

THE MOBILE ISSUE

Billboard

EXPERIENCE THE BUZZ

THE BILLBOARD Q&A MARIAH CAREY

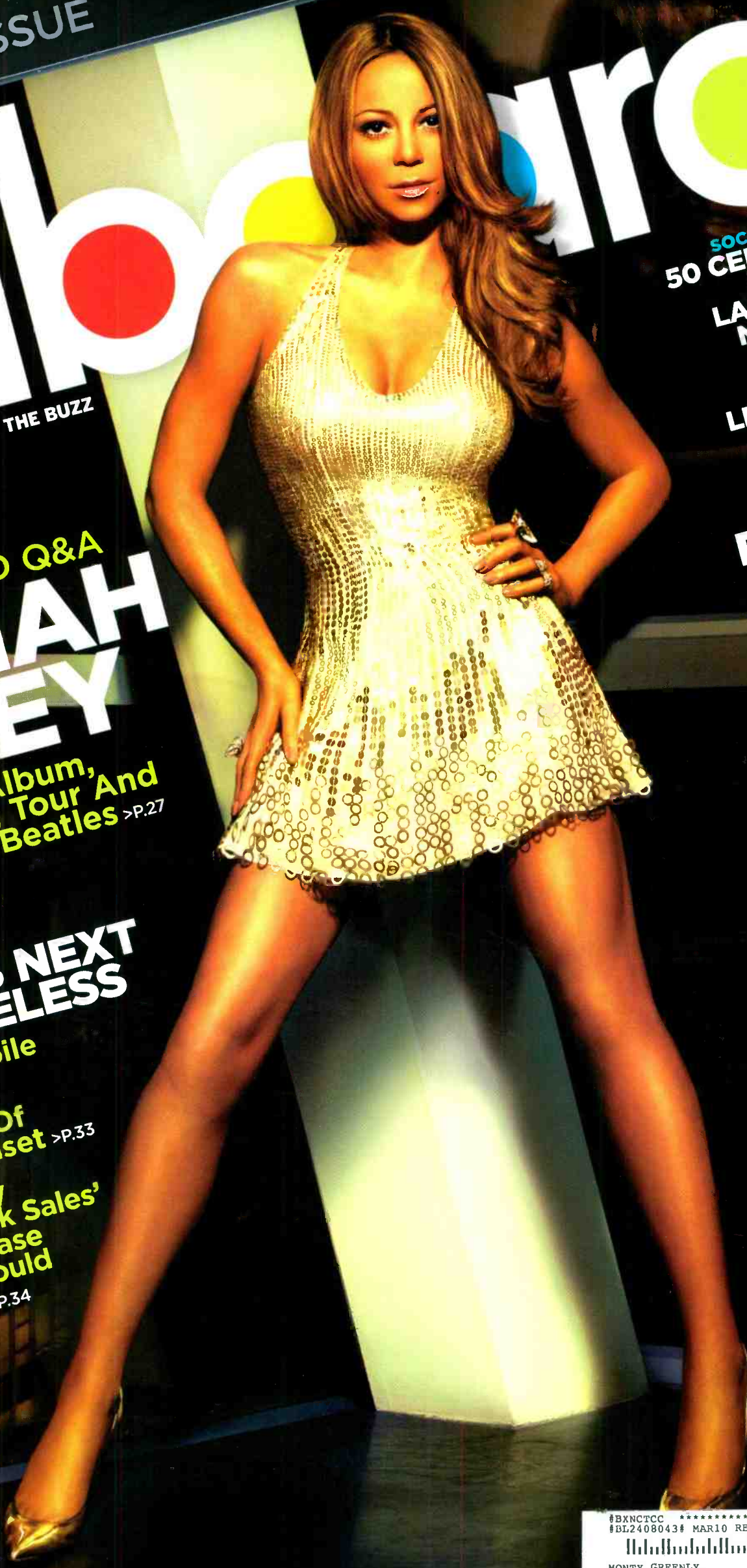
On Her New Album,
An Upcoming Tour And
Topping The Beatles >P.27

PLUS WHAT'S NEXT IN WIRELESS

Mimi's Mobile
Moves >P.30

The Rise Of
The Handset >P.33

And Why
'Off-Deck Sales'
Is A Phrase
You Should
Know >P.34



SOCIAL CLIMBERS
50 CENT, KYLIE,
LUDACRIS
LAUNCH FAN
NETWORKS >P.5

U.K. IMPORT
LEONA LEWIS
HITS NO. 1 >P.43

**DOING
DEALS IN
DUBAI** >P.22

SINGING THE BOOZE
GROOVE
ARMADA'S
360 BACARDI
DEAL >P.6

CHART HEAT
DANITY KANE,
KELLIE PICKLER,
MARIO >P.46



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The new mobile economy is here!

Myxer helps the music industry get a lot
more from mobile.

Want to talk? Call me on my cell.

Myk Willis
Founder & CEO
myk@myxer.com

Myxer creates new revenue opportunities for the music industry. Our community of 7 million members downloaded more than 15 million ringtones, videos and more to their phones last month - and we're just getting warmed up! Whether you're an indie or a major label, Myxer wants you to get more from mobile.

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No. 1

ON THE CHARTS

ALBUMS	PAGE	ARTIST / TITLE
THE BILLBOARD 200	46	DANITY KANE / WELCOME TO THE DOLLHOUSE
TOP BLUEGRASS	54	PUNCH BROTHERS / PUNCH
TOP BLUES	51	STEVIE RAY VAUGHAN AND DOUBLE TROUBLE / THE REAL DEAL: GREATEST HITS VOL. 1
TOP CHRISTIAN	59	CASTING CROWNS / THE ALTAR AND THE DOOR
TOP COUNTRY	54	TAYLOR SWIFT / TAYLOR SWIFT
TOP DIGITAL	60	DANITY KANE / WELCOME TO THE DOLLHOUSE
TOP ELECTRONIC	57	GNARLS BARKLEY / THE ODD COUPLE
TOP GOSPEL	59	MARVIN SAPP / THIRSTY
TOP HEATSEEKERS	61	THE KILLS / MIDNIGHT BLOOM
TASTEMAKERS	61	RICK ROSS / TRILLA
REGIONAL HEATSEEKERS	61	SOUTH ATLANTIC: TEDDY BRENT WEST NORTH CENTRAL: DRAGONFORCE
TOP INDEPENDENT	60	SOUNDTRACK / ONCE
TOP LATIN	56	FLEX / TE QUIERO
TOP R&B/HIP-HOP	51	DANITY KANE / WELCOME TO THE DOLLHOUSE
TOP WORLD	60	CELTIC THUNDER / CELTIC THUNDER: THE SHOW

SINGLES	PAGE	ARTIST / TITLE
ADULT CONTEMPORARY	49	COLBIE CAILLAT / BUBBLY
ADULT TOP 40	49	SARA BAREILLES / LOVE SONG
HOT COUNTRY	55	ALAN JACKSON / SMALL TOWN SOUTHERN MAN
HOT DANCE CLUB PLAY	57	TAYLOR DAYNE / BEAUTIFUL
HOT DANCE AIRPLAY	57	BELLATRAX FEATURING SOPHIA MAY / I CAN'T HELP MYSELF
HOT DIGITAL SONGS	49	LEONA LEWIS / BLEEDING LOVE
HOT 100	48	LEONA LEWIS / BLEEDING LOVE
HOT 100 AIRPLAY	49	CHRIS BROWN / WITH YOU
HOT SINGLES SALES	50	MINDLESS SELF INDULGENCE / NEVER WANTED TO DANCE
HOT LATIN SONGS	56	FLEX / TE QUIERO
MODERN ROCK	49	FOO FIGHTERS / LONG ROAD TO RUIN
POP 100	50	LEONA LEWIS / BLEEDING LOVE
POP 100 AIRPLAY	50	CHRIS BROWN / WITH YOU
HOT R&B/HIP-HOP	53	KEYSHIA COLE / I REMEMBER
HOT R&B/HIP-HOP AIRPLAY	52	KEYSHIA COLE / I REMEMBER
HOT RAP SONGS	52	WEBBIE, LIL' PHAT & LIL' BOOSIE / INDEPENDENT
R&B/ADULT	52	KEYSHIA COLE / I REMEMBER
RHYTHMIC	52	CHRIS BROWN / WITH YOU
HOT RINGMASTERS	14	USHER FEATURING YOUNG JEEZY / LOVE IN THIS CLUB

VIDEOS	PAGE	ARTIST / TITLE
HOT VIDEOCLIPS	50	MARIAH CAREY / TOUCH MY BODY
TOP MUSIC VIDEO SALES	50	CELINE DION / LIVE IN LAS VEGAS: A NEW DAY

THIS WEEK ON .biz	ARTIST / TITLE
TOP CLASSICAL	#1 LANG LANG / THE MAGIC OF LANG LANG
TOP CLASSICAL CROSSOVER	#1 ANDREA BOCELLI / VIVERE: LIVE IN TUSCANY
TOP INTERNET	#1 CELTIC THUNDER / CELTIC THUNDER: THE SHOW
TOP JAZZ	#1 MICHAEL BUBLE / CALL ME IRRESPONSIBLE
TOP CONTEMPORARY JAZZ	#1 HERBIE HANCOCK / RIVER: THE JONI LETTERS
TOP POP CATALOG	#1 MICHAEL JACKSON / THRILLER 25
TOP REGGAE	#1 BOB MARLEY / FOREVER BOB MARLEY
TOP DVD SALES	#1 BEE MOVIE
TOP TV DVD SALES	#1 TIN MAN
TOP VIDEO RENTALS	#1 NO COUNTRY FOR OLD MEN
TOP VIDEO GAME RENTALS	#1 Wii: SUPER SMASH BROS. BRAWL

CONTENTS

VOLUME 120, NO. 14



24



38



44

UPFRONT

- 5 **SOCIAL CIRCLES** Artists aim for big business with own network sites.
- 11 6 Questions: **Billy Corgan**
- 12 With The Brand
- 13 The Indies
- 14 Digital Entertainment
- 15 Legal Matters
- 19 On The Road
- 20 Global
- 23 Retail Track
- 24 Latin
- 25 Q&A: **Tero Ojanpera & Dave Stewart**

FEATURES

- COVER STORY
- 27 **GREAT EXPECTATIONS** Mariah Carey's single-packed new disc could put her in elite company.
- 32 **HANDSET HEAT** Can phones do for music what carriers haven't?
- 34 **MOVING OUT** A new world of sources for mobile content.

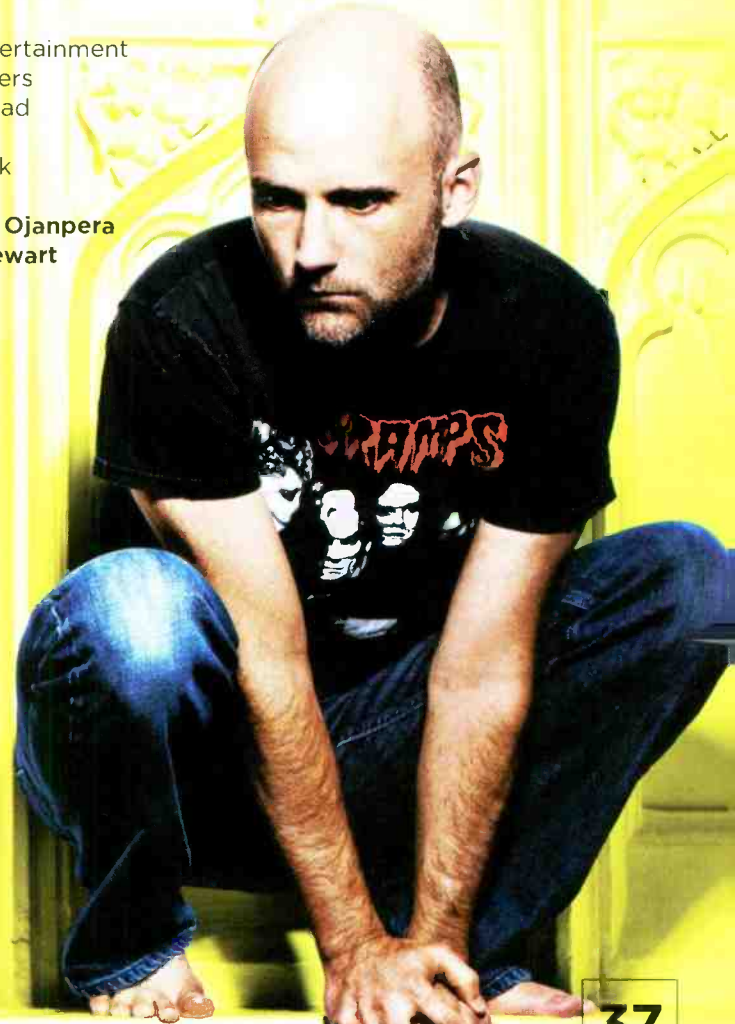
MUSIC

- 37 **MOBY PLAYS ON** New label heralds new approaches for dance vet.
- 39 Now Hear This
- 40 Global Pulse
- 41 Reviews
- 43 Happening Now

IN EVERY ISSUE

- 4 Opinion
- 45 Over The Counter
- 45 Market Watch
- 46 Charts
- 63 Marketplace
- 65 Executive Turntable, Backbeat, Inside Track

ON THE COVER: Mariah Carey photograph by Markus Klanko & Indrani.



37

360 DEGREES OF BILLBOARD

HOME FRONT

Events

MOBILE ENTERTAINMENT LIVE!

The official mobile entertainment event of CTIA includes keynote interviews with Mathew Knowles, NBC Universal's George Kliavkoff and RealNetworks' Rob Glaser. More at billboardevents.com.

LATIN

Billboard's Latin Music Conference & Awards features live artist showcases, the Billboard Bash, the Billboard Latin Music Awards and a full-day program on Latin radio. For details, go to billboardevents.com.

SOCIAL RESPONSIBILITY

The inaugural Social Responsibility Summit in New Orleans offers key business information to reach values-driven consumers through socially responsible actions. Visit social-responsibilitysummit.com.



GLASER

Getting Connected

The Challenges—And Opportunities—Of Successful Mobile Content

BY ANDY NULMAN

I have little to complain about.

As a mobile media pioneer who sold 85% of his company to a Japanese concern three years ago, the wireless world has been very, very good to me.

But like one of those great bands that have a strong regional following yet just can't crack the big time, it's frustrating as

hell to see the mobile industry—despite its growth and considerable heat—continually punch under its weight and not live up to its full potential.

And it's a drag, because mobile is an industry that's filled with passionate, intelligent people, many who actually give a

damn about its future. And it's not that



we don't know what sucks about being in mobile . . . we just don't bitch about it in public.

Until now. So if I can take you behind the curtain and let you in on what we all say in private,

this is what's wrong with the mobile media space, summarized by four I's:

DISCONNECTED

Indifference: Put simply, the general populace doesn't give a rat's ass about mobile content. Yes, people buy it, some steal it, but find me the raving fans, the zealous die-hards who eat, sleep and breathe the stuff like they do videogames, sports teams or music. OK, now find me another one. There are many reasons for this, but primary among them is that most mobile content is "recycled" from elsewhere and not specifically made for the medium on which it is consumed. It's there because it can be, not necessarily because it needs to be.

Inspidness: Why the indifference? There's precious little to get excited about, a concern best declared by the brutally frank words of former Fox exec Lucy Hood at a Billboard conference last year: "How can you all be so worried about advertising when the content isn't that good yet?" Ouch!

Interface: Computer hardware may be different, but a desktop is a desktop. Yet every phone has its own distinctive face-front size, look and feel. Oh, what fun for developers! Add to this that the phone's 2-inch screen is perhaps the most contested piece of real estate in the world. This makes deck placement paramount and why sales basically depend on where you are, not what you've got, even if you have something not that insipid.

Irresponsibility: Not happy with your carrier deck position? No problem—just go off-deck. Yeah . . . and face the stigma of direct-to-consumer "Free Ringtone!" scam artists who blazed the trail before you and scorched everything in its path, leaving you the task of convincing tentative customers that you won't actually rip them off blind. Again.

DIALED IN

Bummed out? Don't be. Face it: There wouldn't be a mobile business if those of us in it didn't see some light at the end of the tunnel. While the ringtones, wallpaper and retro games that brought us to the dance may not keep us here forever, there are solutions to the industry's current woes . . . coincidentally, also all starting with the letter "I":

Inspiration: Answer this question about your next mobile initiative: What exactly makes it mobile? The phone ain't just another screen; it's a multipurpose interactive tool. One that travels everywhere and unlocks a world of possibilities. The sooner more people realize this about mobile devices, the sooner they'll be creating better stuff for them. (Hey, iPhone SDK—good timing!)

Integrity: To capitalize on the inherent two-way nature of the phone and the ease of billing, consumers have to feel safe in revealing information like birthdates, passwords and credit card numbers. I've heard from smart, rational folks who are still scared to text to a shortcode for fear of incessant SMS spam. People need to be as secure in their palms as they are on their desktops . . . be they on-deck, off-deck, in-store or anywhere not in their home.

Integration: Like the sweet kid in the sandbox, mobile plays well with others. It works best when integrated with other media initiatives and needs their marketing help to grab eyeballs and thumbs. While currently wobbling a little bit, mobile will eventually be as ubiquitous as the Web when it

comes to any consumer-reaching product or service. Its future is more as a music play-with than a music player, more of a one-to-one relationship-builder than a quick cash grab. Make it a part, not apart.

You guys in the music biz are perhaps best-placed to lead this integration. Yeah, you've got full-track downloads and ringtone snippets to flog. But more importantly, you've got the connection to the hearts and minds of a fervent fan base. An adventurous one that talks, listens, buys and is willing to try new things.

As MC Lars sings in "Download This Song": "Music was a product, now it is a service."

Thinking like this is good for the strength, and longevity, of both our industries. ♦♦♦♦

Andy Nulman is president of Airborne Mobile.

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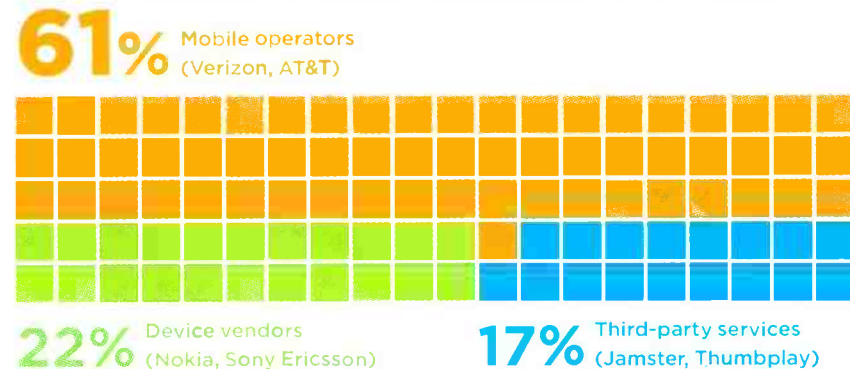
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.biz BILLBOARD.BIZ POLL

Who will sell the most music on mobile phones in the next three years?



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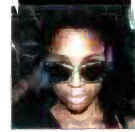
THE BAR IS OPEN
Bacardi partners with Groove Armada



SMASHED UP
An exclusive chat with Billy Corgan



CHANGE OF PLANS
Raconteurs, Gnarls Barkley hit stores early



DANCE FEVER
Tecktonik is all the rage in Paris



MOUTHING OFF
Miami DJ Ceriani has people talking

6

11

12

20

24

>>>'TODAY' REVEALS SUMMER LINEUP

NBC's "Today" show summer concert series will kick off April 25 with Paula Abdul and continue through August with two performances at the Beijing Olympics. The concert series is sponsored for the sixth consecutive year by Toyota and is set to include performances by Neil Diamond, Mary J. Blige, Kenny Chesney and Coldplay.

>>>BMI EYES RINGBACK TONES FOR GROWTH

BMI projects ringback tones to exceed \$210 million in U.S. sales this year, a 50% increase over 2007's estimated sales of \$140 million. The performing rights organization expects ringtones to have sales of \$510 million; while that figure is more than the ringback tone category, it still represents a 7% slip from the \$550 million collected last year.

>>>HOUSTON, SHAKIRA TO HEADLINE PLYMOUTH JAZZ FEST

Whitney Houston, Diana Ross, Rod Stewart and Shakira are among the performers set to take the stage April 25-27 at the fourth annual Plymouth Jazz Festival in Plymouth, Tobago. Smokey Robinson, Peabo Bryson, James Ingram, En Vogue, Steel Pulse and Rickey Minor are also scheduled to partake in the festivities.

UP FRONT

DIGITAL BY JENNIFER NETHERBY

SOCIAL NETWORK CIRCLES

Artists Aim For Big Business With Own Network Sites

50 Cent has more than 1 million friends on MySpace, but if he ever decides to leave the social network, he'll be leaving behind those friends, too. So like a growing number of artists, he's started his own social networking site, Thisis50.com, where fans can create profiles and friend lists just like on MySpace, but where he has direct access to his users and their e-mail addresses.

More and more acts, from Kylie Minogue to Ludacris to the Pussycat Dolls, are launching their own social networks, which are becoming a sort of next-generation version of artist Web sites.

The social networking component gives fans a reason to hangout on a site and continually visit more often than they would a standard Web site. And unlike MySpace or Facebook, artists can sell advertisements on their site and let users buy downloads and merchandise. Plus, they own the content and data on how fans use their site, which they don't get on other social networks.

"The thing that separates Thisis50 from MySpace is we control the e-mail database," says Chris "Broadway" Romero, director for new media at G-Unit Records, which handles Thisis50. "We can e-mail members if we want to. He has 1 million friends on MySpace, but if you close the account you can't take them with you."

Thisis50 isn't meant to be a fan club, but rather a platform for 50 Cent to showcase his music and music he likes, and comment on news and user profile pages. And Ludacris' WeMix.com is more of a hub for aspiring artists to upload their music.

Similarly, artist networks aren't meant to replace MySpace or Facebook, which tend to attract a broader audience and more users.

"[Artists] think about MySpace and Facebook as funnels for their own social networks," says Gina Bianchini, CEO of Ning, a company that provides social networking tools for Thisis50, Sara Bareilles and others. "They take and use services where they don't know the users, don't have access and don't have full control, and funnel those fans to something they do control."

The key to getting users coming back to the sites is artist involvement, either through blogs or comments on user pages or exclusive footage and other content.

"The biggest thing we push to artists is, 'Embrace



On **KYLIE MINOGUE'S** KylieKconnect, fans can chat as well as buy merch, ringtones and downloads.

the site," says Evan Rifkin, CEO of Flux.com, a social networking platform partly owned by MTV.

It's relatively inexpensive to create a social network if artists use one of the growing number of companies that provide the tools and hosting. For instance, Ning charges \$34 per month for a site and hosting. And Flux works with artists and labels on a revenue-sharing basis. Artists can set up their main site for free and pay a percentage of revenue from advertisements and sales on additional pages.

Artists also tend to pay for labor to run the sites. But if fans get involved and add things to the site to share with others, it can reduce the need for staff to constantly provide new content, Romero says.

In addition, many artists are simply turning their main Web site into a social network. Suretone Records director of new media Ashley Jex says the label is working with Flux to incorporate social networks into all its artists' sites to cater to the hardcore fans and keep them clicking around.

With Flux, which also has deals with Universal Music Group and Virgin, users create one profile and with one click they can join the network of any artist using it, rather than having to create new profiles for each.

Ice Cube and DJ Pooh added an additional twist earlier this month, launching UVNTV, a broadband TV and social networking site where artists and brands can create their own channel and subscribers can create profiles and chat with each other. Artists get detailed information on their users and can sell advertisements, merchandise, downloads or even subscriptions to their channel. They also own and control the content.

"You know the demographic of anybody watching your content," DJ Pooh says. "You know what they watched and clicked on." The service is in beta and free to artists and is expected to formally launch in January 2009. So far, Snoop Dogg has a channel there, as does Ice Cube and such brands as RockStar Games and Source.

Even more important: Fans seem to be buying directly from the sites. On Minogue's KylieKconnect, launched last fall through U.K.-based New Visions Mobile, nearly 25% of users have made a ringtone, download or merchandise purchase, company director Julia McNally says.

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BRANDING BY LARS BRANDLE

BACARDI GETS INTO THE GROOVE

Liquor Brand Signs Groove Armada To 360 Deal

LONDON—Global spirits giant Bacardi has developed a serious thirst for music, via a 360-degree-style deal with British electronic duo Groove Armada.

The integrated marketing deal encompasses recordings, touring and audiovisual content, leading Bacardi global experiential manager Sarah Tinsley to declare: "Essentially we are taking over the role of a record label—producing the music, promoting new music, and the artist is playing at our events."

As part of the one-year partnership, Bacardi will underwrite the production of a four-track Groove Armada EP, and the beverage company will consider the music for its own global advertising campaigns. Bacardi also intends to commercially release the EP in physical and digital formats sometime in the third quarter through its own, as-yet-undetermined imprint.

"We see this deal as giving us an increased opportunity to take our recorded and live music to new parts of the globe and to new potential markets," Groove Armada manager Dan O'Neil says. "Frankly, we haven't found that [to be] easy with a major label."

Groove Armada exited its five-year deal with Sony BMG's Jive Records at the end of 2007 and decided to shop for a new deal outside of the traditional music business. At the same time, Bacardi was looking to expand its music activities beyond sponsored events and its dance music-oriented B-Live Internet radio service.

The live element of the deal will see Groove Armada perform at 25 international Bacardi B-Live events, beginning April 19 at Miami's Bayfront Park Amphitheater. The band-and-brand combo will also team on

audiovisual footage, which Bacardi intends to make available across its own platforms and through third parties, including broadcasters.

The group ultimately retains the masters and copyright of the music created through the partnership and creative control over how the works might be used in any Bacardi campaign.

"Bacardi doesn't see this as something that they want to earn money from, which is, quite rightly, something a label has to do," O'Neil says. "They are looking at it from a point of view of association, and they're getting access to a license to use the music to implement their strategy worldwide."

