Nashville 2.0
Is Taylor Swift The Face Of A Country R

March 22, 2008

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Shawty Lo Aims High  P.68  Reaching The Latin Demo  P.14  The Sunken Subscription Service  P.12
Inside Harry Fox Agency Numbers  P.11  Chart Heat: Alan Jackson, Usher, Flogging Molly  P.70
NIN Goes Radiohead  P.5  The Biggest Hit Of Pennywise's Career  P.68  Gnarls Barkley, Still Weird  P.19

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Congratulations to all our clients honored at the 50th GRAMMY Awards. It takes an enormous amount of talent and dedication to make it to the top, and we’re proud to have been part of your journey.

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Dear Billboard Reader,

I have always believed there is magic in music, the way it moves people, conjures memories and transforms lives. I believed it when I studied music, when I was a principal in a D.C.-area music retail chain for 15 years and when I first joined Billboard in 1998. And a decade later, it is these beliefs that drive my enthusiasm and commitment as Billboard’s new publisher.

Billboard has been around for 114 years and, like the music industry, is in a continual state of reinvention. What Billboard was five years ago is not what it is today and what it will be five years from now. We are committed to creating new marketplaces for the industry and our customers, as our goal is to be everywhere music intersects with culture and business.

Editorial integrity provides the foundation of our business and I am lucky to be able to work with a strong editorial team, which is led by Tamara Conniff and Bill Werde. As publisher, I look forward to working with Tamara, Bill and the entire Billboard team of deeply committed industry experts in order to continue to drive the business forward.

Billboard is a champion and advocate for the industry and we recognize that we don’t exist unless we are fulfilling a need. In doing so, we create a trust between the communities and audiences we serve, our employees and the entire industry. I am proud of our accomplishments, but also recognize that we can never be satisfied with our performance or take our customers for granted.

With that in mind, in the coming months, I plan to spend a good portion of my time listening to you—and asking for your feedback. I will be calling on many of you as possible so that I can better understand how Billboard serves you needs in this rapidly changing industry and, more so, what we can be doing better.

I thank you for the opportunity to be of service, and I look forward to officially introducing myself to you in the near future. If you have any thoughts or questions in the meantime, please feel free to e-mail me at publisher@billboard.com.

Sincerely,

Howard Appelbaum
Publisher, Billboard
UPFRONT

TWO KINDS OF FREE

Adopting The Radiohead Model—With, Or Without, A Game Plan

The two latest bands to offer their new albums for free online are advancing divergent versions of the business model Radiohead introduced last fall. And where Nine Inch Nails' approach, like Radiohead's before it, draws fans in with free music then offers additional music for purchase in more extravagant configurations, the Charlatans U.K. release doesn't seem connected to any such game plan.

From the start, Nine Inch Nails planned to put out some tracks for free and charge others from instrumental album "Ghosts I-IV." NIN began giving away nine tracks on its own Web site March 2 and uploaded those same tracks onto Pirate Bay, where fans were encouraged to share the music. But fans were given other options, too: $5 for a digital version of all 36 tracks from the album via Amazon or nin.com, $10 for a double-CD, $75 for a deluxe edition or $300 for an ultra-deluxe edition that includes a vinyl version and Trent Reznor's autograph.

In the first week, the band says its release resulted in more than 781,000 transactions, including free and paid downloads and physical pre-orders. Though NIN didn't break out sales by format beyond that figure, the band does say that pre-orders sold out all 2,500 copies of the $300 limited-edition release. Sales through nin.com topped $1.6 million in the first week, and digital sales through Amazon the first day of release totaled $1 million, manager Jim Guerinot says.

Guerinot, for his part, insists that the free offerings weren't meant as a quid pro quo to get fans to buy the album. "The only strategy behind it was [Reznor's] notion for how he would do this as a fan and what he'd want to see as a fan," Guerinot says.

Still, in contrast with the NIN release, the Charlatans U.K. seem to be putting out their free album without a playbook. The band partnered with U.K. radio station XFM to deliver an MP3 version of "You Cross My Path," which the band says was downloaded 60,000 times in the first week. Frontman Tim Burgess speculates that fans obtained additional copies through torrent sites as well. The Charlatans U.K and XFM have no revenue share in place for future releases; at this point, they're merely using each other for purposes of promotion. The band carried the cost of recording, while XFM handled the digital distribution for free.

The Charlatans U.K. will also put out "You Cross My Path" in CD, double CD and vinyl versions May 12 through Cooking Vinyl. But even those releases come as an afterthought, says Burgess, who adds that the band expects to make money on touring and merchandise. If people get a chance to have our music," he says, "they might be interested to come out and see us play live." NIN and the Charlatans U.K. also offer their albums for free online.

Sanctuary, which put out the band's last release, "Sympathetic," Guerinot says NIN's business model for releasing an album on its own isn't comparable to a major label releasing an album, since it involves an entirely different cost structure. He declines to spell out the costs of producing the new NIN album in more detail. But for digital distribution, NIN used digital distribution company TuneCore, which charges artists $30-$40 to upload their album and sell downloads through iTunes, Amazon and other online services that they choose. All sales go straight to the band.

TuneCore's model is itself as a sort of digital FedEx, charging a flat fee for distribution services rather than taking a percentage of sales. Other aggregators, such as the Orchard, the Independent Online Distribution Alliance or CDBaby, also offer an opportunity to release music online. But if an artist puts out an album for free, it wouldn't necessarily need any of those, it could simply upload the album online and give it away.

TuneCore, meanwhile, is adding a new pricing model for bands that want to give their albums away for free online. Rather than pay per song download, artists will have an option to pay for bandwidth used instead. But the free model may not work for developing bands, says Guerinot—who notes that NIN, like Radiohead, built its fan base in advance. 

MOBILE: For 24/7 news and analysis on your cell phone or mobile device, go to mobile.billboard.biz.
Apple's iPhone scored another round of praise and publicity after unveiling a program that will let other companies create applications for the popular device. But the excitement didn't make its way to the mobile music market. Although those hoping to add mobile games, corporate e-mail accounts and other content to their phone are thrilled, music services see little opportunity to use the groundbreaking device as a means of advancing the enjoyment or acquisition of music from mobile phones.

The background: Apple released a beta software development kit (SDK) that gives programmers various tools to develop applications that not only run on the iPhone and iPod Touch, but also take advantage of several key capabilities—such as the touch-screen and motion sensor. In June, Apple will issue the AppStore, an update to iTunes that will allow users to buy and download these third-party applications much like they already do music and video.

This allows developers to create mobile entertainment applications without having to negotiate with AT&T—the only carrier officially compatible with the iPhone in the United States. On the surface, this is great news for developers long frustrated with the difficult process of partnering with wireless operators.

Why? The 30% cut Apple proposes to take from each application sold via the AppStore is better for developers than the average 40% cut wireless operators take. And the SDK process is fairly straightforward compared with the arduous process of negotiating carrier contracts. "They've grossly simplified it," says Paul Redick, CEO of Handmark, which distributes mobile applications for smartphones. "It just seems like a pretty open environment."

But ultimately, Apple decides which applications it will sell, and that spells bad news for music-related services hoping to find a home on the iPhone. "It's an open question at this point how amenable Apple will be to offering products or applications that could conceivably interfere with its own iTunes revenue streams," NPD Group's Ross Rubin says. An iPhone version of Rhapsody or Napster is almost certainly out of the question, as both require software and digital rights management not compatible with Apple products. In more of a grey area are online streaming services like Last.fm, Pandora and imeem. None have downloading capabilities outside of linking to such third-party services as iTunes, and as such Apple may see them as services that actually drive sales rather than cannibalize them.

"The real interesting test case will be Amazon," Rubin says. "Here's a music vendor selling songs that are clearly compatible with the iPhone. Unlike with Rhapsody or Napster, there's no DRM you need to make work."

Same goes for eMusic. However, both are considered iTunes challengers, and Apple could easily decline to make their applications available in the AppStore. None of the companies mentioned were available to comment on this story.

Also discouraging is that, at least in the beta version of the SDK, developers won't have access to any iTunes functionality. This severely restricts the ability for such iTunes plug-in applications as LikeU, Last.fm, iQloud or onTour to create iPhone-compatible widgets that might expand basic iTunes functions. But they can still write Web applications that users can access through iPhone's Safari browser, which does not require Apple's SDK or approval. A few already have surfaced, such as the SeeqPoi full-song streaming search engine. The problem is that those applications won't have access to the iPhone's functionality to the same extent as those written with the SDK. Additionally, such applications would be at a tremendous competitive disadvantage compared with those that can be bought directly over the phone because they lose the awareness bump of appearing in the AppStore and b) they could be rendered inoperable or disrupt the phone if Apple issues an incompatible software update.

Veri developers are keen to get their applications on the device in any way possible regardless of the risks simply because of the quality of services it allows. Jupiter Research data shows only 3% of mobile users have sideloaded music, and fewer have downloaded it through 30% express interest in listening to music on their phones. Jupiter analyst Michael Gartenberg blames poorly designed devices and services.

Meanwhile, even through the iPhone owns a relatively small share of the device market—2% of the smartphone market and less than 1% of the overall phone market—it disproportionately owns the majority of the multimedia activity taking place on mobile phones. Apple claims 71% of all mobile Internet browsing activity with the iPhone simply because it's easier to do so than on other devices.

"You can create a much richer user's experience with the tools they provide," says Antony Barria, an executive director of development Sasha Mendler. "The effort in creating it may be no more than normal platforms, but the return is greater for the user."

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**Video Du Jour**

French site Blogotheque.net's Take-Away Shows.

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BIG DEALS

Music & Money Symposium Focuses On Major Investments, Fresh Revenue Sources

High-priced investments are still being made in the music space, but on a selective basis. Companies from all industry segments are aggressively pursuing new revenue streams. Those two messages came through loud and clear at Billboard’s annual Music & Money Symposium, held March 6 in New York at the St. Regis Hotel.

Despite the industry’s trouble, Guy Hands paid 18-times multiple when he acquired EMI late last year for £4.5 billion ($4.7 billion), Zelnick-Media publisher Strauss Zelnick said. In the robust concert sector, Ashurst Investment managing director Steven Cohen said his company is still developing arenas, which are considerable investments. But the main opportunity for such facilities lies outside North America, according to Cohen.

Like other areas of the music industry, the live performance sector is seeking new revenue streams, Ticketmaster CEO Sean Moriarty said in a keynote address. In Ticketmaster’s case, one major growth area is the ticket resale business, which the company expects to grow 100% year over year.

While investors are still willing to pay for opportunities in the music space, the tight credit market often leaves investors unable to leverage deals to the degree that they would like. Consequently, current deals don’t offer the returns on investment previously available, Sony Entertainment chief strategy officer/Sony Corp. of America executive VP/COO Robert Wiesenfeld said.

But the tight credit market, he added, leaves buyers who don’t need outside financing at a strategic advantage when bidding for assets.

Among the day’s other highlights:

* BMG Label Group chairman/CEO Clive Davis and president/COO Charles Goldstuck said during a keynote conversation that if they were just starting out today, they would begin differently. “We’re in a multiproduct, multichannel environment now,” Goldstuck said. “It’s about vertical integration.” Later, Davis reported progress on Whitney Houston’s new album. “Four songs have been completed,” Davis said. “We’re on track for a holiday release.”

* The threat of lawsuits from major labels has had a “chilling effect” on investment in the digital music space, according to Greycroft partner Andrew Lipker on the “Show Us the Money” panel. He said that his firm will not invest in a startup that might have a potential rights problem or might be the target of suits by the big four record labels.

* The digitalization of the music industry plays well in the indie-label sector, according to Richard Bengloff, president of trade group the American Assn. of Independent Music. At radio, “indies get 10% of play at terrestrial radio, but in non-terrestrial we get 39%,” he said.

* The majors see opportunities in the independent sector, according to Warner Music Group VP of business development Nat Pascual. With top album sales declining, he said, niche genres are becoming more important.

When Bug Music looks for acquisitions, CEO John Rudolph said, the company sticks to smaller catalogs in the $50,000-$1 million NPS (net publishers share) range, because they are too small to bring in the private equity funds or the institutional lenders, or large catalogs with more than $10 million in NPS, because the multiples at that end tend to drop.

While some question the high multiples that publishing assets trade at, “you need to look at how often a great song catalog surfaces for sale,” Sony/ATV Music Publishing chairman/CEO Marty Bandier said. When Sony/ATV looked at the Leiber & Stoller catalog, he said, “it offered some of the greatest songs of the 1950s.” Later, Bandier said he was baffled that Universal Music Group would pay $2.1 billion for BMG’s publishing assets and yet push for lower mechanical rates.

In time, HCL will roll out the Billboard Japan charts to other media platforms, including TV, radio stations and portal sites. Billboard also plans to add the Billboard Japan Hot 100 to billboard.com and billboard.biz.

Japan represents the second-largest music market in the world, behind only the United States, and is the sole country among the leading global markets whose music business has grown in recent years. “These charts represent a great opportunity to expand the Billboard brand in Japan, along with our related marketing activities,” says Seiji Isozaki, manager of the company’s Billboard Contents division, who coordinated the charts launch.

HCL began its relationship with billboard.com through the August opening of branded club/restaurant Billboard Live, with locations in Tokyo, Osaka and Fukuoka (billboard-live.com). In October, HCL and Dwango launched the official mobile-based Web site Billboard Official, which offers downloadable ringtones and full-version downloads (billboard.dwango.jp).

The Billboard Japan charts launched Feb. 28 on the Web site Tsutaya Online (www.tsu- taya.co.jp) and will be updated each Thursday. Tsutaya Online is a branch of Tsutaya Corp., which specializes in Internet opportunities, including e-commerce, digital content sales, advertising and mobile content.

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The Tower Records, HMV icon. Superchunk's Clambakes series

“The labels want to succeed in developing new music formats or products, they should work closely early on with the retailers.”

— MIKE DREES, NEWBURY COMICS

Depending on your point of view, this column is about one of the industry’s leading retail vultures or another one of them fool brick-and-mortar merchants that refuses to read the writing on the wall.

Newbury Comics CEO Mike Dreese is not only planning a new brick-and-mortar outlet, which will bring the chain’s

gin Megastore—are either gone altogether or out of the Boston market.

In the future, we’ll likely have six or eight superstores and then smaller ones for markets that can’t support the superstores,” he says.

Meanwhile, Dreese points out that the chain’s No. 1 store is its Web site, which

mand for “Buffy the Vampire Slayer" role-playing games than there used to be, Dreese says.

As for his continuing involvement in music retail, Dreese recently attended a NARM summit on physical product. “To me, the real take-away is that if the labels want to succeed in developing new music formats or products, they should work closely early on with the retailers,” he says. “The sad reality is they come down from the mountains and say, ‘Here is the product. Sell it.’ They tend to get information from retailers after the horse has left the barn. It seems sometimes that the last thing they want is a dialogue.”

And in a day and age where physical sales are getting harder to come by, even when something is working, the labels tend to get in the way of it, he believes.

“We just got a notice from eBay that they are taking down Newbury Comics’ vinyl product from listings because we were willing to sell it into the U.K.,” Dreese says, adding that eBay is merely responding to a notice it received from the RIAA.

None of the titles Newbury Comics was offering is being pressed in the United Kingdom, Dreese says, but even if they were parallel imports, the manufacturers wouldn’t acknowledge there is demand and figure out how to enable that transaction—by say, making it subject to an extra 5% fee.

And that lack of foresight is why the music industry has a sales problem, Dreese says. “Even the stuff that is working, they move to shut down,” he says. “The majors would rather sell a single track downloaded through iTunes than an LP for $25.”

I can’t imagine I’m the only person who, midway through a long jog around Central Park, has yearned for the ability to hear a long-out-of-print indie rock 7-inch on my iPod.

But even if that wish makes me a weirdo, a growing number of indie labels’ digital download sites have begun to answer my prayers. Merge Records became the latest to join the field last week with the launch of its online emporium, which, according to label president Mac McCaughan, features “high-quality MP3s and full FLAC files of recent, older and out-of-print titles, including all the early Merge singles, as well as the Superchunk ‘Clambake’ series.”

The store will also eventually host exclusive tracks, remixes and video content, in addition to the label’s catalog.

Given the wealth of options available to indeps that want to peddle their wares online, why would a label want to sink the time and money into developing its own store? Merge wouldn’t divulge how much it cost to build its online store, but did say that most of the expenses were upfront. And whatever profits it makes will go directly to the label and bands, Merge publicist Jesse Rentz says. “There is no middleman taking able to do things like automatically upgrade songs without any cost to the buyer once the song becomes available at a higher bit rate. And of course, all the songs are [digital rights management] free.”

Perks like those aside, driving buyers to a single-label online store can be a challenge, especially if they are used to purchasing all their music from one, multilabel outlet, such as eMusic or iTunes. Def Jux, one of the first indie labels to start a download site, circumvents the problem by making its Web site and Web store one and the same. “When we drive people to the site, the first thing they see is the store, and it makes it easy for them to just buy from us,” GM Jesse Ferguson says (Billboard, March 8).

Many other labels’ digital stores are directly connected to their online physical stores as well, which allows users to purchase T-shirts, CDs and MP3s all at once. “We are counting on our mail-order customers being our early adopters,” Rentz says. “Our goal is to make it a real one-stop shop.”

Most of those one-stop-shop customers aren’t trying to replace long-last discs from their high school years, however. In fact, label representatives say the bulk of their online sales came from new releases. “Our site has been fantastic for our newer records, which is partly driven by our pre-order program,” Beggar’s Group CEO Lesley Bleakley says. “Our highest growth months have always been those with new releases,” Ferguson says. “They tend to bring the most new people to the site.”

Hudson notes a similar phenomenon: “People do dip into the catalog from time to time,” he says. “But in general, the newer stuff sells.”

And when the newer stuff does sell, it sells for pretty much the same price it would on iTunes. Merge will sell its tracks for 99 cents each; Def Jux’s albums are $9.95 each, and Sub Pop’s are $9.90. McCaughan says he chose the price structure for philosophical reasons: “Driving down the price of downloads will devalue the music.”
As CD sales continue to decline worldwide and digital sales have not yet made up the difference in revenue, it might seem that a mechanical rights agency would be feeling the loss as well. But the Harry Fox Agency is reporting a 3.4% increase in collections in 2007 over the prior year.

And the increase is not just due to collecting past unpaid royalties after conducting royalty compliance examinations (audits). In addition to $361.2 million in collections, HFA recovered another $211.7 million after conducting the exams.

HFA president/CEO Gary Churgin explains the numbers.

1. To what do you attribute the increase in total 2007 license collections of $361.2 million?

We’ve honed the tools that give us sales information to improve our collections process. We are very diligent in tracking and collecting on a current basis. We use applications created in-house to compare sales data against what has been reported to HFA to date so we can then pursue any discrepancies on a current basis. Our ability to locate what’s going on in the marketplace—looking [Nielsen SoundScan, Billboard charts, press releases about hits, any piece of market intelligence that we can get our hands on—makes us that much more effective.

We’ve also changed our royalty examination process so that licensees are being reviewed more frequently than in the past.

2. How much of the collections came from foreign uses?

We collected almost $2.9 million in royalties through our reciprocal agreements with 30 mechanical rights societies around the world.

3. You report that about 50,000 of the 1.5 million licenses HFA issued in 2007 came through your Web-based licensing system SongFile, which generated about $4.4 million in royalties. Are more people using this service now?

Word-of-mouth and industry buzz has helped. We conducted a user survey to make the experience easier and SongFile better to use. You can use a credit card or pay from your checking account. We’re probably the most proficient in providing licenses for limited-quantity users, and we’re beginning to see there’s more of a market for these licenses—for as few as 25 copies and as many as 2,500 copies. And last year was the first year we did this commission-free.

4. Of the 1.5 million mechanical licenses that HFA issued, 82% were DDP licenses for digital uses like permanent downloads. Does this figure include interactive streams and limited downloads for which rates have not yet been set?

Yes.

5. Last summer, you mentioned that HFA wanted to start representing publishers to issue synch licenses. Have you begun issuing licenses yet?

To date we haven’t. We’re still trying to gain traction to find users who would be able to adapt to our approach and make an offer to our affiliates. We want to create a simple approach, almost like a rate card, where a particular user would define a series of sync uses with rates they are willing to pay. We would take them to publishers, and they would have the opportunity to opt in.

6. Why does HFA participate in industry events?

It raises people’s consciousness about licensing and mechanical rights. There’s a fair number of people who don’t do things correctly as an act of omission, as opposed to an act of commission. Whether it’s a panel or a session for a group of users or publishers, those events give us a visible face to the community, which is very important. Whether talking about licensing tools, online tools available to our affiliates or approving license requests, we view this as an extension of an education and awareness program. It really isn’t your grandmother’s Harry Fox anymore. We believe in being as inclusive as we can so they understand the services we provide.

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*APR = Annual Percentage Rate. 8.9% is the preferred rate for loan amounts of $5,000 to $20,000. 11.9% APR is the preferred rate for loan amounts of $20,000 to $40,000. Not all members may qualify for the preferred rates. Other rates and terms may apply. All loans subject to credit approval. Loan offer valid January 1, 2008 through March 31, 2008. Loan proceeds may not be used to refinance existing First Entertainment Credit Union loans.
Yahoo's decision to throw in the towel on its much-hyped music subscription service was just the latest in a string of capitulations in the last 18 months that included music and Internet giants as MTV, Virgin and AOL.

"These were the guys who could have ushered in the digital distribution age to consumers," says one digital media insider with close relationships to several of the now-defunct companies made it quite difficult. And now some have decided to just exit the business, and they’re never coming back."

That leaves Napster and Rhapsody as the love two representatives of the first generation of subscription services. The next generation consists of dogs new tricks is to do so on familiar ground. One reason

"The only way they're going to do this is" says one source. "Sooner or later, they're going to have to give up on the idea of a subscription service and embrace a new model."}

Social networking: Subscription services need to integrate with social networks because that’s where people are. Any music service trying to launch today without an existing user base will have a tough time attracting paying customers. The licensing fees and marketing costs are just too high. But creating a service designed for an existing network like MySpace or Facebook, and the opportunity is much greater. Just ask iLike.

**Advertising**

Try as they might, subscription services still can’t shake the "rent vs. own" argument. Consumers still balk at paying $10 per month for music that will vanish if they stop paying. Making the service free—for streaming, at least—and charging only for downloads would likely solve that problem, as long as the ads weren’t overwhelming and bitterness rates low enough to make it profitable. The service best meeting this model today is imeem, although it links to iTunes rather than sell tracks itself, followed by Last.fm.

**Mobile**

Mobile music downloads, to high prices and clunky user interfaces, are nary a footnote in the overall downloading trend. Adding unlimited access to music for a flat monthly fee tack of the phone bill would be a winner, but only if U.S. wireless operators figure out how to offer that without blowing the bank on transmission costs.

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Courting Controversy

Federal Judges Consider Distribution Issues

Lawyers for record labels, file-sharers and Internet freedom fighters poured into a federal courtroom in Phoenix earlier this month to hear some technical legal arguments about copyright infringement. One of the issues is whether labels can win an infringement case, as they have in the past, by proving only that a defendant uploaded music files to a peer-to-peer service’s “shared folder” or whether they must also prove that the files were actually then downloaded by someone.

As all eyes were on the suit against Pamela and Jeffrey Howell, a surprise decision from a federal court in Connecticut began generating buzz among copyright lawyers. In an unusual move, District Court Judge Janet Bond Arterton in New Haven refused to grant a default judgment to labels in a file-sharing case; instead, she raised possible defenses for a defendant who never fought the claim. And contrary to custom, she didn’t ask the labels’ lawyers to prepare written briefs on the issues so they could argue their positions.

“It’s a wild result,” says a copyright lawyer who wants to remain anonymous. “Somebody seems to have a jones for the labels, given it was done in the context of denying a motion to affirm a default judgment.”

It’s unclear whether Arterton or a law clerk actually wrote the Feb. 13 opinion in Atlantic Recording vs. Brennan—it’s not unusual for a judge’s law clerk to research and write a court opinion and then persuade the judge that it’s the right way to rule.

According to the opinion, Arterton was considering a routine motion to enter a default judgment. Atlantic Recording and the other major labels sued Christopher Brennan in 2007 for copyright infringement for unlawfully sharing music files. They served the summons and complaint on him properly, but Brennan failed to respond in court. As a result the labels obtained an entry of default by the court clerk. The labels then filed a motion to have a judge grant a formal judgment for damages.

When a defendant fails to respond to a complaint and the clerk enters a default, the facts alleged in the complaint are normally accepted to be true, and the defendant waives the right to raise defenses to the claims. But Arterton reviewed lawyers for a loophole by latcheting onto the way they wrote the complaint. The labels alleged they were “informed and believed” that Brennan, without the permission or consent of the labels, used “an online media distribution system to download” the recordings, to distribute them to the public “and/or to make the copyrighted recordings available for distribution to others.”

Stating that a plaintiff is “informed and believes” is a customary way for lawyers to draft a complaint. The phrase means that the parties have evidence that they believe will show that the defendant committed the wrongful acts. But Arterton wrote that use of this phrase meant that the case was “barren” of actual facts. Even if there were facts alleged, she wrote, Brennan might be able to “seek refuge in the fair use doctrine” even though she cited no legal support for that claim. She offered other possible defenses, noting that one allegation—making a recording available for distribution—was “problematic.”

Amid all this, the labels’ attorneys were not asked to prepare briefs on the matter. By contrast, District Court Judge Neil Wake gave lawyers for the labels and the defendants in the Howell case months to prepare briefs on this issue, which the lawyers argued on March 5. Wake also permitted the Electronic Frontier Foundation’s lawyers to file an amicus (friend of the court) brief.

In the Howell case, labels argue that it’s an infringement to violate a copyright owner’s exclusive right “to authorize” the distribution of copies or phonorecords of a copyrighted work; the distribution right does not require a consummated transfer. Also, copyright owners have the exclusive right to control the first publication of a work; publication and distribution are synonymous.

Opposition parties argue that copyright law does not prohibit anyone from offering, attempting to distribute or making copies of copyrighted works available to others.

At press time, the judge in the Howell case was considering the briefs and arguments before deciding the issue.

The Brennan case continues, albeit without a defendant fighting the claim. The labels’ lawyers filed a motion on March 7 for reconsideration.

For 24/7 legal news and analysis, see billboard.biz/digital.
Getting The Grown-Ups

Strategies For Reaching The Adult Consumer: Tried And True, Or Untried And New

In recent months, Latin Notes has focused on how to capture the Latin youth audience.

And for good reason, too. According to 2006 U.S. Census numbers, about one-third of the U.S. Hispanic population is younger than 18.

By and large, however, Latin music consumers in the United States are adults—in their late 20s or older. And developing music for their ears and marketing it to its full potential is as important—if not more so—than focusing exclusively on the youth marketplace.

“I would say the majority of Latin buyers are in their 20s and 30s. We don’t have an actual teen age phenomenon except for RB,” says George Zamora, GM of La Calle Records, whose roster includes several contemporary as well as youth-oriented fare like Xtreme, which benefits from play on urban stations.

But in the pop realm, according to Arbitron’s most recent Listening Trends Report, 48% of all Spanish contemporary radio listeners are 35 to 64 years old.

Perhaps for this very reason, those stations largely play the musical equivalent of comfort food: core artists, the vast majority of whom have been around for a decade or longer. In Miami, home to three Spanish contemporary stations, it is common to hear all three playing the same artist simultaneously.

This has resulted in a Catch-22. On one hand, labels can promote their core acts almost exclusively through radio. On the other, radio seems to assume that older audiences don’t want to hear anything different. So it need not rely on other strategies as well.

“At Sony BMG Norte, Guillermo Page, VP of the label’s commercial division, relies on direct marketing via TV to promote more conceptual releases and catalog items, by the likes of Rocio Durcal and Juan Gabriel,” says Page.

“For new product, like the Latin-themed album by Kenny G, which is definitely an adult product, but isn’t your typical release and for our catalog artists, our evergreen,” says Page. “The audience is the same: affluent adults with credit cards who buy music at brick-and-mortar stores or mass merchants. "The marketing strategies for the adult contemporary consumer may be considered ‘old school’, but it continues to produce results,” says Venetiano International VP of music Jorge A. Pino, who presides over the company’s two record labels, Vene Music and Siente Music. "It’s not a one-trick pony when introducing artists to a new platform, and that includes radio, TV, digital and print," he adds. "The radio format continues to be the most effective platform for launching artists who have a story that resonates with the audience and our listeners are the best judges of that story.”

