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

GRAMMY SALES GO DIGITAL >P.5
BRIT AWARDS GO POP >P.12
PORTISHEAD AND THE VERVE GO TO COACHELLA >P.29
WILL CHINA GO GOOGLE? >P.11

CHRIS LIGHTY Hip-Hop Deal-Maker >P.21
TOURING CONTRACTS TAKE OFF

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

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CONTENTS

UPFRONT
5 BYTE-SIZED GAINS
Digital sales add to awards show haul.
12 With The Brand
14 Global

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

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

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

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

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

360 DEGREES OF BILLBOARD
HOME FRONT

MARCH 1, 2008 | www.billboard.biz | 3
PayTo Play
Seeking U.K. Parity With American Copyright Term

BY PETE WISHER

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

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

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

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

My bill, the Copyright in Sound Recordings and Performers’ Rights (Term Extension) Bill 2008, proposes extending musicians’ and producers’ rights to 95 years, the term that was decided in the United States in 1998. (Ed. note: The U.S. Copyright Act protects sound recordings for the following terms: (1) if the recording is a work made for hire, the shorter of 95 years after publication or 120 years after creation; or (2) if not a work made for hire, for the life of the “author” plus 70 years.)

There is broad support for this move among politicians, all quarters of the music industry and 37,000 musicians. We have been given a further boost by the announcement in Brussels that the European Commission will propose legislation to extend copyright to 95 years for musicians throughout Europe. Charlie McCreery, commissioner for the Internal Market and Services, made this announcement Feb. 14 and expects it to bring legislation to the table in June. The French government has already said that it will push through the new law when it assembles the presidency of the European Union in July.

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

“But don’t you stand to gain from this yourself, Wishart?” I hear the more cynical readers protest. And as a former musician, notably I—but never had the big hit that would secure more than pennies in the future. I’m doing this because in the 20 years I spent in the music business with Runrig and Big Country, I saw many more poor musicians than rich ones. The majority of musicians here live on less than $30,000 per year. There is no such thing as a minimum wage for the jobbing musician. The creative industries will soon take over from the financial sector as the most valuable part of our economy. We, therefore, have got to treat everyone fairly. “Money can’t buy me love,” Paul McCartney sang sagely all those years ago, but it is the way we can reward all those artists who have given us so much pleasure through the decades.

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

WEB PAGE: www.americanradiohistory.com
Byte-Sized Gains
Digital Sales Add To Awards Show Haul

The Grammy Awards sales afterglow went into high gear as
with Amy Winehouse’s “Back to Black,” Herbie Hancock’s “River: The Joni Letters” and the official “2008 Grammy Nominees” album featuring over 100 songs of the year's nominees. This made a big impact on sales, with the highest percentage jump, according to SoundScan data, occurring in the first week. The album hit 105,000 sales.

The biggest percentage jump, however, went to Hancock's album, which leapt an astonishing 257% to 9,000 copies.

Meanwhile, the sales of digital downloads continued to grow, with 85,000 downloads of West’s “Stronger” alone from the Grammy show, and 77,000 downloads of Hancock’s “River: The Joni Letters” in the first day.

Winehouse’s “Back to Black” was a huge hit, selling 60,000 copies in the first week, and 115,000 copies in the second week. The album also went to No. 1 on the Billboard 200 chart.

West’s “Stronger” also did well, selling 45,000 copies in the first week and 60,000 copies in the second week. The album also went to No. 1 on the Billboard 200 chart.

The album sales for “Back to Black” and Hancock’s “River: The Joni Letters” were particularly strong, with sales of over 100,000 copies. This was a significant increase from the previous week, when the album sales were just over 10,000 copies.

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HOW SWEET IT IS

Indie Music Publisher Teams With Marketing Mavens

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

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

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

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

EverGreen/Hunnypot will be based in Los Angeles and will represent third-party music publishing copyrights, catalogs, master recordings and entire music companies for placement, marketing and management consultation. In addition, the company will form a digital music label.

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

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

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

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

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

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

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

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

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

"I believe we have a historic innovation in marketing, creative branding and artist discovery, which are as much in demand today as ever before and that we will emerge from this reorganization a stronger entity," Gottlieb said in a statement. He adds that the label will continue to work on new projects and new releases.

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

TVT’s album market share has dwindled from 0.85% in 2004 to 0.15% in 2007, according to Nielsen SoundScan. Meanwhile, TVT lost $171 million on net revenue of $13.4 million in the year ended Dec. 31, 2006, according to unaudited financial statement included in court documents.

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

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

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

D.B. Zwirn owns 31.1% of TVT Music Enterprises, a subsidiary of TVT Music, and it holds a controlable, note, which would give it 51.9% ownership of the publishing arm, and leave TVT with 48%, according to court documents.

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

Additional reporting by Hillary Crosley and Marelle Conception.
Congratulations from Raye Raye and all at Metropolis Music
As record companies have increasingly experimented with the 360-degree concept in the past year, Latin music labels including Sony BMG Norte and Universal Music Latin America have been at the forefront, expanding the scope of deals they sign with their acts to encompass management, touring and sponsorships.

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

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

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

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

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

This distinction reflects the network’s history of producing and promoting massive, radio-linked music events. In markets where SBS dominates the airwaves, such as Puerto Rico and New York (where La Mega [WSKG] has long been No. 2 among metro-area stations), such events have given the company considerable clout.

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

“At the same time, it will seek out opportunities for SBS talent—such as TV hosts Alexis Valdés and Jaime Bayly and radio hosts Javier Ceriani and Polito Vega—who may want to launch into other ventures. Examples might include personality-driven and—endorsed compilations, or personal studio albums released as a joint venture with a label.”

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

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

SBS talent like Alexis Valdés should benefit from the company’s new expanded focus.

INSIDE THE SBS EMPIRE

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

RADIO

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

INTERNET

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

LIVE ENTERTAINMENT

Through its live entertainment division, SBS organizes 16-20 live events per year, which drew a combined attendance of 125,000 in 2007.

TV

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

SBS talent like Alexis Valdés should benefit from the company’s new expanded focus.
## WE PROUDLY CONGRATULATE OUR 2008 GRAMMY AWARD WINNERS

<table>
<thead>
<tr>
<th>Winner</th>
<th>Category</th>
<th>Album/Performance</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>HERBIE HANCOCK</strong></td>
<td>Album Of The Year</td>
<td>River: The Joni Letters</td>
</tr>
<tr>
<td></td>
<td>Best Contemporary Jazz Album</td>
<td>River: The Joni Letters</td>
</tr>
<tr>
<td><strong>AMY WINEHOUSE</strong></td>
<td>Record Of The Year</td>
<td>&quot;Rehab&quot;</td>
</tr>
<tr>
<td></td>
<td>Song Of The Year</td>
<td>&quot;Rehab&quot;</td>
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<td></td>
<td>Best New Artist</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Best Pop Vocal Album</td>
<td>Back To Black</td>
</tr>
<tr>
<td></td>
<td>Best Female Pop Vocal Performance</td>
<td>&quot;Rehab&quot;</td>
</tr>
<tr>
<td><strong>MICHAEL BUBLÉ</strong></td>
<td>Best Traditional Pop Vocal Album</td>
<td>Call Me Irresponsible</td>
</tr>
<tr>
<td><strong>THE WHITE STRIPES</strong></td>
<td>Best Alternative Music Album</td>
<td>Icky Thump</td>
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<td>Best Rock Performance By A Duo Or Group With Vocals</td>
<td>&quot;Icky Thump&quot;</td>
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<tr>
<td><strong>KANYE WEST</strong></td>
<td>Best Rap Album</td>
<td>Graduation</td>
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<td></td>
<td>Best Rap Solo Performance</td>
<td>&quot;Stronger&quot;</td>
</tr>
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<td></td>
<td>Best Rap Performance By A Duo Or Group With Vocals</td>
<td>&quot;Southside&quot;</td>
</tr>
<tr>
<td></td>
<td>Best Rap Song</td>
<td>&quot;Good Life&quot;</td>
</tr>
<tr>
<td><strong>VINCE GILL</strong></td>
<td>Best Country Album</td>
<td>These Days</td>
</tr>
<tr>
<td><strong>PATTI AUSTIN</strong></td>
<td>Best Jazz Vocal Album</td>
<td>Avant Gershwin</td>
</tr>
<tr>
<td><strong>ALEJANDRO SANZ</strong></td>
<td>Best Latin Pop Album</td>
<td>El Tren De Los Momentos</td>
</tr>
<tr>
<td><strong>JUAN LUIS GUERRA</strong></td>
<td>Best Tropical Latin Album</td>
<td>La Llave De Mi Corazon</td>
</tr>
<tr>
<td><strong>LOS TIGRES DEL NORTE</strong></td>
<td>Best Norteño Album</td>
<td>Detalles Y Emociones</td>
</tr>
<tr>
<td><strong>STEPHEN MARLEY</strong></td>
<td>Best Reggae Album</td>
<td>Mind Control</td>
</tr>
<tr>
<td><strong>ALICIA KEYS</strong></td>
<td>Best R&amp;B Song</td>
<td>&quot;No One&quot;</td>
</tr>
<tr>
<td></td>
<td>Best Female R&amp;B Vocal Performance</td>
<td>&quot;No One&quot;</td>
</tr>
<tr>
<td><strong>RIHANNA</strong></td>
<td>Best Rap/Sung Collaboration</td>
<td>&quot;Umbrella&quot;</td>
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<tr>
<td><strong>JAY-Z</strong></td>
<td>Best Rap/Sung Collaboration</td>
<td>&quot;Umbrella&quot;</td>
</tr>
<tr>
<td><strong>WILLIE NELSON</strong></td>
<td>Best Country Collaboration With Vocals</td>
<td>&quot;Lost Highway&quot;</td>
</tr>
<tr>
<td><strong>COMMON</strong></td>
<td>Best Rap Performance By A Duo Or Group</td>
<td>&quot;Southside&quot;</td>
</tr>
<tr>
<td><strong>PRINCE</strong></td>
<td>Best Male R&amp;B Vocal Performance</td>
<td>&quot;Future Baby Mama&quot;</td>
</tr>
<tr>
<td><strong>LUPE FIASCO</strong></td>
<td>Best Urban/Alternative Performance</td>
<td>&quot;Daydreamin’”</td>
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<tr>
<td><strong>JILL SCOTT</strong></td>
<td>Best Urban/Alternative Performance</td>
<td>&quot;Daydreamin’”</td>
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<tr>
<td><strong>EAGLES</strong></td>
<td>Best Country Performance By A Duo Or Group With Vocals</td>
<td>&quot;How Long&quot;</td>
</tr>
<tr>
<td><strong>BRAD PAISLEY</strong></td>
<td>Best Country Instrumental Performance</td>
<td>&quot;Throttleneck&quot;</td>
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<tr>
<td><strong>HENRY KRIEGER</strong></td>
<td>Best Song Written For Motion Picture, Television Or Other Visual Media</td>
<td>&quot;Love You / Do&quot; (Dreamgirls)</td>
</tr>
<tr>
<td><strong>BURT BACHARACH</strong></td>
<td>Lifetime Achievement Award Recipient</td>
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* Shared Representation
music publishers have upped the ante in the dispute over compulsory license rates. As the rate-setting trial continues at the U.S. Copyright Royalty Board, three members of the National Music Publishers’ Assn. (NMPA) have filed a class action lawsuit for copyright infringement against MusicNet, one of the CRB parties. And now, some publishers are watching RealNetworks’ activities to decide whether that service should be the next defendant.

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

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

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

The suit follows a series of moves by digital services’ trade group the Digital Media Assn., which many publishers view as a shift in position over publishers’ rights in interactive streams. Aside from the 2001 agreements—and similar deals made since then with others including RealNetworks and Napster—the NMPA and DIMA in 2006 hammered out a legislative bill covering rights to reproduce and distribute compositions via streams and downloads. But that was detailed after an anonymous letter writer helped divide the songwriter and publisher communities’ support for the bill, which also gave the National Assn. of Broadcasters time to enter the fray with objections (Billboard, Oct. 21, 2006).

Two months later, the NMPA, the RIAA and DIMA filed briefs with the CRB with their proposed compulsory license rates. DIMA was the only party that didn’t propose a rate for interactive streams, which implied that the digital services were going to argue that they only needed a performance license. In response, HFA stopped negotiating a new license deal with MusicNet that covered reproduction rights. MusicNet, then and now, claims that its original license is still in effect, but the company was negotiating a new deal “in good faith.”

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

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

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

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

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

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

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

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

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

Government participation is a big part of the mission. “We are opening relationships not with promoters per se, but with governments,” Ivanovich says. “And in my 30 years of activism and 20 years in broadcasting and entertainment, I have never seen such a response from world leaders, parliamentarians, government officials and dignitaries as we are seeing with WP1.”

Of course, while government endorsement for such an ambitious global project is critical, governments and politicians are decidedly not promoters, agents and producers. When that’s pointed out to Ivanovich, he responds, “We are in discussions with some very high-level agents and promoters, and we are planning now to consolidate these relationships in various parts of the world. We are also in serious discussions with Live Nation and other promoters, and we’ve about to consummate our relationships, so I won’t mention their names until we do.”

Ivanovich did cite the involvement of well-known Latin promoter Arie Kadiou of NYK Concerts.

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

Engage and Sustain

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

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

Funding comes from private investors, donations, contributions and corporate sponsors, Ivanovich says. “The challenge for a project like this, or any project that supports the eradication of war, is the cause and mission of this kind, is that we want to make sure that enough money goes to the cause,” he says. “If we were interested in giving the money away to a cause, we would have all the money in the world already. But we’re not interested in giving away 75% of the money. We would like the nonprofit to receive at least 50%—75% of the money.”

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

WP1 has about 100 people around the world working on this project, and having a humanist of such international stature as Nobel on the team is clearly an ace in the hole. “Working towards peace is the family legacy,” Nobel says. “For our entire lives, our mission is to transform the world, this crazy society that we have, so one that is better, safer and saner. We can help do this through World Peace One.”

Music is a signal of love and good will, and that change can take place. That is our mission.”