Although neither party would disclose the finer financial details of the deal, O'Neil describes the agreement as "miles better" than a typical label contract. The traditional label advance doesn't figure into it, with Groove Armada's Andy Cato and Tom Findlay instead being paid a salary by Bacardi. As different elements of the deal kick in, separate budgets will be built for each program.

Signed to Warner/Chappell for publishing, Groove Armada has placed six top 20 hits on the Official U.K. Charts Co. singles tally and has had three top 10 albums. The act is best-known for chill-out track "At the River," from sophomore 1999 album "Vertigo,"



Groove Armada's TOM FINDLAY, left, and ANDY CATO with Bacardi global experiential manager SARAH TINSLEY

and a remix of the same album's "I See You Baby," which generated huge exposure through a memorable synch placement in a Renault Megane ad campaign. It has sold more than 3 million albums worldwide, according to KLP Entertainment, the marketing agency that brokered the deal. Groove Armada has career sales of 408,000 in the United States, according to Nielsen SoundScan.

"Everyone is talking about 360 deals, where labels want an increased slice of the money," O'Neil says. "But here we're creating a 360-style model where the artist is getting all the benefits, with the expertise of the brand reaching a large number of people with their product. It's all the upside potential of the 360-degree deal, without the artist having to give loads away."

If the alliance proves successful, Bacardi hopes to extend the agreement beyond a year, and may also sign other acts.

"We want to prove the mutual benefit of a relationship like this," Tinsley says, "to prove to ourselves and the record industry that this is a viable model. If we do that, we'd want bands approaching us."

>>> BILLIONS CORP., AERO BOOKING MERGE

Boutique booking agencies Billions Corp. and Aero Booking will merge, effective June 1. The two firms will combine artist rosters and operate as one entity with a total of seven agents and offices in Chicago and Seattle. Billions exclusively books such clients as Arcade Fire, Neko Case and Silversun Pickups. Aero Booking handles a number of acts, including Death Cab for Cutie and the Postal Service.

>>> BROADBAND GETS BOOST IN MEXICO

Lagging digital music sales in Latin America have been blamed in part on low levels of broadband penetration in the home—but broadband connections in Mexico increased by 56% last year, according to a study done by consulting and research firm Select. Tech news site Aliado Digital reports that the increase was attributed to broadband being offered together with TV or phone services, as well as a lowering of rates on such services.

>>> TELECOM GIANT STARTS AD-FUNDED DOWNLOAD TRIAL

Telecom giant Orange has launched an ad-supported music download trial for users of its mobile Internet platform in the United Kingdom. Through the Orange World platform, 800,000 of Orange's 15.6 million registered mobile customers will have the option to download tracks from a library of 500 songs to their handsets for free or at a discount. The trial runs for three months. Among the advertisers taking part are Paramount and Ford.

The New Orleans Jazz and Heritage Festival will present a showcase curated by the Ponderosa Stomp Foundation, which is dedicated to revitalizing the careers of veteran musicians of blues, R&B, swamp pop and early rock'n'roll.

"They're exposing heritage musicians in a lot of the areas we represent," Jazz Fest director Quint Davis says, "so it made sense for us to work with them to bring some of those artists into our fold."

The Ponderosa Stomp Revue will take place April 26 in Jazz Fest's Blues Tent. Performers include mid-century R&B/blues figures Tammy Lynn, Archie Bell, Roy Head and Dennis Binder backed by Lil' Buck Sinegal & the Top Cats.

The Ponderosa Stomp, a project of nonprofit educational organization MK Charities, will present its own annual event April 29-30 at House of Blues in New Orleans. Ronnie Spector, Roky Erickson, Dr. John and Mary Weiss of the Shangri-Las are on the bill for a pair of marathon concerts that will present dozens of influential



TAMMY LYNN and ROY HEAD will bring a little soul to this year's Ponderosa Stomp.

FESTIVALS BY CRISTINA BLACK

Growing Roots

Ponderosa Stomp Foundation Pairs With The New Orleans Jazz Fest

acts, including "Creole Beethoven" Wardell Quezergue and the final show for R&B trumpeter/producer Dave Bartholomew.

Best-known for discovering Fats Domino and producing his early hits, Bartholomew is a key figure in the transition from jump blues and big

band swing to R&B and rock'n'roll in the '50s. The Louisiana native headed up Lew Chudd's Imperial Records beginning in 1949, turning out hits like "Blueberry Hill" and "I'm Walking," along with Smiley Lewis' "I Hear You Knockin'," Lloyd Price's "Lawdy Miss Clawdy" and many more.

Now 87, Bartholomew still appears with the Preservation Hall Jazz Band, but says he's ready for the Ponderosa Stomp to be his final show. "I'm getting up in age now," he says by phone from his Florida home. "And I want to do it 100% while I'm still feeling real good."

During the day on April 29 and 30, Spector, Lazy Lester, Harold Battiste and other artists will join such historians and scholars as Peter Guralnick and Holly George-Warren for interviews and panel discussions about the early days of rock at the Cabildo Museum.

These Ponderosa Stomp panels will be recorded and added to the permanent oral history archives of the Rock and Roll Hall of Fame and the Louisiana Museum.

"In the interest of preserving this legacy, we thought it would be a good idea to get some of these untold stories out," Ponderosa Stomp founder Ira "Dr. Ike" Padnos says.

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>>> SIRIUS/XM MERGER APPROVED BY DOJ

Sirius Satellite Radio's \$5 billion buyout of rival XM Satellite Radio received the Department of Justice's green light as government lawyers found that the combined company competes against a broad universe of electronic entertainment, including terrestrial radio and the Internet.

>>> FOOS, OASIS TO HEADLINE VIRGIN FEST

The Foo Fighters and Oasis will headline Toronto's third annual Virgin Festival, to be held Sept. 6-7 on Toronto Island. Other acts scheduled to perform are Bloc Party, Wintersleep, Constantines, Spiritualized, Paul Weller, Stereophonics, the Weakerthans and the Pigeon Detectives. Tickets go on sale March 29 via Ticketmaster. One-day passes cost \$87, while a two-day ticket will run \$159.

>>> ASCAP SUES FOR COPYRIGHT INFRINGEMENT

ASCAP has filed 29 separate copyright infringement lawsuits against nightclubs, bars and restaurants in 22 states and the District of Columbia. The defendants are accused of publicly performing the songs of the performing rights organization's songwriting, composing and music publishing members without a license.

Compiled by Chris M. Walsh. Reporting by Ayala Ben-Yehuda, Brooks Boliek, Lars Brandle, Antony Bruno, Susan Butler, Mariel Concepcion, Ann Donahue, Mitchell Peters and Wolfgang Spahr.

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CLASSICAL BY ANASTASIA TSIOLCAS

Orchestral Maneuvers

American Classical Recording Opportunities Expand For The Digital Age

Not long ago, American orchestras considered creating new recordings an almost impossible dream. Among the hurdles: longstanding union regulations that made the process untenably expensive in the United States, a market flooded with mid-priced catalog reissues and budget recordings that made new full-priced titles less appealing to consumers, changed financial expectations at major labels (demanding that classical recordings earn their keep rather than be prestige money-losing projects) and the sales woes of the broader recording industry.

But several world-renowned American orchestras have figured out how to start recording again—many using a digital-retail-intensive DIY mind-set that, while already familiar to indie rock acts, was entirely new terrain to orchestras that in decades past had enjoyed lavish contracts.

One major force that has shifted the current is a set of new agreements between the musicians themselves and the management of many American and Canadian orchestras. In August 2006, more than two dozen orchestras signed a groundbreaking agreement with the American Federation of Musicians (AFM), which represents the musicians, that has made recording costs far more tolerable. Some of the signatories—including the St. Louis Symphony Orchestra (SLSO) and the Indianapolis Symphony Orchestra (ISO)—have since developed exciting in-house strategies and partnerships (see story, this page).

Under the terms of the agreement announced in 2006, live performances can now be recorded. (Past AFM agreements covered studio session recording and were structured as deals between the union and traditional record companies; this environment has not changed.)

As a result, there is a new financial model in place for signatories of the 2006 agreements. Musicians participate in a revenue-sharing plan with reduced upfront payments, while retaining the power to veto recordings on a project-by-project basis. Furthermore, ownership of such recordings is retained by the orchestras themselves, but can be licensed out under short-term contracts to third parties, including traditional record companies. The 2006 agreement also explicitly covers digital sales.

Another agreement between management and the AFM made in 2000 stipulated the creation of "local Internet oversight committees" that include management and musicians to deal with digital streaming and downloading opportunities. Without these two agreements, SLSO VP/orchestra manager Robert McGrath says, "these new initiatives were neither possible nor economically viable."

The 2006 signatories, however, also included several orchestras that had already hammered out individual agreements between management

and musicians—for example, the New York Philharmonic and the Los Angeles Philharmonic, both of which had already teamed with Universal Classics to create a series of highly successful digital-only releases under the new "DG Concerts" brand. (DG is the acronym for Deutsche Grammophon, the "Yellow Label" whose catalog, logo and name are legendary among classical aficionados.) Other signatories—such as the Philadelphia Orchestra, which has partnered with Finnish independent label Ondine, and the Minnesota Orchestra, which has been releasing new recordings with Swedish label BIS—have helped pave the way for a renewed American recording presence overseas.

Seeing such successes has lured a wave of orchestras into recording again. But management of such ensembles know that recording—whether to create new physical albums or digital releases—can't be undertaken with the expectation that it will turn a profit. In some ways, these American orchestras have long known what many pop musicians are only beginning to learn: Live performances and touring are the performers' and organizations' bread and butter, while recordings are more promotional items than a source of real revenue. As the SLSO's McGrath says, "We're not really looking at this as a moneymaking proposition. We see it as a targeted PR expense; we're hoping to recoup on that."

ISO assistant director of communications Tim Northcutt agrees. "We really see this as an audience services effort," he says.

Chicago Symphony Orchestra VP of sales and marketing Kevin Giglinto says, "We have very modest financial goals for our in-house label. CSO Resound, since we launched it last May. We received sponsor money to get the label off the ground, and our goal is that the label will

eventually be self-sustaining. We're not there yet, though."

Consumer response has already been gratifying, however, according to CSO VP of orchestra and building operations Vanessa Moss. "Our first digital-only release, a recording of Shostakovich's Fifth Symphony, made iTunes' classical top 10 for three weeks," she says. It went "head to head with recordings of very popular repertory and with crossover albums."

The SLSO's plan, McGrath says, "is to have new releases available every few months. At least in the beginning, we'll be putting out a lot of contemporary music, because we believe that is where we will have the greatest impact, and where the SLSO already has carved out a niche for itself. One of the next releases will feature Stravinsky's Symphony in C."

The SLSO is making its recordings available online via the Independent Online Distribution Alliance. However, the Nonesuch label, which includes current American composer John Adams on its roster, will release and distribute a physical CD of an Adams program later this year.

Meanwhile, the ISO will make its streams and downloads available via InstantEncore.com, a recently launched digital distribution platform that helps artists and institutions make recorded performances available either for purchase or as freebies. The performers and institutions retain ownership and control of the content.

"We have the option of working with other digital stores in the future," Northcutt says, "but we aren't doing that for now, and only through InstantEncore.com will the recordings be available within 24-48 hours after our concert weekend has ended."

ISO VP/GM Tom Ramsey says that his organization sees its online venture as a way of "reinforcing the live concert-going experience" as well as helping to spread buzz about the orchestra, which is already heard in popular radio broadcasts that are syndicated to more than 250 stations in 39 states.

"We're going to alert ticket buyers that they can log on to instantencore.com and listen to the concert they've just attended within a day or two," Ramsey adds. "We don't believe that the streaming and downloading will cannibalize our live ticket sales. Instead, it should enhance and extend our audience's involvement."



The St. Louis Symphony Orchestra, conducted by DAVID ROBERTSON, has flourished since it began making performances available for download.

THE MAIN STREAMS

This Year's Bumper Crop Of Orchestral Recordings

INDIANAPOLIS SYMPHONY ORCHESTRA

What: Various recordings from the archives

When: March 21

Within two or three days of many concert weekends, fans will be able hear free streams of ISO concerts or download them inexpensively via a partnership with InstantEncore.com. The ISO's goal is to have performances from all 20 of its concert weekends each year available this way.

ST. LOUIS SYMPHONY ORCHESTRA

What: John Adams' "Harmonielehre"

When: March 25

Led by meteoric conductor David Robertson, the SLSO is making the work of American composer John Adams available through downloads and streaming. In the pipeline for this fall: a pairing of Adams' "Doctor Atomic Symphony" and his "Guide to Strange Places," which Nonesuch will also release as physical product.

CHICAGO SYMPHONY ORCHESTRA

What: Mahler's Symphony No. 6

When: April 8

The latest recording from the CSO's in-house label, CSO Resound, features principal conductor Bernard Haitink in repertoire with which he is closely associated. This Mahler is a physical disc; the next digital-only release, slated for June, will be Scriabin's "Poem of Ecstasy," led by conductor Riccardo Muti. —AT



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MOBILE BY KATIE HASTY

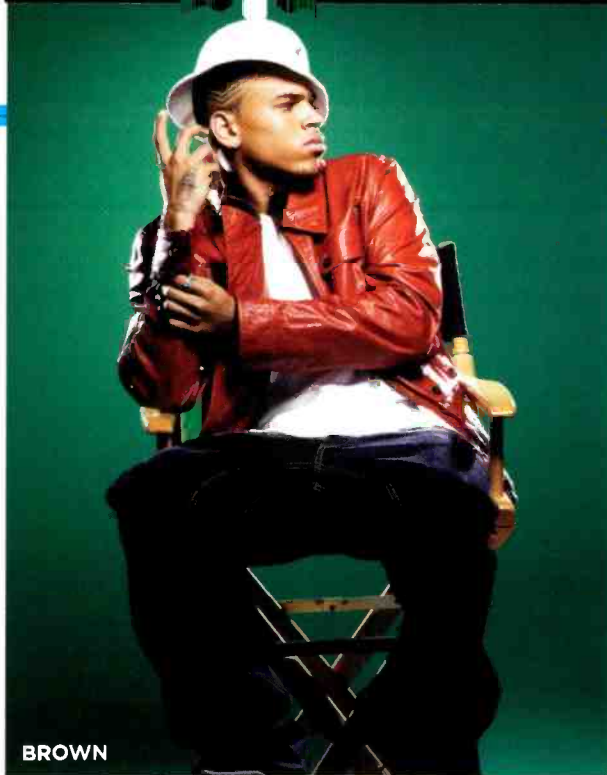
DIALING TUP

SayNow Helps Stars And Devotees Keep In Touch

When Lil Fizz set up his SayNow account, then put his personalized phone number on his Web site, more than 1,500 fans called the line within the first five hours. After five days, more than 5,000 fan voice-mail messages had been left, asking the singer questions about his music and declaring their devotion. Floored by the outpouring, Lil Fizz was able to return the favor to callers by punching a few digits.

The SayNow promotional Internet and phone service—which this month started new partnerships with Victory Records (Aiden, Bury Your Dead) and Steve Rifkind/SRC Records (David Banner, Akon)—enables artists to leave voice mails, text or even call their fans. In turn, subscribers who join by dialing the act's unique assigned local telephone number on its mobile or landline phone can listen to the act's personal voice mails or leave a message of their own.

The SayNow service is free for artists and free (beyond normal phone service charges) for its 2 million users—half of whom, according to director of business development Brian Mandler, have dialed in and interacted with the service within the last 90 days. Mandler also says the number of opt-in subscribers has doubled every three months since the service launched in March 2006;



BROWN

SayNow Stars including 50 Cent, Chris Brown, Ashley Tisdale, Trisha Yearwood and the Jonas Brothers (who have a whopping 300,000 subscribers) are among participating acts.

"Artists love their fans and want an efficient way to connect to them," SayNow co-founder/CEO Nikhyl Singhal says. "If they send them an e-mail or spend four hours answering questions on MySpace, their audience is still just like, 'Yeah, right, that's not really them.' But if the artist calls one of the fans back or leaves a voice mail, fans will know it's them. There's magic around the human voice."

The company earns its keep by selling advertising and sponsorship packages. "For instance, if [an artist] gets finished talking about their last show and about how they made a new ringtone, the service chimes in by saying, 'If you'd like to purchase so-and-

so's new ringtone, press one.' Then the ringtone is charged to user's phone bill. You can do that for T-shirts or concert tickets or anything, really," Singhal says.

The revenue is split between SayNow and the artist/label depending on the agreed package. If the parties decide to insert an ad for Pepsi or Blockbuster into the message, for instance, SayNow collects from the advertiser and then cuts a check for 25%-50% of the revenue to the artist. If the package is a ringtone, however, SayNow collects an affiliate fee—in essence, a finder's fee—from back-end mobile content providers/platforms like Motricity and Squared 9 while the act earns money just like it would with any other ringtone sales outlet.

According to the company, customers are clicking through 5%-100% more often than the typical Internet campaigns. SayNow attributes this to the program's ability to gather an artist's target demographic—their most devoted fans—into one spot.

Because of the nature of the service and the type of artists—pop and urban—that largely utilize SayNow, the company is finding that around 80% of its subscribers are teenage girls. But the company hopes to draw in new fans of all types—and not just music lovers. SayNow is courting actors, comedians and athletes to join as well.

Label partners are also finding that the service lends itself to radio—where messages can be broadcast on the air—and even contests. "We logged over 300,000 minutes of messages for Cassidy's eight-bar battle rap campaign," RCA Music Group director of mobile marketing Sean Rosenberg says. "People were leaving entries, people were commenting on each other's entries, people were commenting on the comments of the entries." Cassidy ultimately picked a winner from the combatants to record on his last album, "B.A.R.S.," and called entrants he liked all along the way.

RETAIL BY ED CHRISTMAN

Saguaro Road Rules

New Direct Holdings Imprint Breathes New Life Into Time Life

Direct Holdings, which mainly sells oldies music and video directly to consumers under the Time Life brand, is diversifying into issuing new music albums with the launch of imprint Saguaro Road Records.

In June, Saguaro Road will issue its first two releases, Rebecca Lynn Howard's "No Rules" and Edwin McCain's "Nobody's Fault but Mine," a homage to the great soul songs of the '60s.

"The basic idea is to create a label that will issue albums by artists making music uniquely American, whether that be R&B, soul, country or Americana," Direct Holdings senior VP of retail Mike Jason says.

Howard issued two albums on MCA Nashville earlier this decade, a self-titled album in 2000 that has scanned 16,000 units and the 2002 release "Forgive," which has scanned 205,000 units, according to Nielsen SoundScan. Since then, as a songwriter, her songs have been recorded by Trisha Yearwood, Reba McEntire, Patty Loveless and John Michael Montgomery. Meanwhile, McCain has sold 2 million units across seven albums since his "Honor Among Thieves" debut in 1995.

The creation of a label follows in the footsteps of the signing of Joan Osborne last year to Time Life, representing the first time the label issued new music. In May, Osborne issued "Breakfast in Bed," an album of covers

and original songs in a late-'60s/early-'70s soul style, which has scanned 42,000 units.

Time Life has long been one of the main players in the direct TV marketing of music. The company's approach is unique in that it sells licensed music in a series—sometimes encompassing 10 CDs—via commercials and infomercials. It also sells online through a database that contains 16 million names, including transactional, behavioral and demographic information.

It was a decade ago, when the company was still owned by Time Warner, that Time Life began to bring some of its packages to retail.

In 2003, Time Life lost \$50 million on sales of \$350 million at a time when Time Warner was feeling pressure to boost profits.

According to press reports, Time Warner unloaded the music operation in a cash-free deal that gave ownership of the Time Life music brand to ZelnickMedia and New York-based investment firm Ripplewood. In exchange, the new owners were to pay a performance-based earn-out and royalties to the media giant. As part of the deal, the company was renamed Direct Holdings, but it secured a 10-year license and a further 10-year option on the Time Life name.

In March 2007, Ripplewood bought out ZelnickMedia's share of Direct Holdings' Time Life operation for \$56.7 million in cash and stock in a deal that valued the company at \$91.8 million,



REBECCA LYNN HOWARD is one of the first artists signed to Saguaro Road.

estimates Time Life's retail sales at about \$50 million, or 20% of its total volume.

"The Time Life brand is great—it means instant credibility—but we are not known for doing new music," Jason says. "We wanted to reinforce our brand at retail in a more aggressive way."

Consequently, Saguaro Road releases will use the more traditional marketing methods of breaking new music via radio, publicity and online marketing. Those tasks will be carried out by the existing Direct Holdings staff,

according to documents filed with the Securities and Exchange Commission. On the same day, a Ripplewood-led investment group paid \$2.4 billion to acquire the Readers Digest Assn. and merged Direct Holdings into the giant publishing house.

In the year ending June 30, 2007, Direct Holdings had an \$8 million operating loss on revenue of \$252 million, according to the S-4 filings of the Readers Digest Assn.

Along the way, Direct Holdings formalized its approach to retail by signing a distribution deal with WEA. Overall, Billboard

which includes Bas Hartong, a 30-plus-year A&R veteran, and VP of new product development Mike Mitchell. The label expects to issue eight to 10 new titles per year.

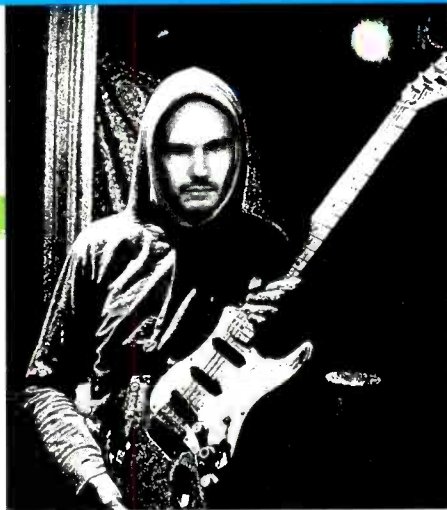
Saguaro Road will get international distribution through Alternative Distribution Alliance Global.

"We are very enthusiastic to launch a new label, even though we know it's a time when most people are struggling and retail is contracting," Jason says. But the new label has the backing of Direct Holdings—which is now a profitable company.



6 QUESTIONS

with **BILLY CORGAN**
by **JONATHAN COHEN**



Hell hath no fury like Billy Corgan scorned. In an exclusive interview, the Smashing Pumpkins frontman lashed out at Virgin Records in the wake of a lawsuit the band filed against the label for improperly using its likeness in a promotion with Amazon and Pepsi. "I'm sure they indicated to Pepsi that they had a right to do this, full well knowing they do not have the right," he says of Virgin, which signed the Pumpkins in 1990. (The label does not comment on pending litigation.) Corgan is similarly peeved about the lack of attention to the Pumpkins' back catalog, but with the band now a free agent following the dissolution of its deal with Warner Bros., he's excited about the potential for disseminating music in new and creative ways.

1 How did you find out the Pumpkins were being used in this promotion?

Fuckin' . . . online. You get the, "Hey what's this?" call from somebody. In our case, it's not a gray area. We have precedents with Virgin where they have to come to us and ask, "Can we do this?" We have a paper trail. I think they hope people will just take the money and look the other way. At face value, it's not a huge deal. But in terms of precedent, it is, because there will be much more of this coming.

2 Can you fill in some of the background on how this all went so sour?

We've gone to them many times in the last seven years to suggest, "What about this? What about that?" It's always the same thing. They don't want to properly maintain the catalog and

do what's necessary with a band of our legacy. At the same time, they then turn around and come to you with the most asinine proposals, which equate to, "Let us make a bunch of money off you, exploiting what we think is important, and squeeze a little bit more blood out of the stone without spending a dollar." You have this antagonistic, "we don't think you're important" relationship. But they turn around and package you in a promotional deal.

3 Where does this leave the Pumpkins in terms of potential archival releases or re-issuing the back catalog?

We've made offers to buy it. "Look, you have no interest. Let us just buy it." But they won't put a number on it. They've atrophied the catalog down so low that they probably hope we'll crawl

back and ask for cash. I went into a Borders the other day in New Zealand [and] there was one record in the store of us. They don't even ship catalog to where you're touring. Look, it's frustrating, all the missed opportunities. That's a complaint a lot of artists have. To then turn around and be doing shit like this? They can't have it both ways. They can't tell you you're not worth anything and then put you in a bundle.

4 But are you able to put out any of the unreleased stuff yourself?

We own all the unreleased material. That was part of the renegotiated deal [that both parties agreed to in the late '90s]. For example, we rolled DATs on the entire ["Mellon Collie and the Infinite Sadness"] sessions. We have 160 hours of the band working on the album. Maybe three hours is relevant and maybe there's only 10,000 people who want to hear those three hours, but great! Maybe it's an indie label or an online

thing, but you find the right way to do it. That's what's exciting.

5 With the Pumpkins' Warner Bros. deal up, what's next?

When you have Irving Azoff riding shotgun, there's a lot that's possible. We're excited. We're looking at maybe releasing more of a rolling album or an album without walls. We may start to release pieces as we go along, and the album comes out over two to three years. It could provide unique opportunities in the sense of both how you market with different partners, be they online or retail, but also, you can live in the album. You can move in a direction that fans tend to be liking, rather than making it in a bubble.

6 It kind of seems like now, the album cycle never ends.

Yeah. It's sort of a weird hybrid of when people used to release singles. The mainstream world has told you, "People only care about singles." Occasionally an album breaks through, but my sense is, people aren't really listening to the whole record. Most people drag two or three songs into an iPod. You have to accept that. Is it worth trying to sell people things they don't want and aren't going to listen to? Maybe you can release singles, but for the fan base have a totally different thing going on. You can release work that's not caught up in those old restrictions of time, space or even format.

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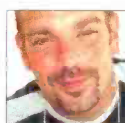
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With The Brand

JOSH RABINOWITZ joshabinowitz@grey.com

Moving Beyond The One-Hit Wonder

Long-Term Branding Strategies Could Lead To Sustained Success

I just moderated a panel at South by Southwest titled "This Year's Model: Brand Labels." Many of the panelists and audience members felt that branding was just one—at least for now—viable way to get your music out there. Many argued that even if you hit with an ad placement, the Long Tail is nonexistent—and that you're at risk of becoming a one-hit wonder.

I know a classroom of students who would disagree that branding has a finite life span. For the final paper for the "Music in the Media" course I taught last semester at New York University's Steinhardt School of Music Professions, I asked the class of 42 students to provide a credible argument as to what would be viable business models for music five years from now.

