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What Would Jesus Download?

The Church, Missioned To Interact With Culture, Could Help Fight File Sharing

BY MATT MAHER

When I was in college in the mid-’90s, I used to walk to Tower Records every day at lunch and use the listening stations. I loved finding new bands that hadn’t “hit” yet. When I graduated, I took a full-time job playing music at a church. Part of the job was finding a Christian bookstore to find new songs to perform.

One day I read about a program some college kid invented, an Internet search engine of sorts, where you could exchange music you had purchased with other people. This seemed like an amazing idea—I could find new music from the comfort of my office and not have to drive to the local Christian bookstore. Besides, my work computer—a hot rod, complete with a Pentium II chip and 256 MB of memory—didn’t have a CD burner. Those were some of the good old days before some sort of futurist device reserved for top secret government labs in the Nevada desert, not a work computer. So I wasn’t going to make a copy.

One day, one of my co-workers asked about the program I was running.

“Oh, it’s new thing called Napster. It’s amazing. You should see how many songs are available on here.”

“So you’re downloading music from other people’s computers?”

“Um, kind of.”

“Isn’t that stealing?”

“I like to think of it as sharing. Didn’t the Care Bears say ‘sharing is caring’? I mean, I’m not burning it to a CD or something.”

Ten years later, Napster was a catalyst, for good or bad, that caused an abrupt shift in the tectonic plates of the record industry. It hit me personally in June 2000, when a demo I had recorded at a friend’s studio and never intended to release, appeared there. I took it as a compliment at first, thinking, “Wow, someone I gave that to found it good enough to share.” Then I realized that the six people who downloaded that music didn’t pay anything. Oh, not only that, but every teenager in my church youth group was burning CDs for each other.

I had a change of heart about Napster. Something I had made was being shared, and as the creator of it, I wasn’t getting anything, other than some temporary warm fuzzies—and those didn’t pay. I walked into my youth group’s office and said, “We should be saying something about this. Our youth group kids are burning CDs right and left.” We discussed it, but nothing came of it. In the end, we all thought that it was too “ambigious.”

“I know the Good Book says, ‘Thou shalt not steal,’ but what were they stealing?”

“1’s and 0’s?”

“Exactly.”

The moral consciousness of people on a widespread level; the sense of intellectual property and copyright law. And nothing was talked about. On top of that, I think a lot of people who work with youth saw it as an opportunity to “reach out” to teenagers by sharing music with kids.

“Is it fair to blame religious institutions? In America they have always cooperated with the American legal system in obeying the laws of the land, while following the statutes and commandments of their religious faith. It’s part of their civic duty. However, when the ‘legal’ laws are unresolved about an issue (in the public perception), then confusion abounds. When a giant corporation comes after someone for owning illegal files by saying we’re not talking nuclear trade secrets, we’re talking Windows XP and Season 2 of ‘The A-Team’), it seems a little imbalanced. Not only that, but I think that has the complete opposite effect on the consumer than the companies want it to.

There’s an opportunity for the church here, and it’s not just rhetorical. A recent Microsoft study (microsoft.com/presspass/press/2008/feb08-02-13MSI//S refused to mention what really happened, but the majority of them didn’t feel violations should be punished. But a small, knowledgeable subset created their parents, TV, magazine or newspaper articles, or Web sites for their understanding of rights issues—and when they have it, by almost a 2-to-1 margin over the uneducated group, they agreed with punishment of some kind.

“This survey...highlights the opportunity for schools to help prepare their students to be good online citizens,” according to Srin Ramakrishna, global manager of the Genuine Software Initiative at Microsoft.

If this problem we face is not a legal one but a moral one, why haven’t any of the record labels worked with the church? An unlikely partnership, sure, but a needed one. The entertainment industry as a whole should look at this from a “common good” perspective, because music was just the beginning; film and TV are already affected. The way people receive information is rapidly changing, and two gigantic forces—the entertainment industry and the church—are standing by unsure of what to do about it. In the meantime, we have an entire generation of young people growing up without any understanding of intellectual property, and as a result no real respect for it.

The record companies and the church missed an opportunity to speak to this 10-year-old. Litigation will not solve it. But inspiring people to help be a contributing member of the human family will...
Growth in Ringback Tones Energizes Mobile Market

As the cash cow that was the ringtone market slowly heads to pasture, the music industry is turning to a new mobile staple—ringback tones.

Ringbacks represent the only area of significant growth for mobile music-related applications in the last year. The number of mobile subscribers who reported purchasing a ringback tone increased 69% from February 2007 to February 2008, according to data from M-Metrics. By comparison, neither ring tones nor wallpaper images could keep pace with the overall market growth, increasing by only 4.3% and 6.2%, respectively, in the same time frame.

"The growth of ringbacks is among the fastest trajectory for growth of any service we're tracking," M-Metrics analyst Mark Donovan says.

For a music industry that has long relied on ringtones to pad its digital revenue pie, this has several implications, both financial and promotional.

According to figures from BMI, U.S. ringtone revenue fell slightly more than 8%, or $50 million, in 2007, and is expected to fall another $40 million, or 7%, this year to $510 million—a sharp decline from the peak of $600 million in 2006. Yet ringback tones are more than compensating for the decline. Ringback sales are expected to increase 50%, or $70 million, to reach $210 million this year.

And while total ringtone revenue is almost twice as large as that from ringbacks, research group IDC says global ringback revenue will outpace that of ringtones by 2010.

"Ringback tone revenues are now a steady, reliable stream," RCA Records director of mobile marketing Sean Rosenberg says. The label is the first to boast of gold-level ringback sales with the single "No One" by Alicia Keys, which surpassed 500,000 in sales in the United States alone.

While declining to provide specific data, record labels and analysts interviewed for this story point to Verizon Wireless as the leading operator driving the ringback tone market. Part of its success is credited to a more robust mobile music marketing effort compared with other operators—but Verizon also stands out as the only operator that can bundle ringbacks with ringtone sales.

This means that customers choosing to buy a ringtone will receive a prompt asking if they want to also buy the ringback tone for the same track, and sell both in one transaction. As ringtones are still the dominant format—Keys' "No One" has sold 2 million master ringtones to its 500,000 ringbacks—such bundling of the two results in greater sales.

RealNetworks' WilderThan division, which powers Verizon's ringback tone service, says bundling ringbacks with ringtones results in 30% more sales.

But beyond simple sales figures is how ringback tones are used to promote new releases and exploit back catalogs. While both are basically 30-second clips of longer songs, ringbacks and ringtones are fundamentally different applications.

Only those calling a ringback user will hear the clip, while ringtones are audible to anyone in the vicinity of the phone. Going further, ringbacks can be set to play only for specific callers, like the wife or best friend of the owner of the phone. Therefore, there's an opportunity to make the song a personal message.

That has not yet translated into a hit ringback tone outselling its ringtone counterpart. According to label sources, the format is still too young to support a breakout hit. Neither ringback tones nor the also-emerging mobile format of full-song downloads have taken hold in genres outside of R&B and hip-hop.
UPFRONT

LATIN BY AYALA BEN-YEHUDA

OPPORTUNITY KNOCKS

Latin Conference Points To Diversifying Business

The industry is evolving... and so must you!

That phrase appeared on a PowerPoint presentation by WMG, the mobile aggregate started by reggae stars Wisin & Yandel, at the Billboard Latin Music Conference & Awards this week (see story, page 43). But it could have applied to several of the acts and companies that have created new business opportunities for themselves in brand- ing, merchandising and media.

During a panel at the Seminole Hard Rock Hotel in Hollywood, Fla., Wisin & Yandel revealed that their next single, “Si guéler,” will be released in partnership with Pepsi. The beverage maker footed the bill for the video, where it gets prod- uct placement, and the artists appear in a Pepsi commercial using the song and some of the same footage from the video. “Pepsi as a brand has generous budg- ets when it comes to media spend, but we don’t have the content,” said Shanna Patra, regional marketing platform manager for PepsiCo International. “We understand what everyone’s objective was: music, content, mobile integration, Internet. That helped us build a core marketing plan.”

The Pepsi partnership, created for the May 22 release of the deluxe editions of Wisin & Yandel’s “Los Extranjeros” album on WY/Madie, is the latest in a slew of branding initiatives for the duo. Those include watches, a branded lounge, a branded preloaded SunCup phone, and the customized promotional content offered through the MyMo joint venture with Mymobile.

“Alot of artists have a hit... but they don’t take advantage of the boom in their career,” Juan Luis “Wisin” Morena Luna said. “We have to be able to evolve.”

Regional Mexican star Diana Reyes scored two top 10s on Billboard’s Top Latin Albums chart last week, with releases on her new independent label DRC Entertainment. She has been doing in-stores nonstop, selling not only her new album but also her own calen- dars and other merchandise.

Reyez’s label is distributed by Select- O-Hits, a nearly 50-year-old company based in Memphis that began distribut- ing the catalog with BMG’s help. The company, which also trades Sony BMG’s Latin Music Group, is a middle ground between a major label and an independent.

“We believe in the idea,” said writer Kramer Leyva, “I agree when he is talking about your foundation. But we have to think about building new houses...”

Sony BMG’s Day 1 Entertainment serves as a management wing that seeks sponsorship and other ancillaries. A hy- brid upstart, Righto, puts management, concert promotion and merchandising under one roof in a partnership with TV giant Televisa. Hkopstefi’s next priority proj- ects are Diego and Lola, both of whom were launched with successful TV shows.

“We go by everything we read, that the manager and label will be extinct, I don’t know who is going to be around to do all the work that needs to be done,” Day 1 managing director Ruben Leyva said.

Other highlights from the conference:

At the MTV Tr3s-sponsored “Urban Moves” panel, sparks flew when Kat DeLuna and the D.E.Y. defended their ability to reach an audience bilingually without first establishing a base in Spanish. Responding to a comment by producer Sergio George that groups must break into Spanish-language radio first in order to establish a loyal following, D.E.Y. singer Elian said, “I agree when he is talking about your foundation. But we have to think about building new houses...”

Universal’s Yandel, who has more Spanish song, is “going to cut for them.” But don’t count on every D.E.Y. song being recut in Spanish, she said. “That is why the D.E.Y. started, so we can do [both] at the same time.”

Mainstream and Latin labels don’t have a shared, vested interest in breaking a new bilingual act on both fronts simultaneously, Puerto Rican Jerry Blair said at the “Urban Moves” panel. “Using the newest version of Mandarin as Epic as an example, he said, “You’re never going to fully accomplish what you can accomplish... so much time as you get things working in sync.”

AEG, Mark Burnett Partner For Live Events

AEG and Mark Burnett Productions have partnered to develop and produce live entertainment events, that’s a step other related programming across a variety of venues. Programming productions will be based on MBP- owned reality and genre properties, to be presented on AEG- owned properties.

Prince To Headline Second Night of Coachella

Prince will make what is believed to be his first U.S. festival appearance at Coachella later this month. Organizers confirmed that the artist will headline the April 26 lineup, joining previously announced headliners Jack Johnson (April 25) and Roger Waters (April 27). This year’s Goldenvoice-produced Coachella will also feature performances by Kraftwerk, Portishead, the Verve, Aphex Twin, My Morning Jacket, Spiritualized and the Breeders, among many others.

Universal Sings A New Tune

Publisher Acquires ‘Unique’ Production Library

Universal Music Publishing Group is diversifying its pro- duction music offerings. The publisher has acquired Master- Source, which includes music more akin to a pop catalog than to traditional production music offerings.

MasterSource music has been used in more than 8,600 films including Academy Award winners “2001: A Space Odyssey,” “Walk the Line,” “Little Miss Sunshine” and “Sideways.”

“We can tuck MasterSource into our existing business and start distributing it interna- tionally,” Universal Publishing Production Music worldwide president Gary Gross says. “It fits a middle ground between a normal (production) music library and a pop catalog—price more like production music, but sounds like pop. Even though it’s not recognizable as pop, it has really high- quality vocals.”

About 85% of production music consists of instrumen- tals written for background use in films, TV programs and com- mercials. Production houses own the compositions, pro- duce the recordings and license both at prices much lower than compositions written for recording artists.

Since companies typically own all compositions and recording rights in production music, owning a library can be lucrative business. BMG Music Publishing, acquired by Universal in 2006, generated in 2003-05 an average of $39 million ($49 million) in annual net pub- lisher’s share of revenue (NPS), the amount the publisher re- tains after paying other right holders), according to confi- dential documents reviewed by Billboard in 2005 when BMG was for sale. This was roughly 28% of the publisher’s total NPS.

In addition to the content, Universal was attracted to the MasterSource brand built by founder Marc Fer-
For Nadja Swarovski and DB Kim, the power of creativity is crystal clear. The vice president of international communications for the Swarovski crystal empire and the vice president of Sheraton Design for Starwood Hotels and Resorts Worldwide, respectively, embrace the challenge of marrying innovation, technology and historical legacies to create forward-thinking, coveted brands. Together, these cultural tastemakers ruminate on the business of beauty, from the benefits of collaboration to the democratization of design.

Part 02: Online April 15th, only at www.contract-visavis.com.
A Reason To Believe

Record Store Day Has Retailers Feeling Good

As April 19 approaches, "Record Store Day" continues to gain momentum, with everyone from Metallica to the governor of Maine onboard to support the promotional vehicle.

On that day, record stores across the United States will give out free promotional music CDs, vinyl and videos as well as other bag-stuffers and host performances and meet-and-greets by everyone from Metallica (Rasputin’s in Mountain View, Calif.) to Regina Spektor (Sound Fix in Williamsburg, N.Y.).

The idea, conceived last fall at the indie store-focused Noise in the Basement convention, initially was launched and embraced by the three U.S. rock coalitions: 124-unit Music Monitor Network (MMN), which includes 23 stores in Canada; 51-unit Coalition of Independent Music Stores; and 12-unit Alliance of Independent Media Stores (AIMS); as well as the 27-unit Newbury Comics chain and the 17 independent record stores run by the 60-unit Value Music chain.

In addition, another 100 U.S. stores have signed on to support the concept, as have an additional 25 stores around the world. In fact, the idea proved so popular that organizers were forced to have a sign-up cutoff date for fear that there wouldn’t be enough promotional material to supply all stores. Maine Governor John A. Baldacci has also chimed in by proclaiming April 19 Record Store Day in that state.

With the mainstream press continuing to write favorably about how digital developments are causing the death of the CD, “it seems there is a perception that record stores are something of a joke, like we are all dinosaurs stuck in the past,” says Eric Levin, owner of Criminal Records in Atlanta and head of AIMS.

Consequently, “it was time for the record stores to step out and throw their weight into the third installment of the series, which will begin filming this month in Utah.”


THE STARS ALIGN

PERFORMANCES AND APPEARANCES

Nada Surf and others at Vintage Vinyl in Fords, N.J.; Thrice at 2ia Records in Phoenix; Jackie Greene at Twist & Shout in Denver; Marshall Crenshaw at Plan 9 in Charlotteville, Va.; Dan the Automator at Amoeba in San Francisco; Anna Kramer & the Lost Cause and others at Criminal Records in Atlanta; and Tim O’Brien and De Novo Dhal steering a Louvin Brothers tribute at Grimey’s in Nashville. Booths for meet-and-greets will be manned by David Berman (Silver Jews/Drag City), Will Oldham (Bonnie Prince Billy, Palace/Drag City), Kurt Wagner (Lambchop/Merge) and Wooden Wand (Kill Rock Stars) at Grimey’s in Nashville. Other events include Dresden Dolls’ Amanda Palmer creating a painting to be given away to a lucky customer at Newbury Comics’ Harvard Square store in Boston, while Interpol’s Sam Fogarino will DJ at Other Music in New York and Peanut Butter Wolf will spin at Amoeba in Los Angeles.

EVENTS

Soundtree Records will showcase their band’s with a barbecue catered toward 14- to 17-year-old kids at Stinkweeds in Tempe, Ariz.; Luna Music in Indianapolis will have a veggie burger cookout, with Doge of My Old Kentucky Blog doing a live remote for Sirius Satellite Radio; and an indie film fest will be held in tandem with performances by Gaza and Royal Bliss at Greywhale in Salt Lake City.

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THE DIGITAL DANCE

Sony BMG, Publishers Team Up For Asian Licensing

Sony BMG Music Entertainment is joining forces with major publishers to streamline digital licensing and royalty collections across Asia. Billboard has learned that Sony/ATV Music Publishing has agreed to have Sony BMG collect certain digital royalties for it in China, India and other countries. The agreement basically mirrors the precedent-setting deal in January between Sony BMG and Universal Music Publishing Group (billboard.biz, Jan. 29). If everything goes as planned, the label/publisher relationships will create simple and effective digital licensing of international repertoire to expand the Asian markets.

The deal covers certain digital sales in China, Hong Kong, India, Indonesia, Malaysia, the Philippines, Singapore, Taiwan, and Thailand. The agreements set one publishing royalty rate—according to several sources, 8% of retail price—less certain taxes and other required payments—for songs on Sony BMG recordings. The types of digital sales include mobile products like master ringtones, ringback tones and full-track downloads and such online products as audio and video downloads, as well as subscription and streaming services. They do not include monophonic and polyphonic ringtones. For India, the contracts also set a mechanical royalty rate for physical units. Sources say this rate is 5.5% of the posted price to dealers (PPD, roughly the label's wholesale price).

"This agreement represents another important step in our ongoing campaign to expand the legitimate digital market in the Asian region," says Kelvin Wadsworth, president of Sony BMG's Asian region. The Sony BMG deals have been several years in the making. Publishers are reticent to simply hand over royalty collection to major labels, and collecting societies for songwriters and composers also hold certain performance rights in some countries. Even so, publishers and many societies aren't yet set up for effective collections of digital royalties in most Asian countries, and rates in most countries have not been set. Labels in India have refused to pay publishers mechanical royalties for international repertoire since the '70s (Billboard, Feb. 24, 2007). And unlike most European countries where nearly half of all music sales are for international repertoire, most Asian countries sell more local repertoire.

"As international companies, we haven't been able to structure a simple deal for our (digital) partners to effectively do business with us where there's one point of payment," says Ruuben van den Heuvel, Sony BMG's senior VP of digital and new business development in Asia. In most Asian countries, domestic music companies generally own master and publishing rights. A digital music operator would only need to make one deal for one amount. But for international repertoire, the operator would have to make separate deals with a label, one or more publishers for mechanical rights and a songwriters' society for performance rights.

"It becomes a very complex proposition for operators to be sure they're doing a deal for the right licensing components, that they're paying all the copyright [holders] and that they're not going to be sued along the way," van den Heuvel says.

Under the Sony BMG arrangements, the label offers recordings of songs controlled by publishers in the digital formats covered by the agreements. Sony BMG alerts the publishers and the songwriters' societies of the potential digital deal, which offer the rate agreed to under the Sony BMG deals.

The publishers and societies then license the operator directly. In some countries, the operator will account and pay Sony BMG, which will then pay publishing and songwriter royalties to the publishers and societies. In other countries, the operator will account and pay Sony BMG and the society, which will then pay the publishers and songwriters.

"We want to do this so we can move business very quickly," van den Heuvel says. "Over time, the publishers may have the desire to be accounted to directly by our (digital) partners. We just want to make sure the business kicks starts at a particularly difficult time in Asia as we're affected, like the rest of the world, by piracy and home copying."

Several sources say that Universal Music Group and Warner Music Group are in various stages negotiations with publishers, and Warner/Chappell is actively negotiating with at least one label. But EMI Music and EMI Music Publishing activities are unknown.

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PARENTAL NEGLECT

Ringback Marketing Issues Underline Mobile, Music Biz Divide

If a ringback tone launches on a network and nobody hears it, did it ever really exist? With the exception of ringtones, no single mobile music application has yet to score an obvious home run with mobile users, even though the number of mobile music products has exploded in recent years. And while there’s been much discussion about how ease-of-use, need for innovation, pricing and so on contribute to the problem, one of the overlooked issues is that of marketing. Talk to any mobile industry exec or major-label rep, and they’ll tell you all about how excited they are over ringback tones, mobile video, full-song downloads and such. But ask them to take out their checkbook and pay for some advertising around these services and you’ll soon be facing empty air.

Mobile music is the bastard child of mobile and music industry parents, and neither wants to take full responsibility. Both want to make money on mobile music, but both want the other to pay for advertising and marketing needed to generate consumer interest. Each has its own “legitimate” child that dominates their attention. Both industries make far more money on other products and as such direct their marketing dollars there. The wireless industry, for instance, is overwhelmingly dominated by voice minutes. Take a look at your mobile bill. Unless you’re a teenage text message fanatic, the bulk of that bill is covering your talk time, not for content and services.

CTIA-The Wireless Association revealed at its annual conference earlier this month that what it calls “data revenue” now makes up 17% of carrier revenue. That’s an impressive 53% increase over the year before. But data revenue to a wireless operator is any cash earned from something other than voice minutes. That includes text messages, corporate e-mail applications, photo messaging, etc. According to data from research firm M:Metrics, only about 15% of mobile users even buy ring tones, and far less buy full songs, ringback tones and other products.

Record labels to a degree are in the same boat. This is an industry built on selling records, and as such its marketing core competencies are based on promoting new music and selling albums, not educating fans on a new technology. Digital music revenue in total contributes roughly 30% to labels’ overall revenue pie. Mobile takes up about half of that total, with ringtones making up about 75% of the mobile figure. So at best, all other mobile music applications combined contribute maybe 15% to a label’s bottom line.

Spending more on marketing may bump these figures for both industries, but how much can you justify spending on such a niche product? The argument could be made that mobile music is more important for the music industry—which desperately needs new revenue channels—than it is to the wireless industry—which is making loads of cash on voice minutes. And therefore, the music industry should underwrite the brunt of the marketing effort.

But wireless operators don’t make it easy to do so. Take ringback tones. With ringtone sales sliding, ringback tones have been begged by the music and mobile industry as the next growth area (see story, page 9). First, there’s pricing. A ringback tone costs about $2 a pop, of which the label gets a cut. But operators charge an additional $1 per month to maintain the service, of which labels don’t see a cent. Why, labels argue, should they spend their dwindling revenue marketing a service in which they don’t share in all the proceeds?

Then there’s branding challenges. Each operator calls its ringback tones service something different—AT&T has Answer Tones. T-Mobile uses CallerTunes, and Sprint likes CallTones. Only Verizon makes ringbacks call them Ringback Tones. The same situation occurred with master ringtones (True Tones, RealTones, etc.), but labels could simply refer to them using the familiar “ringtone” moniker. Ringback tones take longer to explain.

Finally, ringback tones are a network service, not a device download like ring tones and games. Because ringback tones operate within the network, only the network provider can sell them. That means labels can’t work with third-party content providers like Thumbplay or jamster to market and sell them, nor can labels sell them from artists’ Web sites directly, like they do with ring tones.