Music publisher
Make Room For Google

Industry Awaits Company’s China Strategy

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

Neither party has yet confirmed the agreement, but Billboard understands the partnership will allow users to legally listen to and download licensed music files for free on PCs and nonmobile devices.

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

"Baidu is more popular, in part, because of their option for deep-linking."
—MARK NATKIN, MARBRIDGE

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

On whether the partnership would increase Google’s standing against Baidu, it’s “a little too little,” Natkin says. "Baidu is more popular, in part, because of their option for deep-linking. The total volume of music Google will have will be much less than what Baidu has."

Additionally, the partnership may be more than simply increasing Google’s user base. "It’s all about the monetization of online traffic," says William Bao Bean, a partner at SoftBank China.

Partnering with a licensed music provider, such as Top100.cn, also provides Google with plenty of business options over Baidu, on their services in terms of marketing, monetization and usability.

However, Baidu’s deep-linking approach was recently upheld by the Chinese courts (billboard.biz, Dec. 20) and many observers do not believe the Google/Top100 partnership will overly concern the Chinese search leader. Baidu execs were unavailable for comment.

As one industry insider puts it, “Google hopes it can woo away users who feel a pang of guilt at downloading pirated music, or are vexed by getting MP3s of inconsistent quality from Baidu—but very clearly, music is one of the most attractive offerings that Baidu has. As for the record industry, there’s really not much of a precedent for free, ad-supported music that’s search-driven in China. It will be very interesting," he adds, “to see how Google and Top100 are able to monetize streaming and download traffic through advertising, and whether they’ll figure out how brands and bands correlate.”
Ad Appeal

Grammys Would Do Well To Recognize Tunes From Commercials

During the final award presentation at this year's Grammy Awards, when Quincy Jones read Herbie Hancock's name as the recipient of the album of the year for 'River: The Joni Letters,' he thrust his hands wide apart and said, "Unbelievable... that's unbelievable, man." I fully agreed. Even as a jazz fan, sometimes player and student of the genre for several years, I couldn't believe the Recording Academy had actually done this. Were the 11,000 or so voting members out of their minds, or were they just tired of going with the mainstream pop flow?

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

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

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

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

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

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

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

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Global

By Lars Brandle

Pop Goes The BRITs

Ratings Surge As Lewis, McCartney Perform

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

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

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

The two-hour program peaked at 7 million viewers for Leona Lewis' 9 p.m. performance, while 5.6 million tuned in for Paul McCartney's highlight-filled closing set, up from 4.2 million at the close the prior year. "We managed to bring a lot more attention to the show up-front," Doherty adds. "And the Arctic Monkeys showing up—they snubbed us in the past—tells me that we are getting it right and making the awards more credible."

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

But it was Take That that grabbed the following day's headlines, having cemented its status as the comeback king of British pop with the British live act category and the public-voted British single honor for "Shine." In the latter category, the former boy band beat out Britain's top two best-selling singles of 2007, Lewis' "Bleeding Love" and Mika's "Grace Kelly," both of which were performed live at the BRITs.

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

Mika's "Life in Car

oon Motion" (Casablanca/Island) has sold 1.3 million, Take That's "Beautiful World" (Polydor) has shifted 2.3 million, and Lewis' "Spirit" (Syco) has scanned 1.6 million, according to the Official U.K. Charts Co. Universal Music Operations president David Joseph is confident pop still has a voice in Britain, despite the disappearance of such traditional media outlets as weekly TV show "Top of the Pops" and Smash Hits magazine.

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

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

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

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

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

**MATHEW KNOWLES**
President
Music World Entertainment

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

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

**OTHER KEYNOTES INCLUDE:**

- **ROB GLASER**
  Founder, Chairman, & CEO
  RealNetworks

- **GEORGE KLIAVKOFF**
  Chief Digital Officer
  NBC Universal

- **TERO OJANPERA**
  EVP, Entertainment & Communities
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New King in Town

Avex Hit No. 1 As Sony Japan Slumps

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

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

"Avex has out-MOR and marketed Sony," one Tokyo-based industry source says. "Avex's three queens—popular singer Namie Amuro, Ayumi Hamasaki and Kumi Koda—are all still going very strong."

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

Another contributing factor in Sony's drop was last year's sharp overall decline in international repertoire shipments, which fell 23% in volume and 17% in revenue, according to the Recording Industry Assn. of Japan (RIAJ). Industry sources estimate 90% of Avex's revenue comes from domestic repertoire, while the latest figures available for Sony show 77% of sales came from local artists.

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

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

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

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

Sony's decline has been in the cards for a while—for its market share peaked in 1998 to 13.8%—but the company insists its future remains bright. "SMEJ has been strengthening its online distribution service and has achieved the top chaku-uta full (full-song download) market share almost every month," the Sony rep says.

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

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

GLOBAL NEWSLINE

>>>DOUBLE ECHO FOR GRÖNEMEYER, OTZI

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

—Wolfgang Spahr

>>>BORDERS OZ SALE CLEARED

Antitrust body the Australian Competition and Consumer Commission has cleared the way for a bid for Borders' Australasian operations by New Zealand-based A&R Whitcoulls Group. The commission will not oppose the acquisition of Borders Australia by the books retailer, clearing the final regulatory hurdle to an acquisition. The regulatory body had previously found no competition issues in relation to other product areas such as music and DVD. Borders has 22 stores in Australia and four in New Zealand. A&R Whitcoulls' retail operations consist of 182-store Australian book chain Angus & Robertson and the 66-store Whitcoulls chain in New Zealand.

—John Ferguson

>>>LONDON'S MARQUEE CLOSES

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

—Lars Brandt

Off The Air?

French Ad Switch-Off
No Turn-On For Labels

PARIS—A proposal to ban advertising on France's state-owned TV channels has set alarm bells ringing throughout the country's record business. President Nicolas Sarkozy floated the surprise proposal in a Jan. 8 speech; it brought a swift reaction from French trade unions, which staged a one-day strike Feb. 13 across the public broadcasting network.

While industry fear that a loss of revenue will affect programming quality and jobs, the French music industry is anxious about losing a valuable conduit for its products. "The very existence of certain records is at stake," says Christophe Lamingren, president of labels trade body SNEP.

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

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

Although a France Télévisions statement hailed the president's proposal as validating an editorial strategy that stresses culture and creativity, no concrete details have yet been issued about how the loss of advertising revenue—widely estimated at €800 million (13.77 billion) in 2007—would be made up. A presidential spokesman has claimed that any shortfall would be made up from other revenue streams, but Sarkozy's office and the Ministry of Culture have so far been unavailable for further comment.

French research company Ycast estimates that the music industry's ad spending through France Télévisions represented only 6.5% of its total advertising expenditure in 2007. However, labels insist such spending was highly strategic.

France Télévisions hosts the French music industry's annual awards show, Les Victoires de la Musique, and broadcasts many other music shows, including "France 4 Taratata," a tastemaking showcase for current and up-and-coming acts. "Beyond music shows, France Télévisions' programming includes cultural shows and culture-oriented news that attract specific audiences," EMI Music France deputy director Morvan Boury says.

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

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

Various sectors of the recording industry are working to develop an action plan after what Lamegindre calls "encouraging" discussions with Minister of Culture Christine Albanel during MIDEM last month in Cannes. SNEP says it will lobby for cultural products—particularly music—to remain visible on state-owned TV, through advertising, sponsorships or partnerships with France Télévisions. While sharing industry concern, Roger and other execs also see the shift as an opportunity to improve music's exposure on TV, in line with Sarkozy's aim to democratize public broadcasters' programming from that of privately owned TV channels. Roger says UPFI will lobby for "more music to be heard, in terms of quantity and diversity" on the state channels.

"If Sarkozy's proposal is implemented without consultation," Boury says, "there could be serious consequences for the cultural industries. But we could all work together and actually improve the TV exposure of creative works."
LET'S GET DIGITAL
Retailers Reinvent Kiosk Strategy As Digital Demand Increases

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

Borders’ new concept stores will feature a digital center where customers can download music to CDs and non-Apple portable music players. USB sticks and memory sticks. Unlike kiosks in years past, Borders has broadened beyond music what customers can do in its digital centers, which now include the capability for book downloads and publishing, as well as a genealogy research service.

The company isn’t alone—in the last year, HMV and Best Buy have brought back music kiosks on a trial basis and Trans World Entertainment has added kiosks to 25 more of its stores (see story, below). Like other music retailers, Borders and Best Buy previously have tried and failed to make a business out of music kiosks. Both experimented with them in 2005 along with Starbucks, Trans World, Newbury Comics, Virgin Entertainment Group and a handful of independent stores.

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

Newbury Comics got rid of its kiosk after nine months and Starbucks was forced to scale back after its kiosk provider, Hewlett-Packard gave up on the business. Starbucks has since contracted with MOD Systems for a limited number of kiosks in its Hear Music stores but hasn’t expanded beyond that. “Our experience was frustrating and unproductive,” Newbury COO Duncan Brown says.

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

To begin with, kiosk makers have slashed the equipment costs by more than half. MOD Systems is selling its MOD POD kiosks for as little as $1,000 plus software licensing fees. Mix & Burn has cut its price to $3,000 and is able to integrate its system into a retailer’s existing network, reducing maintenance costs.

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

But the biggest change may prove to be the industry’s move toward digital rights management-free music, which would let retailers compete on digital sales with Apple by enabling them to sell downloads directly to iPods in stores.

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

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

In turn, this could save on manufacturing costs for the CDs that consumers now use: Trans World charges $3.99 for the first song and $1.99 for each additional track. (Borders will charge $9.95 for the first seven songs and 99 cents for additional tracks.)

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

“We really have no definitive answer,” director of merchandising operations and new media Ish Cuebas says. Borders is targeting its key demographic of women ages 35-50 who haven’t done a lot of downloading at home. The store is adding dedicated sales staff to help them.

“Our theme really is ‘Go digital, we’ll show you how.’” Borders VP of e-business Kevin Uretti says.

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

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

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

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

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

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

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

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

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

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

Chances for success: Potential market limited since downloads aren’t compatible with iPods.
Ticketmaster The Promoter?

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

More days after Live Nation laid out its plans for launching its own ticketing company, when its Ticketmaster contract expires (billboard.biz, Jan. 11), Ticketmaster revealed its plans to purchase secondary market firm TicketsNow for $365 million (billboard.biz, Jan. 15) and European reseller Get Me In (billboard.biz, Jan. 29).

Obviously, Ticketmaster has some deep pockets and is striving to reign in a secondary market that has caused it and the industry headaches aplenty. Now many are wondering if, as the market and the Ticketmaster business model evolves, Ticketmaster will step up to the plate as a risk-taking promoter, taking its marketing expertise to what may be the logical next level. Ticketmaster is already a de facto promoter in China, where its Emma Ticketmaster division, directed by Jonathan Krane, is promoting shows ranging from Linkin Park to Ce- line Dion (now that's a range). Is China a petri dish for eventual concert promotion in the United States?

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

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

So, bluntly asked, will Ticketmaster be a concert promoter in the States? "As live entertainment transforms itself, so too is Ticketmaster going to look to transform itself," Moriarty says.

"You've seen an awful lot of change over the course of the past year or so in the types of things that we're doing, and I think you can expect to see more changes as we figure out the best way to position ourselves and provide value. So certainly it's a possibility."

NO 360 FOR AEG: Billboard's Los Angeles-based touring counterpart, Mitchell Peters reports some interesting stuff from AEG CEO Tim Leweke's keynote address Feb. 8 at the Grammy Foundation's 10th annual Entertainment Law Initiative. One point that Leweke made clear is that the Los Angeles-based promoters and entertainment giant (of which pro-"
Filling The Void
A New Station Brings Indie Radio Back To New York

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

KEXP, the groundbreaking Seattle station, is about to change that. On March 24, KEXP and WNYE (Radio New York), the city's public radio station, will launch Radio Liberation. The programming will feature a three-hour drive-time eclectic music show followed by three simulcast hours of "The Morning Show With John Richards," a nightly world music program and a weekly music variety show hosted by KEXP DJ/senior director of programming Kevin Cole. Radio Liberation will broadcast 40 hours of music per week, with 24 hours of programming produced in New York.

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

"Because we're affiliated with the city, we have access to ads in bus shelters, on the subway and on TaxiTV," Radio New York GM Matthew Tollin says. "We even provide the hold music that residents hear when they call the city. There will be a huge marketing juggernaut." And indie labels, which traditionally face an uphill battle when it comes to being played on terrestrial airwaves, have a lot to gain. KEXP has broken a number of indie acts through the years, and indie radio stations have helped launch the careers of many other artists.

John Richards says, "We were the first with Modest Mouse, the Dandy Warhols, Neko Case. "We get hundreds of CDs every day, and we listen to all of them," Richards says. "We're not consumed with slowing down the process by testing everything in focus groups. We're all inspired by legendary British DJ John Peel."

KEXP executive director Tom Mara has a similar philosophy. "Our DJs are very proactive when it comes to selecting music," he says. "We give them the freedom to play what they want." Morgan Labes, a rep for indie label Domino Records, says, "No market needed this more than New York City. We have artists that sell 200,000 copies and can't get on the air here in New York. The existing stations had great progressive programming but didn't motivate buyers or have a real effect on sales the way KEXP and other well-known indie stations like KCRW and WOXY do."

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

Even major labels are taking notice of such stations' growing reach and influence. "I've had more label presidents call me in the past year-and-a-half than I did in the first eight years I did the show," KCRW's "Morning Becomes Eclectic" host Nic Harcourt says. "People are starting to see that public radio has taken the lead where commercial radio has just given up."

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

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

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

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

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

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

So in addition to the tins, which contain three discs, the company plans on offering twofer packages listing $19.99; these would combine the most current album from an artist such as LeAnn Rimes with a catalog album. Instead of issuing them together inside the usual double-CD "O-Card," the albums will be combined with a sticker.

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

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

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

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

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

MADACY'S MARKET SHARE FOR DECEMBER 2007

2.9%

MADACY'S MARKET SHARE FOR DECEMBER 2007
Indies On The Rise

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

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

One factor that may have affected chart position is the increasing number of U.S. radio stations that Nielsen BDS monitors for this chart: up 3.7% from the prior quarter to 1,532 stations. Since the chart launched in first-quarter 2006, the number of stations monitored has increased 19.7% from 1,280 stations. Chart position is based on each publisher's share of ownership or control of the top 100 songs whose stations played during the quarter.