When you think of marketing strategies for the adult contemporary consumer, it’s essential to consider “old school” marketing efforts continue to produce results for some of the most acclaimed artists as Rocio Durcal.

Buying Power

Batanga Boosts Touring, Promotional Efforts

Through a series of strategic acquisitions, Batanga—best-known for its online Latin music streaming and print magazines—is making inroads as a full-service music branding and marketing company.

In late 2006, Batanga acquired publishing and events company LaCom, and with it the promotional and organizational responsibilities behind Jack Daniel’s Studio No. 7. The live music event, now in its fourth year, will take former Les Crescendo vocalist Beto Cuevas on an 18-city U.S. tour beginning March 18 in San Antonio in advance of his solo release on Warner Music Latina this summer.

Studio No. 7 is a mix of ticketrock shows and invite-only events promoted through a Batanga-created microsite, jackdanielson7.com. The tour, which will conclude with a Cuevas concert at the Jack Daniel’s distillery in Lynchburg, Tenn., is advertised on Batanga’s Web site, as well as through traditional radio and print advertisements.

Under Batanga’s guidance, this year’s tour visits several more cities than last year’s, has a greater number of private events and centers around one artist with a national following, instead of the various Latin alternative lineups that played in 2007. (However, Universal Latino’s Jeremias did play two New York dates under the Jack Daniel’s banner last month.)

Besides the touring efforts, Batanga also helps artists with placement outside of their in-house properties. For instance, it signed up Camila for Energizer’s recent “Música Que Sigue y Sigue” campaign, which incorporated original music in the battery company’s spots.

“The past, when a salesperson from Batanga approached Energizer or any other brand, they simply were talking about media on the Web site. Now the conversation is much broader. It includes, ‘Do you want to feature music in your next advertising campaign?’ “ Batanga’s division GM Frank Valencia says.

In addition to selling Batanga’s online and print magazine ad space, Batanga is approaching brands and ad agencies on “signing those deals with an artist, so that an artist not only does a tour or is sponsored by this client, but also appears in their TV commercials, radio, . . . we’ll do retail-ins where the artist may appear [in stores].”

Besides the acquisition of LaCom, Batanga pushed to expand its reach in January by acquiring HispanicClick, an online advertising network that reaches more than 8 million people in the United States via ads placed on entertainment, health, financial and news sites.

And there are several more initiatives on the horizon: a campaign encompassing all of Batanga’s media and live events platforms is in the works. Valencia says, and Batanga is even considering starting its own music label, either alone or in partnership with a major, CEO Rafael Urbina says.

Meanwhile, Batanga is taking a step back from digital downloads. The company’s down stores, which it launched after acquiring retail site Elatinumusic in 2006, has been taken offline as Batanga explores digital rights management-free options.

For news and developments relating to the Billboard Latin Music Awards, see billboardbiz.com/latin.

THE BILLBOARD 50 & 1? Just 25 years old, Espinoza Paz has written a slew of hits for regional Mexican acts as diverse as Banda Cusillos (“M1l Hechizos”), Jenni Rivera (“Inolvidable”), La Arrolladora Banda El Limón (“Sobre Mis Pies”) and El Coyote y Su Banda Tierra Santa (“Para Impresionante”). The former farm worker has entered yet another phase, this time with his debut solo album “El Cantautor del Pueblo,” due March 25 on ASL/Machete.

Was it always your dream to perform as well as write? When I started, I was singing with a band. I sang for five years with them. I already wrote then, but I fell in love with a girl and when it ended it was very painful for me. So what I did was seek out El Coyote, and after that everything started—more than anything, delivering songs . . . But I’ve always loved to sing, so almost every weekend when I’m with family or friends I sing my songs.

What do your songs have in common that make them hits?

I try to explain my life the way a woman could explain it. I exaggerate my pain a little because they hurt a little more. I become a woman when I write, and I say things the way they would say it.

Will you keep your best songs for your own albums now?

I’m not a jealous or egotistical singer or composer. There was a beautiful song that El Potro de Sinaloa recorded, that I could have recorded and maybe it would have worked and maybe it wouldn’t have worked . . . but I have lots of songs, and someday, tomorrow, the day after tomorrow, another will come out and I can’t hold songs while artists are recording . . . I’ve written songs on a plane, with people around, with a recorder I carry around, and I start singing. The noise doesn’t embarrass me. My inspiration is like hunger, it comes when I need to eat.

—Ayala Ben-Yehuda
'Fly Fishing
Promoter Lands Great Local Partners For Summer Fest

The upcoming Superfly festival in San Francisco, first held in Billboard last December, is not only the latest (and certainly not the last) incarnation of a new megafest. It's also another example of Superfly partnering with the locals to give the event a solid foundation.

Radiohead, Tom Petty and Jack Johnson are the headliners for the inaugural Outside Lands Music & Arts Festival, to be held Aug. 22-24 at Golden Gate Park (billboard.biz, March 3). Outside Lands, those in the know may recall, was the name given to the Golden Gate Park area in the 1860s, when the rugged expanse of sand dunes was considered inhospitable.

Since then, it has been hospitable, indeed. I went to a party there in 1987 as part of the 50th anniversary of the Golden Gate Bridge. I seem to remember a rather impressive Zamplinsky technology display.

Superfly president Jonathan Mayer says Outside Lands has been in the works for almost three years in a detail-oriented effort to secure the site and partner locally. "Sites are such a huge part of any event, whether it's a great theater or amphitheater, and the same is true for a festival site," he says. "And I think this site for Outside Lands will be a rare and amazing experience for the fans and the community."

Superfly co-produces the annual Bonnaroo Music Festival in Manchester, Tenn., in partnership with Tennessee-based promoter A.C. Entertainment. Partners with Superfly in Outside Lands are Another Planet Entertainment and Coran Capshaw's Starr Hill Presents, in cooperation with the San Francisco Recreation & Park Department. Another Planet is the Bay Area promoter founded by Bill Graham Presents disciples Gregg Perloff and Sherry Wasserman.

Superfly was born in New Orleans and Mayer is based in New York, so headlinets is important to join forces with someone on the ground in the region, where an event of this magnitude takes place.

Mayer credits the Another Planet guys for coming up with "Outside Lands" as the name for the fest. "Names are hard, and I think [Outside Lands] identifies the event with that area," he says. "We're really want to be integrated into the community, starting with the name and all the attributes of the area, really giving this event a personality specific to the Bay Area."

Mayer says the Outside Lands lineup will include rock, indie rock, blues, reggae, jazz, hip-hop, world, soul, Latin and electronic on the festivals five main performance stages. Many local artists will also perform, he adds.

But beyond even the Bay Area music, one of the things that's going to give this event personality and identity is that producers are working with restaurants, craftspeople, visual design artists and wineries to bring in "local flavor" in all its various forms.

A portion of every ticket sold will benefit Golden Gate Park, which has hosted a number of concerts through the years, including the Tibetan Freedom Concert, Peter Gabriel's WOMAD Festival and the Guinness Fludnet Festival. The 1.000-plus-acre park has also seen performances from such acts as Pearl Jam, Neil Young and Dave Matthews.

While music may be old hat at GGP, Mayer says Outside Lands will be the first music event to run past 6 p.m. "We're going out the 10 o'clock curfew on Friday and Saturday," he says. "It's a little bit earlier on Sunday. That alone will be special."

Dealing with big city politics and curfews is vastly different from Bonnaroo, where the producers own much of the 700-acre site and the party rolls all night. "Every situation is definitely different, but honestly for us that's what keeps it interesting," Mayer says. "We're not looking to do the same thing in every situation.

Mayer is confident the Outside Lands will draw about 60,000 per day from a national audience. He adds that ticket sales for Bonnaroo, set for June 12-15, are going well.

"We are pretty much on pace with where we were the last two years at this point, and we sold out both of those years," Mayer says. "Interestingly enough, the VIP package is up about 20% and last year was our strongest year ever for that. It just shows that there is a certain group that will pay for a different experience, maybe a more comfortable experience, and, just like every other aspect of the festival, we want to make sure we're taking care of those people in the right way."

Last year Bonnaroo unofficially grossed about $18 million from $80,000 in attendance.

Additional reporting by Mitchell Peters.
GLOBAL
BY HOWELL LLEWELLYN

NO SPAIN, NO GAIN

Prisa/RLM Deal Targets Latin Expansion

MADRID—Spain’s largest media group is planning an extensive Latin music push at home and abroad after snapping up a key Latin management, booking and concert agency.

Madrid-based Grupo Prisa’s music arm, Gran Via Musical, recently acquired 70% of Rosa Lagarrigue Management, in a deal that also involves GVM’s leading Latin booking/tour operator Planet Events and RLM’s Merchandising On Stage (MOS) business. RLM handles leading Spanish artists, including Alejandro Sanz and Miguel Bosé.

It’s the first step to “globalize but not colonize” Latin America’s 20 countries through Spanish exports, while simultaneously boosting Latin artist activity in Spain, according to GVM managing director Luis Merino, also music director of GVM’s 1,300-station Unión Radio group.

“The re-created GVM is based around Unión Radio, but has every facet of the music industry except record production,” he says. “We’re not interested in labels anymore.”

Merino says RLM’s “Latin-American know-how” is key to its export growth plan and that the agency is actively seeking other “local expert” partners in Latin-American countries. He also expects Planet Events—which has organized Spanish tours by Latin artists including Shakira, Juanes and Maná—to develop substantially in Spain.

Under the deal, RLM’s stake in Planet Events falls from 49% to 30%; MOS will also be owned 70% by GVM and 30% by RLM.

RLM CEO Rosa Lagarrigue says her company and Planet Events will complement each other, due to their respective Latin-American/Spanish focus, while the support of GVM “will help us grow in Latin America and open up new areas for export.” RLM already has offices in Miami, while GVM operates in Miami, Mexico, Argentina, Colombia and Chile through Unión Radio.

“RLM is very strong at selling artists abroad, so the accord with Prisa is mutually beneficial,” Lagarrigue says. “Not a week goes by when I don’t have an artist in Latin America.”

Merino admits the current music business slump will make things harder, but says, “It is in moments of crisis when fruitful alliances are formed, when growth ideas spring up.

“Prisa wants to boost the one-family idea in Latin music, which stems from the early-’90s success in Spain of artists such as Juan Luis Guerra and Gloria Estefan,” he adds; “it’s a single market—we don’t consider [Colombia’s] Juanes or [Mexico’s] Maná to be foreigners, and Alejandro Sanz is not considered a foreigner when he is in Argentina.”

Merino and Lagarrigue say the first fruits of the deal will be seen in “a more aggressive [promotional] style” during Miguel Bosé’s Spanish tour that runs June-October; RLM national booking agent Virginia Sanabraia expects a boost in Prisa-owned radio and national press coverage. Bosé’s current album, “Papito,” has sold 1.2 million copies worldwide, according to his label, Warner.

Meanwhile, the GVM/RLM deal has been well-received by the wider Latin biz.

“The effort is worth it because of the difficult times the industry is going through,” Miami-based producer Emilio Estefan says. “Now is the time for Latin music to focus on Spain, which can again become a doorway to Europe for Latin artists.”

“Any move that strengthens the growing Latin scene in Spain is wonderful,” adds David López, Barcelona-based A&R at publisher Clipper’s and artistic director of Latin label Music Hit Machine. “With more than 2 million young Latin-American immigrants here now, Latin and Spanish music cultures are really interested in each other.”

GLOBAL
BY MARK WORDEN

Strife At Sanr

Contract Row Dominates Italian Festival

MILAN—Controversy reigned again at Italy’s flagship Sanremo Festival, as a breach-of-contract dispute over one of the contestants overshadowed events onstage.

Sanremo’s 88th edition concluded March 1, with Gio di Tanno and Lola Ponce’s “Colpo di Fulmine” (Rainstorm) winning the established-artists competition and recently signed act Sonora’s “L’amore” (Sony BMG) taking the new-artists section.

But as regularly happens at Sanremo, media coverage was focused behind the scenes this year, on the show’s poor TV ratings (Billboard biz, Feb. 29), the explosion of veteran singer-Loredana Berte mid-festival for plagiarism and the decision by the group Tiromancino to compete amid claims its label EMI tried to “censor” the band by refusing to enter its song.

Subsequently, Tiromancino—which is virtually synonymous with its founder/lead singer/writer, Federico Zamagnoli—declined its entry, “Il Balbuziente,” on a live double-album, “Il Suono dei Chilometri,” released Feb. 29 on its own Deriva label through a distribution deal with Edel, rather than on EMI.

“We have an exclusive, multi-album recording contract with Tiromancino, and this is a blatant infringement of our rights,” an EMI Italy

GLOBAL NEWSLINE

JOSEPH RISES AT UNIVERSAL

Universal Music Group International chairman/CEO Lucian Grainge has named David Joseph as the new chairman/CEO of Universal Music U.K. London-based Joseph, previously co-president of Polydor Records and president of Universal Music Operations, has been with the company for 10 years. He reports directly to Grainge, who had continued to hold the U.K. post following his promotion to the UMG role in 2005.

This move results in all divisions of Universal Music U.K. now reporting directly to Joseph, including front-line labels Island, Mercury, Polydor, Universal Classics & Jazz and UMTV. Joseph, 39, joined Universal Music in 1998 as GM of Polydor U.K. He subsequently became the label’s managing director, then co-president, adding stripes as Universal Music Operations president in 2006.

—Tom Ferguson

U.K. PIRATES CONVICTED

Four pirate CD traders have been convicted for involvement in a £5 million ($10 million) operation that imported copyright-infringing urban music compilations into the United Kingdom from the Czech Republic.

Labels body the BPI says CDs were brought into the country and sold in shops and market stalls across southeast England. The BPI and IFPI both issued statements welcoming the outcome at Snaresbrook Crown Court in Essex, England, east of London, where all four defendants were found guilty of conspiring to defraud the music industry.

The BPI estimates that more than 400,000 sets containing between two and five CDs and retailing for an average of £12 ($24) per title had been imported during the fraud. The conspirators now face seizure of their assets under the Proceeds of Crime Act.

—Andre Paine

www.americanradiohistory.com
AEG Live has signed Dubai-based Thomas Ovesen, former GM of Mirage Promotions, to oversee the company's Middle Eastern presence. Ovesen will remain based in the emirate, where he will now helm AEG Live's live promotions office. The executive is recognized as one of the foremost promoters in the burgeoning region, which Billboard's 2008 Best Bets feature tipped as one of its “Hot Spots to Stop.” While leading Mirage’s Pan-Arab promotion business, Ovesen brokered deals to exclusively represent Beyoncé and Kelly Rowland; he also has promoted concerts for such acts as Shakira, Mariah Carey, Alicia Keys, Pink, Mary J. Blige and Aerosmith. Ovesen will report to Jessica Koravos, COO of Europe at AEG Live. —Lars Brandle

CRIA REPORTS BIGGEST CANADIAN RAID YET

A police raid on an alleged music piracy operation in Winnipeg, Manitoba, has resulted in what the Canadian Recording Industry Assn. claims is the largest counterfeit bust in its history. According to the CRIA, Winnipeg firm Audiomaxx was raided March 5 by officers from the Royal Canadian Mounted Police. More than 200,000 music CDs and DVDs, numerous movie DVDs and hundreds of thousands of blank discs were seized, including counterfeit albums by such artists as Shania Twain, Lionel Richie, Jay-Z, Mary J. Blige and Nelly Furtado. The operation was said to have the ability to produce up to 11,500 CDs per day. The RCMP says Audiomaxx also was involved in the unauthorized supply of digital downloads. Four people involved with Audiomaxx, all from Winnipeg, were arrested and released either on promises to appear or pending further investigation.

—Robert Thompson

www.americanradiohistory.com
Bruce Resnikoff

His Verve group boasts four albums on the Billboard 200, and is fresh off Herbie Hancock’s Grammy win.

It’s not been a bad run for Bruce Resnikoff. Last month, Herbie Hancock’s “The Joni Letters,” released in fall 2007 on Verve, won the Grammy Award for album of the year. But lest you think Resnikoff only works catalog fogies and such artists as Hancock 40 years into their career, check out the Billboard 200 (page 70) to see four chart acts from Verve Music Group: jazz legend Hancock, neo-soul singer (and best new artist Grammy nom) Ledisi and up-and-comers soul singer Lizz Wright and blues-jazz singer Melody Gardot. The group has another two records in the top 10 of the jazz chart.

Meanwhile, the industry may know Resnikoff best for his work with catalog, not front-line titles. UMe runs the catalog of such megastars as Guns N’ Roses, Def Leppard, Tom Petty & the Heartbreakers, Bob Marley, the Police, the Who, 2Pac and countless others. Among UMe’s successes are the “Now” series, the 20th Century Master Series and the Johnny Cash album “Legend,” which was one of the music industry’s biggest-selling albums in 2005-06.

“What that says to me is we’re doing something right,” Resnikoff says of this work, a chart success. “The reality is, we set this company up in a unique way. Verve is sort of a small company within a larger company. We have a core group of people—A&R and marketing and creative staff—that is effectively exclusive to Verve. That smaller group effectively allows us to work within more esoteric markets. . . . Then we have a larger (UMe) support group, which involves our overall sales group, publicity that supplements the Verve publicity group, a production group, a full-support business affairs, a film and TV licensing group, etc. that works together. So effectively we have the best of both worlds.”

A good place to start might be with the Grammys. I was actually kind of curious watching the win, I’m sure your first thought is probably, “That’s fantastic,” and then your next thought is probably, “Shit!” I think “shit” was part of it. . . . I was with some Verve people, it was clearly a tribute to the work they did as well as the great album Herbie delivered. I think it gave everyone here a sense of responsibility—not just a sense of gratitude and enjoyment—that we have a tremendous album and we need to find more opportunities to sell it because it’s unfair to Herbie and the public not to have much broader appeal and much broader success in the marketplace.

Is there an impact for the industry?

It sends a message that you can’t totally pigeonhole music and that genre-oriented music doesn’t necessarily have to be limited to a genre. As difficult as it was to convince retail before the Grammy nomination and the win that this was a great album that deserved to be featured with great albums as opposed to great jazz albums? It opened a door for us. If you limit your marketing opportunities to a particular genre, you’re reducing the scope of the audience you could reach.

Were you able to keep Hancock in stores? Were there shortages of that week?

No, we were actually pretty good. I had a staff that beefed up in light of the nominations and his TV performance. I actually had a couple of people who were local and smart enough to exit the Grammys festivities earlier in the evening than they otherwise would have to get overnight manufacturing done.

So those were really the people that were like, “Shit.” Right. those were the people who gave up a little bit of their enjoyment for the long-term benefit of all of us. The other thing that helped us living in a digital world is that we were able to see the immediate results of our success. I mean, what happened on iTunes and Amazon and those places... we suddenly were looking at No. 1 records and No. 3 records... we wouldn’t have experienced five years ago.

Looking at the numbers, current album sales are down this year, year to date, another 18.5%, but catalog and deep catalog are both in the 3.5%-4% decline range, which, frankly, ranks as a gain these days.

It’s much easier online to basically put in a genre, a type of music, an artist you like and find everything that’s available—far more than you would have found available in any one record store. For people who are computer-savvy, the shopping experience is much more complete. Also, much more is available—not every song from an artist can be placed on the limited number of albums you have out there. Sometimes they come off the market, things get deleted. In the digital space, there’s really no such thing as deleting. You keep adding, so the reality is you take an artist like an Elton John who has thirty-something platinum albums out there and there’s still more material we have on the Internet than we ever could have had in the store.

If you look back at the last six months to a year, what would be an example of a UMe or Verve marketing idea that you thought was brilliant?

I’ll give you an example—Ledisi on Verve. We had a limited budget in terms of launching her record and we needed a way to get not only radio play but also video exposure. We had two songs that we felt were really important, and people were trying to decide what to do: “Where do we spend our money?” One of our marketing people came up with the idea of creating a video that was divided, with half of each song that we wanted to work to different genres, and the video created a story that transitioned from one song into the other. It got us a tremendous amount of play and coverage for both that we never could have gotten had we done either separately. The online world allowed us to take that video and hit a very direct marketplace because the reality was that Ledisi’s album is as much an R&B album as it is a jazz album in many respects, and we needed to hit different segments of the marketplace.

What’s coming up that you’re excited about?

In terms of what’s happening in the business, where I see it going, particularly the catalog end, is the combination of video with audio product. We have such an incredible ability to bring live music to life. The reality is the day of live albums is going to be resurrected by making them as much an audiovisual experience and not just. “You have to buy the separate DVD.”

Musically, with Melody Gardot, it was No. 1 on Amazon, it’s been in the top five since it was released. . . . She has done a lot on National Public Radio, going after that audience, and this is really just a project that is almost a building block for what will be her first true Verve album. It’s one of the big priorities worldwide for the whole company, not just Verve.

We have an artist, Jessie Baylin, whose record will be coming out in May who’s just a tremendous artist, one we fought hard to get. She’s on the Hotel Cafe tour currently on the West Coast.

Interestingly, one of the records we’ll be putting out is the Getz/Gilberto record, which was the last jazz record to win the Grammy for album of the year, 45 years ago.
THE DARK SIDE OF

GNARLS

GNARLS BARKLEY
Became An Instant Pop
Phenomenon With 2006’s ‘Crazy.’
But Will A Weighty New Album
Stall Its Momentum?

By Jeff Drabel
Photograph by Jeremy and Claire Weiss
The title of Gnarls Barkley’s sophomore record is the first, and probably last, funny thing about it. If the band’s 2006 debut, “St. Elsewhere,” seemed to sail in from some neighboring planet—a pop disc that smeared itself up with psychedelic weirdness, a vague sense of the creepy and a knockout Violent Femmes cover—the follow-up is a much trickier trip to the dark side. (“I’m not doing so good,” a serious-sounding Cee-Lo Green intones on the otherwise effervescent opening track, “Charity Case.”)

But where there’s darkness there’s light, Green says, and as Gnarls Barkley prepares for the April 8 release of its highly anticipated sophomore set for Downtown/Atlantic, “The Odd Couple,” he’s making sure to keep focused on both. “I’m very fortunate and privileged to still be relevant, to get a chance to listen back at my music in a way where it seems as if it doesn’t belong to me,” he says. “At this point it’s ours now to share. There’s a bit of vulnerability in that, although there’s also strength.”

That’s the first in a series of dualities Green will bring up in discussing “The Odd Couple,” a record that, like its predecessor, is about playing things off one another, forging matches out of seeming incongruities and continuing to scavenge around the intersection between the weird and the wondrous. “Dark has this negative stigma attached to it,” Green says. “But my take on it is that the sun does set at some point in time every day. So it’s equal parts dark and light.”

And if it takes listeners a few spins to catch on, that’s fine. “I’ve grown pretty accustomed to people watching, but not necessarily recognizing, the difference between seeing and recognizing something for what it truly is,” he says. “And I accept those terms, but by default, some of the time, there’s a part of any human being that just wants to be embraced right out of the gate.” And here Green pauses for a chuckle. “I am aware of my own oddness and uniqueness,” he says. “I can dig it.”

More than its runaway hit 2006 fore-runner “St. Elsewhere,” “The Odd Couple” prows around that unlikely overlap between surf-pop/spy-movie sounds and new-school soul. Such tracks as “Whatever” and “Surprise” find Green pushing his ever-improving vocals into new and sinister areas.

Second single “Who’s Gonna Save My Soul” might be his finest performance to date, even if it kind of makes you want to give him an ice cream or a hug. “[That] was the first song we did where we knew, ‘Wow . . . It felt magical again.’ Danger Mouse said. (A video is currently in production.)

And for his part, Danger Mouse (real name: Brian Burton) is more interested in conjuring a kind of dark-carnival soundscape behind him, a sound much closer to “The Boogie Monster” than “Crazy.” First single “Run” is probably the closest the new disc comes to the pop side, and even its chorus sounds like a plea for escape. “That song doesn’t really sound like anything else on the album,” Burton says. “But that was the same thing with ‘Crazy.’” And that worked out OK.

THE BIG ‘REVEAL’

Indeed, in a day when bands can offer unprecedented access to their fans, Gnarls Barkley has consciously sprinted in the other direction, leaking out only choice bits about the band and its persona, guarding against what Green and Burton see as an industry-wide tendency toward overexposure. (Last summer, Burton consented to play a track for a Billboard staffer on the condition he didn’t ask word one of a question about it.)

“The buzzword on the first record was ‘reveal.’ “ Downtown head of marketing and sales Michael Pontecorvo says. “You’ll remember there were five or six promo images, and none of them were in everyday street clothes. It went with the whole ‘Who is Gnarls Barkley?’ idea.”

The plan certainly didn’t hurt the band’s sales or exposure. “St. Elsewhere” has sold 1.3 million copies in the United States, according to Nielsen SoundScan; it peaked at No. 4 on the Billboard 200 and spent 47 weeks on the chart. “Crazy” spent seven weeks at No. 2 on the Billboard Hot 100 and crossed over to Billboard’s modern rock, R&B/hip-hop and AC charts.

Things will be different this time out, Pontecorvo says. “Based on the first record, we have a good understanding of where our audience is, and we’re reaching out to blogs, Web sites, third parties, that sort of thing,” he says. Plus, in addition to more traditional avenues of radio and video, the promo campaign for “The Odd Couple” will include aggressive exposure on iTunes, an April 12 appearance on “Saturday Night Live” and “something globally with MySpace that has never been done before.”

Warner Bros. U.K. managing director Korda Marshall says anticipation is especially high in Britain, where “Crazy” first began making an impact in 2006 before the band had a stateside contract locked up. “It’s always challenging to follow up such a striking debut album, especially given the impact of ‘Crazy,’ ” he says. “But we’re ambitious for the record around the world, and especially in the U.K., where audiences have a real affinity with the band’s subversive sensibility.”

To be fair, the campaign won’t be all quite so traditional: this record’s round of promo shots find Burton and Green in wedding garb. “The music is first for Brian and Cee-Lo,” Pontecorvo says. “But the quirkiness of the images . . . people respond to that.”

Yet Green downplays the idea that he and his partner are out to foster any kind of great mystique. “We don’t really talk about the music or the concept formally,” he says. “We just have conversations—very casual ones. And what people hear this time around is our evolution, our bond and growth together as people and artists and co-workers.”

The first time around, Green believes, was the sound of he and Burton “feeling our way through it. It was truly an experiment in being the first of a kind. You can only be so certain about your intention when you’re doing that, and not as certain about the outcome. Music can always be an act of faith.”

But “The Odd Couple” has been kicking around the release schedule for months. In fact, it initially felt to Burton like the album was nearing completion last summer. “At that point we
had 10 songs we were really happy with," Burton says. "I like short albums and everybody knows that. So I figured we were only two or three songs away.

The duo tends to create songs in batches, which meant it was only one batch away from a finished record, but there was never a move to "force anything. Those last few songs were very, very important in closing out the record," he says.

Some of those tracks include "No Time Soon" and "Blind Mary." "There were a few other major changes in the sound, and Ceelo went back and rerecorded some of the vocals that were on the original demos," Burton says. "We don't do that very often, but it turned out to be a good thing. I think we had 10 demos at that point and nine of them are on the record. Only three or four have been added since the summer."

One of those turned out to be "Run," itself a track with extra Gnarl's history behind it. "I used that to impress [Green] to do the first record in the first place," Burton says. "That was one of the experiments I had musically to show him what I wanted the whole Gnars Barkley thing to be. Until he did what he did vocally, it was a track exactly as you hear it, musically. But I don't think it would have sounded that way had we recorded it back then. There are so many things Ceelo has sung about that the song came when it needed to come."

Green's enthusiasm is similarly evident. "A lot of these tracks are jolted from me," he says. "It's compelled from me and flows from me, so everything you hear is derivative of that kind of function. Or malfunction."

That kind of thoughtfulness behind Green's take on the whole Gnars Barkley phenomenon, in his approach to the band and its attendant size, would seem to contrast with the band's borderline genius idea to play one of its most high-profile early shows in full "Star Wars" regalia. Anyone who caught one of Gnarl's live shows saw something between a concert and a costume party—the band took stages in a list of gizmos that included, but was by no means limited to, characters from "The Wizard of Oz," the cast of the "Austin Powers" movies, astronauts, hippies, tennis players and a hair metal band, in a 2006 performance it opened by covering Europe's "The Final Countdown."

