**Techtonic Movement**

Traditional Latin Business Models Are Getting An Online Upgrade

It is often said that when it comes to trends, the Latin music industry marches a couple of beats behind the mainstream. This has been apparent in sales patterns through the years. While mainstream CD sales were dropping, sales of Latin music were rising steadily, according to Nielsen SoundScan, all the way up to 2007, when they finally dipped by an alarming 15.6%.

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

With no digital music market in Latin America to speak of, Latin labels were relatively slow in embracing this new marketplace. That partly explains why Latin digital album sales—even in the United States—have been e x c r u c i a t i n g l y slow in taking off and accounting for less than 2% of all Latin music sales. Even today, digital sales and marketing simply amount to labels making tracks available online. But those days of complacency are changing.

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

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

In addition, Universal will feature Iglesias in its promotional radio and TV spots in more than eight markets.

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

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

While many top-selling acts on the chart still do business the traditional way, increasingly, the names that dominate are those more vested in diverse business opportunities. Witness reggaeton duo Wisin & Yandel, whose newest album “Lost Extranotestes” was released in tandem with the launch of their branded Zune device. Or, for that matter, “La Vida...Es Un Ratico” release accompanied a formidable sponsorship from Sprint, which supported the release of his album last fall, and now, the launch of his tour.

Prior to that, Sprint did a similar campaign for Mana’s “Amar El Combate,” which is No. 16 on the Top Latin Albums chart after 75 weeks. "The opportunities are there," says Wisin & Yandel manager Edgar Andino, who initiated the Zune deal. "It’s a matter of not missing them."

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**This Old Heart Of Mine**

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

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

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

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

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

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

Department store chain La Curacao is moving product by packaging CDs, particularly Luis Miguel’s catalog and Conjunto Primavera’s new “Qué Ganas de Volvar” in perfume and cosmetics gift baskets priced at $70-$300. "We always do baskets, but this is the year we’ll push CDs and telenovelas," La Curacao music buyer Amanda Quintanilla says.

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

The nation’s largest independent Latin music chain, Ritmo Latino, is offering $3 discounts on certain titles, West Coast buyer Jose Sanchez says. Regional Mexican will likely carry the day, with reggaeton sales down and cumbias more of a Christmas and New Year’s Eve party purchase, Sanchez says. "Valentine’s always helps us recuperate [sales],” Sanchez says. "Hopefully this year won’t be an exception.”

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**Cuba Libre**

New Video Puts Underground Music Scene In Spotlight

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

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

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

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

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

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

Virgin Megastores will do an online promotion of the DVD.
Physical Therapy

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

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

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

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

For another sign, consider how Radiohead’s “In Rainbows” has performed since its Jan. 1 physical release. The perception that anyone who wanted could download the album for free from the band’s site gave the set the highest profile of any new release in memory. But look at the numbers since “In Rainbows” became available at U.S. record stores and through digital download stores. Since then, 280,000 units have been scanned, according to SoundScan—and of those, just 50,000 are downloads.

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

Despite what happened with Groban and Radiohead, “the labels are acting like the handwriting is on the wall,” one retail executive says. “They still don’t do anything to help physical.”

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

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

Who knows. But I’ll venture one guess: In the digital world, the labels are getting their heads handed to them on pricing. Not so in the physical world, where labels get a 65% margin, versus a 35% split for retail, which on an $18.98 list comes out to about $12 per album for the label. While Wal-Mart, Best Buy and Target are moving toward dictating price, their dominance isn’t yet as complete as the retail equivalents are in the digital world.

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

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

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

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

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

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Ed Christman edchristman@billboard.com

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Publishers Go Pan-Euro

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

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

Peermusic is now offering Pan-Euro licensing for its Latin-American repertoire exclusively through Spain's SGAE and for its Anglo-American repertoire exclusively through the United Kingdom's MCPS-PRS Alliance. Universal is offering the licenses through France's SACEM for Anglo-American and French (i.e., songs controlled by SACEM) repertoire. Other societies may want to work with the publisher and SACEM to license their UMPG local repertoire for Pan-European use through SACEM. Since Universal granted nonexclusive rights to SACEM, licenses may secure a license for a particular country (i.e., local rights) through that country's society.

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

Sony/ATV is expected to finalize soon separate deals with the MCPS-PRS Alliance and with GEMA for each of them to offer Pan-Euro licenses for the publisher's Anglo-American repertoire, according to sources close to the deals.

EMI's Anglo-American repertoire is available only through CELAS, the joint venture formed by the MCPS-PRS Alliance and GEMA to exclusively represent EMI for its digital licenses. At MIDEM this year, there was much speculation that the CELAS system wasn't operational yet or that the joint venture was about to shut down. After all, it has been two years since EMI and the societies first announced their deal at MIDEM 2006, and CELAS finally announced a licensing deal at MIDEM this year. It licensed Omnifone for its mobile music service, MusicStation.

But keep in mind that EMI announced in 2006 a heads of agreement (called a "deal memo" in the United States), which meant that the actual contracts still had to be drafted and negotiated by EMI, the MCPS-PRS Alliance and GEMA. It took about a year to finalize those contracts. Then, Germany's Federal Cartel Office did not approve the CELAS joint venture until December 2007. GEMA sent in the application last summer, says Til Evert, who handles business and legal affairs for CELAS. While the approval process was ongoing, he says, licenses could not be issued.

After approval, CELAS issued a couple of licenses before the one granted to Omnifone, but the licensees wanted their identities to remain confidential. Sources say that CELAS is close to finalizing other licenses. Even though societies are landing deals to offer Pan-Euro licenses with the largest publishers, there are still glitches. There is repertoire that's not solely controlled by one publisher. When one society may grant Pan-Euro licenses for one publisher but not for other publishers, songs that are co-published may not be included in those Pan-Euro licenses without special permission. Rest assured that the publishers and societies are constantly sorting through these issues.

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

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The new Adweek will keep you on top of your game.
A Public Picking

The Process Of Choosing A Song For Ad Placement

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

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

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

MIDEM’s exceptionally dynamic conference team solicited me to do a listening session, whereby I was asked to accept submissions. I decided to do so on behalf of my P&G client Pantene, which is looking for a new song for its 2007 North American and conceivably global ad campaigns. We received close to 400 submissions.

Last year, Alex Patasavas, the TV music supervisor of supervisors, did the same type of session for “Grey’s Anatomy.” Also involved this year was Activation, which, through a panel of publishers and licensors and led by worldwide executive of music Tim Riley, sought a new song for videogame “Guitar Hero III.” Additionally, Stephanie Díaz-Matos, a music supervisor with New York-based Search Party, accepted submissions that she commented on for potential use in film and TV.

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

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

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

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

None of the tracks were horrible; 50% were very good and 30% were excellent. Of the top 20, three stood out.

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

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

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

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

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

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The Long Haul

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

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

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

TVT VP of urban publicity and video promotions Joe Wiggins says balancing the interests of an artist roster while managing long-term campaigns requires “a lot of give-and-take.” Beggars publicist Sonya Kolowrat compares it to “juggling.” “It takes a lot of time, and we are sensitive to the fact that every band does need attention,” Kolowrat says. “We do try very hard to keep everything balanced.”

What makes allocating resources even more difficult is that many indie labels don’t release records with concrete plans for long-term campaigns set in stone. “We don’t plan six-month campaigns; they tend to be more of a reaction,” Sub Pop publicist Steve Manning says. “But I think the flexibility makes us more effective in the long run. There are always surprises, like CSS getting picked up for an iPod commercial. You can’t plan for that; you just have to roll with it.”

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

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

For long campaigns, one key to reaching new audiences is using marketing strategies that don’t seem contrived or gimmicky. “With the National, we decided to drop the price of the record around the holidays, also anticipating that it would do well on critics polls,” Kolowrat says. “We also did a make-your-own-video contest fairly early on to get fans involved. But we do have to reel in some ideas and make sure the band is comfortable with them. We’re certainly not going to have hot air balloons with the National’s name on them flying around anytime soon.”

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

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

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

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

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Illustration by Rick Garcia
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CLASS ACTS Three Star Graduates On Their Time At The BRIT School

KATIE MELUA
Age: 23
Graduated: July 2003
Signed to: Dramatico Records, April 2003

Georgia-born singer/songwriter Melua gained attention after a cover of Don McLean's "American Pie" went viral, and she has since released four albums, with her latest, "Kaleidoscope," released in 2018. She has sold over 10 million records worldwide.

Andrea (DP)
**Digital Symphonies**

**Classical Artists, Retail Embrace Download Culture**

MANCHESTER, England—When British violinist Tasmin Little announced in January that she would be giving away her “Naked Violin” album as a free download, she tapped into a growing trend: classical music artists and retailers utilizing digital formats and business models. Since the album features Little performing the works of such little-known composers as Yasaye and Paul Patterson, listeners were unlikely to “buy it on the off-chance,” Little says. But the response to the free download, she says, has been “phenomenal.”

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

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

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

LSO Live, the London Symphony Orchestra’s 8-year-old label, which has offered digital versions of its recordings via iTunes since 2005, says it now sells more downloads than CDs in the United States. “Classical music retail is intimidating environment,” LSO label head Chaz Jenkins says. “With digital, you can experiment and listen to new music in your own time.”

**Lara St. John sold almost three-quarters of her last release through digital retailers. Instead, TASNIN LITTLE gave away her latest as a free download.**

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

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

Classical fans are certainly purchasing more music digitally. In the United States, digital classical album sales surged 47.7% in 2007, accounting for 7% of the genre’s $870 million total album sales, up from 4.4% the previous year, according to Nielsen SoundScan. Classical digital album sales burst through the $1 million barrier for the first time last year with a total of 1.2 million units—which, according to the percentage of albums purchased digitally still runs below 10%.

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

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

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

Today Bonnaroo has transcended its jam band roots to become the most diverse major festival in North America, as well as the most financially successful, with the 2007 event grossing an estimated $88 million from 80,000 attendees. Last year, the event’s producers bought most of the 700 acres of Manchester farmland on which it resides. This year, Bonnaroo and Live 105 kicks out its most ambitious roster to date, with Metallica, Pearl Jam and Kanye West joining such core acts as Phil Lesh & Friends, My Morning Jacket and the Allman Brothers Band.

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

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

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

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

Your positioning is hard to define, even as a music festival.
Our vision is there’s the umbrella of Bonnaroo with all these mini-festivals underneath: a jazz festival, a comedy festival, the film festival. Ten people can go to Bonnaroo and have 10 completely different experiences.

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

To have Pearl Jam, Metallica, My Morning Jacket, Kanye West and Willie Nelson seems like a dream bill for a fan with broad tastes.
I’m really proud of how Bonnaroo has evolved and is still relevant, and to me Bonnaroo feels stronger than ever. Even beyond the music, which is of course the core of our programming, it’s all the other attributes of what Bonnaroo stands for: the comedy, the film, the arts, our green agenda. These are the things that really define Bonnaroo and help flesh out its personality. Hopefully we’ve developed to the point where people say, “I’m coming to Bonnaroo,” and not just to see any specific artist.

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

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

I walked up on a conversation between you and Metallica agent Adam Kornfeld at Billboard’s Touring Conference in 2006. Was that the genesis of Metallica playing Bonnaroo this year?
It actually was. Metallica may be seen as a little bit controversial for us, but they are one of the great live bands. I think they do fit, and I have no doubt when they play they’re just going to kill it out there.

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

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

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

What about developing new properties in this space, both on your own land and in outside markets?
We’re ambitious and creative people and it is our job. This is what we do every day. We’re excited to not only expand Bonnaroo and keep growing it, but we want to create other events that make sense. Some will work and some won’t, but we’re definitely looking at other opportunities. We feel we’re just getting started. There’s no shortage of ideas, but I’d have to say we’re patiently aggressive.
We are pleased to announce that Yahoo! Telemundo is the official website for the Billboard Latin Music Award Show.

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

By Douglas Wolk
Photographs by Jules Frazier

SOMETHING'S BREWING
Starbucks’ headquarters—an old Sears warehouse in Seattle, now crowned with the head of the ubiquitous Starbucks mermaid—exemplifies the company’s legendary brand-mindedness and precision. The conference room has two posters on its wall: the company’s six “guiding principles” (see page 28) and a set of rules for successful meetings. On the table, there is, of course, a glass pitcher of freshly brewed coffee, alongside a set of mermaid-logo mugs.

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

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

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

Following a string of other Starbucks co-releases and exclusives with various labels, Starbucks and Concord launched the Hear Music label as a joint venture last year. It kicked off with a major hit: Paul McCartney’s “Memory Almost Full,” which has sold more than 500,000 units. To date, the label has released four albums—the McCartney disc, Joni Mitchell’s “Shine,” James Taylor’s “One Man Band” and, most recently, Sia’s “Some People Have Real Problems,” which sold more than 20,000 copies in its first week. Kenny G’s “Rhythm and Romance” is next up this month, to be followed by a debut album from Hilary McRae—Hear Music’s first new artist signing—in April called “Through These Walls.”

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

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

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

There’s also the question of how many music titles on display at a Starbucks branch are too many. “We don’t want to get to a point where our customers begin to lose their trust [in Starbucks],” Lombard says. “It’s a very careful approach—we select a number of titles that will fit inside the store, in a way that you can go into your favorite Starbucks and not feel that we’re converting it into a music store . . . This is truly a case where less is more, from our perspective. Our customers know when they walk in that we’ve done the work to provide them with great music.”
INVESTOR RELATIONS
Kenny G Believed In Starbucks Very Early On; Now The Coffee Giant Is Returning The Faith

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

On Feb. 5, Starbucks' Hear Music imprint released G's Latin-themed "Rhythm and Romance." It marks his return to original material—there are only two covers on it—as well as his departure from Arista, the label where he's spent his entire recording career until now. G still speaks often and fondly of Davis and Arista. He says they got a "friendly divorce" after the saxophonist decided he wanted to focus on his own compositions and the label indicated it preferred him to record covers. "This is by far the best record I've done in 15 years," G says. "I'm coming back to my roots in music. I want to walk into a Starbucks, see my record on the rack, and go, 'My integrity is right there on the cover.'"