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

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

EMI Music Publishing recaptured the No. 2 with 18.63% of the market in the fourth quarter after it slipped last quarter to No. 3, behind Warner/Chappell, with 16.63% share. When the chart launched two years ago, EMI held a 23.36% share. But since 2006, it has yet to break the 19% mark.

EMI, like UMPG, also holds a share of "No One," "I Hate That I Love You," "Good Life," "Stronger" and "Over You." But EMI chalked up points with other songs, including Pink's "Who Knew," Matchbox Twenty's "How Far We've Come" and Baby Bash's "Cyclone" featuring T-Pain.

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

TOP 10 PUBLISHER AIRPLAY CHART

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<tr>
<th>S/N</th>
<th>PUBLISHER NAME</th>
<th>SHARE</th>
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<tbody>
<tr>
<td>1</td>
<td>UNIVERSAL MUSIC PUBLISHING GROUP</td>
<td>22.24%</td>
</tr>
<tr>
<td>2</td>
<td>EMI MUSIC PUBLISHING</td>
<td>18.63%</td>
</tr>
<tr>
<td>3</td>
<td>SONY/ATV MUSIC PUBLISHING</td>
<td>15.88%</td>
</tr>
<tr>
<td>4</td>
<td>WARNER/CHAPPELL MUSIC</td>
<td>13.26%</td>
</tr>
<tr>
<td>5</td>
<td>S1 SONGS/AMERICA</td>
<td>2.72%</td>
</tr>
<tr>
<td>6</td>
<td>TAKING CARE OF BUSINESS MUSIC</td>
<td>2.19%</td>
</tr>
<tr>
<td>7</td>
<td>WORDS AND MUSIC COPYRIGHT ADMINISTRATION</td>
<td>1.85%</td>
</tr>
<tr>
<td>8</td>
<td>KOBALT MUSIC GROUP</td>
<td>1.94%</td>
</tr>
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<td>9</td>
<td>Cocomaric Music</td>
<td>1.72%</td>
</tr>
<tr>
<td>10</td>
<td>MIKE CURB MUSIC</td>
<td>1.52%</td>
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Percentages are based upon the weekly Top 100 charting songs from 103.1 U.S. radio stations (based on monitorings by Nielsen BDS) a week for the period of October 1 to December 31, 2007. Publisher information for musical works has been identified by the Music Industry Agency. A "Publisher" is defined as an administrator, copyright owner and/or controlling party.
The Spanish option highlights how popular Facebook in particular and social network sites in general have become in Spanish-speaking countries in the past year. MySpace has Spanish-language sites tailored for Mexico, Spain and Latin America, plus a U.S. Latino site. But Facebook has quickly been gaining traction as well. Although the site declined to give specific numbers, it does report that there are more than 2.8 million active Facebook users in Latin America and Spain.

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

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

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

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

While you can find Koyi on MySpace, on Facebook you will find the band’s page, personal pages for each member, a label-handled “official” page and a page created by fans on street teams. MySpace, Torres says, serves a broader, more mass appeal purpose, while Facebook allows for a more intimate, one-on-one contact with diehard fans who can be directly targeted for specific promotions and events.

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

“We are only beginning to mine all the possibilities in MySpace,” says Maria Isabel Ramirez, director of Sony BMG’s Day One Entertainment in Colombia. “But in Facebook, we provide a more personal touch.” Ramirez says that on Feb. 2, Sony BMG put up the Facebook page of established ska/rock act Dr. Krapula, recently signed to the label. Within an hour, 500 fans, unsolicited, had signed on.

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

For 24/7 Latin news and analysis, see billboard.biz/latina
Explain how the function of Brand Asset Group is different from that of Violator.

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

How is WMG involved with Brand Asset Group?

They’re our partners and backers financially. We look to work and service their artists, but we’ll also service Clara on Live, Sony BMG—we’re not exclusive to Warner Music Group, but we are obviously looking to make the Warner Music Group family the most money possible. Our goal really is to help as many brands as possible and land a few more deals for artists throughout the industry that are more on the Vitaminwater train of thought—invest in yourself, invest in your brand and win on the upside. We’re looking to do some things with Dale Earnhardt Industries [boss] Max Siegel.

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

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

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

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

It seems as though labels are actually catching up to your philosophy then, for example, with 360 contracts.

A lot of different managers say, “Aw, I’m not going to do a 360.” But I’d rather have a pie of 360s than a big empty pie of nothing.
THE SENSIBLE SEDUCER

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

By Gail Mitchell
Illustration by ILOVEDUST

22 | www.billboard.biz | MARCH 1, 2008
WHEN SNOOP DOGG

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

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

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

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

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

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

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

Snoop attributes his career evolution to simply being a smart “PINP”: Player Into Making Progress.

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

“I’m into history because I’m trying to make history. I’m trying to understand what was done before me to create the lane I have right now so I can continue to open up other avenues for musical history after me. I look at the people who had the microphone before me: what they did, how they maximized their opportunities. Look at Elvis. Elvis was the whole truth. He was the king of music as they say but I like his movies. He was the shit in his movies. I bought a Shirley Temple DVD set for my daughter and one for me, too. My daughter wants to be an actress so I had to hip her to the game. I’m showing her that you can do it at an early age but you’ve got to have flavor like Shirley had.”

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

R&B isn’t the only genre Snoop channels. He focuses on his love of country music on the Whitey Ford-written and produced “My Medicine,” the guitar sound of which mirrors that of country pioneer Johnny Cash. “If you take your time to listen to it, country music is very similar to rap,” Snoop says, “Johnny Cash is the one who stood out to me. I love his style, his swap, the songs he made.”

In an interview/Geffen/A&M marketing executive Tim Reid recalls that he was taken aback when he first heard Snoop singing on “Seduction.” “However, he notes that given Snoop’s history of taking musical gambles, the rapper—like Madonna—can never be counted out. “When he goes against the grain, those are usually his biggest hits,” Reid says, citing the 2004 No. 1 crossover hit “Drop It Like It’s Hot” featuring Pharrell. “That was a different departure for him and now he’s setting the tone again with Seduction.”

“Snoop’s about his foary into singing and working with other genres of music will res- onate with consumers because the same Snoop essence that fans have come to love still remains. “I’m not trying to be a real R&B singer, holding notes and going for dramatic moments. It’s just great songs with good melodies that I can hold but it’s still within the world of Snoop Dogg,” he says. “I always stay Snoop Dogg regardless of any change.”

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

PIMPIN’ THE ALBUM

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

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

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

WHO’S NEXT

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

THE ‘N’ WORD

“I’m not offended if you want to be real. I remember as a kid that’s all I heard from my uncles, aunts and mama. You didn’t get in trouble for that. It was just a word. But when somebody who wasn’t from our world said it, then it became offensive… What I don’t understand is how black folks try to act like that word isn’t a part of our lives. You can’t just erase or throw it away. If you all were going to do that, you should have done it in the ‘60s when I was all that shit, together with civil rights. We should have said then, ‘OK, we’re never going to use that word again.’ But that shit carried on through the ‘70s to the ‘80s and ‘90s. Now we’ve got it and use it in our music…”

That nigga was one of Richard Pryor’s biggest albums. America embraced him and loved him. Now when it’s our generation, our turn, it’s a problem. I don’t get it. It’s just a form of communication, like…”

“What’s up, my nigga? That’s how we get down and that’s how it’s going to be.”

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

That video will be used as an Internet component to support the album. “Snoop fans want to know that while they may be hearing him, he’s still Snoop Dogg the rapper,” Reid says.

Red adds that a full-length domestic tour— possibly with a rock act—is in the talking stages. Snoop has finally regained his visa status for Europe (a declined visa led to the cancellation of a 2007 tour with Sean “Diddy” Combs) and Reid says the rapper has “big plans” for a future come back there but declined to reveal details.

“Ego Trippin’” is due for release in most in- ternational markets on March 11.

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

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

OLD SCHOOL

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

Snoop Dogg and director Melina Matsoukas call the making of the “Sensual Seduction” video (shown right) a group effort. The pair were introduced by rapper Eve at last year’s BET Awards. A couple of months later, Matsoukas whose résumé includes videos for Eve, Beyoncé, Ne-Yo, British newcomer Leona Lewis and, most recently, Kylie Minogue—was invited to listen to the song. “It was the best song I’ve heard in a while,” Matsoukas says. “I love to see someone reinventing themselves, doing something different.”

During subsequent phone conversations with Snoop, Matsoukas learned about the song’s genesis, its nod to ‘80s group Zapp and other earlier R&B artists and Snoop’s vision for the video. “I asked him, ‘Do you want to take it back because I’m always wanting to go retro?’” Matsoukas says. “He was like, ‘Let’s do this.’”

Matsoukas spent a week reviewing old per- formances by acts like the Jacksons, Men- dam, Zapp, Shalamar, Prince and Grace Jones. She, Snoop and a stylist also pored through other past images of black culture including blax- pilottion films.

“We were trying to create the same vibe of the video,” Matsoukas says. “We wanted to make this video look like videos made back then. The characters that Snoop portrays are a blend of many other artists: Rick James, Marvin Gaye, Michael Jack- son. It was about how Snoop would be back in the day.”

Two days after casting, the one-day shoot took place at a Los Angeles studio. “Snoop was never scared about going all the way to play those characters,” Matsoukas says. “Even when I made him dance or had him wear the urban wear, he shot the hair coming out of the top point was he saying, ‘I’ll look like a fool… Without him able to do that, it couldn’t have been pulled off.’”

The “Seduction” video was shot simulta- neously on film and with a video camera, the latter after editing together leftover footage from both, Matsoukas found the re- sulting video too clean. So a day before the video was due, she ran the tape through a VCR three times for a grittier look.

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

—GJ

www.americanradiohistory.com
still hot
In a remarkably consistent 15-year career, only Snoop Dogg’s most recent studio album, 2006’s “The Blue Carpet Treatment,” has failed to shift more than 1 million copies. On the Rap airplay chart, 10 of Snoop’s 52 entries have reached the top 10 or better.

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

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

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

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

Snoop managed to strike the right tone to extend his brand on Madison Avenue. “Notoriety, street cred, scandal and the like work for some clients who are willing to take a chance, extend their reach and broaden their demographics,” Grey Worldwide senior VP/director of music Josh Rabinowitz says.

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

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

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

Snoop’s branding ventures have run the gamut from dolls to the custom Snoop de Ville Cadillac. Manager Schwartz, a former NFL marketing executive, says that the last couple years of have been spent working with Snoop and Chang to pare down the myriad opportunities that come Snoop’s way.

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

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

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

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

Indeed, Snoop says he basically shuts down his career and devotes four to five months to the Snoop Youth Football League beginning in August. The league, which recently wrapped its third season, comprises boys and girls ages 13-17 from South Central L.A., Compton, Watts and Pomona who must maintain a 2.0 average to play. Born out of earlier coaching stints for his sons’ teams, Snoop’s league now numbers 2,500 participants and doubles as his “No. 1 passion.”

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

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

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

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U.S. Sales:

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

Source: The Billboard 200 through the Feb. 29, chart. Sales through the week ending Feb. 10, 2008 according to Nielsen SoundScan. Hits & Records: Rap airplay chart through Feb. 25.
In a music business where nothing is certain, the Jonas Brothers are about as close to a sure thing as exists. They're the kind of act a promoter would like to be in bed with well beyond a one-night stand. That's because they sell records and tickets in equally large numbers, and because they've captured the current teenage demo thanks to the promo efforts of Hollywood Records and a recent opening slot on the box-office-busting Miley Cyrus/Hannah Montana tour.

That trek grossed more than $54.4 million and moved more than $786,000 tickets from 68 shows reported to Billboard Boxscore. The Jonas Brothers' self-titled album is at 999,000 copies in the United States, according to Nielsen SoundScan.

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

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

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

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

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

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

For artist and promoter, such deals allow marketing consistency and the sort of security seldom found in today's music business. But some feel that touring artists and their handlers are looking at promoters as cash cows as label revenue and advances diminish, and the real winners are the attorneys and business managers who negotiate these deals in the first place.

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

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

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

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

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

With an act like the Jonas Brothers, the upside is significant. "[Multi-tour deals] allow the promoter to start building a relationship with an act at the early stages so that once that act achieves superstar status the promoter is able to retain the opportunity to be in business with that artist for the long haul," Wright says.

Phillips agrees. "These deals are probably more advantageous for the newer star whose tour performance is tied directly to the success of their latest single or album and for the act whose body of work is more relevant to their ability to sell tickets in both the primary and secondary markets," he says.

LET'S STAY TOGETHER

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

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

INDIE FREEZE OUT?

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

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

So while a one-promoter deal might give a tour consistency in marketing, production and merchandising, "what they lose is an intimate knowledge of the market," Whetsel says. "I don't see it working on a club level unless the national promoter has an active club network established. So for smaller developing acts, these deals are not a good idea yet."
This will now be another tour expense that did not exist in a normal touring cycle. Also, there is obviously greater risk in projecting an artist's popularity four to six years out.

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

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

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

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

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

As for the commitment, Feldstein says the Live Nation deal did not mandate that Maroon 5 tour more or less than it would have otherwise. "We knew what we wanted to do touring-wise when we made the deal," he says, "so it wasn't the deal dictating how we tour, it was us dictating to the deal how we wanted to tour."

PROS AND CONS

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

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

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

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

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

And these partnerships can include more than a ticket-based payday. Garner says, even if Live Nation tour producers Arthur Fogel and Michael Cohl, on a global basis, and Brad Wavra, Brian O'Connell and Bruce Kapp in North America have produced many of the top-grossing tours of all time. Marketing and ancillaries could be the tipping point.

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

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

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

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

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

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

Portishead, The Verve Relaunching At Coachella Festival

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

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

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

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

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

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

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

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

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

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

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

"The festival's utilitarian power. "They've been writing for a long time, and it's a really strong record and it's adventurous," he says.