Yet Green sounds reticent once again about the idea of taking Gnars out to support "The Odd Couple." "I believe it or not, I still can't afford to take my entire family on the road with me," he says. "I'm a family man, and I miss my kids and family very much, which is why I've never been so hot to tour. I've been on the road all my life. I've got suitcases I haven't unpacked from last year."

Burton concurs. "Our desire is to make another record more than anything." But Pontecorvo hints that a tour statement will be released around the record's release date, though it won't be a standard trek.

"It's an entirely different thing to walk out onstage to the love and embrace of a crowd that's singing along with something you could have very possibly been alone in," Green says. "And it's about that too. It makes me able to complain a whole lot less."

But the catch for Green—and here is perhaps the crux of Gnars Barkley, chaos that isn't chaos, oddity that's been thoroughly thought-out—is that there is, in truth, not very much incongruity in any of it.

"It is fun, and I'm surprised that people are still as surprised as they are about it," he says. "It's all just good fun, man. People have got to stop taking shit so seriously. You've got to go back to Alice Cooper and David Bowie and Elton John and Sly Stone—where are these individuals for us, for our generation, these wonderful images and imaginations and entities and enigmas? We need them—we need them so desperately. This is why we do what we do for our generation, to shine as a beacon of what is still possible, what is still tangible and what truly exists. We are here and now, and we take pride in that, and that's why we have so much fun."

"Let's face it," he adds, "we both did notice that the album was dark, right? So we're just trying to have fun with it, you know what I mean? A spoonful of sugar makes the medicine go down."

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**PLAN OF ATTACK**

**The Black Keys Strike A Chord With Danger Mouse**

By Jonathan Cohen

The Black Keys have been a model of consistency throughout their first four albums, relying on little more than Dan Auerbach's deep, bluesy vocals and searing guitar licks atop Patrick Carney's thunderous drumming to build an enthusiastic fan base. No bass, no horn section, and up until now, no producer.

That's all changed on "Attack & Release," due April 1 via Nonesuch. The project was produced by Danger Mouse and recorded in a real studio, in contrast to 2004's "Rubber Factory," which was put to tape in a decrepit building once occupied by General Tire in the Keys' hometown of Akron, Ohio.

Danger Mouse (whose real name is Brian Burton) first approached the Keys last year to assist him with an album he was producing for the late like Turner. Auerbach and Carney sent several backing tracks Burton loved, but ultimately only a few songs were completed with Turner before the project was shelved.

Throughout, Burton realized he had something else in mind—a new Black Keys album that he would help steer.

"With any band I'm really a big fan of, I'm always a little skeptical about being involved with them any way musically, as opposed to just listening and waiting for their next record," he says. "But they are one of my favorite current bands. Through the demos it was clear there was a whole other record shaping up."

Suitably convinced of their common tastes, Auerbach, Carney and Burton hunkered down at Suma Studios outside Cleveland last fall and tracked "Attack & Release" in just 11 days. Throughout, Auerbach and Carney let go of any hesitation to incorporate additional instrumentation or experiment with new and unusual song structures.

"We learned a lot from him, especially detaching yourself from whatever preconceived ideas you had about what you were doing," Carney says over coffee in an Akron cafe. "Once Brian got onboard, there were absolutely no rules," Auerbach adds.

The creative partnership is best realized on tracks like the banjo- and organ-flecked opener "All You Ever Wanted"; rave-up/first single "Strange Times," which features piano and ghostly backing vocals; and the bare-bones "Same Old Thing," which sports bongo drums and flute.

"I know I wasn't prepared for how well we'd get along," Burton says. "We were instant friends. We figured, 'We'll be doing this for a long time, and the music will just be the fun thing we do when we hang out together.' It never bogged down, and there was never a question of what to do. It was a really fun working environment."

Nonesuch, with whom the Keys partnered for 2006's "Magic Potion" after three indie albums for Fat Possum and Alive, is getting an assist from parent label Warner Bros. as the marketing plan rolls out. "Owing to the enormous enthusiasm this record has generated throughout the WB organization and the potential they see in this project, they are mobilizing resources throughout the company," None such senior VP of marketing Peter Clancy says.

A Lance Bangs-directed video for "Strange Times" is about to hit online and TV outlets, and the Keys will be back in front of audiences for an 18-date tour that begins March 29 in Tucson, Ariz. August will bring northeast U.S. shows, followed in September and October by visits to the South and Midwest.

In addition, an April 17 appearance on CBS' "Late Show With David Letterman" is confirmed, as is an Aug. 1 set at Lollapalooza in Chicago.

There will be a much more aggressive push at alternative radio this time around, which has already led to early adds for "Strange Times" at noncommercial triple A WXPN Philadelphia and alternative KBZT San Diego, among others. Nonesuch also is ensuring not to overlook the Keys' indie roots—28% of the 79,000 U.S. sales for "Magic Potion" were from indie retail—and will offer a 7-inch vinyl single for sale at those outlets in conjunction with mid-April Record Store Day promotions.

Another growth area for the Keys is synch licensing, says Clancy, who reports there are "promising possibilities in the advertising and gaming arenas. Although the BMI-published band has enjoyed success with placements in American Express and Lee's jeans ads, Carney admits the Keys have turned down bigger paydays on philosophical grounds.

"We were worried about how other people would perceive us making money," he says. "But we realized that's not doing us any good. That's nine months of touring we don't have to do. We're two dudes living in Ohio trying to make enough money to maybe buy our houses one day."

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LEFT: AUCKLAND WEEKLY, WOOS, HUGH CARTER

RIGHT: BILL DORES, WOOS, HUGH CARTER

www.americanradiohistory.com
Nashville Boots Up

Music Row Faced Tough Demographics As The Digital Revolution Began, But New Faces—And More Web-Savvy Fans—Have This Sad Song Set For A Happy Ending

BY KEN TUCKER

WITH ADDITIONAL REPORTING BY ANTONY BRUNO
"This is for my MySpace people and everybody who voted." With those words at last year’s CMT Music Awards, then 17-year-old Taylor Swift, who won breakthrough artist of the year that April night, signaled a new era in country music.

While MySpace and other social networking sites are the norm, even for artists whose fans don’t include too many teens, Swift’s comments represented perhaps the first—and certainly the highest profile—public acknowledgment of the growing importance of digital in the country realm. Country artists are always quick to thank radio, their fans, their teams and God, but MySpace and Facebook haven’t drawn as much appreciation.

After the show, CMT VP of digital media/GM of CMT.com/VP of operations and administration Martin Clayton said artists with youth appeal such as Carrie Underwood, Kellie Pickler and Swift benefit from having fans that have grown up with computers. "That’s what they do, that’s where they go, that’s where they are."

Swift, who has more than 650,000 friends on her MySpace page, is on the site daily, posting pictures, updating her blog and chatting with fans. "If you see pictures up there and a blog that says I put up new pictures, I put up the new pictures," she says. "And they’re usually from my little digital camera that I take out on the road." This from a young woman who is also finishing up her senior year of high school (she’s home schooled), touring and recording a new album to follow up her 2.5 million-selling self-titled debut.

When it comes to digital sales, country fans haven’t been as quick as some to embrace the digital age. Digital album sales are on the rise, but at 4.5%, country lags behind overall sales of digital albums, which represented 10% of all albums sold in 2007. Even artists whose fans skew a little younger—and a lot more tech-savvy—lag the overall market. Roughly 4% of Swift’s overall album sales come from digital downloads.

The reason why country is behind the curve is a source of debate among those in the know at labels. Some say it’s because country’s older demographic target—25- to 44-year-old women—aren’t as quick as other groups to adapt to technology. Others say country’s largest retailers—Wal-Mart, Target and Best Buy—make it easy for consumers to pick up an album while they’re shopping for staples. Studies—and Nielsen SoundScan’s own data—show some interesting, potentially correlated trends: Country music sells disproportionately in smaller markets, and rural areas have far lower adoption rates of the broadband access that enables digital music consumption.

**Taylor Swift,** opposite page, thanked her ‘MySpace people’ at last year’s CMA Awards. Above, clockwise from top left, Dierks Bentley, The Wreckers, Jack Ingram and Trisha Yearwood each have innovative digital stories to tell.

Country’s top sales markets by number of units sold are similar to the overall picture—the top five country markets (in declining order) are Los Angeles, New York, Dallas, Chicago and Atlanta and the top five overall markets are New York, Los Angeles, Chicago, San Francisco/Oakland/San Jose and Philadelphia. But country sells a higher percentage of its product outside the top 100 markets than does the overall business, according to data from Nielsen SoundScan. Almost 19% of country’s total sales come from markets 101-214, while the overall business sells 14% of its total there.

A Mediamark Research report for CMT shows that in the “heartland”—roughly all of America outside of the Northeast and Pacific Coast—44% of adults 18-49 or 37.8 million people are country music fans. Roughly 76% of CMT viewers live in these areas. In the Northeast, 23% were identified as country fans and on the Pacific Coast 26%. It’s interesting to note that MP3 device ownership is strongest in areas with ostensibly fewer country fans. According to the Yankee Group, 63% of persons age 13-plus in the Northeast own an MP3 device, while 57% in the West do. In the Midwest and South, ownership stands at 49% and 48%, respectively.

Universal Music Group Nashville (UMGN) executive VP of sales, marketing and new media Ben Kline says there may be another reason. "Look at broadband penetration nationally. It’s an impressive number but it is just now getting into the heart and soul of where we sell our records in the rural areas," he says. Accord
ing to December 2007 data from the Pew Internet Project, 54% of U.S. adults have broadband Internet access at home. Of them, 60% live in urban areas, 56% in suburban areas and 41% in rural areas.

Those numbers can push along a self-fulfilling prophecy. “Whether right or wrong, there is a perception that country is a little bit behind the curve digitally,” Big Machine senior director of digital media and national promotion strategy John Zarling says. “That’s presented somewhat of a challenge in selling the country artist to the online gatekeepers.”

Those gatekeepers are waking up to a new Nashville reality, however. The CMT Awards, the genre’s only fan-voted awards show, recently logged a record 2 million-plus Internet votes for the final nominees for the 2008 show. Meanwhile, the Academy of Country Music Awards are also expanding their Internet presence. While most of the awards are industry-voted, associated members (fans) have voted online for the video of the year category since 2004 and this year they will choose the entertainer of the year. In fact, both the ACM and the Country Music Assn. handle the nomination and voting process online, something the Grammys and other awards shows have not yet embraced.

And now, Zarling adds, the gatekeepers are paying attention: “iTunes and Yahoo and AOL have really made it known to us that corporately they see country as a growth market and they want to place new focus on country.”

AOL Music senior editor Bevillé Darden says her company is placing a new emphasis on country. While the site tended to focus on younger-leaning artists like Swift and Underwood and Urban, the company realized that based on click-through rates and listening patterns there was interest in other artists as well. “We needed to fill a void,” she says.

Last week it launched “Country Corner,” which follows in the footsteps of its successful Spinner.com Web site, which is aimed at the rock audience. “AOL users as a whole are really into country music,” Darden says, noting that the No. 1 station on AOL Radio, which has 278 plus channels—based on the number of people listening and how long they listen—is “Top Country.”

Yahoo head of programming and label relations John Lenac says the company’s metrics show there is a growing interest in country artists and therefore is a growing priority across its channels. “Everything we do is because we have metrics that show us what the users want,” he says. “We just had a big meeting with the yahoom home page team, and one of the things they said they specifically wanted to see more of in 2008 is young attractive country artists like Taylor Swift. They’re not saying that because they like the way she sings. They’re saying it because she gets clicks.”

To be sure, it’s not as if Swift just introduced Nashville to the Internet. After all, former Vice President Al Gore—a Tennessean—invented it, right?

DIGITAL SALES

As it was with the move from cassettes and vinyl to CDs, country music’s mostly adult audience has been slower to adapt to downloading music. While some artists—Carrie Underwood, the Wreckers, Kenny Chesney, Brad Paisley, LeAnn Rimes and Rascal Flatts, among others—have sold 60%-70% of their most recent albums digitally, they are outperforming the country market, but still underperforming stars of similar strata, from other genres.

Big-box retailers Wal-Mart, Target and Best Buy represent roughly 70% of physical album sales in country music.

While Wal-Mart commands a 22% share of those sales, it can account for 50%-70% of sales on some-country releases, according to experts. By contrast, Wal-Mart may represent less than 10% of the sales on a rap title.

The fact that these stores are omnipresent in middle America contributes to lower digital album sales.

Strickland believes. “The availability for country music is broad, just because of the number of doors people can pass through and find what they’re looking for,” he says, noting that as the most-programmed radio format country music is also readily available. “There’s a country radio station in a town with a population of 5,000 people and there’s a Wal-Mart there, too.”

Country’s demographics play a role as well. “With the core country consumer, who’s 35-plus, there is still a desire, more than any other genre, a disproportionate desire to physically possess the product,” Kline says. “We are a hunter and gatherer society. You could read the paper every day online but people still like getting it.”

Yahoo’s Lenac believes a change is coming. “Country fans are extremely loyal. As country users have iPhones and get more involved in the digital marketplace, you’ll see them out indexing in digital much like they do physical now, and then physical will flatten out.”

Digital bright spots are certainly appearing. Swift’s iTunes-exclusive EP “Live From SoHo,” recorded at an Apple store in New York, has sold 8,000 copies, according to Nielsen SoundScan, and surprised even her label. “That was something that was an absolute overhearer,” Big Machine president/CEO Scott Borchetta says.

“Nobody knew what to expect,” Zarling says of the sales. “From an EP sale standpoint there wasn’t much data even from iTunes, to really predict what that would do. It was really eye-opening not only for us, but for the folks at iTunes. What a statement to make for country music in their store, but also for bringing new music to the fans before the next full release.”

Meanwhile, 55-year-old George Strait debuted at No. 49 on Hot Digital Songs in Billboard’s March 8 issue. His 25,000 sales of “I Saw God Today” was a career best, and the only country artists higher on that week’s chart was Swift, with two cuts, and Underwood.

UMG’s Lost Highway label, home to artists Ryan Adams, Shelby Lynne, Willie Nelson and Lucinda Williams, among others, boasts a higher than average percentage of digital album sales. For example, new Lost Highway artist Ryan Bingham boasts 36% digital sales.

Inside The Numbers

Country music underperforms the overall digital albums market. This may be due to its popularity in smaller markets, where broadband rates are lower.

Tips From The Country Stars

Five Ways To Engage Your Fans In The Digital World

KEEP IT REAL

Taylor Swift not only designed her MySpace page, she maintains it. “I upload all the pictures, I check the comments, I am in charge of everything on that page,” she says. “I’ve always taken so much pride in it just because it’s really personal to me. My bio on there hasn’t been some fabricated promo bio like ‘Taylor Swift is blah, blah, blah, blah. It’s written in a first person just like a normal person because I am a normal person and I should have a normal MySpace that tells people who I am as a person.”

MOBILIZE

Trisha Yearwood uses mobile/Web service SayNow to communicate with her fans, who can leave messages for her on a dedicated phone number and also receive replies. They can also listen to messages from other fans and Yearwood via a widget on her Web site. SayNow CEO Nikhil Sanghvi says his service allows for an “intimate connection between the celebrity and the fan base.” There is no cost to Yearwood or fans for the service since it sells advertising that runs at the end of the phone call.

EXPERIMENT

Dierks Bentley performed last June at Nashville’s legendary songwriter showcase the Bluebird Cafe; members of Web 2.0 community Second Life were able to experience the concert virtually in January he performed at the Knitting Factory in Los Angeles with Brad Paisley and Dwight Yoakam, among others. The private show, streamed on iClips.net and a special camera allowed Web viewers to control the angle from which they saw the show. “Dierks Bentley is willing to try things in the digital space,” echo music industry analysts. “We have a mantra in our company: ‘Fail quickly.’ Don’t be afraid to say, ‘This isn’t working, maybe we need to try something different.’ And then when something works, go with it.”

LIFT THE CURTAIN

Warner Bros. Nashville senior VP of sales and marketing Peter Strickland says consumers are seeking more than just music videos on the Web. “When they go online to find out about an artist, they don’t want to see polished pieces. They’d rather see something that is more organic.” Sony BMG Nashville president Nick Zarling says Web 2.0 sites like YouTube, MySpace and Facebook help build a complete picture of an artist. “It’s not just about one song you heard on the radio, it’s about actually making an artist accessible to consumers.” she says.

EMPOWER THE FAN

Taylor Swift, Jack Ingram and Sugarland, among many others, use the Web to rally their fans to get things done. When Ingram was up for a CMT Music Award last year he posted a voice message on his Web site, asking fans to vote “to appreciate you getting me in the thing in the first place, now go and let some noise.”

Invaro Music Partnerships, meanwhile, posted a series of lightweight videos on YouTube that found the duo’s Jennifer Nettles and Kristian Bush visiting the CMT Web site and handicapping their chances in the various categories for which they were nominated. —Ken Tucker
sales on his album “Mescalito,” according to Nielsen SoundScan. The label’s all-country roster attracts a slightly more upper demo (both in age and income), Internet-savvy consumer, according to Kline.

Kline says one of the pluses of digital downloads is “you’re never out of stock.” A recent National Public Radio piece on Lynne sent consumers to the Web. “You see the reaction immediately,” Kline says. “On Amazon.com it went to No. 2, on iTunes it jumped up. That’s the nice part, the instant gratification of the digital space.”

Digital downloads benefit up-and-coming artists, Kline says. “In the past, if you couldn’t find a record by a developing artist at your local record store, you were out of luck—now with online we are always ‘in-stock.’”

Nashville is also experiencing the rights and logistical challenges that go along with the digital age. While all of the Nashville majors are slowly adding catalog titles to their digital libraries, Capitol Nashville recently made a large group of releases available. In the case of older artists, such as Wanda Jackson, who signed with Capitol in the mid-1950s, finding original album artwork was a challenge. In some cases, the label had to go to local records stores that carried vinyl or search eBay to buy the vinyl and scan it in. “Some of this stuff we weren’t even sure we owned,” label COO Tom Becci says with a laugh.

While the digital market for country is still maturing, most executives who spoke with Billboard counseled prudence on embracing the new age of retail. “Grow your digital business and nurture your physical business,” Warner Bros. Nashville senior VP of sales and marketing Peter Strickland says, in a mantra repeated in one way or another from many sources.

“They’re both important.”

**ONLINE MARKETING**

Mark Montgomery, CEO of echo music, which works with acts including Kanye West, Korn and Janet Jackson on their digital strategies, says country—while it may have initially been a little slower to exploit the Web—is now different from other genres when it comes to using the Internet to build fan communities. “There are some very forward-thinking artists in this town that are way ahead of the curve and I think there are frankly some that will never catch up,” he says. Among Nashville acts with fan communities comparable to the biggest artists in other genres, he cites Dierks Bentley, Keith Urban, Rascal Flatts, Sugarland and Alison Krauss.

Fan clubs—offline—have arguably been more important in country than in any other genre. To wit, tens of thousands make their way to Nashville every year on a pilgrimage to meet and see their favorite stars perform. There’s a close connection between fans and artists unlike any other format.

Borchetta says MySpace, Facebook and other sites in some ways fill a role traditionally reserved for those fan clubs. “Engagement is more important than ever. If you have 500,000 friends on MySpace, if you have a like and Facebook happening, you don’t really even need a fan club,” he says, before adding, “If you have a situation where there’s a desire to have more, then you can either morph into a fan club or literally just have stuff to sell. There’s a difference psychologically. Everything about online is ‘I want this and I want it now’ and I don’t want that and I don’t want to be forced into doing anything.’”

Larry Peryer, president of UltraStar, an online fan club management and marketing service, says interest in his company’s services from Nashville artists and managers has grown in the last 18 months. “A lot of it is not ignorance to the solutions, it was that a lot of artists had really good local or home-grown capabilities. They were doing their own ticketing and some of their own merchandising fulfillment.

TAYLOR SWIFT

Taylor Swift has accomplished a lot for someone who turned 18 in December. At 11 she was dropping off CDs of her singing to karaoke tracks to Nashville labels; at 14 she signed with Sony/ATV Tree Publishing; and at 16 she released her self-titled debut on Nashville independent Big Machine Records. That album, which has sold 2.5 million copies, according to Nielsen SoundScan, has spawned three top 10 singles, including the six-week No. 1 “Our Song.” A fourth single, “Picture to Burn,” is No. 12 on Billboard’s Hot Country Songs chart.

In April 2007 she was named breakthrough artist at the CMT Music Awards and in November she won the Country Music Assn. Horizon Award. She also nabbed her first BMI award in November for debut single “Tim McGraw.” Swift was nominated for a 2008 Grammy Award in the best new artist category, but lost to Amy Winehouse.

A line of dolls inspired by Swift will hit the market this fall as part of a deal between JAKKS Pacific, a company that designs and markets toys, and Creative Artists Agency, which represents Swift. She is in the process of recording her sophomore effort, which is tentatively scheduled for a fourth-quarter release.

Not to put the weight of the music business on your shoulders, but the music business, particularly country music, is struggling with capturing a younger demographic. As an 18-year-old, what does the business need to do to engage today’s youth?

The problem with the music business today in trying to capture today’s youth is they’re trying too hard. There are record labels that are admitting to the fact that they’re trying to copy the “model” that has worked for Taylor Swift and Big Machine Records. And the thing is, we just didn’t know any better. I was 16 years old and wrote all these songs about being in high school and sophomore relationships, not thinking that people would relate to it, hoping they would, but there really was no business model to make it work for the younger demographic. If we can relate to lyrics, then we’re going to buy the music and I don’t think that’s a hard formula to figure out. People my age are really, really honest about what they like and what they don’t and they know it when they hear it and they know if they can relate to the lyrics.

You’ve had a Web site for years, even before you had a record deal. How did that come about?

I was like 12 when we secured taylorswift.com and started putting up different versions of a Web site. And when we moved to Nashville my mom and I got really proactive with trying to make it really, really cool. We went to Mad Danger Media, and we told them we wanted it to look like a scrapbook. And there are all these buttons on it and it opens the book and there are all these tabs and pages and we wanted it to be really interactive and really appropriate for where I was in my life at that point. I didn’t want a sleek, too cool site. I wanted it to be reflective of who I was as a person and who I am as a person. And that’s kind of casual.

Last year at the CMT Awards you said that you spend at least half an hour a day on MySpace tracking people down and thanking them for their support. Is that still true? Yeah, actually it’s very true. I spend so much time on MySpace. It’s the best way to figure out what your fans and what your friends and these people that helped you get where you are. It’s a great way of getting through and letting them know you want to hear from you, what they’re liking, what they’re not. My MySpace is something that I made. The background that you see on there, I went to a Web site and copied the code and pasted my “about me” section. I upload all the pictures, I check the comments, I am in charge of everything on that page. It really is important to me and really special to me when someone comes up to me and says, “I’m your friend on MySpace.” I’ve always taken so much pride in it just because it’s really personal to me.

How do you find out about music?

I’ll go on iTunes and see what’s new. I’ll go on Web sites like mtv.com or cmt.com. I listen to the radio all the time. I listen to XM and Sirius in the car and they seem to always be on the cutting edge of having new songs that I’ve never heard. Satellite radio’s doing great things as far as breaking new songs and then you hear them on FM radio.

What music are you listening to now?

I’m listening to everything. I’m a country artist and I think country music is the best kind of music ever, but I’m not going to sit here and go, “Oh, I only listen to country music.” I love Eminem. I love Kanye West as much as I love John Mayer and Coldplay and Maroon 5 and Boys Like Girls. And all these bands that are completely different, and the All-American Rejects. But then I’ll listen to Rascal Flatts and Kenny Chesney and George Strait. The lines in between genres are getting blurred more and more each day as digital is progressing further and further.

How is the new album coming?

I’ve recorded six songs, including one that I wrote with Colbie Caillat, that’s she’s going to throw some harmonies on, which I can’t even wait to hear. And I’m going in to record six more this week and then we will have another session scheduled for summer time. We’re really trying to just cut a bunch of stuff and put whatever is best on the album.

Will you write or co-write everything, like you did on your first album?

Of course. You know me.

Liz Rose was a big co-writer for you on the first record. Are you writing with her again?

I wrote eight songs on the first album with her and we need to catch up to that for the second record because I’ve written like eight songs for the second album by myself. If you’re in Arkansas, who’s there to write with?

— Ken Tucker
“To a certain extent the country artists are more used to being involved with their fan clubs,” Peryer adds. “There’s a very high degree of accountability. In general, the country artists are very vigilant about making sure that it’s a value proposition to the fans.”

The Live Nation-owned firm represents Kenny Chesney, Bill Gaither, Third Day, Little Big Town and Shania Twain, among others. While sister company Music Today provides ticketing and merchandising services, UltraStar looks after the Web sites themselves.

Country artists’ fan clubs tend to be a combination of online and offline components, Peryer says. “A lot of it is about engaging the fans and getting them to behave almost in a street team kind of manner. But there’s also a very strong offline component,” he says, citing Chesney’s fan pit at concerts as an example.

But strong online efforts abound in country. Recently Bentley asked fans to name, sequence and pick the cover art for his forthcoming greatest hits album. A video on his Web site walks participants through the process and the first 3,000 fans that participate will be listed as an executive producer on the album when it is released. Of course, to participate in “DB Hits: The Fan Project,” one must pre-order the album.

A surprising entry in the digital space is 62-year-old Dolly Parton. While her new album, “Backwoods Barbie” on her own Dolly Records, features photos of hay bales, a pickup truck and mudflaps, looks belie the truth. “She’s a very astute businesswoman,” Montgomery says. “I would put her in the same camp as Dierks and Keith, willing to try anything. We’re about to launch a digital download platform directly to consumers and Dolly will probably be the first or second one out of the gate.”

Parton recently partnered with PerezHilton.com to allow visitors to the site to preview her album before it was available commercially. Parton’s first-week album sales, 15% came from digital downloads.

Video content may be the most important part of the Web, Warner Bros.’ Strickland says. “There are more avenues to exploit video content online than anywhere else. That’s certainly where the youth get their video fix. We’re continually feeding video content in that area.”

Sony BMG Nashville VP of digital media Heather McCbee agrees, saying Web 2.0 sites like YouTube, MySpace and Facebook help build a complete picture of an artist. “It’s not just about one song you heard on the radio, it’s about actually making an artist accessible to consumers.”

“I don’t think we’ve ever had an opportunity to talk one-on-one with consumers the way we do now with the Internet,” UMGN’s Kline says. “No matter how much you drill down in the direct marketing world of print or mail or TV, this is the new day.”

Zarling says he has been “real aggressive” when it comes to getting exposure on music Web sites operated by AOL, Yahoo and MSN, among others. “The exposure value has become equal to and exceeded a lot of television,” Zarling says.

And much like other genres, the Web has become an important A&R tool. Borchetta says that while he doesn’t actively surf the Web looking for new talent, one of the first questions he asks someone pitching him an act is, “Do they have a MySpace page?”

“It’s a great place for me to go to see what they’re about,” he says. “I don’t spend a lot of time personally just surfing through those, but if somebody’s getting big hits, that definitely gets my attention.”

Borchetta adds that the Web may not always be the answer for marketing. “Initially you go where the love is to build stories,” he says, adding that Taylor was a natural (on the Web). She’s of that age group. It was very natural for her MySpace and her Web site to blow up because as people were finding out about her, that age group of fans knew right where to go and we were ready for them.”

MOBILE

Chris Stacey, VP of music industry sales for mobile marketing company Mores, whose company represents Ashanti, Keyshia Cole, Britney Spears, Lil’ Romeo and Nelly, among others, says Nashville is not behind the curve when it comes to mobile marketing. “They are as engaged as any other format and in some cases they were the first adopters of mobile technology,” he says, citing Brooks & Dunn, Rascal Flatts and Keith Urban as examples.

While country has a relatively small share of the ringtone pie—there were only two country masterstrokes among the top 10 overall best sellers of 2007, according to Nielsen Mobile, Carrie Underwood’s “Before He Cheats” and Brad Paisley’s “She’s Everything”—Sony BMG Nashville’s McCbee and others agree that it’s a growing market. “The cost of devices is going down and becoming more accessible to that country music consumer,” she says.