Various theories were put forth with vigor and acumen, some original, some well-documented. The need to focus on subscription services; more of an emphasis on film musicals a la "Grease" and "Saturday Night Fever"; effective proliferation of music via TV (as exemplified by "American Idol"); labels disappearing and publishers taking on the recording and production of music; Apple and Microsoft duking it out for total control of all that is musical and digital; and, of course, many talked of brands assuming the role of the label and signing artists.

I say "of course" because it would make sense that any student would want to appeal to the interests of his or her professor's most common professing, something I, with repetition, spew akimbo at conferences, lectures and meetings.

However, several of the young minds seemed to transcend the brown nose. Some expressed fear and loathing of a future where they had to get a job with a brand or a corporation to sustain themselves in music—I can relate—yet others embraced it. (I also can relate.)

Some students asserted that labels were at one time brands on their own—Stax, Atlantic, early Motown, Sub Pop, Blue Note, Profile, Tommy Boy, Def Jam—where you knew you could rely on getting inspired, or attitudinal, or edgy, or meaningful music and you couldn't wait for the next record.

But alas, these brands lost their identity, lost their resonance with their consumers. These formerly meaningful brands opted for the money, seeking a sound based on demographic metrics rather than creative eccentrics.

But the ideas of those embracing branding's potential in the musical space were, to me, quite worthy of discussion. The students asked interesting follow-up questions: Why not align with a brand that befits the lifestyle of consumers, instead of an entity that's looking to incite those qualities via its own staff of overly MBA'd eggheads?

Why not put your song in a broadcast TV ad that would expose your music to millions of

eardrums in a heavy rotation, where no matter if someone steals your music, you still get a synch fee and royalties?

Why not let the brand sponsor your tour and create a symbiosis whereby you meld your music and their business? Imagine if Pepsi signed **Madonna Louise Ciccone** in the late 1970s as she was paying her dues in the clubs of New York, or if Coke or Guinness met up with four young lads out of Dublin in 1976 who were passionately amassing a following?

Why not sell your music to millions of eyeballs through a chyron on TV, film or a banner ad that prompts consumers to go to a brand's proprietary Web site?

Why not have a patron like **Beethoven**, **Mozart** and **Bach** did, who would be able to supplement your touring income, pay for your technology updates for your home studio, your rent, your car, your food—your sustenance?

To this final point, the students countered that people take on jobs that they never thought they'd ever do to sustain themselves. Actors commonly wait tables and cater, or act in commercials, do voice-overs, usher at shows, teach, paralegal at law firms, enter data at 3 a.m. for investment banks, bartend, dress up as clowns, etc. to get by. Writers have been known to "create" copy for ads, for industrials, for medical brochures, and proofread for magazines or pen prolific press releases. Painters paint murals and houses, or do graphics for magazines, for Web sites, for book covers and sleeves.

What it all comes down to, they argued, is sustaining yourself through your music—doing something that so many people try but never will be able to do. And maybe, just maybe, that can take you to the next level.

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Legacy labels defined their own brands.

RETAIL BY ED CHRISTMAN

Fast Moves

Retail Welcomes Rushed Barkley, Raconteurs Releases

It was the week that got ahead of itself.

On March 18, the Raconteurs announced that their new Third Man/Warner Bros. album, "Consolers of the Lonely," would be available everywhere March 25. That same day, Gnarls Barkley's "The Odd Couple," due April 8 via Downtown/Atlantic, was also moved up to March 25.

Then, later in the day, the Gnarls Barkley album was put up on iTunes and brick-and-mortar accounts were told to put it out as soon as they received it. Meanwhile, the Raconteurs' set somehow leaked onto iTunes for two hours March 21, before it was pulled down. But it was up long enough to get copied and posted to

the Raconteurs' decision as "just awesome." As for Gnarls Barkley, "that's a great move. Four or five years ago, rap/hip-hop totally blew it. Those records would be all over the street in pirated versions, and yet the label was holding up the record, to build demand. Instead, the labels just taught the customer to buy the [counterfeit] album ahead of release for \$5."

Sources say Atlantic/WEA shipped about 200,000 units of the Gnarls Barkley album while Warner Bros./WEA shipped about 150,000 of the Raconteurs set.

Some retailers are thrilled with the strategy, which they say prevents iTunes from having a huge advantage on brick-and-mortar stores. "It

certainly is more fun to put it out as soon as we get it than to have it available at iTunes for three weeks ahead of the rest of retail," Newbury Comics buyer Carl Mello says.

But in the case of Gnarls Barkley, nontraditional retail, nearly all of which was digital, was responsible for 26,000, or 84% of total scans, while the chains scanned 2,600 copies of the album and indie stores sold almost 1,500 units.

Nevertheless, Malik Mike Thorne of Boo Boo Records in San Luis Obispo, Calif., agrees with the rushed released strategies. "In this day of leakage and digital stores releasing albums ahead of physical product, I think a bump up in the release schedule is fine," he says. "Magazines and radio will catch up. In fact, what a nice treat to have a record before customers

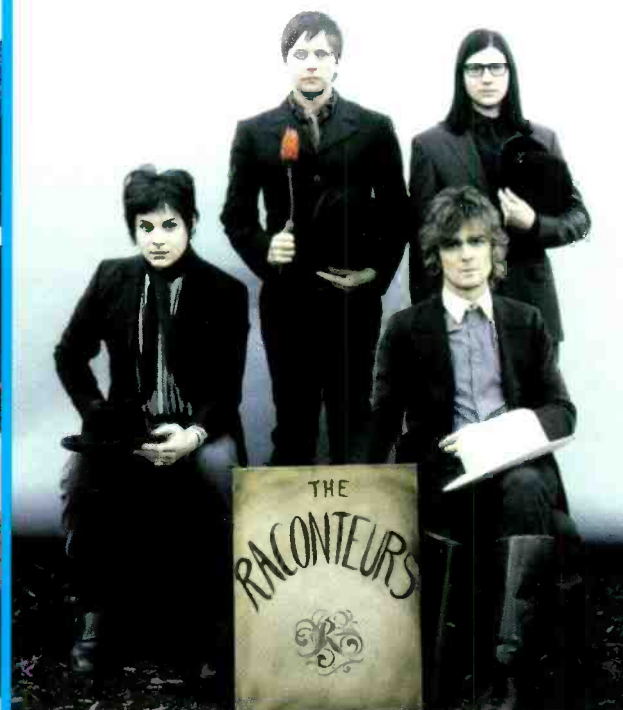
come in looking for it."

According to Warner Bros. head of sales Dave Stein, the label didn't have much more notice than the accounts. "We got the record [March 11] and started manufacturing," he says of the Raconteurs' disc. Of course, this isn't the first time Warner Bros. had to turn around on a dime and get a record out quickly. The same thing happened when Neil Young showed up at the label with his 2006 "Living With War" album. "From the time we met until the record was in stores took two-and-a-half weeks," Stein recalls.

"You can do these type of things when you have an artist and a chairman not focused on first-week sales but looking at the long term," he adds.

And although this type of rushed setup may not be ideal for labels, retailers welcome further experiments.

"Typically with major-label setup, the single is out a month or more at radio before we get anything to sell," Mello says. "All that time, people are coming in but we can't sell them anything because it's not out yet. Now, with the Raconteurs, they can hear the song on the radio, come in and it's right there for purchase. Go figure. What will the labels think of next to sell music?"



file-sharing networks.

So by Friday night, Gnarls Barkley was in many, but not all, stores and on iTunes, and the Raconteurs had more than 400 street-date violation sales, according to Nielsen SoundScan. But most retail was honoring the March 25 street date.

Despite the gyrations caused by moving up street dates a la Gnarls Barkley and even shorter first-time notice to street-date availability a la the Raconteurs, merchants say they like the labels' newfound urgency.

In a statement, the Raconteurs said they made the move because "we wanted to get this record to fans, the press, radio, etc., all at the EXACT SAME TIME so that no one has an upper hand on anyone else regarding it's availability, reception or perception."

The last Raconteurs album scanned 469,000 units, according to Nielsen SoundScan, with 61,000 of it coming in its first week of availability, the week ending May 21, 2006. In its first week of availability, the week ending May 14, 2006, Gnarls Barkley's "St. Elsewhere" scanned 36,000 units and went on to shift 1.35 million. This time, without the long setup window, the duo scanned 31,000 units of "The Odd Couple," in the week ending March 23.

Newbury Comics CEO Mike Dreese labels



The Indies

CORTNEY HARDING cortney.harding@billboard.com

Variable Value

How Amie Street's Pricing Model Drives Discovery

When the media started buzzing about digital music retailer Amie Street a few weeks ago, it wasn't because of the site's unique variable pricing model. It was because **Ashley Dupre**—the young woman at the center of the scandal that led to Eliot Spitzer's recent resignation—is also a musician whose songs are posted for sale on the site. A week after the scandal broke, those songs received 450,550 listens. And though Amie Street does not release actual sales figures, that didn't discourage certain outlets from speculating about how much money Dupre had made.

This dubious honor might be many people's first exposure to Amie Street, but the site has been building momentum steadily since it launched in July 2006. Amazon stepped in to lead its Series A financing last summer. (While the terms of the deal were not disclosed, the venture investor involved in Series A financing will generally purchase a 25%-50% ownership stake.)

More recently, the retailer added the Beggars Banquet catalog; it was already carrying a number of other labels, including Daptone Records and Nettwerk Music Group. And now, Amie Street is planning deals with a number of other labels and distributors, according to co-founder

Josh Boltuch. He adds that the site has nearly 1 million tracks available for download and has sold "millions" of tracks since it went live. But beyond any numbers, the success of the site's pricing model—where songs start for free and rise as high as 98 cents, depending on the number of times they are purchased—has added an important voice and perspective to the ongoing debate of how much a song is worth.

"The value of anything is based upon what people are willing to pay for it," says **Layne Fox**, director of sales and marketing at IRIS Distribution, which has had a worldwide distribution deal with Amie Street for the last few months. "Amie Street is driven by pure market forces, and that is really how you determine the value of a track."

"Amie Street's model is one potential wave in an ocean of pricing models," Independent Online Distribution Alliance president **Kevin Arnold** says. "That said, they have certainly built a lot of momentum, and I think that the social networking component of their site is valuable." This networking comes in the forms of "recommendations," which earns users credit to purchase more music if the price of the song they recommended increases. Users can also create



Post-Spitzer, interest surged for **ASHLEY DUPRE'S** catalog of songs on Amie Street.

out." Bands on the site can post their music and create profiles for free and receive 70% of the revenue made from their music.

But will the fact

that fans won't have to make big investments mean that some labels will reject the site and claim that it devalues music? eMusic lost a handful of labels last year amid similar complaints, and with some songs going for pennies, one can't help wonder if Amie Street will face the same criticisms.

"Labels have certainly been surprised to find their releases for sale at such a low price, but no one has asked for their catalog to be taken down," Fox says. "Overall, the response has been more favorable than I was expecting."

Amie Street chief content officer **Peter Asbill** says. "Some of the labels we approach do have sticker shock right off the bat. But that resistance can usually be overcome with education about the way our model works. For most tracks, it generally makes sense for a label to move them at a lower price point."

"The hardest thing for labels to realize," he adds, "is that tracks stay at static prices because no one is buying them."

individual pages, identify themselves as "fans" of an act and add friends.

"Those customers who are active on the site and make lots of recommendations are rewarded with download credits and other bonuses. We also allow users to post their own musical content and promote their own bands and tours, which is something most of the other sites don't," Boltuch says.

"Our customers are the people who were previously using peer-to-peer networks," he continues. "When we started, we noticed there was no synergy between people who stole music, who were often huge music fans and really invested in bands, and people who bought music on traditional sites, who were more casual listeners. Our model allows people who were using peer-to-peer networks to act as tastemakers and drive discovery while still not spending huge amounts of money."

The focus on taste-making was what attracted Beggars Group CEO **Lesley Bleakley**. "It is especially good for our developing artists," she says, "because people aren't being asked to take a huge chance financially in order to check them

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REUTERS

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DIGITAL BY ANTONY BRUNO

Create And Innovate

Music, Mobile Sectors Must Continue To Work Together

The music industry is one-for-one when it comes to integrating with mobile devices.

Indeed, the music and mobile industries scored a clear home run with ringtones—the perfect, if unexpected, convergence of mobile phones and music content. Since publishers first tried suing the market into oblivion in the late '90s, ringtones—both polyphonic and those based on master recordings—have grown to a more than \$3 billion global industry and contributed to as much as half of labels' digital revenue.

But that run is nearing its end. The market has matured and growth rates are not only flat, but expected to decline in the years to come, as music fans find other methods of personalizing their phones.

Proving far less successful are full-song downloads. The music industry had hoped the interest in mobile ringtones would extend into purchasing the full songs, but the practice has yet to grow past a niche activity.

Mobile operator Sprint hasn't released download figures since last March, at which point it revealed a download total of 15 million tracks (which included promotional giveaways as well as paid downloads). Verizon Wireless has yet to release any numbers on its music store, and neither have AT&T's partners eMusic and Napster Mobile.

"Music has been tough for the music industry so far," in-

dependent wireless industry analyst Mark Lowenstein says. "I don't know that mobile has been the white knight the music industry expected."

The problem is that most mobile music services—as implemented—did not take advantage of the unique capabilities mobile phones had outside of instant access. The existing models are nothing more than wireless stores.

"There hasn't been a whole lot of experimentation," Jupiter Research analyst Michael Gartenberg says. "We've only seen a replica of the existing model, which is: Buy the song at 99 cents and try the same thing in the mobile space."

As the industry gears up for round three, expect the first stage to consist of bundling various types of music content into one mobile download rather than spreading them about into separate sales. This is the best way to spur sales of new formats, like ringback tones. A recent IDC study predicts that there will be 40 million ringback-tone subscribers by 2010—a pretty aggressive estimate, given that they've failed to ignite the imagination of U.S. mobile users the way they did Asian users.

But even more necessary is moving away from mobile as a retail environment and more toward using music as the centerpiece of a community. Why not allow fans to share music recommendations and gift tracks, and



More innovative offers like Nokia's Comes With Music initiative are needed to goose the mobile music market.

embed sales links into mobile social networks and artist-specific fan clubs so new music can be discovered and purchased as easily from one fan's mobile profile as they can today from MySpace?

But rather than just pounce on all the negative developments, let's give credit to the few companies actively making these things happen. On the carrier end, Verizon Wireless is easily ahead of its competitors as it relates to mobile music. It was the first operator to bundle ringbacks and ringtones together, the only carrier to link its song ID service directly to its music download service, and does more music advertising than all the other U.S. operators combined.

It's also developing a potentially groundbreaking service with Rhapsody, the music subscription joint venture between MTV and RealNetworks. Details have been slow to emerge, but RealNetworks CEO Rob Glaser promises to shed at least some more light on the situation at the Mobile Entertainment Live! conference this week in Las Vegas.

Kudos also should go to Nokia, which is leading the way among handset manufac-

turers offering entertainment services of their own (see story, page 32) rather than relying on operators to do all the work. Its Comes With Music service is a groundbreaking experiment that aims to embed the cost of a year's music subscription into the price of a mobile phone in order to appease users accustomed to music being free yet still pay rights holders for their content. Universal Music Group was the first to get onboard, and EMI Music Group is expected to be next. They're hardly alone.

"We fundamentally like the concept of an attachment sale of content at the point of sale for the device," Warner Music Group executive VP of digital strategy and business development Michael Nash says.

Now, whether the music and mobile sectors take it to the next level depends on how well they can innovate together.

"We're going to see more [experiments] as people try to leverage the unique aspects of mobile to find new business models," Gartenberg says. "As long as Apple isn't into subscription services and other innovations, you're going to see more companies trying to find ways to do this."

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BITS & BRIEFS

ONSTAGE, ONLINE

Live music and digital distribution are hot concepts in today's music industry. Newcomer SoundKick hopes to capitalize on both with its live music event recommendation site. The service scans users' music libraries and then alerts them when any matching artist is scheduled to appear in their town. It also provides concert recommendations based on the tastes of other users with similar libraries and links to 16 different vendors for users to buy tickets. Other features include a line-graph comparison of a band's relative popularity on MySpace, widgets for users to promote tours on their blog or Web site and a promotion tool for blogs.

THE PLAYER ON DECK

SanDisk's latest MP3 player, the Sansa Fuze, will find its way to retail shelves in April. The device works with all music subscription services, such as Rhapsody and Napster, and carries a storage capacity between

2 GB and 8 GB. It also features a microSD memory card slot that can be used to transfer music, video and photos to the device. FM radio included.

GAME POINTS

While "Guitar Hero" helps gamers hone their strumming chops, this May will see the introduction of the latest "SingStar" installment, coming to PlayStation 3 for the first time. The karaoke game lets players sing along to songs while watching the official video using an included USB microphone. It also will make additional songs available for sale in the SingStore, which is part of the PlayStation Network. In other videogame news, Chuck D has agreed to provide all in-game commentary for "NBA Ballers: Chosen One." The game will also feature an all-original hip-hop score created by producer Just Blaze, rather than licensed tracks. The game comes out April 21.

HOT RINGMASTERS™ APR 5 2008 Billboard

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ORIGINAL ARTIST
1	1	5	#1 LOVE IN THIS CLUB	USHER FEATURING YOUNG JEEZY
2	2	23	LOW	FLO RIDA FEATURING T-PAIN
3	4	5	SEXY CAN I	RAY J & YUNG BERG
4	3	4	TOUCH MY BODY	MARIAH CAREY
5	7	5	THE BOSS	RICK ROSS FEATURING T-PAIN
6	8	6	NO AIR	JORDIN SPARKS DUET WITH CHRIS BROWN
7	15	4	BLEEDING LOVE	LEONA LEWIS
8	5	18	WITH YOU	CHRIS BROWN
9	6	17	INDEPENDENT	WEBBIE, LIL' PHAT & LIL' BOOSIE
10	10	7	SHE GOT IT	2 PISTOLS FEATURING T-PAIN & TAY DIZM
11	9	12	SUPERSTAR	LUPE FIASCO FEATURING MATTHEW SANTOS
12	11	8	UMMA DO ME	ROCKO
13	19	10	YAHHH!	SOULJA BOY TEL'EM FEATURING ARAB
14	13	14	LOVE SONG	SARA BAREILLES
15	12	21	SUFFOCATE	J. HOLIDAY
16	17	5	TE QUIERO	FLEK
17	14	15	SENSUAL SEDUCTION	SNOOP DOGG
18	16	12	SORRY	BUCKCHERRY
19	31	3	THE WAY THAT I LOVE YOU	ASHANTI
20	18	9	DON'T STOP THE MUSIC	RIHANNA

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



ROUND SOUND

"Small, round and beautiful" can describe all manner of objects, but in this case the words apply to the Orb line of handmade speakers from Orb Audio.

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The sound system is available only from orbaudio.com directly at \$239 for a "Quick Pack" of two satellite speakers, or up to \$1,000 for five speakers, subwoofer and a stand.



—AB



Legal Matters

SUSAN BUTLER sbutler@billboard.com

What The F*ck?

The U.S. Supremes Take On Indecency

When news broke that the U.S. Supreme Court will hear an FCC indecency case this fall, I couldn't help but think of **Janet Jackson's** infamous Super Bowl flash of her bare breast. It's been 30 years since the High Court has reviewed indecency standards. Could the Supremes be ready to take on such pranks?

But the specific case they'll review is not about the B-flash. It's about the F-word, the B-word, the S-word and others.

In 2006, Fox Television Stations, CBS Broadcasting and ABC petitioned the federal Court of Appeals in New York, challenging the FCC's notices of liability in connection with four broadcasts: Fox's Billboard Music Awards in 2002 and 2003, ABC's "NYPD Blue" and CBS' "The Early Show."

"People have been telling me I'm on the way out every year, right? So fuck 'em," **Cher** had said during a Billboard Music Award acceptance speech.

Nicole Richie, who was then co-starring in "The Simple Life," talked about the show when presenting an award. "Have you ever tried to get cow shit out of a Prada purse? It's not so fucking simple."

Characters in various episodes of "NYPD Blue" used words like "bullshit," "dick" and "dickhead." And a "Survivor: Vanuatu" contestant during a live interview on "The Early Show" referred to a fellow contestant as a "bullshitter."

The FCC's "notice of apparent liability" against Fox didn't come until a November 2006 order. But between 2002 and 2006, the FCC had made some changes.

In 2003, it was OK at first for **U2's Bono** to utter, during his acceptance speech on an NBC live broadcast of the Golden Globe Awards, "This is really, really, fucking brilliant."

The FCC's enforcement bureau rejected complaints because of the way the word "fucking" was used, and because the "utterance was fleeting and isolated."

Under federal law, whoever utters any "obscene, indecent or profane language" on a broadcast will be fined or imprisoned or both. But in 2001, the FCC clarified indecency standards, ruling that, to be indecent, the agency must find that the material describes or depicts "sexual or excretory organs or activities" and that the broadcast is "patently offensive" as measured by contemporary community standards for the broadcast medium.

Whether the material was patently offensive depended on the explicit or graphic nature of the description or depiction; whether the material appeared to "pander," was used to "titillate" or was presented for its "shock value"; and whether the material dwelled on or repeated at length the descriptions. If the material dwelled on the descriptions, it would be indecent. If it was "fleeting and isolated," it would not be indecent.

But the decision on the Golden Globes broadcast changed later in 2003 when the full commission got together.

"The 'F-word' is one of the most vulgar, graphic and explicit descriptions of sexual ac-

tivity in the English language," the commissioners wrote. Use of the word was patently offensive under any contemporary community standards. Whether use of the word was fleeting and isolated, they ruled, was irrelevant.

The FCC then overruled all prior decisions in which fleeting use of an expletive was held not indecent. And the commission went further. Using the word wasn't just indecent, it was profane.



CHER'S f-bomb at the 2002 Billboard Music Awards helped set the stage for an impending Supreme Court FCC indecency case.

The agency put broadcasters on notice that broadcasting the F-word would subject them to fines. It suggested using delay technology for live broadcasts.

According to the Court of Appeals opinion last summer in the current Fox case, NBC and other networks filed a petition with the FCC to reconsider the Golden Globes order. They challenged the legality of the new policy.

But the petitions "have been pending for more than two years without any action by the FCC," the court wrote. And the agency moved forward enforcing its new policy.

In the Fox case, the court agreed with the networks that the FCC's regulation of "fleeting expletives" was a dramatic change in agency policy.

"The FCC has made a 180-degree turn regarding its treatment of 'fleeting expletives' without providing a reasoned explanation justifying the about-face," the court wrote. It must have sufficient reasons to legally support the change.

The FCC argued that to grant an automatic exemption for isolated or fleeting expletives unfairly forces viewers "to take the first blow" before turning off the station.

How the Supreme Court will ultimately rule is anyone's call. But one thing is highly likely.

Chief Justice John Roberts was probably watching that Super Bowl game when Jackson flashed her stash. He was captain of his Indiana high school football team.