G recorded bonus tracks for the Korean and Chinese releases of "Rhythm and Romance" with singers famous in those regions; the singer on the Chinese bonus track is Ivang Leehom, an Asian-American star who appeared in " Lust, Caution." "I've been to China and Asia 50 times in my career," G says, "and China's one of those markets where my music's more popular than probably anywhere in the world. But unfortunately, I don't get paid for my record sales there, so we're working really hard to come up with new ways to legitimize that." He's enthusiastic about the promise of new technology for his career as well: "A person in Shanghai can wake up in the morning in their pajamas, and they can buy my record in their home. Or maybe they'll join my fan club."

Even before the album's release, G is thinking about the next steps in his career: "I picture myself maybe making an album of classical music with a symphony, and then going on the road and playing in every city with their symphony orchestra. I could be inspired by that, but I would want to write new classical music. That's the fun part. And maybe I'd do an album of standards, but I'd write them. New standards, you know? So they have the vibe of the old, traditional jazz standards, but they're new."

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

I don’t think the entertainment industry has anything to worry about from us doing anything that would be counterproductive to the entertainment industry, but I think we can be a tremendous vehicle to create awareness and trial for both content and technology. And we’re seeing that . . . when we put a book in our stores or a record in our stores, I think Starbucks has an opportunity more often than not to be a market-maker. And we take that responsibility seriously, but we also feel, in view of that, we want to do the right thing and be very selective. But the entertainment business has been around for many many years, it has gone through cyclical changes, and the national and now global footprint that we occupy is a tremendous asset for the entertainment industry, and we want to be a great partner for them.

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

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

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

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

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

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

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

Maccaccino: Howard Schultz waves to Paul McCartney—the first signing to Starbucks’ Hear Music record label—via monitor at last year’s annual shareholders meeting in March.
we’re trying to do, but for the most part we’re not trying to limit ourselves.”

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

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

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

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

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

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

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

KEN LOMBARD
Starbucks Entertainment president

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

Lombard notes, “The concept of 360, of a relationship with these artists, is a very cutting-edge approach. It’s a big part of our ongoing discussions with virtually every artist that we try to sign.”

Aside from the returned prodigal Kenny G, Starbucks hasn’t yet carried multiple newly recorded projects by a single artist, but Barros says, “We’re not trying to churn artists, with one-off projects. We want to work on developing an artist’s career irrespective of where they’re at. Even McCartney—we have every intention and hope of working with Paul going forward. Even with the legendary career that he’s had, he has hopes and dreams for the future as well, and we’d like to be a part of helping him realize them.”
THE 'TAking CHANCES' ALBUM AND WORLD TOUR BRING A GLOBAL SUPERSTAR BACK TO HER FANS
GLOBAL SUPERSTAR CELINE DION ONCE AGAIN TAKES HER SHOW ON THE ROAD

BY CHUCK TAYLOR

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

"Being at the control board and hearing that voice come through the screen, I thought, 'You're not going to be kidding me,'" says Mottola, who, as Sony Music Entertainment chairman/CEO from 1986 to 2003, signed Dion to her English-language contract in 1988. "I had never heard that kind of pitch; it was bell clear and she could sing any style put in front of her. Celine had a perfect instrument. It was utterly thrilling—and it takes a lot to thrill me."

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

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

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

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

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

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

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

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

Dion's fourth English album, " Falling Into You" in 1996, marked a pinnacle, winning the coveted album of the year Grammy and selling 31 million copies worldwide, according to Sony Music Entertainment. The 1997 follow-up "Let's Talk About Love" reached the same lofty sales peak and was the No. 2 album of the year, thanks to ubiquitous No. 1 signature hit "My Heart Will Go On," the theme to the blockbuster film "Titanic."

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

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

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

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

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

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

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

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

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

"I'm 19 years old and we're still having fun," Dion says. "My greatest reward is that I have fans who have traveled with my music. As long as they're willing to come along, I'm ready for another 25 years."
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Celine Dion celebrated 25 years as a hit recording artist in 2006. Since her first album at the age of 13, the French-Canadian chanteuse has released 37 full-length collections in French and English—and more than 100 singles around the world. During that time, she has become one of the globe's best-selling female singers, moving more than 200 million CDs, according to Sony Music Entertainment.

If on the eve of her 11th tour, which launches in mid-February and will take her to 100-plus cities during the next year, Dion revisits some of the steppingstones along her pathway to fame, revealing early ambitions, Grammy Award triumph, her take on negative press, her first No. 1 single—and even why she hates to sing as much as she loves to.

It has to feel utterly surreal to consider all that you have accomplished over time—well more than two-thirds of your life. I can still see myself standing on the kitchen table at 5 years old singing in front of my family... my mom writing my first song... meeting when I was 12 with René [Angélil, her manager, whom she wed in 1994]. It was all very intimidating to travel from my little suburb (in Charlemagne, Quebec) to Montreal to meet him. Taking the bus and the subway then was a wild adventure, riding in an elevator to go to an office where I sang for a man in a tie. There I was, about to meet the world.

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

continued on >>p34

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

"Taking Chances"

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Celine, congratulations on an incredible career.
Here's to an even brighter future.

Love, your Columbia/SONY BMG family.
we will Your free. care about answering this, don't get into this."

"I felt uncer-
tain. I didn't
want to have
an international
career. I couldn't
use a
translator. It's
almost misleading
doesn't allow you to
genuinely express
yourself."

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

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

Your first U.S. single, "Where Does My Heart Beat Now," was a top five hit in 1991. But it was "Beauty and the Beast" a year later that is often credited with connecting your
voice to your name. Did you feel you had arrived?

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

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

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

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

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

If it didn't work, it's not as if I could do it again. We move on.
So the charts . . . that's the job of the record company. For them,
what meant their plan was working.

In the liner notes of that album, you revealed to the public
for the first time that you and Angélil were in love, writing,
"René, for so many years I've kept our special dream
locked away inside my heart. But now it's too powerful to
keep inside." Were you concerned how people would react?
Over time, we realized that our feel-
continued on >>p56

CLOSE TO HER HEART

DION'S FAVORITES AMONG THE MANY SONGS OF HER CAREER

Since 1991, Celine Dion has released 37 albums in French and
English, and 107 singles around the world. We chal-
enged her to select one French and one English song that
hold particularly special meaning for her.

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

"Choosing a French song that means the most is very easy for
me. 'Ce N'était Qu'un Rêve,' or 'It Was Only a Dream,' was my first
song, which was written by my mother when I was 12 years old.

We recorded a demo, which my brother sent to René (Angélil,
then-manager of popular French-Canadian singer Ginette Reno;
they found his name on the back of one of her albums), and it
got us an audition with him. This is the song that started my
whole career, that represents the beginning of my destiny.

ENGLISH: 'BEAUTY AND THE BEAST'

"I had been asked to perform a song for a movie
("Dreams to Dream" for "An American Tall: Fievel Goes West") and recorded it. Then
René tells me he has some bad news and he
says to sit down. I thought he was going to tell me that we
were not going to work together again. And then he only tells
me that they were not going to pick me to sing that song, that
Linda Ronstadt would sing it. I was hurt because I loved the
song, but I said to him, 'I thought you were going to leave me.'
I expected the worst. And then 'Beauty and the Beast' came
to me right afterward. It was like a fairy tale. That song is such
a classic. When you record a classic once in your life, it's ex-
tremely fortunate. I am so lucky to have two, with 'Beauty and
the Beast' and 'My Heart Will Go On.'"
AEG Facilities and our family of venues would like to congratulate Celine Dion on her storied and successful career and wish her luck with her upcoming world tour.
Things for each other were stronger than our dreams for my career. We loved each other. At first, we didn’t want to mix up the cards, but eventually, passion led our way. We kept a secret for a long time and didn’t want to have to hear them say, “Oh, my gosh, she’s so young and he’s been married twice.”

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

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

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

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

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

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

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

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

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

What have you been doing between the Vegas finish and the launch of your world tour today, Feb. 16? I’m extremely tired, because we’re already working on the new tour. It’s very high-energy, very up-tempo. There are quick wardrobe changes, there are treadmills, so now, before that begins, I want to rest—I need to rest my voice.

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

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

Through much of your career, you have been publicly saddled with the “diva” label—and yet those who know you recognize you as unpretentious and herald your sense of humor. This section seems to come through in your personal persona. You know what? People think I share it all. Maybe I’m not as much an open book as they think I am. People think I’m so dramatic, so black and white. Those who know me personally do say to me that I am funny. But let’s put it this way: It’s OK for some things to remain intimate. You don’t give everything to everybody.

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

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

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

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

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

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

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

TAKING CHANCES WORLD TOUR 2008

PHOTO CREDIT: DENISE TRUSCELLO


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

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

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

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

Now, after the most successful residency in modern live music history, Dion is poised to take her show on the road again with the Taking Chances world tour. Those involved say she is approach-continued on >>p40

C O N G R A T U L A T I O N S

Wishing you much success with “Taking Chances” and the launch of your upcoming World Tour.

From David Marshall and all your friends at HMIinsurance.

315 SOUTH BEVERLY DRIVE, SUITE 201 • BEVERLY HILLS, CA 90212 • DAVID@HMINSURANCE.COM
You Better Keep Your Eyes On Me

Céline,

The world will be watching you on the Taking Chances World Tour. They think they've seen you before—They ain't seen nothing yet.

Merde!

From Dago and Your Friends at,

VENENO

6615 MELROSE AVE  LOFT 3  LOS ANGELES  CA  90038  P 323 931 1777  F 323 931 5777  WWW.VENENOINC.COM
Here's to “Taking Chances” Congratulations and best wishes on your new tour!

The Palace of Auburn Hills

from >>p38

ing the coming year with renewed vigor for touring.

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

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

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

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

Sales are fabulous, grosses are through the roof already,” Meglen says. “We’ve put up 37 shows in the U.S., and we’re already over $50 million gross. In Canada we have 12 shows on sale, and we’re over $26.3 million there.”

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

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

The shows in Boston will be followed by a six-night stand at the Bell Centre in Montreal. “It’s fantastic: the hometown girl coming back after five years in Vegas,” says Jacques Aubé, VP/director general for Gillett Entertainment Group, which oversees the Bell Centre.

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

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

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

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

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

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

With initial sales beginning late last year, the tour has as much lead time between on-sales and the actual date as the industry has seen in a while, more than a year in some cases. “We wanted to go on sale when the new record came out, when Celine was doing Oprah and all her press and promotions,” Meglen says. “We just felt that was a natural time to take advantage of the publicity and the public aware— continued on >>p42
6 billion people on the planet

million singers

1 Celine

Congratulations with love and admiration

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

BY RAY WADDELL

THE LONG HAUL

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

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

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

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

Having promoted Dion's five years at the Colosseum at Caesars Palace, the Concerts West personnel have long observed Dion's crew in action. "Working with the Celine Dion crew is a privilege and a pleasure," says Jim Allison, Concerts West tour director for the North American run of Taking Chances. "They are consummate professionals who really know how to deliver an amazing show night after night."

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

TEAM CELINE

Manager: Rene Angélil
Tour director: Denis Savage
Tour manager: Michel Dion (talent)
Tour manager: Patrick Angélil (production, logistics and media relations)

Production manager: Rick Mooney
Assistant production manager: Shari Weber
Stage manager: Alexandre Miasnikof
Artist's personal security: Nick Skokos
Tour rigger: Brian Collins

Lighting director: Yves "Lapin" Aucoin
Front of house engineer: Francois "Frankie" Desjardins
Monitor engineer: Charles Ethier
Audio system engineer: Mario St. Onge
RF engineer: Marc Theriault
Assistant lighting director/lighting head: Karl Gaudreau

Video director: Veillet Mireille
Head back-line tech: Jeff Dubois
Head video: Martin Perreault
Production assistants: Sharlie Weber, Stephanie Duval
Tour accountant: Sylvia Hebel
Director: Janis King
Promoter (North America): Concerts West/AEG Live
Tour director: Jim Allison, Concerts West
Production director: Lonnie McKenzie
Lighting, audio, video vendor: Solotech, Montreal
Stage built by Sceneteque
Trucking: Truck n' Roll, Montreal
Coaches (both for North America): Roadhouse

Band:
Musical director: Claude LeMay
Drums: Dominique Messier
Bass: Marc Langis
Guitars: Andre Coutu
Guitars, violin: Jean Sebastien Carré
Keyboards: Yves Frulla
Percussion: Nanette Porter
Background vocals: Elise Duguay, Marilou Gauthier, Barney Valaists
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Celine,

"Taking Chances" with you and René... always a sure bet.