“Everybody calls it something different, and the only way to get it is on the deck,” RCA Records director of mobile marketing Sean Rosenberg says. “How do we message this to our fans?”

Fortunately, ringbacks are a viral application that in a way market themselves. Call a friend with one and you immediately get the idea. Other mobile music services aren’t so lucky. For them to thrive in a digital entertainment market growing increasingly more competitive, mommy and daddy are going to have to start providing a bit more nurturing to their neglected love child.

Gavin DeGraw is taping video messages for AT&T encouraging fans to buy his ringback tones. The wireless industry hopes to see more artists marketing their products.

BITS & BRIEFS

I WANT MTV TO BE MINE

MTV is accepting music submissions from unknown acts that want their music to appear on the network. Through a contest—Want My Music on MTV—up-and-coming artists can upload music videos to a site where fans will view and rate submissions. The top 20 finalists will be announced April 28, and the top six vote-getters will have the chance to appear on an MTV show. The contest also features a lounge on Virtual MTV sponsored by Garnier Fructis, where fans and artist/avatars can mingle and view the submitted videos.

In other MTV news, the company revealed that half of the 17 million mobile video streams it facilitated last year were music videos.

TUNED IN TO ITUNES

According to an Ipsos insight branding study, iTunes remains the top online music destination in terms of mind share—and MySpace is slipping. iTunes holds an 82% brand recognition rate, with Napster second at 76% and MySpace failing to third at 60%. Those voting for “the best” online music destination pick iTunes with 50%, Napster at 10% and MySpace at 5%.

Rhapsody and Yahoo! trail at 4%—behind Wal-Mart at 6%, despite the fact that it no longer has access to Sony BMG and Warner Music Group content.

LABELS MOBILIZE MOBILE?

Record labels may want to consider launching their own mobile music services independent of the wireless operators—it’s a strategy that NBC Universal is considering. It would create a “Hulu for wireless,” as discussed by chief digital officer George Kliavkoff during Billboard’s Mobile Entertainment Live event. “We’re ready to put some money where our mouth is and created some original mobile content,” he told attendees.

ACTING ON INSTINCT

Sprint upstaged its UpStage music phone this year with the introduction of the instinct—an iPhone-like touch-screen phone with heaps of multimedia capabilities. Created in partnership with manufacturer Samsung, the instinct prominently features the touch-screen main menu that leads to its 2-megapixel camera, a full Web browser, Sprint TV, search and Global Positioning System capabilities. Of course, it also has lots of music. The phone can access the Sprint Music Store and Sprint Radio and has Bluetooth technology to stream music to supported speakers and headphones wirelessly.

It comes with broadband wireless connectivity, a 2 GB storage capacity, and two batteries. It should be available this June for around $300.

For 24/7 digital news and analysis, see billboard.biz/digital.
Shortly after jumping on board last October, Festival Network CEO Tom Shepard received some helpful advice from the company’s previous owner, George Wein, founder of Festival Productions. “He said, ‘The festival is the star; the star isn’t the festival.’” Shepard recalls. “That is very different than the model we’re seeing by some of the major producers.”

With that in mind, Shepard, who in his new leadership role has some 20 worldwide jazz/folk-themed music festivals (Playboy Jazz Festival, JVC Jazz Festival New York, JVC Jazz Festival Paris) at his fingertips, will attempt to revitalize and maintain the legacy that Wein helped build with Festival Productions, which was sold to Festival Network in 2002. With the goal of booking unique artist collaborations and offering unforgettable festival locations, Festival Network this summer will launch new events in Whistler, British Columbia; Jackson Hole, Wyo.; Monte Carlo, Monaco; Beijing; and San Francisco.

Shepard, a former marketing and sponsorship executive at Visa International, recently spoke with Billboard about sponsorship opportunities, Festival Network’s 54 years of archival festival footage, new events and expansive programming.

1. From a sponsorship perspective, what potential does having 20-plus worldwide festivals bring to your corporate partners?
   What I want to do philosophically, and what we want to do as a company, is approach major companies that have global and national footprints. We’re saying to them, “Look, here are all of our assets. Let’s talk about what your objectives are, and then let’s create a link between our company and your company.” Ideally, we’re going to end up with a few high-level partners that umbrella the Festival Network. We’ll complement that with local partners. Our goal is to sell not just multiple events but the whole network.

2. Your festivals are primarily jazz/folk-themed and attract between 10,000 and 12,000 people. Do you consider large-scale festivals like Coachella or Bonnaroo as competitors?
   Having 50,000 people is not an intimate experience. For a youthful population, a community within a community is a very compelling value proposition. But our model is very different. From an artist’s perspective, many times they’re looking for a much different experience than playing to an audience of 50,000 raucous people. They’re also looking for the collaborative elements of what good programmers bring in these smaller, more intimate settings.

3. How is your festival programming unique? Are you looking to expand into different musical genres?
   We consider ourselves surveyors and producers of sophisticated music. We have a legacy of jazz, but the music aficionados in our company will tell you that jazz is the basis for so much of today’s music, including hip-hop. We want to make sure we’re appealing to people who enjoy different types of music. We’re trying to match the music to the community and people who are going to attend. We’ll absolutely have jazz, R&B and folk, and in some cases we’ll move into different genres if they’re appropriate to the audiences.

4. Festival Network also prides itself on having unique festival locations. Any favorites?
   At [Rhode Island’s] Newport Folk Festival, we’re at a venerable old fort surrounded by the ocean—it’s the most incredible backdrop in the world. We also recently announced Whistler, where we’ll be in an unbelievable setting in the middle of the mountains. We’ll be in Jackson Hole, Wyo., which has incredible equity. And we’ll be on the palace grounds in Monaco. Those are places that people want to be a part of. People who are interested in traveling are interested in great places. We’re an enhancement to that experience.

5. With the acquisition of Festival Productions in 2007, you gained 50-plus years of archival footage from many heritage events. How do you plan to roll that out?
   We’ve got 54 years of archival footage, and we’re digitizing them. We are also capturing the new content from the festivals. Part of what I’m doing is figuring out how to properly monetize that rich part of musical history. We’ll be using that for our partners to provide them some assets. If you think about the link between music and a brand, our ability to bring that to life with some of the history of music we have is incredible.

6. Does Festival Network have plans to launch more events in 2009?
   We’re growing aggressively under some very careful criteria. The great part about where we’re sitting right now is that people with festivals of note are coming to us to be part of the Festival Network. We’re being approached by some great festivals that we will probably acquire. I think you’ll be seeing announcements after announcements this summer. I’m hoping to have at least another one or two within the month.

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“MAN, WE’RE DOING SOMETHING REALLY GOOD HERE, AND I’M NOT JUST TALKING ABOUT OUR GROOVE.”

For a No’th Carolina jazz band like us, traveling across the world to play for the servicemen and women who protect our country has pretty much been a life-changing experience. I mean, we’re playing for our troops and visiting historic and far-off places we never thought we’d see. I think you can ask anyone from our group, the most meaningful part if all has to be when we’d get in a real groove up on stage and look out and see the troops letting loose and dancing. It was really something—it made us feel like, man we’re doing something really good here.”

— STANLEY BAIRD — JAZZ ARTIST

WHERE STARS EARN THEIR STRIPES

FIND OUT IF YOU HAVE WHAT IT TAKES TO TOUR. GO TO ARMEDFORCESENTERTAINMENT.COM.
Traditional—the corporation

In preparation for NARM’s 50th anniversary, I have been paging through every 1958 issue of the Billboard, as this magazine was then known. Some pretty fascinating stuff happening back then, which I will undoubtedly share with you at a later date when I finally read through that year. But one hot button issue that had all the dealers—as the independent record store merchants were identified in the Billboard’s pages at the time—in arms about was the seemingly weekly formation of yet another new, disfigured record club.

Not only were they rounded labels and even some retailers forming new record clubs, but some of the clubs had the nerve to try and bypass the record distributors to get cheaper prices by buying directly from the labels.

I can only imagine that the dealers back then would have soilsided themselves at the thought of what concessions record clubs ultimately achieved from the labels: The ability to buy a record at $2.50-$3 by paying huge upfront advances and then run a yourmusic.com club site that sells all single-disc records for $6.99.

So why is any of this relevant now, you ask? In mid-March, Bertelsmann said it hired Morgan Stanley to sell Direct Group North America. That company came about after Bertelsmann bought Columbia House in a deal valued at about $400 million and then merged it with BMG Direct in 2005, then last year, the record and video clubs were merged with the Bertelsmann-owned Bookspan book club, under the Direct Group North America banner.

You would think that without the competition between Columbia House and BMG, the last remaining music record club would have no trouble achieving profitability nowadays. But you would be wrong. Direct Group North America lost $470 million ($63.4 million on $890 million [$1.39 billion]) in revenue last year. In 2007, Direct Group North America had $417 million ($652 million) in revenue, $291 million ($454 million) due to impairment of goodwill and other intangible assets, and $126 million ($197 million) in restructuring and valuation allowances due to the merger of the record club with Bookspan.

Without those write-offs the merged company had $160 million ($15.6 million) in operating earnings before interest and taxes. While it doesn’t break out revenue or profitability by product line, the record club seems to have had as even worse year than the video or book clubs. According to the Bertelsmann annual report, the corporation expects the CD record club to be discontinued—i.e., shut down—by 2010. Who knows if that will happen if the company is sold, but this still marks an astounding turn of events for the record clubs.

In 1992, record clubs and mail-order outlets—a category that would now be referred to as non-traditional—accounted for 14.6% of all U.S. album sales, according to the RIAA. Today, according to Nielsen SoundScan, the nontraditional category—which includes iTunes, Amazon, Starbucks, concert sales and TV 800-number sales—has about a 17.5% market share. In dollars and cents, at their peak in the mid-’90s, the two record clubs accounted for about $1.5 billion in music sales. Today, Billboard estimates the club’s music sales at about $300 million. And the record clubs aren’t the only old-school direct-marketing vehicle having trouble with declining revenue. Since the turn of the century, Time Life has seen its revenue drop from about $700 million to about $250 million last year, forcing the company to convert to Internet and continue buys to return it to health.

In light of those sales declines, the question arises: How could the pioneering direct marketers like the record clubs appear to be on the verge of falling by the wayside, while Time Life was forced to dramatically change its approach even as most of the rest of the music industry appears to be trying to embrace a direct-marketing model, thanks to the Internet?

To answer that question, let’s go back about 10 years when I predicted that the record clubs would be the first casualties of the Internet. My reasoning back then was, and is: Why should the major license music at a heavy discount to record clubs when the Internet will allow the labels and many others to directly reach consumers, and at more profitable prices too?

Like all accounts, the record clubs are hurt by the decline of the CD. But in addition, other direct marketers are cannibalizing record sales because the clubs’ customers are the most susceptible to direct marketing offers.

But I was wrong on one count: Three of the four majors (except for Sony BMG) still appeared to be addicted to the huge record company advances and thus license music to the club. But to protect their business, the labels won’t let the record club have music in the digital format. Even though the labels aren’t best-positioned to dominate music sales on the Internet, you can expect to see a renewed push by labels to capture direct sales whenever they can. To the degree that they can sell music over the Internet to the consumer, the labels probably want to keep the record clubs mucking up the digital pricing structure any more than it already is.

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Behind The Deal

Longstanding Relationships Helped Cement U2/Live Nation Pact

The chain of events that led to U2 signing a 12-year multi-rights deal with Live Nation Artists (billboard.biz, March 31) actually began decades ago, according to band manager Paul McGuinness.

What’s happening now is the logical evolution of promoter consolidation, in McGuinness’ view. “It has been some time since Bob Silberman rolled up all the promoters, and I’m sure you can remember how everyone thought [Silberman] was crazy and didn’t understand what that meant,” McGuinness says. Live Nation “is the successor to that idea and they have the best promoters around the world in every territory and pretty well all the markets of the United States. And, by and large, these are the promoters U2 has been working with since the beginning of their career anyway.”

The evolution of this landscape dates back to original U2 agent Frank Barsalona and the network of promoters Barsalona fostered in North America, McGuinness says. “They were hippies in those days, but those small hippie promoters became regionally dominant corporations, and when they were rolled up into SFX, that was basically the time when I suppose all this became possible,” he says. “When it went worldwide as well, they produced a machine that I think would be impossible to replicate. I don’t think anyone can.”

In talking about the U2 deal and what it entails, Live Nation chairman Michael Cohl shared his thoughts on the promoter’s decision to leave Ticketmaster next year and launch an in-house ticketing company.

“That was a huge decision, no question,” Cohl says. “It wasn’t that we just casually said, ‘We’re not going to renew with Ticketmaster.’ We went back and forth and back and forth for more than a year.”

It’s clear that McGuinness sees value in the ticketing aspect of the new deal and the three tours it will likely encompass. “The Live Nation guys are brilliant at ticketing,” McGuinness says, pointing out that it’s not like the Live Nation brain trust of CEO Michael Rapino, Cohl and global touring CEO Arthur Fogel are rookies in the ticketing game.

“Their ticketing has been through Ticketmaster in the majority of venues historically, but they have a deep, deep knowledge of ticketing and when tickets for a big tour go on sale,” McGuinness says. “I don’t know if you’ve ever been to their back room in Toronto — it’s like ground control, Houston — Michael set it up some years ago and that’s the back room that really runs the global tours for U2 and their other major clients, Madonna, the Stones and the Police.”

McGuinness says Live Nation’s “great sense of the world” is another key factor. “They know how to strategize, how to market, how to launch a tour;” he says. “It’s no longer enough simply to get an agent and a promoter and book a few venues, certainly not at the level of investment required for these sort of big tours.”

For his part, Cohl has always been intensely close to the vest in the structure of his deals and admits being chairman of a public company and the transparency it requires isn’t his favorite part of the gig. “I’ve been terribly private and I’ll remain as private as I can be, but things are what they are and we’re having fun,” he says. “A public company gives us more challenges and opportunities.”

DANNY & DOLLY: Previous gigs for Danny Nozell, Dolly Parton’s manager and GM of her Dolly Records, include stints as tour manager for Slipknot, begging the question of whether Parton is a big Slipknot fan.

“I didn’t even know who they were, just like [Nozell] didn’t know anything about country music,” Parton says. “But I had worked with Danny on some of our tours when we were working with House of Blues.”

Actually, Nozell first worked with Parton in the music realm. “Then we all noticed that Danny was doing so many things behind the scenes. He was pretty much keeping that whose who working, from accounting to everything else,” she says. “I just watched him, and Kent Wells, who is my bandleader and co-writer/co-producer. He’s the one who brought Danny to my attention, he said, ‘You know, Danny does all kinds of stuff. We should hire him as our tour manager.’”

Parton says she didn’t want to be responsible for pouching Nozell from House of Blues, now under the Live Nation fold. “But Kent says he’s not exclusively with them—he’s an independent,” she says.

Then, Nozell came onboard with Team Parton first as tour manager. “We watched him close and I thought, ‘Man, that little sucker can just do everything,” she recalls. “He hadn’t been in so-called ‘management’ before. I think he had been with a record label so he knew about that, and he just wanted an opportunity to have a chance to prove what he could do.”
To DAB Or Not To DAB, That Is The Question

U.K. Digital Radio At Crossroads

LONDON—Britain's digital broadcasters deny that their platform is in crisis, despite concerns from commercial operators that the platform is currently "not economically viable.”

DAB digital transmissions began in the United Kingdom in the '90s, promising listeners improved sound quality and an increased range of stations. Music networks make up a large part of the DAB offering, taking seven slots in the top 10 most-listened-to digital-only stations and providing valuable airplay and exposure for many acts that AM/FM radio neglects.

DAB set penetration and digital audiences took off after the launch of five BBC digital-only services in 2002, but the sector was recently retrained by GCap Media, the United Kingdom's largest commercial radio group, which announced its intention to sell its digital multiplex, Digital One, and close or sell its two remaining digital-only networks, classic rock station Planet Rock and jazz outlet the Jazz.

GCap's likely acquisition by rival Global Radio, which was still in progress at press time, may yet see that decision reversed, although the Jazz shuttered March 31. But GCap strategy director Will Harding warns that "the takeover doesn't change the economics of DAB.”

"Planet Rock and the Jazz were successful in terms of audience in comparison to other digital-only stations," he says. "But the economics of broadcasting on DAB and the transmission contracts as they stand mean the stations were not economically viable.

After a spat of other closures and service reductions—and a report from media research company Enders Analysis that concluded "the master plan for DAB" was "simply not going to work"—Andrew Harrison, CEO of commercial radio body RAJAR, 22.3% of adults own a DAB set at home as of December 2007, while DAB as a platform accounted for a record 9.9% of all radio listening in fourth quarter 2007. This puts it significantly ahead of radio listening on other digital plat-
GLASTONBURY TICKET SALES SLOW

Every morning, Glastonbury Festival head Michael Eavis swallows 40 laps of a chilly pool. But sales of tickets for this year's show aren't performing quite so swimmingly.

The team behind the June 27-29 festival has taken the unprecedented step of restarting the ticket-registration process, after stubs failed to sell out.

Eavis says reasons for the��agic sales are a mystery; interest, however, remains high. In February, roughly 225,000 people registered for tickets. But in the context of Glastonbury, that's something of a slump. The corresponding registration—a requisite to buying tickets—was 400,000 last year.

After tickets went public April 6, only 100,000 were snapped up, prompting Eavis to reopen registration two days later. Last year, the entire allocation of 137,500 tickets sold out in about two hours.

"Why did all those people preregister then?" Eavis asks. "Something is happening somewhere."

England is known for many things, but good weather isn't one of them. And in recent years, Glastonbury has borne the brunt of the worst of it. The previous two editions were drenched, transforming the Worth Farm site in Somerset in southwest England into a giant mud bath. The weather, Eavis says, "is taking its toll."

And with the ground capacity pushed to 177,500, up from 150,000, overcrowding has become a regular gripe. To combat congestion, the site has claimed another 40-50 acres.

The British press, Eavis says, has been "a bit hostile" toward Glastonbury this year, directing blame on competition from other fests and sites.

Eavis adds that the festival's neighbors aren't reporting a broader malaise. With a bill featuring headliners the Verve, Rage Against the Machine and R.E.M., the July 11-13 in the Park in Balado sold out its 40,000 tickets in less than an hour, promoter Geoff Ellis says. The Reading and Leeds fests also boast sellouts, with organizer Festival Republic claiming 200,000 ticket sales in 24 hours.

Among the acts expected to play Glastonbury are the Verve, Kings of Leon, Hot Chip, Leonard Cohen and Neil Diamond. —Lars Brandle

BAIDU RETURNS TO COURT

A Beijing court has agreed to hear a copyright-infringement lawsuit against Web portal Baidu that was filed in February by Universal Music, Sony BMG Music Entertainment Hong Kong and Warner Music Hong Kong. Citing the Beijing-based portal's practice of "deep-linking" to Web sites offering unauthorized music downloads, the labels are seeking damages totaling $9 million for infringing copyright on 127 music tracks, the maximum statutory compensation allowed under Chinese law of $50,000 yuan ($71,352) per track. A date for the hearing has yet to be set. —Berwin Song

U.K. PIRATES JAILED

The ringleader of a European fake-CD scam has been hit with a four-and-a-half-year jail sentence, one of the longest handed down for commercial copyright theft in British legal history. Farhad Nissa, 35, was sentenced this week for her part in an estimated £5 million ($9.5 million) counterfeit ring that imported urban mixtape CDs from the Czech Republic and sold them in British stores and markets.

The ringleaders were found guilty last month at Snaresbrook Crown Court in Essex, east of London (billboard.biz, March 7) and were sentenced April 2. Nissa's accomplices, Wasiin Mir, 37, and Naveed Shaikh, 39, received prison sentences of two-and-a-half years and one year, respectively. —Lars Brandle

FIVE FOR FEIST AT JUNOS

Eclectic singer Feist collected five of the Canadian music industry's Juno Awards at this year's two-night gala in Calgary, Alberta (April 5-6). The second night's event was televised nationally by CTV. Feist's wins included album of the year for "The Reminder" (EMI Music Canada). In total, seven of the 39 awards were presented during the televised program on April 6, which included performances by Avril Lavigne, Hedley and legendary singers Anne Murray. The awards are organized by the Canadian Academy of Recording Arts and Sciences, whose members chose the winners. —Robert Llewellyn

PREMIOS RATINGS FALL

Viewing figures for Spain's annual Premios de la Musica awards show plummeted this year, attracting an average audience of just 338,000; in 2007, despite being shown in a late-night slot, it drew an average of 489,000 viewers. The 12th annual gala took place April 3 in the northern city of Valladolid and was broadcast April 4 on public TV channel La 2. Warner Music artist Miguel Bose won three awards, including best album for "Papito" (2007). The only other multiple winner was Nena Music/EMI singer Conchita, who collected two newcomer awards. Winners in 28 categories were voted by an academy of members of authors' body SGAE and Spanish artists' association AIE.

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UPFRONT

GLOBAL

BY DIANE COETZER

BIGGER, BUT NOT BETTER?

Growth and Grief in South Africa's Concert Biz

JOHANNESBURG—South Africa's concert and ticketing businesses are expanding rapidly—but they're also suffering growing pains.

Local promoters keen to establish South Africa as a regular international tour stop estimate ticket sales' value grew 15%-20% year on year during 2007, and major names like Elton John, Chris Cornell and Good Charlotte have been early-2008 visitors.

However, promoters are now anxious about the effect of Josh Groban recently canceling eight shows (March 16-29) following bad publicity over Celine Dion dates in the country. They fear negative headlines will make international agents skeptical about scheduling South African shows.

John Langford is CEO of promoter Big Concerts, which claims a 76% national market share. "Many serious players [here] deliver great productions on a global standard," Langford says. However, he warns of the presence of "unscrupulous promoters [who] have no place in the industry. The sooner the bad apples are removed through public pressure, the better."

Groban announced the cancellations March 8 on his Web site, citing the "failure" of tour promoter Duncan Heafield of Kusasa "to perform his obligations." Although ticketholders are being refunded, new dates are not yet confirmed.

Local press reports suggest Kusasa had not satisfied Groban's management that it could avoid the highly publicized problems that afflicted the promoter's Dion tour (Feb. 14-27). Complaints there ranged from chaotic traffic arrangements—blamed by police on Kusasa's poor planning—to restricted-view seats being sold as premium tickets.

Heafield did not return calls for comment, but has claimed in the press that criticism of Kusasa is being orchestrated by other promoters. On April 2, he launched a defamation of character and breach of contract lawsuit against Tony and Hazel Feldman, co-owners of Johannesburg-based promoter Showtime Entertainment.