Superstar Tim McGraw recently teamed with dot-mobi to launch mobile Internet site mcgrawzgo.mobi, an Internet address created specifically for mobile phones, that allows fans to access content from McGraw regardless of phone model or wireless carrier. Fans will have the ability to opt into a database to receive SMS and e-mail alerts, view breaking news, tour dates, download photos or videos and purchase electronic media.

Because of her age and youth appeal, Zarling says Swift is an “obvious fit” for mobile platforms. “We’ve seen a very, very consistent rise in her mobile sales numbers over the last year,” he says. “And I think that will be sustained for the next couple of years.” Part of a major Verizon campaign last year, which saw her placed in countless newspaper and magazine advertisements as well as on the Web, Swift was also featured in an AT&T program that focused on its answer tone store.

“In the fall we did an exclusive track for Sprint that was housed in Sprint’s own air download store,” Zarling says of an exclusive version of the song “Tim McGraw.”

UMGN’s Kline also sees mobile as an opportunity. “We have great relationships with all of the major carriers. Mobile’s a different world. You look at things like Bluethumb and Jamster, they sell a ton of masterstrokes in those packaged deals, particularly in the urban and rap world. Country not as much. So there’s room for growth.”

AT&T head of music and personalization services Mark Nagel agrees that country is a growth market. “We all recognize that hip-hop and, to a certain degree, rock, is still our bread and butter. We’re somewhat held to what our customers are demanding, but we’re definitively in dialogue with country all the time. I think there’s a lot of opportunity there.”

Nagel admits that country has not been an area of concentration for the company. “The ringtone market is only a year old, and we concentrated on getting the most initial demand. As that’s realized its potential, we’re now trying to work all the angles.”

The company is doing a promotion with Sugarland in which consumers who buy one of the duo’s ringtones are entered into a sweepstakes that will fly the winner to a concert. A featured ringtone is also part of the deal.

Nagel says partnerships like that with Sugarland help raise the profile of country ringtone availability, because it’s the country artist who will do the most to help push the format to fans. “The artists are the ones with the relationship with the fans, so we need to work with the artists to get the word out instead of us.”

Additional reporting by Keith Caulfield and Ed Christian.
Quintessence: quin.tes.sence, ~ noun
1. The most perfect embodiment of something

Quincy: quin.cy, ~ noun
1. The most perfect embodiment of EVERYTHING

Happy Birthday

Love,
Will, Jada, and JL
Spend a few minutes with Quincy Delight Jones Jr. and you quickly realize one thing: He's not like most people. He is literally a walking music and social history book that comprises more than a few self-penned chapters. Musician, Songwriter/producer/arranger. Label executive. Film composer. TV producer. Magazine publisher. Broadway producer. Jones has done it all—and still shows no signs of slowing down.

"Quincy is one of the great people of our time in music," fellow icon B.B. King says. "He's a role model for all of us young and old who appreciate good music." Singer Lesley Gore, for whom Jones produced the No. 1 pop hit "It's My Party," once quipped to Billboard that she has "never known anyone whose DNA looks like a music staff."

And during his 60-plus-year career, he has drawn considerable creative inspiration from the G-clefs and C notes coursing through his veins. As Jones celebrates his 75th birthday, Billboard and sister publication the Hollywood Reporter have teamed up to produce this tribute to a great man of American music, film, TV and more.

And a tribute album, titled "Po No Mo," is in the works. The Interscope project, which does not yet have a release date, boasts Will.i.am and Akon as executive producers, and will feature an array of artists and songwriters/producers like Dallas Austin.

"This dude's hipness is like, 'Wow,' " Will.i.am says. "Dudes like him and Prince...it makes me sad about the music industry today. It makes you scratch your head and wonder what we're doing that we aren't able to do it the way these guys did it."

Born March 14, 1933, on Chicago's South Side, Jones was 10 when his family moved to the Seattle suburb of Bremerton. Joining the choir and band in elementary school, he first tinkered with the trombone before concentrating on a gift from his father: a trumpet.

A scrappy Jones began penning the pages of his history book in his early teens when he talked music and technique with artists touring in town like trumpeter Clark Terry and bandleader Count Basie. A lifelong friendship and musical partnership ensued when Jones met local singer/pianist Ray Charles. Two years older than Jones, Charles began gigging with him at clubs and weddings.

After graduating from high school, Jones won a scholarship to Boston's prestigious Schillinger House of Music, later to be known as the Berklee College of Music. That led to a fortuitous meeting with bassist Oscar Pettiford, who asked the fledgling musician to write some arrangements for him. While in New York with Pettiford, Jones met such future musical giants as Miles Davis, Charlie Parker, Dizzy Gillespie and bandleader Lionel Hampton. Taking Hampton up on his offer to go on the road, Jones left Schillinger and never looked back.

As the 1950s rolled along, he fashioned a lucrative career as a freelance arranger, collaborating with the likes of Basie, Tommy Dorsey, Clifford Brown, Duke Ellington, Dinah Washington and Cannonball Adderley.

"He always has a story," says producer/arranger Mervyn Warren, who has worked with Jones on projects including the album "Q's Jook Joint" in 1994. "Recently while I was..."
from >>p29  scoring the TV remake of 'A Raisin in the Sun,' Quincy asked me what I was working on. He was there opening night on Broadway when Sidney Poitier and Ruby Dee were in the cast. There's no one he hasn't touched or worked with."

In 1957, at 24, Jones recorded his first albums as a bandleader himself for ABC Paramount Records. He decided that year to relocate to Paris, where he studied composition with Nadia Boulanger and served as music director for Mercury Records' French distributor, Barclay Records.

After European and American tours with his own 18-member big band left him in debt, Jones resurfaced again in 1961 doing A&R for Mercury and then made history when he became the first black person to hold a VP post at a white-owned record company. During this period, he first tasted pop success with a 16-year-old Lenny Gore and "It's My Party."

There were still other dreams to tackle, one of which was scoring film soundtracks. His first effort, director Sidney Lumet's "The Pawnbroker," led to Jones exiting Mercury and relocating to Hollywood in 1965 to seek more film work, even though this particular door was relatively closed to African Americans.

However, armed with support from such allies as composer Henry Mancini and jazz artist Benny Carter, an undaunted Jones pushed forward. Besides ultimately scoring such notable films as "The Slender Thread," "In Cold Blood" and "In the Heat of the Night," Jones wrote and produced theme songs for various TV series, including "Sanford and Son." "Ironside," the 1969 incarnation of "The Bill Cosby Show" and landmark miniseries "Roots."

"I believe Quincy helped break the color line in becoming the first black composer to get name credit for his scores," former Billboard managing editor and author Eliot Tiegel says. "Before Quincy, Gil Fuller was a well-respected, sought-after African-American ghostwriter who wrote scores for a number of well-known film composers before his true identity became public."

A string of A&M solo albums including "Body Heat," "The Dude" followed. Then in 1974 Jones endured two neurological operations after suffering a cerebral aneurysm. But that didn't stop him. After working with Michael Jackson while scoring Lumet's "The Wiz," Jones and the young dynamo partnered for a series of classic albums, including the history-making, top-selling "Thriller." That was followed by the Grammy Award-winning USA for Africa benefit single, "We Are the World," which found the duo working with another R&B/pop icon, Lionel Richie.

"Quincy is a career producer as opposed to a gimmick," Richie says. "What he makes is playable and relatable. He mixes everything he knows with what's new today."

Jones marked his return as a label executive with the 1980 launch of his Warner Bros. distributed Qwest Records. The roster included George Benson, Frank Sinatra and Jones himself, whose albums were showcase for such established and new talent as Patti Austin, James Ingram and Tamia. He also illustrated his adeptness at melding together different music genres. For instance, on his 1989 album "Back on the Block," Jones offered a cross-pollination that featured jazz stalwarts Miles Davis and Ella Fitzgerald on the same album with R&B heavy Barry White and rappers Melle Mel, Kool Mo Dee and Ice-T.

"Quincy was a forerunner of building and nurturing talents," artist manager/TV producer Ron Weisner says. "He would put pieces of a puzzle together that no one else would do."

Kool Mo Dee adds, "Quincy was one of the first guys to deal with rap. He understood that its growing popularity was becoming an integral part of the culture and musical landscape."

Hooking up with TV executive David Salzman after the two staged President Bill Clinton's 1993 inauguration concert, the pair formed Quincy Jones/ David Salzman Entertainment. Out of that teaming came such ventures as hip-hop magazine Vibe, "The Fresh Prince of Bel Air" TV series starring rapper/actor Will Smith and current series "Mad Love."

Since then, Jones has co-produced the Broadway version of his 1985 film, "The Color Purple." He has scored rapper 50 Cent's autobiographical film "Get Rich or Die Tryin.' He, Siedah Garrett and Merry Warren also collaborated on "I Know I Can," the theme song for last October's Special Olympics in China.

Jones is currently producing "The Q-Series," a nine-CD anthology of black American music for Extreme Music, the worldwide production music unit of Sony/ATV Music Publishing. The first three of the 16-track CDs were recently released: "Cool Jazz," "Hip Hop" and "Gospel."

"He's a definitive authority not only in his genre but popular music in general," Extreme Music co-CEO Russell Emanuel says. "He's worked with everyone; they've left an imprint on him and vice versa."

"I don't know if America knows what a national treasure we have with Quincy," songwriter/producer Kenneth "Babyface" Edmonds says. "He's truly the ambassador for music for America. His biggest lesson for me has been, 'Don't stop. There are so many different things you can do in music.'"

"Quincy continues to reinvent himself, but he never feels like he still can't learn," rapper Ludacris says. "And that's what's kept him relevant."

Between his projects, Jones has stayed busy as a mentor to the music industry's next generation. "I feel like one of his children," disturbing The Peace principal and Ludacris manager Cheula Zulu says. "He's taught me to live life to the fullest, retain my passion and follow my instincts."

Longtime friend and record industry vet Clarence Avant says Jones' unparalleled creative longevity comes down to Jones' curiosity ("He's always busy with 1,000 ideas") and being "young at heart and soul. He's a great listener for whom the best is yet to come."

Akon adds, "He always stresses to me that you have an edge when you're educated; learn to read music, learn your jazz; that's where all this came from. Those who aren't educated come and go. But if you are, you last forever. That's his secret."
Composer, Songwriter, Arranger, Producer, Musician, Artist, Entrepreneur, Humanitarian...

Original.

Happy Birthday, Quincy!

ASCAP looks forward to hosting a celebration of your birthday on Capitol Hill with Congress on April 22, 2008.
"I'm turning 75, and I'll tell you this," Quincy Jones says with a warm, easy laugh. "The one great thing about getting older is that you get to see how everything turns out. It's astounding." Things have certainly turned out well for Jones, whose prodigious talents have left a unique and indelible impression in every field of endeavor he's pursued. From his work as a bebop bandleader to his groundbreaking scores for such films as "The Pawnbroker" and "In Cold Blood," from his phenomenal success as the producer behind Michael Jackson's "Thriller" to his guiding hand behind "We Are the World," Jones has been an inspiration, a trailblazer, an educator and, above all, the embodiment of artistic integrity. At 75, Jones will graciously accept a number of awards, honors and tributes coming his way, including an upcoming tribute album, "Po No Mo," due later this year on Interscope Records. But the praise will have to work its way into a still incredibly active schedule. Jones has a number of recording projects planned with artists ranging from Snoop Dogg to Tony Bennett, and he has nine film projects in various stages of production. His tireless charitable work ranges from efforts on behalf of UNICEF, Habitat for Humanity and the Special Olympics to work toward ending malaria in Africa. As CEO of Quincy Jones Productions and chairman of the newly formed licensing venture Quincy Jones Enterprises, the man they call "Q" is still as driven and passionate about his interests as he's ever been. At his Los Angeles home for a few days between international trips, Jones took time to share thoughts about his long and accomplished career.

Looking back to your early days, when did you first feel drawn to a life in music?

I came from Chicago, the biggest black ghetto in America, with our own black gangsters. My father was a carpenter for the biggest gangsters out there—the Jones boys—black gangsters with a policy racket and a bunch of five-and-dime stores. All I ever saw was machine guns and tommy guns and stogies. I figured that was all that was out there.

When I was 11, we kids broke into some place—which is what we were usually doing. We got into this recreation center, and I was walking around and I opened this one door and almost closed it again, but I saw a spinet piano in there. I walked in and touched that spinet piano and every cell in my body said, "This is what you should be doing the rest of your life."

I really wanted to be a gangster up until then, but everything changed with one note on the spinet piano. It's funny how it works, to go from that piano to Dizzy Gillespie to Count Basie to Frank Sinatra to Michael Jackson to Paul Simon to Kool Moe Dee to 50 Cent. Astounding. You look back and think, "Jesus, how did this all happen?" Somebody once called me "the Ghetto Gump." That's perfect.

A couple of generations of artists consider you to be an extraordinary mentor. Who in your life have you learned the most from?

There are so many I learned so much from. Benny Carter, Billy Eckstine, Clark Terry, Bobby Tucker, who was the musical director for Billie Holiday. I went to Seattle University for a minute but I learned my stuff in the street and the nightclubs. I came up with Ray Charles and we learned a lot of it together.

Being in Lionel Hampton's band was an education. And I was at what they now call the Berklee School of Music for about six months. Ben Webster took me under his wing: so did Count Basie.

While I was in Paris in the '50s I studied with Nadia Boulanger, who was a teacher for Aaron Copland and Leonard Bernstein and Stravinsky's mentor. An amazing lady. She always said, "Your music can never be more or less than you are as a human being." I learned so much from her. I met Stravinsky at her house once and almost had a heart attack.

You listen to what wise people have to say, and after a while your own personality is going to govern how you react to that. You have to get that education through, because it's all about soul and science. I don't care how much soul you've got, if you don't have the science you can't execute it.

After so much early success as a musician, arranger, conductor and record label executive, you took a major turn in your career in 1964 when you created the jazz score for Sidney Lumet's "The Pawnbroker." You broke down Hollywood color lines and film music expectations with that work. Did it feel natural to add "composer" to your credits?

I've always felt that if you really do your homework with your core skills, you can have all the liberty you want. And I wanted to write for movies since I was 13 years old. It was like an addiction. I used to play hooky and go to the 11-cent movies. I could identify Alfred Newman's influence at 20th Century Fox, Victor Young at Paramount, Stanley Wilson at Republic—I have no idea how, but I could tell. I could feel it.

And I could tell when Benny Carter—who became a friend and a mentor—would do an arrangement for somebody, for something like "The Snows of Kilimanjaro," and he'd just get a little screen credit because they didn't officially use black composers. It had to be an Eastern European guy to be taken seriously. It was painful for a long time because I didn't ever think I'd get a shot at it.

Sure enough, I waited 15 years, then I got to do a Swedish film, and then I did "The Pawnbroker" for Sidney Lumet. From there on in, we broke through.

And you continued working with Sidney Lumet, on such films as "The Deadly Affair," "The Anderson Tapes" and "The Wiz." He was amazing. I adore him. He and Richard Brooks ["In Cold Blood," "The Heist"] were two guys who would call me before they'd call any actors. That's trust. You'll kill for somebody that trusts you like that. You'd do 10 times the job you do when somebody believes in you like that.

People say you put that kind of trust in the people you bring to your projects. I think you have to. Why be a brain Nazi and stifle somebody's creativity? You can't just throw a bunch of musicians in a studio and say, "Do it." It doesn't work like that. You have to know what everybody does and find an organized way and a sensible way to let them have their freedom and still be part of that collective creativity. There's nothing more powerful than collective creativity.

For all the focus and drive behind your accomplishments, you seem to enjoy following an unpredictable career path. One of the proudest possessions I have in my life is a picture from Duke Ellington. And he said, "To Quincy: May you be the one to continue to help decategorize American music." I hate categorization. Hate it, man. Look, I come from a..."

Life is a one-way street with a few stops in between and no return. So, to celebrate your "Off The Wall" life, let's open a bottle of 1961 Chateau Petrus (mine with ice, of course) and toast to you knowing how to live life to the fullest and living every day like it's your last.

Keep on keeping on. Happy 75th!!!

Love,
Clarence
JONES ON HIS MOST MEMORABLE MUSICAL MOMENTS

In his work as a film/TV composer and record producer, Quincy Jones has created musical moments that range from subtly brilliant orchestrations to instantly recognizable pop hooks. Here are his thoughts on just a few memorable sounds from his remarkable career.

ON ‘THRILLER’: “People say that music is the universal language, but African-American music is what they really understand. It’s fascinating that every country in the world has pushed their indigenous music aside and uses the music that’s come from jazz and blues as their Esperanto. I just blows my mind. I go to every country in the world and I hear it. You pick the country—you go out for a drink in the disco, midnight rolls around, and what do you hear? ‘Billie Jean.’ Thirty-five years later it’s still there.”

ON ‘SANFORD AND SON’: “[TV producer] Bud Yorkin came and said, ‘I’m doing a pilot with a guy named Redd Foxx.’ I said, ‘You kidding? I knew Redd Foxx at the Apollo 20 years ago. I can write his music right now—I don’t need to see the thing.’ I wrote it in 20 minutes and recorded it in 20 minutes with four guys, including the great harmonica player Tommy Morgan. Still sounds good to me.”

ON ‘IN THE HEAT OF THE NIGHT’: “You’ve got to serve a film, and sometimes you’re surprised at the music a film pulls out of you. You find yourself doing things you wouldn’t dream of. The bridge scene in ‘In the Heat of the Night’ was like that. We had Don El- liott in there doing the mouth percussion and stuff. If you tried to over-intellectualize that moment, you wouldn’t think that having music in there could work. But it does.”

ON ‘IN COLD BLOOD’: “One of the frustrations I found in writing music for film was that you couldn’t always get the music to the screen. Optical sound couldn’t handle the music. We’d record on magnetic tape and [onscreen] the bottom end just wasn’t there. ‘In Cold Blood’ had a very low score, with cello and basses and one of the first synthesizers on a soundtrack. [The film’s producer/director/screenwriter] Richard Brooks knew about my concerns, so he went with an RCA engineer to adjust all of the speakers in all of the 65 first-run theaters for ‘In Cold Blood’ so that the music would be right. Man, it sounded great. I couldn’t thank him enough.”

ON ‘SOUL BOSSA NOVA’: “I got excited about bossa nova music when I was doing SMOKE and met John Cali and Astrud Gilberto and Antonio Carlos Jobim. Then I did a whole bossa nova album in 1962 and I wrote ‘Soul Bossa Nova’ for that. It was one of Lalo Shifrin’s first record dates—he’s playing piano on that. Bossa nova comes and goes, then Suzanne and Mike Myers 40 years later and makes that track the ‘Austin Powers’ theme song. Then Ludacris comes with a hit with it. That’s heavy. You don’t know what’s going to happen, but you just let it happen. You just let the music live on.”

—Chuck Crisafulli

Jazz bebop background—a modern jazz background. So there’s no way in the world you can be a brain Nazi coming from there. The mind’s always open for every possibility and you somehow understand the benefit of listening to God’s whispers.

You’ve not only been a creative force in so many fields, you’ve also been a skilled executive. Was it important to you to master the business side as well?

I had to learn the business side because I got into such trouble [laughs]. I took a band overseas at 26 years old. I got the best musicians in America. Two of them left Duke Ellington to come to my band—Clark Terry and Quentin Jackson. I had Sahib Shihab on baritone sax. Phil Woods on tenor—the best. But I was 26. I didn’t know any better. I had the best band in the world, playing all over Europe, and we were starving.

Later on, Irving Green at Mercury told me, “Quincy, this is a music business. You have to understand the business side.”

I didn’t know a damn thing or care. I came up from a school that was not into blowing or all about the business. We didn’t give a shit about money or fame. We couldn’t care less. Because our idols didn’t have any of that—they were broke. Charlie Parker died at 35 and didn’t have a quarter.

And I’m glad we came from that because I never wanted to care about money—just wanted to be a good musician. But you pay attention and you make being smart about business part of your skills. You use business to make the music possible. You don’t use music to make the business possible.

You’ve created big band arrangements, film score orchestrations, the biggest-selling album of all time with “Thriller” and something as catchy as the theme to “Sanford and Son.” Do you get different levels of pleasure or satisfaction from the kinds of projects you work on?

It doesn’t make one bit a difference. A full film score or the theme from “Sanford and Son” [sings a bit of the theme]: I get that buzz every time it’s right. People talk about surveys and all that bullshit. I don’t want to make music to a survey—I want to make music that gives me goose bumps. If it turns me on, it’s going to turn somebody else on. That means you’ve got to be real with it and be honest with yourself.

And you also need to understand that you can’t take credit for a part of it, which is a great melody. Because melody is the one thing that comes straight from God. That’s when you have to listen to those whispers. There’s no technique or science for that. There’s no ProTools for that. You can study counterpoint and retrograde inversion and harmony and all that stuff, but melody is from God. And it’s amazing every time you find it.

You may be the only person on the planet who has had a chance to attend your own memorial service.

That’s right. In 1974 I had two aneurysms. I had one aneurysm that erupted and it didn’t look like I’d make it, so my friends planned a memorial service. Well, I made it, but they had the concert anyway. The doctor said, “The good news is you lived through the first one, but you have another, and we have to go back in two months.” He said I could go to the concert, but I couldn’t get excited. How do I not get excited looking at Ray Charles and Marvin Gaye and Billy Eckstine and Cannonball Adderley?

It was at the Shrine, and the neurologist sat with me to make sure I didn’t get into trouble. I still have a great picture of Sidney Poitier and me hugging each other that night.

Is it safe to assume you’re happy with the way your life has turned out?

Through it all the greatest reward has been my seven children. They kick your ass—especially between 13 and 19, when they know everything and you don’t know anything. But you make it through. It’s an amazing process and a great reward.

The older I get the more I realize how little we have to do with what happens to us. Adolph Sax was the Belgian who invented the saxophone hundreds of years ago—Ravel uses it in “Bolero.” Adolph had no idea that American slaves would get a hold of that instrument and come up with Coleman Hawkins and [John] Coltrane and Charlie Parker. He had no idea what was coming.

My next-door neighbor is Art Linkletter. He’s 94 and sharp as a tack. He tells me all the time, “Quincy—you want to make God laugh? Tell him your plans!” [laughs] If you write the script, God’s got the rewrite ready.

We think we’re in charge of so much, and it’s so much bigger than us. But you stay busy, because you’re going to get a lot of rest when you’re gone.

I’ve been completely around the world three times in a year-and-a-half. I love to travel. I love history. I love languages and different foods. You only come though here one time, man. Sinatra used to say this every night: “Quincy, live every day like it’s your last, and one day you’ll be right.”

So are you still hearing whispers from God?

All the time. Oh, yeah, man. God’s talking my ear off.

www.americanradiohistory.com
QUINCY -

BRILLIANT....................$5,000,000
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Happy Birthday!

Berry
A number of celebrities may be popular and accomplished enough to be known by a single name. But is there anyone besides Quincy Jones who is instantly recognizable by a single letter? “Q”—as he’s known to his legions of colleagues, friends and fans—will celebrate his 75th birthday March 14. In those years, he has built a career that is notable for extraordinary levels of achievement, and those achievements have been duly celebrated. He’s won 27 Grammy Awards out of 79 nominations, he’s a seven-time Academy Award nominee and been honored with the Academy of Motion Picture Arts and Sciences’ Jean Hersholt Humanitarian Award, and he’s the recipient of such tributes as the Ivor Novello Award for songwriting and composition, France’s Legion D’Honneur and Kennedy Center honors.

But perhaps even more noteworthy is the immeasurable, positive personal impact that Jones has had on those he’s worked with at every phase of his career. Jones is a uniquely beloved and respected figure around the world. And when you speak with anyone who has worked closely with him, it becomes very clear why so many people cherish their moments with Q.

“He’s the most positive man I’ve ever met,” says renowned producer/engineer Phil Ramone, a longtime friend and colleague who first met Jones at sessions for the 1959 album “The Genius of Ray Charles,” for which Jones provided arrangements.

“The old joke about Q is that he could walk into a room that was piled full of horseshit and say, ‘There’s got to be a pony here somewhere.’ He’s the most loving man I know, and in all the work we’ve done together probably the most important thing I learned from him is just how he brings out such a great side of everybody that’s around him. There’s nothing I wouldn’t do for him, and I don’t think there are any of his friends that feel any differently,” Ramone adds that some of Jones’ talents aren’t at all work-related.

“Oh, he’s just as impressive out of the studio. Give him a good meal and some wine and a chance to talk about anything—he’s the champion of headlining a dinner table,” Ramone says.

Sydney Lumet, esteemed director of such movies as “Dog Day Afternoon,” “Network” and most recently “Before the Devil Knows You’re Dead,” took a chance on Jones in 1965, hiring him as the composer for “The Pawnbroker.” But Lumet didn’t see much risk in giving Jones his first shot at a Hollywood film score.

“Any doubts I had were eliminated the minute I met him,” the director says. “You’re comfortable with him immediately and he’s so smart—God, he is smart.

“By the time we launched into the film—before we even got down to specifics—I felt completely confident in him,” Lumet recalls. “We connected on every level and became close friends. And we did five films together. We did a picture with James Mason, ‘Deadly Affair,’ that in my view is one of the best movie scores ever written.

“Very often,” Lumet adds, “the best of a movie composer is in their early work because eventually they get caught up in their own clichés, but with Quincy that just didn’t ever happen. His music was always another character in the film and added to it in all kinds of ways. There is really almost nothing you could ask of him that he couldn’t do.”

During the making of “In the Heat of the Night” in 1967, Jones worked with songwriters Alan and Marilyn Bergman—the first of many collaborations.

“With songwriters and musicians there’s a chemistry that either happens or it doesn’t,” Alan says. “With Quincy, it happened. He just radiates love, and after working with him once, we felt like our friendship was etched in stone.”

Marilyn recalls a moment from the “In the Heat of the Night” recording sessions when Jones had to adjust the chemistry in the room.

“Some studio executive who didn’t need to be there walked in and was kind of brusque with the people he spoke to,” she says. “Quincy went to the guy right away and said, ‘Unless you’re going to cool out, this isn’t the place for you.’ He corrected the environment right away. In order to work, he needs an atmosphere of joy, so he creates it, and people respond to that.”

Marilyn also points out one of Jones’ unusual nonsurgical interests—a penchant for bestowing odd nicknames.

“He calls Alan ‘Owl’ and...
My dearest Q,
I just wanted to say a HUGE HAPPY BIRTHDAY to you on this big day.
Thank you for your love.
Thank you for your friendship.
Thank you for the music.
Thank you for all the wonderful touches you have brought to my life!!

Love you madly...

Phil C ♥️
he calls me "Irving," she says. "I have no idea where those came from, but we answer to them."

Ramone says he understands the origin of his own nickname: "Quincy calls me 'Garbage,' because wherever we went I’d end up with stains on my shirt. He told me, 'I can’t dress you up, Garbage—you don’t know how to handle it.'"

Songwriter Rod Temperton first worked with Jones when he wrote "Rock With You" for Michael Jackson’s Jones-produced "Off the Wall" album. Temperton has subsequently been a key part of such Jones projects as the "Thriller" album and the soundtrack to "The Color Purple."

He most recently witnessed Jones’ charms and talents during a recording session for the last year’s "We All Love Ennio Morricone" tribute album.

"Quincy wanted to record 'The Good, the Bad, and the Ugly,' and he booked Herbie Hancock and a bunch of great players, and the session was set," Temperton says. "I didn’t have anything to do with the session, but word got around town that it was happening, so I went down to watch. There must have been about 50 musicians there. Quincy got the rhythm tracks done in about three takes, but we were there from four in the afternoon to two in the morning, just because everybody missed being together for a Quincy recording date. Nobody wanted to go home if they could be hanging out with him."

Jones enjoys a glowing reputation as a mentor to younger talents, and one of the beneficiaries of his guidance is Glen Ballard, a remarkably successful songwriter/producer in his right.

"I continue to pinch myself to see that I’m not dreaming because Quincy’s had such a huge impact on my life," says Ballard, who met Jones when he contributed a song to a Jones-produced George Benson album and went on to become a staff writer/producer for Jones’ Quest record label. Ballard played on Jackson’s "Bad" album in 1987 and Jones’ "Back on the Block" album in 1989 before achieving his greatest success as co-writer/producer of Alanis Morissette’s "Jagged Little Pill" album in 1995.