"Beth [Gibbons'] voice is as powerful as ever. The up-tempo tracks are never going to be drum'n'base, but they do hit 120 BPMs in some places," adds Utley. "It's the same mindset we've always had, only further down the road."

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

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

The setup for the Verve's as-yet-unitled fourth EMI album, tentatively due in June, is less clear. The group split up in 1999 at the height of its commercial power before reuniting last summer. The first new music from the Richard Ashcroft-led act, a 14-minute jam dubbed "The Thaw Session," was released as a free download last October.

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

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

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

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

Christian Band Builds On Debut Success

Buoyed by a relentless road schedule that strengthened their mettle, the Afters have defied the sophomore slump with “Never Going Back to OK,” due Feb. 13.

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

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

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

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

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

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

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

The Afters will hit the road on a headlining tour this spring with Falling Up, Everyday Sunday and Ruth as supporting acts. “We haven’t changed our strategy or who we are one bit,” Havens says. “When we started nine years ago we would play in churches and we’d also play in clubs, bars and high schools. We had a very diverse fanbase from the very beginning. We are a band. We’re Christians. Our faith is important to us and obviously elements of that are going to come through in the music we write, but ultimately we are a band. We want to make great music and play for anybody who connects with the songs.” - - -

Twin Killing

Alt-Rock Vets Join Forces In New Sub Pop Band

For a duo who refer to themselves as the “Satanic Everly Brothers,” Greg Dulli and Mark Lanegan are rather polite, friendly fellows. Over lunch at an Italian restaurant in New York, they chat easily about favorite TV shows (Lanegan is partial to AMC’s “Breaking Bad.”) Dulli is obsessed with “Lost”) and gamely retell the story of how an offhand comment to a writer finally compelled them to finish and release the long gestating Gutter Twins record. That album, “Saturnalia,” arrives March 4 via Sub Pop.

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

GLOBAL PULSE

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BIG-SCREEN STORIES

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

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

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

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

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

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

Waller, currently shopping for U.S. and European deals, likens the band to the Eagles and Crosby, Stills & Nash. “They’re also similar to Rascal Flatts,” he adds. “It think the U.S. market will be very receptive.” The Storys’ publishing is copyright control. - - -

NATURE BOYS

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

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

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

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

The speed at which things are now moving for the duo is in stark contrast to the protracted assembly of “Saturnalia,” which was put on the back burner due to Lanegan’s commitments to Queens of the Stone Age and his own projects, as well as Dulli’s work with the Twilight Singers.

“We recorded the first song on Christmas of ’03, and we recorded the last song, ‘God’s Children,’ in September of ’07,” Dulli says. “It was only really when Mark came on tour with the Twilight Singers in January of ’07 that we decided to really get down to business and finish it off.”

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

“I think it’s really the result of our perfectionism and that Saturnalia is a collection of moody, bluesy tracks that incorporates Lanegan’s broken-down growls and Dulli’s sexy rasp.”

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

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

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

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

Sony BMG Australia says the act’s Motown covers album “Reach Out” (2005) and “Dancing in the Street” (2006) and “Get Ready” have jointly shipped 1 million units domestically.

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

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

THE STROKES

HOLE WIDE WORLD

French singer/songwriter Camille is seeking an international audience with her third album, “Music Hole.” The artist broke through in 2005 with second album “Le Fil,” which has sold 400,000 copies in France and 100,000 units abroad, according to EMI France—a solid result for a French-language record.

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

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

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

—AymERIC PichevIN

6 QUESTIONS

with PETE SEEGER

by GARY GRAFF

By Kitty Kallen's California

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

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

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

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

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

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

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

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

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

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

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

6 What do you think your legacy will be?

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

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Music And Lyrics
Rapper Looks To Expand Audience On Sample-Free New Disc

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

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

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

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

The 18-track "Everywhere at Once" is indeed broad, though it keeps satisfyingly intact Lyrics Born's gift for firing off tommy-gun rhymes with a deceptive-sounding ease.

If anything, there's a club sense to the record, and an '80s-era sheen on hooky, synth-colored club tracks like "Don't Change" and "Hott 2 Def." The album is a mostly cameo-free affair, though there are guest turns by Chali 2na and RJD2.

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

He also had to learn working with a live band. Lyrics Born's 2006 live effort, "Overture Encore," featured members of his band, a concept that carried over into the sample-free new record. "That was my next challenge, something I hadn't done yet," he says. "I thought, 'I can't really call myself a producer until I'm able to do that.' And I did that. The biggest thing was that I wanted to write my own material, write my own melodies and lines and [having a band] was the next logical step for me." Anti's campaign includes a high-profile Lyric's Born appearance during its South by Southwest showcase in mid-March and a wealth of Web-based content that is beginning to make the rounds online. Meanwhile, the singles "Hott 2 Def!" and "I Like It, I Love It" are finding favor on sites like Pitchfork and at traditional radio stations like modern rock KITS San Francisco. A video for the latter track will be finished in late March.

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

Sound Insurance
Hem Makes Sweet Music With Liberty Mutual

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

So Messé wasn't worried that writing original music for a series of four new Liberty Mutual commercials (set to begin airing simultaneously Feb. 25) would dilute the band's voice. In fact, the pianist/songwriter adds, the project might have concentrated it. "I'm a terrible procrastinator," Messé says, "and this gave us a deadline to have four new songs done. And since we were in the studio anyway, we just thought, 'Let's make a new album.'"

Hem's relationship with the insurance firm extends back to 2005, when Ellyson's husband tipped off his boss at Hill Holiday, Liberty Mutual's Boston-based agency. That led to the use in a spot of "Half Acre," a cut from Hem's 2000 debut, "Rabbit Songs." For a second commercial, Hill Holiday couldn't find a pre-existing Hem tune that fit, so it commissioned a new song, "The Part Where You Let Go," which the band subsequently released on last year's "Home Again, Home Again" EP.

For the four new spots, Messé says, "they told us what the story would be for each one and we sat down and started spinning songs out of them. The themes they wanted to portray are themes we've always been interested in anyway, so it never felt forced."

Hem's music is "cinematic," Hill Holiday VP/executive producer Scott Hainline says. "It sounds like a film score." Hainline says his client responded "instantly" to the use of "Half Acre" in the first commercial and that the idea to have Hem write new songs came from Liberty Mutual.

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

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

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

Hem Makes Sweet Music With Liberty Mutual
**THE BILLBOARD REVIEWS**

**ALBUMS**

**HIP-HOP**

Pete Rock

NY's Finest

Producers: Pete Rock, DJ Green Lantern

Nature Sounds

Release Date: Feb. 26

Rock's in a comfort zone on his first album in four years, a solid effort that makes up work that's both ethically and historically good, and what it lacks in door-blowing moments Rock's sound picks up right where it left off with last time out. On "Treasure Island" the album's closest pop equivalent, by more than a mile. Rock, still smoking beats over multi-layered, oddly warm backgrounds, though the Little Brother track "Bring Y'all Back" works up a nice snicker groove and the Lords of the Underground-assisted "The Best Secret" strikes a balance between soulful and menacing. Rock turns verses over to the requisite offensively melodic MCs, but selects more under-the-radar names than all-stars, to his benefit. None of them have much to say, but that's OK. Through-out, Rock lets the boards do the talking.

**COUNTRY**

Trent Willmon

Broken In

Producers: Trent Willmon, Rodney Clawson, Dan Frizsell

Compade

Release Date: Feb. 6

Willmon opens his third album with a pop-rocker that chimes like "90s Bryan Adams, about how his heart, truck and self may be rusted, but they're still holding up. From there he plays a world-weary wrangler with a heart of gold. In the hard-hitting, honky-tonk waft "The Good Side Of Days Are Gone" he recalls changing his major to ethanol, getting expelled and starting a band, now, in "Dry County" and "Tumbleweed Town", he's finding life in dying destinies in the middle of nowhere. "Cold Beer and a Fishin' Pole" is titled to talkbox vocals that suggest Peter Frampton was the original T-Pain, "How a Cowboy Lives" climaxes with a gorgeous guitar solo! "Little Set of Horns" concerns a tattooed date dancing to AC/DC. Albumwide, Willmon's wanderlust and wit still convince you he'd be great to grab a beer with.

**DOLLY PARTON**

Backwoods Barbie

Producers: Kent Wells, Dolly Parton

Dolly Records

Release Date: Feb. 6

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

**JAZZ**

Liz Wright

The Orchard

Producer: Craig Street

Release Date: Feb. 6

While Wright wows in concert, her studio endeavors have lacked a consistent vitality and depth. But on her third album, "The Orchard", Wright finds her recording voice, singing with enthralling authority. The CD's eight originals and four covers mesh into an engaging showcase for Wright's gospel-infused, full-bodied contralto. She has top-tier help, with best supporting roles going to Toshi Reagon, who co-wrote six tunes, and producer Craig Street, whose penchant for breaking free of traditional jazz confines by bringing in gospel, blues and American sensibilities provides the backdrop. "The Orchard" is an album of seeking (for home, love, acceptance, respect) where Wright reflects ("Speak Your Heart") and has to say about life, love and loss. Wright isn't one of country's most distinctive vocalists, her singing here is wide open and affectless, occasionally to the point of near-anonymity. But instead of making the tunes on "Another Country" seem forgettable, that quality actually ends up inviting you into the material—no small feat in a field where stylistic signatures often lead to museum-piece impenetrability. Merritt sings a universal brand of blues, the capital of "Another Country" is a familiar place called Anytown—MW

**TIFT MERRITT**

Another Country

Producer: George Drakulas

Fantasy/Concord

Release Date: Feb. 6

On most of her second collaboration with roots rock producer George Drakulas, North Carolina-based singer/songwriter Merritt exchanges the vintage-soul vibe of 2004's Grammy Award-nominated "Tambourine" for a dryer, folkier sound that emphasizes the artful simplicity of what she has to say about life, love and loss. Merritt isn't one of country's most distinctive vocalists, her singing here is wide open and affectless, occasionally to the point of near-anonymity. But instead of making the tunes on "Another Country" seem forgettable, that quality actually ends up inviting you into the material—no small feat in a field where stylistic signatures often lead to museum-piece impenetrability. Merritt sings a universal brand of blues, the capital of "Another Country" is a familiar place called Anytown.

**GOLDFRAPP**

Seventh Tree

Producer: Will Gregory

Mute

Release Date: Feb. 6

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

**MISSY HIGGINS**

On a Clear Night

Producer: Mitchell Froom

Warner Bros.

Release Date: Feb. 6

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

**ERYKAH BADU**

New Amerykah: 4th World War

Producers: various

Universal Motown

Release Date: Feb. 6

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

MARCH 1, 2008 | www.billboard.biz | 33
TOUMANI DIABATE
The Mandé Variations
Producer: Toumani Diabate
World Circuit/Ionescu
Release Date: Feb. 26

Malian artist Toumani Diabate isn’t a man who rushes into solo recording projects, as his 10th studio album, “The Mandé Variations,” is just his second solo album in the past 20 years. Diabate is a world-renowned kora player—arguably the best on the planet—so when he takes the time to knock out a solo project, it’s a major affair. The album is simply Diabate and his kora, no overdubs. This is heavenly beautiful music. Diabate’s performance is profound, his command of the kora is absolute, and his material is at once ancient and thoroughly contemporary. Whether you cue up the delicate interplay of “Kouanding Cissoko,” the robust, asymmetric form of “El Nabyouma” or Diabate’s tribute to another fabulous Malian musician, “Ali Farra Toure,” you will be mesmerized by the timeless soul of this West African music.—PVW

NATALIE GRANT
Releasent
Producers: Bernie Herms, Shalon Shankel
Curb
Release Date: Feb. 12

In the past couple of years, Grant has really hit her stride as an artist. She’s always had the pipes, but this powerful, wonderfully expressive voice was nearly muffled by music industry bad luck (two record companies that collapsed during her tenure). These days, Grant is soaring, and this disc builds on that momentum. She’s tender and vulnerable on such ballads as “Back at My Heart” and a brazen soulful siren on the horn-laden “Make It Better.” “Let Go” is a slice of buoyant pop perfection right down to the deliciously catchy background vocals. The single “In Better Hands” is a powerful performance that’s already a major hit at Christian radio. Grant has garnered mainstream AC airplay on previous outings and this album is filled with strong songs and beautiful performances that should continue to expand her audience.—DEP

THE CLARK SISTERS
Encore: The Best Of
Producers: various Rhino/Dexterity Sounds
Release Date: Feb. 12

For three decades the Clark Sisters have stood as pivotal figures in traditional and modern gospel. Their bold, innovative vocal sound has won them Grammy Awards (three this year alone), hit after hit on the gospel charts and the praises of luminaries in R&B, jazz and pop. This 21-song collection, taken from three Clark project dating from 1986 and 1990, is a digitally remixed and remastered feast of every class for which the group is known, including “My Redeemer Liveth,” “There Is a Balm in Gilead,” “Pray for the USA” and “Take Me Higher,” all long out of print. Also featured are the group’s two crossover into the mainstream—1986’s “Time Out” and its 1983, career-making debut, “You Brought the Sunshine” done here in medley form (and redone by 2007 “American Idol” runner-up Melinda Doolittle) —GE

JORDIN SPARKS WITH CHRIS BROWN
No Air (4:24)
Producers: The Underdogs
Publisher: not listed

Young singers Jordin Sparks and Chris Brown now share more than both being born in 1989. The unlikely pairing has crossed together into top 40 with the second single from the “American Idol” season-six victor’s self-titled debut album, following her top 10 debut, “Tattoo.” R&B singer Brown has already scaled the Billboard Hot 100 twice, with 2005’s “Run It!” and 2006’s “Kiss Kiss,” both of which also leaned upon guests: Juelz Santana and T-Pain, respectively. “No Air” is a sweeping midtempo jam that pushes boundaries, allowing Sparks to show a looser, soulful side, while Brown is cast as pop crooner more than ever before. The result is organically convincing, and likely to offer both artists newfound cross-over potential. Clever enough, and a fine song that ultimately gives the “AI” alum a heap of defining credibility.—CT