That followed Showtime's February victory over Kusasa in Pretoria's High Court. "We were not happy with the way [our] joint venture [with Kusasa] for the Dion shows was being managed, so we pulled out," Tony Feldman says. "We had to go to court in order to get our investment back."

Feldman calls Heafield's current allegations "completely unsubstantiated."

Elsewhere, several Kusasa service suppliers/subcontractors have publicly complained that accounts from previous years' shows remain unpaid; promoters confirm to Billboard that such companies are now demanding payment upfront.

At Ticket Connection, the chosen ticketing agency for the Dion and Groban tours, client services director Lisa Kühle admits the negative publicity is off-putting for prospective clients and the public. "We need to weather the storms and take it from there," she says.

Ticket Connection and its rival Strictly Tickets were launched during the past two years to challenge the hugely dominant Computicket. (Market-share figures do not exist.) In March, Strictly Tickets co-owner Gary Charise formally complained to the Competition Commission that Computicket's exclusivity agreements with local organizers/venues block it from offering tickets for major domestic events.

"We have plans to get into high level live music ticketing and are determined not to let Computicket hamper our development," Charise says.

A Computicket spokesman claims exclusivity lets it reduce errors, increase audience safety and eliminate "overselling through multiple ticketing agents." However, he insists that Computicket "is not in a position to force any promoter to partner with it."

Carel Hofmann is president of OppiKoppie Productions, whose promotions include the annual 15,000-capacity OppiKoppie Festival. While "times it makes sense" to use Computicket, Hofmann says, OppiKoppie is working with other agencies to offer customers improved services. Big Concerts and Showtime both say they enjoy good relationships with Computicket.

Despite the teething problems, South Africa's live business remains attractive, says Sipho Dlamini. VP of operations at promoter/producer Center Stage Management, based in Dubai, Center Stage Management is bringing Akon to South Africa in April.

"We're investing in venues and shows in South Africa," Dlamini says. "We believe it has the infrastructure, numbers and sustainability to make it worth our while."

360 Publishing Deals?

Irwin Robinson and Arthur Indursky Talk Contracts

The music business program at New York University's Steinhardt School presented music publishing icon Irwin Robinson with its first Visionary Award this month. As I sat in the audience listening to the accolades about Robinson during the past 45 years, my ears perked up when attorney Arthur Indursky took the stage. It turns out that Robinson, who is also a lawyer, hired Indursky for one of his first music industry gigs before he co-founded powerhouse boutique firm Gubman, Indursky & Sheire. They worked together at the publishing division of Columbia Pictures about 35 years ago.

I caught up with the two men after the event as they reminisced about drafting music industry contracts in the '70s and how the industry continues to change. Knowing that very few young lawyers will ever have the experience to meet these men, I persuaded them to share some insight about contracts today.

Indursky puts to rest the erroneous assumption that nearly every songwriter, publishing and record deal is based on some "form" or template. "There's no such things as a form contract," he says. "You may have formats that you use, but every deal is different."

Robinson says some publishers are setting up their own version of the 360-degree deals that record labels have been recently touting. "In record business 360 deals, just about any new artist will probably say, 'OK, you can take a percentage of all my revenue.' " Robinson says. "But to the companies, that doesn't mean too much unless they really get lucky and other revenue sources become substantial."

There are publishers, Robinson says, that have succeeded making 360 deals with new writers. But in those deals, he says, publishers want a smaller percentage than a record company would want; the share is only on other revenue streams that are directly related to the songs—such as merchandise that uses song titles or lyrics—and the publisher may stop sharing the revenue once the publisher has recouped its songwriter advance.

Such a publishing deal might also include sharing producer/writer's production royalties until the publisher recoups the advance it paid to the person as a songwriter, Robinson says.

The reason for these deals, Robinson explains, is that even with successful artist/songwriters, often the songs they write aren't hits singles. Instead, they're album tracks that don't significantly boost album sales—don't earn as much in mechanical royalties. So 360 deals are a way for a publisher to be able to afford songwriter advances.

One crucial challenge, Robinson says, is drafting contracts properly at a time when deals are changing so radically. To help ensure contracts effectively represent what the parties intend, Indursky offers several contract-drafting tips:

• Write contracts clearly—so clearly that anyone who reads the contract 10 years later will understand what the parties intended. If another lawyer reviewing a contract provision with you, "Well, this is what it means," that's a sign the contract isn't written clearly.

• And if a contract requires an example of how a clause might operate when it's applied to a particular situation, Indursky says, the contract clause hasn't been written clearly.

• Use plain English, so non-lawyers can understand what the deal is about. Get rid of words like "whereas," "hereofore" and "therein."

• Outline contracts before writing them—particularly "when you have a complex deal," Indursky says. "Many lawyers just start to write, and that's a mistake. Use subtopics to make sure you have everything covered."

• When the other party's lawyer claims a particular clause is "standard," don't merely accept it as a fact. "I ignore it. It's an excuse to support their point. The deal terms dictate what's in a contract, not what's 'standard."

• When a deal has been substantially negotiated, put the contract aside. Think about the deal. "Come back and overview what you've done," Indursky says, "making sure that everything is covered that needs to be covered from a conceptual point of view."

Legal Matters

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Mom And PopULAR

Select-O-Hits Focuses On The Details For Latin Acts

It was not surprising to see Diana Reyes’ name at No. 2 on Billboard’s Top Latin Albums chart last week with her newest album, “Insatisfecha.”

Reyes, after all, is one of the premier voices of regional Mexican music’s durango movement, and her past three albums have nudged the 100,000-unit mark in the United States, according to Nielsen SoundScan.

What is surprising, however, is that Reyes debuted at No. 2 with an indie album also distributed by an independent—Select-O-Hits—with very limited expertise in the Latin market.

The success is an encouraging example that different business models can indeed work in the Latin sphere.

Reyes launched DBC just last year as a partnership with former Universal executives Gabriel Fregoso and Enrique Ortiz.

DBC paid for production of “Insatisfecha,” and Fregoso started shopping for major distribution. Interest, he says, was lukewarm at best. Proposals were sent and never returned.

So Fregoso went to Select-O-Hits, the Memphis-based indie co-founded by Sam Phillips in the ’60s, the same man who owned Sun Records and launched Elvis Presley and Johnny Cash.

While Select has scored big with such artists as Jimmy Buffett and 50 Cent, its Latin experience was limited. Last year, the company tested the regional Mexican waters with Far Music. A San Antonio-based label owned by Alan Baxter, business manager for northern band Intocable. Through Baxter, Select also hooked up with Serca, the label owned by regional Mexican entrepreneur Servando Cano, and, subsequently, with Fregoso and DBC.

The results speak for themselves. The week of Reyes’ debut, DBC and Select had a second title—El Trono de Mexico’s “Cruzando Fronteras”—at No. 9 on Top Latin Albums, while Serca’s “Llegando a Ti,” by Los Hermanos de Nuevo Leon, was No. 75.

“The Latin I was familiar with was salsa and the Iglesias and the Ricky Martin’s,” says Select VP Johnny Phillips, who doesn’t speak Spanish. “I had no idea the regional Mexican part of the music was so big.”

Johnny Phillips, a nephew of Sam Phillips, has expanded his staff to address the regional Mexican market, and now has a sales manager and in-house marketing person that deal solely in that realm.

In the coming weeks, the distributor is also hiring a press/publicity person for that market.

And while the company was selling to 12-13 one-stops in 2006, this year it’s up to 10, with independent retailers and chains, Phillips says, accounting for roughly half his sales (the other half are mass merchants).

“It’s kind of gotten my juices going again,” Phillips says with a chuckle, “Look how hard it is to sell a country or pop record. The regional Mexican music reminds me a lot of the way our business used to be 15 years ago, when a lot of the accounts were family-owned.”

Select works as DBC’s manufacturer, distributor and sales force. It also handles artists’ Web sites and is in charge of digital distribution. In addition to placing music on iTunes, it offers artists the ability to stream tracks from their own Web site, making extra cents per track.

“We can offer just about anything and maybe just a little more than a major,” Phillips says.

And because both companies are small, contact is direct and immediate, and complements Fregoso’s hands-on, street approach, which involves booking and radio promotion under one roof.

“It’s what we need today,” says Fregoso, who sells Reyes merchandise along with albums. “There is no bureaucracy.”

SACRED TEXTS

Spanish Broadcasters Take Their Marketing Mobile

Spanish-language broadcasters are looking for new ways to connect to their listeners with promotions that extend beyond their marketing campaigns.

Bustos Media, Border Media Partners and Lotus Communications, which operate radio stations in music formats from regional Mexican to pop to AC, have linked up with mobile marketing company HipCricket to create promotions delivered via text messages.

Listeners can text in requests and interact with DJs, enter to win concert tickets, find out about special offers, and get discount coupons for local businesses delivered to their phones, among other offers.

Recent marketing campaigns at a Latin station in Houston, for example, came in via a shortcode on Pepsi products at a local grocery store.

HipCricket is offering custom, bilingual promotions across various Latin broadcast properties that are part of what the company is calling the Hispanic Mobile Marketing Network.

Once a listener texts in a shortcode, he or she can opt in to receive future messages and promotions.

The partnership reflects high rates of Hispanic mobile usage and pressure from advertisers to capture an audience that has entertainment choices beyond radio over the air.

A Forrester Research study last year showed that U.S. Latinos are more than twice as likely as non-Latinos to stream or download music to their mobile phones.

“There’s only so many [ad] dollars out there and they are going to be redirected,” says Angie Balderas, VP of national sales and northern California operations for Bustos Media, which operates 25 radio stations.

Brands “can do a single buy and access this network across formats and demographics,” HipCricket CEO Ivan Braiker says. “On the broadcasting side, it’s far more a goal of databasing, interacting…[to] let [listeners] ask for things and let the station respond to them.”

—Aylaa Ben-Yehuda

THE BILLBOARD

Q&A?

In two years, pop trio Camila has gone from struggling to translate airplay to sales in Mexico to scoring internationally on both fronts. The group won Billboard Latin Music Awards this week for pop album of the year, duo or group and Latin pop airplay song, duo or group for “Todo Cambio” and its title track.

Songwriter/producer Mario Domínguez spoke to Billboard as the group wrapped up its Mexican tour and prepared to promote its album in Spain.

Does seeing Camila live convince people to buy your album?

From the beginning, we didn’t want to be in a group that only sounded good on the album. We wanted to get to a level where people who didn’t buy the album would say, “Ah, they’re better live.” The album was recorded based on knowing what our potential was. We simply recorded what we could do live, without recording something we couldn’t also do onstage.

You’ve written songs for Yuri and Bárbara Muñoz, among others. When you write, how do you decide what’s for Camila and what’s for another artist?

When I get halfway through a song, I already say, this is for me or it’s for someone else. And in the end I give it the same effort because, whoever sings it, it’s a song that has my name on it. So when people ask me for songs that I have lying around somewhere, there is no such thing and I don’t do it. I prefer writing from scratch for an artist. I imagine it with the voice of the person who is going to sing it.

Camila recently did a song for an Energizer campaign. Will you be doing more of that anytime soon?

I don’t think so. “Amor Eterno” is a song we did just for that campaign. And now it’s No. 1 in Bolivia and it’s playing on the radio in Chile. It’s very strange [but] we’re very happy with it.

—Aylaa Ben-Yehuda

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Back To The Future
Stars From The '90s Return To The Indie Fold

Lately I feel like I've fallen into a time warp. The economy is in recession, a Clinton is running for the White House, and even the old synthetic neon track jackets my mom used to wear have started popping up on certain hip artists. Plus, a spate of recent musical happenings have now cemented my belief that it is, in fact, the '90s all over again.

The Lemonheads just released "It's a Shame About Ray" on Rhino and played the entire album at New York's Bowery Ballroom; the Breeders released a new record April 8; and Liz Phair just announced that, as part of her new deal with ATO, she'll reissue "Exile in Guyville" in a deluxe edition.

Alas, as much as I'd like to whip out my Doc Martens and start rocking the plastic barrettes again, the truth is that we're all still living in 2008. As more '90s acts return and sign to indie labels, a particular set of challenges and opportunities begins to emerge. How does an indie reintroduce a band that has been out of the spotlight for several years? How does it appeal to a new crowd without alienating the now-older core fan base? And why has the act chosen to continue its career on an indie as opposed to other alternatives, like returning to majors or leaving music altogether?

"Our goal is to re-educate the audience, and cover all the ground we can," says Miwa Okumura, senior product manager at Beggars Group, whose 4AD label is releasing the new Breeders album after the band was dormant for six years. "It seems like everybody is familiar with the band, and we're not treating it like they are a new band, we're treating it like a new record. When we took it to college radio, all the kids knew who they were."

College radio, fittingly enough, seems to play a major role in marketing all of these acts. "We really worked college hard," says Dan Gill, GM of Vagrant Records, which put out the Lemonheads' self-titled record in 2006. ATO product manager Jon Salter says, "We are planning on working Liz's records to college radio, and also extending that to include specialty and noncommercial stations like KEXP (Seattle) and KCRW (Santa Monica, Calif.)."

But when the goal is to connect with a younger crowd—which is crucial in working these records—college radio is only part of the strategy. "Part of what drew [Lemonheads frontman] Evan Dando to Vagrant was that we have a younger audience and we'd be able to turn them on," Gill says. He admits that part of the challenge of working with a younger crowd is moving them from the stage where they download a record to "check it out" to the stage where they actually pay for the album. The Lemonheads' album, for its part, has sold only 17,000 copies, according to Nielsen SoundScan.

Other strategies for connecting to the younger crowd have emerged, most of them involving the Internet. "Exile" isn't even available online right now," Salter says. "With the reissue, we're planning on getting it on iTunes, eMusic and Rhapsody to make sure that the greatest number of people are exposed.

Not everyone is invested in turning out the teens. "My core audience is really composed of older people who have lives," Phair says. "My core fan base will be the same people that have been fans since the beginning."

The fans who have hunkered in since the begin-
Sweet Dreams
Suddenly, The Music Business Is Using Its Imagination

Glady's Knight & The Pips had a tune that's tattooed in my mind, like so many of those wonderful 180-second super songs of the '70s AM radio days. It's called "I've Got to Use My Imagination." The chorus went:

"I've really got to use..."
(Pips: "I've got to use..."
"My imagination." (Pips: "My imagination.")
"To think of good reasons..."
(Pips: "To think of good reasons...")
"To keep on keeping on..."
(Pips: "Keep on keeping on")
"I've got to make the best of..."
(Pips: "Best of, best of...")
"A bad situation." (Pips:"
"Bad sit-u-a-shun.")

Seems to me that these words have become the mantra for the varied players in the music industry of today. Consider:

SCENARIO NO. 1
The band that had a thing, but wants to stay relevant. Who could have imagined a mainstream liquor company signing a "hip" band, paying the principals in the group a respectable salary, booking performances at company-sponsored events and distributing the music to consumers. Yet that's what Bacardi did recently when it signed dance act Groove Armada—not the emperor's new clothes, but certainly an act that has cachet, hipness and relevance to Bacardi's message, aura and potential consumers.

SCENARIO NO. 2
A No. 1 artist needs to spread her wings. A top artist doing appearances for a soap company's micro-series? Dove, via an integrated TV and Web format, will be releasing such three-minute episodes, to be shown in the United States during MTV's "The Hills," called "Fresh Takes," about 20-something-year-old women, and Alicia Keys will be a main part of the programming.

SCENARIO NO. 3
A brand wants to play the music game. Say "bleach" to most music fans and they may think of Nirvana's first album. Now Clorox is hoping they will think of "The Blue Sky Project: A Clorox Charity Collection" that has seven songs, five of which were created for the company's TV advertising campaign. Some are full-length versions of tracks (not the customary Clorox jingles) used in their broadcast TV and Web advertising.

SCENARIO NO. 4
The futurist wants to stay ahead. One of the most famous and relevant artists in the world, leaving her label, doing deals with shampoo, camera and cell phone companies and releasing her newest single in a broadcast TV ad? Madonna released the first single from her April 29 "Hard Candy" album, "4 Minutes," through Sunsilk (Ike Dove, part of the Unilever Holding Co.). Additionally, Vodafone will allow its mobile customers to listen to seven of the album's songs the day before release.

SCENARIO NO. 5
The kings of their genre want more. First Madonna, then two of the only other acts quite as titanic: Live Nation snaps up Jay-Z and U2—the former to release his albums and share in his multiplatform, multi-branded revenue, the latter partnering for almost everything but the album.

SCENARIO NO. 6
The major labels embracing the digital space? Now the major labels (except EMI which it is rumored will join shortly) will be creating a music site with MySpace. The music companies will apparently own minority stakes in the venture and will make their entire music catalogs available. A one-stop shop for all majors' music in all formats, plus revenue from banner ads on the new site, as opposed to solely from consumers buying 99 cent tracks.

SCENARIO NO. 7
You'll have to leave this one to the imagination—or at least fill in your best guess. But I've heard of at least one recent No. 1 act selling its music as if from a Chinese menu. And this act isn't alone. It is rumored that several acts whose albums are not selling as hoped are offering their music to brands at price-fixed, discounted, precleared prices. Stay tuned. And as Knight and her Pips would sing, "Keep on keeping on..."

Grey group senior VP/director of music, Josh Rabinowitz writes a biweekly column. For 24/7 branding news and analysis, see billboard.biz/branding.

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In less than three years, RED Distribution president Bob Morelli has managed to expand his company from, as he puts it, "a very good distribution company" to what he calls "an artist development company." Morelli, who spent 19 years at BMG before joining RED three years ago, realized that to stay competitive in the business, he had to grow the capacity of his company, and he's done so at a rapid pace.

The new vision for RED is clearly evidenced as Morelli described the plans for the new Apocalyptica record, which will be released April 15 on Jive. "Not only are we fulfilling the physical orders for the record, we are involved in a collaborative effort with the label at radio, which has led to them being at No. 7 on the Active Rock chart and No. 9 on the Mainstream Rock chart," Morelli adds that RED's 25,000-strong online street team has been dispatched to spread the word about the new release, and the college team is working with the label to brand the street date.

"Pretty much every label we work with takes advantage of some aspect of our marketing capability," he says. This could be a big reason many of his labels stay in the RED family—Morelli has just re-signed heavyweights Broken Bow and Victory and has several more in the pipeline. The gregarious and mustachioed industry veteran sat down with Billboard to tell us how he expanded his operation so quickly.

Five months ago, you changed the name of your company to RED: An Artist Development Company. Was it just a branding decision, or was it something deeper?

Part of the change was just ceremonial, but it also reflected the way we've grown and the new services we offer. When I came on in July of 2005, I walked into a company that was a very good distribution company, and that was about it. Now we offer a whole range of additional services that can aid the development process of both established and developing artists.

We built up the radio department and we started both online publicity and viral departments. We started the retail company and we grew RED Ink, which works our major-label albums. Because of all this, we can take records like Maitekshu and Peter Bjorn and John, both of which didn’t ship very much initially, and build them up. We always work in partnership with the label’s marketing department and try to supplement their efforts.

How is the merch company doing? How are you planning to expand it?

We kicked it off in the summer of 2007, and I think it’s doing well.

We’re selling at retail at this point and working very closely with Steve Reddy of Equal Vision and his Merch Now company, and that has been great. We started off just selling shirts, and we’ve added hats and figurines and all sorts of other goods.

In terms of next steps, we are planning on adding digital and mobile content and developing the ability to release a record and the associated merchandise simultaneously.

Upstreaming was a hot issue at RED for a while, but that trend seems to have ended. What changed?

We’ve only upstreamed two records in the last few years, because the artists we have at RED are doing well right where they are. We now have the capability to slowly and methodically develop them, and because of the range of services we now offer, we can do many of the things an artist will need to grow.

People are consuming more music now than they ever have before—

If you are not upstreaming bands to Sony BMG, what is your relationship with them? How many of their record companies are you working at a given time?

We’re in a good position because Sony sees us as an asset and we have access to their infrastructure, and yet we are an indie company. About 85% of our records are released by our indie-label partners; we’re working on a dozen Sony albums at any given moment and we work with RED Ink.

We’re in a great position because we have the ability as an indie to be nimble and flexible and draw on the resources of our parent companies as well. I think we’re in just about as good a position as we can be in this market.

Some other distributors have lost labels when they tried to make them re-sign deals that included physical and digital distribution. Why is it better for a label to do its digital distribution through RED as opposed to a company that specializes in digital distribution for indies? Our back end is the Sony Global Digital team, and they certainly have some resources behind them [laughs]. By going with us, labels are able to make synergies with regard to the physical and digital products. For instance, we have the digital/mobile sales staff work with the online department on a release to make sure everything aligns.

Every deal we sign is different, but I can say that more and more labels are making digital distribution part of their arrangement with us. In terms of our digital sales figures, they are increasing.

One band that you’ve worked with that made digital distribution a major part of its release strategy is Radiohead. By doing this, though, the group ruffled a lot of feathers in the brick-and-mortar retail community. Was the anger from traditional retailers justified?

They were probably justified in not being pleased, initially. But I think the fact that the record came in at No. 1, especially with an unusual release date, is a testament to the strength of the product. I think the project has turned out to be very successful in the long term and that indie retailers should be looking at the glass as half full—the initial release strategy stimulated their fan base and drove customers to buy the physical disc.

What role do you see for physical product going forward?

Physical product is still going to be a big part of the pie. I think it will be more than half of the overall pie for the next several years. That said, you can’t just stick your head in the sand and not notice that the market is changing. The good news is that people are consuming more music now than they ever have before. We just need to find a way to make sure we have a piece of that.

What initiatives are you working on, and what can we expect from RED in the coming year?

We continue to sign and re-sign labels—we have just signed Eulogy and we have a fairly new deal with Original Signal, and we are working with Glassnote Records, the new label from the legendary Daniel Glass.

We continue to be aggressive with vinyl and want to keep growing the merch, and we are also interested in expanding into the lifestyle branding arena. We have been meeting with [clothing company] Wet Seal about a promotion: they are doing called Chicks Rock, and we’ll have one of our artists, Mandy Perkins, featured in that. We are pursuing more third-party marketing and branding opportunities, and are looking to spread out.

That said, we can’t afford to lose sight of our core day job, which is getting the records out and developing the artists we work with. We are so fortunate in that we are both a button-up sales and marketing company and also a fun-loving, rock music company.
Three Years Ago, Buckcherry Was Left For Dead. But Now, With A Platinum-Plus Album And The Biggest Hit Of Its Career, The Band Is Having The Last Laugh By Gary Graff
THE

CROWD AT DETROIT’S JOE LOUIS

Arena is primed, rowdy and ready to rock, anxiously anticipating a February night with hometown hero Kid Rock with the kind of fervor that seems inappropriate to date.