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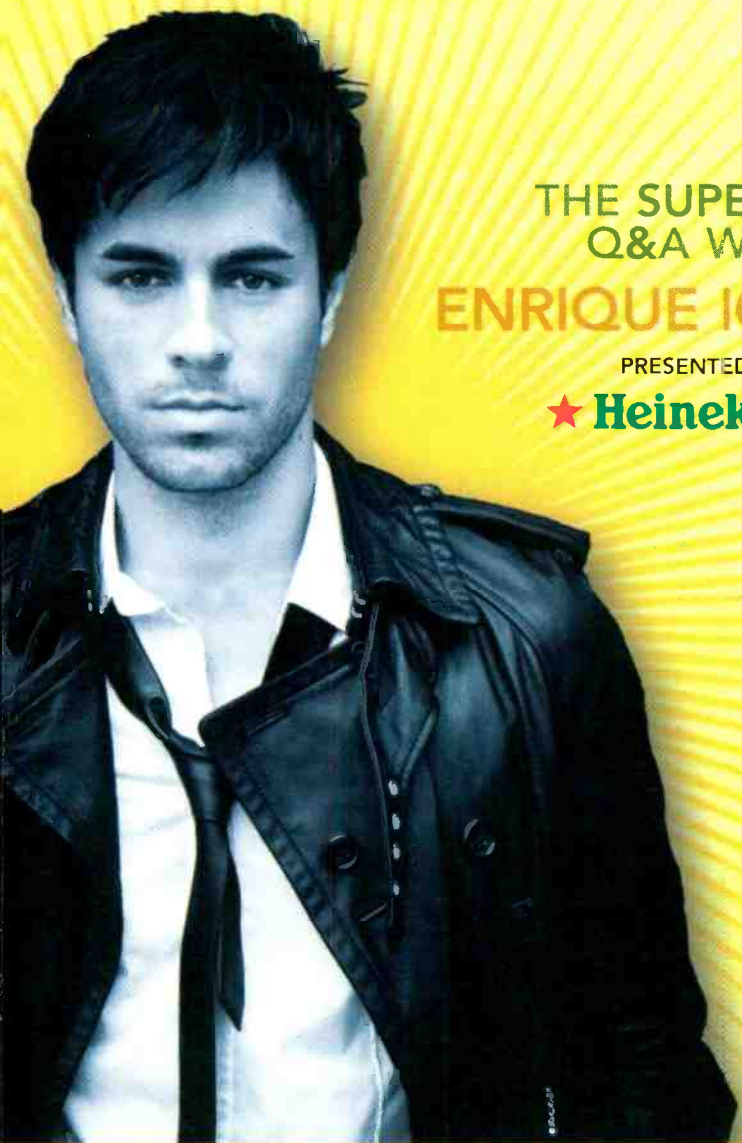
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	GROSS/ TICKET PRICE(S)	ARTIST(S) Venue, Date	Attendance Capacity	Promoter
1	\$2,909,053 \$250/\$175/\$140/ \$95	BETTE MIDLER The Colosseum at Caesars Palace, Las Vegas, March 11-12, 14-16	18,721 19,676 two shows four sellouts	Concerts West/AEG Live
2	\$2,349,195 \$195/\$125	BON JOVI, DAUGHTRY Mohegan Sun Arena, Uncasville, Conn., March 7-8	18,791 two sellouts	Live Nation, In-house
3	\$2,132,237 (3,596,018 reales) \$126.39/\$25.28	IRON MAIDEN, LAUREN HARRIS Estádio Palestra Itália, São Paulo, Brazil, March 2	37,812 sellout	Evenpro/Water Brother, Mondo Entretenimento
4	\$2,075,302 (\$2,318,590 Australian) \$344.60/\$78.77	ROD STEWART Burswood Dome, Perth, Australia, March 5	14,637 sellout	Frontier Touring
5	\$1,713,320 (\$1,884,652 Australian) \$350/\$80	ROD STEWART Rod Laver Arena, Melbourne, Australia, Feb. 28	11,654 sellout	Frontier Touring
6	\$1,686,650 (3,182,270,927 pesos) \$78.57/\$31.90	IRON MAIDEN, LAUREN HARRIS Parque Simon Bolívar, Bogota, Colombia, Feb. 28	38,788 sellout	Evenpro/Water Brother
7	\$1,665,514 (€846,530) \$68.86/\$63.94	WESTLIFE, THE McDONALD BROTHERS Odyssey Arena, Belfast, Northern Ireland, Feb. 25-27	24,282 three sellouts	Aiken Promotions
8	\$1,608,720 \$95/\$65	BRUCE SPRINGSTEEN & THE E STREET BAND Qwest Center, Omaha, Neb., March 14	17,208 sellout	Jam Productions
9	\$1,583,879 \$95/\$65	BRUCE SPRINGSTEEN & THE E STREET BAND Xcel Energy Center, St. Paul, Minn., March 16	17,002 sellout	Jam Productions
10	\$1,488,769 \$93.50/\$63.50	BRUCE SPRINGSTEEN & THE E STREET BAND Nassau Coliseum, Unlondale, N.Y., March 10	16,518 17,561	Live Nation
11	\$1,231,017 (\$1,327,543 Australian) \$115.91/\$88.09	BROOKS & DUNN, STEVE FORDE, MORGAN EVANS Acer Arena, Sydney, March 10	12,153 13,096	Chugg Entertainment, Rob Potts Entertainment Edge
12	\$1,090,150 (1,825,631 reales) \$450/\$75	BOB DYLAN Via Funchal, São Paulo, Brazil, March 5-6	4,937 5,000 two shows	Evenpro/Water Brother, Mondo Entretenimento
13	\$1,077,466 (545,176,247 colón) \$70/\$14	IRON MAIDEN, LAUREN HARRIS Estadio Sapriña, San Jose, Costa Rica, Feb. 26	23,949 sellout	Evenpro/Water Brother
14	\$1,015,784 (453,699,924 pesos) \$40/\$36	IRON MAIDEN, LAUREN HARRIS Pista Atletica, Santiago, Chile, March 9	26,574 sellout	Evenpro/Water Brother, Alfiz Productions
15	\$1,004,786 \$97/\$41	BILLY JOEL Bradley Center, Milwaukee, March 2	12,265 sellout	Live Nation
16	\$958,059 \$120.50/\$35	JUANES Madison Square Garden, New York, March 6	10,144 11,500	AEG Live
17	\$955,374 \$79.50/\$40	KATHY GRIFFIN WaMu Theater at Madison Square Garden, New York, Jan. 26-27, 29	16,212 three sellouts	AEG Live
18	\$907,770 (2,863,696 pesos) \$63.03/\$28.39	IRON MAIDEN, LAUREN HARRIS Estadio de Ferrocarril Oeste, Buenos Aires, March 7	26,743 sellout	Evenpro/Water Brother, Alfiz Productions
19	\$845,035 (1,425,152 reales) \$80.89/\$20.22	IRON MAIDEN, LAUREN HARRIS Pedreira Paulo Leminski, Curitiba, Brazil, March 3	17,499 sellout	Evenpro/Water Brother, Mondo Entretenimento
20	\$824,172 (1,773,552,210 bolívares) \$64/\$17	MY CHEMICAL ROMANCE Poliedro, Caracas, Venezuela, Feb. 29	5,167 9,250	Evenpro/Water Brother
21	\$824,156 \$120.75/\$73.50	RASCAL FLATTS, KELLIE PICKLER Mandalay Bay Events Center, Las Vegas, March 8	7,586 sellout	In-house, Live Nation
22	\$815,226 \$345.42/\$35	KEITH URBAN, CARRIE UNDERWOOD Honda Center, Anaheim, Calif., March 13	10,700 sellout	Goldenvoice/AEG Live
23	\$802,730 \$77.50/\$57.50/ \$47.50	KEITH URBAN, CARRIE UNDERWOOD Sprint Center, Kansas City, Mo., March 5	12,492 sellout	AEG Live
24	\$783,630 \$55/\$45	GEORGE LOPEZ, BRYAN KELLEN Save Mart Center, Fresno, Calif., March 9	15,266 sellout	Goldenvoice/AEG Live
25	\$778,882 \$75.50/\$55.50/ \$35.50	KEITH URBAN, CARRIE UNDERWOOD Qwest Center, Omaha, Neb., March 7	14,183 sellout	AEG Live
26	\$775,486 (€527,520) \$46.16	TOMMY TIERNAN Vicar Street, Dublin, Jan. 10-13, 17-20, 24-27, 31, Feb. 1-3	16,800 sixteen sellouts	Aiken Promotions
27	\$755,980 \$65/\$49.75	RASCAL FLATTS, KELLIE PICKLER EnergySolutions Arena, Salt Lake City, March 7	11,889 sellout	Live Nation
28	\$719,214 \$75/\$34.50	KEITH URBAN, CARRIE UNDERWOOD Pepsi Center, Denver, March 9	11,889 sellout	AEG Live
29	\$680,427 (\$734,231 Australian) \$134.37/\$91.75	OZZY OSBOURNE, SEVENDUST Acer Arena, Sydney, March 18	6,285 6,429	Chugg Entertainment, KMW Productions
30	\$632,786 (1,059,701 reales) \$151.67/\$25.28	IRON MAIDEN, LAUREN HARRIS Gigantinho, Porto Alegre, Brazil, March 5	12,673 sellout	Evenpro/Water Brother, Mondo Entretenimento
31	\$611,222 \$78/\$52.50	BLUE MAN GROUP Patriot Center, Fairfax, Va., Feb. 9-10	9,876 11,894 two shows one sellout	Emery Entertainment
32	\$556,372 (281,107,054 colón) \$80/\$12.60	ALEJANDRO SANZ Estadio Sapriña, San Jose, Costa Rica, Feb. 12	14,302 15,154	Evenpro/Water Brother
33	\$551,137 (€283,153) \$51.58	THE X FACTOR LIVE Odyssey Arena, Belfast, Northern Ireland, Feb. 11-12	10,685 12,000 two shows one sellout	Aiken Promotions
34	\$537,095 \$47.75/\$37.75	LINKIN PARK, COHEED AND CAMBRIA, CHIODOS ARCO Arena, Sacramento, Calif., March 10	12,981 14,784	Live Nation, In-house
35	\$530,158 \$75/\$45	MICHAEL BUBLÉ, NATURALLY 7 Charlotte Bobcats Arena, Charlotte, N.C., March 18	8,580 sellout	Beaver Productions

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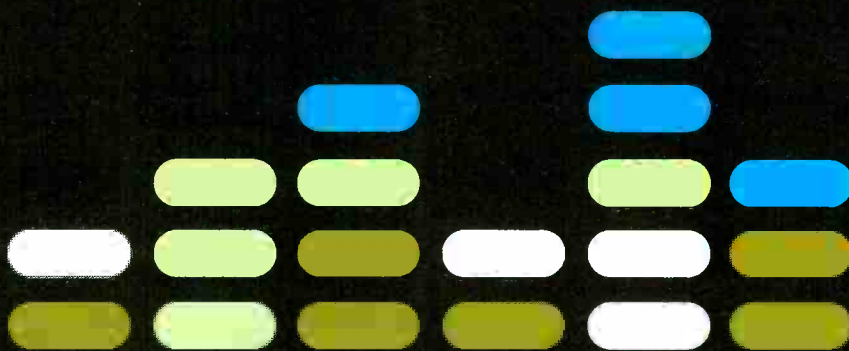
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One Less Indie

Live Nation Snaps Up Fantasma Productions

Jon Stoll remained an independent promoter until he died, but the company he founded, Fantasma Productions in West Palm Beach, Fla., is now effectively divided between the two big corporate promoters, AEG Live and Live Nation.

Live Nation has the Fantasma name, signing a binding letter of intent to purchase the majority of the live entertainment assets of the late promoter, who died Jan. 12 at 54 after an extended illness (billboard.biz, March 12).

The Live Nation/Fantasma deal includes the 3,500-capacity Mizner Park Amphitheater in Boca Raton, Fla., and the 2,900-capacity Pompano Beach (Fla.) Amphitheatre, as well as the Fantasma name, current inventory of shows and two Fantasma-produced music festivals.

Lori Stoll, Jon Stoll's widow

and a principal in Fantasma, will be employed by Live Nation in a senior position in the company's Florida office and maintain a percentage ownership in the business for several years. She will also maintain ownership of the Fantasma Tours International booking agency.

Meanwhile, AEG Live has brought into the fold some key members of the old Fantasma crew, including 30-year talent buyer/executive VP John Valentino, who was named senior VP of AEG's Florida office (billboard.biz, March 18). Based in West Palm Beach, Valentino is joined at AEG Live by former Fantasma co-workers George Perley, director of production; office manager/comptroller Kathy Bohan; and marketing manager Amanda Ances.

Sources indicate that the disposition of Stoll's concert assets was, like so much of the business today, hotly contested between Live Nation and AEG Live. While many people have opinions on how it shook out, one can ultimately only wonder what Jon Stoll himself might think of all this. His 22-year-old son told the Palm Beach Post, "My dad was an independent kind of guy. I think this sale would've been tough on my dad."

As the industry consolidated and all the regional promoters with real estate assets were snapped up, Stoll, like most independents that did not sell, was public about his feelings that consolidation was bad for the touring business.

Still, Stoll was able to survive and thrive under Fantasma by developing his own real-



WALK THE WEST

tate and craftily choosing his markets and shows. "There are very few of us," Stoll told me in 2001, "and the only ones that will survive are the ones that are super aggressive, super creative and willing to take risks and move into markets we believe are underserved."

It now looks like South Florida concertgoers are going to be superserved.

ON YOUR FEET: Nashville rock band Walk the West will reunite for one show May 9 at Nashville's Exit/In. The band—former schoolmates Paul Kirby, Richard Ice and brothers Will and John Golemon—signed to Capitol in the mid-'80s and toured nationally before

focusing on what started out as a side project, the Cactus Brothers. That country rock-oriented outfit recorded two albums for Liberty, a division of Capitol Nashville, and toured extensively before disbanding in the late '90s.

But Walk the West, one of Nashville's most popular live acts of the era, never got the kind of sendoff its fans were hoping for, according to guitarist Will Golemon. Renewed interest in such peer acts as Jason & the Scorchers, Government Cheese, Royal Court of China, the Shakers, Webb Wilder and White Animals prompted the band's principals to ponder one last engagement.

"I made the Walk the West

MySpace page about a year ago when I started seeing all the bands we used to play with pop up on there," Golemon says. "I was overwhelmed with the response it got. A lot of people want to see us play again, so we decided to give them a show for old times' sake. It's for the fans. I hope they have a blast."

The band's lone Capitol record, originally released in 1986, is now available at iTunes via Spat Records. Interestingly enough, Warner Bros. Records chairman/CEO Tom Whalley was the Capitol A&R guy who signed Walk the West back in the day.

The Exit/In show is promoted by Rick Whetsel at Great Big Shows. The reunion is expected to be a true one-off, as the band members are all involved in such music ventures as Spirit Dog (myspace.com/spiritdog) for the Golemon brothers and a solo project for Kirby executive-produced by Ice.

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LE TECKTONIK, C'EST CHIC!

Furious New Dance Brand Sweeps France

PARIS—Enter any nightclub in Paris right now, and chances are you'll bump into a group of weird-looking teenagers, seemingly trying to rip their own heads off. If so, don't worry—you have just entered the world of Tecktonik.

This electro-dance scene was born in 2000 at Paris nightclub Metropolis, and has gradually become an all-encompassing teenage lifestyle, incorporating a highly distinctive dance and dress code (skinny-fit trousers and tight T-shirts, day-glo colors and punk-inspired spiky haircuts). It's now ubiquitous in France: on TV, in newspapers and magazines, in discos, even in schools.

EMI France international development director Laurence Muller compares it to hip-hop.

"It involves fashion, visuals, music and dance," he says, "with maybe graphic arts a bit behind."

And it's also a brand in the purest sense of the word. "Tecktonik" and "TCK" are official trademarks, owned by Cyril Blanc and Alexandre Barouzdin, the two electro dancers who, eight years ago, launched Tecktonik Killer club nights that mixed various electronic music styles with synthesized, repetitive voices and a high BPM rate.

"At first, we protected the name to prevent other nightclubs advertising Tecktonik nights," Barouzdin says. "We did not mean to create a brand."

Now, however, a mind-boggling range of official Tecktonik products are available: from music compilations and a Sony Ericsson mobile handset (due in April) to clothes, jewelry, an energy drink and even two official hair salons.

Blanc and Barouzdin also initiated the exaggerated arm and head gesture-filled dance, which spread through battles at Metropolis and then online, when dancers started posting their performances on video-sharing sites including YouTube, Dailymotion and Skyblog.

"Tecktonik videos are among the most-watched on our service," Dailymotion content director Martin Rogard says. He says traffic first spiked in March 2007 and then exploded with the release of Mondotek's hit "Alive" (Mercury/Universal) in November. The official posting of the "Alive" video alone has attracted more than 1.9 million views.



HARDROX, one of the key acts featured on EMI France's 'Tecktonik/Vol. 4' compilation. Inset: Tecktonik fans in Paris.

Around the same time, mainstream pop artists Lorie and Yelle incorporated the dance into their videos as Tecktonik hit the mainstream.

Unlike many musical movements, Tecktonik is anti-drugs and -alcohol, with Frédéric Pau, PD of No. 1 France music radio network NRJ, praising it as "a healthy movement, with a good spirit." NRJ is organizing a Tecktonik tour, expected this summer.

Barouzdin and Blanc, who decline to reveal financial details, have licensed their brand worldwide to EMI Music France for music-related products. TF1 Entreprises—a division of leading French TV channel TF1—acts as Tecktonik's

agent for distributing licenses for other products.

EMI France says its latest genre compilation, "Tecktonik/Vol. 4," is the most successful yet. The album, featuring such local acts as Hardrox and Dim Chris alongside international DJ/mixers including U.S.-based Robbie Rivera and Italy's Paolo Bolognesi, has shipped more than 230,000 copies since its December release, according to EMI. "Vol. 5" is due April 21 and will include a DVD featuring dance tips.

Meanwhile, TF1 Entreprises deputy director Hubert Taieb says it is working on deals for Tecktonik-branded products including shoes, hair gel, luggage and videogames.

But despite the trademark protection for the Tecktonik name, the popularity of the movement means all the other majors and several indies have either already released electro-dance compilations targeting Tecktonik fans, or are about to.

"We don't need the word 'Tecktonik,'" says Philippe Solas, marketing director at Mercury France, which released Mondotek's "Alive." "[The style of] dance says enough by itself."

Barouzdin remains sanguine about the competition.

"Successes such as Mondotek help the movement live," he says. "The brand Tecktonik is just a quality label."

He also has plans to help the Tecktonik eagle symbol spread its wings internationally. Tecktonik Killer nights have already taken place in Morocco, Belgium and Switzerland; there are negotiations for events in Hungary, Russia and Japan.

Meanwhile, "Tecktonik/Vol. 4" has been rolling out internationally since Feb. 18, and international artists are showing interest. Moby's single "Disco Lies" (Mute) was remixed by Tecktonik DJ Dim Chris, while a video shot by Dailymotion shows Janet Jackson discovering the dance.

"We have made her choreography proposals," says Barouzdin, who also claims interest from Kanye West and Madonna.

Pau has no doubt the movement will eventually catch on globally.

"All it needs," he says, "is one international artist or DJ to embrace it."

'TONIK FOR THE TROOPS Your Guide To Tecktonik's Main Players

MONDOTEK

Hometown: Essen, Germany
Role: Recording artists/DJs
Current projects: Touring in France and abroad, preparing new single.
Booking agent: Hypetraxx (Dietwiller, France)
 Mondotek is German-born Danny Daagard and Steve Morane, signed to French label Hypetraxx, with Polish record label Flash Music handling international rights. Its single, "Alive," is licensed to Mercury/Universal in France, which first spotted it in amateur Tecktonik videos online. Mercury made it the first major Tecktonik hit—despite not being able to mention the trademarked name—and says it has shipped 400,000 copies to date.

DIM CHRIS

Hometown: Paris
Role: Recording artist/DJ
Current projects: Preparing upcoming album, DJ'ing in clubs.
Booking agent: DJ Center (Paris)
 At 25, Dim Chris has recorded an official Tecktonik single, "Sucker" (EMI), with 71,000 units shipped since its December release. Having already given Moby a Tecktonik makeover, Dim Chris has upcoming remix projects with David Vendetta, Laurent Wolf and Lorie.



EKLESIAST

EKLESIAST

Hometown: Paris
Role: Dance team
Current projects: The "Tecktonik/Vol. 4" DVD, due for April release on EMI.
Booking agent: Gravity (Paris)
 While there are numerous dance teams associated with the Tecktonik movement, Eklesiast is the official dance squad. Composed of 15 dancers, male and female, they perform at Tecktonik events throughout France and are in increasing demand abroad. —AP

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WALKING IN THE SAND

Dubai's Status As Tour Stop Picks Up Steam

LONDON—As a widening stream of top Western artists rolls into Dubai, key players from the live business have dropped anchor in the United Arab Emirates city-state, anticipating its emergence as a major touring stopover.

Dubai, tipped by Billboard as a 2008 touring hotspot (Billboard, Jan. 5), "has a thriving, growing live scene," London-based Live Nation CEO of international music Alan Ridgeway says. "We expect it to increasingly become part of the touring circuit."

Live Nation hit the Dubai sand in February, taking a 65% stake in local promoter Mirage Promotions. Two weeks later, AEG Live hired Mirage promoter Thomas Ovesen to launch its own regional business.

AEG Live has yet to unveil its 2008 lineup, but in recent years Mirage—now Live Nation ME—concerts have featured Shakira, Robbie Williams, Phil Collins, Aerosmith, Destiny's Child and Pink, with audiences ranging from 9,000 to 25,000. Beyoncé is expected to appear this year.

An estimated 80%-85% of Dubai's rapidly expanding 1.4 million population consists of for-

ign expatriates. That does not include the tourists that it has aggressively courted in the past five years—a period that Ovesen says saw the number of major live events featuring international acts more than triple to 15-20 annually.

Promoters face a range of local issues, however, from avoiding a string of religious days when live entertainment is banned to dealing with a dearth of venues specifically built for the purpose.

The industry has made do with outdoor sites, leaving concertgoers at the mercy of the weather; Dubai's temperature in June-September often tops 113 F (45 C) with high humidity. However, Ovesen says, "quite a few venues [are now] under consideration, or even construction."

AEG Live president/CEO Randy Phillips views Dubai as a keystone in establishing a business that could grow "to other parts of the Middle East as things maybe stabilize."

He lists Bahrain and Saudi Arabia as other potential growth areas, "though there might

be religious restrictions on the kind of entertainment [allowed]."

The region's authorities, he adds, are also looking into developing "entertainment districts" such as those around the Los Angeles Forum and London's O2 Arena.

Ovesen notes that bands playing Dubai usually receive higher fees than for similarly sized European shows. That's partly, he says, to compensate for show days lost through traveling, but Ovesen also criticizes the inflated fees offered "by first-time promoters/entities hoping to establish themselves with a big event, which doesn't help us when arguing reasonable fees with acts, agents and managers."

Dubai-based Center Stage Management (CSM) brought Muse, Velvet Revolver and Korn to this year's fifth annual Dubai Desert Rock Festival (March 7-8), which attracted sponsorship from clothing brands Calvin Klein and Lee Cooper. The March 7 date drew 15,000 people, while 13,000 attended the following day, with

one-day tickets costing 250 dirham (\$68) and two-day tickets 350 dirham (\$95.30).

"It was an amazing experience," Muse manager Anthony Addis says. "The way it was run, the backstage accommodation—everything was first class."

"At least 10,000 of the [largely expatriate] crowd knew all our songs," Addis adds. "They came not just from Dubai, but from Iran and everywhere around."

CSM executive VP Lara Teperdjian says the company will hold its first Urban Desert festival April 18 in Dubai with acts including Akon, Fat Joe and Black Violin, and will add dance and alternative stages to Desert Rock 2009. "We're trying to do what our mentors do at Glastonbury and Rock in Rio," Teperdjian says.

"When we started in 1999, people were excited just to see a live concert," Teperdjian recalls. "We just needed promoters with creativity to put the music out there for the audience. There's a lot of people [here] who love live music just as much as anywhere else in the world."



OVESEN

GLOBAL NEWSLINE

>>> AUSSIE RECORD SALES SLUMP

The Australian recorded-music industry shrank by almost 10% in wholesale value during 2007. Sales fell 9.68% year on year to \$462.2 million Australian (\$428.5 million), according to the Australian Recording Industry Assn. ARIA said in a statement, "The key contributor to the decline was a slowing of CD sales in both value and volume." Physical formats, accounting for 90% of sales, dropped slightly more than 12% in value and volume to \$422.2 million Australian (\$391 million) and 51.8 million units. CD albums took the lion's share of sales, shifting more than 32 million copies, compared with 36 million-plus in 2006. During the same period, 790,000 digital albums were sold; an 88% rise from the previous year. The format now accounts for approximately 2% of the albums market. —Christie Eliezer

>>> SECOND WIND FOR ITALY

The second edition of Italy's Wind Music Awards looks likely to be held at the Rome Auditorium in late May or early June and broadcast on the Silvio Berlusconi-owned network Italia Uno in two parts, on June 5 and June 12, according to a source at the event's organizer, Milan-based agency Friends & Partners. The gala, sponsored by mobile phone company Wind, honors Italian acts that sold more than 150,000 CDs or 30,000 DVDs during the previous 12 months. It was launched in 2007 as an attempt to fill the vacuum created by the absence of a Grammy Award-style Italian awards show, although Italian independent labels criticized it for a perceived major-label bias. Mario Limongelli, president of indie trade body PMI, says labels are talking with organizers about rectifying that situation. Friends & Partners organized the last official Italian Music Awards show in 2003. —Mark Worden

GLOBAL BY BERWIN SONG

Battling Baidu

Chinese Biz Takes On Deep-Link Portal

BEIJING—Two key Chinese music biz players have joined the fight against leading Web portal Baidu—and they say their local savvy will help them succeed where international labels have failed.

Authors' society the Music Copyright Society of China (MCSC) announced a strategic partnership with Beijing-based digital music distributor R2G Feb. 1—and now both companies are pursuing a two-pronged approach against Baidu's practice of "deep-linking" to Web sites offering unauthorized music downloads. Baidu has previously attracted legal action from the international music biz.

"We've had it with Baidu," R2G CEO Wu Jun says. "Every day Baidu is stealing millions of dollars from the music industry through piracy."

In January, the MCSC filed a lawsuit at the People's Court of Haidian District in Beijing, accusing the portal of infringing copyright on more than 50

songs and seeking unspecified compensation and cessation of all such alleged infringement. R2G, meanwhile, has sent a legal notice to Baidu requesting the delinking of unlicensed content and says it will also initiate its own lawsuit.

"We also want advertisers to know that advertising on Baidu is sponsoring piracy," Wu says, although R2G has not yet formally asked any of the companies advertising on the portal—which include automaker Peugeot, electronics company Logitech and snack-food company Walls—to stop doing so. Attempts to obtain comments from these and other Baidu advertisers were unsuccessful.

Industry experts say the legal action part of the campaign has a good chance of success. "R2G has recorded a string of legal wins thus far, demonstrating that they really understand the nuances of this

market," says Mark Natkin, managing director of Beijing-based consultancy Marbridge Consulting, although he also warns, "Baidu has its own knack for emerging unscathed from lawsuits like this."

In December, Baidu was found not guilty of copyright infringement in the Beijing No. 1 Intermediate People's Court, in a case brought by the IFPI on behalf of its member labels. The court confirmed that Baidu participated with and assisted third-party sites in transmitting infringing music, but said it was not liable because the suit was filed prior to the introduction of streamlined regulations clarifying the liability of content and service providers for the distribution of unauthorized material.

While Baidu has previously been the target of legal action by Chinese music companies, with varying results, the suit

marks the first time a local copyright-management body has taken it to court, according to MCSC director-general Qu Jing Ming. In the past three years, R2G has won or reached settlements in six lawsuits involving alleged online copyright infringement by other local Web portals.

Baidu, which says its annual advertising sales doubled year-on-year to \$239 million in 2007, had a 58.1% share of China's search-engine market in fourth-quarter 2007, according to research firm Analysys International.

Baidu issued a statement in response to the MCSC lawsuit, saying it will continue to respect intellectual property rights, but Wu says that none of the labels and publishers that R2G and the MCSC represent have ever made licensing deals with Baidu. Baidu did not reply to requests from Billboard for further comment regarding the MCSC's and R2G's actions.

Wu accuses Baidu of deliberately dragging out the legal process, but says he's confident the Chinese legal system will eventually support IP rights. "This is just the beginning," he says.



WU



Retail Track

ED CHRISTMAN echristman@billboard.com

Collateral Damage

Troubles Mount For Loan-Strapped Handleman

Three weeks ago I questioned whether the Handleman Co. deserved to be No. 1 on the industry's watch list. While I still see enough positive numbers to allow the Troy, Mich.-based rackjobber plenty of wiggle room, there is no doubt the company's problems have mounted, leaving it right behind the 8-ball.

My earlier column was before the company—which supplies music to Wal-Mart and Kmart—released its third-quarter financial information March 11. For the nine-month period ended Jan. 31, Handleman lost \$31.2 million, or \$1.54 per diluted share, on sales of \$936.6 million.