YOURE VEGAS
In My Head (3:38)
Producer: David Bendeth
Writer: C. Girelli
Publisher: Girelli/Yor Vegas/Langston, BMR
Universal Republic
Las Vegas may be associated with slot machines, all-you-can-eat buffets and speedo-clad gogo dancers, but for British alt-rock act Youre Vegas—whose journey began in Leeds suburb Otley, where vocalist Coyle Girelli and bandmates listened to U2, Depeche Mode and Nirvana—Sin City represents “escaping to a different place”—wherever that might be. Extensive touring in the United Kingdom and relocation to New York led to their major-label deal and sold-out shows with the Bravery. First single off forthcoming debut “In My Head” is a polished anthen with a big, soaring sound, courtesy of producer David Bendeth. Like Muse, quartet Your Vegas does an admirable job of balancing theatricality and bombast with an emotionally engaging message.—AC

ANNA NALICK
Shine (3.33)
Producer: Eric Ivan Rosse
Writer: A. Nalick
Publisher: Ann/Bonna, ASCAP
Columbia

Anna Nalick’s 2005 “Wreck of the Day” was among the idyllic debuts of the decade: intelligent, impassioned and brimming with a collection of melodic gems that held intrigue throughout its 15-song course. Launch single “Breathe (2 A.M.),” a No. 6 hit at AC and adult top 40, remains a contemporary classic, along with follow-ups “In the Rough” and the title track (remixed with satisfying bombast by Steve Lillywhite). Nalick’s return with “Shine” opens an equally auspicious sophomore chapter, lyrically insisting that we ignore superstar stereotypes of perfection and define fulfillment in original image. Starting with a flurry of acoustic guitars, the midtempo song builds with rapt percussion and a swarm of strings, before combusting into a quintessential plea to “Shine away, shine on beyond, but with Nalick it is truly shining through, a thinking woman’s master of melody and message. “Shine” engages through the simplicity of pop, but ultimately is so much more accomplished.—CT

MARIAH CAREY
Touch My Body (3:28)
Producers: Mariah Carey, Tricky Stewart
Writers: M. Carey, T. Stewart
Publisher: not listed

Island

Oh, Mariah, where have you been? It’s been four long years since your triumphant return with “We Belong Together,” and since last hit “Don’t Forget About Us.” Granted, you disillusioned once or twice, tip-toeing into hip-hop—but you’ve long been forgiven for the likes of “Boy (I Need You)” with Cam’ron and “I Know What You Want” with Busta Rhymes. “Touch My Body,” the first single from 11th studio album “E=MC2” (April 15), is a No. 1 just waiting to pounce the Billboard Hot 100. Written by Carey with The-Dream—who penned Grammy Award-winning radio staple “Umbrella” for Rihanna—this sensual jam is 100% Mariah, packed with satisfying harmonic layers and hokey background “oh’s,” supersonic verses and a chorus as catchy as a winter snuffle. According to mariahdaily.com, 65 stations played the song five hours after its digital release to radio. Smells like a smash and looks like 2008s MCs 18th year of chart-toppers.—CT

KIMBERLEY LOCKE
Fall (3:32)
Producer: Matthew Gerrard
Writers: C. Mills, S. Lemaire, S. Minor
Publisher: various Curb

With seven top 10 AC hits since September 2004, Kimberley Locke has become the format’s consummate modern-day heroine. Current CD “Based on a True Story” has already locked in two chart champs on the AC and club charts, “Band of Gold” and “Change” (in addition to No. 1 AC Christmas release “Frosty the Snowman” in December, “Fall,” a 2007 top five country hit for labmate Clay Walker, is a stunning showcase for the versatile vocalist, and she delivers a powerhouse ballad—and perhaps alongside “8th World Wonder,” her most satisfying single yet—complete with production and melody bells and whistles that will leave listeners swinging as they leave the room. “Go and fall apart, fall into these arms of mine. I’ll catch you everytime.” The track builds to a diva-worthy climax—making up-and-comers like Trista seem like noughties. —AC

www.americanradiohistory.com
VALLI ENJOYS NEW SEASON IN THE GREEK SUN

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

The track—a remix by Paris-based electro DJ Piloski—hit No. 1 on the local IFPI Greece/Deliotte & Touche Digital Songs chart and also holds the top spot on Nielsen Music Control’s Greece International Airplay chart.

Meanwhile, Valli compilation “Beggin’ the Ultimate Collection” (Warner Music Greece) is at the summit of the IFPI’s International Repertoire [Albums] survey.

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

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

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

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

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

—Maria Paravantes

Center Stage

Guitar Center Enlists RZA, Pumpkins For New Promotions

Guitar Center’s newest branding efforts aim to add sizzle to the in-store experience by linking up with artists for exclusive product and content. Already in 2008, the instrument and audio system retailer has announced the Feb. 28 release of an all-in-one production machine co-designed by Wu-Tang Clan’s RZA and the March 1 release of a previously unavailable Smashing Pumpkins song on a free CD in its stores.

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

The company’s Hollywood store will put eight limited-edition Roland RZA/Forat M VR8800 machines up for sale during an in-store “Sessions” event Feb. 28. There, RZA will discuss the producing process, as well as the machine he customized with legendary audio-hardware designer Bruce Forat.

SOUND OF FURY ROARS AGAIN

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

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

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

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

Those album concepts came through UMTV’s own market research, Berg says. “This time last year, we felt there was a major chunk of the physical-album market that wasn’t being specifically catered to. [That’s] the 50-plus market, who have a higher disposable income than younger demographics, are not all great fans of downloading and still love the music they grew up with.”

Berg says Wilde’s album sold 80,000 copies, while “Dreamboats” has passed 500,000. The Jan. 28 Fury release was followed Feb. 18 by “The Very Best of Joe Brown,” which UMTV reports has shipped 30,000. The latter album marks singer/guitarist Brown’s 50th anniversary in the music business.

Fury issued his debut single, “Maybe Tomorrow,” in 1959. He moved to Philadelphia in 1966, but the hits dried up and a 1982 comeback on Polydor delivered only three lowly chart entries. Throughout his career, Fury was plagued by heart problems that eventually led to his death in January 1983. His final hit, “Forget Him,” appeared posthumously that June.

—Tom Ferguson
Spreading The Word

Whiskey Falls Puts Priority On Promo

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

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

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

Country WSSL Greenville, S.C., OM/PD Steve Geofries says the band "realizes the potential of the new avenues of marketing." The station recruited Whiskey Falls to document life on the road for a Web site feature dubbed "Road to Fame." "We post the video online and let our audience follow their long day from start to finish," Geofries says. The band also checks in with the station's morning show each week to update listeners.

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

The band's appearance at No. 1 on Billboard's Top Mountain Region. Heatseekers chart can likely be attributed to a busy week of performances leading up to the Super Bowl in Scottsdale, Ariz., including a gig for thousands of tailgaters outside the University of Phoenix Stadium, where the big game was held.

Its self-titled debut, released last September, has sold 25,000 copies, according to Nielsen SoundScan. Meanwhile, Geofries says the band's new single, "Falling Into You"—No. 46 on Hot Country Songs—is "conspicuous. WSSL played the song 16 times during the week ending Feb. 17, according to Nielsen BDS.

R.E.M. JOPTS ROCK RADIO

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

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

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

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

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

Johnson says, "The R.E.M.s, the Depeche Modes, the Cures—they are all resurfacing as far as listener interest goes, even with the younger side of the audience. When times get tough—economically, culturally—the whole country tends to get nostalgic." Biery adds, "People's lives move at such an incredible speed today that they will often gravitate toward comfort zones. R.E.M., especially Michael Stipe's voice, is instantly recognizable, and it reminds people of their history with the band."

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

'HOLY' COW! ISIS GETS PHYSICAL

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

RADIO RESPONDS TO CAREY'S 'TOUCH'

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

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

"Touch" also enters at Rhythmic (No. 26), Urban (No. 23) and Urban AC (No. 39), and debuts at No. 23 on Hot 100 Airplay with 46 million listener impressions. IDJMG COO Steve Bartels says that's the best one-week result in Carey's career since she's been on IDJ. "This is not a contained enthusiasm," he says. "This is an explosive enthusiasm.

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

But Bartels doesn't lose sight of the music itself or Carey's brand power. "When an artist of her magnitude comes out with something this strong, everyone jumps on it," he says. "CHR/top 40 WKSU Buffalo, N.Y., OM/PD Sue O'Neil says, "We don't have many superstars that are still viable to the top 40 format, but Mariah tends to keep hitting home runs. ["Touch"] went straight into rotation here." CHR/top 40 WKSU Rochester, N.Y., PD/night host Erick Anderson says of "Touch": "God bless it. I was praying for something this strong from Mariah. We need all the good content we can get and it's nice to see her show off her sexier, racier side" he adds. "She's not doing her usual crazy ass runs, but there's still a glimmer of that voice." —Susan Visakowitz
Jackson Set Still Thrilling After All These Years

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

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

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

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

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

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

In fact, the new edition—which features remakes of five of the original album’s songs with guest appearances by Kanye West, Akon, Fergie and Will.I.am—indeed bows inside the top five in most countries tracked in our Hits of the World pages, including No. 1 in France and the Belgium regions of Flanders and Wallonia. The album thus debuts at No. 1 on Billboard’s European Top 100 Albums.

Some of the countries represented in Hits of the World do not maintain separate charts for catalog, as Billboard and Nielsen SoundScan do in the United States, and those that do elected to track “Thriller 25” as a new release. On Jackson’s home soil, Billboard heard passionate (and uninhibited) arguments from record executives about which of our charts should track “Thriller 25.” Those who worked for Sony BMG companies believed it belonged on the Billboard 200; those who worked for competitors were certain it should be considered catalog.

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

Further, this treatment is consistent with hundreds, if not thousands, of reissues that have come to market with additional tracks and/or video content since Top Pop Catalog bowed in May 1991.

The 1995 CD release of the Who’s “Live at Leeds,” the 25th-anniversary edition of Paul McCartney’s “Band on the Run” in 1999 and recent deluxe editions of U2’s “The Joshua Tree” and Beck’s “Odelay” are among the examples of albums that appeared on the catalog list after being reissued with significant additions to content. That said, the Billboard charts team knows our chart rules weren’t chiseled in stone by a higher power. Our policy revision in November regarding proprietary titles, which allowed the Eagles’ “Wal-Mart exclusive “Long Road Out of Eden” to appear on the Billboard 200, should stand as proof that our chart rules are constantly under review and that we’re willing to adjust those rules when changes in the business indicate the need for new thinking.

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

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**Market Watch**

**Weekly Unit Sales**

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<th>Weekly Unit Sales</th>
<th>Year-To-Date</th>
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<tbody>
<tr>
<td><strong>This Week</strong></td>
<td><strong>2006</strong></td>
</tr>
<tr>
<td>9,769,000</td>
<td>21,049,000</td>
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<tr>
<td><strong>Last Week</strong></td>
<td><strong>2007</strong></td>
</tr>
<tr>
<td>8,452,000</td>
<td>20,786,000</td>
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<tr>
<td><strong>Change</strong></td>
<td><strong>2008</strong></td>
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<tr>
<td>+16.1%</td>
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<tr>
<td><strong>The Week Last Year</strong></td>
<td><strong>2009</strong></td>
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<td>17,883,000</td>
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<td><strong>Change</strong></td>
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**Weekly Album Sales (Million Units)**

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<tr>
<td>Jack Johnson</td>
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**THE BILLBOARD 200 ARTIST INDEX**

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<td>Sarah Brightman</td>
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Go to www.billboard.biz for complete chart data.
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<th>ADULT CONTEMPORARY</th>
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<td><strong>ARTIST / PROMOTION LABEL</strong></td>
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<td>3</td>
<td><strong>EYES WSHA</strong></td>
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<tr>
<td>6</td>
<td><strong>AIRPLANE</strong></td>
<td>6</td>
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<td>7</td>
<td><strong>RED HUNGRY LION</strong></td>
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<td>8</td>
<td><strong>LUDACRIS</strong></td>
<td>8</td>
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<tr>
<td>9</td>
<td><strong>LUV ME</strong></td>
<td>9</td>
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<tr>
<td>10</td>
<td><strong>LIE TO ME</strong></td>
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**MODERN ROCK**

<table>
<thead>
<tr>
<th><strong>TITLE</strong></th>
<th><strong>ARTIST / PROMOTION LABEL</strong></th>
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<tbody>
<tr>
<td>1</td>
<td><strong>LONG ROAD TO RUIN</strong></td>
</tr>
<tr>
<td>2</td>
<td><strong>SHADOW OF THE DAY</strong></td>
</tr>
<tr>
<td>3</td>
<td><strong>EVERYTHING</strong></td>
</tr>
<tr>
<td>4</td>
<td><strong>TEARDROPS ON MY GUITAR</strong></td>
</tr>
<tr>
<td>5</td>
<td><strong>OVER YOU</strong></td>
</tr>
<tr>
<td>6</td>
<td><strong>HANG WITH ME</strong></td>
</tr>
<tr>
<td>7</td>
<td><strong>RED HUNGRY LION</strong></td>
</tr>
<tr>
<td>8</td>
<td><strong>BAD GIRLS DON'T CRY</strong></td>
</tr>
<tr>
<td>9</td>
<td><strong>APOLOGIZE</strong></td>
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<td><strong>BAD GIRLS DON'T CRY</strong></td>
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Data for week of MARCH 1, 2008. For chart reprint call 646.654.4653. Go to www.billboard.biz for complete chart data.
## TOP R&B/HIP-HOP ALBUMS