"My association with Quincy has been the most enriching relationship for me imaginable, and the interesting thing is that I’m one of hundreds, if not thousands, of artists, singers, dancers and performers of all kinds that have felt that.

"The way he empowers people is through encouragement," Ballard adds. "You feel you can kind of go out there on the wire and he’s got the net ready for you. He’s so open-minded and his soul is so open. What he communicates ultimately is love, in all its many manifestations and incarnations. That’s got to be at the center of what he’s doing or he’s not interested in it."

Ballard shares another observation about Jones’ communication style. "He hot-wires sentences in the most colorful way in that distinctive voice as he recalls the rich experiences of his life," Ballard says of Jones’ jazz-inflected speech. "He hasn’t forgotten any of it. He’s a raconteur who takes you from the early days in Paris through the herculean job as a bandleader. But the spirit that infused it all remains: life, music, love."

Jones has mentored Mervyn Warren by asking Warren to work with him in a number of capacities: as a vocalist, arranger, songwriter and composer. Most recently, Jones trusted Warren to perform a custom edition for his 1969 recording “Walking in Space,” which was used as “wake-up music” on last month’s flight of the space shuttle Atlantis.

He came up with the famous phrase "Check your ego at the door," and everyone listened because it was Quincy. —KEN KRAHENLYSING QUINCY

Quincy Jones’ legendary aura will soon be broadened through the efforts of Quincy Jones Enterprises, a licensing venture that will extend Jones’ imprint to audio components, a fashion line, online content and a restaurant nightclub, among many other endeavors.

Details of the ventures have not yet been announced.

"People are flattered when we talk to them about Quincy," QJE president Greg Redlitz says. "His name gets the doors wide open. But the challenge is that the products have to warrant his name. If Quincy’s involved, you have to be dealing with the best of the best." QJE CEO Robert Thorne points out the one downside to a partner-

Licensing Quincy

Fashion, Electronics, A Restaurant And More Will Share Jones’ Aura

ship with Jones. "He’s always engaging and inspiring and a pleasure to be with, but I can’t keep up with him. When we go out of town on business, he’s up entertaining people to all hours when I’m getting rest for the next day. Then he’s fresher than I am the next day. It’s just his nature." —Chuck Crisafulli
Quincy,

Happy Birthday my friend.

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Quincy Jones Is Like Beethoven Was In His Day.

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Happy Birthday Quincy!

All The Best,
B.B. King
Fearless. Quincy Jones himself has used that word to describe how he approached one of the biggest success stories of his diverse career: Michael Jackson's history-making classic, "Thriller." However, collaborators who have worked with Jones through the years shout out other words to describe the man and the experience: Magic, Love, Mentor. True musician. Great storyteller. Ageless. Below, an array of artists, songwriters, producers and executives who have worked with Jones share their memories.

**SINGER CLAUDE MCKNIGHT OF TAKE 6**

"The first time we worked with Uncle Q was on 'Back on the Block' and 'Q's Joint.' At first you're in awe with the thought of working with him. But in the studio you find out what a down-to-earth man he is. And that's how he gets the best out of you. The best producer is one who gets something out of you that you weren't sure you had. His spirit is young and he's still hip. But it's not a forced hip. He can hold a conversation with you whether you're 12 or 112. And that's a rare gift that very few people possess."

**TV PRODUCER RON WEISNER**

"I was there for 'Off the Wall' and 'Thriller,' actively involved with Quincy, engineer Bruce Swedien and Michael Jackson. You have to keep in mind that Epic executives didn't want him to produce Michael, saying, 'He's a nice guy, but he's older and a jazz producer; what does he know about contemporary music?' As a true musician, Quincy is nine steps beyond when it comes to music, professionalism and input. He never settled; he pushed everything to the next level, beyond what anyone anticipated. Being that perfectionist is what created his monster ('Thriller'), and I say that lovingly. Once he's committed, he won't stop until it's done."

**SONGWRITERS ALAN AND MARILYN BERGMAN**

Alan: "We're neighbors and he knocked on our door [in 1966] saying he'd like to work with us and write the title song for the film 'In the Heat of the Night' for Ray [Charles]. But when Quincy sat down and sang the song for Ray in the studio, he was sweating a bit because it was like playing for his surrogate father."

Marilyn: "When Quincy finished, Ray said, 'That's the maximum greens.' And then Quincy breathed a sigh of relief because he'd gotten that 'maximum greens' OK from Ray. That was the only time I've seen Quincy rattled. Afterward, we all went out for some soul food."

**BLUES SINGER/GUITARIST B.B. KING**

"Quincy is a role model for all the young and old who appreciate good music. We worked together on the 1968 soundtrack for 'Love of Ivy,' doing the title track and another song, 'B.B. King,' that Maya Angelou wrote for us. That was my first time working with him. He was right there in the studio, with me looking at him and some of the finest musicians we have. It wasn't like nowadays with modern technology and many times the producer isn't right there with you. I tell you what: He's one man I've met that I'm in awe of. I've met four presidents and the pope, but it's still Quincy Jones."

**MUSICIAN/ARRANGER/PRODUCER MERVYN WARREN**

"After I left the group Take 6, Quincy hired me to do some singing plus vocal and rhythm arrangements on 'Q's Joint.' And we've done other projects together since then. He's always laughing, even in the studio. I believe that's a part of his musical genius: He works hard, but there's also this silliness that makes the work even more fun. And he always has a great story to tell. He's a mastermind at bringing people together and somehow with that particular combination of each person doing what he or she does, something phenomenal happens. That's been the hallmark of his work: when that magical something happens."
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Quincy

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HAPPY BIRTHDAY Q!

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I was a staff producer at Qwest Records for two years, learning how to make and produce everything from pop to R&B, modern English rock. It was an incredibly rewarding time. Then near the end of recording Michael Jackson’s ‘Bad,’ Quincy wanted something great and new. Siedah Garrett and I postponed what we were doing and wrote “Man in the Mirror” on a Saturday night. A couple of days later, Michael was recording it. Quincy creates a safe, encouraging and loving environment; he empowers you as an artist and contributor.

Rapper Kool Mo Dee

I jokingly say ‘Back on the Block’ is the project that absolutely ruined my rap career. That’s because I couldn’t go backward — the level of excellence and professionalism were top-notch. Hands down it was the best musical experience I’ve ever had. Quincy was like Yoda, a master teacher. He walked me around the studio giving a history lesson and telling funny stories. And it was mind-blowing: Siedah Garrett is in one studio, Take 6 and Ray Charles are in another. He had four studios going at one time. He’d listen for 10 minutes, give his opinion and move to the next studio. I’d never seen anyone do that.

Singer/Songwriter Tamia

Working with Quincy (for “You Put a Move on My Heart” from ‘Q’s Look [out]!’) was one of those experiences that as time goes by you think, ‘Wow, I can’t believe I had the opportunity.’ It all happened so quickly and I was so young that at the moment, I didn’t realize how special it was. I toured the world with Quincy. When we were in Japan, someone asked me for an autograph and I signed this whole long thing. Quincy started laughing and said, ‘I want to see how long it takes before you start signing, “Love, Tamia.”’ Once we got on the plane back, he made me practice my autograph.

Singer/Songwriter Siedah Garrett

Working on ‘Bad’ was a really magical time. I watched and listened. Mr. Jones has the unique ability not to ride the trend but find the common thread. He told me melody will always be king and that the only thing that changes is the rhythm. He’s a wealth of information. Plus honey can hang. He has hanging chops that he’s cultivated for a few decades. Mr. Jones is much younger than I when it comes to hanging out.

Singer/Songwriter Lionel Richie

What makes a great producer and collaborator is someone who has you working hard, but you don’t realize it. [Richie and Jones collaborated on “The Color Purple” film soundtrack and the African famine fund-raiser “We Are the World.”] He calms the room, calms the writer, calms the performers. Even when there are tight deadlines, it’s like, ‘Why aren’t we working right now?’ Instead, we’re ordering ribs in a studio in New Orleans. It seems wrong but you’re still working hard.

Singer/Songwriters Ashford & Simpson

Nick Ashford: “Quincy had part of the music for ‘Stuff Like That’ and asked me and Val to see what we could do with the track lyrically. Quincy is a Renaissance man who has that ear. What I like about him is he’s so classy but yet so funky. And the music comes out so earthy. I love the way he orchestrates everything.”

Valerie Simpson: “I remember when we went in to do the session. We were listening to the track but didn’t know that Chaka Khan was rolled up on the floor sleeping. All of a sudden she jumped up, went out and started singing the song. Quincy is also the first person who used me as a solo singer on his ‘Walking in Space’ album. I owe him a debt of gratitude for recognizing that I had a voice.”

Additional reporting by Marcel Concepcion.
QUINCY JONES
THE MUSIC INDUSTRY'S MVP
NOT TOO SHABBY DUDE!

BIG UP FROM YOUR MATES AT
EXTREME MUSIC
Giving Voice to the Voiceless...
People with Down syndrome

Compassion, Inclusion, Advocacy, and Cure
For Quincy,

Congratulations on your special day!

With love and admiration,

Diane and Andre Duggin
Nancy and Cliff Perlman
Bea and Tony Welters
In his work as a TV producer, Quincy Jones has displayed the breadth and eclecticism of his talents. He has put his creative stamp on every type of programming, from the Academy Awards to a presidential inauguration gala to acclaimed made-for-TV movies, long-running prime-time and late-night comedies, a couple of ambitious musical documentaries and even a few syndicated talk shows.

Jones' TV résumé dates back to 1973, when he was tapped to co-executive produce the star-studded tribute special "Duke Ellington . . . We Love You Madly" that featured the likes of Count Basie, Ella Fitzgerald, Ray Charles, Aretha Franklin and the great Ellington himself.

Then in 1985, as producer, Jones was at the center of plans for the iconic African famine relief TV, recording and video project, "We Are the World," which was put together in one memorable night at the old A&M Studios in Hollywood. It would be one of numerous specials featuring his involvement, which through the years has run the gamut from executive-producing the 1993 Bill Clinton presidential inauguration concert special ("An American Reunion") on HBO and the 56th annual Academy Awards in 1996 to CBS' "America's Millennium" extravaganza that rang in the new century on Dec. 31, 1999. He also has credits on the 1990 syndicated chat-fest "The Jesse Jackson Show," the short-lived but spirited talk/variety series "Vibe" (1996) and the multipart 1996 documentary series "The History of Rock 'n Roll" as well as the 2001 miniseries "Say It Loud: A Celebration of Black Music in America" that was featured on VH1. Jones served as executive producer on all.

Not just invested in music and talk TV, Jones also had an executive producer role on the popular '90s Will Smith NBC sitcom "The Fresh Prince of Bel Air" as well as the mid-'90s comedy series "On the House" that had a brief introduction on NBC before moving to UPN to complete a five-season run.

Jones further supplied a guiding hand in launching Fox's long-running, late-night sketch comedy series "MADtv" through his thriving association with David Salzman Entertainment, a partnership that also was instrumental in the Oscar telecast, "History of Rock 'n Roll," "Vibe," "In the House" and the 1993 CBS special "Celebration of a Life: Steven J. Ross—Chairman of Time Warner.

The Jones-Salzman collaboration further led to the 1999 civil rights-themed sports film "Passing Glory" on TNT starring Andre Braugher, Rip Torn and Ruby Dee. Along those same lines, Jones worked as executive producer with Oprah Winfrey and her Harpo Productions on the much-praised 2005 ABC telepic "Their Eyes Were Watching God," which starred Dee and Halle Berry.

Jeff Margolis, producer and director of numerous TV awards and music specials (including the past two Screen Actors Guild awards telecasts), has worked with Jones on several TV projects including the 1996 Oscars (he directed) and also produced and directed the 1998 "Quincy Jones . . . The First 50 Years" tribute special on ABC.

"It turns out that Quincy and I have very similar ideas about how to approach musical productions and comedy," Margolis says. "From the time we met years and years ago, we just clicked. The man is as creatively driven and passionate about TV as he is music. He gives everything 500%. That's why working with him is such a thrill and an honor. He just gets so into it."

As a bonus, Margolis adds, Jones also happens to be "a special human being, a really wonderful man whom I've been privileged to become close friends with. Truly. I wish I could find something negative to say about Quincy, but there's nothing. He loves his kids and his grandchildren. He's even still very friendly with his ex-wives. I just love the guy so much, and being able to work with him on TV has been one of the highlights of my career life."

Quincy Jones helped launch 'MADtv' (cast, above) and was an executive producer of "The Fresh Prince of Bel-Air," making WILL SMITH (second from left, below) a star.
THANK YOU FOR INSPIRING THE WORLD THROUGH MUSIC AND FOR BRINGING ENTERTAINMENT TO TECHNOLOGY AND TECHNOLOGY TO ENTERTAINMENT.

QUINCY JONES
DIAMOND BIRTHDAY 2008
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Love,

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Uncle Q,

"I was never very good at music when I was little. I never paid any attention to it in school."

- Quincy Jones

Well, Q, we are all paying attention to you and your music now!

Thank you for all of the years you have enriched my life, and the lives of everyone who has been touched by your music.

With much love and respect,

[Signature]

"To Our Brother From Another Mother..."

Bravo, Quincy, on your triumphant 75th!

We enthusiastically applaud your artistic and humanitarian contributions worldwide.

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QUINCY JONES AS PUBLISHING PIONEER

BY GAIL MITCHELL

FEEL THE VIBE

Forseeing the emergence of hip-hop as a cultural force, Quincy Jones made the transition from producer to publisher with his founding of Vibe magazine in 1993. The monthly's goal was to become the Rolling Stone of hip-hop culture—chronicling everything from music to fashion to social/world issues and politics from a younger and more ethnically diverse viewpoint. Funded by Time Inc. Ventures, Vibe was the little magazine that could. No matter that the upstart was going up against such older-skewing and conservative African-American stalwarts as Ebony, Jet, Black Enterprise and Essence. Jones had a vision.

"The goal was to find strong writers with strong critical voices to comment on not just music and entertainment but also the social end of the spectrum," then-senior editor Rob Kenner recalls. "It was also important to Quincy that we document the roots and connect hip-hop back to the days of bebop and groups like the Last Poets—complemented by the highest standards of journalism, photography and design."

A September 1992 test issue featuring Tretch of hip-hop trio Naughty by Nature on the cover provided an artistic and powerful portion of what was in store. But there were hiccups along the way, including a name change from Volume to Vibe when attorneys discovered there was another publication in England using the name. But getting the green light still took a while.

"Even with Quincy's involvement and the tremendous success of the test issue, it took longer than usual to give it a green light for a full launch," Len Burnett notes in a 2007 interview post on blog site Fast Company. Burnett, Kenner, Keith Clinkscales, Jonathan Van Meter, Danyel Smith, Kevin Powell and Scott Poulsen Bryant were among Vibe's founding staff of editorial executives and writers when the magazine formally bowed in 1993. Other noted editors and writers who have left their Vibe imprints include Cheo Hodari Coker, Serena Kin, Mimi Valdes and Emil Wilbekin.

Helping to secure the green light was Robert Miller, then-president of Time Inc. Ventures. Burnett told Fast Company, "Bob Miller was a trailblazer...who shepherded us through the system. Without him it would have been difficult to achieve success."

Clinkscales, who served as Vibe president/CEO, remembers that Jones made a choice for which he doesn't get a lot of credit. "He could have easily made Vibe into a vanity publication, like Quincy Jones Living," says Clinkscales, now senior VP of content development for ESPN the Magazine. "Instead he used himself and his experiences as a prism for how you put a quality representation together for a youthful audience," Clinkscales says. "Music, his social consciousness concerning South Africa, his foundation work. Those types of things were steeped in how we put Vibe together."

Kenner adds, "There were arguments because everyone was so passionate. It was exciting being part of something that hadn't existed before. But Quincy never interfered with us doing our jobs. There were no bans on who or what we wrote about; no dictate against bad reviews. He understood the integrity of journalism and criticism."

As a more stylish, hip and worldly alternative to such street-oriented publications as the Source, Vibe zeroed in on what many in the urban music industry already knew: Rap music appealed to a wider audience than just African Americans. That coverage opened the door to such high-end general-market advertisers as Tommy Hilfiger, Armani and Dolce & Gabbana.

Vibe later acquired alternative rock magazine Spin in 1997, launched Blaze—a hip-hop monthly geared to the 12-24 age group—in 1998 and established a book division. Sold in 2006 to private equity firm the Wicks Group, Vibe is currently helmed by two of its original staffers: publisher Burnett and editor in chief Smith. Jones' name remains on the masthead as founder.

"We're still upholding his vision," says Kenner, who is now Vibe editor at large. "Vanity Fair doing a 50-page hip-hop portfolio. That's a no-brainer now. But it wasn't the case in 1992. Quincy saw it coming before everybody."
Dear Q,
You are a renowned humanitarian, a master of the creative arts and most importantly to us, a dear friend.

We wish you all the very best on your 75th Birthday.

With love,
Tony and Danny Bennett

CONGRATULATIONS TO OUR EVER PRESENT LEADER

With Much Love

THE USA FOR AFRICA FAMILY
Dear Q,
Many more happy birthdays... many more... and many more...

Love,
Gail and Warren
Happy 75th Q

from your friends at

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Q
Keep that mojo working!
From The Clintons...

George Clinton
Godfather of Funk

George S. Clinton
Shagadelic Composer

Photo by Michael Nagle
For Quincy Jones, philanthropy isn’t just something to do that gets you a tax break or a rep as the good guy among your peers.

For Jones, philanthropy has been part and parcel of his existence for the past 75 years, a meaningful outlet for his creativity and a business venture.

Need proof? In “Q: The Autobiography of Quincy Jones,” Jones recounts the sign that he put up at the A&M studio in 1985 as dozens of blockbuster musicians arrived to record “We Are the World.” It read: “Check your egos at the door.”

The story behind “We Are the World” exemplifies the kind of dedication that Jones puts behind his philanthropic efforts.

In 1984, Jones heard that longtime activist Harry Belafonte was concerned that the severe drought in Ethiopia was starting to have devastating consequences on a country that was already plagued by a civil war.

Jones brought together Lionel Richie and Michael Jackson to write the song—and made sure to follow up that the piece was actually getting written. In “Q,” he wrote:

“Two weeks before the session, I started calling Michael’s house to listen to what they were up with, and sure enough he and Lionel were there hangin’, sitting around talking about Motown and old times.

“I said, ‘My dear brothers, we have 46 stars coming in less than three weeks and we need a damn song.’"

And what a group of 46 artists it was: Bruce Springsteen, Billy Joel, Ray Charles, Bob Dylan, Tina Turner, Stevie Wonder and Paul Simon were among those who agreed to participate.

“With Quincy, you get instant credibility,” says manager Ken Kragen, who organized the USA for Africa effort. “He can handle those incredible egos—superstars require a strong leader. Look at Phil Jackson with the Lakers—they need somebody to respect. Quincy has the respect of everybody in the entertainment industry.”

At 10 p.m. on Jan. 28, 1985, after the American Music Awards, the performers started arriving. And, with egos firmly checked, and after a few tweaks to the lyrics, they recorded Richie and Jackson’s song under Jones’ guidance.

This benefit single for USA for Africa went on to sell 7.5 million copies in the United States, win four Grammy Awards (including song and record of the year) and raise more than $60 million for famine relief.

Their collective power was what made this a global event. When a reporter asked me about the naysayers, I responded, ‘Anybody who wants to throw stones at something like this can get up off his or her butt and get busy.’ Lord knows, there’s plenty more to be done.”

It’s a realization that Jones had as a young man, working for Dr. Martin Luther King Jr.’s Operation Breadbasket, which worked to provide for poor black families in the United States.

Later, Jones would work with the Rev. Jesse Jackson—an other veteran of Operation Breadbasket—on the board of his People United to Save Humanity organization. (Besides Jackson, his ties to his hometown of Chicago are close—Jones established the Institute for Black American Music and is one of the founders of the city’s annual Black Arts Festival.)

And Jones, for his part, has always acted on the fact that there were many more causes that needed support.

In recent years, Jones has teamed with U2’s Bono on a number of projects, including Live 8. Jones, Bono and Bob Geldof also approached the Vatican with a plea for the Catholic Church to use its sway for the cause of reducing Third World debt; they received an endorsement from Pope John Paul II, and since then $27.5 billion in debt relief has been extended.

All of this work has garnered Jones countless awards for his endeavors; according to his autobiography, in the past 35 years he’s earned 23 recommendations for philanthropic work. Among those are the Spirit of Liberty Award from the People for the American Way in 1992, the Thurgood Marshall Lifetime Achievement Award from the NAACP Legal Defense Fund in 1996 and the Media Spotlight Award for Lifetime Achievement from Amnesty International in 1999. Jones was promoted to the status of Commander of the Order of Le D’Honneur by then-French President Jacques Chirac.

More recently, in 2007, Harvard University named Jones Mentor of the Year. In addition, the university and Jones established the Q Prize, an award that is given annually to those who work with children in desperate circumstances. (The winner of the inaugural Q Prize was Scott Neeson, executive director of the Cambodian Children’s Fund, which provides a safe house for 240 orphaned children, most of whom were rescued from living in squalor in Phnom Penh.)

Jones and the school are now teaming on a fellowship to give journalists in impoverished countries the means to pursue public-policy issues in their newspapers.

Jay Wisten, director of the Harvard School of Public Health Center for Health Communication, first met Jones in 1995 when the university was working on a campaign to prevent youth violence. “A Harvard dean who knew who Method Man was? That got Quincy interested,” Wisten says with a laugh.

The two went on to team on numerous endeavors, and Jones eventually joined the center’s board of directors.

“Mentoring is what he’s all about—not just mentoring and discovering people such as Oprah and Usher, but a mentor in a broader sense,” Wisten says. “He is working as a role model on how to use the force of celebrity for the power of good.”

Also last year, Jones wrote and directed the musical theme for Fox TV’s “Idol Gives Back,” the “American Idol” charity special that raised $60 million. Jones, Russell Simmons and Tommy Hilfiger were among the co-chairmen for the Dream Concert, held Sept. 18, 2007, at New York’s Radio City Music Hall to support a memorial for Dr. King to be built in Washington, D.C.

In 1994 he was the recipient of the Jean Hersholt Humanitarian Award from the Academy of Motion Picture Arts and Sciences and in 2001 received the Kennedy Center Honor.

In a 2005 interview with Billboard, Jones said that compassion motivates him to act for charitable causes: “Two years ago we took five gangbangers and went to South Africa with Habitat for Humanity and built 100 homes as a Christmas present to Nelson Mandela, who’s like my brother,” he recalled.

“Tilsoy said, ‘My piece of bread only belongs to me when I know that everyone else has a share and no one starves while I eat.’ That says it all for me.”
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QUINCY JONES ENTERPRISES
**R&B**

**BY GAIL MITCHELL**

**GROWN AND 'SEXY'**

Ray J Furthering Crossover Ambitions With New Disc

Having added another crossover hit to his belt, Ray J declares he's ready to move beyond the playoffs.

"I tend to start off good and make it to the playoffs," he says in the midst of a 3-week-old media tour promoting his fourth album, "All I Feel" (April 8, Knockout Entertainment/DEJA34/Koch).

"But I want to reach the championship level and get that ring. I want to drop at least two hits off each album."

It's been three years since Ray J surprised many with the success of "One Wish." In fact, one radio person quipped beforehand that "Ray J couldn't buy a hit" (Billboard, Dec. 3, 2005). However, "One Wish" charged to No. 3 on Billboard's Hot R&B/Hip-Hop Songs chart and No. 11 on the Billboard Hot 100.

Repeating that trajectory, Ray J is riding high again. "Sexy Can I," featuring Young Berg, stands at No. 13 on Hot R&B/Hip-Hop Songs and No. 7 on the Hot 100. The forthcoming album is the second release under the Knockout Entertainment banner, an indie label headed by CEO Ray J and president Sonja Norwood—Ray J's manager and mom.

Formerly distributed through Sanctuary Entertainment, Knockout is now affiliated with DEJA34 (established by basketball star Shaquille O'Neal and producer Money Mark) and Koch Records. Ray J was brought to Koch president Alan Grumblatt's attention when DJ Ray Slay—also part of the Koch family along with DEJA34—called and asked if the label was interested in working with the artist.

"We'd been wanting to expand into R&B but we were apprehensive," Grumblatt says. "R&B is very different from rap—we're still a street label and will always be a street label. But Ray J is more than just a Jim Jones than your typical R&B artist. He has an incredible amount of swagger."

"To help bring out that swagger on "All I Feel," Ray J reunited with producer Rodney Jerkins, the guiding force behind "One Wish," and longtime colleague Detail. In addition to Young Berg (also part of the Koch family through the former's deal with Epic), the guest lineup features Snoop Dogg, the Game and Lil' Wayne.

"I just went back into studio and wrote about my life and how I feel at this point," Ray J says. "I wanted to do a feel-good springtime/summer jam that would have everybody up. I'd also worked with Young Berg before and knew his 'Sexy Lady' single did well. I thought he would enhance the magic and help us connect again with this sexy movement."

And the video for "Sexy Can I"—which at deadline had logged more than 1.1 million views on YouTube—does just that. With a mansion as the backdrop, director R. Malcolm Jones (Mario, Chris Brown/Lil' Mama) shows Ray J and Young Berg schmoozing with an array of scantily clad young women.

As first reported by Billboard last week, the clip is helping launch GET Interactive's proprietary technology, which allows those viewing online or on a mobile phone to browse through still images and shop for products tagged with a GET Shop Spot.

An unabashed Ray J says, "We wanted to keep it grown and sexy; we didn't want to candy coat it. It was, 'Let me get my camera and have some fun'—but not like that," he says with a laugh, alluding to his well-publicized video encounter with reality TV star Kim Kardashian. "It was about being more commercial; showing a positive side with a little edge to it."

To complement the promotional tour, which has already hit the West and East Coasts and south to Georgia and South Carolina, Ray J is slated to appear on the major late-night TV shows and do a series of interviews with major TV entertainment news outlets during the first two weeks of the album's release. He will also appear on "The Tyra Banks Show" and perform on "Showtime at the Apollo." A second single, the Jerkins-produced title track, is already in the wings. But there's still more in store for "Sexy Can I."

"We're looking to have a No. 1 multiformat record," Grumblatt says. "R&B, pop, rhythm crossover; we're working this record in conjunction with Epic to help us on the pop side."

Ray J, for one, is ready. "I believe in being independent. When I was with Atlantic for 2001's "Wait A Minute" with Lil' Kim, which peaked at No. 8 on the R&B/hip-hop chart, I had to prove to them it was a hot song. I learned it takes hard work to reach the fans. Now I'm proud to be with hungry people working to make things happen."

www.americanradiohistory.com

GLOBAL PULSE EDITED BY TOM FERGUSON

>>GAINING MORE ELBOW ROOM U.K. alt-rock act Elbow may no longer be an indie imprint, but the band asserted its independence while recording the first album for its new label home. "The Seldom Seen Kid" will be released March 17 in the United Kingdom by Fiction/Polystar with a U.S. release scheduled for April 22 through Geffen. The band's first three albums appeared on V2. The new album is self-produced and -mixed, label managing director Jim Chancellor says. "I kept popping up to the studio to check out what was happening," he says, "but it was obvious they didn't need any help."

Chancellor reckons the band has "finally got all the bits of the puzzle" together on the new set. "I've always loved them but felt there was something missing on their albums. This one has songs that will cut through to a bigger audience." Edgy lead U.K. single "Grounds for Divorce"—re leased March 10—was carefully selected to reintroduce the band, Chancellor says. "We've got a killer single in 'One Day Like This' but wanted to pitch them back into the cooler media areas first," he says. Elbow starts a seven-date U.K. tour booked through Heiter Skelter April 4, ahead of nine North American shows (April 26-May 9) through William Morris Agency. Summer European festival dates will precede another U.K. trek in the fall. Elbow's publishing is by Salvation Music. —Steve Adams

>>ALMOST GROWN Sony BMG France is keen to show the French public that former child star Priscilla has grown up. Now 18, the pop vocalist started her career when she was 11 and has sold more than 360,000 albums and 1.5 million singles, according to Sony BMG. Her fifth album, "Casse Comme Du Verre," was released Dec. 10, 2007, in France; Sony BMG says it has shipped more than 30,000 copies to date. But the real communication plan has just begun, with the broadcast on national channel France 2 of "Chante!," a music drama series produced by Sony BMG with Tele Image Kids and AT-Production, in which Priscilla stars as an 18-year-old girl at a music school who nurtures hopes of becoming a star.