Since then, its stock price has dwindled to 24 cents per share as of March 21 (from a 52-week high of \$7.76), leaving it with a market capitalization of less than \$5 million. To make matters worse, Handleman suffered the humiliation of having its stock delisted from the New York Stock Exchange March 25, because it no longer meets the average \$25 million market capitalization requirement to qualify for listing.

But the company's biggest problem is that it is in default of a loan covenant and only has a waiver until May 31 to resolve the situation. If that doesn't happen, lender Silver Point Finance could accelerate payment; if the company cannot raise additional funds, then its ability to continue as a "going concern" would be in doubt. The fact that Handleman had to report this in its third quarter 10-Q has the industry extremely nervous.

Here's how the situation lays out. On Jan. 31, Handleman had drawn down \$90 million from its term loan and the collateral formula required the secured assets backing that borrowing to equal \$117.9 million. But the collateral on hand actually fell short, as the formula counted only \$109.9 million in secured assets.

The problem, according to Handleman CEO **Al Koch**, is that the Handleman loan agreement is defective in that it doesn't count cash as part of the collateral. On Jan. 31, Handleman's balance sheet showed \$32.4 million in cash.

When other wholesalers are contacted, they say a secured loan that doesn't count cash is just plain screwy. Even more unexplainable, Koch adds that even if it had used cash to pay down the loan, it would not have cured the default. That's why Koch is trying to get the loan changed so that cash is counted.

Its loan agreement with Silver Point Finance is divided into three tranches: Term loan A is for \$50 million, term loan B is for \$40 million, and the revolving credit facility is for \$50 million. As of Jan. 31, Handleman had tapped all of term loan A and B, and none of the revolver.

The entire Silver Point loan was due to mature in April 2012, until Handleman tripped up the collateral covenant. While it notified Silver Point two months ahead of time that it

would soon have a problem as account receivables (collateral) are paid off and become cash, the bank wanted to see the company's 2009 business plan and working cash requirement before it agrees to extend the loan. Handleman says it should have those projections completed by the end of March.

Meanwhile, the defective loan structure "has caused a great deal of anxiety for us, our customers and suppliers," Koch says. Nevertheless, he adds, "I am highly confident I will be able to achieve an amendment before May 31."

In the meantime, the loan amounts and cash on hand have changed since the Jan. 31 balance sheet. Since then, Handleman has paid down its debt to \$72 million, with

24 cents

Price per share of Handleman stock, as of March 21

a \$35 million availability. Meanwhile, cash on hand has grown to \$55 million. That means the company has plenty of liquidity, at least until May 31.


Also as part of its latest amendment, Handleman has agreed to hire an investment banker to shop *Crave*, a videogame wholesale operation that accounted for \$206 million in sales, or 21.5% of Handleman's total sales, for the first nine months of the company's fiscal year.

Given its cash situation and the potential for selling a desirable asset like *Crave*, in a different marketplace—a logical marketplace—vendors would consider Handleman a minor problem. But in a marketplace where "music" is a bad word and "physical music" is a curse word, everyone is paranoid that the banks will act illogically and cause a bankruptcy where one doesn't have to occur. It wouldn't be the first time this has happened.

If worse comes to worst, Koch says, Handleman would work with its accounts to ensure an orderly transition to protect inventory value and to make sure creditors are covered. If a Chapter 11 filing was forced, it looks like Handleman has plenty of assets to assure a large—if not total—recovery by all creditors. The Jan. 31 spreadsheet shows total liabilities at \$275 million, while receivables, inventory and cash add up to about \$325 million.

Common sense says the loan situation gets resolved. Then, Koch moves on to his next dilemma: "We need to make an assessment on whether Handleman should acquire something, be acquired or continue to go it alone" to yield the greatest return to investors. ■■■

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Dark Return

Eight Years Later, DLG Returns—With A Twist

In 1996, Grammy Award-winning producer **Sergio George**, riding high on the success of **Marc Anthony**, came up with a novel concept for a pop/tropical group: two singers and a rapper, all Dominicans and Puerto Ricans from New York. Their name? **DLG**, an acronym for Dark Latin Groove.

"I thought there was a void of dark-skinned Latinos doing music," says George, who is a black Hispanic. "So, I made a group with three ugly black dudes," he says with a laugh.

To conceptualize how revolutionary this was, think back to a time when there was no reggaetón, no "urban" stations, no mun2 or MTV Tr3s and virtually no concept at all of Latin hip-hop or rap.

George took his trio to Sony, which—after George turned down requests to get rid of the rapper—released DLG's debut album, "Dark Latin Groove."

The album sold nearly 100,000 copies, according to Nielsen SoundScan, and two subsequent releases topped the 100,000 mark each (which, considering how much SoundScan undercounted Latin at the time, probably translates to double that).

"A lot of the reason it was successful, aside from the sound, was the look," George says. "People weren't expecting something to look like that in commercial radio. Three black dudes doing mellow pop/urban music."

And then, original members **James DaBarba**, **Fragancia** and singer **Huey Dunbar** split up, with

Dunbar then pursuing a solo career.

But George retained the rights to the DLG name, waiting for the right time to relaunch his band.

Now, eight years since its last album, DLG will release "Renacer" April 15 on La Calle/Univision Records.

With a twist.

After Dunbar retired from music, George scouted for a singer, preferably female, to avoid comparisons with Dunbar. Last year, via MySpace, he encountered a sultry vocalist called **Miss Ya Ya**. Now, the makeup of the new DLG resembles that of the soon-to-be-released **D.E.Y.**, whose singer is also female.

Unlike the D.E.Y., however, DLG will not sing in English, even though all its members were born and raised in the United States.

"Because Latin radio won't play it," George says. "And we're a Latin label."

Radio is playing first single "Quiero Decirte Que Te Amo," a cover of a track originally recorded by **Laura Pausini**. This week it is No. 20 on Billboard's Tropical Airplay chart.

"It's definitely a tropical product," La Calle managing director **George Zamora** says of the entire album and the song.



DLG

However, he says, a more urban mix with reggae elements will be delivered to urban radio this week while a second single, "Toro Mata," is being worked at a club level.

The strategy is an example of the street marketing and mainstream elements that the DLG campaign incorporates.

As a Univision product, the group will get spots on the Univision network and heavy-duty promotion cross-country, but it is also being worked by street teams in places as disparate as New York and North Carolina, where a large contingent of DLG fans have been awaiting the group's return.

Zamora, who signed the original DLG when he was head of Sony Discos, now has high hopes for the new version, reborn at a time when tropical music is making a comeback, and when it's common to have black dudes singing Latin fare.

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The Expanding Channel

Sí TV Finding Growth With Older Demographic

Latin-focused channel Sí TV is setting itself apart in the bicultural entertainment space this spring by unveiling a new look and new online communities.

But the channel also hopes to attract advertisers by aiming for an older audience with more spending power.

The 4-year-old English-language network, which is distributed in about

16.5 million homes via cable and satellite, is seen in top Hispanic markets including Los Angeles, New York, Chicago and Houston. The independent channel, whose investors include Time Warner, satellite company EchoStar and various venture capital firms, is expected to more than double its net revenue over last year to more than \$30 million this year, according to research firm SNL Kagan.



SCHWIMMER

Sí TV CEO Michael Schwimmer wouldn't confirm those figures, but says they were "not far off" in terms of percentage growth.

Schwimmer says Sí TV's target viewers are in their early 20s, with a less bilingual and less music-heavy focus than other Latin youth channels. "Music is huge in the Latino community," Schwimmer says, citing such music-focused Sí TV programs as "The Drop" and "Flow & Tell." "But for us to focus only on music would be to ignore where young Latinos spend their time. Comedy is right up there as a top genre that Latinos enjoy. I don't look at mun2 or MTV Tr3s as competition. We're targeting adults with higher income levels as well as a very different programming format."

Key advertisers include Volkswagen, CoverGirl and Payless, which will have their products integrated in competition shows "Jammin' 2" and "Model Latina" as well as via digital promotions.

The channel, whose schedule consists of about 60% original programming, will soon unveil a new on-air look that it says is inspired by Latino "pop art and iconography."

—Ayala Ben-Yehuda

6 QUESTIONS

with JAVIER CERIANI

by LEILA COBO

The images plastered on Miami buses show Javier Ceriani—long, blond hair flowing, wearing fur, rhinestone glasses and diamonds. "Glamour, papa, glamour!" screams the quote above his head.

Ceriani is the host of "Zona Cero" (Ground Zero), the popular morning radio show on WCMQ (Clasica 92.3 FM), Miami's fourth-rated station.

With his flamboyant sense of fashion and outrageous comments, coupled with keen intelligence and willingness to tackle a broad range of issues, Ceriani has broken the mold of what a Latin radio host should look or sound like.

1 Your show is completely different from other Spanish-language morning radio. Why is it successful?

In the mornings, almost everybody bets on one thing. I want to transcend by improving the world, criticizing and providing the audience a space to vent their opinions. It's Ground Zero. I have people from many countries, many political beliefs. Every morning we have a debate, and at the end, we laugh together. We don't screen calls. That excites and amuses me. I never know how people will respond.



CERIANI

2 Who listens to you?

I never think of my target audience. I'll sometimes play dance music from Ibiza, which I know a little old lady won't appreciate. But she puts up with it because she likes another portion of the show. It's a stretch for them. It's not a comfortable show. It's like a roller coaster that takes them out of their comfort zone.

3 You've spoken about "shock moments." What are they?

I picture them like giant alarm clocks. The body gets used to a same position, and I toss these comments out there to shake things up. I change the mood suddenly and drastically. I'll switch from a funny topic to a serious one. Or I get angry and go to commercials. It's like an emotional blender.

4 How important is music in your show?

It's fundamental. I not only play songs, but every segment has a musical mood. I have romantic songs, I have panic songs. You can't separate the conversation from the music. I play all kinds of music—reggaetón, salsa, merengue, classical music—and I try to have a musical guest every morning. I love

to bring in new acts. As long as I like the music, as long as it moves me, it can be on the show.

5 Lately you've tackled some very serious issues.

I've been calling a lot for leadership and change. I give out metaphors—that some people are vultures and others are eagles—looking for a call to altruism, to action. I believe people, and Latinos in particular, listen to radio alone. That radio moment, especially for Latinos, is sacred. That's why music is so important, especially for immigrants. It's their inspiration.

6 You have so many personas. Who are you, finally?

I'm all of them, and I'm conscious of all my parts. A human being is perverse, sensitive, serious, acerbic, cruel, generous. I think that's the best thing about me. I explore all the possibilities, even if I don't like them. And everything that I live, I put out on the air.

Ceriani will speak April 8 at the "Morning Radio in the Post-Imus Era" panel during the Billboard Latin Music Conference.

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Tero Ojanpera & Dave Stewart

Under guidance from Ojanpera and Stewart, Nokia's Artist Advisory Council encourages music and technology's urge to converge.

At first glance, Nokia's Tero Ojanpera and Dave Stewart may seem like an odd pair.

As executive VP of entertainment and communities for Nokia, Ojanpera oversees all of the company's music, gaming, video and social networking initiatives, including the Nokia Music Store and Comes With Music initiatives.

Meanwhile Stewart is a musician/producer best-known as one-half of the Eurythmics, who most recently co-produced Ringo Starr's new album, "Liverpool 8." In February, Stewart was named founding member of Nokia's new Artist Advisory Council, an initiative created to foster an artist-friendly environment within the giant handset manufacturer.

However, the two have more in common than meets the eye. Stewart has strong ideas on how technology and digital business models should benefit acts and their fans, and, in fact, was the driving force behind the council's creation. Ojanpera, meanwhile, aims to combine Nokia's entertainment content services with its social networking capabilities to help fans and artists better connect and communicate to promote and distribute new content.

For Nokia, the effort is central to its reinvention from a handset vendor with 40% of the global mobile phone market share to a Web services company. For Stewart, the technologies of today and tomorrow represent a new stage of creative and professional development he hopes to share with not only musicians, but also filmmakers and others in the creative community. Together, the two represent a new stage in the convergence between the music and entertainment industries.

Can you give us a better idea what the vision of the Artist Advisory Council is?

Dave Stewart: It's a vision of the future where people would want to dig deeper in the world of an artist and where artists would be willing to be more experimental because the payment systems would be more transparent and different than they are today. It's about artists linking together and being collaborative.

Tero Ojanpera: If you think about the artist's point of view, it's not about selling one track or selling a ringtone or wallpaper. It's about how you create a discovery mechanism [that] represents the artist in a way that gives justice to their work. It's not just putting something online in a digital format—the technology will enable us to make a rich world where things come together in a really new fashion.

So how do you plan to achieve this?

Ojanpera: At this point it's about understanding the artist and understanding the consumer and making that connection. The rest will

sort itself out. It may need some facilitation, but we should worry about those two things first. If you can bring value to the consumer and to the creative talent, I'm sure we will do well.

Stewart: Imagine a future where you have a little cloud above your head and in that is everything you think is groovy, and you can carry that along with you and pull it down to either watch or share . . . and it's all controlled by this little device in your pocket. The other part of it is that there are artists all over the world who don't want to share much more than what they can control—there are filmmakers who want to make 10-minute short films. So you can't put everything into one bag. What you can do is create a facility that can put all that work—whatever it is—into a context and in a way which consumers can access it.

Dave, what is your perspective as an artist on the current digital/mobile business constructs?

Stewart: What I'm talking about is dropping a neutron bomb on the

old paradigm of the entertainment industry and the way in which it functions. It's completely insane. In America, it's all gotten completely strangleholded by these providers. Nobody ever talked to artists about what they wanted to do. Steve Jobs didn't talk to me about selling music online—it just went straight to the music labels.

Artists make their work, and people come along and treat it like something you can chop up into bits and sell into other bits. They say ringtones is a \$3 billion business; I still haven't seen one cent on a "Sweet Dreams" download. There's always been a bit of foggy accounting. There's ways and means through technology and through common sense to create a way in which the consumer gets a fair deal and the creator gets a fair deal and business is good.

So it sounds like the vision is to try to use mobile phones as a way of distributing content directly to fans without all the other layers.

Stewart: I'm not going to try to do

that. I am going to do it. It's also about trying to get artists to understand that, in the new world, it's not about making an album or a film that has to fit the exact demographic and exact length. It's going to be a completely different world. I can send you clips of what I'm working on and you can pre-order it. There's a dialogue going on so you actually know who your fans are and where they are.

So what's the recruitment process for other artists to join?

Ojanpera: It's very much a work in progress. I can say that we're hoping to include all types of creative thinkers, not just musicians. Anybody in the creative field is welcome—filmmakers, writers and so on.

Do phone manufacturers have more power in the mobile value chain now that entertainment services have made the phone more of a consumer electronics device and less a mere network access device?

Ojanpera: This is a great oppor-

tunity for the whole industry to grow: device manufacturers, carriers and the content companies. The fact that content is coming to mobile will enable us to continue to innovate for the industry. We have the strength to invest in this space, and that's valuable to the content industry. This is not about who has more power or less power—this is about, Can we attract the consumer to really use these services?

But is there any reason you're better-positioned to do this as a device manufacturer with 40% worldwide market share than mobile operators are?

Ojanpera: This is not either/or—this is about offering mobile operators specific services, building a joint marketing campaign and really building value. We are used to working with operators in this way.

So on that note, how is the Nokia Music Store doing?

Ojanpera: We're not sharing any specific data. But the service is live in the U.K. and Germany, and we are launching additional countries in Europe and Asia. So one could describe it as a store roll-out phase for the next month or two and getting the catalog in place. The feedback from the U.K. store is good; people are using it and seeing that there's an easy way to get music on your device, both sideloading and [over the air]. We're currently seeing about 75% sideloading and 25% OTA. We think once the Comes With Music service is in place later this year, it will make the purchase decision easier, and we believe that can and will really scale the music market up.



STEWART, left,
and OJANPERA

“They say ringtones is a \$3 billion business; I still haven't seen one cent on a 'Sweet Dreams' download. —DAVE STEWART”

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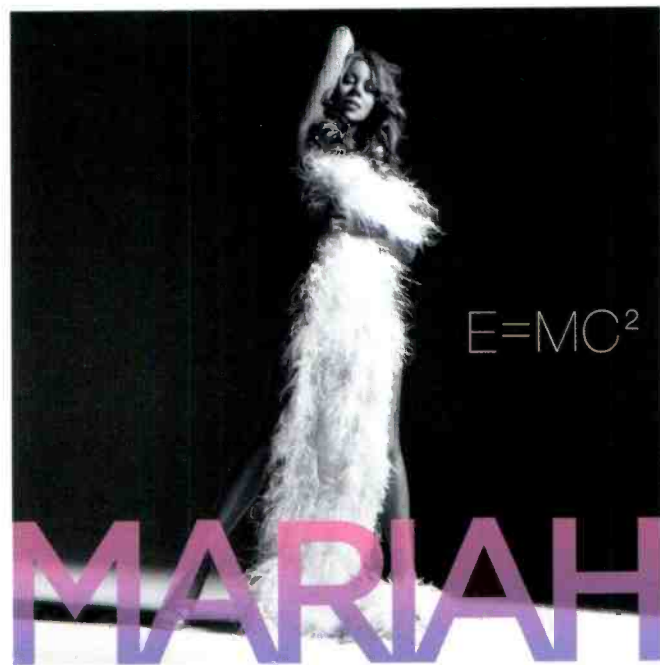


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GREAT EXPECTATIONS

Mariah Carey's Single-Packed New Disc Could Put Her In Elite Company

BY ANN DONAHUE

Albert Einstein created $E=MC^2$ as the formula to express his law of conservation of energy. Mariah Carey, needless to say, has a different interpretation.

On a recent Monday morning, she flew the red-eye from New York to Los Angeles, stopped by Ryan Seacrest's morning radio show to chat, recorded a background vocal track for the song "I Stay in Love" for her upcoming album, then went through hair and makeup and recorded a video for Wal-Mart's "Soundcheck" series, which will be used as bonus footage online and played in stores.

By the time all of this was done, it was just past noon. Her afternoon consisted of another radio interview on rhythmic KPWR (Power 106) Los Angeles, and then a return to the studio at night to work on mastering the album.

For Carey, "E=MC2"—due April 15 via Island Def Jam—is the representation of her formula for success, and it's one that requires an extreme expenditure of energy.

"It becomes nothing other than living for the marketing of the record," Carey's manager Benny Medina says.

After the comeback success of 2005's "The Emancipation

of Mimi," 38-year-old Carey is in overdrive to make "E=MC2" another hit. A multitude of promotional plans—from mobile initiatives (see story, page 30) to copious TV appearances—are designed to appeal to fans of the classic balladeer Carey and her current hip-hop incarnation.

Sitting in a mixing room at Henson Recording Studios in Hollywood, Carey does seem a touch weary. But this is Mariah Carey, so you're immediately distracted by the blingy-to-the-max gold, platinum and diamond bracelets that extend almost to the elbows on each of her arms. Armed with a small Evian atomizer and soothing throat spray, Carey's a bit hoarse. But her excitement about the new album still bubbles through.

"There is some heavy stuff on some of the songs," she says. "I was trying to be as honest as I could—it's almost like it wasn't a choice for me. And then there are the songs that are still honest, but they're fun."

One of these fun songs is the first single, "Touch My Body," which has made its way up to No. 15 on the Billboard Hot 100—and that's without any digital sales of the song, which didn't start until March 25. (On the Hot 100 Airplay chart, it resides at No. 4 for the week that ended March 25.) It's a coy love song, made immeasurably appealing by a video featur-

ing Carey as the bombshell fantasy of a geeky IT guy.

"Mariah loves to collaborate with writers and producers, and we had success with Tricky [Stewart] and The-Dream," Island Def Jam Music Group chairman Antonio "L.A." Reid says. "She went into the studio with them, we closed the door, and when we opened it up they had several ideas, one of which become 'Touch My Body.'"

While "Mimi" sold 5.8 million copies, according to Nielsen SoundScan, making it the top-selling album of 2005, and spawned the Hot 100 No. 1s "We Belong Together" and "Don't Forget About Us," Reid denies that this success puts added pressure on "E=MC2."

"We can't compete with the work we've already done," he says. "That represented that time period, and this represents this time period. We can't make records for how things were yesterday."

To its credit, like "Mimi," the new album is much more than a catchy leadoff single. The 14 tracks range from lung-busting ballads like "Bye Bye" and "I Wish You Well" to club-thumpers like "Migrate" and "Side Effects."

If "E=MC2" scores big, Carey could find herself in elite chart company. She's currently tied at No. 2 with Elvis Presley for the most Hot 100 No. 1s, with 17. The Beatles hold the crown with 20.

"I think it would be phenomenal," Reid says of the prospect of Carey besting the Beatles' record. "But the real goal is to create music the whole world can sing. And if we break records and set some milestones while doing that, that would be beautiful."

On "E=MC2," Carey teams again with "We Belong Together" and "Don't Forget About Us" producer Jermaine Dupri on the

Q&A

MARIAH CAREY

reggae-tinged "Cruise Control," which features Damian Marley; the ballad "Love Story"; and back-to-back love-gone-wrong odes "Last Kiss" and "Thanx 4 Nothin'."

"What I usually do is go to Atlanta to work with Jermaine, we write the song, then I take it and leave and do my vocals," Carey says. "Then we work on the mix together afterwards—that's how I work with everybody."

Carey started recording the album last summer in several houses she rented in Florida, as well as her favorite vacation spot in Capri. "There's something kind of important to me about going there when I'm working on an album," she says. "There's something about the Mediterranean that's amazing for my voice."

And Carey again called on her friends for an assist in front of the mic on "E=MC2," with Young Jeezy taking a turn on "Side Effects" and the omnipresent T-Pain featured on "Migrate." (He also backed Carey during her recent performance on "Saturday Night Live," when she debuted the song.)

Two versions of the "E=MC2" CD will be sold, a basic with a listed price point of \$13.98 and a deluxe edition with a fold-out poster and an iPod skin overlay for \$21.95.

"There's all this research that shows people want more," Island president Steve Bartels says. "They're looking for more value and more things that come with it. With big artists, we know there is going to be initial demand for the music, but we want to provide consumers a choice."

For Carey, those consumers are across the map; she is the rare artist whose appeal spans the younger MTV crowd and the older VH1 demographic alike. "The beautiful thing about Mariah is her fan base," Island Def Jam senior VP of marketing Caron Veazey says. "She has fans from 12 to 70 years old. Some artists, as they grow, they don't garner new fans. She does."

For "E=MC2," Carey's strategy is to lure new fans with several big-ticket promotional appearances. She will be heavily involved with Fox's "American Idol" this year, appearing on

the show's charity effort, "Idol Gives Back," and acting as a mentor/guest judge the week "E=MC2" comes out. "She loves working with developing artists, and she has such a body of work to pull from," Veazey says. "It was a perfect fit."

In addition, she recently filmed behind-the-scenes footage for MTV's "52/52," which will play during the release week for "E=MC2" as promotional spots on the channel—totaling 11 hours of exposure—as well as archived online and for wireless devices. Carey also performed at the premiere party for MTV's docu-soap "The Hills" at the end of March, with footage streamed the day after the event on mtv.com.

On April 16, BET will air an exclusive Carey performance, taped in early March, that showcases "E=MC2." In addition, Carey will make the traditional circuit of "The Oprah Winfrey Show," as well as morning and late-night talk shows in the weeks surrounding street date, according to label executives.

Internationally, Carey will visit Japan, Europe and the United Kingdom for promotional stops; in January, Reid held a listening party in London for press and label execs where tracks including "Migrate," "I'm That Chick," "Bye Bye" "O.O.C." and "Touch My Body" were played.

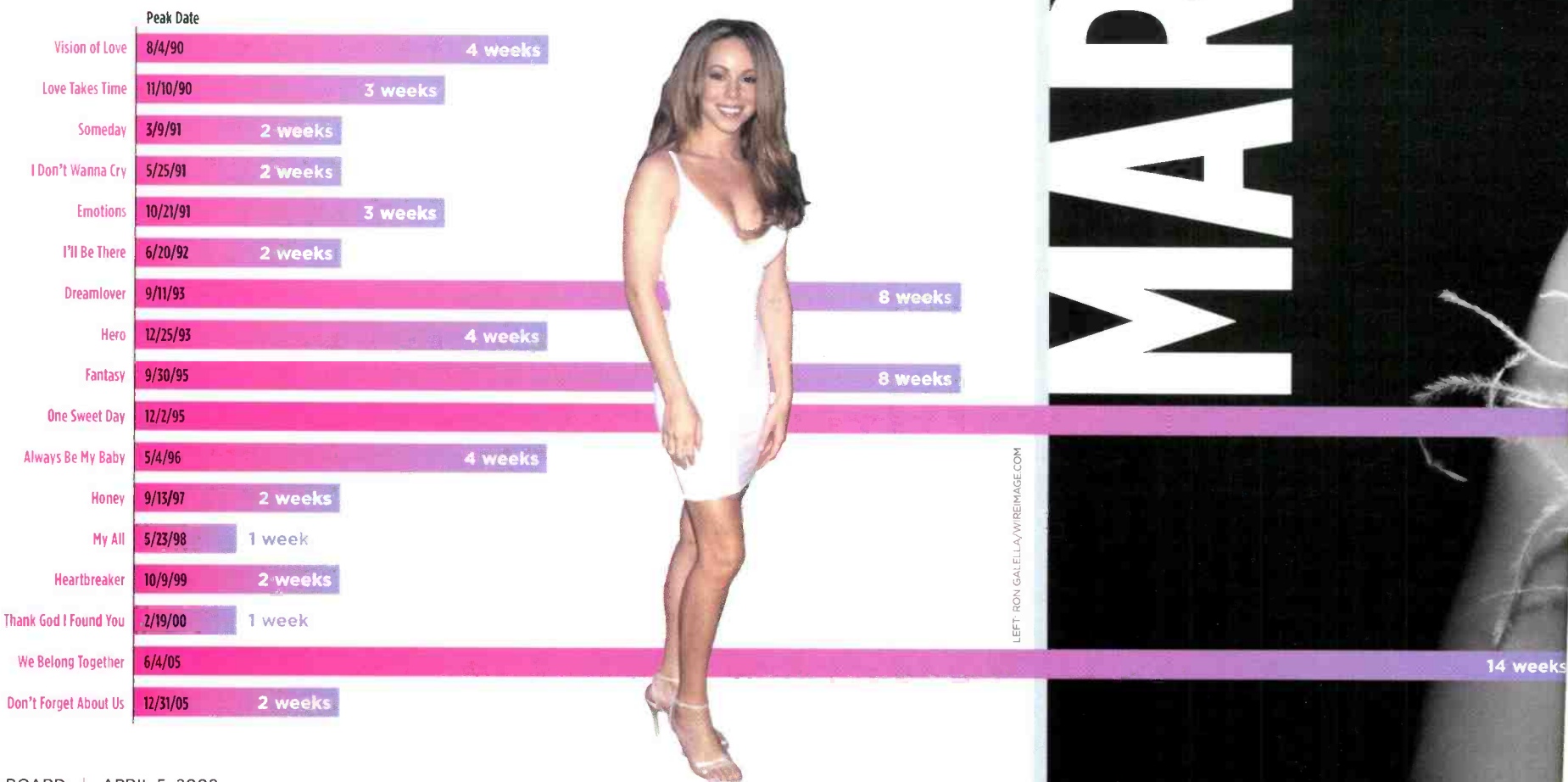
"They went nuts," Bartels recalls. "All our international divisions have now submitted these incredible plans—they want Mariah in their country. Some artists are great in certain territories—but she transcends the globe."