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

### Celine Dion Top Songs

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

<table>
<thead>
<tr>
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<th>Title</th>
<th>Peak Position</th>
<th>Debut Date</th>
<th>Label</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Falling Into You</td>
<td>1 (3 weeks)</td>
<td>March 30, 1996</td>
<td>SSO Music/Epic</td>
</tr>
<tr>
<td>2</td>
<td>All The Way... A Decade Of Songs 1 (3)</td>
<td>1</td>
<td>Dec. 4, 1999</td>
<td>SSO Music/Epic</td>
</tr>
<tr>
<td>3</td>
<td>Let’s Talk About Love</td>
<td>1</td>
<td>Dec. 6, 1997</td>
<td>SSO Music/Epic</td>
</tr>
<tr>
<td>4</td>
<td>A New Day Has Come</td>
<td>1</td>
<td>April 13, 2002</td>
<td>Epic/SONY Music</td>
</tr>
<tr>
<td>5</td>
<td>These Are Special Times</td>
<td>2</td>
<td>Nov. 21, 1998</td>
<td>SSO Music/Epic</td>
</tr>
<tr>
<td>6</td>
<td>One Heart</td>
<td>2</td>
<td>April 12, 2003</td>
<td>Epic/SONY Music</td>
</tr>
<tr>
<td>7</td>
<td>Taking Chances</td>
<td>3</td>
<td>Dec. 1, 2007</td>
<td>Columbia/SONY Music</td>
</tr>
<tr>
<td>8</td>
<td>The Colour Of My Love</td>
<td>4</td>
<td>Nov. 27, 1993</td>
<td>SSO Music/Epic</td>
</tr>
<tr>
<td>9</td>
<td>Miracle</td>
<td>4</td>
<td>Oct. 30, 2004</td>
<td>Epic/SONY Music</td>
</tr>
<tr>
<td>10</td>
<td>A New Day... Live in Las Vegas</td>
<td>10</td>
<td>July 3, 2004</td>
<td>Epic/SONY Music</td>
</tr>
</tbody>
</table>
Celine, you inspire us all to take chances.

Congratulations!

We are proud to be a part of your team.

Jamie Young and all your fans at
ZIFFREN, BRIT TENHAM, BRANCA, FISCHER, GILBERT-LURIE, STIFFELMAN, COOK, JOHNSON, LANDE & WOLF LLP
Throughout her Web site and other retailers, Celine Dion offers fans an impressive array of merchandise and other opportunities. Here’s a sample just in time for Valentine’s Day.

TOUR GETAWAY PACKAGE IN PARIS
Looking for the most lavish package in Paris? Dion offers one for Beloved to Dion’s fans in 2008 titled “Taking Chances” world tour. This exclusive tour getaway package, endorsed by celineidion.com, includes hotel accommodations, premium seats for the May 24 show at Olympeo’s de Bercy and a buffet breakfast. Other dates and destinations are also available. Between £400 and £500 ($780-$975) at eventtravel.co.uk. (Airfare not included.)

‘CELINE DION LIVE IN LAS VEGAS’ DVD
Dion’s “A New Day…” Vegas concert was released on DVD in December, complete with richly detailed photographs and generous liner notes. The two-disc set includes the full-length performance at the Colosseum at Caesars Palace, with behind-the-scenes footage of the cast and Dion at home, backstage and in her dressing room ($16.99 at Amazon).

BEJEWELED BITS
Adornments flow generously at celineidion.com, including a leather/chrome key ring with the “Celine Dion” script logo engraved in the center, available in four colors; pewter and gold-toned embossed key chains; stainless steel charm bracelets; 1-inch locking clips; a black and gold lapel pin with raised logo; and the best, a Good Luck Frog Charm, which showcases Dion’s two lucky symbols: a “coddly” frog and the number “5” ($6-$22 at celineidion.com).

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

‘CELINE DION: FOR Keeps’
This 2005 192-page fan keepsake is a combination scrapbook, memoir, picture book and biography. It contains memories from her personal archives, including family photos, career keepsakes, inspirations, letters, wedding program with Rene Angell and Dion commentary ($39.95 at bordersstores.com).

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

‘Falling Into You,’ 1996
Dion’s fourth English-language album marked a commercial pinnacle after previous English set, 1993’s “The Colour of My Love.” Delivered her first U.S. No. 1 hit “The Power of Love.” This set helped define her professional persona, perhaps permanently pinning her “diva” designation — less so because of the tender, David Foster-produced ballad “Because You Loved Me,” than bombastic top five hits “It’s All Coming Back to Me Now” from Jim Steinman and an explosive cover of Eric Carmen’s “All by Myself.” The album also raised the bar on Dion’s subtle side, with the bossa nova-like title track, sensual “Seduces Me” and somber “Fly,” dedicated to her niece, who died from cystic fibrosis. The set won the Grammy Award for album of the year.

‘A New Day Has Come,’ 2002
Dion’s “comeback” album, following a two-year hiatus in which she had a baby and took her first extended vacation since launching her career in 1981, is a supertechnical collection. Sony promoted the set as an event record; it debuted at No. 1 in 24 countries, including the United States. The title track, which appears here as a delicate, piano-driven ballad and an uptempo radio remix, set a record at AC radio, spending 21 weeks at No. 1. Other highlights: sunny “I’m Alive,” included on the “Stuart Little 2” soundtrack; delveful “Goodbye’s (The Saddest Word)” and a reverent cover of “At Last,” popularized by Etta James. But consider the great songs here that didn’t reach radio: the consummate diva ballad “I Surrender,” the high-energy dancefloor toss-up “Sorry for Love”; uptempo melodic singalong “Right in Front of You” and “When the Wrong One Loves You Right” and August gem “The Greatest Reward.” Across the board, Dion, her A&R team and Sony’s promotional machine are at the top of their game here.

‘S’il Suffisait D’Aimer,’ 1998
Dion’s 1995 French album rearranged her with famed French singer/songwriter Jean-Jacques Goldman, who produced 1995’s “D’eux,” the best-selling French-language LP of all time, according to Sony. The dulcet but bittersweet title track, which translates to “If Only Love Could Be Enough,” exemplifies the set’s understated arrangements, designed to let Dion’s vocals reign — and is among her most exquisite French hits. Two hits followed: “Zora Souri” and “On Ne Change Pas,” and like so much of her French-language output, there is less emphasis on the “money notes.” The album’s profound success outside of France and Canada also made it commercially momentous as “Feeling,” the second French-language album to sell gold in the United Kingdom, according to the BPI. It also garnered certifications in Poland, Portugal and the Netherlands, among other nations. “S’il Suffisait” also won the Canadian Juno Award for Francophone album of the year.

‘Let’s Talk About Love,’ 1997
Dion’s fifth English set showcases a world-class superstars in a position to comment and collaborate with her choice of musical royals. She duets with lifelong idol Barbra Streisand on melodramatic anthem “Tell Him,” in which the elder offers lyrical life lessons to her protege — ultimately ironic in that Dion was on the verge of trouncing Streisand as one of the world’s best-selling female singers, according to Sony. The Bee Gees wrote and sang on the handsome “Immortality,” while Carole King contributed equally mature ballad “The Reason,” produced with consummate grace by the great George Martin. While not U.S. hits, both rank among Dion’s most majestic performances. Of course, it was “My Heart Will Go On,” the ubiquitous theme from “Titanic,” that propelled “Let’s Talk About Love” to No. 1. The album is also noteworthy in that it finally provided a stateside setting for “To Love You More,” a No. 1 hit for five weeks in Japan two years earlier. As Dion’s most sophisticated and melodically complex recording — and a live staple for a decade — it spent eight weeks at No. 1 at U.S. AC radio and reached No. 11 on Hot 100 Airplay. In all, “Let’s Talk About Love” became the No. 2 album of the year, behind — what else? — the soundtrack to “Titanic,” on the Billboard year-end charts.

‘Beauty and the Beast,’ 1992
Celine Dion’s Disney debut yielded both a her third English hit and second top 10 single in a month that matched the legendary career. It cleared all that confusion about “Saline,” “Saloon” and other pronouncements based on her name. With a little help from Peabo Bryson, Dion became a household name with this top 10 hit, not to mention earning her Academy, Grammy, Golden Globe and Juno kudos.
Through not only your music, but your compassion and generosity, you make a difference to the lives of so many people around the world.

I am proud to have known you and Rene for over 20 years and honored to be part of your family.

With much Love and affection,

Paul Farberman
In the first 100 days... over 650,000 fans thru the door
Number 1 Grossing Event in 2007... 10 Nights with Bon Jovi
22 million Fans within 45 miles
15 minute train ride from New York’s Penn Station
Surrounded by 6 major Highways

For booking information, please contact Dale Adams at: dadams@prucenter.com
New Concert Spaces Enter National Market With Solid Success

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

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

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

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

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

**CHAIFETZ ARENA, ST. LOUIS**
Larry the Cable Guy will open Chaifetz Arena at Saint Louis University in Missouri on April 3. The arena, athletic office and practice complex and new home of the SLU Billikens projects 400,000 visitors to 90 arena events in its first year. Our grand-opening year will be filled with highlights that will include Billikens men's basketball on campus, family shows, high school basketball, cheerleading events and a host of university and community events," says Darius Dunn, GM of Chaifetz Arena for Philadelphia-based Global Spectrum. "Larry the Cable Guy, the Harlem Globetrotters. Women of Faith and concerts are a sample of the event variety we will host throughout our inaugural year."

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

Dunn says Chaifetz's size complements other venues in the marketplace. "Tours will have every venue size option available to them in St. Louis, and I think we will have a positive impact and complement the current facilities quite well," he says.
PRUDENTIAL CENTER,
NEWARK, N.J.

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

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

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

More than half a million fans have come through the Prudential Center's doors in less than two weeks. The obvious highlight for the Rock so far has been the Bon Jovi stand and the $164.4 million gross it generated. Other big events include two sold-out Hannah Montana shows and two Spice Girls sellouts. A Celine Dion show for later this year will sell out well in advance.

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

NOKIA THEATRE AT L.A. LIVE, LOS ANGELES

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

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

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

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

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

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

from >>ps0

BOK CENTER, TULSA, OKLA.

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

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

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

Bookings are off to a strong start. "We worked with Doug Clouse at AEG to make sure the Celine Dion tour, the earliest 2009 tour to be announced, and soon, Tulsa and the BOK Center," Bolton says.

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

SPRINT CENTER, KANSAS CITY, MO.

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

Sprint Center will host more than 90 public events, and nearly 1 million guests are expected to visit the arena in its inaugural year. The arena is well on its way to meeting that goal, with 350,000 visitors to 12 events in its first 60 days of operation.

"Residents of Kansas City and fans throughout the region have embraced Sprint Center," says Brenda Tinnen, GM of Sprint Center for AEG. "Our building has been buzzing with excitement beginning with our ribbon-cutting and open house, where more than 21,000 people visited the facility prior to Elton John's sold-out grand-opening concert on Oct. 13." Tinnen says the opening of Sprint Center has provided Kansas City with world-class entertainment opportunities that bypassed the market in the past, including Van Halen, Rascal Flats, Billy Joel and Hannah Montana/Miley Cyrus. The highest-profile event to date was Gary Brookes' return to the concert stage, with 164,880 fans in attendance to nine sellouts and a worldwide broadcast into more than 300 theaters.

The magnitude of the Brooks event was a baptism by fire, sorts. "Every new facility experiences growing pains as you learn the intricacies of your building," Tinnen says. "I'm proud of our staff's ability to remain positive and nimble while the venue experienced initial hiccups and grew from those experiences."
As concert venues, performing arts centers have capacity, aesthetics and beautiful acoustics in their corner as they attempt to attract concerts. Working against them are schedules crowded with residents and nonmusic events, stiff competition from other venues and at least the perception of a less favorable business model. Most would agree that the industry is indeed transitioning to smaller venues, but "I feel like the transition is still in its infancy as far as PACs feeling the trickle-down effect," says Megan Fitzgerald, programs senior manager for the Bushnell in Hartford, Conn. "While I wouldn't say we are reapin the benefits at present, the possibilities are opening up and I think more opportunities are on the horizon."

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

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

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

**PROMOTERS AND AGENTS**

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

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

"The PAC can be proactive by providing promoters and agents a realistic picture of their demo, specs and availability. "We need to ensure that promoters better understand our venue's size and its specific characteristics, and we should explain what will and won't work here, so that they target us specifically with matching artists and audience sizes," Lake says. "We also need to be better at giving dates to promoters so that they can get on the books with acts that they are serious about."
from >>p.3

about before those dates get eaten up."

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

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

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

Many PACs simply can't risk getting hammered on the financials, according to Fitzgerald. Their shows aren't cross-collateralized. "While some agents and promoters find it challenging to work with our numbers or find our skittish approach to a deal off-putting, what they don't understand is that we aren't a promoter touring multiple markets with a deal in our pocket, and yes, many of our buildings are expensive to run," she says. "If we can just create a deal that leaves us less exposed on the front end and a fair share in the end, many of us are willing to go out of our way to make your artists and their crews feel at home and have the fans walk away cheering."

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

While PACs are generally public buildings built for the greater good of the community, "we are committed to maximizing revenue of our co-promotion partners," Beard says. "Ultimately, if the deal doesn't work for the artist, it doesn't work for anyone.

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

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

Ellithorpe agrees that it's all about relationships. "Promoters are accustomed to dealing with certain venues in any given city," she says. "We all do our shopping where we've always done it. Promoters and agents are no different—that's a habit that we have to try to change. Our biggest challenge may be just re-educating the promoters and agents as to what PACs have to offer."

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

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

"I think the concentration on growing bands from the club level to the next level is where there is a greater opportunity for PACs," Fitzgerald says. "What I hope, and I think we are seeing some of it now, is that agents and promoters are re-evaluating the progression of an artist in a given market and giving the small to midsize venue greater consideration. If there are artists who don't belong in arenas... why not take that model and tastefully present artists struggling to fit certain capacities and project the grosses more appropriately?"
**NEW ARRIVALS**

Two Major Venues Debut In The Southland

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

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

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

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

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

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

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

Two amphitheaters in the market (actually, Live Nation’s 19,000-capacity Lakewood Amphitheatre on the south side is a third) makes for a competitive situation, even if the ASO has a hand in both. “It is competitive in the sense that there will be some geographic overlap and folks will now have a new choice in the marketplace,” Fox says.