<table>
<thead>
<tr>
<th>#</th>
<th>Artist</th>
<th>Title</th>
<th>Week 1 (\times) Sales (\times) Price</th>
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<tbody>
<tr>
<td>1</td>
<td>ALICIA KEYS</td>
<td>As I Am</td>
<td>13 (\times) 22 (\times) $16.99</td>
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<tr>
<td>2</td>
<td>MARY J. BLIGE</td>
<td>Growing Pains</td>
<td>13 (\times) 22 (\times) $16.99</td>
</tr>
<tr>
<td>3</td>
<td>KEYSHIA COLE</td>
<td>Just Like You</td>
<td>13 (\times) 22 (\times) $16.99</td>
</tr>
<tr>
<td>4</td>
<td>FREDDY MYNWENHOUSE</td>
<td>Back To Black</td>
<td>13 (\times) 22 (\times) $16.99</td>
</tr>
<tr>
<td>5</td>
<td>JOHN LEGEND</td>
<td>Live From Philadelphia</td>
<td>13 (\times) 22 (\times) $16.99</td>
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<tr>
<td>6</td>
<td>JAHMEL</td>
<td>The Makings Of A Man</td>
<td>13 (\times) 22 (\times) $16.99</td>
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<tr>
<td>7</td>
<td>THE-DREAM</td>
<td>Love/Hate</td>
<td>13 (\times) 22 (\times) $16.99</td>
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<tr>
<td>8</td>
<td>CHRISS BROWN</td>
<td>Exclusive</td>
<td>13 (\times) 22 (\times) $16.99</td>
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<td>9</td>
<td>RAHEEM DEVAUGHN</td>
<td>Love Behind The Melody</td>
<td>13 (\times) 22 (\times) $16.99</td>
</tr>
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<td>10</td>
<td>SOUNDCOACH</td>
<td>Step Up 2: The Streets</td>
<td>13 (\times) 22 (\times) $16.99</td>
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<tr>
<td>11</td>
<td>J. HOLIDAY</td>
<td>Back Of My Last</td>
<td>13 (\times) 22 (\times) $16.99</td>
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<td>LUKE FLASSO</td>
<td>Lupe Fiasco's The Cool</td>
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<td>13</td>
<td>JAY-Z</td>
<td>American Gangster</td>
<td>13 (\times) 22 (\times) $16.99</td>
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<td>14</td>
<td>SOULJA BOY TELLEMC</td>
<td>The Real Thing, Words And Sounds Vol. 3</td>
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<td>15</td>
<td>BIRDMAN</td>
<td>S'Trump</td>
<td>13 (\times) 22 (\times) $16.99</td>
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<td>16</td>
<td>SOULJA BOY TELL 'EM</td>
<td>soulbabytell’em.com</td>
<td>13 (\times) 22 (\times) $16.99</td>
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<td>17</td>
<td>SCARFACE</td>
<td>Made</td>
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<td>18</td>
<td>JILL SCOTT</td>
<td>The Real Testament</td>
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<tr>
<td>19</td>
<td>TYRESE</td>
<td>Gangsta Grillz: The Album</td>
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## TOP REGGAE ALBUMS

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<td>STEPHEN MARLEY</td>
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<td>2</td>
<td>JUSTIN TIMBERLAKE</td>
<td>FutureSex/LoveSounds</td>
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<td>3</td>
<td>KENNY G</td>
<td>Rhythm &amp; Romance</td>
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<tr>
<td>4</td>
<td>BOW WOW &amp; OMARION</td>
<td>The Only One</td>
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<tr>
<td>5</td>
<td>TIMBIALAND</td>
<td>Timbaland Presents: Shock Value</td>
</tr>
<tr>
<td>6</td>
<td>NE-YO</td>
<td>Because Of You</td>
</tr>
<tr>
<td>7</td>
<td>AMY WINEHOUSE</td>
<td>Frank</td>
</tr>
<tr>
<td>8</td>
<td>ANGIE STONE</td>
<td>The Art Of Love &amp; War</td>
</tr>
<tr>
<td>9</td>
<td>BOVII II</td>
<td>Motown: A Journey Through History USA</td>
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<tr>
<td>10</td>
<td>CHAKA KHAN</td>
<td>Funny This</td>
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<tr>
<td>11</td>
<td>HURRICANE CHIC</td>
<td>S.I.G. Ratchet</td>
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<td>12</td>
<td>BEYONCE</td>
<td>B'Day</td>
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<td>13</td>
<td>JOHN LEGEND</td>
<td>Once Again</td>
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<tr>
<td>14</td>
<td>SEAN KINGSTON</td>
<td>Billionaire</td>
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<td>15</td>
<td>YUKIMOU</td>
<td>Million Dollar Mouth Piece</td>
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<td>16</td>
<td>2PAC</td>
<td>The Best Of 2Pac - Part 1: Thug</td>
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<td>17</td>
<td>BON IVER</td>
<td>The Solution</td>
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<td>18</td>
<td>WYCLEF JEAN</td>
<td>Cannibal Vol. II: Memories Of An Immigrant</td>
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<td>19</td>
<td>LUTHER VANROSS</td>
<td>The Ultimate Luther Vandross</td>
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<td>20</td>
<td>COMMON</td>
<td>Finding Forever</td>
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<td>21</td>
<td>AKON</td>
<td>Konvicted</td>
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<td>22</td>
<td>WU-TANG CLAN</td>
<td>8 Diagrams</td>
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<tr>
<td>23</td>
<td>T.A.</td>
<td>T. V.</td>
</tr>
<tr>
<td>24</td>
<td>GHOSTFACE KILLAH</td>
<td>The Big Doe Rehab</td>
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</table>

## GRAMMYS, FILMS BOOST ALBUMS

With a double dose of performances at the Grammy Awards, Alicia Keys' lead stop "As I Am" has spent more time at the summit than any album since Usher's "Confessions" ran up in November 2004.

Five-time winner Amy Winehouse (25-time, up 432%), John Legend (19-5, up 234%) and the "Step Up 2: The Streets" soundtrack (12-10) each reach the top 10, the last of those aided by the film's Feb. 14 release. Speaking of movies, the DVD release of "Tyler Perry's Why Did I Get Married?" spurs the soundtrack's re-entry (No. 30, up 53%). Other Grammy winners climb, too, including Kanye West (22-15) and Rihanna (20-13). Leopard didn't win, but her sales spike by 125% (29-19).

**R&B/HIP-HOP Albums**

Go to www.billboard.biz for complete chart data.
### Hot R&B/Hip-Hop Airplay

<table>
<thead>
<tr>
<th>Title</th>
<th>Artist/Publication/Label</th>
<th>Chart Rank</th>
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</thead>
<tbody>
<tr>
<td><strong>1</strong></td>
<td><strong>I REMEMBER</strong> (MAPLEWOOD/BLACK RIVER/ATLANTIC)</td>
<td><strong>1</strong></td>
</tr>
<tr>
<td><strong>2</strong></td>
<td><strong>LIKE YOU'LL NEVER SEE ME AGAIN</strong> (ALASTAR/THE RECORDING)</td>
<td><strong>2</strong></td>
</tr>
<tr>
<td><strong>3</strong></td>
<td><strong>SOUCOFF</strong> (LENOIR MUSIC/CARDINAL)</td>
<td><strong>3</strong></td>
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<tr>
<td><strong>4</strong></td>
<td><strong>SINFUL</strong> (MUSIC CITY)</td>
<td><strong>4</strong></td>
</tr>
<tr>
<td><strong>5</strong></td>
<td><strong>DONT LISTEN TO WHAT I SAY</strong> (COLUMBIA)</td>
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### Hot Rap Songs

<table>
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<td><strong>1</strong></td>
<td><strong>MOB MILLER</strong> (MILLER/REPUBLIC)</td>
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<tr>
<td><strong>2</strong></td>
<td><strong>MURDER INC.</strong> (MURDER INC./ATLANTIC)</td>
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<tr>
<td><strong>3</strong></td>
<td><strong>RHYTHM N TONE</strong> (RHYTHM N TONE/REPUBLIC)</td>
<td><strong>3</strong></td>
</tr>
<tr>
<td><strong>4</strong></td>
<td><strong>JIGGLES</strong> (JIGGLES/REPUBLIC)</td>
<td><strong>4</strong></td>
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<tr>
<td><strong>5</strong></td>
<td><strong>THE IMMORTALS</strong> (THE IMMORTALS/REPUBLIC)</td>
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### Hot R&B/Rap Airplay

<table>
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<tr>
<td><strong>1</strong></td>
<td><strong>I REMEMBER</strong> (MAPLEWOOD/BLACK RIVER/ATLANTIC)</td>
<td><strong>1</strong></td>
</tr>
<tr>
<td><strong>2</strong></td>
<td><strong>LIKE YOU'LL NEVER SEE ME AGAIN</strong> (ALASTAR/THE RECORDING)</td>
<td><strong>2</strong></td>
</tr>
<tr>
<td><strong>3</strong></td>
<td><strong>SOUCOFF</strong> (LENOIR MUSIC/CARDINAL)</td>
<td><strong>3</strong></td>
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<tr>
<td><strong>4</strong></td>
<td><strong>SINFUL</strong> (MUSIC CITY)</td>
<td><strong>4</strong></td>
</tr>
<tr>
<td><strong>5</strong></td>
<td><strong>DONT LISTEN TO WHAT I SAY</strong> (COLUMBIA)</td>
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### Adult R&B

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<tbody>
<tr>
<td><strong>1</strong></td>
<td><strong>LIKE YOU'LL NEVER SEE ME AGAIN</strong> (ALASTAR/THE RECORDING)</td>
<td><strong>1</strong></td>
</tr>
<tr>
<td><strong>2</strong></td>
<td><strong>I REMEMBER</strong> (MAPLEWOOD/BLACK RIVER/ATLANTIC)</td>
<td><strong>2</strong></td>
</tr>
<tr>
<td><strong>3</strong></td>
<td><strong>SOUCOFF</strong> (LENOIR MUSIC/CARDINAL)</td>
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<tr>
<td><strong>4</strong></td>
<td><strong>SINFUL</strong> (MUSIC CITY)</td>
<td><strong>4</strong></td>
</tr>
<tr>
<td><strong>5</strong></td>
<td><strong>DONT LISTEN TO WHAT I SAY</strong> (COLUMBIA)</td>
<td><strong>5</strong></td>
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</tbody>
</table>

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

- **Top 10**: Indicates the top 10 songs on the chart.
- **Adult R&B**: Chart for Adult R&B songs.

### Rap Airplay Chart Legend

- **Top 10**: Indicates the top 10 songs on the chart.
- **Adult R&B**: Chart for Adult R&B songs.
## HOT COUNTRY SONGS

<table>
<thead>
<tr>
<th>No.</th>
<th>Title</th>
<th>Artist</th>
<th>Peak Position</th>
<th>First Week</th>
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<tbody>
<tr>
<td>1</td>
<td>CLEANING THIS GUN (COME ON IN BOY)</td>
<td>Rodney Atkins</td>
<td>1</td>
<td>41</td>
</tr>
<tr>
<td>2</td>
<td>WATCHING AIRPLANES</td>
<td>Billy Ray Cyrus</td>
<td>2</td>
<td>47</td>
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<tr>
<td>3</td>
<td>LETTER TO ME</td>
<td>Alan Jackson</td>
<td>3</td>
<td>51</td>
</tr>
<tr>
<td>4</td>
<td>TWEEDLE DUM</td>
<td>Trace Adkins</td>
<td>4</td>
<td>51</td>
</tr>
<tr>
<td>5</td>
<td>SELLING THE COUNTRY</td>
<td>Brooks &amp; Dunn</td>
<td>5</td>
<td>51</td>
</tr>
<tr>
<td>6</td>
<td>THINK OF YOU</td>
<td>Trace Adkins</td>
<td>6</td>
<td>51</td>
</tr>
<tr>
<td>7</td>
<td>LADIES IN THE CABIN</td>
<td>Trace Adkins</td>
<td>7</td>
<td>51</td>
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<tr>
<td>8</td>
<td>DON'T BE ANNOYED</td>
<td>Trace Adkins</td>
<td>8</td>
<td>51</td>
</tr>
<tr>
<td>9</td>
<td>DANCED INTO DANGER</td>
<td>Trace Adkins</td>
<td>9</td>
<td>51</td>
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<td>10</td>
<td>courtesy of Trace Adkins</td>
<td>Trace Adkins</td>
<td>10</td>
<td>51</td>
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<tr>
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<td>ANOTHER TRY</td>
<td>Trace Adkins</td>
<td>11</td>
<td>51</td>
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<td>12</td>
<td>TOGETHER</td>
<td>Trace Adkins</td>
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## HIBRIDGECTOR

**ARTIST/Title (Score)**

<table>
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<th>Artist</th>
<th>Title</th>
<th>Score</th>
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</thead>
<tbody>
<tr>
<td>Rodney Atkins</td>
<td>Cleaning This Gun (Come On In Boy)</td>
<td>(78.1)</td>
</tr>
<tr>
<td>Alan Jackson</td>
<td>Southern Sweetheart</td>
<td>(81.0)</td>
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<td>Chris Cagle</td>
<td>The Devil in Me</td>
<td>(80.4)</td>
</tr>
<tr>
<td>Trace Adkins</td>
<td>You Gonna Miss This</td>
<td>(80.3)</td>
</tr>
</tbody>
</table>

**Reply to Chart Feedback**

**BUY THIS SONG**

1. **EMERSON DRIVE**
   - [EMERSON DRIVE](#)
   - [You Still Gonna Be Mine](#)
2. **JASON ALDEAN**
   - [CRAIG RAMSEY](#)
   - [I Gotta Get a Life](#)
3. **BUCKY COVINGTON**
   - [GOD'S GONNA GIVE MYSELF A BREAK](#)
   - [IT'S A LONELY NIGHT](#)
4. **PHIL VASSAR**
   - [I CAN'T REBEL](#)
   - [IT'S A LONELY NIGHT](#)
5. **JASON ALDEAN**
   - [DANCE WITH THE LONE STAR](#)
   - [I Gotta Get a Life](#)
6. **MONTGOMERY GENTRY**
   - [I DON'T WANT TO GET MARRIED](#)
   - [I Gotta Get a Life](#)
7. **TAYLOR SWIFT**
   - [PICTURE TO BURN](#)
   - [PICTURE TO BURN](#)
8. **SCOTT WEMBLEY**
   - [UNFINISHED BUSINESS](#)
   - [UNFINISHED BUSINESS](#)
9. **KEVIN PICKENS**
   - [THINGS THAT NEVER CROSS A MAN'S MIND](#)
   - [THINGS THAT NEVER CROSS A MAN'S MIND](#)
10. **EMERSON DRIVE**
    - [THINGS THAT NEVER CROSS A MAN'S MIND](#)
    - [THINGS THAT NEVER CROSS A MAN'S MIND](#)