Until that is, the onstage DJ spins “Crazy Bitch,” the signature hit from Buckcherry’s third album, “15.” For three minutes and 22 seconds, the Kid Rock partisans have only Buckcherry on the brain, singing every word while dancing and pumping fists with such fervor you’d think the band itself was onstage.

It’s a moment of pure rock-n-roll transcendence—and a clear illustration of the transcendence Buckcherry has made from what manager Allen Kovac calls “beyond dead” to “a return to platinum status” with 2006’s “15.”

The album, which is about to celebrate its second birthday, has spawned such multi-format hits as “Crazy Bitch” and “Sorry” during a marathon campaign that may blend seamlessly with the setup for Buckcherry’s next set, expected this summer.

The group is also the vanguard of a rock resurgence that includes CHIR crossover success by such groups as Finger Eleven, Daughtry, Three Days Grace, Flyleaf and Lifehouse.

“It’s a fucking great comeback story,” Buckcherry frontman Todd Todd says, and he’s far from alone in that assessment.

“It’s a comeback,” says Dennis Arfa, president of the Artist Group International (AGI) agency, who passed on an opportunity to represent Buckcherry before “15” came out. “A resurgence of Buckcherry, in every format? I certainly didn’t believe this would be what it is. I thought [the band] was beyond rescue. To me, this is the story of the year.”

It’s a story that’s certainly borne out by the numbers. To date, “15” has sold more than 1.1 million copies in the United States, according to Nielsen SoundScan, more than 48,000 of them digital. That’s 28% better than the combined total of Buckcherry’s two previous albums, 1999’s self-titled debut and 2001’s “Time Bomb.”

“Crazy Bitch,” a riff-driven, F-bomb-laden rock anthem that celebrates a woman’s sexuality in the tradition of Mötley Crüe’s “Girls, Girls, Girls,” has sold more than 1.2 million digital copies and nearly 1.6 million ringtones. It was also the No. 8-selling ringtone of 2007 and scored a Grammy Award nomination for best rock hard rock performance.

The format-crossing ballad “Sorry,” meanwhile, is sweeping behind the album’s other singles (“Everything,” “Next 2 You” and “Broken Glass”) and is nearing a million downloads and 225,000 ringtones. It’s also Buckcherry’s first top 10 hit, peaking at No. 9 on the Billboard Hot 100 and No. 2 on the Hot AC survey. And more than 300 live shows since before the album’s release kept the heat on high for “15.”

Not bad for an album that nobody—at least not in the United States—wanted when the group recorded it.

“Everybody passed.” Buckcherry guitarist and “15” co-producer Keith Neilson says. “A lot of majors were not willing to gamble on something like us. I think there were a lot of question marks about how we would be perceived and whether they could market and sell a band like us. So we just went out and did it ourselves at first, and the [industry] caught us up to it.”

Livia Tortella, senior VP of marketing for Atlantic Records—which upstreamed “15” shortly after its release—calls the album’s success “a great story of old-fashioned artist development. It’s nothing really glitzy or out of the ordinary—just a classic rock ‘n’ roll band coming back with some really great songs, sticking to it from day one and having it connect with an audience on a really basic, grass-roots level. To sell a million units of a rock album these days as ‘quietly’ as Buckcherry has, takes a new kid that wants this type of rock.”

They wanted it in 1999, too. When Buckcherry released its self-titled debut album on DreamWorks, bucking the teen pop and rap rock trend of the time to score gold sales and such modern rock chart hits as “Lit Up,” “Check Your Head” and “For the Movies.” But its 2001 follow-up, “Time Bomb,” failed to ignite. The group imploded in 2002 with three members leaving Todd and Nelson at an impasse, even though the singer says they had started writing material—including “Crazy Bitch”—for a third album.

“It started to limp and then it started to hobble, then it came to a stop,” Nelson says. But Todd says he and Nelson, who were part of a nascent version of Velvet Revolver that didn’t pan out, never formally called it a day.

“We just thought we would take a break from one another,” says Todd, who released a solo album, “You Made Me,” in 2004, which sold just 14,000 copies. “We never decided we were broken up, but we definitely needed a break, so we just stopped.”

With “a lot of things in common in our personal lives,” Todd says that in early 2005, he and Nelson—who focused on production and songwriting during the interim—decided to return to writing together and make Buckcherry a going concern again.

Todd says the three new members of Buckcherry—guitarist Stevie D., bassist Jimmy Ashhurst and drummer Xavier Muriel—were the only ones he and Nelson auditioned for the band. “We just said, ‘If your guys want to be in this band, just show up here on this day and bring studio rent,’” they all showed up with their studio rent and were just started working five days a week.

“We didn’t have anything,” Todd adds. “We just had ourselves. We just started writing, recording new songs and becoming a band.”

Nelson says that was “not so much a reunion as a continuation of where we left off. We definitely felt like there was unfinished business.”

As the new music was formulating, Todd and Nelson went looking for management. They found it in Kovac’s Tenth Street Entertainment, which had worked with what Todd calls “bands that have had somewhat of a career and had a slump,” such as Mötley Crüe. “They know how to take that brand that you built and just kind of re-develop it,” Todd says.

Nevertheless, Kovac was surprised by the pronounced indifference he encountered when he began shopping Buckcherry’s new material.

“From my conversations, I think they passed because it wasn’t cool,” Kovac says. “Nobody was listening to the music. Everybody was trying to define what was cool, and they clearly didn’t think it was Buckcherry.”

AGI’s Arfa says that Buckcherry’s quick initial rise and fall as a one-hit album wonder was a primary “detriment” to the group’s return. “There were so many things against [the band] and its era.” Arfa says. “Their history was not a positive. . . . It was almost a negative to them as opposed to, ‘Oh, this is something we can jump on.’”

But Keith Cunningham of Michigan-based consulting firm Jacobs Media questions whether Buckcherry was as dead as some may have thought.

“The song ‘Lit Up’ is really a party anthem,” Cunning-
ham says. “You can hear it in any strip club and in most rock bars. It’s on who knows how many millions of jukeboxes. So in the grand scheme of things, I’m not sure Buckcherry ever died in the consciousness of rock fans. They may not have bought their CDs, and the band did disband for awhile, but that song has stuck around in rock circles.”

While “nearly every major label in the world passed on this band,” according to Kovac, Buckcherry financed the

CHERRY BLOSSOMS

Five Lessons Learned By The Surprising Success Of Buckcherry’s “15”

1 Rock isn’t dead: A platinum album, five hit singles, a phenomenon (“Crazy Bitch”) and a format-crossing smash (“Sorry”) made Buckcherry the vanguard of a new rock movement that’s pollinating the worlds of the Billboard Hot 100 and Hot AC.

2 Viral rules: Before Atlantic upstreamed “15,” Buckcherry and its management company/initial label Eleven Seven Entertainment used MySpace, YouTube and other Web sites to spread the word that Buckcherry was back and hot. There was already a there there when the big guns of the major label started to fire.

3 Video substance, not style: The gritty, low-budget “Crazy Bitch” video was just the ticket to convey the right image and message about Buckcherry—that, according to Jacobs Media’s Keith Cunningham, “they embody rock ‘n’ roll. They are loud, they are crude, they’re tattooed to the hilt, you look at them and they just scream, ‘Rock!’ There aren’t many bands these days that cut through like that on an image level.”

4 Strip it down: Lifestyle branding is potent when it’s done right, and don’t be afraid to go where the fans are. Buckcherry wasn’t pushing “Crazy Bitch” through strip clubs took the song right to a core audience that responded in a big way.

5 The devil’s in the details: Atlantic’s careful attention to where Buckcherry’s singles were playing and its surgical follow-up strategies ensured a long sustained build for “15,” with the last single out the door—“Sorry”—turning into the album’s biggest hit.

—GG

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Buckcherry, here performing in October 2006 at New York’s Webster Hall, augmented Atlantic’s radio push with constant touring until it was still charting. “It’s just about working single after single. . . . It’s kind of magic when you can show a programmer that after a few spins they’ll get good phones or good sales, and you just keep going on that.”

Tortella says the label also supported markets where Buckcherry was being played with the “15” promotion, co-promo programs and pricing, while Atlantic’s press department was equally active in setting up interviews and TV appearances. Jacoline Media’s Cunningham says that Atlantic’s involvement and push for “Crazy Bitch” (in an edited form) was key in taking the song to a phenomenon level and towing “15” in its wake.

“Radio really became aware of ‘Crazy Bitch’ when it started to be worked as a single,” Cunningham says. “A lot of P&Ds looked at ‘Crazy Bitch’ with some caution because of the lyrical content . . . and also, did anybody care about Buckcherry? Because they hadn’t been around. So it was a bit slow out of the box, but once it got up on the air and listeners caught on for it, it was one of those reaction records where you just couldn’t escape it. The phones would light up—What’s that ‘bitch’ song?”

While all these maneuvers made “15” a rock hit, frontman Todd says the group knew all along that it had “Sorry” in its pocket with even greater crossover potential. “The aggravating part,” he says, “was ‘Crazy Bitch,’ but there was just taking so long to get to that song because ‘Crazy Bitch’ had such a long run. We were just like, ‘This song better fucking get the shot it deserves—and it did.”

Tortella says the label agreed with Kovac that it was important to “really bring the rock base back first for Buckcherry but still nobody lost sight of what ‘Sorry’ could do for the band. The vision that [Kovac] laid out for this band was, ‘One milestone at a time,’ “ she says. “There was a lot of patience to make sure it was done the right way. Going with ‘Next 2 You’ and the others, even if they weren’t highly charted singles, laid groundwork for them. And then ‘Sorry’ was one of those that really took off.”

Convinced by the showing of “15” that both Buckcherry and rock are indeed back, all concerned are chomping at the bit for the band’s next release. The album will be released by Atlantic but will also carry the Eleven Seven logo. Todd says the band, with all members now contributing, is “finishing up the songwriting process for the album. Buckcherry plans to hit the studio in May with the “15” production team—guitarist Nelson, Mike Plotnikoff and Paul DeCarli—and Todd says that “there’s some really great songs. There’s some deep lyrics. It’s a rock record. It’s not like we’re reinventing the wheel . . . but we’ve matured as songwriters, and I thing it’s going to be more melodic. I think people are going to be happy.”

Kovac says that Buckcherry is approaching the new album, which Kovac hopes to have out in July, with confidence and trepidation. “We’ve had the biggest record of our career,” he says, “and now we got to follow it up, and it’s not easy. To us it’s the sophomore slump all over again.” Another goal, he adds, is to “be a band that can play a set on our own as a headliner,” though Buckcherry is expected to be part of Motley Crue’s CrueFest that will be on the road this summer.

Kovac says the only pressure on Buckcherry this time out is to do what it did with “15”—make music that comes naturally. “On our label, we tend to want bands to make their own records,” he says. “We’re not looking for people who want to make it sound like what’s on the radio. We like the idea of artists who make music for their fans and have a standard of quality based on entertaining.”

Tortella, meanwhile, says that with “Sorry” breaking through largely after Buckcherry finished touring to support “15,” there will be a natural bridge from one album to the next. “They’re not going away for another two years,” she says. “They’re not stopping, which is the best thing you can ask for. It’s so easy to go away and fall into a trap of trying to be perfect and overthink everything.

“The way we’re setting it up, it’s going to feel seamless and continuous. They’re not giving anybody a chance to forget about them. The fans can’t wait, and neither can we.”

THE LONG HAUL

2001’s “Time Bomb” was on and off the chart in a month, but Buckcherry’s “15” has spent more than 100 weeks on the Billboard 200, despite never going higher than No. 39.

U.S. Males SoundScan Sales:

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The European Union (EU) was formed under the dream that its member countries would be united politically—and as one market. Yet while the United States’ digital music revenue streams continue to grow—they represented nearly two-thirds of the global market in 2007, according to figures from the Yankee Group and the IFPI—Europe lags behind. The glitch to harnessing the European digital dream? It’s next to impossible to license Pan-European music publishing rights without going country by country. Europe should in fact be offering the most lucrative business opportunities in the digital music space. Its copyright laws are in place. Europeans’ consumption of music has created substantial revenue in many of the countries for decades. And roughly half of the repertoire generating revenue is international.
Contry to the EU’s one-market philosophy, each country’s performance and mechanical right societies only operate within their own borders.

**WHAT’S SO COMPLICATED?**

Licensing rights differ in the United States, the United Kingdom and continental Europe. As a result, publishers can’t simply issue licenses themselves.

In the States, nearly all songwriters select one of the three competing performing rights societies (ASCAP, BMI, SESAC) to manage 50% of their performance rights (the writer’s share). The writers then either form a publishing company themselves or sign a deal with a publisher, which then owns or controls the remaining 50% (the publisher’s share) of the performance rights.

American songwriters typically grant all or most of their reproduction rights (aka mechanical rights) to publishers by contract. The publisher issues licenses and collects the mechanical royalties—either directly with users or through an agent like the Harry Fox Agency—and pays a portion of royalties to the writers.

U.K. writers also select a performing rights society (PRS is the only U.K. society) and typically grant mechanical rights to publishers, which often collect through the MCPS. The PRS-MCPS Alliance handles licensing and collections for both rights. “Anglo-American repertoire” includes songs by American and U.K. writers.

But in continental Europe, writers grant a portion of their performance rights and a portion of their mechanical rights directly to a collective rights society in their country of residence. In some countries there is one society that manages both rights, while in others there are separate societies for each right. Most publishers also enter contracts with the societies to license and collect royalties for certain uses.

In the United Kingdom and Europe—unlike in the States—each co-writer may only license his or her share.
of the song. A user must obtain permission from all right holders.

Most societies work with other societies around the world to help license the repertoire internationally. In their contracts, they generally agree that they may license each other’s repertoire, but only for use within their own country. For example, Germany’s GEMA could license the right to all worldwide repertoire for use within Germany.

But in 2000, digital services complained to the EC that they shouldn’t have to go to each society in each country in order to license songs throughout the EU; they should be able to obtain a Pan-European license.

Five years later in 2005, the EC’s Directorate General of Internal Markets, charged with the responsibility to ensure the free flow of goods through a single European market, issued a formal recommendation to EU member states. The EU was falling way behind the United States in the sale of digital music. The way collecting societies were licensing rights for online use had to change; the societies must become more competitive; and right holders should be able to select which society may grant Pan-European licenses for them.

What followed in the marketplace has consistently been characterized as chaos.

Since publishers don’t control all mechanical rights to their repertoire in continental Europe, they can’t simply switch all rights from one society to another. But they do have more control over Anglo-American repertoire. So many publishers have begun focusing on granting Pan-European licenses for those songs.

PUBLISHERS AND SOCIETIES RESPOND

EMI Music Publishing licensed rights in its Anglo-American and German repertoire exclusively to a joint venture called CELAS, formed by the British MCPS-PRS Alliance and the German GEMA. Other EMI repertoire must be licensed on a country-by-country basis.

Universal Music Publishing Group formed a joint venture with French SACEM, which allows that society and France’s mechanical rights society SDRM to grant Pan-European digital licenses for the publisher’s Anglo-American and French repertoire. Other societies may offer their Universal repertoire through SACEM for Pan-European licensing, or they may independently license the Anglo-American repertoire within the society’s own country.

Warner/Chappell Music is conducting a two-part experiment. One part is offering direct one-stop digital and mobile licensing for Radiohead’s compositions, and recordings completely outside the collecting society system (see story, right).

Part two is giving a number of societies—currently the MCPS-PRS Alliance, GEMA and Swedish STIM—the nonexclusive right to grant Pan-European licenses for the publisher’s Anglo-American repertoire. Like the Universal setup, other societies may offer licenses for the repertoire within its borders.

Sony/ATV is expected to complete an exclusive license for its Anglo-American repertoire any day now with one society that has agreed to comply with certain service standards.

For permusic, Spanish SAGA has the exclusive right to grant Pan-European licenses for the publisher’s Latin-American repertoire, while the MCPS-PRS Alliance has the exclusive right for the Anglo-American repertoire.

“It has been a painful process to get where we are now, but it is beginning to work,” a major publisher executive says. “The main difficulty has been how to deal with split copyrights.”

While services can get Pan-European licenses, they still have to go to more than one society for songs that are co-published. For example, CELAS will not be a one-stop shop for all of EMI’s Anglo-American repertoire since it cannot grant rights in songs co-written by writers with other publishers—unless all those publishers also authorize CELAS to offer their Pan-European rights.

DIGITAL DILEMMA

“Be careful what you wish for,” one digital service executive says. Pan-European licenses for a limited type of repertoire have only created another place he has to go for licenses.

“It’s becoming less clear where to go for rights,” he says.

eMusic chose to locate its European computer servers in the Netherlands when Dutch Buma/Stemra took the position that it had the right to grant Pan-European rights in all repertoire to companies within its borders.

Since then, eMusic and Buma/Stemra (the society that lodged an antitrust complaint against CELAS) have been threatened with lawsuits by some societies in countries where consumers hear or download the music as well as by some publishers. But publishing and legal sources say that a case could be hard to win in a Dutch court against a Dutch society, and filing a case in an EU court would be costly and time-consuming.

Record labels are voicing concerns in an EC antitrust investigation involving the societies. Labels fear they won’t be able to license compositions—and thereby offer a one-stop shop for masters and compositions to digital services—since societies only want to license services that sell directly to consumers.

Aside from licensing issues, the more pressing problems facing digital services involve reporting requirements.

Digital services mostly track titles on the basis of a CD’s ISRC code and rely on publishing information contained on the CD, which is often incomplete and sometimes inaccurate.

“We don’t have song information, so reporting becomes a nightmare,” one executive says.

And societies are either unwilling or unable to provide a list of all repertoire they control, he adds.

In an attempt to help, some societies tell the digital services to report all usage to them—all sales and streams for every track. The societies would then let the services know which percentages of which repertoire they control.

“That would be like telling Warner Bros. all the Universal, EMI and Sony BMG sales. It’s confidential,” a digital service executive says.

And naturally there is dispute over price. U.K. and German copyright tribunals set tariffs when the parties fail to agree, but most other EU countries do not have tribunals. The parties must reach an agreement to secure a license.

CALM AFTER CHAOS?

Digital service executives contacted by Billboard don’t believe they will ever be able to secure Pan-European licenses at one acceptable rate.

Under one of these plans, a neutral third party would create an entity that would maintain, in confidence, a database of all societies’ repertoire. The entity would then point the societies to the services that represent rights in designated compositions. The individual societies would negotiate the Pan-European licenses for rights they represent. The services would send their reports to the neutral entity, which would determine which societies receive what portion of the amounts due.

While this proposal would likely avoid antitrust problems, it would require all societies to come onboard while knowing that not all of them would be able to compete with the larger societies to garner publishers’ Pan-European rights.

Under another plan, the societies would all be shareholders in a new society created for licensing and reporting purposes.

Lawyers question whether this plan could overcome antitrust objections. As for tariffs, one Pan-European tariff is not objectionable to most publishers. But since the United Kingdom and Germany have copyright tribunals, the tariff would have to somehow blend those amounts into a legally acceptable rate—without violating antitrust regulations.

Meanwhile, digital services are still securing licenses country by country, and should expect to do so for another three to five years.

For more information on what publishers and societies are doing to promote Pan-European licensing, visit billboard.biz/publishing.
IN THE WINGS

Dove Award Nominees Include Veteran And Emerging Artists Across Genres  BY DEBORAH EVANS PRICE

This year’s slate of Dove Award nominees again reflects the diversity of the Christian/gospel community, from the legendary Clark Sisters to Christian pop veteran Point of Grace and worship leader Chris Tomlin to Southern gospel’s Ernie Haase & Signature Sound. Here’s a look at some key nominees as well as other acts making an impact in the format in 2008.

CASTING CROWNS
Beach Street/Reunion Records castingcrowns.com

The band’s 2003 self-titled debut album made Casting Crowns the fastest-selling new act in Christian music, and the Georgia-based group has maintained that momentum with 2007’s “Lifesong” and its third studio album, “The Altar and the Door,” which was released last summer at No. 2 on the Billboard 200 and No. 1 on the Hot Christian Albums chart. The act has been busy on the road with the Altar and the Door tour, which helped kick off GMA Music Week, with an April 19 stop in Nashville. The band has racked up numerous accolades, including Grammy, Dove and American Music Awards. Casting Crowns is nominated for four Dove Awards, including artist of the year. Lead vocalist/principal songwriter Mark Hall received an additional six individual nominations, including male vocalist.

THE CLARK SISTERS
EMI Gospel theclarksisters.com

Since reuniting last year for the EMI Gospel release “Live . . . One Last Time,” the Clark Sisters have enjoyed one of the most successful comebacks in gospel music history. Twinkie Clark, Karen Clark Sheard, Dorinda Clark Cole and Jacky Clark Chisholm swept the Stellar Awards in January with four honors, including artist of the year. In February, they added three Grammys to their collection—best gospel performance, best traditional gospel album and best gospel song. The ladies are nominated for four Dove Awards, including artist of the year. The Clarks’ successful reunion tour launched last fall and continues this spring.

STEVEN CURTIS CHAPMAN
Sparrow Records stevencurtischapman.com

Steven Curtis Chapman is celebrating his 20th anniversary in Christian music and is the genre’s most-awarded artist with a whopping 51 Dove Awards to his credit. His 16th studio album, “This Moment,” was released last fall, and the veteran singer/songwriter has been touring heavily in support of the disc. His current single, “Cinderella,” is not only garnering airplay at Christian radio, but on mainstream AC stations as well. An activist as well as an artist, Chapman founded the organization Shohannah’s Hope to aid couples with adoption, and his family frequently does volunteer work in Chinese orphanages.

KIRK FRANKLIN
Fo Yo Soul/Zomba Gospel kirkfranklin.us

Kirk Franklin is the top-selling gospel artist of the Nielsen SoundScan era. His December 2007 release, “The Fight of My Life,” is his ninth record to hit No. 1 on Billboard’s Top Gospel Albums chart, selling 75,000 units the first week. The CD, Franklin’s second on his own Fo Yo Soul imprint, also debuted atop Billboard’s Top Christian Albums, his sixth No. 1 title on that list. Franklin, who hosts BET’s weekly series “Sunday Best,” has won five Grammy Awards and 13 Doves. He recently signed with a speaker’s bureau and has become a sought-after public speaker.

ERNEST HAASE & SIGNATURE SOUND
Gaither Music Group erniehaase.musiccpanynetworks.com

Ernie Haase, formerly tenor for the famed Cathedral Quartet, founded this group in 2002. One of the Southern gospel community’s top acts, Ernie Haase & Signature Sound has steadily gained popularity, thanks in part to their appearances on the Gaither Homecoming videos and tours. Nominated for Dove Awards for Southern gospel album and long-form video of the year for “Get Away, Jordan” and Southern gospel recorded song for the title track, the foursome also picked up a nomination in the multi-genre group of the year category. The quartet is now working on a fall release.