“Chastain is a legendary place; we have people who have been coming to our shows for 20 years, so in the days we started. Certainly, we hope there isn’t an influx of intrusion from our market at Chastain, but I think it would be unreasonable to think that there won’t be some.”

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

ASO will play somewhere between eight and 12 shows at its new summer home, leaving ample room for other bookings. “Our hope is to put something between 25 and 35 shows onstage across the range of genres other than the orchestral/classical genre,” Fox says.

**NOW ROCKING CINCINNATI:** A few hundred miles north of Alpharetta, Ga., the new Bank of Kentucky Center will open this fall in Highland Heights, Ky., seven miles southeast of Cincinnati. The new $68.9 million, 10,000-capacity arena will be home to the Northern Kentucky University (NKU) Norse men’s and women’s basketball teams, and opened by Philadelphia-based venue management firm SMG.

“The Bank of Kentucky Center will dramatically change the entertainment market in Northern Kentucky and the Cincinnati market,” SMG Sports and Entertainment senior VP Mike Evans says. “It’s a very bullish on the prospects of this facility.”

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

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

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**THE EAGLES helped put the new 12,000-capacity Verizon Wireless Amphitheater in Alpharetta, Ga., on the touring map.**
GSMA Mobile World Congress Will Explore International Growth Of New Technologies  BY JULIANA KORANTENG

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

HANDSETS GRASP MOBILE MUSIC

With its combination of the iPod digital player, Internet access, mobile phone and touch-screen facilities, the iPhone was last year's buzz product. Now handset makers want to dominate the portable-music space.

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

Later this year, Sony Ericsson will make similar offerings with its new PlayNow Arena dual-delivery music store for its Walkman devices, while Motorola's new Rokr E8 will aim to help users discover, recognize, download and share tracks. "We shall see many responses to the iPhone," Gajda says. "Much of the entertainment taken for granted on the Internet will be on the mobile handset."

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

Other companies will highlight handset-enhancement solutions. San Jose, Calif.-based Roamware VP of marketing Deepak Natarajan believes such new applications as its
"ring-forward tone" will help boost handset usage. Unlike ringtones, which are embedded into handsets, the ring-forward tone is sent by the caller who is recommending it to a friend. The recipient can then choose to purchase the ringtone or a full-track version.

**ASIA HEATS UP**

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

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

The goal is to snatch a bigger share of the Asia-Pacific mobile-music business, which will more than double in value to $6.6 billion in 2009 from $3.6 billion in 2006, according to Soundbuz. "It is a region where digital media is beginning to take off, and we expect even greater growth in the region during the next three to five years," White says.

In addition, executive director Rimma Perelmuter says the Mobile Entertainment Forum is promoting its services to members from emerging markets. At this year's congress, it is broadening its European chapter to form a more inclusive chapter with board members from the Middle East and Africa.

**MOBILE TV GETS SWITCHED ON**

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

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

Industry observers believe the different broadcasting frequencies are slowing down mobile TV's growth. Husson, however, thinks the sector needs an appropriate business model.

"There are not many consumers that are willing to pay $2-$4 [€5.50-€11] a month on top of what they are already spending on voice and other expenditures. Also, the industry needs to take a holistic and addiction not treat mobile video downloads differently from TV broadcast; this is confusing customers," he says.

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

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

**MOBILE BACKSTAGE**

**Nielsen, GSMA Event Explores Mobile Entertainment**

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

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

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

Confirmed keynote speakers include actor/director/Sundance Festival founder Robert Redford, discussing mobile as a platform for film; artist/producer/Black Eyed Peas founder Will.I.Am, who will speak on mobile music technologies; and actor/director Isabella Rossellini, who will present a special case study on the intersection of mobile and filmmaking in the short-film category.

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

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

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

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

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

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

Mobile Backstage takes place at the National Palace. For details and registration information, see billboardevents.com. —Antony Bruno
Keynoter Will.i.am Talks About Starting Tomorrow’s Music Industry Today

BY MARIEL CONCEPCION

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

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

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

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

What will you tell attendees at Mobile Backstage?

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

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

Right now it feels like the 1900s, as far as content, technology and entertainment goes. It feels like radio just got invented, except now we call it the Internet. We just need to figure out today’s [business] model. When that happens — when it’s defined — that’s when it’s going to blow.

Have you always looked for mobile opportunities?

I’ve always been involved with the mobile world and trying to get the Black Eyed Peas involved in things the non-traditional way. "Let’s Get It Started" was actually one of the first videos where a mobile device appeared in the video. We also had the first iPod commercial and that was accidental. And then we had "My Humps" with [Verizon’s service] V CAST, which helped kick things off too.

If you go on our group Web site, blackeyedpeas.com, you can see that about 790 days ago we partnered up with a company out of Europe called Ice Mobile. They gave us the technology to have a mobile service that allowed our fans to see where we were throughout our tour travels via their cell phones. We could also push pictures directly to our Web site in real time. We were able to have that interaction with our fans and that was pretty revolutionary. What Dip Dive will do is redefine what an album is. We will be able to send content straight to our Web site or straight to a Dip Dive user’s phone. Every song has a [Nielsen BDS code attached] to it, so if you’re at a concert and you put your phone in the air while a particular song is playing, your phone will be able to tell you what song it is and will allow you to purchase the song right there. We want to be able to do this through Dip Dive.

Talk about Peapod, the online lifestyle engine you hope to launch as ahead and put the content they come up with on Dip Dive and make money off it in the future.

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

When Apl.de.ap came from the Philippines in 1989 he was this kid that had been adopted and didn’t speak any English. But my mom took care of him so we became friends and started the Black Eyed Peas. The first thing we decided when we became successful was to host a Christmas event for an orphanage in Pasadena (Calif.). It was, in a way, a tribute to Apl and our coming together. We did things for tsunami and Katrina [vicwices] too. The last time we came together for this type of event was to honor Jimmy Jam and we raised over $180,000 to the Boys and Girls Club in the Los Angeles neighborhood of Watts, where we opened the first Peapod Academy. Basically, we gave them green screens, Protools equipment, high-definition digital cameras — everything they’d need to make music and cut films. These kids can go ahead and put the content they come up with on Dip Dive and make money off it in the future.

Will there be more Peapod locations in the future?

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

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

ACCU RATE SALES REPORTING

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

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

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

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

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

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

NEW PLAYERS, OFF-PORTAL

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

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

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

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

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www.americanradiohistory.com
DETERMINED DEAL-MAKERS

Music Attorneys Push Beyond Traditional Roles Via Membrain

"You're also executive-producing Quincy Jones' tribute album, "Po No Mo," coming later this year. We've been talking about it for a long time, yes. I'm working on some songs now. Quincy is one of my mentors, so when he told me about the tribute record I asked him if I could be involved. When he said yes, I was totally blown away. I'm super happy to be involved. If there's anyone I want to be like when I grow up it's Quincy. He's like 76 and his happiness is just mind-blowing. Still, dudes like him and Prince make me sad about the music industry today. Makes you scratch your head and wonder what we are doing wrong that we aren't able to have the star power that these dudes still have.

Music Attorney's Push Beyond Traditional Roles Via Membrain

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

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

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

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

For artists like Beyoncé, William and Will Smith, attorneys Fred Goldberg and Ken Hertz are their Dick Melens. But these music industry lawyers approach their work a bit differently from the handful of other attorneys who play in their league.

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

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

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

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

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

Membrain execs brainstormed ideas and contacted Victoria's Secret executive Ed Razek. Could they do something together for the lingerie line's TV fashion show and sell the CD in the retail stores? The answer was no. Budgets were set a year in advance, and there just wasn't enough time to make it happen. Still, Membrain execs got the parties together. The result: The Spice Girls performed on the December show, and CDs were sold through the retailer, moving more than 600,000 units, Hertz says.

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

But brokering dealing deals isn't the lawyers' main focus. Their work entirely revolves around their "talent" clients (as lawyers, they don't represent companies), and Goldring and Hertz are deeply immersed in the digital world.

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

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

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

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

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

"You have to approach the business with the following fundamental philosophy," Hertz says. "Every bit of content is likely to be available wherever you are, whenever you want it—for free. Everybody in our office has been advised to look at every deal, every client they contemplate signing and every transaction those clients enter into as a transaction that is going to benefit from, or be undermined by, this underlying assumption within the foreseeable future." Also, Goldring adds, "You need to be in the 'other stuff' business like Live Nation or you need to figure out the experience of accessing your music and monetize it—monetize the behavior."

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

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

The lawyers predict that the record industry this year will, for the first time, publicly embrace the concept of blanket licensing and flat-fee licensing—some kind of tariff on the uncontrollable activity of consumers who want music for free. And as for Goldring and Hertz, they're keeping their eyes open for new-generation marketing partners to help launch the careers of new artists, because it all comes back to their talent-client base.

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

"What time does their party start tonight?"—SUSAN BUTLER

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They Might Be Giants Expands Kids' Music Empire

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

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

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

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

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

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

"I've been a fan of the Giants since the '80s and have always thought of their music as being smart and fun—both prerequisites for good kids' music," Agnew says. "The Giants can play a sold-out concert at noon in a beautiful theater to a thousand kids with their parents singing along to songs about letters and numbers, then later that night play in a sweaty club to a thousand teens and adults." Indeed, along with planned family events tied to "Here Come the 123s," the band will maintain a heavy touring schedule this spring to support its 2007 adult release, "The Else."

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

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

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

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

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### DOUBLE BEST
Warner Music Italy rock singer/songwriter Ligabue had never done a best-of-compilation until last November. Soon, he’ll have two: "Primo Tempo" (First Half), covering the first 10 years of a 12-album recording career, was released Nov. 16, 2007, in Italy; "Secondo Tempo," covering Ligabue’s second decade, will appear at the end of May. Warner Music Italy president/CEO Massimo Giuliano says sales of "Primo Tempo" have just passed 400,000 units, and the album spent almost two months on top of the FIMI chart.

Touring has been a key factor in the album’s promotion: An arena tour accompanied "Primo Tempo," while a summer stadium tour is planned for the second album. In addition to his recording career, Ligabue has directed and written screenplays for two films, "Radiofreccia" (1998) and "Dzer Adeci" (2002), and published a collection of short stories, one of poetry and a science fiction novel.

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

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

—Mark Worden

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

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

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

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

—Christie Elieze

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

### DION TOPS JUNO NOMS
Celine Dion leads all artists with six nominations for Canada’s Juno Awards: April Lavigne, Michael Bublé and Feist each received five. Dion’s album "Taking Chances" and French-language set, "Deélès" were nominated for album of the year. She is also nominated for fan choice, group, artist, pop album and Francophone album of the year.

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

Reporting by Jonathan Cohen, Gregg Goldston, Jessica Lettemann and Robert Thompson.

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### FAST TRACK
Rising Nashville Star Ashton Shepherd Takes Five Months From Signing To Single

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

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

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

What Lewis hoped to capture was the musicianship of a young married married soulful country artist. Raised in Coffeeville, Ala. (population 360), Shepherd later moved to even smaller Leroy. "You blink and you miss it," she says. As quick as her major-label debut has come, Shepherd’s journey took a lifetime. "This is what I was born to do," the 21-year-old says in her deep Alabama accent. "I’ve always sung. I’ve got notebooks where I was writing down songs when I couldn’t even spell correctly, from the time I was 5, 6, 7 years old."

As a teenager, Shepherd recorded a CD at a studio owned by Alabama guitarist Jeff Cook that she sold at local shows. But she was hesitant about following her dream, “I always had fearful thoughts about the fame and about the industry,” she says. “But yet, I knew better and felt a guilt-
Star Turn
After Her Quirky 'Ur So Gay' EP, Katy Perry Is Ready For Her Close-Up

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

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

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

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

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

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

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

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

Her first EP, "Ur So Gay," was released in the fall with almost no promotion, and sold just 1,600 copies, according to the label. But it had the desired effect: With bitingly clever, zeitgeist-capturing lyrics about a party, artsy ex, the song made people laugh loud and wonder about the girl with the green plastic sunglasses and big voice who wrote the line, "You wear SPF 45/Just to stay alive." Apart from her Bettie Page-next-door looks and Mouseketeerish drive, it's her refined songwriting sensibility that sets Perry apart, and could give her career long-distance legs.

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

Shepherd

"Old Memory That Don't Remember Me" and "Whiskey Won the Battle" are classic country ballads that conjure images of Dolly Parton and Loretta Lynn. Country KMPS Seattle music director Tony Thomas is impressed with Shepherd.

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

Instant Gratification
Autechre Takes Live Approach To New Studio Album
Since 1987, Autechre has arguably been the most influential purveyor of so-called "IDM" or "intelligent dance music," a characterization that denotes challenging compositions with little commonality to club-friendly electronics.

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

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

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

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

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

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

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

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

"We actually haven't bought anything new at all," says Booth, who will join Brown on tour next month. "We need tons of vintage gear for tracks. And [Autechre] helps the old, conscious ideas are coming out easier."
WORLD WIDE WEBBIE?
Trill Entertainment Gets Back To Basics To Blow Up Artists

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

Eight years later, Webbie is fulfilling the potential that Roach and Vernell spotted early on. Sophomore album "Savage Life" will drop Feb. 26, and first single "Independent" reached No. 1 on Billboard's urban radio chart this week. The track also checks in at No. 5 and No. 13 on Hot R&B/Hip-Hop Songs and the Billboard Hot 100, respectively.

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

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

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

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

It was like climbing Mount Everest with no rope," Roach says. "There weren't any distribution opportunities, no one else had set it up. Mel and I had to do everything from engineering to getting the records hot in the club. "Thugz" has shifted 36,000 units, but while the sales weren't spectacular, Trill saw a niche for his unique high-pitched voice. More importantly, perhaps, Trill's principals saw potential in a Boosie and Webbie collaboration.