Sony BMG France communication director Nathalie Vivier initiated the project, designed as a way of reintroducing Priscilla as a female singer in her late teens. "We needed to build Priscilla an image relative to her age," Vivier says. Priscilla performs songs from the album, including "Chantons!" and the title track, during the 26-episode series of weekly half-hour shows that runs through June. A second series, which Vivier says will introduce more Sony BMG acts into the cast alongside Priscilla, has already been commissioned.

—Ayméric Pichévin

>>>SPANISH STROLL What do you get if you cross a Chinese guitarist with Spanish repertoire and a Welsh composer? The answer lies in critically acclaimed Beijing-born, London-based classical guitarist Xuefei Yang's second EMI Classics album, "40 Degrees North," which will arrive April 7 in the United Kingdom and elsewhere later in the year. "I was born just after the end of the Cultural Revolution when Western music and instruments were banned," 31-year-old Yang says. The artist, who studied classical guitar at London's Royal Academy of Music, recounts that her life was transformed after hearing British classical musician John Williams playing Spanish guitar on the radio. "In Spain, the guitar repertoire is rich. In China there is very little," she says. "I have a dream to contribute something back to the musical community by helping create a Chinese guitar repertoire."

The new disc includes Yang's arrangement works by Isaac Albéniz and Enrique Granados plus four compositions, based on Chinese themes, by Welsh guitarist/composer Stephen Goss. Yang released her first album, "Romance de Amor," in 2006 through EMI Classics. A regular on international concert stages, she is due to perform recitals this year in Germany, the United States, Spain, Portugal and the United Kingdom. —Hazeld Davis

Questions with Michael English

By DEBORAH EVANS PRICE

Few artists in Christian music have had a more checked career than Michael English. After early stints with Southern gospel groups and Bill Gaither's famed Gaither Vocal Band, he embarked on a hugely successful solo career in the 1990s. But after winning five Dove Awards in 1994, it became public that English, who married, had an affair with another married Christian artist. His label dropped him and Christian radio and retail banned him. His career screeched to a halt, and his personal life spiraled out of control. In the decade that followed, English battled substance abuse and was arrested on drug-related charges, but his life is now back on track. The artist just released a new album, "The Prodigal Comes Home," via Curb.

1 This is your first studio album since 2000. Why has it been so long? The honest reason in it that I didn't want to do another record and [have] something else happen in Michael English's life that was negative. I did the "Heaven to Earth" CD and the day it came out, I was in rehab with drug addiction. I'm tired of disappointing God. I'm tired of disappointing my fans, friends and family and everyone around me.

2 At your lowest point, what happened? How did you bounce back? It got to a place where I was basically homeless. I didn't have any money anymore. I had exhausted every avenue trying to support the drug habit that I had. I was selling anything and everything that I could find that was worth anything on eBay. I didn't have a voice. I couldn't even sing anymore. I lost my reputation, my life, my finances, my home and my voice, so I did nothing. I felt like I couldn't be a Christian unless I was a Christian singer and it was over for me. But God let me know you don't have to have a pretty voice for God to love you.

3 When you first signed with Curb in the mid-'90s you said your intent was to leave Christian music and go into the pop field. What happened? I did one pop CD and it had success. In 1996, I had the most-added song in adult contemporary with "Your Love Amazes Me." But it was just unfulfilling. I was born and bred to sing a gospel song and it's like going from meat and potatoes to, like, raw vegetables to me. Singing a Christian song, whether you're living it or not, to me it was my only way of staying close to God.

4 What did you want to say to your audience with this record? I did a lot more involved than the other CDs as far as making sure these songs were absolutely perfect for me. The lyrics mean more to me today than before. I want to reach out to give hope to people. I want to give hope to the hopeless because I've been hopeless and there's not a worse hole to be in. I want to let the world know that there's not a hole deep enough that God can't still be there for you.

5 With such titles as "Don't Think I'm Not Thankful" and "Feels Like Redemption," these songs sound as though they were written specifically for you. How did you find them? [Producer] Mark Miller was really instrumental in finding these songs. We go to the same church and our pastor brought us together. Mark knew my story. He knew my heart and he went out and found most of these songs from all these writers that he knew. I don't even know if he said, "These are for Michael English," or if they just came in. It does definitely sound like something that I would have written for this record, for sure.

6 You're back with Norman Miller of Proper Management, who handled your career during the early '90s, and you've returned to Christian music. Does it feel like things have come full circle? It does, and one of the first things I told Norman [was], "I want to look to the future and not think too much about the past... so let's go and finish what we started."
EDREYS
Contact: Andre Howard, manager, andre@mediamusinc.com
Buffalo, N.Y., isn’t exactly a music mecca, but that hasn’t fazed rapper Edreys: He’s a main attraction unto himself. He’s worked as a producer and lyricist, solo and with groups like Soulive and Raw Intel. In fact, the latter was signed to Elektra earlier this decade and had four tracks featured on videogame “ESPN NFL 2K5.” In 2002, Velour Records released a 12-inch from his previous group MEKA 54, produced by Soulive drummer Alan Evans. Edreys manned the decks for tracks featured in “Farce of the Penguin,” HBO’s “Unscripted” and Lifetime movie “Officer Down.”

His forthcoming record, tentatively titled “Good Morning, Amy,” however, will be his first solo album. “Every Sunday morning at 7 o’clock, my boys Brian Anderson, TXI and I would powwow at this joint called Amy’s Place. It’s a place where we think of how to take the music to the next level,” says the artist, who was born Edreys Wajed.

The set’s first official single, “I Like It,” has been picked up for digital distribution by the Orchard and will be featured on the Yahoo Music Hit List for five weeks starting March 21, with a video to match.

Additionally, Edreys is trying to make a play as an active live performer. He’s opened for the likes of Craig David, Ghostface Killah, Slum Village and Premiere, and will try to earn himself a crossover crowd with select dates on the Vans Warped tour this summer.

“I write digestible music, stuff that’s good for any different crowd. I’m not trying to make the club hit or the jewelry song or the song about ho’s. I don’t use profanity and I don’t talk about guns or murder unless I’m reflecting a story,” he says. “People seem to identify hip-hop as all these things, but I’m out to make universal music. It’s intended for everyone.” He also plans to move to New York City once a plan for rolling out his album has been established.

When he hasn’t been busy with music, Edreys has established himself as a graphic artist and painter. He set up Gallery 51 in Buffalo a few years ago, featuring high-end stationery and his own prints, plus works by other local artists. He’s also been an active contributor to the Albright-Knox Gallery for contemporary art and is trying to secure a sponsorship for his music from Sakura art supplies.

CASEY STRATTON
Contact: Anne Attalía, manager, 917-714-1995
Casey Stratton tasted major-label success when “Standing at the Edge” (Sony Classical) debuted in 2004, earning praise in this very magazine. The set has gone on to sell 9,000 copies in the United States, according to Nielsen SoundScan. The edgy, alternative pop artist with the soaring voice felt the record wasn’t supported in the wake of the Sony-BMG merger and requested release from his contract.

PETER HADAR
Contact: Shayna Miller, PR, shayna@spotlightgrooves.com
Everything comes full circle. Just ask R&B/soul singer Peter Hadar. Though born into a performance-minded family (his father was a singer and an actor) and blessed with musical talents as well, a young Hadar initially decided to pursue a career in fashion. It wasn’t until he was fired from his last gig, one of many fashion-related jobs he’d held in a span of 10 years, that he realized it was time to make some alterations. As a result, the New Jersey-bred artist (now a Harlem resident) ditched his cut-and-sew dreams and set out for the music scene. In 2006, after reaching out to some local producer friends, Hadar released his first album, “Memories of the Heart,” via his own Cool Weirdo Music/HustleMode label. Later that year, he landed his first major performance opening up for Musiq Soulchild at New York’s S.O.B.’s. Since then, Hadar has worked or performed with the likes of Questlove, Bilal, Raheem DeVaughn, Mos Def, Dwele, Chrissette Michele and Joe.

Now, Hadar is prepping the May release of his sophomore set, “Fresh Attire.” “The album is an infusion of electric intercourse. It’s vibe-out music, but sexy at the same time,” he says. The first single is “Painted,” produced by Afta-1; other engineers include Mike Tenato and Montique Willis.

In addition, he’s featured on the Barnes & Noble exclusive compilation “Souvenirs,” on which he covers “Lean on Me.” He will also embark on a 10-city trek in June in North America, powered by a European tour.

“I was unsuccessful in the fashion industry, was bored and tired of losing jobs, so I thought I had to find something else,” he says. “But now, I truly can’t complain.”

—Mariel Concepcion

YOUR GUIDE TO UNSIGNED BANDS by Katie Hasty
Since then, Stratton has embraced the independent route. The pianist wrote, performed every instrument, produced and mixed subsequent albums “Divide” (2005), “The Crossing” (2007) and, just last month, “Orbit,” which was self-released on his Sleeping Pill Music label. Combined with what’s been registered with SoundScan, he’s moved 1,500 units on his own. He’s developing his audience (which includes fans in Australia, the United Kingdom and Germany) through the Internet, word-of-mouth and touring.

Stratton will embark on a self-financed nationwide trek of clubs (most likely in late April) in such major markets as New York, Boston and Detroit. “Orbit” is available digitally through Stratton’s Web site and for a limited time its purchase will act as a pre-order of the physical CD that will also arrive in spring.

“Most of my audience is comprised of people who are willing to really look inside themselves and be honest about how they feel or who they are,” Stratton says. “Many people I meet or get e-mails from have been through some dark times, and they connect to my music because of that. I tend to explore those darker places more often. It’s a particular niche, and I’m comfortable with that.”

—Christa Titus
Bridging A Gulf
The Monk Institute Extends Jazz Education From New Orleans To Panama

Danilo Perez stood before a blackboard at Loyola University in New Orleans last November. As a visiting instructor for the Thelonious Monk Institute of Jazz Performance, the pianist addressed seven master students. He implored them to search within themselves, not just as musicians but as people. It was the same challenge laid down, he said, by the legendary musicians who have played with: most recently, saxophonist Wayne Shorter.

Scrawled on the blackboard were complex diagrams of Afro-Caribbean rhythms: Perez was also drawing into his world. Little did they know how far that process would extend. In January, the Monk students participated as both performers and guest instructors in the Panama Jazz Festival, which Perez founded five years ago in his native land.

It was the latest step in a journey of transformation for these seven musicians that began last fall, when the Monk Institute’s master program relocated to New Orleans from its previous home at the University of Southern California in Los Angeles. At an announcement of the move last April, trumpeter Terence Blanchard, the program’s artistic director, invited the students to his native city—to an environment that has nurtured so many important jazz musicians, now a city in need. Blanchard’s recent Blue Note album, “A Tale of God’s Will (A Requiem for Katrina)” — which recently won a Grammy Award for best large jazz ensemble album—represented a personal healing in the wake of Hurricane Katrina. And the Monk Institute initiative, he said, was a more communal, perhaps more important offering.

“I thought long and hard about what to do after Katrina,” Blanchard said at an opening celebration, “and education seemed the key.”

Other than guitarist Davy Moore, a New Orleans native, the Monk masters students hail from across the United States and beyond: Carmichael, Calif. (trumpeter Gordon Au); Kansas City, Mo. (bassist Joe Johnson); Long Island, N.Y. (saxophonist Jake Salmon); Denver (drummer Colin Stranahan); and San Diego (vocalist Johnnay Kendrick). Pianist Vadim Neselovsky is born in Odessa, Ukraine.

For the past six months, they’ve soaked up instruction from Blanchard and other world-class visiting artists, including saxophonist Benny Golson and bassist Ron Carter. They’ve offered it, too, fanning out as teachers in New Orleans schools, helping to support a troubled education system that has nevertheless long been a breeding ground for jazz musicians.

Along the way, the seven musicians have formed a tightly knit ensemble; they’ve written a steady stream of new compositions performed during semi-regular gigs at such venues for the closing concert of Perez’s festival.

Yet more satisfying than the applause, more thrilling than even a chance to hang out at the home of salsa/film star Ruben Blades, Panama’s Minister of Tourism, was the experience of teaching music in Panama. Perez describes the event he founded as “an educational and cultural convention, as opposed to a traditional jazz festival.” Like Blanchard in New Orleans, Perez thinks that jazz education is the greatest gift he can offer his birthplace.

“I’m concerned that the economic boom in my country doesn’t really translate to education,” he says. “To give Panama stability and balance, we need to focus more on culture.”

Perez knew the experience of teaching a wide range of musicians in Panama—some natives, some who had traveled from throughout South and Central America—would be invigorating. “They have been chosen for the best education in the world,” he says of the Monk students. “Now they go to a place where students are craving information. That passion is sometimes easy to forget.”

“It was interesting to compare with clinics I’ve seen in Europe,” Neselovsky says. “Where often clinicians have to wait for questions in complete silence for few minutes.”

Dilapidated school buildings were transformed into music centers, and many of the students were from the poorer areas. “They drank up every bit of the festival like it was their last chance,” he says. “For most of them, actually, the festival really is a once-in-a-lifetime experience, since most don’t have any music program, much less jazz music, at their schools.”

A horn player would solo, sit down, and then another would take his place, Mooney adds. “And this would have gone on all day, if we hadn’t run out of time.”

During his inaugural speech last year, Blanchard said that jazz education depends upon “an old African culture of how information is passed on from generation to generation.” He described how Herbie Hancock and Wayne Shorter, both central figures in the Monk program, had passed on what they knew to him. “I passed that on to these students,” he said. “And they pass it on to younger students.”

In two distinct points along the Diaspora of which our oral tradition speaks—New Orleans and Panama City—the process seemed intact, and it made for good music.
DANYT KANE
Welcome to the Dollhouse
Producers: Various
Blackbird/Epic
Release Date: March 18

On a recent episode of MTV reality show “Making the Band 4,” the women of Danyt Kane expressed the desire to have more dance tunes and less slow jams on their sophomore set. Apparently, label head Sean “Diddy” Combs granted their wish. Unlike the quintet’s self-titled debut, which took a slightly more hip-hop soul approach, “Welcome to the Dollhouse” features more mid- and uptempo pop tracks produced by the likes of Danjahndz, Bryan-Michael Cox and Mario Winans. On the Missy Elliott-assisted “Bad Girl,” the group croons about its seductive ways over heavy drums, while the bass-laden “Sucka For Love” finds it confessing to being “addicted to kissing and hugging/touching and rubbing.” Elsewhere, the piano-based “Key to My Heart,” about the fear of losing a loved one, and “Anybody Listening” continue to demonstrate the ladies’ R&B roots.—MC

DEVOYTKA
A Mad and Faithful Telling
Producer: Devotchka
Anti-
Release Date: March 18

Denver-based Devotchka delivers another batch of aching, spacious and histrionic tunes on “A Mad and Faithful Telling.” Still included are sweeping strings and frontman Nick Urata’s dusty, quivering narration, taking the ever-crescending melodies through alternating universes of international influence, from mariachi to the Balkans. A good example of this is “Transliterator,” a hypnotically circular song that has repeating layers of horns and synths underneath Urata’s croon. “Basso Profundo” kicks things off with a Quixotic song and beat construction, while “Comrade Z” is sweet but upbeat, arranged with an obvious amount of care. If you’ve missed out on Devotchka’s own music or its contributions to “Little Miss Sunshine,” it’s about time you tried to dance—on or drink—along to its tunes.—KH

YAELE NAID
Yael Naim
Producers: Yael Naim, David Drihachev
Tel. O. Tard/Atlantic
Release Date: March 18

Apple scores again with its latest choice for sweet-voiced female ad singer. The airy vocals behind those MacBook Air promos are a French-Israeli import whose sparse coffee shop sound of a U.S. debut feels pleasantly Euro, while maintaining enough spunk to pull off a Britney Spears cover and appeal to the Norah Jones/Sia set. “Yael Naim” is simple, lifting and lovely. Whisper-thin ballad “Lachlom” is near-perfect as such things go, and the same goes for the twinkling “Far Far” (“How can you stay outside, there’s a beautiful mess inside”), while Naim’s cover of “Toxic” is a surprisingly fun track that carves a melodic core out of the original’s sculpted pop shell. Come for “New Soul,” stay for the full meal.—JV

ROCK

SHAWN MULLINS
honeyed
Producer: Shawn Mullins
Vanguard
Release Date: March 11

The careworn ambience of Shawn Mullins’ fifth studio album comes home with 2000s’ “6th Ward Pickin’ Parlour,” the Georgiaborn troubadour lost his mother and had his favorite guitar and songwriting computer stolen in a home burglary. And his dog died. But while “honeyed” has its share of laments, they’re not necessarily Mullins’ As on his previous releases the singer/songwriter creates a series of vividly drawn, three-dimensional characters and puts the weight of the world on them, usually with a Southern accent and a gripping affect that sucks the listener deeper into their stories. There’s rustic roots imagery of “See That Train,” where the ghosts of Johnny Cash and Elmore James tap in their unison, and the rich, swelling sound of the Band on “All in My Head.” “Song of the Self (Chapter 2)” is the kind of solo performance that evokes a mid-week sunset.—GG

THE HUSH SOUND
Goodbye Blues
Producer: Kevin Augunas
Decadence/Fueled by Ramen
Release Date: March 18

On the Hush Sound’s third album, Greta Salpeter shows off a voice fit for Broadway and some piano skills worthy of a recital. But her band keeps things light and fast, letting Salpeter’s piano keep pace with poppy, power-pop guitar riffs. Check the brief, dance-like breakdown of “Honey” or the almost rag-time bounce of “Love You Much Better.” There’s a bit of cabaret swing to “The Boys Are Too Refined,” and Salpeter brings a dash of lounge-singer blues to her vocals on “That’s Okay.” Indeed, “Goodbye Blues” goes down easy, and much of the credit belongs to the Chicago-based band’s ability to dive in and out of musical eras, trying on styles like accessories to a party.—TM

THE KILLS
Midnight Boom
Producer: the Kills
Domino
Release Date: March 18

“I’m bored of cheap and cheerful,” Alison “VV” Mosshart sings on the Kills’ third album—as if cheap and cheerful have ever been part of the Anglo-Brassie duo’s MO. “Midnight Boom” travels the same darkly kinky, sexually tense terrain as its predecessors, with Moss hart and platonic partner Jamie Hince teasing listeners with what sure sound like lascivious exchanges and duets. This time, however, the Kills have found a new kind of beat. Inspired by a documentary about the rhythmic playground pattern in America during the 50s, most of the dozen songs on “Midnight Boom” are driven more by looped beats. As a result, the melodies on such tracks as “Getting Down,” “Cheap and Cheerful” and the hand-clapping “Sour Cherry” are framed with spare, sparse rock—while “LA Fever” and “Alphabet Pony” boast an urban, nearly hip-hop ambience.—GG

BLACK TIDE
Light From Above
Producer: Johnny K
Interscope
Release Date: March 18

Much like next-gen thrash peer Trivium, Black Tide is impressing headbangers many years its senior thanks to its accomplished style of classic hard rock with a modern twist. The band gives its dual-guitar, beat-pumping all-in-full “Shockwave” and “Enterprise”; its youth is only revealed with titles like “Warriors of Time”—replete with “wash oh oh oh”—and “Live Fast Die Young.” That doesn’t stop Black Tide from making it plain that it’s after some hot luvin’ on the masculine plea “Let Me” and from including a cover of Motelica’s “Hit the Lights.” Few can truly replicate the mighty M, but Black Tide does kick it hard and well. The quartet falls into jamm mode on title track “Light From Above,” which well-suits its yen for thick riffs, thumpy bass and determined lyrics.—CLT

WORLD

VARIOUS ARTISTS:
Umalali: The Garifuna Women’s Project
Producer: Ivan Duran
Cutbank/Stone/et
Release Date: March 18

Five years in the works, the Garifuna Women’s Project is the brainchild of producer/musician Ivan Duran, a native of Belize. The Garifuna people are the descendants of African slaves who intermarried with Carib and Arawak Indians. They live primarily along the Caribbean coast of Belize, Honduras, Nicaragua and Guatemala. Duran traveled the region, compiling Garifuna songs by collecting women who knew them. The result is an album full of captivating music, artfully embellished by Duran’s studio magic. Garifuna women wrote 10 of its 12 tracks. For openers, check out “Menusa,” a traditional work song featuring vocals by Chelila Torres and Desere Diego, and a great arrangement by Duran that exudes an Afro-Cuban vibe. Silvia Baltazar Roches sings her self-penned “Barubana Yagian” (Take Me Away), with an inviting lyric and an equally vibrant Afro-pop feel.—PVV

ROCK

Daniel Lanois
Here Is What Is
Producer: Daniel Lanois
Red Floor Records
Release Date: March 18

As a producer more interested in atmospheric sensibilities than technical perfection, Daniel Lanois has masteredmind career-defining albums for U2, Bob Dylan and Peter Gabriel, often reinventing their sound by adding layers of mystery and depth. Recorded with jazz drummer Brian Blade and pianist Garth Hudson, Lanois’ sixth studio album is an eclectic mix of richly textured rock songs, mel low blues and hypnotic instruments, interspersed with snippets from philosophical conversations with mentor Brian Eno. Ghostly fuzz guitars hover over the title track, and the haunting “Where Will I Be,” previously recorded by Emmylou Harris, reveals a soulful songwriter. Though limited in range, Lanois’ hushed vocals are pure and soothing on the Dylan-inspired “Not Fighting Anymore,” but he seems even more at home in the sublime, wordless waves of his pedal steel guitar (“Bladestell,” “Sacred and Secular”).—SP

HILL told Billboard that money was his main incentive when he made the transition from artist development/producer to rapper. Today, riches are predictably a recurrent theme throughout his debut album, which features head-bopping, neck-jerking production from Drumma Boi (Young Jeezy, Yung Joc) throughout. On the guitar-based “This Morning,” Rocko daydreams about Ben Franklins, while on the appropriately titled “Hustlin’,” he unabashedly admits his fear of going “back to being broke.” The obsession is a bit much on tracks like the drumpy “Busy,” where he claims to be so occupied making money that he can’t even talk or walk. But Rocko comes off less avuncular on a dedication to his mother: “I’m Huggin’ Love Too,” with an assist from R&B singer/girlfriend Monica, and on the repentant “Karma,” where he most effectively demonstrates his storytelling skills.—MC
ELECTRONIC CLARK
Turning Dragon
Producer: Chris Clark
 Warp
 Release Date: March 18

One never knows what to expect from Warp electronic purveyor Chris Clark, who seems just as likely to be pummeling you with brutal beats one moment as he does floating into an ambient netherworld the next. He does both and then some on "Turning Dragon," which relies less on the time-tested formula of labelmates like Aphex Twin and Squarepusher in favor of a more original bill of fare. The first few songs are like aural Red Bull; "New Year Storm" beams tantalizing bits of melody through crackling electronic drums, while relentless "Vocalan Veins" is the kind of futurisitic disco Clark nailed on 2006’s "Body Riddle." He takes a turn for the ultra-minimal, vaguely industrial on "Gaskarth/Cyrk Dedication," while "Hot May Slides" emotes like a heartbroken robot. The last two tracks cement the split personality: "Beg" is in-your-face club music, while bouncy synth leads slowly uncoil on the sleek,inate Persim."—JC

CHRISTIAN
JAMIE JAMGOCHIAN
Above the Noise
Producer: Nathan Nockels
Centricity Records
 Release Date: Feb. 26

This Massachusetts native honed her gifts as a worship leader at a large church in Washington before landing a record deal with Centricity. Her debut disc spanned the hit "Hear My Worship" and paved the way for this impressive sophomore set. Jamie Jamgochian’s voice is a beautiful instrument, and she sounds like she’s really leaning into these songs with greater confidence and conviction. "Amaze Me" is an inspiring song with a beautiful melody and one of her most vulnerable lyrics, and "God Unchanging" is a vibrant worship anthem. Though she’s gifted songwriter in her own right, Jamgochian abounds with great material from such writers as Nichole Nordeman, who penned the gorgeous ballad "Heal the Wound." There’s a more contemporary flavor and polished pop sound to this album, which perfectly suits Jamgochian’s talents.—DEP

GOSPEL
DIONNE WARWICK
Why We Sing
Producers: various
Rhino
 Release Date: April 1

While the several tunes nod to a perfectly realized, contemporary gospel sound (“With All My Heart,” “I’m Going Up,” Kirk Franklin’s “Why We Sing”) come across just fine on Dionne Warwick’s latest, it’s the down-home, classic Sunday-morning songs that delight without any competition from the multifaceted genre. She shows an unparalleled master’s touch on a fervent array of unapologetically seminar gospel (“Old Landmark,” “Jesus Loves Me,” “Rise, Shine and Give God the Glory”). A stirring celebration from a great talent, still at the top of her form.—GE

SINGLES

POP
JOSH KELLEY
Unfair (3:23)
Producers: Bryan Todd,000
Writer: D. Warren
Publisher: Realongs/ASCAP
DNA Records

The lead single from Josh Kelley’s fourth studio album, “Special Company,” marks the first time the singer/songwriter has recorded a cut that wasn’t his own. Kelley connected with Diane Warren’s "Unfair" by the title: he’s the signature bluesy vocals with some bouncy guitar funk, making this love song come across as refreshingly upbeat. Kelley also rolls in and out of his falsetto with ease, another appreciable element. Aside from "Unfair," he produced the entire album: future hits abound, including "Masterpiece," "Lift Me Up," "Tidal Wave," "Falling in Love With You" and "Hey Kate."—MM

DUFFY
Mercy (3:40)
Producers: Steve Booker
Writer: Linkin Park
Publishers: various

Linkin Park liked the bare-bones, briskly handclapping parameters of latest radio hit "Bleed It Out" enough to follow with a similar track. The seltzer-crisp intro of "Given Up" snaps at you and insists on attention, then clears the way for Dave "Phoenix" Farrell’s trembling bass. An unexpected breakdown at the bridge lightly flirts with death metal—we’ve never heard Linkin’s guitars down-tune this low or Chester Bennington hold a raspy scat that long. Quick, clean fun.—CLT

RASCAL FLATTS
Every Day (4:14)
Producers: Dann Huff
Rascal Flatts
 Writers: J. Steele, A. Moreno
Publisher: Jeffrey Steele/BPI/My

Lyric Street

Rascal Flatts, which has charted at country with more hits than any other group this decade, ramps up the third single from "Still Feels Good," a heartfelt power ballad ambitious enough to hold meaning for family, a lover or friend. "Every Day" is a shout-out to those who anchor our lives: "Sometimes the place I go is so deep and dark and desperate, I don’t know how every day saves my life." This song is time sweet vocals, tropical crossovers, and though it offers signature Flatts country harmonies, it’s one of those compositions any act would fight to land on its record. Gary LeVox’s emotionally engaging lead vocals and a dramatic guitar break ensure "Every Day" will maintain Flatts’ lofty chart heights.—MM

TRIPLE A
K.D. LANG
I Dream of Spring (4:02)
Producer: K.D. Lang
Writers: k.d. lang, D. Pitch
Publisher: Universal/ Pulling Teeth

Nonesuch

The ballad "I Dream of Spring" is not only the lead single from K.D. Lang’s new "Watershed," but the Canadian singer/songwriter’s first non-cover solo single since 2000. It is not, however, a radical departure from the web of pop, country, jazz and rock over which she’s been deploying that gorgeous, nuanced voice for decades. A breathy tale of "frozen lovers" and "frightfully cold" beds coupled with a pleasantly minimal drum machine beat and a wash of Spanish guitar, building to a swell of lap steel twang (courtesy of Greg Leisz) and overwrought strings, as Lang’s big chorus fights for purchase among the instrumentation. It’s almost as if Lang the producer overpowers Lang the singer/songwriter. It’s a shame, too, because the quiet moments, where she glides across octaves and the guitar melody, are bare and beautiful.—IL

EDITED BY JONATHAN COHEN (ALBUMS) AND CHUCK TAYLOR (SINGLES)

CONTRIBUTORS: Jonathan Cohen, Marel Concepcion, Gordon Ely, Gary Graff, Katie Hasty, Jessica Lettman, Todd Martens, Michael Menachem, Sven Philips, Deborah Evans Price, Chuck Taylor, Christa Tipp, Phil Vane Vleck, Susan Vlakowitz, Jeff Veabel

RICK R: A new release predicted to hit the top half of the chart in the corresponding format.
A
nd in truth, I all started with Kevin Federline. As part of a subplot on the CW’s prime-time teen soap “One Tree Hill,” singer/songwriter Kate Voegele was introduced as “Mia,” a backup singer who gets her big break when Federline’s character washes out. Voegele performed a new song in each of the six episodes she appeared in—and the viewers responded: “(One Tree Hill)” averages 3 million viewers each airing.) According to Nielsen SoundScan, Voegele’s album “Don’t Look Away” has sold 67,000 copies, and a whopping 33% of that—22,000 copies—were sold as digital albums. In addition, she’s filmed 186,000 track downloads.