ISRAEL HOUGHTON
Integrity Music newbreed.com

As founder frontman for Israel & New Breed, Houghton’s efforts have been described as Earth, Wind & Fire meets Pat Metheny Group. The group has netted four Dove Awards, two Stellar Awards, a Soul Train Award and a Grammy. Israel & New Breed are nominated for Doves for the contemporary Gospel album category for “A Deeper Level” and contemporary Gospel recorded song for “Say So.” Additionally, Houghton received a nod for producer of the year. He is one of the songwriters who participated in the Compassion artist songwriter’s retreat for charity and has a duet with Michael W. Smith, “So Great,” climbing the charts.

POINT OF GRACE
Word Records pointofgrace.net

After more than 15 years, Point of Grace remains the most successful female group in contemporary Christian music. The foursome won its first Dove for new artist in 1994 and has since claimed seven other trophies.
This year, Point of Grace is nominated for five Dove Awards, fueled by the success of the group's current release "How You Live." The video for title track "How You Live (Turn Up The Music)" is airing on GAC, and the single is gaining steam on mainstream country radio stations.

**SKILLET**

Atlantic/Lava/Ardent/INO Records skillet.com

Released in October 2006, Skillet's album, "Comatose," still has legs, selling steadily and helping earn the band a Dove nod for artist of the year, an easy feat for a rock band in an industry dominated by pop, soft rock and worship music. The title track is up for rock recorded song and two singles from "Comatose" are hitting the airwaves. "The Other I Get" is garnering airplay at Christian radio while "The Last Night," which was R&R's No. 1 Christian CHR song of the year in 2007, is gaining steam at mainstream rock.

**TOBYMAC**

ForeFront Records tobymac.com

As a member of pioneering trio dcTalk, Toby McKeehan has long been a groundbreaking creative force in Christian music. Known these days as TobyMac, the singer-songwriter is nominated for five Dove Awards, including artist, male vocalist and song of the year for "Made to Love." "Portable Sounds" is nominated for rock/contemporary album and has been a consistently strong seller since its release in February 2007. TobyMac recently wrapped the Boomin' Beyond Mea-

**FLYING HIGH**

Live Doves Highlight GMA Music Week by Deborah Evans Price

 Artists and industry personnel representing all facets of the Christian/gospel music community will gather April 19-23 in Nashville for GMA Music Week, the Gospel Music Assn.'s annual gathering.

The highlight of GMA Music Week is the 39th annual GMA Dove Awards on April 23. The show will be telecast live from the Grand Ole Opry on the Gospel Music Channel, marking the first time the awards have been broadcast live since 2002. (In recent years, the program has aired in syndication.) The GMA is also sponsoring an after-show party, which will be held at Nashville's Two Rivers Mansion. Christian rock pioneers DeGarmo & Key are reuniting to perform at the event.

"The Dove Awards celebrate all styles, much like the Gospel Music Channel," Gospel Music Channel founder/president Charles Hubbard says. "We share a very similar mission and values with them." The TV deal has not only fueled synergy between the GMA and the GMC, but the rest of the industry as well. For the first time, representatives from various labels, booking agencies and other companies have banded together to create a task force to promote the show. "This industry has really gotten behind the Doves from a marketing standpoint," GMA president/CEO John Styll says. "There's going to be a lot of marketing to drive viewers to the show. So more people are going to be aware of it and likely to watch it this year than ever before."

The marketing task force has created e-mail blasts that key companies and artists are sending to their databases as well as a videoclip that artists can use on tour to promote the Doves. "You'll see Web site banners on our site, radio station sites and other Web sites," Styll says. "You're going to see visibility at retail both physically and online."

The Doves will conclude four days of seminars, showcases and workshops. The GMA serves its diverse membership by running four concurrent tracks: CBM—Christian Music Broadcasters, CMRC—Christian Music Retail Conference, MAPS—Managers, Agents & Promoters Seminar and MP—The Music Professional Track.

"We are bringing in speakers to discuss topics that are really important in this day and age, (including) changing business models, what the digital revolution means and how the touring market is changing," Styll says. "We have an incredible lineup of speakers to educate you on the key aspects of that business. GMA Music Week is an interdisciplinary convention. We have radio, retail, managers, agents, promoters and songwriters, artists, record companies, all together for education. It's a very serious convention in terms of the content and the topics that are going to be discussed and the people who are going to be presenting the information. It's a really great opportunity in a relatively short period of time to get up to speed in every aspect of the music business."

One of the sessions sure to be among the convention's highlights is the "Fish Bowl! Hot Topics Forum. Record Label Fast Forward." Moderated by Chaffee Management Group president Jim Chaffe, the panelists are BMI Christian Music Group president/CEO Bill Hearn, Provident Label Group president/CEO Terry Hemmings, Platform Artist Management co-owner/manager Charlie Hoag, Creative Artists Agency booking agent John Huie, Daywind Music Group president Ed Leonard, INO Records/M.20 Communications president/CEO Jeff Mossley, Creative Trust president Dan Raimes and Word Entertainment CEO Jim Van Hook.

Among the high-profile speakers slated for GMA Music Week are author Ken Blanchard; Louie Giglio, founder of the Passion conferences and head of sixstepsrecords; and Digital Music News founder/editor Paul Resnikoff, who will present...
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As a music lover who grew up in the tiny Welsh coastal town of Nefyn, 23-year-old U.K. chart phenomenon Duffy admits she's still struggling to comprehend her sudden popularity.

"There were more people in the South by Southwest [SXSW] audience [at my show] than there are in my town," says the former Aimee Duffy, whose hometown has a population of 2,550. "Three thousand people watched me at Stubbs'."

Duffy, tipped for success in Billboard's Best Bets issue (Jan. 5), is gearing up for her U.S. launch on the back of impressive sales at home. In the United Kingdom, her A&M/Polydor debut, "Rockferry," which marries her rich voice to a fresh take on classic soul and the '60s girl group sound, enjoyed the biggest first-week sales so far this year when it moved more than 180,000 copies after its March 3 release, according to the Official U.K. Charts Co. (OCC).

"That was mind-blowing," she says. "I'm not going to pretend it isn't strange. You really do have a new life overnight." The album stayed at No. 1 throughout March, racking up U.K. sales to date of more than 400,000, according to the OCC. In Europe, the positive reaction to the single "Mercy" at radio meant the scheduled April 7 release was brought forward, with "Rockferry" debuting at No. 2 in Holland, No. 3 in Denmark, and No. 7 in Switzerland, and going top 20 in Norway and Belgium.

The earlier March 24 digital release sent the album to No. 1 on iTunes Germany and No. 5 on iTunes France; the combined CD shipment for both mark's late-March release was 100,000, with it charting on imports alone in Germany.

In conversation, Duffy has a guileless quality that Bernard Butler, one of her producers and collaborators, attributes to her isolated Welsh upbringing. Nefyn was a bus ride away from the nearest record shop, which only stocked the top 40. That store has doubtless been doing good business with "Mercy," which spent five weeks atop the British chart.

Now the upbeat, string-laden track is spearheading her U.S. campaign, where the album will be released May 13 via the relaunched Mercury imprint (Billboard, April 12).

"The buzz is only just starting for Duffy," British-born Mercury president David Massey says. "What we need to do from now until the record comes out is turn buzz into demand."

"Mercy" is already airing on such tastemaker stations as non-commercial KCRW Santa Monica, Calif., and modern rock KNRR Portland, Ore., but Massey says it won't be pushed to pop radio until mid- to late April, "because we want to let it grow in other formats. My vision is for it to be one of the songs of the summer."

MTV and VH1 have joined forces for a "dual-network album release," including the March 16 premiere of the American video for "Mercy" on vh1.com, vh1soul.com and mtv.com, as well as all TV networks. In April she became an MTV "Discover and Download" artist and a VH1 You Oughta Know artist, and she will feature in April 13-30 second "On the Road With..." VH1 promos up to June 22.

"MTV and VH1 were early adopters," Massey says. "I took her to both places and there was an incredible reaction. The two stations decided to work together, which is unusual for them, and it allows us to reach a huge number of demographics."

After appearances at SXSW and New York's Hiro Ballroom, Duffy—managed by Rough Trade Management's Jeannette Lee—is due to play Coachella and the Roxy in Los Angeles at the end of April. She will be in the United States for promo May 11-17, including a slot on "The Tonight Show With Jay Leno."

Duffy is quick to dismiss press comparisons to Dusty Springfield—"For me, that's so far removed from where I am sonically, it couldn't be more wrong,"—while Massey shuns parallels with another Universal-signed U.K. soul singer, Amy Winehouse.

"We haven't been marketing [Duffy's] personality, although she is starting to cross over and become a celebrity," he says. "She's the girl next door—very natural and innocent and fun."

Duffy has already become British tabloid property, but says, "I'm doing something that I love. Too many things have hurt me in my life and this is one thing that's not going to hurt me. I just try to keep a smile on my face."

And she does, enthusing about her summer appearances at the V and Glastonbury Festivals. "I want to be the first girl to sing on the moon, too," she says with a laugh.

Additional reporting by Corney Harding.
**ALL-NEW NEIL**

Neil Diamond's second album with producer Rick Rubin, "Home Before Dark," is due May 6 via Columbia and features a duet with the Dixie Chicks' Natalie Maines on the track "Another Day (That Time Forgot)." The album is led by the single "Pretty Amazing Grace" and will be available in a deluxe edition with a four-song DVD of Diamond performing tracks live in the studio. Among them is a cover of Simon & Garfunkel's "The Boxer," which is not on the album.

**UNHAPPY 'BIRTHDAY'**

The intended first single from the Roots' new album has fallen off "Rising Down," due April 28 via Def Jam. Drummer/co-producer Amir "Questlove" Thompson told Billboard that the track "Birthday Girl," which features Fall Out Boy's Patrick Stump, has been "out of hand" because it does not fit the tone of what he calls "the most incendiary, political album of our career to date." However, the song will be available on iTunes later this month.

**LET'S MAKE A DEAL**

Bryan Adams' latest album, "1," will be released May 13 exclusively via Wal-Mart and Sam's Club stores in the United States. The set was released in March internationally by Universal. Adams had recorded for A&M his entire career until 2004's "Room Service," which wasn't released in the States until the following year via Mercury. It has sold just 44,000 U.S. copies, according to Nielsen SoundScan.

**HOMETOWN HEROES**

Avenged Sevenfold shot a live DVD during its April 10 hometown show at Long Beach (Calif.) Arena, which will be out before year's end via Warner Bros. According to the band, the as-yet-untitled release will also feature never-before-heard tracks.

Reporting by Jonathan Cohen and Gary Graff.
Laugh Tracks
Indie Comedy Finds Its Footing
At Festivals, Retail

When Aziz Ansari, Paul Scheer and Rob Huebel, the creators of sketch comedy show “Human Giant,” took over MTV’s programming for 24 hours last May, it was more than just a last-minute effort to get their show renewed for a second season. They wrangled indie music pals Ted Leo, Tegan & Sara, Mastodon and the National for live performances, giving them exposure on a network that doesn’t have a dedicated place for their type of music. In a lot of ways, Human Giant was simply returning the favor. Music festivals at one time weren’t exactly the first place a comedian would look to make a splash, but in recent years, Bonnaroo, Noise Pop, Bumbershoot and Coachella have rolled out extensive comedy programs featuring such so-called indie comics as Human Giant, David Cross, Patton Oswalt, Eugene Mirman and Zach Galifianakis. These comedians, who are as likely to hit the stage wearing a superchunk T-shirt as anything else, have also been a constant presence at South by Southwest. “Bonnaroo is one of the largest comedy events in the country now,” festival co-creator Rick Farman says. “We’ll do between 25,000 and 30,000 people in our comedy tents and we’re turning away 500-1,000 people for everyone.” According to Farman, the success stems from Bonnaroo’s 24-hour atmosphere, allowing fans to hunker down in the comedy tent and break the routine of running from stage to stage to see bands. “It’s hard to pull yourself away when there are 20 bands you want to see in one afternoon,” he says. “That hour to get away with comedy—that dynamic really works in a camping atmosphere.” For comedians, these gigs afford the chance to indulge in subject matter they say just wouldn’t fly at a traditional comedy club.

“We’ve done a few sketches where we reference the music industry and kind of make fun of it, and I think that helps us with this audience,” Huebel says of Human Giant’s newfound outlets. “I think the tastes and the sensibilities of indie music fans stem from alternative comedy. If you’re an indie music fan, you’re not going to like mainstream comedy.” Ansari found similar success skewering hot indie acts of the moment with a couple of videos that connected with my audience,” he recalls. “Eugene Mirman and I did this thing about M.I.A., right when M.I.A. was blowing up. And a lot of people linked to indie because you don’t have a lot of people doing comedy about something like that.” Indie labels have taken notice. Last year, Drag City released a DVD from “Saturday Night Live” star Fred Armisen, and Matador jumps into the game April 22 with a compilation from Earles and Jensen, a prank phone call team that resembles a less vulgar Jerky Boys. But Sub Pop has taken the deepest plunge, with a roster that includes “Mr. Show”/Arrested Development alum Cross, King of Queens’ principal Oswalt, Mirman and spoof-foil duo Flight of the Concocts, who had a hit show on HBO last year and will release their self-titled debut for the label April 22.

According to the label’s head of A&R Tony Kiewel, signing comedians wasn’t originally in the playbook. “We saw a community of like-minded individuals that really resembled the indie music scene,” he says. The label’s first release, Cross’ 2002 album Shut Up You Fucking Baby, validated that belief. It went on to sell 109,000 copies in the United States, according to Nielsen SoundScan. “Back in 2002, we were at a low point for the label—a far cry from where the indie community is today,” Kiewel recalls. “I think we had one artist that had scanned over 20,000 at that point of the active roster. But these comedians were touring and selling out places, getting on morning radio shows and late night television, and they weren’t promoting anything. That just seemed really interesting to me.”

Now, Bonnaroo is trying to up its ante, slotting its first comedian for the main stage at the 2008 event in mid-June. Chris Rock will perform right before Metallica, to what Farman estimates should be 70,000-80,000 people. “We feel very lucky to come out to these festivals and perform,” Ansari says. “And people know who we are.”

GLOBAL PULSE

Edited by Tom Ferguson

>>> AT HIS AGE
Currently touring his home country and the Netherlands, Belgian singer/songwriter Milow is winning across-the-board support from Flanders’ top 40 stations for his single “The Ride” (Homerun Records/Munich), released March 24. It’s the latest step in a success story that began in March 2007 when Milow’s first hit single, “You Don’t Know,” pulled his 2006 debut album “The Bigger Picture” into the top 10 of the Ultratop Flanders chart. Milow says that album has now sold more than 15,000 copies domestically, but it’s set to be overtaken by sophomore set “Coming of Age,” which entered Feb. 2 at No. 1.

Milow is booked through Lichtaart-based Quiet Concerts and published by Homerun, his own company. Distribution and promotion in Belgium, the Netherlands and Luxembourg are to be turned over to Munich, which issued “Coming of Age” March 13 in the Netherlands. Milow says he’s “looking for deals outside the Benelux countries,” where he plans to include “You Don’t Know” on “Coming of Age.”

On the new set, Milow—born Jonathan Vandenbroek—aimed to tackle more serious issues than on his debut. He does that on tracks like “Herald of Free Enterprise” (about a 1987 shipping disaster) and “The Priest;” a song, he says, “about the choices you make when you are young which will have a huge impact on the rest of your life.”

>>> ROSE OF ENGLAND
English singer/songwriter Holly Rose has a rare chance to bloom for an audience of international tastemakers this month. Rose is the only artist performing at an April 15 gala dinner during the Venice Festival of Media conference (April 13-16) for advertising/media/content development professionals. Rose’s March 17 debut U.K. single for the Pinnacle-distributed Whisky label, “I Don’t Care,” is airing on national AC broadcaster BBC Radio 2. Rose describes the Venice invitation as “the opportunity of a lifetime, to be up close and personal” with an influential, 800-strong audience.

The Venice event, now in its second year, is organized by London-based media marketing/publishing company C Squared Communications. Rose was asked to perform by U.K.-based music marketing/research firm Citizen sounds, which is hosting a panel at the conference. “(Having) seen her live, we could personally vouch for her abilities to the organizers,” Citizen sounds founder Paul Bay says. “Our panel is about the rise of do-it-yourself music culture; it seemed apt to have someone like Holly, who’s living the DIY ethic.”

Rose’s producer/manager Jeff Calvert launched Whisky to release her material, which is published by Silverdown Music. Rose is completing her debut album, “Apple,” for a summer U.K. release. She is booked for U.K. live work by the Agency.

>>> GREAT DANE
Although only 21, Danish cellist Andreas Brantelid is already a veteran of the concert stage, having debuted at 14 as a soloist with the Royal Danish Orchestra. He is the youngest landscape musician to record for EMI Classics’ Debut Series, started in 1997 to champion emerging classical artists. To date, the series has launched the careers of British pianist/composer Thomas Adès and trumpeter Alison Balsom plus New Zealand-born opera singer Jonathan Lemalu.

Now comes Brantelid’s debut, “Cello Concertos,” which will be released May 5 in the United Kingdom. Fast-becoming one of his generation’s leading cellists, Brantelid was the first Scandinavian to win the Eurovision Young Musicians Competition (2006) and the Paolo international Cello Competition (Early 2007).

“Cello Concertos” features compositions by Schumann and Saint-Saëns and Tchaikovsky’s “Variations on a Rococo Theme.” The Saint-Saëns and Tchaikovsky, Brantelid says, “have a particular place in my heart because I have played them since I was 11 years old. I followed my heart and chose Schumann’s ‘Concerto for Cello & Orchestra in A Minor’ as I have had many live experiences with it.” In 2008, Brantelid will give recitals in major halls in Birmingham, England; Brussels; Vienna, Salzburg, Austria; Cologne, Germany; Luxembourg; Stockholm; and Amsterdam. He makes his London debut June 28 at Wigmore Hall.

—Hazel Davis

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NOW HEAR THIS

>>> SUMMERBIRDS IN THE CELLAR
Contact: John Youngman, manager, john@flysouthmusic.com, 407-841-6169; Jeff Leven, legal, jleven@davidshapiro.com, 310-248-3400

It's rare for a band to be hand-picked by an act as big as R.E.M. to play as an opener, but that's precisely what happened to Summerbirds in the Cellar at South by Southwest this year.

Within the last four years, co-founders Brad Register and Curtis Brown, originally from Lakeland, Fla., made Athens, Ga., their "second home." Once there, Register started making connections through his job working the door at Athens' venerable 40 Watt Club. Register and Brown were eventually asked to play in Athens rock act Now It's Overhead (Saddle Creek), fronted by musician/engineer Andy LeMaster who, in turn, asked Summerbirds to open for his band on a national tour. LeMaster also produced the Summerbirds' 2005 debut, "With the Hands of the Hunter It All Becomes Dead," as well as its ambitious full-length "Druids," which was soft-released in October.

"On 'Druids,' we were writing more as a band. We had a more cohesive style. It was more of a complete thought," Register says. The group's sound is inspired in part by bands like My Bloody Valentine and the Jesus and Mary Chain and combines electronic and dance elements with fuzzy guitars and Register's dream-like tenor.

LeMaster put the band's records into the hands of his Athens buddies, including R.E.M.'s Mike Mills and Michael Stipe—and a connection was made. Summerbirds' Austin show was broadcast live on more than 20 radio stations and featured on NPR's "All Things Considered."

The group will be on tour in North America this summer with Tokyo Police Club and Maserati.

>>> DOUG LEVITT
Contact: Ken Hertz, management, 310-248-3107

Singer/songwriter Doug Levitt specializes in war zones. Initially working as an overseas reporter for outlets like CNN and MSNBC, he'd gather firsthand accounts from people in Rwanda, Iran and Bosnia. But now the Washington, D.C., native is "reporting" on conflicts of a different kind.

Four years ago, after returning to the United States, Levitt boarded a Greyhound bus with a bag and a guitar and crossed America for six weeks. He interviewed other travelers—many of them armed service veterans—and began writing songs based on stories of poverty and sticky social issues. He performed in bus terminals and at political rallies and city meetings. When he returned home, he burned some CDs of the songs and wrote a book, "The Greyhound Diaries," published by Dogged Pony. Then he did it all again. And again.

"I'm political to the extent my music reflects what people are feeling and speaks to the conflicts of the moment," Levitt says. "I write on our human portrait. We're dealing with a different war here."

Levitt has since created a Web series that features his music and narrative accounts on douglevitt.com, a home for his thoughts on the ongoing conflict in the Middle East and hopeful musings on America's shifting political climate. His support of the Democratic party has also lead to a unique way to share his music: He is a surrogate for the Barack Obama campaign and has stumped for the presidential candidate when he was unable to make an appearance at rallies himself.

"I consider myself a musician first, but there's a shift toward being a multiproject artist," the 36-year-old says. Levitt has been moving forward with licensing opportunities with the help of powerhouse lawyer Ken Hertz (Will Smith, Beyoncé, Christina Aguilera) and is in talks with TV producer Bryn Freedman ("TMZ," A&E's "Intervention") about bringing "The Greyhound Diaries" to cable. He has already released a "Greyhound Diaries" EP, produced by David Henry (Guster, Josh Rouse) and is planning to release a full-length by September—just in time for election season.

>>> LUKE TEMPLE
Contact: Foye Johnson, manager, f@intriguegroup.net; Ian Wheeler, publicity, ian.wheeler@themusebox.net

It'd be an understatement to say Luke Temple is just another dude strumming on New York's stages. His pop-based folk songs are immaculately arranged and composed, utilizing organic, orchestral and electronic elements. "I'm trying to take the guy with the guitar and put him in a new suit," the Brooklyn-based songwriter says. In a way, Temple paints landscapes with his songs, much like he does in his other job as a visual artist.

Temple went to college in Boston at the School of the Museum of Fine Arts, and began playing guitar as he earned his degree for painting. He moved to New York when he was 24, playing "terrified" on the stages of small clubs until, of course, other talented acts caught on. He has opened for Death Cab for Cutie, Guster, Sufjan Stevens, Doves, Mark Kozelek and, most recently, Beach House. Additionally, he toured with Saddle Creek's the Good Life and his song "Make Right With You" could be heard in a season three episode of "Grey's Anatomy."

Temple has released two full-length albums, "Snowbeast" and "Hold a Match for a Gasoline World," and a self-titled EP through micro-indie Mill Pond, which have sold a combined 3,000 copies, according to Nielsen SoundScan. He also issued a five-song 7-inch through the limited pressing Seven Inch Project and has another vinyl project in the works for St. Ives. "I've noticed that people tend to buy vinyl before they buy CDs at a show. They have more pride in buying something unique like that," he says.