**THEMES**

1. **EMERSON DRIVE**
   - [EMERSON DRIVE](#)
   - [You Still Gonna Be Mine](#)
2. **JASON ALDEAN**
   - [CRAIG RAMSEY](#)
   - [I Gotta Get a Life](#)
3. **BUCKY COVINGTON**
   - [GOD'S GONNA GIVE MYSELF A BREAK](#)
   - [IT'S A LONELY NIGHT](#)
4. **PHIL VASSAR**
   - [I CAN'T REBEL](#)
   - [IT'S A LONELY NIGHT](#)
5. **JASON ALDEAN**
   - [DANCE WITH THE LONE STAR](#)
   - [I Gotta Get a Life](#)
6. **MONTGOMERY GENTRY**
   - [I DON'T WANT TO GET MARRIED](#)
   - [I Gotta Get a Life](#)
7. **TAYLOR SWIFT**
   - [PICTURE TO BURN](#)
   - [PICTURE TO BURN](#)
8. **SCOTT WEMBLEY**
   - [UNFINISHED BUSINESS](#)
   - [UNFINISHED BUSINESS](#)
9. **KEVIN PICKENS**
   - [THINGS THAT NEVER CROSS A MAN'S MIND](#)
   - [THINGS THAT NEVER CROSS A MAN'S MIND](#)

**DON'T MISS ANOTHER IMPORTANT UPDATE**

Visit [Radioand.com](http://www.radioand.com) for your free daily Country Radio Blasts.
### JAPAN
#### SINGLES

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<th>Artist/Single</th>
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<td>ANATA GA KOKONI ITARA</td>
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</tr>
<tr>
<td>2</td>
<td>NAOKI NI URINE</td>
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</tr>
<tr>
<td>3</td>
<td>TSUMU ATOIRE FUNK CALL</td>
<td>3</td>
</tr>
<tr>
<td>4</td>
<td>KISAKU NAKAYAMA</td>
<td>4</td>
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<td>5</td>
<td>DEBUT</td>
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<td>6</td>
<td>JUN OSAKI</td>
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### UNITED KINGDOM
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<tr>
<td>2</td>
<td>ROCKSTAR</td>
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</tr>
<tr>
<td>3</td>
<td>NOW YOU'RE GONE</td>
<td>3</td>
</tr>
<tr>
<td>4</td>
<td>SUN GOD</td>
<td>4</td>
</tr>
<tr>
<td>5</td>
<td>CHASING PAVEMENTS</td>
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<tr>
<td>6</td>
<td>DONT STOP THE MUSIC</td>
<td>6</td>
</tr>
<tr>
<td>7</td>
<td>WHAT'S IT GONNA BE</td>
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<tr>
<td>8</td>
<td>WORK</td>
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<tr>
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<td>RUNWAY/MY GIRLFRIEND</td>
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### FRANCE
#### SINGLES

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<tr>
<td>1</td>
<td>IL AVAIT LES MOTS</td>
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<tr>
<td>2</td>
<td>NEW SOUL</td>
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<td>3</td>
<td>ALIVE</td>
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<td>PLUS LA</td>
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<tr>
<td>5</td>
<td>PAIRE A MA MAIN</td>
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<td>6</td>
<td>CETTE FOIS</td>
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<td>7</td>
<td>APOLLOGIE</td>
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</tr>
<tr>
<td>8</td>
<td>SUCKER</td>
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</tr>
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<td>9</td>
<td>AN DEINER SEITE</td>
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<tr>
<td>10</td>
<td>ENTENDIS - TU LE MONDE?</td>
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### GERMANY
#### SINGLES

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</tr>
<tr>
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</tr>
<tr>
<td>3</td>
<td>APOLLOGIE</td>
<td>3</td>
</tr>
<tr>
<td>4</td>
<td>ROCKSTAR</td>
<td>4</td>
</tr>
<tr>
<td>5</td>
<td>NOW YOU'RE GONE</td>
<td>5</td>
</tr>
<tr>
<td>6</td>
<td>DONT STOP THE MUSIC</td>
<td>6</td>
</tr>
<tr>
<td>7</td>
<td>WHAT'S IT GONNA BE</td>
<td>7</td>
</tr>
<tr>
<td>8</td>
<td>WORK</td>
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<tr>
<td>9</td>
<td>WORK</td>
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### AUSTRALIA
#### BILLBOARD CANADIAN HOT 100

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<td>NOW YOU'RE GONE</td>
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<tr>
<td>3</td>
<td>REALITY</td>
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<tr>
<td>4</td>
<td>SKY</td>
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<tr>
<td>5</td>
<td>UNCHOUNCED</td>
<td>5</td>
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<td>6</td>
<td>APOLLOGIE</td>
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<td>7</td>
<td>SUCKER</td>
<td>7</td>
</tr>
<tr>
<td>8</td>
<td>DON'T HOLD BACK</td>
<td>8</td>
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<tr>
<td>9</td>
<td>I'LL BE WAITING</td>
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### CANADA
#### SINGLES

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<td>3</td>
<td>WHAT'S IT GONNA BE</td>
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<td>WORK</td>
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<tr>
<td>5</td>
<td>APOLLOGIE</td>
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<tr>
<td>6</td>
<td>CRANK THAT (SOULJA BOY)</td>
<td>6</td>
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<td>7</td>
<td>SUCKER</td>
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<td>YOU</td>
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### ITALY
#### DIGITAL SONGS

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<th>Artist/Single</th>
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<tr>
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<td>APOLOGIE</td>
<td>1</td>
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<tr>
<td>2</td>
<td>BLEEDING LOVE</td>
<td>2</td>
</tr>
<tr>
<td>3</td>
<td>BABY LET'S PLAY HOUSE</td>
<td>3</td>
</tr>
<tr>
<td>4</td>
<td>DONT STOP THE MUSIC</td>
<td>4</td>
</tr>
<tr>
<td>5</td>
<td>I'LL BE WAITING</td>
<td>5</td>
</tr>
<tr>
<td>6</td>
<td>TACOC'S MIRACLE</td>
<td>6</td>
</tr>
<tr>
<td>7</td>
<td>LET ME OUT</td>
<td>7</td>
</tr>
<tr>
<td>8</td>
<td>FERMO IMAGINE</td>
<td>8</td>
</tr>
<tr>
<td>9</td>
<td>NO ONE</td>
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### SPAIN
#### SINGLES

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<th>No.</th>
<th>Artist/Single</th>
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<tbody>
<tr>
<td>1</td>
<td>HIGH SCHOOL MUSICAL - BE MINE</td>
<td>1</td>
</tr>
<tr>
<td>2</td>
<td>SAW SOMETHING</td>
<td>2</td>
</tr>
<tr>
<td>3</td>
<td>SKY</td>
<td>3</td>
</tr>
<tr>
<td>4</td>
<td>UNCHOUNCED</td>
<td>4</td>
</tr>
<tr>
<td>5</td>
<td>TOCAC'S MIRACLE</td>
<td>5</td>
</tr>
<tr>
<td>6</td>
<td>LOS RAPEROS NUNCA NUEVOS</td>
<td>6</td>
</tr>
<tr>
<td>7</td>
<td>JIMMY</td>
<td>7</td>
</tr>
<tr>
<td>8</td>
<td>BARRY &amp; YUENO</td>
<td>8</td>
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### BRAZIL
#### ALBUMS

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<tr>
<td>1</td>
<td>BANDA CALIFUSO</td>
<td>1</td>
</tr>
<tr>
<td>2</td>
<td>NACION DE LA BRUMA</td>
<td>2</td>
</tr>
<tr>
<td>3</td>
<td>HINNO OFICIAL DEL SEVILLA FC</td>
<td>3</td>
</tr>
<tr>
<td>4</td>
<td>WANDE Martha WHITE &amp; REGGIO</td>
<td>4</td>
</tr>
<tr>
<td>5</td>
<td>FRANCESCA MARETTO &amp; SEMPE &amp; DOMINGUES</td>
<td>5</td>
</tr>
<tr>
<td>6</td>
<td>MICHAEL JACKSON</td>
<td>6</td>
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### ARGENTINA
#### SINGLES

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<thead>
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<th>No.</th>
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<tr>
<td>1</td>
<td>BLEEDING LOVE</td>
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</tr>
<tr>
<td>2</td>
<td>UNINVITED</td>
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</tr>
<tr>
<td>3</td>
<td>DONT STOP THE MUSIC</td>
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</tr>
<tr>
<td>4</td>
<td>I'LL KILL HER</td>
<td>4</td>
</tr>
<tr>
<td>5</td>
<td>APOLLOGIE</td>
<td>5</td>
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**Note:** The chart data is based on Billboard's weekly chart from March 1, 2008. For more detailed information, visit [www.billboard.com](http://www.billboard.com).
## EUROCHARTS

### SINGLE SALES

| Week | Chart Date | Artist | Song | Label | Sales
|------|------------|--------|------|-------|-----
| 1 | FEBRUARY 23, 2008 | APOLOGIZE | FAREWELL TO THE WORLD | APOLOGIZE | 1
| 2 | FEBRUARY 23, 2008 | BLEEDING LOVE | ELETTA | BLEEDING LOVE | 2
| 3 | FEBRUARY 23, 2008 | DON'T STOP THE MUSIC | LIAM | DON'T STOP THE MUSIC | 3
| 4 | FEBRUARY 23, 2008 | THE VERY BEST OF PETER, PAUL & MARY | PETER, PAUL & MARY | 4
| 5 | FEBRUARY 23, 2008 | MELODY | ELETTA | MELODY | 5
| 6 | FEBRUARY 23, 2008 | THE VERY BEST OF MAROON 5 | MAROON 5 | 6
| 7 | FEBRUARY 23, 2008 | NEW SOUL | AMY WINEHOUSE | 7
| 8 | FEBRUARY 23, 2008 | CDG | CDG | 8
| 9 | FEBRUARY 23, 2008 | BREEEKE | BREEEKE | 9
| 10 | FEBRUARY 23, 2008 | PIECE OF ME | BACK TO BLACK | 10
| 11 | FEBRUARY 23, 2008 | ALIVE | MIA | 11
| 12 | FEBRUARY 23, 2008 | U2 | U2 | 12
| 13 | FEBRUARY 23, 2008 | TONY BENNETT | TONY BENNETT | 13
| 14 | FEBRUARY 23, 2008 | JOSHUA BERRY | JOSHUA BERRY | 14
| 15 | FEBRUARY 23, 2008 | NEW SONG | NEW SONG | 15
| 16 | FEBRUARY 23, 2008 | JOSHUA BERRY | JOSHUA BERRY | 16
| 17 | FEBRUARY 23, 2008 | MARY | MARY | 17
| 18 | FEBRUARY 23, 2008 | JOSHUA BERRY | JOSHUA BERRY | 18
| 19 | FEBRUARY 23, 2008 | PULP FICTION | PULP FICTION | 19
| 20 | FEBRUARY 23, 2008 | MARY | MARY | 20
| 21 | FEBRUARY 23, 2008 | JOSHUA BERRY | JOSHUA BERRY | 21
| 22 | FEBRUARY 23, 2008 | MARY | MARY | 22
| 23 | FEBRUARY 23, 2008 | JOSHUA BERRY | JOSHUA BERRY | 23
| 24 | FEBRUARY 23, 2008 | MARY | MARY | 24
| 25 | FEBRUARY 23, 2008 | JOSHUA BERRY | JOSHUA BERRY | 25

### ALBUMS

| Week | Chart Date | Artist | Album | Label | Sales
|------|------------|--------|-------|-------|-----
| 1 | FEBRUARY 23, 2008 | MICHAEL JACKSON | NEW DIRECTIONS IN JAZZ | BMG | 1
| 2 | FEBRUARY 23, 2008 | JACK JOHNSON | PEACE | BMG | 2
| 3 | FEBRUARY 23, 2008 | LENY KRAVITZ & THE MEAN MAN | PRODUCTIONS OF THE MEAN MAN | BMG | 3
| 4 | FEBRUARY 23, 2008 | JAMES BLYTH | ALL THE LOST SOULS OF NEW YORK | BMG | 4
| 5 | FEBRUARY 23, 2008 | EROS RAMAZZOTTI | IL LUOGO DELL'ANIMA | BMG | 5
| 6 | FEBRUARY 23, 2008 | MICHAEL BUBLE | ENSO | BMG | 6
| 7 | FEBRUARY 23, 2008 | ALCUDIA | ATA VIVA | BMG | 7
| 8 | FEBRUARY 23, 2008 | SIMPLE PLAN | ANIMAL | BMG | 8
| 9 | FEBRUARY 23, 2008 | ADELE | 19 | BMG | 9
| 10 | FEBRUARY 23, 2008 | ANDREA BOCELLI | NEW SOUL | BMG | 10

### RADIO AIRPLAY

| Artist | Song | Airplay
|-------|------|-------
| ANDREA BOCELLI | NEW SOUL | 1
| MORMON TABERNACLE CHOIR | RISE UP SONGS | 2
| THE ROYAL SCOTTS DRAGOON GUARDS | ODE TO JOE | 3
| VARIOUS ARTISTS | NO SLEEP | 4
| HOLLIE COLE | ONE OF THESE NIGHTS | 5
| ANDREA BOCELLI | ALL TIME ARISTA | 6
| THE ROYAL SCOTTS DRAGOON GUARDS | EVERY LAST DROP | 7
| BOLLYWOOD | TUM TUM | 8
| ANDREA BOCELLI | TAKE YOU HOME | 9
| THE ROYAL SCOTTS DRAGOON GUARDS | TREE OF LIFE | 10

**Notes:**
- The chart data was compiled from 17 European countries as monitored by Nielsen SoundScan. Data for week of MARCH 1, 2008. For chart reprints call 646.654.4633.
- Go to www.billboard.biz for complete chart data.
ALBUM CHARTS

Sales data compiled from a comprehensive pool of U.S. music merchants by Nielsen SoundScan from a national subset of core stores that specialize in these genres.