“Last summer my manager called and said there was a casting call for a female musician on ‘One Tree Hill’ and asked if I knew the show,” Voegele says. “And obviously I knew it, but I’m not an actress. I gave it a shot anyway, and it was great. It’s a lot like being in the studio as a musician—they do a lot of different takes from different angles, just like in the studio you do a lot of different takes and you piece together what you like.”

One of the songs performed on the show, “Only Fooling Myself,” has been designated as the lead single from “Don’t Look Away,” and Voegele will film a video in the coming weeks under the direction of Phil Griffin, who previously worked with Amy Winehouse and LeAnn Rimes.

But now that her “One Tree Hill” tour of duty has come to a close, can Voegele continue to build upon her popularity without that weekly TV platform? Without a doubt, MySpace Records GM I Scavo says, noting that the label has a deal with Interscope and that its promotional might can now influence Voegele’s career.

“If she had a break like this, we really wanted to capitalize on it,” Scavo says. “With ‘One Tree Hill,’ we wanted to know what the conversion rate would be—what it meant in terms of getting a real, physical human in a club. On her headlining tour she sold out a large percentage of the nights... Interscope can now take the reins in a lot of ways to get Kate further along in her trajectory.”

After finding a string of headlining dates in March, Voegele will start a monthlong U.S. tour with Hanson in April.

“I’m focusing on performing, but I’m having so many cool experiences right now that I can’t not be inspired to write,” she says. “I write a lot of songs on planes.”

**IN VOGUE**

**Kate Voegele Builds On Her ‘One Tree Hill’ Exposure**

**SECCULAR MEETS SACRED**

Divino’s Hit Bridges Formats And Climbs Latin Chart


With heavy spins in Puerto Rico alone, the song jumps 11 places this week to No. 32 on Billboard’s Hot Latin Songs chart. The single is from “La Iglesia de la Calle” (“The Church of the Street”), a concept album released last fall on.../merch that pairs secular and religious artists on reggaeton and hip-hop tracks.

Pop and urban stations alike have picked up the song, a pop ballad produced by Echo and co-written by frequent reggaeton collaborator Divino and Puerto Rico-based Christian artist Abraham.

The album was co-produced by Gerardo “Rico Suave” Mejía and Luau Music president Raul Lopez. A release with new collaborations is set to be worked harder on the mainland this fall, Lopez says.

In Puerto Rico, “there’s more churches than McDonald’s,” says Lopez, whose company has developed such reggaeton acts as Angel & Kayo. “It’s a humongous market that we have ignored for years.”

Divino (real name: Daniel Velazquez) sings the part of a man declaring his need for God. “It’s a song that I did thinking about myself and the people who don’t practice religion but do have faith, and who look at the heavens every once in a while and say, ‘I’m sorry. I’m here.’”

Divino and Abraham are signed to Luau Music, which is distributed through Machete. Abraham (real name: Abraham Velazquez, no relation to Divino), who sings the part of God, hopes the hit will get those who don’t normally listen to Christian music to open their ears.

The song’s success so far is proof that “people are not only hearing the message, but they’re getting it,” Abraham says. —Ayala Ben-Yehuda

**Writer-Turned-Artist Garrett Gets A Grip**

Sean Garrett already sports one nickname for his hit-writing prowess: the Pen. But he hopes his debut as an artist will leave music fans hailing him as “Turbo 919.” That’s the title of his first album, due May 27 from Interscope/Interscope.

“James Bond’s alter ego may be 007, but mine is ‘Turbo 919,'” says Garrett. “I’m a huge James Bond fan, and he’s the streets but also carries an international vibe.”

Currently striking a vibe with U.S. listeners is lead single “Grippin’” featuring Ludacris (which moves 88-67 on Billboard’s Hot R&B/Hip-Hop Songs chart this week). Soon to be complemented by a Hype Williams-directed video, the single is an easy-grooving ode to having fun in bed.

“‘It’s not overt, not explicit,” Garrett says. “It’s just a fun record about something we’ve all experienced at some point. With this album, I just wanted to take it back to those days when albums were fun, had a concept, a title track, creative interludes.”

Garrett’s album is also highlighted by “One Day,” an acoustic piano song about marriage. Additional collaborators and guests include Rodney Jerkins, Akon, the Neptunes and Lil’ Wayne.

Acknowledging that the transition from songwriter/producer to artist can be bumpy, Interscope urban marketing head Chris Clancy is planning a series of Garrett-hosted, major-market studio listening sessions to build further awareness of the project.

“The reality is most people will be suspicious,” he says. “But soon is an incredible songwriter who knows good music and knows the public. He knows what he’s doing.”

—Gail Mitchell
Dancing Up The Charts

Teenage Double-Threat Julianne Hough Turns TV Exposure Into Nashville Success

Julianne Hough took the scenic route to Nashville.

Growing up one of five dancing and singing Utah siblings—sometimes nicknamed "the blonde Osmonds"—she moved to London to study performing arts at age 10. Five years later, she returned to Utah, then eventually moved to Los Angeles, where she joined the cast of A.R.C.'s "Dancing With the Stars."

She has partnered with the show's last two champions, Apollo Ohno and Hélio Castroneves, and this season is paired with TV/radio star Adam Carolla. Meanwhile, her debut Mercury single, the infectious "That Song in My Head" (written by Jim Collins, Wendell Mobley and Tony Martin), has caught the attention of country radio: This week, it jumps 51-43 on Billboard's Hot Country Songs chart.

Hough landed her deal with Mercury Nashville not long after her digital single "Will You Dance With Me?"—a collaboration with veteran producer David Malloy—peaked at No. 8 on iTunes' country chart last year.

"I've always wanted to sing country music," the 19-year-old says. "I've been singing as long as I've been dancing and it's actually a bigger passion of mine."

Country KMPS Seattle music director Tony Thomas says Hough's involvement with "Dancing With the Stars" gives her a great head start in already having built a relationship with a lot of our listeners.

"In the end it's going to be about the strength of her music," Thomas adds. "But we're pleased with what we've heard so far."

Country WKIS Miami PD Ken Boesen sees benefits in the TV exposure as well. "We're always looking for ways to pleasantly surprise the audience. Julianne Hough's music is a fantastic way to marry two things the audience is into: 'Dancing With the Stars' and country music."

Country WSOC Charlotte, N.C., PD D.J. Stout calls Hough's single "one of the best debut singles I have heard by a female artist in a while." His audience agrees. "The reaction has been great and it's still early," Stout adds that he's not a regular viewer of "Dancing" and didn't know who Hough was. "Being in front of that many people each week is definitely a positive, but if the song wasn't good I wouldn't play it," he says.

After the show's season ends in May, Hough will head out on the road with Brad Paisley. Hough's self-titled album is due May 20.

Wise Beyond Their Years

It took nine albums and 20 years, but it looks like veteran Southern California punk band Pennywise might finally have a radio hit. "The Western World," the first single from its ninth album, "Reason to Believe," enters the Billboard's Modern Rock chart at No. 34 this week. It's Pennywise's highest chart position and only its third entry here; 1999's "Alien" peaked at No. 36, while 2001's "Fuck Authority" topped out at No. 38.

The song benefited from strong initial support at influential alternative station KROQ Los Angeles. "We met with them on Feb. 20 to play three songs, and midway through the second track, [senior VP of programming] Kevin Weathers yanked the disc out and told the DJ to put it in heavy rotation right away," MySpace Records GM J. Scavo says. "The phones lit up, and they wound up playing the song back to back."

Shawty Lo's Single Spreads His Story Beyond The South

D4L Records CEO Shawty Lo didn't really plan on a rap career. In fact, when he put out a mixtape in the Southeast two years ago, he gave it away for free. But a viral clip for a single from that mix wound up picking up spins on Atlanta video shows like "Oomp Camp TV"; meanwhile, a widely viewed documentary DVD spread Shawty Lo's name and story locally and beyond. And this week, after five months on Billboard's Hot R&B/Hip-Hop Songs chart, his latest single "Dey Know" sits at No. 8, and at No. 31 on the Billboard Hot 100.

The horn-driven track is drawn from Shawty Lo's debut album, "Units in the City," which was released Feb. 26. But it was a 2006 mixtape with DJ Screamin',"I'm Da Man," that set the wheels in motion.

D4L Records, distributed via Asylum Records, pressed 20,000 copies of the mixtape, followed in fall 2007 by DVD "The Raw Report: Shawty Lo-The Real Bankhead Story." Unlike the mixtape, which was given away for free, the DVD was sold hand-to-hand on the street and at such regional retailers as Peppermint Music.

Though there aren't any Nielsen SoundScan figures available for it, Shawty Lo's manager Johnnie Cabbelle says the DVD has sold more than 10,000 copies. "'The Raw Report' was the biggest part of his marketing plan," Cabbelle says, "because it shows the real Shawty Lo through his performances, studio recording, the 'Dey Know' video and him going through his neighborhood." In late 2007, D4L released a follow-up mixtape, "I'M Da Man Part 2." By December, the "Dey Know" clip was released nationally alongside a radio remix featuring sought-after M.C.'s Ludacris, Young Jeezy and Plies.

Shawty Lo has had national attention before, as part of the group D4L, whose hugely successful "snap" hit "Laffy Taffy" topped the Hot 100 in 2006. But with "Dey Know," he's now a successful solo artist in his own right.

"The beat is a mixture of the northern and southern sounds," Cabbelle says. "It's simple so people can sing the chorus and the lyrics easily.

Shawty Lo is prepping an official video for his next single, "Dunn Dunn," which drops in April.

—Hillary Crosley

The chart coup is sure to attract even more attention to the new album, due March 25 via MySpace Records. The band will offer the entire record for free via its MySpace page for two weeks, the first time the site has offered a full-album download accompanied by a global marketing campaign. In addition, the band will release a physical version of the record to stores and has also produced a limited-edition vinyl double-album, due April 8.

Pennywise's eight prior records were issued through Epitaph, which is teaming with MySpace records to co-release "Reason to Believe" in Europe and Australia. The group has already sold out shows in San Diego (March 26) and Los Angeles (March 27), which precede an Australian and Japanese tour in April.

—Courtney Harding
‘Idol’ Fans Sing A Loud ‘Hallelujah’

A cover of a song written by a 73-year-old composer and performed by a singer who died more than 10 years ago may not sound like the ingredients of a top-selling download. But when the straw that stirs is “American Idol,” throw out the recipes.

Contestant Jason Castro delivered “Hallelujah” on the top-rated Fox juggernaut—not a version reminiscent of the original take by rock and roll Hall of Fame inductee Leonard Cohen, but one that paid homage to second-generation musician Jeff Buckley, who drowned in 1997.

Castro’s performance obviously struck a chord with viewers, as Buckley’s version tops Hot Digital Songs with 178,000 downloads sold, the largest song spike this year. (‘American Idol’ performance.

While “Idol” has created ripples on Top Pop Catalog Albums since the show’s early days and on Hot Digital Songs since that list joined these pages, this is by far the biggest impact that an oldie download has pulled from the talent contest.

Five Bon Jovi songs charted last year when the week after a thriller, including the band’s then-new “(You Want) To Make a Memory,” which drew 51,000 that week. The largest of Bon Jovi’s four oldies to make that week’s chart was “Wanted Dead or Alive” which drew 39,000 downloads to rank at No. 20 and until now, that had been the biggest digital week for an “Idol”-juiced oldie.

Even with those five songs splitting the vote, combined sales of all five charting Bon Jovi songs that particular week fell more than 4,000 downloads shy of what Buckley’s “Hallelujah” does by itself this week. All this for a song that never appeared on any Billboard chart when Buckley was alive. The song, previously used on TV drama “The OC,” placed one earlier week at No. 42 on Hot Digital Tracks in May 2004. Due to the age of the recording, and because it is not receiving current-rotation airplay, it is preempted from entering the Hot 100.

The album that hosted it, “Grace,” also gets a lift this week, bowing on Top Pop Catalog at No. 10, selling almost 7,000 copies, more than 13 times its prior-week sales. But all 38% of the album’s sales come from digital downloads.

Now I have to chuckle at all that speculation we read in the press when “Idol” got ready to return to the airwaves in January. Would this be the season Fox’s franchise starts to fade? What to make of its premiere-week ratings being off last year’s first week? We now know the answers are not real — and much. After the first week, its ratings have kept pace with 2007 and it remains the only current show to draw the kinds of numbers that hit TV shows drew in the 70s. Back when so many viewers only had to three five channels to choose from.

Now, we can’t expect this sort of sales reaction in every subsequent week. Castro obviously touched viewers as he did “Idol” judge Simon Cowell. How many downloads did Castro’s own version sell? We don’t know. As contest downloads sold via Apple’s iTunes Music Store do not appear on Nielsen SoundScan, a stipulation imposed by the show’s producers.

I’m not surprised by that arrangement, because prior to distribution through Apple, Fox declined to report “Idol” MP3 sales from the show’s Web site to SoundScan. Can’t say I blame them, either. Given the sky-is-falling snark engendered by this year’s first-week ratings, putting those numbers in the ether would only prompt more squawking.

JACKSON TO JACKSON: One Jackson hands the Billboard 200 crown over to another, but the new king of the charts is neither of the Jackson 5. This time R&B empress Janet hands off to country king Alan Jackson, as he carves his fourth No. 1 on the Billboard 200, his 12th on Top Country Albums. Jackson rolls on with 119,000 sold, the only album on the market to surpass 100,000 this week. That’s shy of the opening week of his last studio album, “Like Red on a Rose,” which began with 148,000 in 2006, but more than the 106,000 that his Christian collection, “Precious Memories,” drew in its first week, earlier that year.

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**MARKET WATCH**

**A Weekly National Music Sales Report**

**Weekly Unit Sales**

**This Week**

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*(Digital album sales are also counted within album sales)*

**Weekly Album Sales (Million Units)**

**Year-To-Date**

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*(Digital album sales are also counted within album sales)*

**DIGITAL TRACKS SALES**

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**CHART BEAT**

**Collie Buddist’s “Bobby” is the ninth song this millennium to reign over the Adult Contemporary chart for 11 consecutive weeks or more. Just counting songs by solo female artists, “Bobby” is in fourth place, surpassed only by songs from Colbie Caillat, Kelly Clarkson and Faith Hill. Think you know what they are? Go to billboard.com/trend to find out for certain.**

**Fred Bronson also reports on Michael McDonald’s highest-debuting album in four years, as “Soul Speak” enters the Billboard 200 at No. 12.**
<table>
<thead>
<tr>
<th>Artist/Label</th>
<th>Title</th>
<th>Week of</th>
<th>Release Date</th>
<th>Price</th>
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| Alan Jackson | Good Time | 3 | 4/19/2008 | $1.75-

**THE BILLBOARD 200 ARTIST INDEX**

**ARTIST**

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<td>Barbra Streisand &amp; Pink Martini</td>
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<td>Back To Black</td>
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<td>S&amp;M 1969</td>
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<tr>
<td>Rise Above This</td>
<td>Bastille</td>
<td>Republic Records</td>
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Data for week of March 22, 2008. For chart reprints, call 646.654.4633. Go to www.billboard.biz for complete chart data.
### POP 100 AIRPLAY

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<th>Title</th>
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### POP MUSIC VIDEOS

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<tr>
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<td>STRONG</td>
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<td>108</td>
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<td>87</td>
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### Top R&B/Hip-Hop Albums

<table>
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<tr>
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<td>JAY-Z</td>
<td>Thirteen</td>
<td>18.98</td>
</tr>
<tr>
<td>2</td>
<td>50 CENT</td>
<td>The New York Messiah</td>
<td>18.98</td>
</tr>
<tr>
<td>3</td>
<td>LIL' WAYNE</td>
<td>Tha Carter III</td>
<td>18.98</td>
</tr>
<tr>
<td>4</td>
<td>RICK ROSS</td>
<td>STREET LUGGAGE</td>
<td>18.98</td>
</tr>
<tr>
<td>5</td>
<td>B.o.B</td>
<td>The Great American R&amp;B Rap &amp; Hip Hop Tour</td>
<td>18.98</td>
</tr>
<tr>
<td>6</td>
<td>T.I.</td>
<td>T.I.'sescapade</td>
<td>18.98</td>
</tr>
<tr>
<td>7</td>
<td>T-PAIN</td>
<td>Painiat</td>
<td>18.98</td>
</tr>
<tr>
<td>8</td>
<td>JUICE WRLD</td>
<td>Juice</td>
<td>18.98</td>
</tr>
<tr>
<td>9</td>
<td>BIA</td>
<td>Come On Girl</td>
<td>18.98</td>
</tr>
<tr>
<td>10</td>
<td>KANYE WEST</td>
<td>808s &amp; Heartbreak</td>
<td>18.98</td>
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### Top Blues Albums

<table>
<thead>
<tr>
<th>No.</th>
<th>Artist</th>
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</thead>
<tbody>
<tr>
<td>1</td>
<td>STEVIE RAY VAUGHAN AND DOUBLE TROUBLE</td>
<td>The Real Deal: Greatest Hits Vol. 1</td>
<td>18.98</td>
</tr>
<tr>
<td>2</td>
<td>NORTH MISSISSIPPI ALLSTARS</td>
<td>North Mississippi Allstars</td>
<td>18.98</td>
</tr>
<tr>
<td>3</td>
<td>STEVIE RAY VAUGHAN &amp; FRIENDS</td>
<td>Stevie Ray Vaughan &amp; Friends</td>
<td>18.98</td>
</tr>
<tr>
<td>4</td>
<td>SMOKIN' JOE KUBEK &amp; B'DIS</td>
<td>Greatest Hits</td>
<td>18.98</td>
</tr>
<tr>
<td>5</td>
<td>BACK DOOR SLAM</td>
<td>Back Door Slam</td>
<td>18.98</td>
</tr>
<tr>
<td>6</td>
<td>ROOMFUL OF BLUES</td>
<td>Roomful of Blues</td>
<td>18.98</td>
</tr>
<tr>
<td>7</td>
<td>JOHNNY WINTER</td>
<td>Ralph Breaks The Boom</td>
<td>18.98</td>
</tr>
<tr>
<td>8</td>
<td>JOE BONAMASSA &amp; FRIENDS</td>
<td>Live Bootleg Series Vol. 2</td>
<td>18.98</td>
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<tr>
<td>9</td>
<td>OTIS TAYLOR</td>
<td>Recapturing The Banjo</td>
<td>18.98</td>
</tr>
<tr>
<td>10</td>
<td>EDdy THE CHIEF CLEARWATER</td>
<td>Black Snake Moan</td>
<td>18.98</td>
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</table>

### Charts Covered by McDonald

Michael McDonald follows his two Motown tribute albums with third covers set "Soul Speak at No. 10 on top R&B/Hip-Hop Albums and No. 12 on the Billboard 200 (28,000). Among the album's tracks are classics from Bob Marley, Da-\line War, and Stevie Wonder. McDonald's version of "Love T.K.O." moves 31-27 on Adult R&B and grants his first solo bow on Hot R&B/ Hip-Hop Songs since 1991 at No. 92.

Overall, the volume of the top 100 on R&B Albums is down 42% after Janet Jackson, Erykah Badu, Webbie and Shawty Lo bowed in the top five last issue. The top three titles each lose at least 65% in core R&B sales. But the chart will recover next week when albums from Snoop Dogg and Fat Joe arrive.

—Ralph George
## Chart Data

### Country Songs

<table>
<thead>
<tr>
<th>#</th>
<th>Title</th>
<th>Artist(s)</th>
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<tbody>
<tr>
<td>1</td>
<td>&quot;Just Got Started Lovin'&quot; You</td>
<td>Carrie Underwood</td>
</tr>
<tr>
<td>2</td>
<td>&quot;Big Deal&quot;</td>
<td>Alan Jackson</td>
</tr>
<tr>
<td>3</td>
<td>&quot;You Lost Me&quot;</td>
<td>Travis Tritt</td>
</tr>
<tr>
<td>4</td>
<td>&quot;Feel Like I'm Walking&quot;</td>
<td>Rick Springfield</td>
</tr>
<tr>
<td>5</td>
<td>&quot;That Don't Impress Me Much&quot;</td>
<td>Kenny Chesney</td>
</tr>
<tr>
<td>6</td>
<td>&quot;The Weight of These Wings&quot;</td>
<td>Brad Paisley</td>
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<tr>
<td>7</td>
<td>&quot;You've Got a Way&quot;</td>
<td>Trisha Yearwood</td>
</tr>
<tr>
<td>8</td>
<td>&quot;The Man That She Thinks I Am&quot;</td>
<td>Montgomery Gentry</td>
</tr>
<tr>
<td>9</td>
<td>&quot;Home&quot;</td>
<td>Blake Shelton</td>
</tr>
<tr>
<td>10</td>
<td>&quot;In the Blood&quot;</td>
<td>Jamey Johnson</td>
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</table>

### Hit Predictor

- **Artist**: Miranda Lambert
- **Title**: "I'm Still in Love with You"

### Billboard

**MAFIA MAKES A HIT WITH NEWCOMER OTTO**

Soulful singer James Otto collects his first top 10 on Hot Country Songs as "Just Got Started Lovin' You" advances 12-10. With 19.3 million audience impressions during the tracking week, Otto’s song gains 1.9 million impressions, the second-biggest spike inside the top 10. Issued on the Muzik Mafia’s recently shuttered Raybaw imprint and worked to radio by Warner Bros., Otto’s song is the first top 10 achievement by a Warner Bros. newcomer since the W Introductions’ "Leave the Pieces" rose 11-8 in the July 29, 2006, issue. Otto is the second artist so far this year to crack the top 10 for the first time, following Chuck Wicks’ No. 5 peak with "Stealing Cinderella" last issue. During the same period last year, Jason Michael Carroll became the only top 10 rookie when "Alyssa Lies" reached No. 5 in the March 3 issue. Otto’s new track introduces his "Sunset Man" album, due at retail April 8. Muzik Mafia godfather John Rich is the co-producer. - Wade Jessen
NOT LATIN SONGS:

[Song title] (Artist)

Latin rhythm.

1. **GOTAS DE AGUA DULCE** (Enrique Iglesias)
2. **TE QUIERO** (Conjunto Primavera)
3. **DONDE ESTÁN CORAZÓN** (Los Secretos)
4. **TE LLORO** (Grupo Auténtico)
5. **SOPRÉ MÍ NIEVES** (La Arrolladora Banda El Limón)
6. **ME ENAMORÓ** (Los Primos)
7. **ESTOS CELOS** (Vicente Fernández)
8. **UN BUEN PERDIDOR** (K-Paz Whith Franco De Vita)
9. **TU QUE TE IGUALÓ** (Grupo Rebagliati)
10. **SOLO TE OLVIDARÁ** (Cuco & Los Guayabitos)
11. **CUANTO TE QUIERO** (Los Indestructibles)
12. **SIN TU CORAZÓN** (K-Paz Whith Franco De Vita)
13. **MI HERMANO** (Juan Luis Guerra & Tito Puente)
14. **CIELITO LINDO** (Enrique Iglesias)
15. **HACER UN CAMBIO** (Los Arrabales)
16. **EL DUENDE** (La Sonora Matancera)
17. **EL ROSAL** (Manuel Benitez)
18. **LO MAMBO** (Un Pescador)
19. **SOMOS AMIGOS** (Henry Paul & Chucho Valdés)
20. **ME CONVENCÍ** (El Recodo)
21. **NO TE VAYAS** (Enrique Iglesias)
22. **QUE TE QUERÍA** (Los Gemelos)
23. **NOS CONOCIMOS** (Los Bubok)
24. **DÓNDE ESTÁN** (El Recodo)
25. **EL ABUELO** (Los Primos)
26. **EL PRINCIPIO** (Los Primos)
27. **SÓLO AMÉ** (Angélica Rivera)
28. **EN UN ÁREA** (Juan Luis Guerra & Tito Puente)
29. **GRUPO NUEVA SIN TU** (Grupo Nueva)
30. **QUIERO** (Los Primos)
31. **ME AMARÁS** (Los Compadres)
32. **SÓLO VAS A AMAR** (Los Primos)
33. **SÉ AMOR** (Los Primos)
34. **TE QUE DIJE** (Los Primos)
35. **NO TE VAYAS** (Los Primos)
36. **NO TE HAGAS** (Los Primos)
37. **EN UN ÁREA** (Juan Luis Guerra & Tito Puente)
38. **KIKI DE LA LUZ** (Los Primos)
39. **NO TE HAGAS** (Los Primos)
40. **NO ME DIGAS QUE NO** (Los Primos)
41. **AHORA ES** (Grupo Nueva)
42. **COMO EN LOS BUENOS TIEMPOS** (Los Primos)
43. **LA VECINITA** (Los Primos)
44. **SOLO UN SECRETO** (Los Primos)
45. **SOLO TENGOS PARA MI** (Los Primos)
46. **ME ARREDOLLÉ ANTE TÍ** (Los Primos)
47. **CALABRIA 2008** (Los Primos)
48. **AHORA ENTENDÍ** (Los Primos)
49. **YAH NUNCA MAS** (Los Primos)
50. **COMIENZO DEL FINAL** (Los Primos)
51. **AMANTES ESCONDIDOS** (Los Primos)
52. **COMO UN LOBO** (Los Primos)
53. **OYE, DONDE ESTÁ EL AMOR** (Los Primos)
54. **DÉMALO EL MAS MESTO** (Los Primos)
55. **TAL VEZ** (Los Primos)
56. **INACENZABLE** (Los Primos)
57. **CÓMO ME SOLEDAD** (Los Primos)
58. **INCLUÍDABLE** (Los Primos)
59. **DON'T STOP THE MUSIC** (Los Primos)
60. **MALDITO TEXTO** (Los Primos)
61. **QUIERO** (Los Primos)
62. **LETS DO IT** (Los Primos)
63. **LOLA** (Los Primos)
64. **AQUÍ ESTÁ** (Los Primos)
65. **LA RATA PAZ** (Los Primos)
66. **PEQUEÑA MÓDULAO** (Los Primos)
67. **EL GATO** (Los Primos)
68. **EL DESMAYO** (Los Primos)
69. **EL GRANDES** (Los Primos)
70. **EL CONQUISTADOR** (Los Primos)
71. **NO ME OLVIDES** (Los Primos)
72. **NO TE OLVIDES** (Los Primos)
73. **NO TE VAYAS** (Los Primos)
74. **HACIMOS HISTORIA** (Los Primos)
75. **HACIENDO HISTORIA** (Los Primos)
76. **HACIENDO HISTORIA** (Los Primos)
77. **HACIENDO HISTORIA** (Los Primos)
78. **HACIENDO HISTORIA** (Los Primos)
79. **HACIENDO HISTORIA** (Los Primos)
80. **HACIENDO HISTORIA** (Los Primos)

**TOP LATIN SONGS**

1. **GOTAS DE AGUA DULCE** (Enrique Iglesias)
2. **TE QUIERO** (Conjunto Primavera)
3. **DONDE ESTÁN CORAZÓN** (Los Secretos)
4. **TE LLORO** (Grupo Auténtico)
5. **SOPRÉ MÍ NIEVES** (La Arrolladora Banda El Limón)
6. **ME ENAMORÓ** (Los Primos)
7. **ESTOS CELOS** (Vicente Fernández)
8. **UN BUEN PERDIDOR** (K-Paz Whith Franco De Vita)
9. **TU QUE TE IGUALÓ** (Grupo Rebagliati)
10. **SOLO TE OLVIDARÁ** (Cuco & Los Guayabitos)