But despite all the work of the Carey brain trust to make the album a hit with the public, the most important aspect of "E=MC2" for the singer was that each song conveyed something private.

"I do feel like it's my responsibility," Carey says. "I was given a gift. I know that music comes from God. It got me through things before I was known to the world, before I was on the Billboard charts. Music healed me. Music helped me. It was important for me to express where I was coming from." ■■■

SWEET 17

With 17 songs that have topped the Billboard Hot 100, Mariah Carey is tied with Elvis Presley in second place as the artist with the greatest number of No. 1s. On top of the heap are the Beatles, with 20 chart-toppers.



LEFT: RON GALLA/WIREIMAGE.COM



She May Be Ready For A Nap After Nonstop Promo, But Mariah Carey Is Poised To Soar All Over Again

BY ANN DONAHUE
PHOTOGRAPH BY MARIO SORRENTI

With the success of "The Emancipation of Mimi" and this new album, it seems that you've found a comfortable home at Island Def Jam.

I love the fact that [Antonio "L.A." Reid] and I have the relationship that we do. He was talking to me today, and he was like, "Yeah, I'm a frustrated producer! I want to be a producer!" I'm like, "I think you're not a frustrated producer—I think you're quite the accomplished producer, but you happen to be excellent at doing lots of things." It's just such a plus for me to be able to work with somebody who understands music, who can sing something to me and I can sing it back to him. We can go back and forth with concepts rather than just a corporate person who doesn't relate to me on the same wavelength, like an artist.

"E=MC²" crosses a lot of genres. There are a few ballads, but there's definitely some hip-hop and even some gospel-tinged songs and a bit of a reggae beat.

I'm really a festive person, and that's what came across with the "Mimi" album. I hate it when people are like [uses a dramatic voice]: "She's taking a new direction with hip-hop." I'm like, "Will you please freakin' research?" I've been doing this for a long time—working with Dave Hall on "Dreamlover," using the "Ain't No Half-Steppin'" loop.

I think that it was Q-Tip—he said this to me in '97—that I was really the catalyst for so many of these artists who are now trying to infuse [songs with hip-hop]. It was just digging in the crates with Dave Hall and coming up with, "Hey, let's use this loop!" And from then on, I did it anytime I could. The next was "Fantasy," which was a groundbreaking moment for me, the ability to be able to work with Puffy.

Right now everything is kind of merged together because pop is such a nebulous format, in my opinion. You'll hear a hip-hop record next to sort of a rock-sounding pop beat, or a country song. Aretha Franklin can still have a hit—look at "A Rose Is Still a Rose"—it's just her talent is shining through. She can work with anybody at any time in her life. Same thing with Patti LaBelle and Luther [Vandross], God rest his soul, before he passed away. The true talent will always come through.

And after the success of "We Belong Together," "Don't Forget About Us"—co-produced by Bryan-Michael Cox—and "Shake It Off" on "Mimi," you've teamed up with Jermaine Dupri again for several songs on "E=MC²."

JD is the best. I love him, I really do. We have such similar influences. It's funny because a lot of our favorite records from growing up are really the same. Back in the day we did the [R&B] remix of "Always Be My Baby." The original version was a hard track, if you listen to the bass—but it was very

16 weeks

poppy on top. I knew JD could do it, even though he hadn't really worked with somebody like me before. I knew he was just incredibly talented. He's really just honed his skill as a producer in so many ways. I'm a fan and a friend.

Do you ever think about surpassing the Beatles with their 20 No. 1s?

I do, because people bring it up. [laughs] But it's not like I sit around thinking about that type of stuff while I'm creating something. I did write this record in terms of wanting it to be a lot of songs that could potentially be singles, because people like that.

You write or co-write almost all your songs—what's your process? What inspires you to write?

For each album, I try to have a book that I write the whole thing in. It started—this was a long time ago. I don't have birthdays, I only have anniversaries. [laughs] But actually, this was the last birthday party I had. . . . I think it was my 21st birthday, even though I'm only 12. We had it in advance. [laughs] Cyndi Lauper came to the party, and I've always been a big fan of hers since I was growing up. She gave me this book, and I wound up writing the whole "Music Box" album in this book, which I still have.

Jay-Z said something to me that was really interesting, and I don't even know if he really remembers this. He's known me for a long time, and he's like, "You need to use some of your phrases in your music." I have my own little slang that I make up and say stupid stuff just for laughs. [On] the song "O.O.C."—that's a Swizz Beatz track—it means, "Out of control." So me and my friends will say that to each other, like, "OK, you're a little O.O.C. right now, tone it on down." Da Brat, who's a really good, close friend of mine since we worked on "Always Be My Baby," we wrote the lyrics together and it was so fun. By saying [sings], "I get so O.O.C./So out of control, baby," we could explain it.

When somebody was helping me type up the lyrics, and they wrote "Out of Control" in parenthesis [by the song title], I was like, "Get rid of that. It's 'O.O.C.'! Let them figure it out! It's not that tough! I say it in the next line!"

The "Touch My Body" video is hilarious.

Thank you. That was a [director] Brett Ratner and me collabo. [laughs] I love Brett because he is like me. If I'm eternally 12—because he's a little bit more naughty than I am—he's eternally 15. He has a great sense of humor, obviously, and he knows that I have a sense of humor and he feels that people don't recognize that about me. And I'll do stuff that I'm totally joking and they're like [uses mean girl voice], "Why is she doing that? Why is she doing the treadmill with her high heels on?" I'm like, "It's a freakin' joke! It's 'Cribs'! Hello! It's a freakin' joke!"

Have you thought about touring for this album?

It's come up, and I'm probably going to do it, but I don't know exactly how we're going to do it or when. I'm thinking probably September. But I think it's important to tour with this album, because there are so many songs that I really want to sing live, that I really enjoy. Fun songs, like "I'm That Chick" or "O.O.C.," and then the ballads, of course. I really want to do "I Wish You Well" and "I Stay in Love" and "Bye Bye."

And now that you're in promotional mode, does it ever get daunting?

I'm totally ready for a nap. I'd love a nap. . . . It's a little tiring to have this kind of schedule. As long as I'm straight up in promo mode, it's cool, but I'm still doing little things on the record—we're mastering. . . . [But] I'm collaborative about it. I like to hear what other people have to say. I wouldn't feel like an artist if I didn't. I wouldn't feel like I was truly the architect of the record. And why do it, then? . . .

BIG STARS— SMALL SCREENS

BY ANTONY BRUNO

Mariah Carey embraced her inner tech-geek for laughs in the "Touch My Body" video with "30 Rock" actor Jack McBrayer. But her label, Island Def Jam, is dead serious about using today's mobile technology for promotion and profit.

IDJ hopes Carey's new album, "E=MC2"—due April 15—will propel its two newest mobile initiatives into the forefront of mainstream consciousness, and at the same time create a hit out of the follow-up to her comeback smash, "The Emancipation of Mimi."

The first mobile effort is a subscription service called IDJ Mobile, which for \$10 per month gives access to not only the entire content catalog of partner Flycell—which includes other Universal Music Group stars—but also exclusive ringtones, ringback tones and other content from IDJ acts. The service went live in February featuring content from Kanye West, and will eventually include material from the entire IDJ roster.

The other component is a Web site specifically designed for mobile phones called, appropriately enough, *idjmobile.com*. There, fans can access additional ringtones, news and artist information, tour dates and, by this summer, mobile social networking and other community features.

Both efforts are notable for their exclusion of the one partner traditionally deemed essential to a successful mobile initiative—the wireless operator. They are indicative of a music industry trying to take more control of its mobile destiny. No longer content to simply license ringtones available only from mobile operators directly, this "off-deck" strategy is reaching a crescendo this year as ringtone sales via the carrier deck are flattening (see story, page 34).

IDJ is relying on the strength of fans' devotion to their artists to help drive this strategy. The WAP—or mobile Internet—site debuted with Janet Jackson as the featured artist after her "Discipline" album dropped. But the new Carey album is the label's first big release to take advantage of the subscription service and WAP site simultaneously—serving not only to promote the album, but to raise the profile of the services as well.

"For us this is an attempt to capture a bigger part of the off-deck world with exclusive content you can't get anywhere else for the true fan," IDJ senior VP of new media and commerce Christian Jorg says. "There are things we wouldn't necessarily sell on-deck and sell millions of, but that we know will be interesting to a fan."

The primary motivation to do so is, of course, money. Ringtones have proved a lucrative revenue stream to record labels in the last several years, but the profit margins have always been rather thin. IDJ won't reveal what percent of the \$10 monthly subscription fee it gets through its partnership with Flycell, but hints that it's greater than the sale of a single ringtone, and that cut reoccurs monthly.

"It's a different opportunity for us," Jorg says. "We are building our own business and there is a bigger financial opportunity for us than with just licensing content. We're par-

ticipating in the subscription revenue with a larger share."

The WAP site also has direct revenue upsides. First, IDJ gets a greater share of each ringtone sold by virtue of not having to split the margin with the wireless operator, though it must pay its technology partners that help deliver the content. The site is also displaying mobile banner ads.

While today the market for mobile advertising is negligible, particularly for a smaller mobile site like IDJ, mobile advertising is expected to command \$11 billion in global revenue by 2011, according to the Gartner Group, and record labels

want a cut of that pie.

Another benefit of working with off-deck partners is the extra promotional opportunities they provide. Partners like Flycell, as well as Thumbplay, Jamster and 9Squared (now Zed America), provide free advertising support in return for an exclusive remix of a given track.

"You can never have enough commercial time," says IDJ VP of digital and mobile sales Russell Fink, who is driving the digital marketing campaign behind the new Carey album. "I will take a free TV spot promoting not only my artist but the availability of selling ringtones and the availability of the album coming out any day. . . . We give them exclusive content and in turn they help market it in various multimedia fashions."

Yet wireless operators are still considered valuable assets even as labels develop their own direct-to-fan strategies. The standard ringtone for "Touch My Body" was made broadly available to all wireless operators, with exclusive remixes provided in return for beneficial deck placement and marketing support. The song's video, which has become a hit on YouTube and other outlets, was given to Verizon Wireless as a one-week exclusive for the V Cast video service.

IDJ also has a unique cross-platform relationship with "American Idol" and AT&T Mobility where Carey will not only appear on the show, but her ringtones will be listed for sale next to the ringtones of the "Idol" performances from that evening's episode.

But in offering its own mobile services, IDJ can create far richer experiences around a specific artist that fans can access for a much longer period of time. Carrier content strategies tend to target the widest audience possible and focus on refreshing content on a regular basis. A label-run mobile Web site, while certainly focused on promoting the newest release, can maintain niche communities of fans around a specific artist indefinitely.

Take IDJ's WAP site. According to Jorg, the site will add mobile social networking capabilities by this summer that will let fans of a common artist interact, trade messages and even provide for user-generated content. But the key to its success, he says, is for the mobile social network to be fully integrated with existing online social networking groups as well.

"We need community on the Web and on the WAP site," Jorg says. "The ability for people to take pictures at concerts and upload them on the profile page so their friends can see it sitting at home and comment on it. . . . I want that sort of seamless integration." . . .



JORG



FINK



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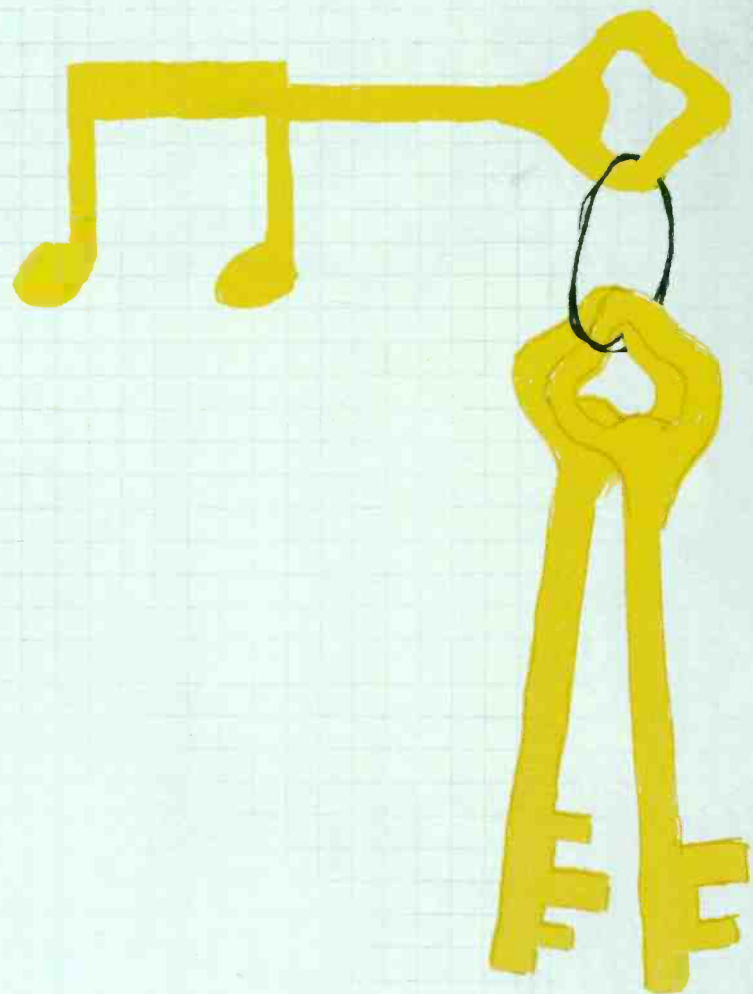
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HANDSET HEAT

Can Phones Do For Music What Carriers Haven't? BY ANTONY BRUNO

Oct. 31, 2005, marked the dawn of a new era for the music industry. That was the date wireless operator Sprint launched its mobile music service—the first U.S. operator to let customers buy and download full songs over the air from their mobile phones.

That and the similar services that followed from Verizon, AT&T and Alltel were supposed to revitalize the digital music market, unleash a wave of new digital customers downloading the latest music on a whim from wherever they were, and in the process mount a real alternative to the growing threat of Apple's near-monopoly on the market.

They didn't.

The carrier-led mobile music market has to date failed to significantly move the needle in terms of new customers or new revenue. As such, the music industry is looking past wireless operators to mobile phone manufacturers for the innovation, user experience and mass market needed to revitalize a market that, frankly, still shows some great potential.

The music industry is poised to experience a dramatic change during the next three years, opening up the traditional "walled-garden" carrier-driven content distribution model to a system more resembling today's Internet; that's no coincidence, as software platform providers like Google, Apple and Microsoft are driving much of this change by unleashing open technologies that can be used across a variety of networks and handsets. All of this gives handset manufacturers an opportunity to contribute to—and profit from—content distribution.

"One of the most important developments over the last six months or so has been the emergence of handset manufacturers as really critical players in the global digital music space," says Michael Nash, executive VP of digital strategy and business development for Warner Music Group (WGM). "There are hundreds of millions of music-enabled phones out there, but most consumers are not using them for music . . . most are not purchasing content. That's because the content acquisition experience—the buy button, if you will—has not been well-implemented in the existing mobile music value chain that the carriers have driven."

For instance, in a recent Jupiter Research/Ipsos Insight survey asking respondents to list the top three functions they would use most on a mobile device, listening to music ranked second only to making voice calls, at 30%. However, a separate Jupiter report finds that only 5% of mobile users have ever sideloaded music to their phones, and only 2% have down-

loaded music over the air.

"That gap between the capability of the device and the use of the device for music is the biggest negative story in the mobile music space," Nash says. "That's a gap that the handset manufacturers are in a great position to solve."

IT'S THE INTERFACE, STUPID!

It all comes down to the user experience. Yes, mobile services, like all digital services, are challenged to compete against Apple's market share. But the industry has done itself no favors with the uninspiring services released so far.

"There's absolutely strong interest in the notion of the phone being a media- and entertainment-centric device," Jupiter analyst Michael Gartenberg says. "It's just that a lot of the efforts to date have not been very good from the hardware side, software side, services side and pricing/business model side."

Part of the challenge has been implementing a carrier-designed music service across many different devices. The service ultimately looks and feels different on each phone, in some cases better than others.

Those phone manufacturers developing their own music service, however, can design them specifically for either one phone or an entire line of devices, thus creating a more integrated service that—in theory, anyway—will be easier to use. And the easier it is to use, the more likely that it will be.

Case in point is the iPhone. On the surface, it offers few features that other devices don't already have. But because those features are easier to use and better integrated, iPhone owners consume mobile entertainment content at a much greater level than owners of other phones.

According to data from M:Metrics, only 6.7% of mobile users have listened to music on their phone in some fashion, and only 27.9% of smart-phone owners have done the same, compared with 74% of iPhone users.

"The game is now centered around providing a better user experience," mobile industry analyst Mark Lowenstein says. "The iPhone is a catalyst, but it's certainly not nirvana. There's lots of opportunity for more, and better . . . Expect some game-changing relationships and thinking over the next couple of years."

A NEW DAY

Much of this new thinking is coming from Nokia. The company has spent hundreds of millions acquiring companies to help transform it from a simple hardware provider to a

content and services company.

One of these acquisitions was digital music service Loud-eye, which now provides the back end of Nokia's new Ovi mobile music store that the company is rolling out across Europe. It also serves as the facilitation engine behind the groundbreaking Comes With Music initiative—a sort of mobile music subscription service that bundles the cost of a year's worth of unlimited song downloads into the phone's price—that Nokia is expected to be first to market with in April.

"Nokia clearly sees that there are elements of the device business that are heading in the direction of the PC business," Lowenstein says. "The same way the operators don't want to be just pipes, Nokia doesn't want to be regulated to being just a hardware provider. Nokia sees its competitive landscape as Apple, Google and Microsoft as much as it does Samsung, LG and Motorola."

Others are creating new approaches as well. Sony Ericsson has its PlayNow service, originally launched to sell ringtones but being upgraded to sell full songs via Walkman-branded phones. Motorola swung and missed with its iRadio streaming music offer, but just bought the Singapore-based Soundbuzz mobile download service to extend its MotoMusic initiative in Asia. Samsung partnered with MusicNet last year to launch a dual subscription/download service in Europe, which has yet to go to market. And LG most recently added Omnifone's MusicStation Max subscription service as a subsidized, unlimited music option for select phones.

INNOVATE OR DIE

As such, device manufacturers like Nokia and others are spending millions to innovate around not just technology, but business models, and doing so at a rate that far surpasses the mobile entertainment budgets of individual carriers. Where a mobile operator may have all of five people dedicated to mobile music initiatives—at best—handset manufacturers have whole divisions.

Neither the manufacturers nor the operators will disclose their level of spending, but a quick glance at their earnings speaks volumes as to who has the deeper pockets. Nokia's fourth-quarter net revenue was \$24.4 billion to AT&T Mobility's \$11.4 billion.

"They can afford to invest in good technology solutions in a way that's very different from the kinds of investments that the carrier can make," WGM's Nash says. "Even the largest carrier in the world is operating at a much smaller scale than a handset manufacturer."

Whereas mobile operators spend most of their money on network improvements, leaving very little to build and mar-

PHONING IT IN The Latest, Greatest Music Efforts From The Largest Handset Cos.

NOKIA

Market share: 38.8

Nokia Music Store: An a la carte download service rolling out across Europe. All majors save Warner Music Group on board.
Comes With Music: Subscription service embeds the cost of a year's service in the price of the device. Universal Music Group is onboard, with EMI on deck.

SAMSUNG

Market share: 14.3

Samsung Media Studio: A media player that ships with select Samsung devices that will soon include an a la carte music and subscription service powered by MusicNet—launching initially in France, Germany and the United Kingdom.



MOTOROLA

Market share: 14.1

MotoMusic: An a la carte download service serving Greater China. Acquisition of Singapore's Soundbuzz should expand the program to India and South Asia.
iRadio: A much-hyped mobile Internet radio streaming service that never made it out of beta.

SONY ERICSSON

Market share: 9.2

PlayNow: A mobile content service for ringtones and games, which Sony Ericsson is expanding to include full-track songs that can be purchased by either browsing the catalog or identifying songs playing on the radio using Ericsson's TrackID technology.

LG

Market share: 7.2

MusicStation Max: An all-you-can-eat subscription music service powered by the United Kingdom's Omnifone, due this summer in Europe and parts of Asia.



—AB

ket entertainment services, handset manufacturers—particularly Nokia—are betting big on entertainment. This is a fight to the death for market share and prominence in the mobile value chain—the very future of their business—with entertainment content the key battleground.

“This is not cheap, rolling out these new services and building the new offerings,” says Tero Ojanpera, who leads Nokia’s entertainment and communities division (see Q&A, page 25). “There is a risk involved in that some of this will fly and some will not. Our 40% market share allows us to invest in a big way in the innovation that is required for these new services . . . The industry needs new innovation. The content industry, whether it’s music or otherwise, is trying to figure out how to expend their market. The same applies to the mobile industry. By going aggressively and investing in these services we can help to grow the pie rather than sharing something that already exists.”

SCALING THE WALLED GARDEN

But perhaps what attracts the content industry to device manufacturers most is their ability to deliver customers in scale.

“Addressing the mobile opportunity at the carrier level is kind of a ground war,” Nash says, “country by country and carrier distribution footprint by carrier distribution footprint.”

For instance, just in the United States alone, labels had to strike separate deals with AT&T, Sprint and Verizon for their download services. Then, those operators had to ensure their music service worked across a wide range of devices.

“The global music opportunity with the handset vender as the focus is more of an air war,” Nash continues. “You’re talking about companies that have huge global distribution footprints . . . that are putting hundreds of millions of devices into the marketplace and combined nearly a billion new devices in the hands of consumers over the next year or so. That’s a pretty amazing opportunity if properly harnessed. There you’re talking about working with three, four, five companies.”

Nokia’s Comes With Music phones, when launched, will be available via a variety of carriers in a number of countries—mostly in Europe at first. To achieve that same service coverage, working with the operators would have required dozens of separate licensing agreements.

Of course, to realize that scale, the individual operators must agree to play ball, and the heavy lifting is left to Nokia and the other device manufacturers to get buy-in from them all—negotiating airspace clearance if you will, to continue the analogy. This is no small task, given that carriers have long seen the mobile content market as their own to mine.

As such, it’s no accident these handset-driven services are rolling out first in Europe and Asia—U.S. operators are very resistant to having their initiatives co-opted, AT&T being the exception.

Yet even the most stubborn walled-garden operator to date—Verizon Wireless—has introduced a plan to let other services and devices operate on its network. The successful entertainment services will be those that best blend the innovation and support of both.

“At the end of the day, it’s got to be some kind of combination,” Gartenberg says. “You can’t have a good phone without the wireless service, and you can’t have a wireless service without the devices. The best relationships are those that have something in it for everyone. But the whole experience really leverages something important. What we call a phone isn’t a phone anymore . . . it’s a pocket computer. That can be leveraged in unique ways that haven’t been done yet.”

MOVING

A New World Of Sources For Mobile Content **BY ANTONY BRUNO**



Want to buy a CD from your favorite band? Just pick any record store you like that has it in stock and walk out with it.

Want to buy it online? Take your pick of digital download services, either a la carte or subscription.

Want to get it via your mobile phone? Well, then you’re stuck.

U.S. mobile customers today have only one option if they want to buy full-track downloads from their phone—whatever service their mobile operator offers. (If they even do.)

That’s soon going to change.

Hand in hand with the growing importance of the mobile phone in today’s content relationships (see story, page 32) is a desire to give music fans more choice in where they acquire that content. That means allowing parties other than the wireless operator to market and sell content outside the carrier walled garden.

The trend will be among the topics examined at Mobile Entertainment Live! March 31 in Las Vegas, an event presented by Billboard and sister companies Nielsen Mobile and the Hollywood Reporter. The event coincides with CTIA Wireless taking place April 1-3 in Las Vegas.

Content and services sold through the wireless operator’s built-in menu screen is known as “on-deck” or “on-portal” sales. Getting content on the carrier “deck” involves striking agreements with the wireless operator, which are not easy to come by; the ability to integrate with the operator’s technology, which can be complicated; and the willingness to surrender a significant slice of each transaction.

Selling content and services directly to mobile customers outside of the carrier system is called “off-deck” or “off-portal” sales. In Europe, such sales are commonplace, but until recently have been a niche phenomenon in the United States.

No longer. According to data from Informa Telecoms & Media, off-deck content revenue will not only catch up to, but slightly outpace on-deck revenue this year in North America.

In 2005, off-deck revenue in North America constituted \$381 million vs. \$1.1 billion via the carrier deck. In 2007, that gap narrowed to \$1.5 billion off-deck to \$2 billion on-deck.

This year, the figures are expected to be almost even: \$2.4 billion off-deck to \$2.3 billion on-deck. Off-deck revenue is expected to continue outpacing on-deck through 2010, totaling almost \$5 billion-\$2.1 billion on-deck.