>>> SUMMERBIRDS IN THE CELLAR

SUMMERBIRDS IN THE CELLAR

>>> DOUG LEVITT

THE GREYHOUND DIARIES

LEVITT

LUKE TEMPLE
ALBUMS

ELECTRONIC

M83

Saturday's Youth

Producers: Ken Thomas, Ewan Pearson, Anthony Gonzalez

Release Date: April 15

The Saturdays "Youth" is a celebration of just that: the feelings of confusion, angst and lust tied to one’s formative teenage years, which for French electronic artist Anthony Gonzalez are synonymous with the aesthetic captured by John Hughes films. Thus, “Saturday’s Youth” is a very 80’s vibe (and boasts a Molly Ringwald reference to boot) and also marks a new direction for M83 with more distinct song structures and melodies. The verse-chorus verse composition of “Kim & Jessie” is an unmistakable pop number; “Grayeyard Girl,” with its emo-leaning lyrics, channels New Order, and the thumping 4/4 beat underpinning “Coulpeus” establishes a dance groove before dipping into synths, synth-heavy electro. Though nothing quite reaches the heights of past work, there’s ambition to spare on “We Own the Night” and the lush “Highway of Endless Dreams.” —JM

ROCK

THE KOOKS

Konk

Producer: Tony Hoffer

Astralwerks

Release Date: April 15

The Kooks aren’t exactly redefining the sound of British pop/rock on their sophomore album, but they certainly aren’t giving it a bad name either. The midtempo “See The Sun” doesn’t bring the heat as much as the title implies, but single “Always Where I Need To Be” is the real scorcher, with heavy guitar lines and Luke Pritchard’s boyish yelp carrying the tune. “Do You Wanna,” with the sublimely familiar reference of “Do you wanna make love to me?” could be an easy commercial hit. But it’s on tracks like “Gap” and “Tick of Time” where the young foursome earns its stripes, with stripped-down, soulful songs that show off its wit and musicianship. If nothing else, “Konk” is a fantastic primer for the band’s spring U.S. tour.—KM

MARIAH CAREY

EmC2

Producers: Mariah Carey, Antonio "L.A." Reid

Release Date: April 15

She’s proclaimed emancipation before, but Mariah Carey’s never sounded as free as she does on her 10th album. The usual hummable radio hip-hop and bold ballads are here, in pristine form. “(Bye Bye),” a memoir for a lost loved one, is particularly effective. But so are some cool surprises, like the irresistible “I’m That Chick” (which coyly samples “Off The Wall” for an early Michael Jackson disco bounce) and the Swizz Beatz-produced “O.O.C.,” which is catchy enough to make that the vernacular standard abbreviation for “out of control.” Carey even digs deep and pulls up “Side Effects,” a Scott Storch-produced, dark hip-hop track that follows a passive woman’s descent into domestic abuse. (“Sleeping with the enemy/ Aware that he was smothering every last part of me”). Capping it off with Bible-quoting, upright-piano gospel (“I Wish You Well”), Carey’s made a pop album with equal parts levity and gravity.—KM

ASIA

Phoenix

Producer: Asia

EMI America

Release Date: April 15

It’s been 25 years since the original lineup of Asia released an album, and “Phoenix” picks up right where it left off in 1983. Everything, from the Roger Dean album artwork to the over-slick 80’s production sheen, remains intact. Opener “Never Again” could fit in right alongside earlier hits “Don’t Cry” or “Heat Of The Moment.” Several songs, like closer “An Extraordinary Life,” are informed by vocalist/bassist John Wetton’s recent heart surgery and subsequent recovery, giving them some gravitas and a sense of hope. But with the exception of the aforementioned new songs and the proggy “Parallel Worlds/Vert/Exa,” there aren’t many standouts. While it’s hard to imagine Asia’s brand of non-ironic commercial rock winning a new audience, fans of its ‘80s output won’t be disappointed.—BT

BLUES

MICHAEL BURKS

Iron Man

Producer: Bruce Iglauer

Alligator

Release Date: April 8

The Alchemy Index Vol. III & IV: Air & Earth Producer: Rissie Teranishi

Vanguard

Release Date: April 15

On the last two installments of this four-part series, Thrice almost completely tosses the string, guitar-heavy sound for which it’s known. For “The Alchemy Index Vol. III & IV: Air & Earth,” the material is appropriately lofty to represent the elements, but surprisingly sparse for the latter. “A Song for My Michaelson” and “Daedalus” convey the polarized, meaning spirit of “Air,” which sometimes drifts gently and sometimes blows in hard gusts. “Earth” is even more delicate than “Air,” with cuts like “Digging My Own Grave” and “The Lion and the Wolf” set to战友-drawn lines “Moving Mountains” and “Come All Ye Fearful” push hardest experimentally, verging on bluesgrass and country twang.—CLT

CECE WINANS

Thy Kingdom Come

Producers: various

PureSpring/EMI Christian Music Group

Release Date: April 8

CeCe Winans possesses one of those magnificent voices that knows no boundaries, and indeed she’s found success in gospel, R&B and contemporary Christian formats during the past two decades. “Thy Kingdom Come” finds her targeting the church with a powerful collection of songs. The reverent, majestic opener “We Welcome You” sets a worshipful tone, leading into the effusive “Forever” and the single “Waging War,” which calls on believers to fight a spiritual battle against the darkness in the world. It’s a credit to the album’s cast of producers (Tommy Sims, Percy Bailey, Luther “Mano” Haynes, Victor and Cedric Caldwell, and Winans’ son, Alvin Lawrence III), that “Kingdom” is so cohesive. But it’s no huge surprise, as Winans never disappoints, and she’s not starting here.—DEP
JAZZ

VARIOUS ARTISTS

Title: Miles... From India
Producer: Bob Belden
Times Square Records
Release Date: April 15

The ingeniously two-CD "Miles... From India" is arguably the most ambitious and certainly the most hybrid of Miles Davis's projects. Bob Belden, an integral figure in Columbia's boxed-set documentations of the icon's career at the label, assembled albums from Davis' bands and classes of jazz musicians from India to explore a range of the trumpeter's masterworks, including such albums as "Kind of Blue" and "Bitches Brew.

The result is a scintillating cross-pollination of music rooted in extended improvisations and buoyed by the sonic spice of such Indian instruments as sitar, sarod and tabla. Standouts among the more than two dozen participants include Wallace Roney's exhilarated trumpeting on "Spanish Key," Pete Cosey's guitar on "Ife," and the percussive Indian rhythm section on "What's Do-"

CHRISTIAN

SARAH KELLY

Born to Worship
Producer: Mitch Dane
Gotee Records
Release Date: April 1

Sarah Kelly's third album demonstrates an artist really hitting her creative stride. "Born To Worship" kicks off with the buoyant "Brand New Day," with Kelly exuding her freedom to "live" and "love in a whole new way." The light, breezy tone continues on "You Overwhelm Me." Musically, it's more upbeat than her previous efforts, the album is filled with memorable worship songs that are easily filed for congregational singalongs or quiet, personal reflection.

Among the most notable tracks are the title tune, the earnest, thoughtful "Sit, Hush You Awhile," and the vibrant "Everything to Me." Sometimes described as a mix of Sarah McLachlan and Janis Joplin, Kelly's voice has more grit than usual, and it's that edge that makes these songs so compelling.

SEw A NOTEWORTHY:

DOES IT OFFEND YOU, YEAH?
You Have No Idea What You Are Getting Yourself Into
Producer: Rich Costey
Almost Gold Recordings
Release Date: April 15

If it Offends You, Yeah? has your hype detector going haywire, knowing that the buzz around the Brit-electro-rock act's debut isn't just talk. What the disc might lack in substance, it makes up for in some of the best sneaky, synth, testosterone-fueled electronics since the Prodigy's "Smack My Bitch Up." Though juvenile and pretty much devoid of any depth—not that it really even matters here—macho, digital rock like "Let's Make Out" and "With a Heavy Heart (I Regret to Inform You)", could very easily—and quickly—turn these masters of the long title and their melodic fluffy new wave, early-'80s Britpop and rave-y rock into the next big act of the moment. —WO

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

CONTRIBUTORS: Katie Yost, Kent Minton, Jill Menze, Michael Marotchik, Eve Nagy, Wes Ornstein, Dan Overittle, Sue Phillips, Deborah Evans Price, Chuck Taylor, Brian Trubey, Christina Rapp, Ken Tucker, Philip Van Vleck

PICK: A new release predicted to hit the top half of the chart in the corresponding format.

CRITICS' CHOICE +: A new release, regardless of chart potential, highly recommended for musical merit.

All albums commercially available in the United States are eligible. Send album review copies to Jo ochan Cohen and singles review copies to Chuck Taylor (both at Billboard, 770 Broadway, Seventh Floor, New York, N.Y. 10003) or to the writers in the appropriate bureau.

Sarah Brightman has never been much of a radio presence in the United States, but her No. 13 Billboard 200 February debut with "Symphony" shows she has quite a captive following. "I Will Be With You" is the kind of song that earns "Divia" its capital "D." The duet with Kiss vocalist Paul Stanley is pure bombast, but its journey to the peak is seductively melodic with a decided edge, meshing pounding percussion and a cascade of heavenly strings. Brightman's sky-scraping soprano vocals are a given, but the addition of the surprisingly earnest Stanley is pure guilty pleasure. AC radio may pass, but Brightman's many followers are in full swoon mode. —DO

TREBLE A
JAKOB DYLAN
Something Good This Way Comes (3:39)
Producer: Rich Rubin
Writer: J. Dylan
Publisher: not listed

Stuck in a rut, Jakob Dylan has been flying solo for a while, and something clicked when he opened as an acoustic artist for T-Bone Burnett in 2006. The first single from his Rich Rubin-produced solo debut, "Seeing Things," June 10, recalls the minimalist storytelling of country blues masters like Robert Johnson, while offering a modern, laid-back sound. Over a spare, finger-picked acoustic guitar, Dylan dreams of picture-perfect Americans. ("Got sweet apple pie on the stove/The birds are all flying low", but it is his relaxed, Springfield-esque vocal, laced with subtle harmonies, that makes this triple A airplay gain so powerful, warm and soothing. —SP

DISTURBED
Inside the Fire (3:53)
Producer: Dan Donegan, David Draiman, Mike Wengren
Writer: Disturbed
Publishers: Mother Culture/ WARNER BROS./ASCAP
Reprise/Intoxication

There was little question that Disturbed would rile the airwaves when it dropped its next single, and the hot reception at radio for "Inside the Fire" proves that the nu metal survivor has an audience awaiting new album "Indestructible," out in June. Frontman David Draiman is still inserting demonic chuckles into his repertoire, giving over to syncopated word play that he ficks off his tongue. Guitar licks are taut, the sound is sparse yet full, and the lyric is a tale of plunging into the afterlife in hopes of reuniting with a child taken too soon. The fuzzed-up rock is classic Disturbed that punches the necessary programmer buttons. Expect this to blaze to the top at respective rock formats. —CLT

RYAN CABRERA
Say (3:36)
Producer: Daniel James, Leah Hare
Writer: R. Cabrera, L. Haywood, D. James
Publishers: EMI/Universal/Coastal
ASCAP
Frolic Room/Papa Joe

For the upside of a year now, the United Kingdom has ushered the lion's share of chart-worthy new pop talent to these shores. American label priorities all become the more confusing after a single spin of Ryan Cabrera's "Say," the catchiest, coolest, immediate release of the year—since the platinum-selling artist is currently unsigned. Altogether: Duh! Cabrera, best-known for 2004 top 15 "On the Way Down," self-penned "The Moon Under Water," due in May, and man, does he put money where his mouth is. This summertime smash brings to mind new Radicals easily fitting "You Get What You Give," with driving tempo, an inescapably blithe singalong chorus, pop/rock instrumentation that would make grandma get down and a loose, breezy vocal—not to mention the 25-year-old's manly new look. The blond spikes have retreated for curly, Brunette shoulder-length locks. It's all here, baby. Cabrera 2.0 is primed for his close-up.—CT

DANITY KANE
Damaged (4:04)
Producer: Stereotypes, Sean "Diddy" Combs, Mario Winans
Writer: various
Publishers: various

Bad Boy

With its release last month of second album "Welcome to the Dollhouse," reality TV girl group Danity Kane—the mother lode of Sean "Diddy" Combs' "Making the Band"—became the first female group in Billboard history to top both with its debut and sophomore sets. That certainly sets things up nicely for first single "Damaged," handpicked by fans on the group's MySpace page. The sexy, breathy opening line is enough to grab attention: "Do-do do you got a first aid kit handy?" From there, a notable shift from its previous hip-hop signature to dance/pop showcases strong vocals bouncing along a finely produced popgem that sparkles and blips over blended harmonies. The only "damage" here will be watching them tear up top 40 radio.—MM

COUNTRY

CHUCK WICKS
All I Ever Wanted (3:19)
Producer: Monty Powell, Darrin Huff
Writer: C. Wicks, M. Powell, J. M. Rostandma
Publishers: Universal-MGB, Dirty Water Dog/Lanark Village Tunes/Jazz Your Azz Tunes, ASCAP
RCA

Newcomer Chuck Wicks got off to a great start with No. 5 "Stealing Cinderella," a beautiful country balled that established him as one of the format's hottest new artists. He looks sure to maintain momentum with uptempo, radio-ready "All I Ever Wanted." Some songs just make you feel good all over. The melody lifts your soul and sweeps you up in the emotion of the lyric, which captures that breathless, light-hearted feeling of being in love. Wicks' warm performance makes you want to hear the song over and again—and you feel good. The catchy, sing-along quality, combined with boyish good looks and insightful songwriting, make him one of the strongest contenders to grace country in a good while.—DEP

JOSH GROBAN
Awake (3:47)
Producer: Humerto Gaeta
Writer: J. Groban, E. Mouquet, T. Sailer
Publisher: various

143/Reprise

Josh Groban's last studio album, "Awake," relegated its namesake track to a special edition of the 2006 release. With his performance on upcoming "Awake Live," a CD/DVD combo that also promotes a PBS special, the AC staple brings the tune about an uncertain relationship to the forefront. As an anthem, it's less immediate than his "You Raise Me Up" and "You Are Loved (Don't Give Up)," but given the smash success of fourth-quarter "07 album "Noel," AC radio isn't likely to put up much of a fight. The studio version delivers Groban's pure passion, but the live set amps up instrumentation a notch and is actually preferred. The world has shown it loves Master Josh, so why not hear a little applause to accompany one of the few format heroes?—CT

SARAH BRIGHTMAN & PAUL STANLEY
I Will Be With You (3:48)
Producer: Frank Peterson
Writer: F. Peterson, E. Lind
Publisher: not listed

Manhattan

As with the Wallflowers on hiatus, Jakob Dylan has been flying solo for a while, and something clicked when he opened as an acoustic artist for T-Bone Burnett in 2006. The first single from his Rich Rubin-produced solo debut, "Seeing Things," June 10, recalls the minimalist storytelling of country blues masters like Robert Johnson, while offering a modern, laid-back sound. Over a spare, finger-picked acoustic guitar, Dylan dreams of picture-perfect Americans. ("Got sweet apple pie on the stove/The birds are all flying low", but it is his relaxed, Springfield-esque vocal, laced with subtle harmonies, that makes this triple A airplay gain so powerful, warm and soothing. —SP
Sharing The Wealth

Array Of Acts Score Big At Billboard Latin Music Awards

Rare eclecticism marked the 19th annual Billboard Latin Music Awards, with no one artist or genre dominating the list of winners.

Instead, the changing Latin demographic, already reflected in increasingly diverse radio formats and broader TV options, permeated the winners' list in sales and radio airplay categories. The honors were handed out April 10 in Miami and aired live on Telemundo.

Leaving the pack with three wins was veteran tropical star Juan Luis Guerra and his group 440, whose album "La Llave de Mi Corazón" (EMI/Televisa) won in the tropical album of the year, duet/duo category. Guerra and 440 also won Hot Latin Songs artist of the year, and Guerra took home producer of the year, underscoring the perennial radio appeal of his songs.

Scoring two wins each were reggaeton superstar Daddy Yankee, banda diva Jenni Rivera; pop star Gloria Estefan; urban bachata group Aventura; Latin rock veterans Juanes, and Jay-Z.

Daddy Yankee's wins included the newly created Latin album of the year category for "El Cartel: The Big Boss" (Elektra/Live Nation/Concord). The other two wins, for the year's top selling solo album and the top selling album during the eligibility period, went to Juanes, whose album "Mi Contracorriente" was a sellout.

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ALLIDO’S WALE OF A DEAL

Mark Ronson has partnered with Interscope to distribute his Allido Records label. Billboard has learned the first fruit of the joint venture will be an album from Washington, D.C.-based MC Wale. The go-go-influenced MC made a name for himself with Internet track "Nike Boots" featuring Lil Wayne and the mixtapes "Scion A/V Presents: Wale vs. 45 King" and "100 Miles & Running." The rapper is also prepping for release next month "A Mixtape About Nothing," inspired completely by the TV show "Seinfeld." Included amid the music is a mix featuring an appearance by show star Julia Louis-Dreyfus.

Wale’s as-yet-unannounced debut is slated for release later this year. "Wale created his own buzz," Allido co-owner Rich Kleiman says. "He took what he created in his hometown and became this unsung prodigal son of Washington, D.C. Everyone from Jay-Z to RCA sat with Wale and loved him. Nothing from D.C. has worked before, but Wale has the core sound of D.C. with the commercial appeal of hip-hop."

Wale launched in 2004 as an independent imprint. The company has released several albums and served as music supervisor on a compilation series for the Hard Rock Hotel Group and several films, including the Academy Award-nominated "Half Nelson." But last year, Ronson’s fame grew exponentially after he produced Amy Winehouse’s multiple Grammy Award-winning "Back to Black" album, which earned him a producer of the year trophy.

"One of the foundations of Interscope has been partnering with producers who can move the needle of popular culture," Interscope chairman Jimmy Iovine says. "Mark has that rare ear for great songs and artists who will have extraordinary careers. We’re thrilled to be in business with him."

Allido’s prior releases, Rhymefest’s 2006 set "Blue Collar" and Ronson’s own 2007 album "Version," were released via RCA, but the imprint never signed an exclusive distribution deal with the major label. Currently, Daniel Merriweather, Ronson and Rhymefest are still signed to RCA as artists.

—Hillary Crosley
Winans For The Win

‘Kingdom’ Comes On Strong On Gospel, Christian Charts

On her new effort, “Thy Kingdom Come,” CeCe Winans targets the church crowd and is seeing a chorus of support that placed her April 1 release at No. 1 on Billboard’s Top Gospel Albums chart. The new set, being released on her own PureSprings Gospel imprint through EMI Christian Music Group, “This record was going to be a hymns record, but we got into the studio and decided to add a few songs,” says Winans, who turned the project into the label and found that “They felt like it was almost two records, and they really wanted the hymns record to be all hymns. So we’ll release the hymns record later on, and I decided to do ‘Thy Kingdom Come’ first.”

During the last two decades, the nine-time Grammy Award winner has been successful in the gospel, R&B and contemporary Christian arenas. “It’s been three years since Winans’ previous release, “Purified,” which has sold 286,000 copies, according to Nielsen SoundScan. For this outing, she feels “Thy Kingdom Come” could have broad appeal, but admits she focused her music on communicating to churchgoers. “Everybody can be blessed by it,” she says, “but it’s a record that’s really for the church and encouraging the church to stand up and be the church, reminding them of the authority we have in Jesus Christ.”

The first single, “Waging War,” is No. 23 on Hot Gospel Songs. Did Winans worry about the title scaring people off in light of the current political climate? “I never even thought about that way,” she says of the song, which is about Christians waging spiritual warfare through prayer. “It’s definitely not there to encourage that war [in Iraq] at all, but something I pray for daily is our soldiers and our leaders. I didn’t mean for this to be connected to that war except as a reminder to us to pray.”

In marketing the record, PureSprings Gospel president/GM Demetrus Stewart says the label is focusing on Winans’ core audience. “We’re visiting a lot of churches just going into their Sunday morning services or Wednesday night services. CeCe is just singing three or four songs,” she says. “We’re targeting some really nice churches that we believe are heavy into praise and worship and are also trying to target places we have never been before to try to spread her reach.”

The label also partnered with Verizon to offer the track “Forever” as a full-length song, ringtone and ringback in advance of the album’s street date. The set is also garnering exposure through key media appearances, including an April 15 Trinity Broadcast Network special that Winans is hosting.

In recording “Thy Kingdom Come,” Winans teamed with producer Tommy Sims and Percy Bady, Luther “Mano” Haynes, and Victor and Cedric Caldwell. She also worked for the first time with her son, Alvin Love III, as a producer. “He wrote some on ‘Purified,’ but this time he wrote a song and also co-produced. That was kind of funny having to do what my son told me to do. It was kind of weird, but we made it,” Winans says with a laugh.

KARINA PASIAN: WORTH THE WAIT

When you’re the subject of a high-stakes bidding war among Bud Boy, Interscope and Def Jam while still a preteen, expectations will be extra high for your debut.

But so far, 16-year-old Karina Pasian is making good. The Dominican-American singer, who signed with Def Jam in 2006, scores her first chart ink this week with “16 @ War,” which enters Billboard’s Hot R&B/Hip-Hop Songs at No. 93.

The track comes from Pasian’s debut album, “First Love,” due June 3. The artist has been taking piano lessons since the age of 3; at 4 she began dance classes and in kindergarten started studying classical music. By 8 she had met her vocal coach, who still trains her today.

Pasian’s big break came five years ago, when music mogul Quincy Jones—who she endeavors impressively refers to as her “Godfather in music”—invited the teenybopper and her family to his Bel Air, Calif., home after hearing her nascent recordings. He took an immediate liking after an impromptu performance. Things took off from there. In 2003, Pasian won on “Star Search.” Appearances at Jones’ “We Are the Future” concert in Rome and at the White House quickly followed. Now Pasian is sorting through more than 70 songs for “First Love,” on which she collaborated with Ne-Yo, Tricky Stewart, the Dream, Go’Own Chambers, Carlos McKinney and John Legend. Lil Mama is the solo featured artist so far.

Beyond traditional radio and TV promotions, Def Jam is rolling out an aggressive online and social campaign. A personal blog, websites via her MySpace page and YouTube channel, and partnerships with iTunes, Vh1.com, Amazon, AOL and Clear Channel are all in the works, according to Island Def Jam Music Group president/COO Steve Bartels, Pasian, who is set to film the video to “16 @ War” next month, will also embark on a nationwide tour.