Vernell and Roach paired Webbie's slow drawl with Lil' Boosie for 2003's duet album "Ghetto Stories." "Gangsta Musik," another Boosie/Webbie collaboration, released in 2004 and sold almost 60,000 units, according to Roach.

But then, just as the buzz was building, there was another lull. Moving 60,000 units is a big deal for a boutique label, and Trill had to upgrade its distribution to reach the next level of sales.

"We'd go to play shows out of town and they wouldn't have our product in stores," Roach says. "Some of our smaller distributors couldn't handle us moving 30,000-60,000, so that's why we hooked up with Asylum."

The wider distribution made a significant difference. In 2005, Trill released "Gangsta Musik" via Asylum. One of the tracks, "Swerve," served as a turning point in boosting audience awareness—and the label was ready to capitalize on it.

Encouraged by the collaborative atmosphere at Trill, Webbie brought his Belaire High School classmate and producer Jeremy "Mouse" Allen to the studio. "Trill was looking for a producer and I guess I showed up right on time," Mouse says. ""Swerve" ended up on the 'Hustle & Flow' soundtrack, so that was a sign right there."

But still other hits for Trill were waiting in the wings. Webbie was first introduced to national audiences via "Give Me That," featuring UGK's Bun B. on Webbie's first album. 2005's "Savage Life." "Give Me That" peaked at No. 8 on Hot R&B/Hip-Hop Songs. And the album has sold 141,000 copies, according to Nielsen SoundScan. Meanwhile, Lil' Boosie's 2006 sophomore album, "Bad Azz," moved 238,000 units.

And all this. Trill is wrapping its first straight-to-DVD film, "Ghetto Stories," and the label is looking to build upon its chart success with albums from labelmates Lil' Boosie, 3 Deep and Lil' Trill, all of which are slated for release this year.

"We stay true to our fans," Roach says. "The music is like a testimony for them."

Bettin'On Bette
Midler Fills Dion's Shoes At Caesars Palace

Celine Dion's five-year residency at the Colosseum at Caesars Palace in Las Vegas—which ended Dec. 15, grossed $395 million and drew nearly 3 million people to 717 shows—isn't an easy act to follow. But when it came to finding her replacement, Bette Midler was the natural choice.

"She is the ultimate showgirl," says John Meglen, co-president of Concerts West, a touring arm of AEG Live, which oversees programming at the 4,100-seat venue. "She's a total entertainer, and Vegas is about total entertainment."

And for most of her life, entertaining people has been 62-year-old Midler's specialty. The actress/singer will enter her two-year Vegas stint, whichdebuts Feb. 20, with an undeniably résumé. Along with four Grammy Awards, four Golden Globe Awards, three Emmy Awards, a Tony Award and 18 hits on the Billboard Hot 100, Midler has also proved to be a major force in the touring world. Her most recent outing, the 2003-05 Kiss My Brass arena tour, grossed $74.3 million, according to Billboard Boxscore.

Harrah's Entertainment Corporate VP of entertainment Scott Schecter expects those numbers to be reflected in Midler's "The Showgirl Must Go On." "If she's done it that big on the road, what's it going to be like when she comes into this amazing venue in Vegas?" Schecter asks rhetorically. "I expect that we'll sell out the entire run."

Midler's initial two-year contract calls for 100 shows each year, with the option to extend to the end of the run. Tickets range from $95 to $250 for the five-night-a-week show, which will feature musical numbers, elaborate dances, comedy bits and plenty of glitter and feathers.

On nights when Midler isn't performing, as was the case with Dion's residency, such prominent artists as Elton John and Jerry Seinfeld will appear at the venue. It was announced at press time that Cher will also be added to the roster at the $95 million Colosseum.

Ticket sales for Midler's first run, which runs Feb. 20-March 16, are "pretty close" to being sold out, according to Meglen. In the weeks leading up to her debut, Midler appeared on "The Oprah Winfrey Show" to spread the news.

"Someone who sees the show on 'Oprah' may not pick up the phone and buy a ticket right then," Schecter says, "but it very well may be the thing that contributes to when they do come to Vegas and which show they'll see."
THE BILLBOARD REVIEWS

ALBUMS

POP

THE PUPPINI SISTERS
The Rise & Fall of Ruby Woo
Producers: Martin Terfez, Jon Hall
The Puppini Sisters
Veve
Release Date: Feb. 12
The three music school grads in this daffy Lon-
don-based trio have a longer memory than their demo-
gle peers in the Pipettes. Rather than revive the sounds
of 60s-era girl-group pop, the Puppini Sisters bring back
the close-harmony/40s-era stylings of the Andrews Sisters,
Coventry & the Andrews Sisters, and the Andrews
Hairs and all. As their 2006 debut, “Betcha Bottom
Dollar” (which featured a killer version of Kate Bush’s
 “Wuthering Heights”), the Puppini mix period material
with radically reworked takes on more recent pop fare,
including the Bangles’ “Walk Like an Egyptian” and
Bayoncé’s “Crazy in Love.” That latter one’s good fun, but
the album’s highlight might be “Old Cape Cod,” the
dreamy Patti Page hit that Groove Armada memo-
rally sampled in “At the River.” Sound like a gimmick? It’sut it’s a good one.—MW

BLUEGRASS

BLUE HIGHWAY
Through the Window of a Train
Producer: Blue Highway
Rounder
Release Date: Feb. 12

CARRIE NEWCOMER
The Geography of Light
Producers: Carrie Newcomer, David Weber
Rounder
Release Date: Feb. 12
Though this is her 11th Rounder album, you could
be forgiven for thinking of Carrie Newcomer as a new-
come herself. The singer/songwriter is deeply rooted
in her native Indiana, and she finds an artistic devo-
tion and personal comfort in the Midwest. She may be
a regional artist, but she has a universal vision and
appeal. Her pure, pitch-perfect voice has a slight
huskiness that conveys the “heart” in heartland,
and she surrounds herself with skilled musicians who aug-
ment her with richly textured piano, percussion, violin,
cello, banjo, ukulele and the occasional English
horn. The songs reflect her varied interests: spiritual,
literary, philosophical, environmental, charitable.
Though there’s a seriousness of purpose here (the
evanescent “A Map of Shadows,” the earthy “One Woman
and a Shoe”), she also displays a flair for the whimsical
on “Don’t Push Send,” about the dangers of impulsively
written e-mail.—WR

SIMPLe plan
Simple Plan
Producers: various
Lava/Atlantic
Release Date: Feb. 12
At first glance, Simple Plan’s team-
ing here with A-list producers Max Martin and Nate
“Danja” Hills appears to be a move from desper-
ation: a last-ditch effort to compete with the younger,
prettier dance-pop stars more capable of keeping up
with the times than a rusty old pop-punk band,
(That’s not a new role for Danja, whom Duran Duran
hired last year to perform the same miracle.) Actually,
this is what the move appears to be upon further
examination, too. Yet to its credit, Simple Plan is a
shrewd, prolific heatseeker, which isn’t much of
a musical problem. Provided you’re after a good,
together, several cuts make excellent use of keyboard bleeps
and drum-machine beats. Nothing on “Simple Plan”
sounds like the work of a band in a room, but aren’t
there plenty of those to go around?—MW

ROCK

BRITISH SEA POWER
Do You Like Rock Music?
Producers: British Sea Power
Graham Sutton
Rough Trade
Release Date: Feb. 12
Of course we like rock music, and so does this
U.K. quartet, which labors under a crap for really liking
the rock of Joy Division. This isn’t quite as pronounced
on “Do You Like Rock Music?”, although the melancholy
melodicism of most of these 12 tracks does at least refer-
ence a late-’70s/early-’80s brand of Britpop. But British
Sea Power’s arrangements are a bit more direct, and such
rockers as “Lights Out for DarkeS Skies” and “A Trip Out”
drive with a taut, sinewy energy not unlike U2. “Open the
Door,” meanwhile, is a textured gem whose tune recalls
the Beatles’ “Nowhere Man” in spots, and “No Need to Cry”,
lays the album’s prettiest melody amid a Radiohead
kind of moodiness. Early on frontman Yann (Scott Wilkin-
son) wishes us, “Welcome for a day—or stay forever,” and
if you do like rock music, you’ll likely choose the latter.—GG

WIDESPREAD PANIC
Free Somehow
Producer: Terry Manning
Widespread Records
Release Date: Feb. 12
As an under-the-radar live phenomenon, it only makes
sense that studio albums have become somewhat of an
afterthought for Widespread Panic. Of course, the act
would argue otherwise, but that’s the case: If pop bands tour to sup-
port an album, Panic records albums, but live tours.
That’s fine, but what makes it frustrating is that it’s already
proved to have significant songwriting chops, most no-
tably with 1994’s “Ain’t Life Grand.” Every album since has
seemed to become more about the band’s heavy, rich
sound rather than its songs. “Free Somehow,” which marks
the debut of new-ish guitarist Jimmy Herring, is no less of
a tease, boasting three or four memorable songs (none
mightier than “Airplane”) and the rest serviceable filler.
Better: Download “Airplane,” “Dark Day Program,” “Up All
Night” and “Angels on High,” and spend the rest on gas to
the next gig.—WO

SOUL

MAEKO PARKER
Roots & Grooves
Producers: Joachim Beckner, Lucas Schmid
Heads Up
Release Date: Feb. 12
The first half of the leg-
endary saxmen’s two-
disc live set with Germany’s
WDR Big Band is a rollicking
tribute to Ray Charles. The sec-
ond half goes—and let’s turn it
over to Maceo Parker here—
“Back to Funk,” and both sides
demand you get out of your chair with equal ferocity.
Parker says early on that he’s
long dreamed of doing Charles
tunes with a big band, and his
enthusiasm is nearly thick
enough to grab a handful of
each shoulder. (The virtuoso)
plays and dances, while “Busted”
and the obligatory “Georgia on
My Mind” strike a nearly
perked level of simmering
soul. And with the big band,
nguishes like “Shake Everything You Got” and a sprawling,
kitchen sink take on “Pass the Peas” works up a mighty
lather in each of its 17 minutes and 48 seconds.—JY

JAZZ

GONZALO RUBALCABA
Avatar
Producer: Gonzalo Rubalcaba
Blue Note
Release Date: Feb. 5
Cuban-born pianist/composer Gonzalo
Rubalcaba’s follow-up to the Latin Jazz Grammy Award-
winning “Cables” particularly
him working in a quintet setting with Marcus Gilmore,
Matt Brewer, Yosvanny Terry and Mike Rodriguez. These
seven tunes share an impres-
sionistic vision within frame-
works that suggest a good ideal of improvisational
latitude. “Peace” is a sustained
meditation between Rubal-
ca and Brewer (acoustic
bass) that soothes the ear
as the band builds in
mood. “This Is It,” at 12 minutes-plus, un-
fold in a modern stripe
while the民ose the audience
feels that the sacrifice
the swing, the vision, the
the development of a
choral lyricism that
lays the foundation over which
he summons the cornet
with an array of overdriven
treats, including a banjo snip-
per on “Record Book,” elec-
tronic keyboard scoggles on
“After” and back-masking
“Tou Keep Ask-
Me,” the joyful “The Real
Morning Party,” a
Farrisa organ jaunt that
rivals “Green Onions.”—DO

CHRIS CAGLE
My Life’s Been a Country Song
Producers: Scott Hendrick
Chris Cagle
Capitol
Release Date: Feb. 19
The fourth studio album by talented Nashville hunk
Chris Cagle starts strong and rhythmic: heartland
country-rocker (and current chart hit) parsing sev-
eling definitions of the adjective “gone”; funny
talking-blues-inspired country-rocker about a
barfly who requests everything but love songs; boy-
is-back-in-town country-rocker funny enough to pass
for Big & Rich. Beyond that, the power ballads build
up with sufficient drama, and there’s more catchy
cleverness in “Little Sundress,” where
Cagle admires a young lady’s apparel selection,”
“golden Tropicana” and reggae dance moves.
The nostalgic number where a C-and-D student falls
for a girl who gets A’s and B’s as her daddy stands in
the way is sweet, too. The album slacks
at the end (pondering name-drops of other country
classics whose glory doesn’t rub off as intended; a
final del-
lop

www.americanradiohistory.com
On his sophomore set, he broadens his acoustic guitar-based sound with piano, strings, and a full band, but the additions never overshadow the vocal fortitude that drives the material. Relationships are the connecting theme spread throughout these 11 knockout tracks, a world where even when words hurt ("Like a Knife"), you can still patch things up after a fight ("Fall for You") and yearn to reconnect with your lover ("Your Call").