The bulk of off-deck content sold so far is ringtones, offered by such companies as Thumbplay, Dada, Playphone, Buongiorno, Jamster/Jamba and Funmobility. And while the worldwide ringtone market is largely flat, off-deck sales are booming.

Driving this growth is a tighter integration between off-deck sales providers and such online discovery platforms as search engines and social media sites. Thumbplay, one of the biggest off-deck content providers in the world, in the last six months has embedded its service into AOL and social music application iLike, among others.

In that time, CEO Are Traasdahl says traffic to Thumbplay’s Web sales portal has increased from virtually nothing to 15 million page views per month.

What’s even more interesting is the kind of sales that result. On the carrier deck, the top 20 ringtones represent around 90% of the revenue made from the category. Traasdahl says Thumbplay’s 20 best-selling ringtones only make up 17% of its revenue. The other 83% comes from Long Tail catalog and niche-audience titles.

Traasdahl says he expects to see the same breakdown once Thumbplay extends into full-song downloads, which he calls “a very natural extension.”

To get an idea of what off-deck full-song sales might look like, take a look overseas. Jamba, the European name of News Corp.’s Jamster division, has been selling full-song downloads since September 2006 with all the majors on-board and just recently added digital rights management-free content from EMI.

The company sells the music three ways: via an SMS short code, a WAP page or dual-delivery from an Internet-connected PC. According to Jamba senior VP of products Jens Bege-mann, the bulk of the transactions today take place from the PC, not the mobile phone. The company also offers an all-you-can-eat subscription package for \$20 per month.

“There are significant differences in consumer behavior between ordering ringtones and ordering songs,” he says.

Ringtone purchases are impulse-driven, chart-/hit-driven, and are not necessarily representative of the music buyers love the most, he says, whereas full-track sales are more deliberate. Additionally, full-track customers tend to buy more than one song at a time and browse longer for songs than for ringtones—from around two minutes on average for a ringtone to 10 minutes for a full track.

OUT

But before off-deck, full-track downloads can be anointed as the saving grace for sluggish mobile music sales, a few barriers must first be addressed.

Perhaps most important is bandwidth cost. While off-deck sales generally include a deal with wireless operators to charge the content to the customer's mobile phone bill, the fee charged for the content itself isn't necessarily the final tab.

That's because the carrier separately charges for the airtime costs of transferring the file from the off-deck provider to the phone. On-deck sales don't carry such fees because the operator combines all the costs in the price it sets.

"It's not important whether they're downloading a ringtone or a full track," Begemann says. "Those charged by the megabyte or kilobyte are often reluctant to download a full song, and sometimes even a ringtone."

But the easiest solution is for operators to offer all-you-can eat data plans the way they are starting to with their voice minutes. Neither Begemann or Thumbplay's Traasdahl expect full-track off-deck sales to go live in the United States until more operators offer such a plan.

First out of the gate is Sprint Nextel, which at the end of February unveiled a pricing plan that offers unlimited voice, text, data and music usage for \$100 per month. All the other major operators offer some flavor of unlimited pricing for certain services, but none go as far as Sprint on the data-usage end.

But even so, the \$100-per-month plan limits its reach. Sprint won't divulge how many subscribers pay more than \$100 each month for their basic plan, but competitor Verizon says only 0.5% of its base pays those kinds of fees.

Digital rights management is another issue. These off-deck providers envision a service where they sell music online, via the phone or from the cable set-top box, with the resulting files interchangeable between them all, as well as with a portable device and TV stereo. Saddling the files with DRM makes that a difficult proposition.

Finally, there is the stigma that some off-deck services are thinly veiled scams. A number of European and U.S. off-deck providers have been accused of fraudulently advertising free ringtones and other content, only to lock unsuspecting customers into monthly subscriptions of between \$10 and \$50, with no easy way to opt out.

The Florida attorney general's office recently fined AT&T Mobility \$2.5 million for billing and taking a cut of such services. AT&T has also agreed to refund between \$10 million and \$40 million to customers caught in the scam, and will spend \$500,000 on a customer education campaign designed to warn users of such deceptive advertising in the future.

Florida's attorney general office is also suing the U.S. branch of Italian mobile content provider Buongiorno for allegedly operating such a practice and says that, going forward, it will go after additional wireless operators aiding these scams.

SHIFTING SOURCES OF CONTENT

Off-deck revenue catches up to revenue from wireless operator services



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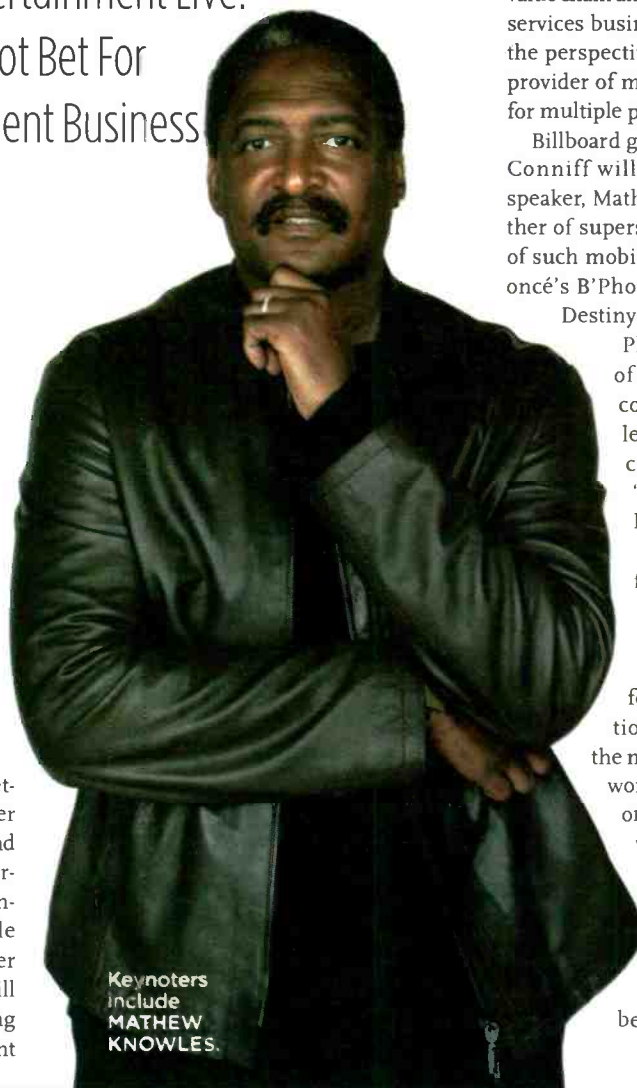
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DEALING IN VEGAS!

Mobile Entertainment Live!
Confab Is Hot Bet For
Entertainment Business



Keynote speakers include
MATHEW KNOWLES.

Now entering its third year, Billboard's Mobile Entertainment Live! has grown not only in size, but in scope and diversity—qualities that will be on display at the coming event taking place March 31 in Las Vegas.

Mobile Entertainment Live! has always been about partnerships, taking its cue from Billboard's collaboration with CTIA that gave rise to the conference in the first place. This year, in addition to partnering with CTIA to host the show the day before its CTIA Wireless 2008 event, Billboard is welcoming sister companies the Hollywood Reporter and Nielsen Mobile to the party.

THR brings its expertise in the film and TV industries, with deputy editor Andy Wallenstein on hand to conduct the mobile entertainment discussion related to those fields. He will first sit down for a one-on-one interview with NBC Universal chief digital officer George Kliavkoff during a keynote appearance, then moderate the "Video Content SuperSession"

later in the day.

Nielsen Mobile meanwhile is hosting a main-stage plenary discussion on mobile advertising, titled "Mobile Advertising and Content Adoption—Who's Dropping the Ball?" With interest in mobile advertising at an all-time high, Nielsen Mobile VP of mobile media/advertising product leader Jeff Hermann will moderate a discussion on the disconnect between mobile advertising's promise and its reality, featuring custom data from the Nielsen Co.

Other keynote speakers include RealNetworks founder/chairman/CEO Rob Glaser and Nokia executive VP of entertainment and communities Tero Ojanpera, both to be interviewed by Billboard executive director of content and programming for digital/mobile Antony Bruno, who is also executive producer of Mobile Entertainment Live! Ojanpera will focus on how the mobile phone is emerging as a strong player in the mobile entertainment

value chain and why Nokia is entering the Web services business, while Glaser will provide the perspective of a service and technology provider of mobile entertainment solutions for multiple platforms.

Billboard group editorial director Tamara Conniff will interview the final keynote speaker, Mathew Knowles, manager and father of superstar Beyoncé and the architect of such mobile entertainment deals as Beyoncé's B'Phone with Samsung and various Destiny's Child mobile games.

Plenary sessions include a "State of the Industry Debate" pitting content providers against wireless operators and a sure-to-be-controversial session outlining "What Sucks, and How Do We Fix It?"

The remainder of the day will feature three "Content SuperSessions" focused respectively on music, games and video, and three "InFocus" sessions featuring one-on-one conversations or presentations. One, on the mobile prospects for social networking, features imeem; another, on the state of venture capital investing in digital and mobile content plays, features North Bridge Capital; and the third, on the technology needed to deliver content across multiple platforms, will be covered by Level 3.

—Antony Bruno

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SMALL WONDERS
Rappers break it down
for the kids

38



IN THE SPOTLIGHT
Ryan Leslie makes
his artist move

38



KOOKY, NOT CREEPY
U.K. rockers make
a joyful racket

40



AMERICAN BEAUTY
U.S. native goes global
for Eurovision contest

40



LEONA, WITH LOVE
Lewis sets sights
on American fame

43

MUSIC

DANCE BY KERRI MASON

Moby Plays On

New Label Heralds New Approaches For Dance Vet

Ask Moby that requisite career-artist question—the one about regrets—and he won't give you the requisite answer. He does, he says, have a few.

"There are things that I've done that I think I've done badly," he says. "Some of the songs I've made, I'm really disappointed in how I mixed them. And some decisions I've made were more fueled by desperation than anything; some of the more gratuitous licensing things. But at the same time, I don't let myself regret things to the point that I'm paralyzed. You make mistakes and you learn from them."

It makes sense for Moby to be the one to introduce the era of licensing repentance. Nearly 10 years ago, he was the poster boy for the industry's newest revenue stream. In addition to selling 2.7 million copies of his 1999 album "Play" (V2), according to Nielsen SoundScan, all 18 tracks landed in movies, TV shows and advertising spots for everything from American Express to Bailey's Irish Cream. The album's drowsy electronic blues was omnipresent to the point that the former rave DJ became known more for his deal-making than his music.

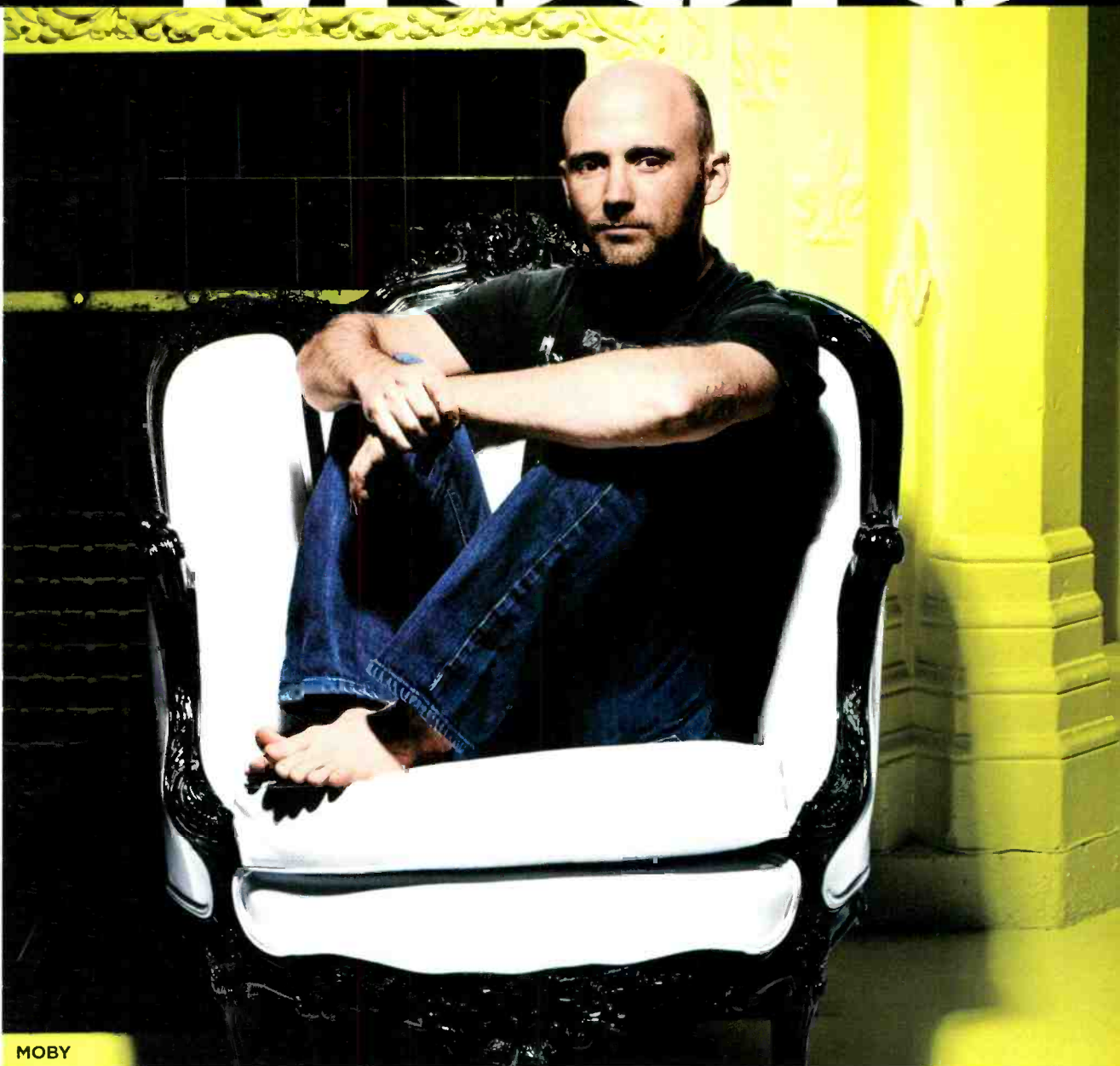
The follow-up, "18," continued in a similar vein, musically and otherwise; and 2005's "Hotel" was so guitar-driven that Moby seemed like a different animal altogether.

But new album "Last Night," out April 1, is neither too safe nor off-brand. His first effort for new label Mute is a shock of electronic energy, a combination of the pre-"Play" Moby's warehouse party beats and the polish of a multiplatinum artist. He's not trying to sell you a Toyota—he's trying to make you dance.

"We deal with a perception issue with Moby. He's very aware of it," says Bruce Kirkland, president of Tsunami Entertainment, a marketing consultancy brought in by Mute. "He gets slagged off for [the licensing], but there's no one I know who better understands the marriage between music and visuals. He can be hard on himself, but at the time it was the logical thing to do."

To get over the perceived hurdle of corporate cahoots, Kirkland seeded "Last Night" at the grass-roots level. "From day one we've been all over social networks, getting the message out there in a positive way," he says. "He had a good long lead time and he's been very active: a track on 'The Bourne Identity' soundtrack, his Degenerates DJ parties, a good presence at South by Southwest and Sundance, an accumulation of so much activity that people are feeling good about Moby right now."

They'll feel even better when they hear the music. Meant to condense an entire night out in New York—and the whole arc



MOBY

of New York dance music, starting with disco and including hip-hop—"Last Night" bops and grooves without apologies, herding today's dance-rock indie kids on the same dancefloor as their finicky "we lived through it" elders.

"We're eight years on from 'Play,' and if you take the 18-25 audience that was its predominant buyer, they're 26-33 in 2008," Kirkland says. "That's a marketing generation. Disney would put it in mothballs and pull it out again. Then there's the new audience. The record is as relevant as any being made for a college audience now. We've got a very fertile playing field here."

"My big inspiration was going out and hearing DJs in their 20s playing records I grew up with," Moby says. "There are two ongoing trends in dance: being avant-garde and cutting edge and being gently nostalgic and fun. I wanted to worry less about the first." Indeed, the album is so accessible and warmly famil-

iar that it lends itself to simultaneous, multipronged radio outreach. "There's a diversity in terms of tracks that enables us to take them to different audiences," Kirkland says. Underground hip-hop groove "Alice" is a focus track and will go to alternative and crossover. The very "Play"-like "Live for Tomorrow" goes to triple A. ("We know Moby lives in the triple A world," Kirkland says.) House throwback "Disco Lies" is the first single in Europe and will also be serviced to Billboard's Hot Club Play chart DJ panel. "The club audience is still a very big, important sector," Kirkland says. Should the demand arise, Moby says he'll tour not with "a conventional live show," but a "DJ set with some live elements. I get really excited by other people's records."

He has also started a Web site, mobygratis.com, where noncommercial or nonprofit filmmakers can download his music for free use in their projects.

>>>AS THE CROW FLIES

Fleetwood Mac—with or without Sheryl Crow in tow—is planning to be active again. Lindsey Buckingham tells *Billboard* the group is “looking at the idea of touring sometime in the first half of 2009,” possibly with some new material. In recent weeks Crow, who is friendly with Mac’s Stevie Nicks, has talked about joining the band; Buckingham acknowledges that is a possibility though he adds, “I don’t think anything is written in stone yet. I think we were all a little surprised [Crow] was announcing that to the world with such certainty.”

>>>GAME ON

Rapper the Game has set a June 24 release date for what he claims may be his final album. Dubbed “Los Angeles Times,” the Geffen set is “highly controversial,” according to the artist, who was recently released from jail on a firearms charge. “I’m addressing real issues that other artists might be scared to talk about on record; issues that need to be heard,” the Game says, without elaborating. The album’s first single, “Big Dreams,” was produced by Cool and Dre.

>>>SOUL BROTHERS

AI Green’s long-in-the-works album co-produced by the Roots’ Ahmir “Questlove” Thompson and keyboardist James Poyser finally has a release date. “Lay It Down” is due May 27 via Blue Note and features guest vocals from John Legend, Corinne Bailey Rae and Anthony Hamilton, plus contributions from the Dap-King Horns.

>>>GROBAN COMES ALIVE

Josh Groban’s Aug. 28, 2007, concert in Salt Lake City is the basis for “Awake Live,” due May 6 via 143/Reprise. The CD/DVD set will spawn a PBS special scheduled to air in June. Details are still coming together, but “Awake Live” will feature guest appearances by Angelique Kidjo and Lucia Micarelli.

Reporting by Jonathan Cohen and Gary Graff.

HIP-HOP BY JEFF VRABEL

Dino-mite!

Babies Get A Taste Of Hip-Hop On New Album

Chali 2na spent his formative years with Jurassic 5, so it’s logical that on his latest project, he just went ahead and played a dinosaur.

2na stars as MC T-Rex in “Baby Loves Hip-Hop Presents: The Dino-5,” the latest installment in the acclaimed “Baby Loves Music” series created by Ropeadope Records founder Andy Blackman Hurwitz. The series bowed in 2006 with “Baby Loves Jazz,” a lively and award-winning set that featured Sharon Jones and John Medeski; these days the “Baby Loves Disco” movement—DJ-led kid-friendly parties that take place at clubs across America in the afternoons—have taken place in nearly 30 cities. Hurwitz says the hip-hop installment, due April 1, was simply a logical extension.

“I don’t want to make any bold statements, like, ‘Oh, my kids only listen to Miles and Coltrane,’” says Hurwitz, the father of a 3-year-old and a 6-year-old. “My kids love the Wiggles, but they also do like Miles and A Tribe Called Quest. With this series, we looked at the musical landscape and saw there was definitely something to be desired: more opportunities for projects for both kids and parents.”

After the success of “Baby Loves Jazz,” Hurwitz came up with the idea about a dinosaur crew, and after a quick few calls, the Dino-5 was born. In addition to 2na, the lineup includes Digable Planets’ Ladybug Mecca (Tracy Triceratops), Brooklyn MC Wordsworth (Billy Brontosaurus) and the Roots’ Scratch (TEO Pterodactyl); spoken-word story interludes are read by poet Ursula Rucker. And the musical mastermind (and DJ Stegosaurus) is Prince Paul, who Hurwitz contacted after his kids developed a serious affinity for De La Soul’s “3 Feet High and Rising.”

“I have a 5-year-old daughter, and a lot of

the kids’ stuff that’s hip-hop-related makes me kind of cringe,” Paul says about his involvement. “So I had to see if I could bridge the gap and find a way to make it cool without having the cringe effect. I’m not going to name names, but I said, ‘Look at all the other hip-hop-related kids’ stuff. Listen to those things. We’re not doing that,’” he says with a laugh.

“Dino-5” is heavy on melody and simple, head-invading beats and includes tracks about counting (“What About Ten?”), playground shenanigans (“Sometimes I Like to Scream”) and the dangers of judging by appearance (2na’s “I May Be Big and Scary but I’m Really Pretty Nice”).

“This has been just one of those fun things that’s happened,” Hurwitz says. “It was a side project that’s moved more to the center. There wasn’t really a grand vision behind it, I didn’t sit with a Powerpoint presentation or anything. It’s this very organic thing, and the best things usually happen that way.”

Upcoming releases include “Baby Loves Salsa”; “Baby Loves Reggae,” featuring Stephen Marley; and a “Baby Loves Disco” album produced by King Britt.



ANDY BLACKMAN HURWITZ, flanked by his 3- and 6-year-old sons.

R&B BY HILLARY CROSBY

TIME TO SHINE

Producer Leslie Is Breaking Through In Front Of The Mic

While Ryan Leslie’s name might not be familiar to the average listener, the music industry is well-acquainted with the 29-year-old producer.

Now Leslie the artist is rising up *Billboard*’s Hot R&B/Hip-Hop Songs chart with the single “Diamond Girl,” from his as-yet-untitled debut album, due June 10 via Universal.

To build recognition for himself, Leslie created a strong on-line presence through two personal YouTube channels, which feature clips of him making beats in the studio.

“Ryan created the webisodes in advance for the promotional team to use with radio. They really showed his personality and how involved he is in the overall music process,” Universal senior VP of promotion Gary Marella says. “By the time we impacted the single, about half the programmers in the country felt they knew him personally.”

“Diamond Girl,” a pop-tinged track featuring an electric piano crescendo, is No. 35 on Hot R&B/Hip-Hop Songs this week. The song’s ascension during the last 12 weeks has also been bolstered by unofficial remixes from 50 Cent and Kanye West.

More webisodes are on the way and will premiere on ryanleslie.com and Universal’s YouTube channel each week, according to Universal director of digital marketing and strategy Xavier Jernigan. The “Diamond Girl” series debuts during release week and depicts Leslie as a secret agent searching for a diamond that he must exchange for his kidnapped girlfriend. The webisode will also feature the “Diamond Girl” video, directed by Chris Robinson.

On the mobile side, Universal plans to utilize its partnership

POP BY FRED BRONSON

Sounds And Vision

American Songwriter Pens Czech Eurovision Entry

Gordon Pogoda is about to become an American in Belgrade. The Canoga Park, Calif.-based songwriter has co-written the Czech Republic entry for the 2008 Eurovision Song Contest, “Have Some Fun,” by Tereza Kerndlová.

That makes Pogoda one of the few Americans to ever compete in the annual telecast, which has been running for 53 years. Working through his publisher in Belgium, Lawrence van den Eede at EMI, Pogoda noticed that Icelandic girl group Nylon was looking for material. At the same time, he was in discussions with producer Stano Simor, who splits his time between Belgium and the Czech Republic, about co-writing songs.

They teamed up to write “Have Some Fun” and submitted it to Nylon, but nothing happened. “So Stano submitted it to Universal in the Czech Republic and they had an artist, Tereza Kerndlová, who was part of a duo,” Pogoda says. “She was doing a solo album and I ended up with four cuts on the album.”

Kerndlová recorded Pogoda’s “Tell It to the Rain” and was con-



LESLIE

with mobile fan club company Mozes. Fans will be able to leave Leslie phone messages and in return they will receive voice mail from the artist, along with tour, video and music content.

Leslie has been signed to Universal as an artist since 2003, but wound up selling what was intended to be his first single, "Hot 2Nite," to the reunited New Edition for its album "One Love." "That was the perfect entry into the music business," he says.

After hearing "Hot 2Nite," Sean "Diddy" Combs attempted to sign Leslie to an artist deal via his Bad Boy Entertainment. But because Leslie was under contract to Universal, Combs inked him to a production deal instead. Under the tutelage of veteran Bad Boy producer and New Edition member Michael Bivins, Leslie cranked out such songs as Cheri Dennis' "I Love You" and Donnell Jones' "Better Start Talking" until he discovered model-cum-singer Cassie at Combs' birthday party in 2005.

Leslie worked their first pairing, "Me & U," to New York club DJs, securing a local hit before the song broke nationally. It eventually peaked at No. 1 on the Billboard Hot 100 and has sold 1 million digital downloads, according to Nielsen SoundScan.

Combs heard the song while out one night at New York's Bungalow 8, inspiring him to secure a distribution deal for Leslie's label/production company, Next Selection, via Bad Boy Entertainment, along with a joint artist deal for Cassie.

Now, with Universal's help, Leslie is hoping to transcend his Internet celebrity and make an impact with his own music.

The debut was written entirely by Leslie. His signature pop-driven production style is on display on tracks like "Baby U R Fly," which features an acoustic guitar-driven melody, sprinkled with high-pitched flutes and keys as Leslie sings and raps. "It's almost surreal that five years after being signed, everyone's excited about a record that I have for myself," he says. ...

sidering that composition for her Eurovision entry. "Ultimately we decided it would be better to go with 'Have Some Fun,'" Pogoda says.

"Have Some Fun" won the Czech Republic national final, making it that country's second entry in Eurovision. Last year, the Czech Republic made its debut at the Pan-European affair with "Mala Dama" by Kabat. The hard rock song finished last in the semifinal and did not qualify for the Eurovision final.