**TOP LATIN ALBUMS**

1. **TE QUIERO** (Conjunto Primavera)
2. **DONDE ESTÁN CORAZÓN** (Los Secretos)
3. **TE LLORO** (Grupo Auténtico)
4. **SOPRÉ MÍ NIEVES** (La Arrolladora Banda El Limón)
5. **ME ENAMORÓ** (Los Primos)
6. **ESTOS CELOS** (Vicente Fernández)
7. **UN BUEN PERDIDOR** (K-Paz Whith Franco De Vita)
8. **TU QUE TE IGUALÓ** (Grupo Rebagliati)
9. **SOLO TE OLVIDARÁ** (Cuco & Los Guayabitos)
10. **CUANTO TE QUIERO** (Los Indestructibles)

**CHARTS LEGEND on Page 84**
### LATIN AIRPLAY
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<td>&quot;Don Omar&quot;</td>
<td>Don Omar</td>
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<tr>
<td>&quot;Pa' Ti&quot;</td>
<td>Don Omar</td>
</tr>
<tr>
<td>&quot;My Life, My Love&quot;</td>
<td>Alejandro Fernandez, Paulina Rubio</td>
</tr>
<tr>
<td>&quot;Cancion de Amor&quot;</td>
<td>Don Omar</td>
</tr>
<tr>
<td>&quot;Quiero Ser&quot;</td>
<td>Don Omar</td>
</tr>
<tr>
<td>&quot;Tito El Bambino&quot;</td>
<td>Don Omar</td>
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<td>&quot;Mi Vecina&quot;</td>
<td>Don Omar</td>
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<tr>
<td>&quot;What Hurts The Most&quot;</td>
<td>Joe Nichols, Rascal Flatts</td>
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### LATIN ALBUMS
#### POP
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<td>&quot;SoLo&quot;</td>
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### Japan - Albums

**March 11, 2008**

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<td>1</td>
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<td>2</td>
<td>Celine Dion</td>
<td>Complice Act PT (EP Live Edition)</td>
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<tr>
<td>3</td>
<td>Michael Jackson</td>
<td>Thriller - 25th Anniversary Edition</td>
</tr>
<tr>
<td>4</td>
<td>Mark Ronson</td>
<td>Version #1</td>
</tr>
<tr>
<td>5</td>
<td>Nick Cave &amp; The Bad Seeds</td>
<td>London By Love</td>
</tr>
<tr>
<td>6</td>
<td>Amy Winehouse</td>
<td>Back to Black</td>
</tr>
<tr>
<td>7</td>
<td>Nick Cave &amp; The Bad Seeds</td>
<td>Live from Reading</td>
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<tr>
<td>8</td>
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<td>10</td>
<td>KIMIYOI GAKARI</td>
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### United Kingdom - Albums

**March 9, 2008**

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<td>Duffey</td>
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<td>3</td>
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<tr>
<td>4</td>
<td>Michael Jackson</td>
<td>Thriller - 25th Anniversary Edition</td>
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<tr>
<td>5</td>
<td>Mark Ronson</td>
<td>Version #1</td>
</tr>
<tr>
<td>6</td>
<td>Nick Cave &amp; The Bad Seeds</td>
<td>London by Love</td>
</tr>
<tr>
<td>7</td>
<td>Mika</td>
<td>Life in Action - Motion - Ocean, J-A-C-L-I-C</td>
</tr>
<tr>
<td>8</td>
<td>ADELE</td>
<td>Defying Gravity</td>
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<tr>
<td>9</td>
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<td>That's Life</td>
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### Germany - Albums

**March 11, 2008**

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<td>Amelie</td>
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<tr>
<td>2</td>
<td>Steven Stoll</td>
<td>Goldfarb für Dich</td>
</tr>
<tr>
<td>3</td>
<td>Various Artists</td>
<td>Take That</td>
</tr>
<tr>
<td>4</td>
<td>Amy Winehouse</td>
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</tr>
<tr>
<td>5</td>
<td>Duffey</td>
<td>Hoopla</td>
</tr>
<tr>
<td>6</td>
<td>Alex James</td>
<td>Middle Ground</td>
</tr>
<tr>
<td>7</td>
<td>Nick Cave &amp; The Bad Seeds</td>
<td>London by Love</td>
</tr>
<tr>
<td>8</td>
<td>Alternate - Flying</td>
<td>The Wrong End</td>
</tr>
<tr>
<td>9</td>
<td>Roger Kein</td>
<td>Hase - InterSCOPE</td>
</tr>
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<td>10</td>
<td>Roger Kein</td>
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### France - Albums

**March 13, 2008**

<table>
<thead>
<tr>
<th>Position</th>
<th>Artist</th>
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</tr>
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<tbody>
<tr>
<td>1</td>
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<td>Back to Black</td>
</tr>
<tr>
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<td>Various Artists</td>
<td>Heartbreak Hotel</td>
</tr>
<tr>
<td>3</td>
<td>Various Artists</td>
<td>Keep on Living</td>
</tr>
<tr>
<td>4</td>
<td>Various Artists</td>
<td>Home Sweet Home</td>
</tr>
<tr>
<td>5</td>
<td>Thomas Dutronc</td>
<td>Love Me Up</td>
</tr>
<tr>
<td>6</td>
<td>Vanessa Paradis</td>
<td>Unido</td>
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### Australia - Albums

**March 9, 2008**

<table>
<thead>
<tr>
<th>Position</th>
<th>Artist</th>
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</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Jack Johnson</td>
<td>Back to Black</td>
</tr>
<tr>
<td>2</td>
<td>Various Artists</td>
<td>Simple Plan</td>
</tr>
<tr>
<td>3</td>
<td>Various Artists</td>
<td>Soundtrack</td>
</tr>
<tr>
<td>4</td>
<td>Various Artists</td>
<td>Back to Black</td>
</tr>
<tr>
<td>5</td>
<td>Various Artists</td>
<td>Back to Black</td>
</tr>
<tr>
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<tr>
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<tr>
<td>8</td>
<td>Various Artists</td>
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<tr>
<td>9</td>
<td>Various Artists</td>
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</tr>
<tr>
<td>10</td>
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### Canada - Albums

**March 22, 2008**

<table>
<thead>
<tr>
<th>Position</th>
<th>Artist</th>
<th>Album</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Jack Johnson</td>
<td>Back to Black</td>
</tr>
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<td>2</td>
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<td>Various Artists</td>
<td>Soundtrack</td>
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<td>4</td>
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<td>Back to Black</td>
</tr>
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<td>5</td>
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</tr>
<tr>
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</tr>
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</table>

### Brazil - Albums

**March 11, 2008**

<table>
<thead>
<tr>
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</tr>
</thead>
<tbody>
<tr>
<td>1</td>
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<td>Capa de Pássaro</td>
</tr>
<tr>
<td>2</td>
<td>Queen</td>
<td>The Platinum Collection</td>
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<tr>
<td>3</td>
<td>Various Artists</td>
<td>Fascination</td>
</tr>
<tr>
<td>4</td>
<td>Allenroek</td>
<td>Estou Amor</td>
</tr>
<tr>
<td>5</td>
<td>Kid Abelha</td>
<td>Amor Amor</td>
</tr>
<tr>
<td>6</td>
<td>Various Artists</td>
<td>Os Melhores Canções de EU FO G O B</td>
</tr>
<tr>
<td>7</td>
<td>Padre Marcelo Rossi</td>
<td>Amor Eternamente</td>
</tr>
<tr>
<td>8</td>
<td>Various Artists</td>
<td>back to back</td>
</tr>
<tr>
<td>9</td>
<td>Various Artists</td>
<td>back to back</td>
</tr>
<tr>
<td>10</td>
<td>Various Artists</td>
<td>back to back</td>
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</table>

### Ireland - Singles

**March 7, 2008**

<table>
<thead>
<tr>
<th>Position</th>
<th>Artist</th>
<th>Track</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Derry and Lou</td>
<td>Love Me Up</td>
</tr>
<tr>
<td>2</td>
<td>Various Artists</td>
<td>Keep on Living</td>
</tr>
<tr>
<td>3</td>
<td>Various Artists</td>
<td>Heartbreak Hotel</td>
</tr>
<tr>
<td>4</td>
<td>Various Artists</td>
<td>Back to Black</td>
</tr>
<tr>
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<td>Various Artists</td>
<td>Home Sweet Home</td>
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</tr>
<tr>
<td>10</td>
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### Sweden - Singles

**March 7, 2008**

<table>
<thead>
<tr>
<th>Position</th>
<th>Artist</th>
<th>Track</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Eros Ramazzotti</td>
<td>Love Me Up</td>
</tr>
<tr>
<td>2</td>
<td>Derry and Lou</td>
<td>Love Me Up</td>
</tr>
<tr>
<td>3</td>
<td>Various Artists</td>
<td>Home Sweet Home</td>
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<tr>
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</tr>
<tr>
<td>10</td>
<td>Various Artists</td>
<td>The Wrong End</td>
</tr>
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</table>

### New Zealand - Singles

**March 12, 2008**

<table>
<thead>
<tr>
<th>Position</th>
<th>Artist</th>
<th>Track</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Amy Winehouse</td>
<td>Back to Black</td>
</tr>
<tr>
<td>2</td>
<td>Westlife</td>
<td>Back to Black</td>
</tr>
<tr>
<td>3</td>
<td>Various Artists</td>
<td>Keep on Living</td>
</tr>
<tr>
<td>4</td>
<td>Various Artists</td>
<td>Heartbreak Hotel</td>
</tr>
<tr>
<td>5</td>
<td>Various Artists</td>
<td>Back to Black</td>
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<tr>
<td>6</td>
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<td>Back to Black</td>
</tr>
<tr>
<td>8</td>
<td>Various Artists</td>
<td>Back to Black</td>
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<tr>
<td>9</td>
<td>Various Artists</td>
<td>Back to Black</td>
</tr>
<tr>
<td>10</td>
<td>Various Artists</td>
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</table>

### Flanders - Singles

**March 12, 2008**

<table>
<thead>
<tr>
<th>Position</th>
<th>Artist</th>
<th>Track</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Various Artists</td>
<td>Keep on Living</td>
</tr>
<tr>
<td>2</td>
<td>Various Artists</td>
<td>Heartbreak Hotel</td>
</tr>
<tr>
<td>3</td>
<td>Various Artists</td>
<td>Back to Black</td>
</tr>
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<td>4</td>
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<tr>
<td>9</td>
<td>Various Artists</td>
<td>Back to Black</td>
</tr>
<tr>
<td>10</td>
<td>Various Artists</td>
<td>Back to Black</td>
</tr>
</tbody>
</table>
# Radio Airplay Information From The United Kingdom

## Top Christian Albums

<table>
<thead>
<tr>
<th>Position</th>
<th>Artist</th>
<th>Title</th>
<th>Label</th>
<th>Distributor</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Various Artists</td>
<td>My Story</td>
<td>Integrity</td>
<td>Integrity</td>
</tr>
<tr>
<td>2</td>
<td>Marvyn Sapp</td>
<td>Jesus Is Coming</td>
<td>Integrity</td>
<td>Integrity</td>
</tr>
<tr>
<td>3</td>
<td>Kirk Franklin</td>
<td>I Am Not Ashamed</td>
<td>Solo</td>
<td>Integrity</td>
</tr>
<tr>
<td>4</td>
<td>Shekinah Gloria Ministry</td>
<td>Made To Worship</td>
<td>Integrity</td>
<td>Integrity</td>
</tr>
<tr>
<td>5</td>
<td>Various Artists</td>
<td>The Clark Sisters</td>
<td>Integrity</td>
<td>Integrity</td>
</tr>
<tr>
<td>6</td>
<td>Myron Williams</td>
<td>My Story</td>
<td>Integrity</td>
<td>Integrity</td>
</tr>
<tr>
<td>7</td>
<td>Various Artists</td>
<td>The Brooklyn Tabernacle Choir</td>
<td>Integrity</td>
<td>Integrity</td>
</tr>
<tr>
<td>8</td>
<td>Trinity 5:7</td>
<td>For The Love Of The Lord</td>
<td>Integrity</td>
<td>Integrity</td>
</tr>
<tr>
<td>9</td>
<td>Various Artists</td>
<td>Casting Crowns</td>
<td>Integrity</td>
<td>Integrity</td>
</tr>
<tr>
<td>10</td>
<td>CCM Magazine</td>
<td>Best Of CCM</td>
<td>Integrity</td>
<td>Integrity</td>
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## Radio Airplay Information From 17 European Countries As Monitored And Compiled By Nielsen SoundScan

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<thead>
<tr>
<th>Country</th>
<th>Airplay Data</th>
<th><strong>2009</strong></th>
<th><strong>2008</strong></th>
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</thead>
<tbody>
<tr>
<td>Germany</td>
<td>Deutschland</td>
<td>12,345</td>
<td>11,234</td>
</tr>
<tr>
<td>France</td>
<td>France</td>
<td>8,765</td>
<td>7,654</td>
</tr>
<tr>
<td>United Kingdom</td>
<td>United Kingdom</td>
<td>5,432</td>
<td>4,321</td>
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</table>

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## Billboard ALBUMS

<table>
<thead>
<tr>
<th>Position</th>
<th>Artist</th>
<th>Title</th>
<th>Label</th>
<th>Distributor</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Various Artists</td>
<td>My Story</td>
<td>Integrity</td>
<td>Integrity</td>
</tr>
<tr>
<td>2</td>
<td>Marvyn Sapp</td>
<td>Jesus Is Coming</td>
<td>Integrity</td>
<td>Integrity</td>
</tr>
<tr>
<td>3</td>
<td>Kirk Franklin</td>
<td>I Am Not Ashamed</td>
<td>Solo</td>
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</tr>
<tr>
<td>4</td>
<td>Shekinah Gloria Ministry</td>
<td>Made To Worship</td>
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<td>CCM Magazine</td>
<td>Best Of CCM</td>
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<td>Integrity</td>
</tr>
</tbody>
</table>

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## Billboard CHARTS

### Top Christian Albums

<table>
<thead>
<tr>
<th>Position</th>
<th>Artist</th>
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### Top Gospel Albums

<table>
<thead>
<tr>
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<th>Artist</th>
<th>Title</th>
<th>Label</th>
<th>Distributor</th>
</tr>
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<tbody>
<tr>
<td>1</td>
<td>Various Artists</td>
<td>My Story</td>
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## Chart Data

- **Data for week of March 23, 2008:**
- **For chart reprints call 646.654.4633**
- **Go to www.billboard.biz for complete chart data**

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**www.americanradiohistory.com**


**ALBUM CHARTS**

Sales data compiled from a comprehensive pool of U.S. music merchants by Nielsen SoundScan. Sales data for R&B/Hip-Hop retail charts is compiled by Nielsen SoundScan from a national subset of retail stores that specialize in those genres.

- Albums with the greatest sales growth are indicated.
- Where included, rite award indicates the title with the chart's largest unit increase.
- Where included, this award indicates the title with the chart's highest percentage growth.

**PEOPLE'S CHOICE**

Indicates album entered top 100 of The Billboard 200 chart and has been removed from the Contemporary, Hot Rock, and Adult R&B charts, which are ranked by a retail database.

**FILMING/CONFIGURATION/AVAILABILITY**

CD/Cassette prices are suggested list or equivalent prices, which are protected from wholesale prices. After price indicates album likely available on DualDisc. CDs/DVDs after price indicates CD/DVD combo only is available. DualDisc availability.

**RADIO 10 DIGITAL**

Indicates vinyl LP is available. Picture and vinyl LP sales are not calculated on all charts after it is available to one account or has limited distribution.

**SINGLE CHARTS**

Compiled from a national sample of data supplied by Nielsen Broadcast Data Systems. Charts are ranked by number of gross audio impressions, computed by cross-referencing exact times of airplay with Arbitron listener data. The exceptions are the Rhythmic Adult, Adult Top 40 Contemporary, Hot Rock and Adult R&B charts, which are ranked by retail database.

**RECENT RULANS**

Songs are removed from the Billboard Hot 100 and Hot 100 Airplay charts simultaneously if they have been on the Billboard Hot 100 for more than 20 weeks and rank below No. 50. Songs are removed from the Hot R&B/Hip-Hop Songs and Hot R&B/Hip-Hop Airplay charts simultaneously if they have been on the Hot R&B/Hip-Hop Songs for more than 20 weeks and rank below No. 50. Songs are removed from the Pop 100 and Pop 100 Airplay charts simultaneously if they have been on the Pop 100 for more than 30 weeks and rank below No. 50. Titles are removed from Hot Country Songs if they have been on the chart for more than 20 weeks and rank below No. 10 in traditional audience, provided that they are not still gaining enough audience to hit top 100. Titles are removed from Hot Latin Songs if they have been on the chart for more than 20 weeks and rank below No. 50. Songs on Latin Airplay charts are removed after 20 weeks if they rank below No. 20 in both audience and detections. Descending songs are removed from Adult Contemporary if they have been on the chart for more than 20 weeks and rank below No. 50. If they have been on the chart for more than 20 weeks and rank below No. 10, or if they have been on the chart for more than 2 weeks and rank below No. 5, the songs are removed from the Adult Top 40, Adult R&B, and Hot Dance Airplay charts if they have been on the chart for more than 20 weeks and rank below No. 15 (No. 20 for rhythm and hip-hop) or if they have been on the chart for more than 2 weeks and rank below No. 10.

**SINGLES SALES CHARTS**

The top selling singles compiled from a national sample of retail stores, mass merchant, and internet sales reported by Nielsen SoundScan, and cross-referenced by Nielsen Broadcast Data System. For R&B/Hip-Hop Singles Sales, sales data is compiled from a national retail panel of over 5,000 Nielsen SoundScan stores.

**CONGRADUATIONS**

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

**OUTPREDICTORS**

- Indicates title earned the RIAA award status for first chart release. RIAA certification data provided by Nielsen SoundScan.

**DANCE CLUB PLAY**

Compiled from a national sample of reports from Club DJ.

**AWARD CERTIFICATIONS**

**ALBUM CHARTS**

- Recording Industry Ass.'s of America (RIAA) certification for net shipment of 500,000 albums (Gold). RIAA certification for net shipment of 1 million units (Platinum).
- Certified for net shipment of 10 million units (Diamond).
- Memorialized with platinum plaque by the RIAA and is given to albums (multi-platform week).
- For boxed sets and double albums with a running time of more than 90 minutes or more, the RIAA multiples shipments by the number of discs and/or tapes. A "certification for net shipments of 100,000 units (Gold)." Certification of 400,000 units (Multi-Platinum).

**SINGLES CHARTS**

- RIAA certification for 50,000 paid downloads (Gold).
- RIAA certification for 1 million paid downloads (Platinum).
- RIAA certification for total sales and/or streaming (Multi-Platinum).
- RIAA gold certification for net shipment of 25,000 units for video singles.
- RIAA gold certification for net shipment of 500,000 albums (Diamond).
- RIAA certification for net shipment of 1 million albums (Platinum).

**HITS SALES CHARTS**

- RIAA gold certification for net shipment of 25,000 albums for video singles.
- RIAA gold certification for net shipment of 50,000 albums for video singles.
- RIAA platinum certification for net shipment of 500,000 albums for video singles.
- RIAA platinum certification for sales of 500,000 albums for video singles.

**TOP SALESHIP**

- Certified for net shipment of 50,000 units or $1 million in sales at suggested retail price.
- RIAA platinum certification for sales of 500,000 albums or $2 million in sales at suggested retail price.

**TOP VIDEO SALES/VIDEOS/VIDEOS RENTALS**

- RIAA gold certification for net shipment of 50,000 units or $1 million in sales at suggested retail price.
- RIAA platinum certification for sales of 500,000 albums or $2 million in sales at suggested retail price.
- RIAA gold certification for a minimum sale of 125,000 units or a dollar volume of $8 million in retail for theatrically released programs, or at least 25,000 units and $1 million at wholesale price for non-theatrical titles.
- RIAA platinum certification for a minimum sale of 250,000 units or a dollar volume of $18 million at retail for theatrically released programs, or of at least 50,000 units and $2 million at suggested retail for non-theatrical titles.

**TOP INDEPENDENT ALBUMS**

- Independent albums are current titles that did not pay royalties.
- Independent albums are compact discs or are compact discs released by independent artists.
- Where included, this award indicates the title with the greatest sales growth.

**TOP DIGITAL**

- Title Award for digital downloads (various labels).

**TOP WORLD**

- Title Award for international distribution.

**TOP POP CATALOG ALBUMS**

- Title Award for international distribution.

**TOP HITS**

- Title Award for digital downloads (various labels).
### COMPILATION SALES DATA

#### Data on Top Therapy.

**Melody Gardot**

- **Go Her Way**
  - Aware Music
  - (8.98)
- **Songs From The Lower East Side**
  - Ackel Music
  - (6.98)

- **Melody Gardot**
  - Aware Music
  - (8.98)

- **The High Kings**
  - Enhanced SoundScan
  - (14.98)

### NEW ENTRIES

<table>
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<td>Asking For Flowers</td>
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**Albums,**

- **Music of The Spheres**
  - C 0510537606 |
- **Jazz**
  - C 0510537606 |

**Singles,**

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  - Aware Music
  - (8.98)
- **The High Kings**
  - Enhanced SoundScan
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### NEW ARTISTS

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  - Aware Music
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**Reentry**

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- publicity photos
- internet/website services
- business services
- music instruction
- business opportunities
- computer/software
- music merchandise
- t-shirts
- employment services
- professional services
- DJ services
- financial services
- legal services
- legal notice
- royalty auditing
- tax preparation
- bankruptcy sale
- collectable
- publications
- talent
- songwriters
- songs for sale
- dealers wanted
- retailers wanted
- music instruction
- concert info
- venues
- notices/announcements
- video
- music video
- position wanted
- listening stations
- for lease
- distribution needed
- education opportunity
- help wanted
- mastering
- audio supplies
- royalty payment
- printing
- music production
- metamusic
- stage hypnotist
- CD fairs & festivals
- music websites
- new products
- domain names
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**RECORD COMPANIES:** So So Def/Island Def Jam names Jerry Clark VP. He was president at SRC South/Universal.

**PUBLISHING:** Sony/ATV Music Publishing appoints Ruud Kooijman managing director for the publisher’s Belgium, Netherlands and Luxembourg region. He was head of A&R at EMI Music Publishing in Holland.


**TOURING:** Nederland Concerts in Los Angeles appoints Shane Shuhart director of talent. He was territorial agent for the Agency for the Performing Arts’ northeast region.

Philadelphia-based arena management firm Global Spectrum, a division of Comcast-Spectacor, names Lorenzo Muniz GM of the James L. Knight International Center in Miami. He was director at Klass-Ex Entertainment, a New York-based concert and event promotions company.

The Agency Group in London taps James Rubin and Jules Delatetre as agents. They were booking agents at multipurpose music company Best Kept Secret.

**RETAIL:** Vivendi Entertainment, formerly Vivendi Visual Entertainment, promotes Tom O’Malley to president. He was GM at VVE.

**MEDIA:** MTV Networks Argentina ups Paula Guerra to senior VP/managing director. She was GM.

**RELATED FIELDS:** Word Entertainment, a Christian music product development/marketing company, elevates Rod Riley to COO. He was senior VP of marketing at Word Label Group.

—Edited by Mitchell Peters

**GOOD WORKS**

**ROLLING STONES, KRAVITZ, BEDINGFIELD CHIP IN FOR THE KIDS**

The Rolling Stones, Lenny Kravitz and Natasha Bedingfield will participate in a series of events throughout the spring to benefit the VH1 Save the Music Foundation’s effort to bring more musical instruments to public schools across the United States. More than $25,000 was recently raised via an online fan auction to attend a March 30 press conference in New York for the Stones’ Martin Scorsese-directed film “Shine a Light.”

Meanwhile, Kravitz and Bedingfield, along with a number of other celebrities, will appear at the VH1 Save the Music Foundation’s third annual Big Shopping Day presented by Bakers April 26 in Los Angeles. Tickets for the event are available at vh1savethemusic.com. Additionally, in-school concerts will be held at VH1 Save the Music Foundation grantee-recipient schools in Indianapolis, Houston and Philadelphia.

Since 1997, the foundation has aided approximately 1,500 schools with more than $40 million worth of new musical equipment.

**BILLBOARD MUSIC & MONEY SYMPOSIUM**

The seventh annual Billboard Music & Money Symposium in association with Loeb & Loeb took place March 6 at the St. Regis in New York. This intimate one-day event brought together the best minds from the music, legal and Wall Street communities for an in-depth examination of the financial realities with which the music industry is contending. Photos: COURTESY OF GARY HEART-MIERS

1 From left are Nielsen Business Media’s newly appointed senior VP of the Entertainment Group Gerry Byrne, newly appointed publisher of Billboard Howard Appelbaum, group editorial director Tamara Conoff, BMG Label Group chairman/CEO Clive Davis and BMG Label Group president/COO Charles Goldstuck.

2 Sony/ATV Music Publishing chairman/CEO Martin Bandier speaks during the “Money is in the Game: The Economics of Music Publishing” panel.

3 Attending Music & Money’s closing cocktail reception sponsored by Loeb & Loeb are, from left, Loeb & Loeb Corporate Media and Entertainment Practice Group partner Don-Herman Harold Flexner, Billboard executive editor Bill Werde, Loeb & Loeb co-chairman John Frankenheimer and Christian Peters & Hadden partner Geoffrey Hadden.


5 Leaders from the digital entertainment and investment communities discuss the state of mergers and acquisitions. From left are L.E.K. consulting VP Larry Miller, Aray attorney Mark Levinson, Greycroft partner Andrew Lipseth, Digital Media Asia executive director Jonathan Potter and the Orchard president/CEO Greg Scholl.

continued on page 90
T-PAIN, MARY J. RE-UP WITH UMPG

Universal Music Publishing Group is hanging onto its hitmakers. Track hears that the publisher has re-upped worldwide co-publishing deals with T-Pain and Mary J. Blige.

Artist/songwriter/producer T-Pain is the first artist to have four singles simultaneously in the top 10 of the Billboard Hot 100. He's featured on Baby Bash's "Cyclone," Kanye West's "Good Life," Chris Brown's "Kiss Kiss" and Flo Rida's "Low." T-Pain also has upcoming singles with Mariah Carey, Lil Wayne, Omarion, Lil Mama and Charlie Wilson, and is working on albums with Usher, Missy Elliott, Beyoncé, Michael Jackson, Jamie Foxx, Jennifer Hudson and Mike Jones.

Six-time Grammy Award winner Blige has had seven No. 1 hits and sold more than 18 million albums worldwide. "Be Without You," from her 2006 album "The Breakthrough," was the biggest hit of her career, spending 15 weeks on the Hot R&B/Hip-Hop Songs chart. Her latest album is "Growing Pains."

BILLYBAND MUSIC & MONEY SYMPOSIUM

continued from page 89

From left are Ancilichi Investment managing director Steven A. Cohen, Foxtel Group chairman/CEO Clive Davis speaks during a keynote Q&A session.

From left are Primary Wave Music Publishing partner/CEO Larry Hestol, Loeb & Loeb co-chairman/president moderator John Frankenheimer and music CEO John Rudolph.

Music & Money's kick-off cocktail reception sponsored by Matless in conjunction with HSBC, held at the Matless Showroom in New York. From left are HSBC Private Bank senior VP of the entertainment and media division/California Joanna Lucchesi, senior VP of the entertainment and media division/New York Michael Macdonald, assistant VP of the entertainment and media division/New York Elis Scopelos, first VP of the entertainment and media division/New York Kevin Flute and director of the entertainment and media division/Great Britain Nick Price.

At the closing cocktail reception sponsored by Loeb & Loeb are, from left, David Rezk, director of Syracuse University's Bandier Program for Music and the Entertainment Industries, Syracuse student Kyla Zeller, Billboard group editorial director Tamara Conniff, and Syracuse student Andrew Blyea.

From left, Billboard senior correspondent/illegalizer and publisher Susan Butler moderates a panel featuring Crossroads Media founder/senior managing director Tom McGrath, International Media Services president Helen Murphy, Sony Entertainment chief strategy officer/Sony Corp. of America executive VFOCG chaiman/CEO Robert Wiesenthal and ZeitadMedia partner Strauss Zelnick.
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