**VITAL REISSUES**

**MICHAEL JACKSON**

_Thriller: 25th Anniversary Edition_

Producer: Quincy Jones

_EpIC/legacy_

_Release Date: Feb. 12_

The world's best-selling album gets its second reissue in seven years, complete with the usual trimmings of remastering and remixing, but sadly the latter portion is like a vintage handbook on contemporary remix clichés. Most people involved here are too enamored of the source material—and wouldn't they be?—to do anything terribly dramatic to it. But it's unclear why listeners would rather hear the vocals of guests like Afong, Fergeo, and Will.i.am rather than Jackson's. Still, there's something dryly hypnotic about Kanye West's slight beat-tweaking of "Billie Jean," and it's nice to have the "Thriller" tracks, and Jackson's famed moonwalk from the "Motown 25" special on the bonus DVD. Bottom line though: We'd be much more interested in new music from Jackson than yet another iteration of an old-time classic—JY

**MATCHBOX TWENTY**

_These Hard Times (3:26)_

_Producer:_ Tom Wilson

_The second single from the band's_ _new album_ _'99_ _is a stirring celebration of home, family and such simple pleasures as seeing the kids get off the bus at the end of the school day. Evans sings: "Three o'clock every afternoon, wander by the door/Ses her babies runin' off the bus, she couldn't love 'em any more." That's just one of the snapshots of domestic bliss in the upbeat lyric, written by Evans, her brother Matt, Shanks and Hilary Lindsey. The singer wraps her gorgeous voice around the message, carrying every line: it's a great song and terrific performance—tailor-made for country radio, and a perfect addition to Evans' solid collection of hits._ —DEP

**THE BRAVERY**

_Believe (3:47)_

Producer: Brendan O'Brien

_Writer: S. Endicott_

_Publisher: not listed_

_The new album_ _is a doozy of a song: a big, ballsy, anthem-like prog rock song, running a powerful prog-themed amusement park with speed metal rollercoasters that do loop and hairpin turns at 150 mph. _Hermis_ and _Sam Totman_ are fast becoming guitar gods of the new millennium generation, but don't forget singer ZP Theart, keyboardist Vadim Pruzhanov, drummer David MacKintosh and bassist Frederic LeClerc. They all have to keep time as one to gloriously covey a song through a keyboard that's so over the top, you have to smile—and air-guitar with gleee._ —CLT

**THEROY OF A DEADMAN**

_So Happy (4:30)_

_Producer: Howard Benson_

_Writer: Theory of a Deadman_

_Publisher: SOCAN/604/De Groot/roadrunner_

_We thought Canadian trio Theory of a Deadman had given up the ghost when it came to trying to break through its Southern neighbor's musical border. We thought that roadrunner and In De Groot recordings are still trying to breathe life into a band whose career doesn't seem destined to rock the States. Theory previously surfaced with overly cloying Nickelback (604 is Chad Kroeger's label), but it finally gives into temptation on "So Happy." Singer Tyler Connolly's voice is tempered so that it's practically interchangeable with Kroeger's, and the song--about gleefully kicking an allie girlfriend to the curb--could be mistaken for a vanilla-flavored Nickelback track that got relegated to B-side. Not the prompping partner we had hoped for to launch new album "Scars & Souvenirs," arriving April 1.—CLT
WICKS ON FIRE

Country newcomer Chuck Wicks, who had the fastest-climbing single from a new artist on Billboard’s Hot Country Songs in 2007, is starting 2008 in fine style. Now, “Stealing Cinderella” breaks into the top 10 this week, jumping 13-9. Meanwhile, Wicks’ debut album, “Starting Now,” bowed last week at No. 7 on Top Country Albums and No. 24 on the Billboard 200 with 20,000 copies sold. Second-week sales of the album, produced by Monty Powell (Diamond Rio) and Dann Huff (Faith Hill), brought its tally to 10,000, according to Nielsen SoundScan.

The single, one of 10 he wrote or co-wrote on the album, was inspired by real life—Wicks’ girlfriend used to work as Cinderella at Walt Disney World in Florida. The song finds Wicks asking his sweetheart’s father for his hand in marriage and subsequently looking through childhood pictures of her “playing Cinderella,” riding a bike and dancing with her dad (“In her eyes I’m Prince Charming, but to him I’m just some fellas riding in and stealing Cinderella”).

Wicks says the song is not completely true to life—at least not yet. “I’m not engaged or married yet, but the images used in the chorus are all true. But of course, now her parents have some expectations,” he says with a laugh.

Country KUPL Portland, Ore., PD John Paul says the song’s relatability is what first attracted him to it. “It’s so well-written and real. That experience is something a lot of people can relate to.” KUPL played the song 46 times during the week ending Feb. 3.

Currently part of Brad Paisley’s Bonfires and Amplifiers tour, Wicks grew up on a potato farm in Delaware and made his way to Florida for college. After a couple of years playing music at parties, he quit school just two classes shy of graduation and moved to Nashville to pursue music full-time.

Writing songs during the day, Wicks parked cars at a Nashville eatery seven nights a week to pay the bills. He was also part of the short-lived Fox reality TV show “Nashville,” which lasted only two episodes in fall 07. He was skeptical going into the show because of the perceived stigma that comes with being associated with reality TV. “I was scared people wouldn’t take me seriously. The exposure was the real draw,” Wicks says.

As it turns out, Prince Charming didn’t need the exposure after all.

THE B-52s ARE BACK WITH ‘FUN’

They’ve been gone awhile, but the B-52s haven’t been forgotten. This week, new single “Funplex” arrives at No. 23 on the triple A radio chart, the quartet’s first track since 1998 to appear on any radio list and its first on the triple A tally.

“Funplex” is the title cut from the group’s first new album in more than 15 years, due March 25 via Astralwerks.

After 1992’s “Good Stuff,” the band took a “short break” that lasted several years. About 10 years ago, it started performing again with some regularity. But “in order to continue this, we needed to put out a new album,” drummer/principal songwriter Keith Strickland says. “Our fans have been very patient with us.”

So, the B-52s reconvened to write new material in 2003, with 11 songs making the final cut on “Funplex.” Described as “some sort of update” on the group’s boisterous sound, Strickland says he was influenced by electronic dance music and a more focused rock edge. “I wanted it very lean and focused sound.”

The band, which was most recently signed to Warner Bros., shopped the record to a number of labels. It landed with Astralwerks because the label “just loved it—the excitement was tangible,” according to Strickland.

To kick the campaign off, album track “Joliet of the Spirits” will be featured in the Feb. 10 episode of Showtime’s “The L Word,” and banners and ads are running across MySpace, imeem, Facebook and AOL Music. Cornerstone has been hired for street team efforts. The B-52s will tour this summer as part of the True Colors outing and will visit Europe afterward.

—Katie Hasty

BASSEY BONDS WITH THE DANCE CHARTS

Forty years after Welsh vocal powerhouse Shirley Bassey first hit the Billboard Hot 100, she is back on a Billboard chart as her cover of Pink’s “Get the Party Started” climbs Hot Dance Club Play.

The rebound underlines the strength of her latter-day club and gay audiences, and provides the ideal aperitif to the March 18 U.S. Decca release of an album with the same title.

The new set is characterized by sophisticated covers of modern standards like “Hello” and “I Will Survive,” alongside updated and similarly club-friendly versions of her own “Big Spender” and “I Who Have Nothing.”

Bassey, now 71 and residing in Monte Carlo, has recorded only sporadically in recent years. The catalyst for the new work was her relationship with songwriter/producer Catherine Feeley and Nikki Lamborn, who also record as Never the Bride.

They presented Bassey with a tape of their song “The Living Tree.” The track became the kick-start for the album, which Never the Bride’s own Lock Stock and Barrel label released in the United Kingdom last April. London-based Decca Music Group VP of finance and business affairs Mark Cavell says he seized the opportunity to be associated with the fabled artist. “Lawrence Gilmore, a lawyer I know, asked whether Decca would be interested in licensing the album from Lock Stock and Barrel, with the aim of relaunching Shirley Bassey on the bigger stage in America. The immediate answer was ‘Absolutely!'”

Cavell adds that the album has sold 60,000 units in the United Kingdom, debuting in the U.K. top 10 and setting the scene for Bassey’s widely acclaimed 2007 appearance at the Glastonbury Festival, when her iconic status was acknowledged by Arctic Monkeys’ on-stage cover of “Diamonds Are Forever.”

Of her durable international celebrity, Bassey says, “I didn’t mind becoming famous because I did it gradually. Probably that’s why I’m still here.”

—Paul Sexton

Watch a Q&A with Matchbox Twenty’s Paul Doucette at billboard.com/video.

www.americanradiohistory.com
Hooray For ‘Hollywood’

‘Idol’ Exposure Builds Buzz For Ferras Debut

On Feb. 12, Fox’s “American Idol” finally moves away from the cross-country audition rounds and toward the near of the show—the Hollywood elimination episodes that whittle down the contestants to the top 24.

But one up-and-comer won’t have to worry about getting an awkward consolation hug from Paula Abdul. Capitol Records artist Ferras, a 23-year-old singer/songwriter/pianist, provides the “fakewell song” that plays as the “Idol” contestants are dismissed from the Hollywood tryouts.

The song, “Hollywood’s Not America,” is from Ferras’ new album “Aliens & Rainbows,” which drops April 1. It’s a hooky Elton John-esque ballad that is slower than “American Idol” personality, and was co-written with the Matrix’s Lauren Christy. (The Matrix and Gary Clark produced the album.)

“I was sitting down writing one night with Lauren, drinking wine and talking about Hollywood—how people come here to achieve dreams, and you realize at one point that it’s never going to be enough,” Ferras says. “When you get to that point, you realize, ‘I love myself, I love who I am, I don’t need all these things. I don’t want to be preachy in the song—it’s just an observation. People ask me, ‘Do you even like L.A.? And yes, I love it.’

For the past eight years, Ferras found himself in the agonizingly familiar pattern of almost-maybe-not-quite-getting-a-break. He eventually found an ally in Limp Bizkit frontman Fred Durst, who introduced him to Capitol Music Group chairman/CEO Jason Flom.

Flom says the idea to pitch Ferras for “Idol” came from CMG senior director of A&R Chris Amburn. After some back-and-forth—or, as Flom says, “I just kept calling”—with “Idol” producers Simon Fuller and Nigel Lythgoe, “Hollywood’s Not America” was a go on the show.

“It’s such a great vehicle not only for how many people will hear the song, but for what it means for us to go out and talk about the fact that ‘American Idol’ has chosen the song,” Flom says. “In an attention-deficit disorder world where people hear pitches all day long, it’s a terrific calling card.” (The standard-bearer for success from an “Idol” placement is Daniel Powter, whose “Bad Day” was the top download of 2006 with 1.9 million copies.)

Getting the gig on “Idol” is just part of a big performance and marketing push for Ferras. On Feb. 12, the day “Hollywood’s Not America” first appears on “Idol,” Ferras will perform on NBC’s “Today.” Radio is already showing interest in the single. Flom says, which is available on iTunes and is linked from the “Idol” announcements on Ferras’ official site and his MySpace page.

And starting in March, Ferras will begin a monthlong North American tour with A Fine Frenzy. All of this is on top of performances at Smith by Southwest and in front of executives at Target and Best Buy.

But beyond his performance chops and vocal prowess, Ferras has the kind of backstory that makes even the most jaded industry types do a double take. “My dad kidnapped me when I was 5,” he says. “He said we were going to Disneyland, and we got on a plane to Jordan.”

En route to the airport, Ferras and his father stopped at a toy store, where he picked up a miniature keyboard to play with during the flight. While in Jordan, as his parents battled over custody, Ferras wrote his first song and played it over the phone to his mother, who was still in the United States. “I think that sort of marked my ability;” he says. “I associated any kind of emotional exchange—the highs and the lows—to writing music.

With the help of the U.S. Embassy in Jordan, Ferras’ mother eventually was able to get him out of the country by sneaking him out of his father’s house in the middle of the night and concealing him under blankets in the back seat of a car.

So all this making it in Hollywood stuff? For Ferras, it’s a snap. “It’s a whirlwind… but I couldn’t be more excited,” he says. “I’m ready.”

‘MADE’ MAN

Rocko Scores Prerelease Urban Hit

Atlanta-bred rapper Rocko never anticipated that his single “Umma Do Me,” off his Island Urban debut album, “Self Made” (March 18), would be an instant hit. Matter of fact, he never meant for the track to be an official release, let alone his debut. “Umma Do Me” was a song I recorded for the streets, and it took off from there, Rocko, born Rodney Jenkins, says.

Still, Rocko isn’t pleased by its success. “Umma Do Me,” produced by Drumma Boy, has been steadily climbing Billboard’s Hot R&B/Hip-Hop Songs and Hot Rap Songs charts, where it is No. 28 and No. 17, respectively.

The rapper assures, however, that the track isn’t an accurate reflection of what “Self Made”—which features production from Cool and Dre, the Runners, Jazze Pha and DJ Toomp—is all about. “This album is emotional. It’s much bigger and crazier than that,” says Rocko. “It’s about real-life situations,” he says.

The song “Shoot Me Down,” for example, addresses the doubts Rocko faced while pursuing a career in music, while “Champion” concerns his struggle to make it in the business. Rocko’s hit “I’m A Rap Star” in 1999 on his indie label Triple A Records. In 2002, he signed rapper Hitman Sammy Sam, who was offered a deal with Universal Records shortly after. A year later, Rocko left his post at the label and launched his own record company, Rocko Road Records.

He continued scouting talent for Universal, brokering deals with Young Dro and Dem Franchise Boyz. It wasn’t long after working with the two acts that he started to ponder becoming a rapper himself. “The decision to go into rapping was initially cash motivated,” he says. “I saw the way money was rapped and I knew I wanted to get some money. But then I really started to get into it.”

In 2003, he released his first mixtape, “NWA (No Wack Artist),” featuring Juvenile, Turk, Jazze Pha and Bnew Cruiser, among others. Last year—outside from releasing second mixtape “Swag Summer,” featuring J. Jones, Rock Ross, Gotti and Shadytoe—Rocko signed his first deal as a rapper with Universal via his relationship with now-Island Urban president Jermaine Dupri. Rocko’s girlfriend, R&B singer Monica, introduced the two.

“Lot of people wanted me to fail, but now those same people are in trouble,” Rocko says. “I am going in and mastering my craft. Now there’s no turning back.”
Finding A Silver Lining: Euro Digital Songs Bows

For the third week in a row, the No. 1 album sells less than 70,000 copies, an uncomfortable reminder of an identically dry spell from January of last year. Before you sink into depression, let me surprise you with a silver lining from the dark clouds of 2007's album climate.