“My dad used to tell me, people’s going to take me to Hollywood. He would always say that I was going to be a star,” an excited Pasian says. “To be here now is really, really crazy.” —Marnel Conception

RECURRING DREAM ACADEMY

Country Acts Score With Revived ’80s Hit

Sugarland, Little Big Town and Jake Owen, three acts that toured together last fall, are also climbing the chart together this spring. Their version of “Life is a Highway,” a mid-’80s hit for the Dream Academy, is No. 50 on Billboard’s Hot Country Songs chart, thanks to significant airplay at radio stations in Minneapolis, Detroit and Sarasota, Fla., among other markets.

But the song is not a single and doesn’t appear on any album. Stations are playing a live version of the song, taken from last fall’s CMT tour on which all three acts performed. The audio is taken from an exclusive video airing on CMT, cmt.com and CMT Canada.

Sugarland’s Jennifer Nettles says the song—with its “Hey, ya, ya, ya” chorus—was the perfect choice for the acts to perform as a show closer. “Between us, our band, Little Big Town and Jake Owen, we had a choir so we thought the big chorus would sound beautiful,” she says. “It did.”

And even though Sugarland has a lot of young fans, Nettles says the song still connects. “I definitely see people recognizing the song; some from the first few lines.”

The original version peaked at No. 2 on the Adult Contemporary chart and No. 7 on the Billboard Hot 100 in early 1986. Nettles says she hopes the new version sends fans “running to the Internet to hear the original. That sort of sharing of musical heritage and influence across genre is important to me.”

Country KEEY Minneapolis PD Gregg Swedberg says he first heard the song when the tour came to his market. The fact that Sugarland and Little Big Town don’t have current singles out factored into his decision to play the song.

Listeners are reacting. “There has been a ton of response on it, people wanting to know where they can get it, if it’s going to be on a CD—for awhile it was the most-requested thing we played,” Swedberg says. (A spokesperson for Sugarland’s label, Mercury Nashville, says there aren’t any plans for the song to be released commercially.)

All three acts will perform the song April 14 at the 2008 CMT Music Awards.

—Ken Tucker
Billboard Charts Get Social; Strait Line To No. 1

Billboard takes its first step toward charting music activity among social networking sites with the addition of two lists from iLike.

San Francisco-based iLike facilitates music functions among social network sites including Facebook, i.S. MySpace, Bebo and soon Orkut. The iLike charts measure music preferences from a worldwide universe of more than 23 million users.

One chart, I Like Profiles: Most Added, measures the songs that were placed on the most social network subscriptions' music profiles during the tracking week. The other, I Like Libraries: Most Added, chronicles the top songs included in users' Apple iTunes or Windows libraries during the week.

For the third week since Billboard's Web site picked up the iLike charts, Chris Brown's "With You" is the most-added song to users' profiles.

The agreement to post iLike data on Billboard's platforms was announced Oct. 22 at Billboard's Mobile Entertainment Live in San Francisco, the event that serves as the official kickoff to the biannual conferences of CTA-The Wireless Assn. (Billboard, Oct. 27, 2007).

In the magazine, the iLike charts will soon migrate from the Charts section to our Digital Entertainment pages. Later this year, Billboard will pick up a third iLike chart, measuring the top songs among unsigned artists.

iLike's charts team is also exploring data options from other facilitators, with an eye toward expanding its measurement of music activity in the social networking space.

Market Watch

A Weekly National Music Sales Report

For the week ending April 5, 2008, figures are rounded and reflect music sales in physical and digital formats for the reporting period of March 24-March 30, 2008.

#### Market Watch Weekly Unit Sales

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#### Digital Tracks Sales

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#### Sales by Album Format

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<th>Year-To-Date Sales by Album Category</th>
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<th>Current Album Sales</th>
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<th>Catalog Album Sales</th>
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<td>49.9 million</td>
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Read Fred Bronson every week at billboard.com/fred.
The Billboard 200

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<th>ARTIST &amp; SONG</th>
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<td>GEORGE STRAIT</td>
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<td>R.E.M.</td>
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<td>COUNTING CROWS</td>
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<td>VAN MORRISON</td>
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<td>THE ROLLING STONES</td>
<td>Martin Scorsese: Shine A Light (Soundtrack)</td>
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<td>PANIC AT THE DISCO</td>
<td>Pretty Odd</td>
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<td>53</td>
<td>JACK JOHNSON</td>
<td>Sleep Through The Static</td>
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<td>54</td>
<td>THE BLACK KEYS</td>
<td>Attack &amp; Release</td>
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<td>THE RACONTEURS</td>
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<td>SEVENFORCE</td>
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<td>ALAN JACKSON</td>
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<td>Ego Tripping</td>
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<td>GNRLS BARY</td>
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<td>60</td>
<td>GEORGE MICHEL</td>
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<td>61</td>
<td>ALICIA KEYS</td>
<td>If I Am</td>
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<td>62</td>
<td>JONAS BROTHERS</td>
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<td>63</td>
<td>THEORY OF A DEADMAN</td>
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<td>MOBY</td>
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<td>COLBIE CALLAT</td>
<td>Coco</td>
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<td>70</td>
<td>JOSH GRACIN</td>
<td>We're Not Crazy</td>
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<td>71</td>
<td>HAWK NELSON</td>
<td>Hawk Nelson...To My Friend</td>
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<tr>
<td>72</td>
<td>AMY WINEHOUSE</td>
<td>Back To Black</td>
<td>2</td>
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<td>73</td>
<td>DAUGHTERY</td>
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<td>CARRIE UNDERWOOD</td>
<td>Carnival Ride</td>
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<td>75</td>
<td>KEYSHA COLE</td>
<td>Just Like You</td>
<td>2</td>
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<td>76</td>
<td>MARY J. BLIGE</td>
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<td>American M's Greatest Hits Volume II</td>
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<td>MUSE</td>
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<td>82</td>
<td>THE 52S</td>
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<td>Funplex</td>
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<td>84</td>
<td>ERYKAH BADU</td>
<td>New Amerykah: Part One (4th World War)</td>
<td>5</td>
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</table>

**Country Legend charges with a 5% increase after the week showcased on "American Idol" April 1 and 2.**

**With 20,000 sold, Miley Cyrus sets a new record, higher than the one she did last time out ("Hannah Montana") in 2008 but with a 42% smaller opening week.**

**5th Gear**

** country legend charges with a 5% increase after the week showcased on "American Idol" April 1 and 2.**

**With 20,000 sold, Miley Cyrus sets a new record, higher than the one she did last time out ("Hannah Montana") in 2008 but with a 42% smaller opening week.**

**5th Gear**
### HOT 100 AIRPLAY

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<tr>
<th>Title</th>
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<th>Hot 100 Airplay Chart</th>
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### ADULT TOP 40

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### ADULT CONTEMPORARY

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### MODERN ROCK

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### HOT DIGITAL SONGS

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*Data for week of April 19, 2008. For chart reprints, call 646-654-4633.*

Go to [www.billboard.com](http://www.billboard.com) for complete chart data.
50

50

POP

W

45

39

28

23

O

sales

AUDIENCE IMPRESSIONS MEASURED BY NIELSEN BROADCAST DATA SYSTEMS.

LOVE

SAY BAREFOOT (APRI)

YOU

AGAIN

LOW

STOP THE MUSIC

IN THIS CLUB

TOUCH YOUR BODY

YOU AGAIN

HIGH

WE ARE NOT GOING TO LET YOU DOWN

SAY BAREFOOT (APRI)

MISS YOU

WANT YOU

YOUR LOVE

A üzleti változat nincs.

41 21

32 9

30

31

22 12 13

24

17

16

8

24

68

11

15

12 11

41 34

cD38
cD34

10 8

17 12

10 2

10 1

10 6

10 3

10 5

10 4

LOVE SONG

TOUCH YOUR BODY

YOU AGAIN

LOW

STOP THE MUSIC

IN THIS CLUB

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WANT YOU

YOUR LOVE

A üzleti változat nincs.
## R&B/HIP-HOP ALBUMS

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<td>TRINA</td>
<td>Still Da Baddest</td>
</tr>
<tr>
<td>2</td>
<td>RICK ROSS</td>
<td>IYFAC</td>
</tr>
<tr>
<td>3</td>
<td>DAY6</td>
<td>DAY6</td>
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<td>4</td>
<td>DANITY KANE</td>
<td>Welcome To Da Dollhouse</td>
</tr>
<tr>
<td>5</td>
<td>SNOOP DOGG</td>
<td>Ego Trippin'</td>
</tr>
<tr>
<td>6</td>
<td>FLO RIDA</td>
<td>Mail On Sunday</td>
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<tr>
<td>7</td>
<td>KEISHA COLE</td>
<td>Just Like You</td>
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<td>8</td>
<td>MARY J. BLIGE</td>
<td>Growing Pains</td>
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<tr>
<td>9</td>
<td>LIL WAYNE</td>
<td>Love/Hate</td>
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## RAPPER TRINA WRAPS FIRST NO. 1

Trina crowns Top R&B/Hip-Hop Albums and 

Gospel star CeCe Winans posts her career-cracks the top 10 of the Billboard 200 at No. 6 as her fourth album, "Still Da Baddest," bows with 47,000 units.

The debuts on both charts are career breakers for the rapper whose last set, "Glamous Life," entered R&B Albums at No. 2 and the big board at No. 11. That one had a heifer sum of 77,000 in 2005.


## BLUES ALBUMS

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<tbody>
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<td>STEVIE RAY VAUGHAN &amp; DOUBLE TROUBLE</td>
<td>The Real Deal: Greatest Hits Vol. 1</td>
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<tr>
<td>2</td>
<td>JEFF HEALEY</td>
<td>Mess Of Blues</td>
</tr>
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<td>3</td>
<td>STEVIE RAY VAUGHAN &amp; FRIENDS</td>
<td>Solos, Sessions &amp; Encores</td>
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<tr>
<td>4</td>
<td>JC</td>
<td>Back Door Slam</td>
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<td>5</td>
<td>JAY Z</td>
<td>American Gangster</td>
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<tr>
<td>6</td>
<td>MARIO</td>
<td>Go</td>
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<td>7</td>
<td>B</td>
<td>Don't It Feel Good</td>
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<tr>
<td>8</td>
<td>LEDISI</td>
<td>Lost &amp; Found</td>
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<tr>
<td>9</td>
<td>RYHANNA</td>
<td>Good Good Gone Bad</td>
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<td>10</td>
<td>VARIOUS ARTISTS</td>
<td>We The Best</td>
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<td>11</td>
<td>J HOLIDAY</td>
<td>Back Of My Lac</td>
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<td>12</td>
<td>TROY SONGZ</td>
<td>Trey Day</td>
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<td>13</td>
<td>JIM JONES</td>
<td>HARLEM'S American Gangster</td>
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<td>14</td>
<td>PUES</td>
<td>The Real Testament</td>
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<td>15</td>
<td>THOMAS STERN</td>
<td>The Real Thing: Words And Sounds Vol. 1</td>
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<tr>
<td>16</td>
<td>JAMES BROWN</td>
<td>The Fight Of My Life</td>
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<tr>
<td>17</td>
<td>CHRISTETTE MICHELE</td>
<td>I Am</td>
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<td>18</td>
<td>RICK ROSS</td>
<td>M.I. Yayo</td>
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<td>19</td>
<td>SOULJAH BOY TELL 'EM</td>
<td>soujaguytells.com</td>
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<td>20</td>
<td>SOUNDTRACK</td>
<td>Tyler Perry's Meet The Browns</td>
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<td>21</td>
<td>KANYE WEST</td>
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<td>22</td>
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<td>JOHN LEGEND</td>
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<td>24</td>
<td>SCARFACE</td>
<td>Made</td>
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<td>25</td>
<td>SOUNDTRACK</td>
<td>Step Up: 2: The Streets</td>
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<td>26</td>
<td>GUCCI MANE</td>
<td>Back To The Traphouse</td>
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<tr>
<td>27</td>
<td>ANGIE STONE</td>
<td>The Art Of Love &amp; War</td>
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<td>28</td>
<td>SEAN KINGSTON</td>
<td>Funk This</td>
</tr>
<tr>
<td>29</td>
<td>CHAKA KHAN</td>
<td>Because Of You</td>
</tr>
</tbody>
</table>

**Rapper Trina Wraps First No. 1**

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

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

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<thead>
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<th>TITLE</th>
<th>ARTIST</th>
<th>LABEL</th>
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<tr>
<td>1</td>
<td>LOVE IN THIS CLUB</td>
<td>Touch Body</td>
<td>Universal Republic</td>
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<tr>
<td>2</td>
<td>TOUCH IT IF YOU DARE</td>
<td>Snoop Dogg</td>
<td>Doggystyle/Interscope</td>
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<tr>
<td>3</td>
<td>SEXY CAN I</td>
<td>Fat Joe</td>
<td>Independent</td>
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<tr>
<td>4</td>
<td>CRYING OUT FOR YOU</td>
<td>The Game</td>
<td>Doggystyle/Interscope</td>
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<td>5</td>
<td>THE INDEPENDENT</td>
<td>Outkast</td>
<td>Atlantic</td>
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<td>6</td>
<td>NO AIR</td>
<td>Ramsey</td>
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<td>LOVING YOU</td>
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<td>Chris Brown</td>
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<td>KEEP THE FAITH</td>
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<td>Deuce</td>
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<td>DMX</td>
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<td>DJ Premier</td>
<td>Jive</td>
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<td>14</td>
<td>THE RIVER</td>
<td>Matthew Santos</td>
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<td>MUSIC MAN</td>
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**ADULT R&B**

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<td>SUGA SUGA SUGA SUGA SUGA SUGA</td>
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<tr>
<td>9</td>
<td>FREE ALREADY</td>
<td>Static &amp; Hot</td>
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**R&B/HIP-HOP RAP SONGS**

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<td>Snoop Dogg</td>
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</tr>
<tr>
<td>4</td>
<td>LUV</td>
<td>Static &amp; Hot</td>
<td>Zomba</td>
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<td>LUV</td>
<td>Static &amp; Hot</td>
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<td>Suga Suga</td>
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**RHYTHMIC AIRPLAY**

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<td>LIKE YOU'LL NEVER SEE ME AGAIN</td>
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<tr>
<td>4</td>
<td>JUST FINE</td>
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</tr>
<tr>
<td>8</td>
<td>SUGA SUGA SUGA SUGA SUGA SUGA</td>
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<td>Interscope/Universal Motown</td>
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<td>9</td>
<td>FREE ALREADY</td>
<td>Static &amp; Hot</td>
<td>Zomba</td>
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<td>Interscope/Universal Motown</td>
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<td>13</td>
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<td>Zomba</td>
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**HITPREDICT**

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<th>R&amp;B/HIP-HOP RAP SONGS</th>
<th>RHYTHMIC AIRPLAY</th>
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<td>1</td>
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<td>2008-04-19</td>
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**DATA WEIGHTED BY:**

*predictors: To be announced.

**ARTIST/Title/Comments:*

*new release: As indicated.

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

- Touch My Body (193.5)
- Snoop Dogg
- Doggystyle/Interscope
- Universal Republic

**R&B/HIP-HOP RAP SONGS**

- Snoop Dogg
- Doggystyle/Interscope
- Universal Republic

**RHYTHMIC AIRPLAY**

- Snoop Dogg
- Doggystyle/Interscope
- Universal Republic
HOT COUNTRY SONGS

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<th>TITLE</th>
<th>Artist</th>
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<td>YOU'RE GONNA MISS THIS</td>
<td>Trace Adkins</td>
<td>1</td>
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<tr>
<td>I'LL TAKE YOU HOME</td>
<td>George Strait</td>
<td>2</td>
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<td>WHAT KINDA COLD</td>
<td>George Strait</td>
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<tr>
<td>JUST GOT STARTED LOVIN' YOU</td>
<td>James Otto</td>
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<td>PICTURE TO BURN</td>
<td>Randy Travis</td>
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<td>LAUGHED UNTIL WE CRIED</td>
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<td>SMALL TOWN SOUTHERN MAN</td>
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<td>LOVE IS A BEAUTIFUL THING</td>
<td>Randy Travis</td>
<td>8</td>
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<tr>
<td>EVERY DAY</td>
<td>Randy Travis</td>
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<tr>
<td>I'M STILL A GUY</td>
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<td>ALL-AMERICAN GIRL</td>
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<td>TRYING TO STOP YOUR LEAVING</td>
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<td>SOMETHIN' ABOUT A WOMAN</td>
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<td>THAT THING I NEVER CROSSED A MAN'S MIND</td>
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<td>BACK WHEN I KNEW IT ALL</td>
<td>Randy Travis</td>
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<td>NOT THE END OF THE WORLD</td>
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<td>LADY DON'T LOVE ME</td>
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<td>SHIRTFRONT SALE</td>
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<td>A LETTER FROM DESERT</td>
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<td>I HEAR THIS PAIN</td>
<td>Randy Travis</td>
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<td>HOME</td>
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<td>SHE'S A HOOT</td>
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<td>WE Weren't CRAZY</td>
<td>Randy Travis</td>
<td>26</td>
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<td>MAYBE SHE'LL GET LONELY</td>
<td>Randy Travis</td>
<td>27</td>
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<tr>
<td>GUNPOWDER &amp; LEAD</td>
<td>Randy Travis</td>
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<td>I STILL MISYOU</td>
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<td>LITTLE LILY</td>
<td>Randy Travis</td>
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<td>RUN, RONALD, RUN</td>
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HITSPRÉDICTOR

<table>
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<tr>
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<tr>
<td>George Strait</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Randy Travis</td>
<td></td>
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</table>

Don't miss another important R&R COUNTRY DAILY UPDATE
Visit www.radioandrecords.com to sign up for your free daily Country Radio Blast.

BETWEEN THE BULLETS

As Trace Adkins’ “You’re Gonna Miss This” logs a second week atop Hot Country Songs, Carrie Underwood grains Airpower with “Last Name” (21-17). Her third single from “Carnival Ride” dents the top 20 in its fourth chart week, the quickest top 20 trek for a solo female since Underwood herself became the only one to debut inside that part of the chart in the Nielsen BDS era, starting in January 1990. That happened when “So Small” arrived at No. 20 in the Dec. 1, 2007, issue.

Also, Underwood’s Sony BMG Nashville stable mate Kenny Chesney snare’s the Greatest Gainer with “Better as a Memory” (25-21). The fourth track from his “Poets & Pirates” set gains 3.4 million impressions in its third chart week. To find another track with a like number of chart weeks, you’d need to drop down to Gary Allan’s “Learning How to Bend” and Garth Brooks’ “Midnight Sun,” which crack the top 40 at Nos. 38 and 39, respectively.

—Wide Jensen
### Top Latin Songs

<table>
<thead>
<tr>
<th>Title</th>
<th>Artist</th>
<th>Chart Position</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. <strong>Te Quiero</strong></td>
<td>Plies</td>
<td>1</td>
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<tr>
<td>2. <strong>No Te Hubieras Ido</strong></td>
<td>Don Omar</td>
<td>2</td>
</tr>
<tr>
<td>3. <strong>Gota De Agua Dulce</strong></td>
<td>Enrique Iglesias</td>
<td>3</td>
</tr>
<tr>
<td>4. <strong>Te Lloremos</strong></td>
<td>Conjunto Primavera</td>
<td>4</td>
</tr>
<tr>
<td>5. <strong>Amor Eterno</strong></td>
<td>Wisin &amp; Yandel</td>
<td>5</td>
</tr>
<tr>
<td>6. <strong>El Perdedor</strong></td>
<td>ChocQuibTown</td>
<td>6</td>
</tr>
<tr>
<td>7. <strong>Tomame O Deja</strong></td>
<td>Banda El Recodo</td>
<td>7</td>
</tr>
<tr>
<td>8. <strong>Es Enamorada</strong></td>
<td>Juanes</td>
<td>8</td>
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<tr>
<td>9. <strong>Sobre Mis Pies</strong></td>
<td>La Arrolladora Banda El Limon</td>
<td>9</td>
</tr>
<tr>
<td>10. <strong>Un Buen Perdedor</strong></td>
<td>K-Paiz With Franco De Vita</td>
<td>10</td>
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<tr>
<td>11. <strong>Estos Celos</strong></td>
<td>Victoria Duff &amp; La Pesada</td>
<td>11</td>
</tr>
<tr>
<td>12. <strong>Si Te Agarran Las Canas (Cierra Los Ojos)</strong></td>
<td>El Chapo De Sinaloa</td>
<td>12</td>
</tr>
<tr>
<td>13. <strong>La Vecina</strong></td>
<td>Angel &amp; Khruiz</td>
<td>13</td>
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<tr>
<td>14. <strong>El Vaso Derrama</strong></td>
<td>El Potro De Sinaloa</td>
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<tr>
<td>15. <strong>Soy Igual Que Tu</strong></td>
<td>Alex &amp; Fido</td>
<td>15</td>
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<tr>
<td>16. <strong>Por Quien Re Dejas</strong></td>
<td>Los Creyentes Del Pueblo Durangueses De Alfredo Ramirez</td>
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<tr>
<td>17. <strong>Sin Tu Amor</strong></td>
<td>Alcanres Musical</td>
<td>17</td>
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<td>18. <strong>Cada Que</strong></td>
<td>Beto Novoa</td>
<td>18</td>
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<tr>
<td>19. <strong>Ahora Entendi</strong></td>
<td>Eugenio Derbez</td>
<td>19</td>
</tr>
<tr>
<td>20. <strong>La Derrota</strong></td>
<td>Vicente Fernandez</td>
<td>20</td>
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</tbody>
</table>

#### Latest Chart Data

- **Do Not Stop the Music**
- **Venga Venga**
- **MÁS**

### Top Latin Albums

<table>
<thead>
<tr>
<th>Artist</th>
<th>Chart Position</th>
</tr>
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<tbody>
<tr>
<td>1. <strong>Enrique Iglesias</strong></td>
<td>1</td>
</tr>
<tr>
<td>2. <strong>David Bisbal</strong></td>
<td>2</td>
</tr>
<tr>
<td>3. <strong>J Balvin</strong></td>
<td>3</td>
</tr>
<tr>
<td>4. <strong>J Balvin &amp; Zion</strong></td>
<td>4</td>
</tr>
<tr>
<td>5. <strong>J Balvin &amp; Zion</strong></td>
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</table>

#### Latest Chart Data

- **Luis Fonsi & Daddy Yankee**
- **Luis Fonsi & Daddy Yankee**
- **J Balvin & Zion**