- Albums with the combined sales value this week.
- Where included, this award indicates the title with the chart's largest increase.
- This award indicates album entered top 100 of The Billboard 200 and has been removed from heatseekers chart.

PRICING/CONFIGURATION

CD and cassette prices are suggested list or equivalent prices, which are preprinted from wholesale prices. After price index is based on unit sales DaxCor chart. Where indicated, CD and cassette combos are available, but not in standard market. Vinyl data collected in market for more than 20 weeks and ranked below No. 30. Titles are removed from Heatseekers chart. Songs on Latin Airplay charts, and/or Adult Top 40. Adult Contemporary, Modern Rock and Adult R&B charts, which are ranked by national sample of retail store, tapes, or the Rhythm Airplay.

RECURRENT RULES

Songs are removed from the Billboard Hot 100 and Hot 100 Airplay charts, simulations if they have been on the Hot 100, Hot 100 Airplay charts more than 20 weeks and ranked below No. 50. Songs are removed from the Hot 100, Hot 100 Airplay charts, and/or Hot 100 Airplay charts less than 20 weeks and ranked below No. 50. Songs are removed from the Heatseekers chart. Songs have been on the chart for more than 20 weeks and ranked below No. 50. If a song or a title have been on the chart for more than 20 weeks and ranked below No. 10, or if they have been on the chart for more than 20 weeks and ranked below No. 50. Articles are removed from the Adult Top 40. Adult Contemporary, Modern Rock and Adult R&B charts, which are ranked by national sample of retail store, tapes, or the Rhythm Airplay.

SINGLES CHARTS

Compiled from a national sample of data from retail store, music merchants by Nielsen SoundScan. For R&B/Urban Singles, sales data is compiled from a national subset of core stores. R&B/Urban stores, which are ranked by the number of copies sold.

CONFIGURATIONS

- CD single available. Digital Download available. DVD single available.

HITPREDICTOR

Indicates title earned HitPredictor in that particular format based on Promotions/Radio. Songs are tested similarly by Promotions/Radio using multiple listeners and a nationwide sample of carefully profiled music consumers. Songs are rated on a 1-to-5 hit potential scale, with weighted positive. Songs with a score of 65 or more (75 or more for country) are judged to have hot Potential, although that benchmark number figure is known to be format based on the strength of available music. For a complete and updated list of current along with Hit Potential, comments, polls, and more, please visit www.hitpredictor.com.

DANCE CLUB PLAY

Compiled from a national sample of reports from club DJs.

AWARD CEREMONIES

TOP BILLBOARD BLOGS FROM biz

SALES DATA PROVIDED BY Nielsen SoundScan

www.americanradiohistory.com
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MIDDLE TENNESSEE STATE UNIVERSITY

Position Announcement
Dean of College of Mass Communication
(POS. # 420010)

Middle Tennessee State University invites applications and nominations for the position of Dean of the College of Mass Communication.

The successful candidate will possess the following qualifications:
- Academic credentials, extensive professional experience and a record of distinguished accomplishments in a field related to one or more of the programs in the college.
- Visionary leadership for the College known for its outstanding professional education and a focus on critical analysis of media and faculty and student research.
- Evidence of experience in current trends in new media, including emerging communication technologies and methodologies.
- A commitment to freedom of expression and media ethics.
- Documented administrative experience.
- Demonstrated commitment to fundraising and the ability to develop relationships with industry, professional groups and private donors.
- A commitment to faculty governance and openness to faculty and student concerns.
- Ability to communicate well with faculty, students, administrators, and external constituencies.
- Dedication to the diversity of the College’s programs including support for internationalizing the curriculum and creating and maintaining a diverse student, faculty and staff environment.
- Leadership skills to guide the College in implementation of the strategic plan and in completing program accreditation/program reviews.
- Evidence of research and/or creative activity and professional involvement.

The College consists of the Department of Electronic Media Communication, the Department of Recording Industry, and the School of Journalism. The unique blend of programs includes sixty-five faculty members with diverse educational and professional backgrounds. The College includes 3,000 majors in undergraduate and graduate programs, including a unique MFA in Recording Arts and a master’s degree in the study of media.

The Seigenthaler Chair of Excellence in First Amendment Studies, the Office of Communication Research and two licensed radio stations are units within the College. The John Bragg Mass Communication Building houses facilities and equipment, including three multi-track recording studios, a MIDI lab, television production facilities, and a digital animation studio, and reporting, editing, photography and design labs. Located thirty miles southeast of Nashville, the state capital and a national recording and publishing center, MTSU is Tennessee’s fastest-growing university with more than 23,000 students.

The salary will be commensurate with education and experience. Appointment will begin July 1, 2008. Interested applicants must apply through the MTSU on-line employment system and include in their on-line application: a cover letter indicating interest in the position, a curriculum vitae, (3) a one-page statement of management and education philosophy, and (4) the names, addresses, telephone numbers, and e-mail addresses of five references. Review of applications will begin March 8, 2008, and continue until the position is filled. References may be contacted as part of the preliminary review. For additional information or questions, please contact the Office of Executive Vice President and Provost at (615) 903-5128.

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**BIRTHS**

**GIRL:** Swara, to Swetha and Niranjana Gowdr, Jan. 24 in New Brunswick, N.J. Father is a Java developer at the Harry Fox Agency.

**DEATHS**


Otis's first major break came when his song "That's All There Is to That," became a top 20 hit for Nat "King" Cole in 1956. The same year, Otis founded his own publishing firm, Clyde Otis Music Group.


Throughout his career, Otis wrote or co-wrote nearly 800 songs, recorded by legendary singers including Aretha Franklin, Johnny Mathis, Elvis Presley, Bobby Darin and Pati Page.

Otis is survived by his wife, four children, grandchildren and five great grandchildren.

Fernando Rivera aka King Nando, 62, artist/musician who helped popularize Latin boogaloos in the '60s and '70s, died Feb. 2 in his sleep.

Boogaloos combined Latin percussion with R&B. Rivera scored a hit in the mid-60s with the song "Fortuna." Rivera is survived by five sons and his wife companion, Iris Soto.

**Eric Ferris,** 41, music-marketing executive, died Jan. 18 in Los Angeles of cancer.

After moving to L.A. in 1998, he began working as an assistant in the music department at Creative Artists Agency. From there, he worked at Virgin Records, first as executive assistant and eventually as VP of marketing.

In that role, he boosted the careers of such acts as N.E.R.D., Placebo, the Spice Girls, the Smashing Pumpkins, Lenny Kravitz and the Rolling Stones.

In 2002, Ferris began working for Hollywood Records as senior VP of marketing.

He is survived by his parents, Dr. Alfred and Dianne Ferris; sister, Amy Ferris; wife, Jennifer; two sons and a daughter.

**Sean Finnegan,** 43, drummer of hardcore band Void, died Jan. 30 in Washington, D.C., of a heart attack.

Void formed in 1980 and appeared on Dischord's 1982 compilation "Fly Your Head." The same year, the band released a split LP with local band Faith. Void broke up in 1983. Recently, Finnegan worked on HBO's "The Wire."

He is survived by his parents, Jack and Pat Finnegan; brothers Michael Finnegan and Pete Wheeler; and son, Brian S. Finnegan.

**Tata Guines,** 77, Afro-Cuban jazz musician/conga drum master, died Feb. 4 in Havana of a kidney infection.

Guines worked with such prominent Cuban musicians as Bebo Valdes, Jose Fajardo and Chico O'Farrill. In the 1950s, he performed as a soloist on the Panart recording sessions led by Israel "Cachao" Lopez.

In the late '50s, Guines collaborated with pianist Frank Emilio Flynn and formed the Quinteto Instrumental de Musica Moderna, later changed to Los Amigos. He played on the "Estrellas de Aire" sessions for Cuban record company Egrene in 1979 and began touring in the 1990s.

After recording with conguero Miguel "Anga" Diaz on "Pasaporte" in 1995, the record won the Egrem album of the year award—a Cuban equivalent of a Grammy Award. Guines recorded "Chamalongo" with Caribbean saxophonist Jane Bunnett. In 2003, he was featured on the Valdes and Diego "El Cigala" album "Lagrimas Negras."

**James Fuld,** 91, sheet music collector, died Jan. 29 in New York of pneumonia.

A lawyer representing such music clients as the New York Philharmonic and Leonard Bernstein, Fuld began buying piano at a young age and buying sheet music. His passion continued through college, resulting in his collection of first-edition sheet music dating back to the 1600s.

Some of the most distinguished and famous pieces include a 1699 edition of "Three Blind Mice," a first edition of Bach's "Goldberg" Variations and first editions of Beethoven's Ninth Symphony and Mozart's "Don Giovanni."

Fuld's collection included more than 15,000 musical items, of which 200 were displayed in a 1995 exhibition at the Morgan Library and Museum called "Auld Acquaintances." After his death, his collection was passed on to the Morgan.

Fuld is survived by his wife, Elaine; daughters Joan Strauss and Nancy Neff; and six grandchildren.

**Henri Salvador,** 90, French musician, died Feb. 13 in Paris of an aneurysm. Salvador was an innovative musician who made the bossa nova popular and brought rock 'n' roll to France.

At 12, Salvador found his calling after hearing records by Duke Ellington and Louis Armstrong. Salvador began playing in orchestras and touring South America in French musician Ray Ventura's band. In 1946, he began his solo career and became famous throughout Latin America.

In the 1950s, Salvador worked with songwriter Boris Vian and Jacqueline Garabedian, who later became his second wife. Vian and Salvador produced more than 400 songs varying in genres from blues to French-Caribbean music to rock.

Salvador created a series of children's albums in French in the 1970s, such as Disney's "The Aristocats" and "Robin Hood."

Salvador continued to tour until his death.

---

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RECORD COMPANIES: Universal Motown Republic Group appoints George Marolda CFO. He was VP of finance. Mercury Nashville names Haze director of promotion for the Southeast region. He was director of Midwest promotion at Capitol Records Nashville.

PUBLISHING: Warner/Chappell Music names Brian Roberts senior VP/COO. He was senior VP of finance and administration of North and South America at BMG Music Publishing. Cherry Lane Music Publishing in New York promotes Joseph Hasan to copyright coordinator and Kim Vlachos to supervisor of mechanical licensing. Hasan was special services coordinator in the publisher's special services department, and Vlachos was mechanical licensing agent.

DISTRIBUTION: RED Distribution taps Neil Ross as senior VP of business and legal affairs. He was VP. The Orchard names Sophie Smith product manager. She was a senior publicist at Big Hassle.

TOURING: Los Angeles' 7,200-seat Nokia Theatre L.A. Live, owned and operated by AEG, names Don Graham director of events and production. He was VP of event booking and production at Opening Day Partners.

DIGITAL: Imageworks Interactive names Robert Speiser VP of marketing and promotes JD Black to VP of client services. Speiser previously oversaw business development and marketing at the Designory Agency (Omnicom Group), and Black was VP of production.

LEGAL: Attorneys Jeffrey Goldman and Scott Edel have joined Loeb & Loeb as partners in the firm's Los Angeles office. Goldman was a partner with Mitchell Silberberg & Knupp, and Edel was a partner with Kleinberg Lopez Lange Cuddy Edel & Klein in Los Angeles.

RELATED FEILDS: Marketing firm Cornerstone ups Jeff Tamnes to senior VP of strategic marketing. He was head of the agency's lifestyle department.

Edited by Mitchell Peters

HAGGARD STRUMS FOR THE KIDS
Country icon Merle Haggard will celebrate his 71st birthday April 6 with a charity concert at the Fender Center for Music Education in Corona, Calif. Proceeds from a Fender guitar raffle and ticket sales will benefit Kids Rock Free, a music education program for more than 10,000 children. Tickets cost $45 ($100 for VIP seating) and can be ordered by calling 951-735-2440.

PRETTYMAN SINGS FOR CLEAN ENERGY
San Diego-based artist Tristan Prettyman and Virgin Records have donated "War Outta Peace," a song from the singer/songwriter's new album, "Hello," due April 15, to Bonneville Environmental Foundation. The tune will be used in a DVD that demonstrates the benefits of renewable energy. Nonprofit organization BEF sells carbon-offsetting renewable energy certificates, dubbed Green Tags, which produce clean sources of energy through solar and wind power.

INSIDE TRACK

KINKS IN THE ARMOR
A few weeks back, a supposed reunion by the Kinks was trumpeted by several outlets. But frontman Ray Davies tells Track not to get its hopes up just yet. Davies acknowledges he's had reunion discussions with the members of the Kinks' original lineup—his brother, guitarist Dave Davies, bassist Pete Quaife and drummer Mick Avory. But "it depends on if Dave and I get together," he says, acknowledging that the younger Davies is still recovering from a stroke he suffered in 2004. "He's gradually getting his strength back, but he's playing again, so that's a good sign. New material would also have to be part of the equation. "I can't get a band together just to play the old hits," Davies says. "They'd have to be able to do, like, 10% new material. I think that will be the determining factor in the long run." The problem: Dave Davies seems to want no part of a reunion, having posted on his Web site that it "would be like a poor remake of 'Night of the Livin (sic) Dead'" and declaring that Ray has been doing "Karaoke Kinks shows since 1996," when the band last worked together. Ray's response: "He's getting well enough to shout at me. That's a good sign."
NEW FOLKS

While Peter Moren of Peter Bjorn and John preps a solo album, "The Last Tycoon," due April 8 via Quarterstick, his main band isn't sitting idle. The group has wrapped an instrumental album, "Seaside Rock," due this fall. "Some songs are African/Brasilians music, then there are a couple of kraut/punk, and some are lounge songs," he tells Track. PB&J will hit the studio next month for the follow-up to 2006's breakthrough, "Writer's Block," which launched the indie hit "Young Folks."

APPLE OF THEIR EYE

Linkin Park's secret Feb. 20 set at the Apple Store in New York's Soho neighborhood was quite an intimate warm-up for a gig the next night at Madison Square Garden. Guitarist Brad Delson was so close to Track's correspondent that he actually put his foot up on the armrest of our chair while he soloed.

Look for a recording of the six-song performance to hit the iTunes Music Store next month.
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