In 2006, rising from 271,400 to 312,802, we can thank Kanye West, Alicia Keys, The Eagles and Josh Groban for that glimmer of hope.

West's opening sales of 957,000 copies for "Graduation" marked the biggest sales week of either 2006 or 2007, while the start of 742,000 for Keys' "As I Am"—which returns to No. 1 this week—likewise surpassed the best frame of 2006.

The Eagles' "Long Road out of Eden" also scored a week of 700,000-plus, a feat accomplished by only one album in 2006. 50 Cent's "Curtis" came close to that mark with its 691,000-unit start, although his sum doesn't contribute to that chart-leading average because it was parked behind West's "Graduation" when it bowed.

Groban's "Noel" beat 500,000 in four different weeks, a feat no other album accomplished in the last seven years.

In all, seven albums had week's sales of 600,000 or more, a club that included Linkin Park's "Minutes to Midnight" and "High School Musical 2." There were only three weeks when albums surpassed 600,000 in 2006, and only one of those three—Rascal Flatts' "Me and My Gang"—topped 700,000.

This marks the first time since 2004 that the average sum at No. 1 increased from one year to the next.

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**Market Watch**

**A Weekly National Music Sales Report**

**Weekly Unit Sales**

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<tr>
<th>Label</th>
<th>Tropical UNIT SALES</th>
<th>Digital UNIT SALES</th>
<th>Total UNIT SALES</th>
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<tr>
<td>This Week</td>
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<td>13,540,000</td>
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<td>Last Week</td>
<td>7,301,000</td>
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**This Week Last Year**

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<td>3.9%</td>
<td>-2.7%</td>
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**Digital album sales are also counted within album sales.**

**Weekly Album Sales (Million Units)**

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<tr>
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<th>08</th>
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<tr>
<td>Sales</td>
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**SALES BY ALBUM FORMAT**

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**YEAR-TO-DATE SALES BY ALBUM CATEGORY**

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**CURRENT ALBUM SALES**

<table>
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<tr>
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## The Billboard 200 Artist Index

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<tr>
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<td>Positions</td>
<td>Republic Records</td>
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<td><strong>Billie Eilish</strong></td>
<td>Happier Than Ever</td>
<td>Dreamworks Records</td>
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<tr>
<td><strong>Katy Perry</strong></td>
<td>Smile</td>
<td>Capitol Records</td>
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## Artist Sales & Distribution Labels (Price)

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<td>I Spoke</td>
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<td>I Stand</td>
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<td>Just Who I Am: Poets &amp; Pirates</td>
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<td><strong>The Black Keys</strong></td>
<td>El Camino</td>
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### Chart Notes

- **The War Voltz** (picture) gains a new start high of No. 22. Bullet for My Valentine claims its first chart peak in nine years (No. 4).

**Tony Award winner and Idina Menzel arrives at No. 39 with her third album, in a list of 10 high sales of the week. It's a career high sales week and chart peak for the group whose last album, '2007's "Self-Titled," missed the chart completely.**

### At No. 15, the musical's album "The Highest Charting Ever, Evening Out the No. 35 "Moto" at No. 2 in 2000." **The Wal-Mart exclusive "Play Our Way" is featured in a bundle of "High School Musical" theme in a tribute "Valentine's Day gift pack.**

- **Toby Keith** (picture) scores a new start high of No. 23. "Take All My Money" rolls its first chart peak for the group whose third album, in a list of 10 high sales of the week. It's a career high sales week and chart peak for the group whose last album, '2007's "Self-Titled," missed the chart completely.**

**The Wal-Mart exclusive "Play Our Way" is featured in a bundle of "High School Musical" theme in a tribute "Valentine's Day gift pack.**

- **Tony Award winner and Idina Menzel arrives at No. 39 with her third album, in a list of 10 high sales of the week. It's a career high sales week and chart peak for the group whose last album, '2007's "Self-Titled," missed the chart completely.**

- **The War Voltz** (picture) gains a new start high of No. 22. Bullet for My Valentine claims its first chart peak in nine years (No. 4).
### HOT 100 AIRPLAY

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### ADULT TOP 40

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### MODERN ROCK

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### HOT DIGITAL SONGS

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Data for week of FEBRUARY 16, 2008  
For chart reprints call 646.654.4633

Go to www.billboard.biz for complete chart data

www.americanradiohistory.com
**POP 100 AIRPLAY**

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<td>6</td>
<td>SEE YOU AGAIN</td>
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**POPs 100 Airplay**

Top ten songs come to you from Hitpredictor.To submit your selections, click here.

**HIT PREDICTOR**

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<td>I'M IN IT</td>
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<td>PAVEMENT</td>
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<td>CAN'T STOP</td>
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<td>COMES A TIME</td>
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<td>I WILL BE WAITING</td>
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<td>WHEN THE TIME IS RIGHT</td>
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**Singles Sales**

Data for week of FEBRUARY 16, 2008 - CHARTS LEGEND on Page 84

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**See below for complete legend information.**
### R&B/HIP-HOP ALBUMS

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<td>Growing Pains</td>
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<td>Keyshia Cole</td>
<td>Just Like You</td>
<td>Jive (12.98)</td>
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<td>Alicia Keys</td>
<td>As I Am</td>
<td>Jive (12.98)</td>
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<td>Jamie Foxx</td>
<td>The Making Of A Man</td>
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<td>John Legend</td>
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<td>Mário</td>
<td>Go</td>
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<td>Kirk Franklin</td>
<td>The Fight Of My Life</td>
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<td>Lupe Fiasco</td>
<td>Lupe Fiasco's The Cool</td>
<td>Jive (12.98)</td>
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<td>Irv Gotti Feat. Jay Z &amp; Young Guns</td>
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### COMMON REGGAE ALBUMS

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### GOSPEL ROCKS R&B HITS ALBUMS

Gospel albums shine, as Marvin Sapp's "Thirsty" wins Top R&B/Hip-Hop Albums' Greatest Gainer (24-14, up 123%) and the Billboard 200's FaceSetter, Rising 105-55 on the big chart, up 107%. Sapp's explosion comes after performances on BET's "Celebration of Gospel" (Jan. 27) and the 2008 Stellar Awards, which began airing in syndication Jan. 26. Lead single "Never Would Have Made It," now in its 27th week at No. 1 on Hot Gospel Songs, also climbs 85-77 on Hot R&B/Hip-Hop Songs.

Marvin Winans' "Alone But Not Alone" debuts at No. 8. It bowed at No. 1 on Top Gospel Albums in October, but with "Just Don't Wanna Know" growing at Adult R&B (26-25), the set is now also flagged for the R&B Albums list. —Raphael George
### HOT R&B/HIP-HOP AIRPLAY

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<td>CASH MONEY / UNIVERSAL MOTOWN</td>
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### ADULT R&B

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### RHYTHMIC PLAYLIST

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**HIT PREDICTOR**

See chart legend for rules and explanations. Yellow indicates recently released title. **ARTIST/RECORD COMPANY**

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<td>TIMBALAND</td>
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**RHYTHMIC AIRPLAY**

| CHRISSY LEE | 1 |
| JAY-Z FEAT. T-PAIN | 2 |
| UMMA DO ME | 3 |
| JAY-Z FEAT. T-PAIN | 4 |
| JAY-Z FEAT. T-PAIN | 5 |
| JAY-Z FEAT. T-PAIN | 6 |
| JAY-Z FEAT. T-PAIN | 7 |
| JAY-Z FEAT. T-PAIN | 8 |
| JAY-Z FEAT. T-PAIN | 9 |
| JAY-Z FEAT. T-PAIN | 10 |

**ADULT R&B AND RHYTHMIC AIRPLAY**

Go to www.billboard.biz for complete chart data
Hot Country Songs

1. Letter To Me - Brad Paisley
2. Winner At A Losing Game - Rascal Flatts
3. Watching Airplanes - Gary Allen
4. Cleaning This Gun (Come On In Boy) - Rodney Atkins
5. Baby Don't Go - Kenny Chesney feat. Grace Potter & the Nocturnals
6. All-American Girl - Corrie Underwood
7. Stealing Cinderella - Chords Wicks
8. Get My Drink On - Toby Smith
9. Suspicions - Tim McGraw
10. What Kinda Gone - Chris Stapleton
11. Good Must Be Busy - Trisha Yearwood
12. Laughed Until We Cried - Jason Aldean
14. It's Good To Be Us - Big & Rich
15. Ain't Love A Beautiful Thing - Garth Brooks & Trisha Yearwood
16. Workin' On Livin' - Blake Shelton
17. Just Got Started Lovin' You - James Otto
19. You Still Own Me - Kellie Pickler
20. Love Don't Live Here - Lady Antebellum
21. It Ain't No Crime - Joe Nichols
22. Roll On (With The Flow) - Layne Stennis
23. Something About A Woman - Jake Owen
24. Another Try - Thompson Square
25. Takin' Off This Pain - Ashton Shepherd
26. Maybe She'll Get Lonely - Jack Ingram
27. Picture To Burn - Scotty McCreery

Country

Beads & Bracelets - Letter To Me - Brad Paisley
Crazy Girls - Winner At A Losing Game - Rascal Flatts
Akron - Watching Airplanes - Gary Allen
13. Cleaning This Gun (Come On In Boy) - Rodney Atkins
14. Baby Don't Go - Kenny Chesney feat. Grace Potter & the Nocturnals
15. All-American Girl - Corrie Underwood
16. Stealing Cinderella - Chords Wicks
17. Get My Drink On - Toby Smith
18. Suspicions - Tim McGraw
19. What Kinda Gone - Chris Stapleton
20. Good Must Be Busy - Trisha Yearwood
21. Laughed Until We Cried - Jason Aldean
23. It's Good To Be Us - Big & Rich
24. Ain't Love A Beautiful Thing - Garth Brooks & Trisha Yearwood
25. Workin' On Livin' - Blake Shelton
26. Just Got Started Lovin' You - James Otto
27. Things That Never Cross A Man's Mind - Kip Moore
28. You Still Own Me - Kellie Pickler
29. Love Don't Live Here - Lady Antebellum
30. It Ain't No Crime - Joe Nichols
31. Roll On (With The Flow) - Layne Stennis
32. Something About A Woman - Jake Owen
33. Another Try - Thompson Square
34. Takin' Off This Pain - Ashton Shepherd
35. Maybe She'll Get Lonely - Jack Ingram
36. Picture To Burn - Scotty McCreery

HIT PREDICTOR

Artist: Josh Turner
Title: Your Man

R&R Country Daily Update

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RadioAndRecords.com
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<td>ROCIO DURCAL</td>
<td>LATIN MUSIC</td>
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<td>LOLA</td>
<td>OYE, DONDE ESTA EL AMOR</td>
<td>LATIN MUSIC</td>
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<tr>
<td>NO SE ME HACE FACIL</td>
<td>EVA MENDES</td>
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### REGIONAL MEXICAN

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<td>SOBRE MIES PIES</td>
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<td>ESTOS CELOS</td>
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<td>UN BUEN PERDEDOR</td>
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<td>SI TE CAMBIA LAS CANAS (SILERLO LOJS)</td>
<td>SI TE CAMBIA LAS CANAS (SILERLO LOJS)</td>
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<td>PÁZ EN ESTE AMOR</td>
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<td>SOY LA MALERA</td>
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<td>TE QUIERO MUCHO</td>
<td>TE QUIERO MUCHO</td>
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<tr>
<td>EL VASO DERRAMA</td>
<td>EL VASO DERRAMA</td>
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<td>AHORA QUE ESTUVISTE LEJOS</td>
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<td>CHUY Y MAURICIO</td>
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<td>TELLORE</td>
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<tr>
<td>VOLE MUY ALTO</td>
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<tr>
<td>POR QUIEN ME DEJAS</td>
<td>POR QUIEN ME DEJAS</td>
<td>TELLORE</td>
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<tr>
<td>A TI SI PUEDO DECIRTE</td>
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<td>LA RATA FLACA</td>
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### EUROCHARTS

#### SINGLE SALES

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<tbody>
<tr>
<td>1</td>
<td>Adele</td>
<td>Rolling in the Deep</td>
<td>XL</td>
</tr>
<tr>
<td>2</td>
<td>Adele</td>
<td>Someone Like You</td>
<td>XL</td>
</tr>
<tr>
<td>3</td>
<td>Rihanna</td>
<td>We Found Love</td>
<td>RCA</td>
</tr>
<tr>
<td>4</td>
<td>Eminem &amp; Rihanna</td>
<td>Love the Way You Lie</td>
<td>Aftermath</td>
</tr>
<tr>
<td>5</td>
<td>Justine Skye</td>
<td>Paper Planes</td>
<td>Atlantic</td>
</tr>
<tr>
<td>6</td>
<td>Sam Smith</td>
<td>Stay with Me</td>
<td>Capitol</td>
</tr>
<tr>
<td>7</td>
<td>Ed Sheeran</td>
<td>Thinking Out Loud</td>
<td>Capitol</td>
</tr>
<tr>
<td>8</td>
<td>Taylor Swift</td>
<td>Blank Space</td>
<td>Big Machine</td>
</tr>
<tr>
<td>9</td>
<td>Selena Gomez</td>
<td>Come &amp; Get It</td>
<td>RCA</td>
</tr>
<tr>
<td>10</td>
<td>Nicki Minaj ft. Ariana Grande</td>
<td>Bang Bang</td>
<td>Cash Money</td>
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#### ALBUMS