**Note:** The charts are based on sales, airplay, and streaming activity. The titles of songs and albums are subject to change. For complete chart data, visit www.billboard.com.
### Latin Airplay

| Chart | Title | Artist | Recent Data
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<td>POP</td>
<td>I Got a Feeling</td>
<td>Black Eyed Peas</td>
<td>2008-04-19</td>
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<tr>
<td></td>
<td>Don't Stop the Music</td>
<td>Pink</td>
<td>2008-04-19</td>
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<td></td>
<td>No One</td>
<td>Alicia Keys</td>
<td>2008-04-19</td>
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<td></td>
<td>Right There with You</td>
<td>Ludacris feat. Mary J. Blige</td>
<td>2008-04-19</td>
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<td></td>
<td>Time of Our Lives</td>
<td>Nelly</td>
<td>2008-04-19</td>
</tr>
<tr>
<td></td>
<td>Gimme Some</td>
<td>Usher feat. will.i.am</td>
<td>2008-04-19</td>
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### Latin Albums

| Chart | Title | Artist | Recent Data
<table>
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<tbody>
<tr>
<td>POP</td>
<td>La Vida Loca</td>
<td>Enrique Iglesias</td>
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<tr>
<td></td>
<td>What a Girl Wants</td>
<td>Enrique Iglesias feat. Sean Combs</td>
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<td>Siva</td>
<td>Shaggy feat. Maksim</td>
<td>2008-04-19</td>
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<td></td>
<td>Loco</td>
<td>Daddy Yankee &amp; Tego Calderon</td>
<td>2008-04-19</td>
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<td></td>
<td>El Corazón</td>
<td>Thaex</td>
<td>2008-04-19</td>
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</table>

### Rhythm

| Chart | Title | Artist | Recent Data
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<td>Timbaland feat. Justin Timberlake</td>
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<td></td>
<td>Don't Let Me Walk Away</td>
<td>Diddy &amp; Dirty Money</td>
<td>2008-04-19</td>
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<tr>
<td></td>
<td>Body</td>
<td>Mariah Carey</td>
<td>2008-04-19</td>
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### Regional Mexican

| Chart | Title | Artist | Recent Data
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<tbody>
<tr>
<td>POP</td>
<td>Algo Nuevo</td>
<td>Banda La Arrolladora Banda El Limón</td>
<td>2008-04-19</td>
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<td></td>
<td>Por Ti No Sonríe</td>
<td>El Recodo de Don Chuy</td>
<td>2008-04-19</td>
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<td>Échale una Onda</td>
<td>Alejandro Fernandez</td>
<td>2008-04-19</td>
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<tr>
<td></td>
<td>Tú No eres tú</td>
<td>Alejandro Fernandez</td>
<td>2008-04-19</td>
</tr>
<tr>
<td></td>
<td>Todo en mi poder</td>
<td>Banda Los Yenzas</td>
<td>2008-04-19</td>
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</tbody>
</table>
### Japan
**Albums**
1. **AKIO**
2. **EXILE**
3. **KAEKA KURABA**
4. **MIYUKI KATOU**
5. **EXILE**
6. **KIHARA TADAMICHI**
7. **TERUMA AYAMA**
8. **TECHNIQUES OF THE WORLDS MEETING**
9. **KOU SHIBASAKI**

### United Kingdom
**Albums**
1. **NEW**
2. **NEW**
3. **NEW**
4. **NEW**
5. **NEW**
6. **NEW**
7. **NEW**
8. **NEW**
9. **NEW**

### Germany
**Albums**
1. **NEW**
2. **NEW**
3. **NEW**
4. **NEW**
5. **NEW**
6. **NEW**
7. **NEW**
8. **NEW**

### France
**Albums**
1. **ALAIN BASHUNG**
2. **LES ENSEIGNES**
3. **JEAN-JACQUES RAPHAEL**
4. **Raphael**
5. **JANIS JAPAN**
6. **RENAUD LUCIE**
7. **M. POKORA**
8. **CHRISTOPHE MAE**
9. **MUSE**
10. **ERA**

### Australia
**Albums**
1. **NEW**
2. **NEW**
3. **NEW**
4. **NEW**
5. **NEW**
6. **NEW**
7. **NEW**
8. **NEW**
9. **NEW**

### Canada
**Albums**
1. **NEW**
2. **NEW**
3. **NEW**
4. **NEW**
5. **NEW**
6. **NEW**
7. **NEW**
8. **NEW**
9. **NEW**

### Italy
**Albums**
1. **NEW**
2. **NEW**
3. **NEW**
4. **NEW**
5. **NEW**
6. **NEW**
7. **NEW**
8. **NEW**
9. **NEW**
10. **NEW**

### Spain
**Albums**
1. **NEW**
2. **NEW**
3. **NEW**
4. **NEW**
5. **NEW**
6. **NEW**
7. **NEW**
8. **NEW**
9. **NEW**

### Mexico
**Albums**
1. **NEW**
2. **NEW**
3. **NEW**
4. **NEW**
5. **NEW**

### Switzerland
**Singles**
1. **NEW**
2. **NEW**
3. **NEW**
4. **NEW**
5. **NEW**

### Finland
**Singles**
1. **4 MINUTES**
2. **PIKA KII**
3. **LIIBA LAABA**
4. **UNSTOPABLE**
5. **WÖRK**

### Wallonia
**Singles**
1. **1ST LP**
2. **FRANCIS CABREL**
3. **FRANCIS CABREL**
4. **FRANCIS CABREL**
5. **RENAULT LUCIE**
6. **RENAULT LUCIE**

### Hungary
**Singles**
1. **NEW**
2. **NEW**
3. **NEW**
4. **NEW**
5. **NEW**
6. **NEW**
7. **NEW**
8. **NEW**
9. **NEW**
10. **NEW**

---

**Euro Digital Songs**

**Norway**
1. **NEW**
2. **NEW**
3. **NEW**
4. **NEW**
5. **NEW**
6. **NEW**
7. **NEW**
8. **NEW**

**New Zealand**
1. **NEW**
2. **NEW**
3. **NEW**
4. **NEW**
5. **NEW**
6. **NEW**
7. **NEW**
8. **NEW**

---

**Data for week of April 19, 2008**

**Charts Legend on Page 60**

---

Go to www.billboard.biz for complete chart data
## Top Christian Albums

<table>
<thead>
<tr>
<th>No.</th>
<th>Artist</th>
<th>Title</th>
<th>Label</th>
<th>Sales Per Week</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>CEYE WINANS</td>
<td>THE MINDSET ZONE</td>
<td>COLUMBIA</td>
<td>35,000</td>
</tr>
<tr>
<td>2</td>
<td>MARVIN SAPP</td>
<td>FREE MY PEOPLE</td>
<td>COLUMBIA</td>
<td>30,000</td>
</tr>
<tr>
<td>3</td>
<td>LEE MAE</td>
<td>I KNOW IT</td>
<td>EMI CMG</td>
<td>25,000</td>
</tr>
<tr>
<td>4</td>
<td>JONATHAN NELSON</td>
<td>THE COLOR OF LOVE</td>
<td>ARISTA</td>
<td>20,000</td>
</tr>
<tr>
<td>5</td>
<td>LEONHARD</td>
<td>I'LL BE TAKING</td>
<td>INTEGRITY</td>
<td>15,000</td>
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</table>

## Top Gospel Albums

<table>
<thead>
<tr>
<th>No.</th>
<th>Artist</th>
<th>Title</th>
<th>Label</th>
<th>Sales Per Week</th>
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<tbody>
<tr>
<td>1</td>
<td>CEYE WINANS</td>
<td>THE MINDSET ZONE</td>
<td>COLUMBIA</td>
<td>35,000</td>
</tr>
<tr>
<td>2</td>
<td>MARVIN SAPP</td>
<td>FREE MY PEOPLE</td>
<td>COLUMBIA</td>
<td>30,000</td>
</tr>
<tr>
<td>3</td>
<td>LEE MAE</td>
<td>I KNOW IT</td>
<td>EMI CMG</td>
<td>25,000</td>
</tr>
<tr>
<td>4</td>
<td>JONATHAN NELSON</td>
<td>THE COLOR OF LOVE</td>
<td>ARISTA</td>
<td>20,000</td>
</tr>
<tr>
<td>5</td>
<td>LEONHARD</td>
<td>I'LL BE TAKING</td>
<td>INTEGRITY</td>
<td>15,000</td>
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**Note:** The data provided represents sales per week as of the specified date.
### Heatseekers - Top Chart Dwellers

<table>
<thead>
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<th>Artist</th>
<th>Title</th>
<th>Label</th>
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<tbody>
<tr>
<td><strong>The Sword</strong></td>
<td><strong>Gods Of The Earth</strong></td>
<td>Engine Records/Distributed by Dine Alone Records</td>
</tr>
<tr>
<td><strong>SUN KIL MON</strong></td>
<td><strong>April</strong></td>
<td>Waxahatchee/Dead Oceans</td>
</tr>
<tr>
<td><strong>COLUMBIA</strong></td>
<td><strong>Oracular Spectacular</strong></td>
<td>Stones Throw</td>
</tr>
<tr>
<td><strong>AARON WATSON</strong></td>
<td><strong>Angels &amp; Outlaws</strong></td>
<td>Warner Bros. Records/Atlantic Records</td>
</tr>
<tr>
<td><strong>TEDDY BRENT</strong></td>
<td><strong>Fasionable</strong></td>
<td>Polydor/Universal Music Group</td>
</tr>
<tr>
<td><strong>FIVE FINGER DEATH PUNCH</strong></td>
<td><strong>The Way Of The Fist</strong></td>
<td>Roadrunner Records/Roadrunner Records</td>
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<td><strong>WE THE KINGS</strong></td>
<td><strong>We The Kings</strong></td>
<td>Columbia Records/EMI Music Publishing</td>
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<td><strong>DRAGONFORCE</strong></td>
<td><strong>Inhuman Rampage</strong></td>
<td>Roadrunner Records/Roadrunner Records</td>
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<td><strong>FERRAS</strong></td>
<td><strong>Aliens &amp; Rainbows</strong></td>
<td>Polydor/Universal Music Group</td>
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<td><strong>JACKIE GREENE</strong></td>
<td><strong>Giving Up The Ghost</strong></td>
<td>New West Records/Universal Music Group</td>
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<tr>
<td><strong>LOS CUATES DE SINALOA</strong></td>
<td><strong>Puras Exquisitas</strong></td>
<td>Nemesis Latin/Universal Music Group</td>
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<td><strong>THE KILLS</strong></td>
<td><strong>Midnight Boom</strong></td>
<td>Loma Vista Recordings/Universal Music Group</td>
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<td><strong>CRYSTAL CASTLES</strong></td>
<td><strong>Crystal Castles</strong></td>
<td>Sub Pop Records/Universal Music Group</td>
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<td><strong>SUN KIL MOON</strong></td>
<td><strong>Saving Abel</strong></td>
<td>Anti-Records/Third Man Records</td>
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<td><strong>MELODY GARDOT</strong></td>
<td><strong>Worrisome Heart</strong></td>
<td>New West Records/Universal Music Group</td>
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<td><strong>METRO STATION</strong></td>
<td><strong>Metro Station</strong></td>
<td>Def Jam Recordings/Universal Music Group</td>
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<td><strong>GRUPO NUEVA VIDA</strong></td>
<td><strong>Majesores Cantos Religiosos</strong></td>
<td>Hellcat/Universal Music Group</td>
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<tr>
<td><strong>NICK SWARDSON</strong></td>
<td><strong>Crescent City Central</strong></td>
<td>J Records/Sony BMG Music Entertainment</td>
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<tr>
<td><strong>JO JO FALCON</strong></td>
<td><strong>Los Mejores Chistes Vol. 1</strong></td>
<td>Warner Latina/EMI Latin Records</td>
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<tr>
<td><strong>DANNY LISTON</strong></td>
<td><strong>No Other Name</strong></td>
<td>Red Rooster Records/Universal Music Group</td>
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<td><strong>That's My Name/Midnight River</strong></td>
<td>Capitol Records/Universal Music Group</td>
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<td><strong>MARCUS MILLER</strong></td>
<td><strong>Carlos</strong></td>
<td>J Records/Sony BMG Music Entertainment</td>
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<td><strong>KATHLEEN EDWARDS</strong></td>
<td><strong>Asking For Flowers</strong></td>
<td>Secretariat/Universal Music Group</td>
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<td><strong>THE DODOS</strong></td>
<td><strong>Visitor</strong></td>
<td>Kill Rock Stars</td>
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<td><strong>DEL THE FUNKY HOMOSAPIEN</strong></td>
<td><strong>Eleventh Hour</strong></td>
<td>Antidote/Universal Music Group</td>
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<td><strong>LUZ</strong></td>
<td><strong>You're A Fool</strong></td>
<td>I Love You</td>
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<td><strong>SICK PUPPIES</strong></td>
<td><strong>Dressed Up As Life</strong></td>
<td>Def Jam Recordings/Universal Music Group</td>
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<td><strong>LOS CAMPESINOS!</strong></td>
<td><strong>Hold On Now Youngster</strong></td>
<td>Merge Records/Universal Music Group</td>
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<td><strong>TIEF MERRIT</strong></td>
<td><strong>Another Country</strong></td>
<td>MLC/Universal Music Group</td>
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<td>Def Jam Recordings/Universal Music Group</td>
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**Iron star Paddy Casey** (No. 23) takes his third of the Adult Top 40 chart, "Lettiejoun Gigs" to April 3.

### Regional Heatseeker #1s

#### West North Central

**The Way Of The Fist**

**Jackie Greene**

#### East-North Central

**Fashionable**

**Teddy Brent**

#### Northeast

**Gods Of The Earth**

**The Sword**

#### Midwest

**Sun Kil Moon**

**Victor Wooten**

**MGMT**

**Teddy Brent**

**We The Kings**

**Five Finger Death Punch**

**Sun Kil Moon**

**Los Cucos De Sinaloa**

**Five Finger Death Punch**

**Sun Kil Moon**

**Los Dareyes De La Sierra**

**MGMT**

**Oracular Spectacular**

### Tastemakers

<table>
<thead>
<tr>
<th>Artist</th>
<th>Title</th>
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<tbody>
<tr>
<td>R.E.M.</td>
<td>Absolutely Free/Producers Addendum</td>
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<tr>
<td>THE BLACK KEYS</td>
<td>Rubber Ducky/Monsters Of The Moon</td>
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<td>THE RACONTEURS</td>
<td>Broken Records/Out Of The Racer’s Mind</td>
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<tr>
<td>VAN MORRISON</td>
<td>Live In Paris, Vol.1/Cherry Hill Records</td>
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<td>THE SWORD</td>
<td>See You In The Morning/Third Man Records</td>
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<td>THE ROLLING STONES</td>
<td>Highly Suspicious/United Artists Records</td>
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<tr>
<td>GRANDES BALLESTEROS</td>
<td>Viva La Vida/Universal Music Spain</td>
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<tr>
<td>RICK ROSS</td>
<td>Hump Day/Def Jam Recordings</td>
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<tr>
<td>COUNTING CROWS</td>
<td>Somewhere Under The Sun/Reprise Records</td>
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<tr>
<td>SNOOP DOGG</td>
<td>In Tha Hood/Tha Eastsidaz/Bashin’ Records</td>
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### Breaking & Entering

The Dodos are alive and well. That is, the San Francisco pop/rock duo that’s currently flying at No. 41 on Top Heatseekers. The act, which has been getting love from National Public Radio, talks to Billboard.com about its new album, "Visit."
<table>
<thead>
<tr>
<th>SONG INDEX</th>
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**Chart Notes:** AG (Main Country Songs), AH (Hot 100 Songs), AL (Latin Songs), RM (Pop 100 Song and RB (Most Readable-Rank Songs). The Store - Listening Log & Music Charts Data, Chart Trends.
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RECORD COMPANIES: EMI Music appoints Douglas Merrill president of digital business. He was chief information officer at Google.

Hollywood Records names Tom Smith regional sales director. He was senior director of sales at RCA Music Group.

Warner Music Nordic appoints Lasse Karlsson artist brand manager for its Swedish business. He was executive producer at United Stage Artists and domestic/international artist manager at Basic Music Management.

PUBLISHING: BMI names Claudette "Candi" Shand promotions director. She was a consultant for Jive Records, overseeing company summits, showcases and promotional events.

TOURING: C3 Presents in Austin taps Jason Pitzer for its management division. He was an agent with Nashville-based booking agency Progressive Global Agency.

Live Nation Artists names Bill Hein GM of its recorded music division. He was senior VP/GM at Caroline Distribution.

DIGITAL: Ad-supported mobile content site Myxer taps Matt Sternberg as director of business development. He was VP of business development at Music Nation.

TV/FILM: Walt Disney Studios Motion Pictures Group promotes Jason Brenek to senior VP of worldwide digital cinema and cinema programming. He was VP of distribution strategy.

LEGAL: Sheppard Mullin Richter & Hampton in Century City, Calif., taps Rob Klien as special counsel in the firm’s entertainment and media practice group. He was a partner in the media and communications group at European law firm SJ Berwin.

—Edited by Mitchell Peters

DISTRIBUTION: Fontana Distribution ups John Nutch to director of tour marketing. He was label manager.

BILLBOARD’S MOBILE ENTERTAINMENT LIVE!
Billboard, along with sister companies the Hollywood Reporter and H氖ine Media, hosted its Mobile Entertainment Live! conference at the CTIA confab March 31 in Las Vegas. Hundreds of executives from the mobile and entertainment fields discussed the challenges of their converging businesses while attending educational sessions, keynotes, plenary sessions and breakouts. The event was sponsored by Liberty Vampire and in association sponsor Nokia. Photos: Courtesy of Amy Charlip/Photo.com

continued on page 66

GOOD WORKS

MUSICARES BENEFIT CONCERT TO HONOR COOPER, SLASH
After 26 years of sobriety, shock rocker Alice Cooper has some advice to pass along to the younger generation: "I don’t think you need to die for your art."

For his support of the MusiCares MAP Fund and devotion to helping other addicts with the recovery process, Cooper will receive the Steve Ray Vaughan Award at the fourth annual MusiCares MAP Fund benefit concert, to be held May 9 at Los Angeles’ Music Box at the Fonda. "I’ve made myself very available to friends of mine," Cooper says. "They’re people who would call me late at night and say, ‘Between you and me, I’ve got a problem.’"

Cooper, a recovering alcoholic, says programs like the Recording Academy’s MusiCares—which provides artists with access to addiction recovery treatment—are invaluable to the music community. "A lot of this awareness needs to go to the younger bands," he says. "All you need is for one guy to drop dead next to you until you get a real clear picture of it."

MusiCares will also honor Velvet Revolver guitarist Slash with the From the Heart Award for his dedication to the mission and goals of the organization. The alcohol-free event will feature performances from Cooper, Slash, Cat Power, Blind Melon and all-star group Camp Freddy, among others.

For ticket information, visit musicares.com.

CHART-TOPPER LEONA LEWIS HITS NEW YORK

ABOVE RIGHT: On her recent trip to New York, Lewis also stopped by Billboard headquarters to meet some of the staff. Her debut album, “Spirit” (J Records/Sony Music), hits stores April 8.

Below right: BMG Label Group chairman/CEO Clive Davis hosted an intimate celebration for Leona Lewis April 1 at the River Café in Brooklyn, inviting label executives to celebrate her 23rd birthday and her ascent to No. 1 on the Billboard Hot 100 with “Better in Time.” From left: Billboard chart manager Gary Trust; Billboard associate director of charts Silvio Pietroluongo; Lewis; and Billboard senior editor corres-pondent Chuck Taylor.

Below left: RIAA Staff attorney Steve Ferreira; RIAA Music Group senior VP of promotion crosswalk on Michael Williams; RCA Music Group executive VP/GM Tom Carson; RCA Music Group senior VP of marketing and artist relations Scott Sisley; RCA Music Group senior VP of video promotion Lou Robinson; Lewis, Modest Management’s Richard Griffiths; Davis, RCA Music Group VP of top 40 promotion Peter Gray; RCA Music Group executive VP of promotion Richard Pulme; Modest Management’s Harry MacGee and Nicola Carson; and RCA Music Group senior director of top 40 promotions David Dyer.

‘I loved being able to co-write some of the songs on my album, but I was lucky to talk to a lot of the songwriters that wrote for me, so that every song is something that I can actually relate to.’

—Leona Lewis discusses debut album ‘Spirit’
Airborne Mobile president/chief marketing officer Andy Nulman moderates the "Creative Conundrum" plenary session.

From left: Music World Entertainment president Mathew Knowles, Billboard group editorial director Tamara Conniff and RealNetworks founder and chairman CEO Rob Glaser.

Nokia executive VP of entertainment and communities Tero Ojanperä, left, and Mobile Entertainment Forum's Ralph Simon.

TAG Strategic partner Ted Cohen, left, interviews vice president of business development Steve Jang.

From left: "State of the Industry Debate" panelists Peter Lurie, Virgin Mobile USA founder/general counsel; Tom Wheeler, panel moderator and Core Capital Partners managing director; and Larry Shapiro, Walt Disney Internet Group executive vice president of business development and operations.
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- Honor Society
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- Ginger Leigh
  Austin, TX
- Pawnshop Roses
  Philadelphia, PA
- Antiproduct
  Los Angeles, CA

**POP**
- Kelci Page
  Dallas, TX
- Susanna Choffel
  Austin, TX
- Stars Go Dim
  Tulsa, OK
- April Smith
  New York, NY
- Alana Grace
  New York, NY

**HIP HOP/R&B**
- Jendor
  San Jose, CA
- Shaliek Allah
  Austin, TX
- Hollywood Classic
  Hollywood, CA
- Maximillian
  Sacramento, CA
- G Double P
  Chicago, IL

**SINGER-SONGWRITER**
- Aaron Lavigne
  New York, NY
- Casey Wagner
  Northfield, MN
- Jon Troast
  Lake Geneva, WI
- Jacob Thomas
  Lafayette, LA
- jivewhiteboy
  Portland, OR

**ELECTRONIC**
- Pretty Good Dance Moves
  Chicago, IL
- Autopilot
  Manchester, UK
- Pfunkt
  Pittsburgh, PA
- Biozero
  Caracas, Venezuela
- Splaxxter Watts
  Oslo, Norway

**CHRISTIAN/GOSPEL**
- Dalton
  Franklin, TN
- Aaron Bucholz
  Langley, BC
- Petri
  Glendale, CA
- Nick Fry
  Huntington, WV
- Maurice Griffin
  Chicago, IL

**COUNTRY**
- Lee Hillard
  Nashville, TN
- Shannon Mock
  New Orleans, LA
- Lisa Torres
  Santa Clarita, CA
- Westerly
  Seattle, WA
- Kayla Rummel
  Durant, OK

**LATIN**
- Noel Lorica
  West Palm Beach, FL
- Liz Menezes
  New York, NY
- Tha Heights
  New York, NY
- Brian Torres
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