<table>
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<td>XL</td>
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<td>2</td>
<td>Beyoncé</td>
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<td>Columbia</td>
</tr>
<tr>
<td>3</td>
<td>Taylor Swift</td>
<td>Red</td>
<td>Big Machine</td>
</tr>
<tr>
<td>4</td>
<td>Justin Bieber</td>
<td>Purpose</td>
<td>Def Jam</td>
</tr>
<tr>
<td>5</td>
<td>Sam Smith</td>
<td>In the Lonely Hour</td>
<td>Capitol</td>
</tr>
<tr>
<td>6</td>
<td>Ed Sheeran</td>
<td>x</td>
<td>Atlantic</td>
</tr>
<tr>
<td>7</td>
<td>Adele</td>
<td>21</td>
<td>XL</td>
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<td>8</td>
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<td>1989</td>
<td>Big Machine</td>
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<tr>
<td>9</td>
<td>Justin Bieber</td>
<td>Purpose</td>
<td>Def Jam</td>
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<tr>
<td>10</td>
<td>Sam Smith</td>
<td>In the Lonely Hour</td>
<td>Capitol</td>
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#### RADIO AIRPLAY

<table>
<thead>
<tr>
<th>#</th>
<th>ARTIST</th>
<th>TITLE</th>
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<tr>
<td>1</td>
<td>Sam Smith</td>
<td>Money on My Mind</td>
<td>BBC Radio 1</td>
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<tr>
<td>2</td>
<td>Adele</td>
<td>Someone Like You</td>
<td>BBC Radio 2</td>
</tr>
<tr>
<td>3</td>
<td>Ed Sheeran</td>
<td>Thinking Out Loud</td>
<td>BBC Radio 1</td>
</tr>
<tr>
<td>4</td>
<td>Taylor Swift</td>
<td>Blank Space</td>
<td>BBC Radio 1</td>
</tr>
<tr>
<td>5</td>
<td>Justin Bieber</td>
<td>Purpose</td>
<td>BBC Radio 1</td>
</tr>
<tr>
<td>6</td>
<td>Sam Smith</td>
<td>In the Lonely Hour</td>
<td>BBC Radio 1</td>
</tr>
<tr>
<td>7</td>
<td>Adele</td>
<td>Rolling in the Deep</td>
<td>BBC Radio 1</td>
</tr>
<tr>
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<td>Beyoncé</td>
<td>Beyoncé</td>
<td>BBC Radio 2</td>
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<tr>
<td>9</td>
<td>Taylor Swift</td>
<td>Red</td>
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</tr>
<tr>
<td>10</td>
<td>Justin Bieber</td>
<td>Purpose</td>
<td>BBC Radio 1</td>
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Data for week of February 16, 2013. For chart reprints, call 646.654.4633.
### Top Heatseekers

<table>
<thead>
<tr>
<th>Rank</th>
<th>Artist</th>
<th>Title</th>
<th>Label</th>
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<tbody>
<tr>
<td>1</td>
<td>Airbourne</td>
<td>Runnin’ Wild</td>
<td>Reprise</td>
<td>4</td>
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<tr>
<td>2</td>
<td>4 Airbourne</td>
<td>Inhuman Rampage</td>
<td>Reprise</td>
<td>5</td>
</tr>
<tr>
<td>3</td>
<td>Black Mountain</td>
<td>In The Future</td>
<td>Reprise</td>
<td>2</td>
</tr>
<tr>
<td>4</td>
<td>Mgmt</td>
<td>Oracular Spectacular</td>
<td>Geffen</td>
<td>2</td>
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<tr>
<td>5</td>
<td>Generation Unleashed</td>
<td>Portland, OR, USA: Live Worship</td>
<td>Roadrunner</td>
<td>2</td>
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<td>6</td>
<td>Generation Unleashed</td>
<td>Portland, OR, USA: Live Worship</td>
<td>Roadrunner</td>
<td>2</td>
</tr>
<tr>
<td>7</td>
<td>Mushy Huggins</td>
<td>The Way Of The Fist</td>
<td>Sub Pop</td>
<td>7</td>
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<td>8</td>
<td>Josh Kelley</td>
<td>Special Company</td>
<td>Roadrunner</td>
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<tr>
<td>9</td>
<td>Five Finger Death Punch</td>
<td>The Way Of The Fist</td>
<td>Geffen</td>
<td>1</td>
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<td>10</td>
<td>Nick Swarson</td>
<td>Party</td>
<td>Roadrunner</td>
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<tr>
<td>11</td>
<td>North Mississippi Allstars</td>
<td>Hernando</td>
<td>Geffen</td>
<td>1</td>
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<td>12</td>
<td>Chris Waite</td>
<td>Field Manual</td>
<td>Geffen</td>
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<tr>
<td>13</td>
<td>Sharon Jones &amp; The Dap-Kings</td>
<td>100 Days, 100 Nights</td>
<td>Geffen</td>
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<tr>
<td>14</td>
<td>The Whigs</td>
<td>Mission Control</td>
<td>Sub Pop</td>
<td>1</td>
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<tr>
<td>15</td>
<td>The Kings</td>
<td>Wa The Kings</td>
<td>Geffen</td>
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<tr>
<td>16</td>
<td>GOTY</td>
<td>Sicks And Stones</td>
<td>Geffen</td>
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<td>17</td>
<td>The Audition</td>
<td>Champion</td>
<td>Geffen</td>
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<tr>
<td>18</td>
<td>The Morning Of</td>
<td>The World As We Know It</td>
<td>Geffen</td>
<td>1</td>
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<tr>
<td>19</td>
<td>Jeff Majors</td>
<td>Sacred Major 7th</td>
<td>Geffen</td>
<td>1</td>
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<tr>
<td>20</td>
<td>Grupo Nueva Vida</td>
<td>Mejores Cantos Religiosos</td>
<td>Geffen</td>
<td>1</td>
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<tr>
<td>21</td>
<td>The Spill Canvas</td>
<td>No Really, I’m Fine</td>
<td>Geffen</td>
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<tr>
<td>22</td>
<td>The Helio Sequence</td>
<td>Keep Your Eyes Ahead</td>
<td>Geffen</td>
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<tr>
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<td>Steve Aoki</td>
<td>Pillowcase And His Airplane Chronicles</td>
<td>Geffen</td>
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<td>24</td>
<td>Cardenales De Nuevos Leon</td>
<td>Entre Manopas</td>
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<td>Geffen</td>
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<td>Carlin</td>
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</table>

### Regional Heatseekers

#### MOUNTAIN
- Runnin' Wild
- Airbourne

#### NORTH CENTRAL
- Runnin’ Wild
- Airbourne

#### EAST NORTH CENTRAL
- Runnin’ Wild
- Airbourne

#### SOUTH CENTRAL
- Oracular Spectacular
- MGMT

#### WEST NORTH CENTRAL
- The World As We Know It
- Runnin’ Wild

#### NORTH EAST
- Runnin’ Wild
- Squat Garden

#### SOUTH ATLANTIC
- Airbourne
- Runnin’ Wild
- Jeff Majors
- Sacred Major 7th

#### NORTH ATLANTIC
- Airbourne
- Runnin’ Wild
- Jeff Majors
- Sacred Major 7th

#### WEST CENTRAL
- Airbourne
- Nick Swarson
- Five Finger Death Punch

#### MID ATLANTIC
- The Morning Of
- Runnin’ Wild

### Breaking & Entering

"Who's F**k's That" moving up the Hot R&B/Hip-Hop Songs chart

### Billboard Launch Pad

FEB 16 2008

### New on the Charts

- Airbourne, "Runnin’ Wild"
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will.i.am, Producer, Artist, and Founder of the Black Eyed Peas

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

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RECORD COMPANIES: Bad Boy Records appoints Harve Pierre president. He was executive VP/GM/VP of A&R. Universal Records South names Arthur Buenahora Jr. VP of A&R. He was senior director of A&R at Capitol Records Nashville. Rhino Entertainment names Marc Salata VP of marketing. He was senior director. VP Records appoints Cristy Barber VP of marketing and promotions. She was president of Tuff Gong/Ghetto Youths International. Razor & Tie Entertainment promotes Edith Bellinghausen to senior VP of digital business and Tim Foisset to senior director of digital marketing. Bellinghausen was VP of new media, and Foisset was director.

PUBLISHING: Cherry Lane Music Publishing promotes Brooke Primont to VP of creative services and marketing. She was senior director of film and TV music.

TOURING: Michael Cohl has been elected chairman of Live Nation’s board of directors. He was vice chairman of the board and will continue to serve as chairman/CEO of Live Nation Artists.

RETAIL: Trans World Entertainment names Ish Cuebas VP of music and merchandise operations. He was director of merchandise operations.

DIGITAL: News Corp. mobile content division Jamba taps Mauro Montanaro as chief executive. He previously oversaw handset sales and channel development for Nokia’s South East Asia Pacific region.

MEDIA: Logo, MTV Networks’ ad-supported network targeting lesbian, gay, bisexual and transgender viewers, promotes Lisa Sherman to executive VP/GM. She was senior VP/GM.

GOOD WORKS

BEASTIE BOYS, MOBY LEND EFFORTS TO IMNF
The Beastie Boys and currently unnamed guests will perform at New York’s Terminal 5 March 4 to benefit the Institute for Music and Neurological Function, a Bronx-based nonprofit specializing in music therapy treatments and research. Tickets for the event, to be hosted by Moby, went on sale Feb. 8 for $75 via Ticketmaster. Past IMNF Music Has Power benefit concerts have featured such acts as Rob Thomas, the B-52s, Kris Kristofferson and Rufus Wainwright.

OCEAN, MOYE ON WILBERFORCE COMP

MIDEM 2008
The most controversial topics within the music industry were discussed Jan. 27-31 at the MIDEM Conference at the Palais des Festivals in Cannes. The overall purpose of the annual confab is to create a better understanding of the fast-changing music business for music professionals on all levels of the industry spectrum.

INSIDE TRACK

SNOOPER DUPER
With the instant-classic video for “Sensual Seduction” as its lead-in, Snoop Dogg’s new album, “Ego Trippin’,” has been bumped to a March 12 release by Interscope, which originally planned to put it out in May. Beyond “Seduction,” which is No. 8 this week on the Billboard Hot 100, the album also goes retro on “Hollywood Nights,” which showcases swanky piano, fat horns and the cartoonish chorus “Those Hollywood nights/they drive me crazy.” The 20-track “Ego Trippin’” was executive-produced by QDT, which stands for DJ Quik, Snoop Dogg and Blackstreet’s Teddy Riley. Others who chipped in behind the boards include Terrace Martin, Raphael Saadiq, Shawty Redd, the Neptunes, Nottz, Khleo, Rick Rock, Swift D, Frequency and Whitey Ford (aka Everlast). Songs sampled by Track that deserve repeat spins: opener “Press Play,” which samples the Isley Brothers’ “Atlantis”; “Never Have to Worry,” on which Snoop recounts his life story over a lush background of piano, saxophone and deep bass; and “Make It Good,” which admonishes men who may be scared of commitment.

SNOOP DOGG
INSIDE TRACK

DIREC FROM AUSTIN

JOHN DOE and EXENE CERVENKA of X

The full lineup is still coming together, but Track has learned that X, the Von Bondies, Daryl Hall, Earl Mart, Deana Carter and Sons & Daughters are among the bands that will be featured in DirecTV’s live South by Southwest programming. For its first such broadcasts in ‘07, DirecTV built two studios to film live sets by artists beyond their regular Austin showcases. Matt Pinfield will host the segments, which will air March 13-15. In other SXSW news, the Black Crowes have mysteriously vanished from the lineup; the group was planning to perform there to help launch its new album, “Warpaint,” due March 4.

MIDEM 2008  continued from page 89

1. MIDEM ramped up its green credentials in 2008 with the inaugural Green World Awards. From left are recipients of the honor, which recognizes those who have played a major role in ecological live music award production. Rockside Festival GM Henrik Rasmussen, Roskilde Festival Nyen president Daniel Rossett and Live Earth founder/CEO Kevin Wall.
2. From left, Epstein, Levinson, Bodine, Hurwitz & Westman attorney Mark Levinson, Eight Mike Style Music principal Joel Martin and Kobalt founder/CEO Willard Arntz at Kobalt Music Group’s MIDEM cocktail event.
3. Coca-Cola senior VP of global brand marketing and creative excellence Marc Mathieu takes center stage during the Jan 28 session “Images & Brands.”
4. A relaxed Vriend CEO Jean-Bernard Levy, left, chats with Billboard global news editor Lars Bronnle during MIDEM.
5. Peter Gabriel performs with the Imaged Village’s Eliza Carthy, left, and Somali singer Maryam Mural.
6. Universal Music Publishing Group and French authors’ and publishers’ society SACEM announced at MIDEM their Pan-European licensing arrangement for digital and mobile offerings. Sitting on the dais from left are UMPG executive VP of international Andrew Jenkins, UMPG chairman/CEO David Renzer, SACEM management board chairman/CEO Bernard Mety and mechanical rights society SDRM CEO Thierry Desamont.
8. The packed house at the MIDEM Latin Showcase sponsored by Billboard.
9. For the second year, Billboard recognized 10 MIDEM Masters at an intimate breakfast during the trade fair. From left are Billboard VP of integrated sales/associate publisher Brian Kenny, MIDEM Master and RSO VP of strategy development Matthew Daniel, MIDEM director Dominique Leguern, MIDEM Master and Mushroom Music managing director Ian James, Billboard group editorial director Tamara Conniff, MIDEM Master and Beggars Group chairman Martin Mills, MIDEM Master and Vicor Entertainment deputy GM of international repertoire Aya Ogi, MIDEM Master and attorney Mark Levinsohn and MIDEM Master Robert Allan, Mayer Brown International partner of intellectual property and IT group.

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Chief Digital Officer
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TERO OJANPERA
EVP, Entertainment & Communities
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