The poppier "Have Some Fun" will be one of 43 entries in this year's contest. For the first time, there will be two semifinals, broadcast May 20 and 22. There will be 19 songs competing in each, with 10 moving forward from each into the May 24 final, to be held at Belgrade Arena. They will join the five pre-qualified entries, which include the host country and last year's winner, Serbia, as well as the "Big Four": the United Kingdom, Spain, France and Germany.

Pogoda hasn't booked his flights yet but has been in touch with the Czech delegation about attending. "I'm very excited about going," he says. "It's such a huge event. If my song were to win and I wasn't there to go onstage and get the award, I'd feel terrible. And I want to be part of an event where you can meet all these people from 43 different European countries." ...



POGODA

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YOUR GUIDE TO UNSIGNED BANDS COMPILED BY KATIE HASTY

>>> JOE PURDY

Contact: Brian Klein, manager, radioneck@mac.com

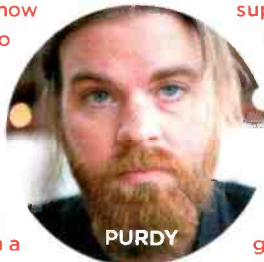
Shortly after Joe Purdy signed a publishing deal with Warner/Chappell in 2004, he got a phone call from TV producer Brian Burk. "He said, 'I'm working on this new TV show called "Lost," and it airs in a week. I need you to write me a song about being stuck on an island,'" Purdy recalls. The singer/songwriter plucked from his archives a frankly cheerful-sounding suicide ballad called "Wash Away" and the track was played over speakerphone to the show's producers. "They said, 'Great, can you make it 40 seconds longer?' I played it live right there and tacked on a bridge," Purdy says of the tune, which aired during the show's first season.

TV, in a way, is what keeps the 27-year-old Arkansas native on the road. He's scored six placements on "Grey's Anatomy" with such songs as "I Love the Rain the Most" and "San Jose." "Can't Get It Right Today" can be heard in a new commercial for Kia cars and "Rainy Day Lament" was placed on "House." "I take all the money from that and then just blow it all going on tour," Purdy says.

Writing "mostly sad bastard" music, Purdy has sold more than 201,000 digital song downloads in the United States, according to Nielsen SoundScan. He's also released nine full-length albums, produced in an imagined race against the clock. "I always had it in my mind that I was going to die at the age of 27," he says with a laugh. "So I wanted to get a lot done."

After moving to Los Angeles, Purdy started "working four jobs and hitting open mics." He resisted signing to any labels after lunch courtships would turn into reps "spewing bullshit." He found the right deal only when a rep from Warner/Chappell sat him down after a showcase at South by Southwest. "I needed something that let me put out as many records as I want, that got me enough money for a studio and some boys to make a band and go on tour."

However, Purdy adds, "I lose the bank whenever I play live. It'd be great to have a label that helps me out in that respect, but then I have to listen to them talk all day long." —Katie Hasty



PURDY

>>> DON TETTO

Contact: Fabio Acosta, akosta@mac.com

Think of the term "Colombian music" and what comes to mind might be a traditional cumbia or vallenato, or perhaps pop superstars Shakira and Juanes. But Bogotá-based indie rock band Don Tetto isn't content to play festivals and clubs in its home city: Its influences are international, as are its aspirations.

The quartet, which released its debut album "Lo Que No Sabías" on Colombian label Cabeza de Ratón last year, is part of the "happy punk" movement sweeping parts of Latin America. Singer/guitarist Diego Pulecio cites Blink-182 and Metallica as primary influences. The group's melodic punk has found a radio audience via Bogotá rock station Radioactiva, which started playing Don Tetto's songs and booking the band at events after the group won the station's battle of the bands in 2003. A slew of club gigs and festivals, including Colombia's massive Rock al Parque, followed.

Don Tetto has some heavy hitters backing it, including former EMI Televisa marketing and promotions VP Pietro Carlos and touring veteran Jorge Naranjo. As the group's management discusses label deals for worldwide distribution, "Lo Que No Sabías" got a March 25 U.S. digital release from 786 Music.

Don Tetto has enjoyed spins from Latin radio stations in Chicago and Texas and is booked for radio concerts in those places; additionally, the act is slated to perform at the BMI Latin Alternative Music Conference this July in New York. U.S. promotion extends to bilingual video channels and an artist-of-the-month pick on Spanish-language portal terra.com. —Ayala Ben-Yehuda



DON TETTO

>>> TEN MINUTE TURNS

Contact: Adam Lekach, manager, adamlekach@hotmail.com, 732-996-4408

Visual and audio art go hand in hand with Brooklyn's Ten Minute Turns. Songwriting principals Alan Foreman and Roger Mason met while at the Rhode Island School of Design (RISD), where "there were no other musicians," according to Mason. They made music together at house parties and eventually made their way to New York. Foreman started work at cartoon company Animation Collective, while Mason became roommates with multi-instrumentalist Jacquee Novak, who later became his girlfriend and joined the band. ("Though, we can't remember in what order that all happened," she says with a laugh).

Mason's boss at Animation Collective caught on to the group's buoyant music—which blends Foreman and Mason's dueling lead vocals, guitars and quirky noise samples—and matched them with a new project, the kung fu Nickelodeon cartoon "Three Delivery." Ten Minute Turns now is charged to compose the show's score and wrote the theme song. The show has been picked up for syndication in the United States, United Kingdom, Australia, France, Canada and beyond.

In another visual endeavor, the band (which also includes drummer Jason Schultheis and guitarist Peter Forcucci) can be seen in naked-seeming suits in the dazzling music video for its song "Long Night Drone." Directed by RISD cohort Neil Forman, the video was recently accepted into the Los Angeles and New York International Independent Film & Video festivals. —KH



ROCK BY PAUL SEXTON

Kick Out The Jams

The Kooks Jump-Start New EMI Regime

When English pop-rock act the Kooks released their debut album early in 2006, they were just another aspiring quartet with a couple of top 40 singles to their name. Two million worldwide album sales later, according to EMI, the stakes are rather higher for the follow-up.

The BRIT School graduates, based in Brighton on England's South Coast, succeeded beyond their most optimistic expectations with "Inside In/Inside Out," a multiplatinum U.K. success fueled by hit singles including "You Don't Love Me," "Naive" and "She Moves in Her Own Way."

Now the Kooks' sophomore set, "Konk," out internationally April 14 on Virgin and a day later in North America on Astralwerks, is an early test for the new EMI regime.

"It's going to be fine, as long as they keep putting out great

records," lead vocalist/rhythm guitarist Luke Pritchard says. "I do think the streamlining is a good idea. Some of our great friends work at the label and for them it's really shit, and the way they've gone about it is pretty harsh, but the whole idea of it is right. Now, hopefully, it should revert back to being more about the music, signing less acts and working hard."

Virgin U.K. marketing manager Kelly Bush says recent personnel departures at EMI have not affected the label. "For me, day to day, nothing's changed, and the vibe at Virgin's really good because everyone's so busy," she says.

Bush says the Kooks campaign will reflect EMI CEO Guy Hands' declared enthusiasm for the digital space. "A lot of [the early success was] through building a fan base and speaking to them every week on e-mail," she

says, adding, "Obviously, the new structure will focus a lot more on that, because that's the way forward."

The new album, also available in a two-disc edition with eight live or acoustic versions, will benefit from increased online advertising and e-tail promotion, such as a live version of the single at U.K. weekly NME's new online store.

Astralwerks GM Glenn Mendlinger says, "One of the main themes in the new structure will be global reporting functions. This will allow us to work more collaboratively across all of EMI worldwide and use best practices from territory to territory."

Nielsen SoundScan reports U.S. sales of 104,000 for "Inside In/Inside Out," but Mendlinger says the album also generated nearly 300,000 individual track downloads.



"We're going to greatly benefit from having a simultaneous worldwide release on this record," he says, "which offers us much more access to the band, more U.S. touring and the advantages of simultaneous digital marketing that impacts globally."

The new album is titled after the studio owned by the Kinks' Ray Davies where, like the debut, most of it was recorded with producer Tony Hoffer.

Worldwide first single "Always Where I Need to Be" is airing on BBC Radio 1 and 2 and Virgin Radio; it was serviced to U.S. radio March 3. Mendlinger, speaking of "Kooks mania" at alternative radio, points to early adds at KITS (Live 105) San Francisco, KNDD Seattle and others.

"The band has already done a performance on 'Late Night With Conan O'Brien,'" Mendlinger says, "and we're targeting more

TV for their spring tour," booked by Steve Ferguson at Paradigm. U.K. commitments include a 10-date tour in April and an appearance as second headliners at the June 15 Isle of Wight Festival.

The new album shows the Kooks' sound maturing, but still features the band's trademark immediacy.

"Our music has layers," Pritchard says. "We're not trying to do indie-schm indie or heavy rock. We love pop music." ...

GLOBAL PULSE

EDITED BY TOM FERGUSON

>>> BUSY LIZZIE

Copenhagen-based music/media company ArtPeople is aiming to launch its star artist, electro-pop vocalist Lizzie, overseas.

According to Nielsen Music Control, Lizzie's Danish chart-topping single "Ramt I Natten" has sold more than 42,000 downloads since its November 2007 release, making it the biggest-selling download in Denmark since it began logging digital sales two years ago. The single has topped the IFPI Denmark/Nielsen Music Control chart for three months.

Lizzie's debut album of the same name was released domestically in February, peaking at No. 5, with shipments to date of 15,000 units, according to ArtPeople.

Company CEO Jan Degner says he is in talks with various labels for releases in the Nordic countries, and is having English-language lyrics for the title track written for potential international release.

Founded five years ago by former Sony Denmark managing director Degner, ArtPeople is a music/video label and

a concert booking/management operation.

Degner says the international marketing of Lizzie—booked, published and managed by ArtPeople—will be the next phase in the company's expansion strategy. "The 360-degree model is the only way," Degner says. "Nowadays coffee shops are record companies, and I wouldn't be surprised if telephone companies were next. How we're doing it is the only route forward for a music company." —Charles Ferro

>>> BATT MAN

British industry veteran Mike Batt wears many hats—songwriter, label founder and deputy chairman of trade body the BPI. But the man who discovered singer/songwriter Katie Melua—and co-wrote, produced and managed her to multimillion-selling success with his Dramatico company—is focusing again on the role of artist in his own right.

Released March 24 in the United Kingdom on Dramatico (distributed by Pinnacle), "A Songwriter's Tale" features new recordings of many of

Batt's best-known songs. They include "Bright Eyes," a British No. 1 in 1979 for Art Garfunkel; "The Closest Thing to Crazy," co-written with (and a hit for) Melua; and "A Winter's Tale," "Please Don't Fall in Love" and "I Feel Like Buddy Holly," which clicked for David Essex, Cliff Richard and Alvin Stardust, respectively.

The album was released in late January in Germany, distributed through Rough Trade. Batt, published by Dramatico and Sony/ATV, has also acquired his back catalog from Epic/Sony BMG, and will reissue it worldwide between now and May as six double-CD sets on Dramatico. Batt initially came to the fore as creator of top-selling spinoff records by '70s children's BBC TV characters the Wombles. Subsequently, he says, "my albums were very successful in Europe, but they weren't really taken seriously in the U.K."

—Paul Sexton

>>> SIGNING OFF

UB40 vocalist/guitarist Ali Campbell exited the globally successful reggae act after 28 years in January, blaming "miscommunication" with those handling the band's business affairs.

But the artist is moving

swiftly to keep his own lines of communication with fans open via his first live shows as a solo artist. On a 12-date U.K. tour that kicks off June 3, booked by AAA Entertainment, Campbell will perform songs from his October 2007 album "Running Free" (Crumbs/Absolute/Universal) and 1995 debut "Big Love" (Virgin), plus favorite reggae numbers. Dates across Europe, Japan and South Africa are planned.

The U.K. tour is preceded April 3 by a show at London's Royal Albert Hall featuring several guests from "Running Free," including Smokey Robinson, Katie Melua and Sly & Robbie. "I tried to do something different and fresh with 'Running Free,'" Campbell says. But, he adds, "a lot of people say it sounds like UB40." The album has been certified gold (100,000 shipped) in the United Kingdom.

Recording of a third solo outing, tentatively titled "Flying High," will begin "at the end of the year," says Campbell's manager Kim Revie of London-based RSM. "Running Free" has rolled out in most Continental European markets through Edel; Revie says a North American deal is being finalized.

—Kwaku



LIZZIE

LIZZIE: ARTPEOPLE; KOOKS: TIMOTHY NORRIS

THE BILLBOARD REVIEWS

ALBUMS

COUNTRY

GEORGE STRAIT

Troubadour

Producers: Tony Brown, George Strait
MCA Nashville

Release Date: April 1

▶ George Strait is one of music's most consistent hitmakers for a reason—he knows a hit song when he hears one and he only sings it if it fits him. "Troubadour" is chock-full of classic Strait. "I Saw God Today" is a perfect example of a track that speaks to the country core, while the title cut finds the singer reconciling his age with how old he feels. "When You're in Love" cleverly equates romance with a vacation destination ("There's so much to see and do when you're in love"), and "River of Love" will have women swooning at King George's invitation to a "stream of kissin' about 10 miles long." "House of Cash," with Patty Loveless, is a powerful tribute to the loss of the Cash family home to fire a year ago.—KT

JOSH GRACIN

We Weren't Crazy

Producers: Marty Williams, Brett James
Lyric Street

Release Date: April 1

▶ Before Carrie Underwood and other "American Idol" alumni came to Nashville, season-two finalist

Josh Gracin helped prove reality show stars could find a home in country music. But after scoring three top five singles, including 2005 No. 1 "Nothin' to Lose," Gracin struggled to reconnect at radio, and his second album has been long in coming. Now on the strength of a coming-of-age title cut, fans will be happy to know this solid follow-up is at hand. "Favorite State of Mind" stands out for its sheer energy, while "Livin' It Up," which includes the much-used line "I can sleep when I die," has an '80s rock feel. And the simply written "Unbelievable (Ann Marie)," which Gracin penned for his wife, might be this decade's "Amazed."—KT

DANCE

MOBY

Last Night

Producer: Moby
Mute

Release Date: April 1

▶ Madonna, Seal: Big pop stars who started as dance artists have circled back to the floor on their latest albums. But "Last Night," Moby's homage to/reconstruction of New York dance music during the course of his 42-year lifetime, is the only one that causes the desired effect: making you feel about the artist the way you did when you first heard him. The guy who sold millions of

R.E.M.

Accelerate

Producers: Jacknife Lee. R.E.M.
Warner Bros

Release Date: April 1

R.E.M.'s first album in four years shoehorns 11 tracks of jagged guitars, quick and dirty drums, and Michael Stipe's gruff keen into 34 minutes, rocking with a blacker, blunter edge than "Document," "Green" or "Monster." Armed with deadpan "wow's" and "T-Rex moves" honed from 1996's "Wake-Up Bomb," Stipe limns politics, the media and the velocity of modern life with gimlet eyes, from the strutting "don't turn your talking points on me" of "Living Well's the Best Revenge" to the candid "uncertainty is suffocating" of the title track. A '70s jukebox grit dominates "Mansized Wreath," while Peter Dinklage's cool riff for first single "Supernatural Superserious" strikes like a cartoon mallet. "Accelerate" may not stun on impact like some R.E.M. records, but it's still habit-forming.—JL



records by stretching gospel samples into lush sonic pastiches is still here—just listen to "Live Tomorrow." But so is the one who created '92 rave anthem "Go"—the frantic piano riff and snare rolls of "Stars" give him away. Then there's the best '80s-style radio-friendly house track since the '80s ("Disco Lies"), and Kudu vocalist Sylvia Gordon closing it down with an apocalyptic torch song. Forget "Play." This is the definitive Moby album.—KM

LATIN

AKWID

La Novela

Producers: Francisco Gómez, Adolfo Valenzuela, Omar Valenzuela
Univision

Release Date: March 11

▶ This sibling duo of brothers Sergio and Francisco Gómez broke ground nearly a decade ago by blending traditional banda beats with rap and hip-hop. Here, the brothers expand their sound by incorporating a broad variety of regional Mexican rhythms—from norteño to cumbias adorned with rippling accordions—as the basis for tales of growing up poor in the hood. This mix of grittiness and sophistication strikes just the right note, achieving cohesiveness despite a changing cast of guest acts that includes Fidel Rueda,

Voces del Rancho, Los Tucanes de Tijuana and Jenni Rivera (on a clever English-language track). With its perpetual change of pace in music and lyrics, "La Novela" is riveting, and it works as a vehicle for singles and as a stand-alone piece of music. Equally important, it's an example of on-target evolution within a niche genre.—LC

ROCK

VAN MORRISON

Keep It Simple

Producer: Van Morrison
Lost Highway

Release Date: April 1

Forty years on, a new Van Morrison album is still welcome. "Keep It Simple" is his first collection of all-new material since 2005, and as the title hints, there's not a lot of embellishment, just a kind of basic, rhythmic and melodic flow. "That's Entrainment" is one of the better tunes, the title referring to Morrison's word for hitting the sweet spot in a situation or performance. "How Can a Poor Boy" shows his streetwise side, with what sounds like a Hammond B-3 providing the muscle. "Don't Go to Nightclubs Anymore," a declaration of domestication, is either a brazen rewrite or affectionate tribute to Duke Ellington's "Don't Get Around Much Anymore." The album is front-loaded with these relatively energetic tracks. Much of the

rest ("End of the Land," "Song of Home") is resigned, reflective and spiritually attuned, but not always keenly focused.—WR

POP

FERRAS

Aliens & Rainbows

Producers: the Matrix, Gary Clark
Capitol

Release Date: April 1

▶ This Los Angeles-based singer got a boost last month when "American Idol" used his single "Hollywood's Not America" to bid farewell to contestants departing the show. Judging by the sound of his first full-length, though, it seems likely that Ferras (who was born in small-town Illinois before being whisked away to Jordan by his recently divorced dad) thinks America is Hollywood. "Aliens & Rainbows" is an action-packed collection of high-gloss piano-pop production numbers in which the scenery counts for just as much as the sentiment. Like Mika (a fellow Westerner with Middle Eastern roots), Ferras is rarely satisfied with just one mood or mode; the dozen tracks here juxtapose loud grunge guitars and sleek synth-rock beats, while his lyrics swirl drama-kid melancholy with

brat-pack jubilation. A rollicking good time.—MW

R&B

DAY26

Day26

Producers: various
Bad Boy

Release Date: March 25

▶ Certain members from Day26 clashed while on MTV's "Making the Band," the reality show that brought them together. But on its debut, the Sean "Diddy" Combs-chosen quintet comes together harmoniously to deliver a sultry, midtempo-driven set pleasantly suggestive of former Bad Boy group 112. There's little doubt what's on its mind on tracks like "I'm the Reason," the piano-laden "In My Bed" and "Co Star" ("I just want to be a part of your show," they sing). Luckily, a more nuanced take on physicality can be found on the Bryan-Michael Cox-produced "Are We in This Together," which questions a lover's loyalties over a pulsating beat, and on the regretful "Since You've Been Gone," about missing a past flame.—MC

SOUNDTRACK

THE ROLLING STONES

Shine a Light

Producers: The Glimmer Twins

SUN KIL MOON

April

Producer: Mark Kozelek
Caldo Verde

Release Date: April 1

▶ With a Modest Mouse covers collection out of his system, Mark Kozelek is back to sketching his signature tales of love poisoned by expectation on his second album as Sun Kil Moon. Evenly divided between the distorted guitar epics of the last two Red House Painters albums ("The Light") and spartan voice-and-acoustic confessionals ("Lucky Man"), "April" is the aural equivalent of that heart-break that never heals. "Moorestown" and "Blue Orchids" set the bar high, with Kozelek's fixation on little details ("Her walls are Mediterranean blue/Her baby sister picked the hue") setting crystalline scenes. Kozelek never sugarcoats; the sting is almost tangible when he chronicles a failed romance on "Tonight in Bilbao," and the loss of a loved one is literally as haunting as a ghost on "Unlit Hallway," the first of two ace pairings with Will Oldham. Throughout, Kozelek connects memory to emotion with masterful strokes.—JC



THE BLACK KEYS

Attack & Release

Producer: Danger Mouse
Nonesuch

Release Date: April 1

▶ Throughout the course of four proper albums, the Black Keys hewed to a no-nonsense formula: guitar, drums, vocals, period. It was so satisfyingly simple and raw it's likely the duo could have successfully deployed it again. But, to paraphrase the old saying, you can't know what you've been missing until you've had it, and on "Attack & Release," we have it. Danger Mouse, the first producer to work with the Keys, takes on a role akin to gardener: He nurtures the duo's innate musicality, allowing its elemental blues-rock to bloom into something far grander. Clever but tasteful arrangements and an impeccable shine make songs like "Same Old Thing" seem anything but. The heavy, dirge-like "Lies" and the playful, faux-spooky "Psychotic Girl," which melds whimsical keyboard with earthy banjo and slide guitar, are but two of many highlights.—SV



THE BILLBOARD REVIEWS

SINGLES

Interscope

Release Date: April 1

▶ Moving from stadiums to ballrooms, the Rolling Stones performed two shows at New York's Beacon Theater in October 2006, filmed by Martin Scorsese for this documentary, which opens April 4. The accompanying live album captures the pure magic of a high-energy rock show performed in a small venue, offering a mix of crowd-pleasers ("Jumpin' Jack Flash," "Brown Sugar") and set-list oddities like the cheeky "Some Girls" or the feverish, rarely played "She Was Hot," which sizzles with mean guitar licks. Mick Jagger and the boys throw a curveball and bring out Christina Aguilera, who rocks her vocal acrobatics on "Live With Me," and Jack White of the White Stripes guests on "Loving Cup," one of the best moments. Much more dazzling than the guest list: More than 40 years into their career, the Stones sound raw and dangerously alive.—*SP*

VARIOUS ARTISTS

In the Name of Love:

Africa Celebrates U2

Producers: Shawn Amos, Paul Heck
Shout Factory

Release Date: April 1

★ This deal is simple: Some of Africa's most celebrated musicians take on the music of U2. It would have been very difficult to screw up this idea and, indeed, it's apparent from the opening track—Benin native Angélique Kidjo's high-powered cover of "Mysterious Ways"—that this album is a rare beauty. Every act lays down its own vibe. Vieux Farka Touré works

a wicked, distinctly Malian groove on "Bullet the Blue Sky" while singing in three languages. South Africa's Soweto Gospel Choir delivers a thunderous cover of "Pride (In the Name of Love)," and fellow South African Vusi Mahlasela handles "Sometimes You Can't Make It on Your Own" with a depth of emotion that typifies his own tremendous body of work.—*PVV*

NEW & NOTEWORTHY

LOS CAMPESINOS!

Hold On Now, Youngster

Producer: David Newfeld
Arts & Crafts

Release Date: April 1

★ Lyrical references to Spider-Man, LiveJournal and "The Breakfast Club" can only mean one thing—another young, hip band that's a byproduct of the quote-unquote MySpace Generation. Enter Welsh septet Los Campesinos!, a group that might keep tabs on an ex and her new K Records T-shirt-wearing boyfriend via Facebook photos, but so what? They don't care, and neither should we. Because it's precisely that wry self-awareness that gives the group's full-length debut such a kick. Not to mention the music here is catchy as hell. Like a Red Bull-fueled Belle and Sebastian, a less self-deprecating Arctic Monkeys or an easier-to-swallow Architecture in Helsinki, Los Campesinos! delivers palatable twee, a sugar rush just sweet enough to prevent you from crashing down. Chock-full of glockenspiel, keyboards, hand claps and boy-girl harmonies, "Youngster" is playful and fun.—*JM*

LEGEND & CREDITS

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

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PICK ▶: A new release predicted to hit the top half of the chart in the

corresponding format.

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

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

POP

LIL MAMA FEATURING CHRIS BROWN & T-PAIN

Shawty Get Loose (3:32)

Producer: T-Pain

Writers: N. Kirkland, T-Pain, C. Brown

Publishers: various
Zomba

▶ Her "Lip Gloss" ain't the only thing poppin' this spring. Lil Mama follows that top 10 debut from last summer with a caffeinated shot of fun in "Shawty Get Loose" with can't-miss hitmakers Chris Brown and T-Pain. One of the most buzzed-about artists from 2007 and hip-hop's most consistent rising MC—at only 18—Lil Mama, who writes her own rhymes, accompanies this one with a futuristic video reminiscent of Michael and Janet Jackson's 1995 "Scream"—poignantly dedicated to Lil's mother, who recently passed. This Mama would certainly make her proud. More flavors are coming April 29 when "VYP (Voice of the Young People)" drops on your block.—*MM*

COUNTRY

GARTH BROOKS

Midnight Sun (3:44)

Producer: Allen Reynolds

Writers: J.L. Niemann, R. Brown, G. Brooks

Publishers: various
Pearl Records

▶ Garth Brooks' latest release from "The Ultimate Hits" is a slice of honky-tonk heaven. The song opens slow and stately, describing one tired cowboy whose "tail is dragging." It then rips into a spirited chorus, signaling that the party has begun as the cowboy hits his favorite watering hole and kicks up his heels, with Brooks narrating: "Find a looker, have her hold my keys/ And tell her later we'll be needing these/ Grab a cold one, turn it upside down/ To that honky-tonkin' sound." Here's the kind of good-timin', beer-drinkin' party anthem that has always been a country radio staple. Brooks practically wrote the handbook on how to deliver this kind of hit with personality and fun-loving charm. Chalk up another winner for Oklahoma's favorite son.—*DEP*

ROCK

P.O.D.

Addicted (3:32)

Producers: Jay Baumgardner, P.O.D.

Writer: P.O.D.

Publishers: Ripped Off/Marco Curiel Firematic, ASCAP
INO/Columbia

P.O.D. celebrates the reunion of its original lineup with "When Angels & Serpents Dance" (April 8), but the party has already fallen flat. The record is midtempo and experimental (no crime there), yet lead single "Addicted" was probably chosen to reassure that the band is still playing socially conscious rock—which would be fine if "Addicted" wasn't as harmless as aspirin. Down-tuned guitars make the track sludgy, as vocalist Sonny Sandoval misfires with an off-kilter rap that leaves him sounding winded. He claims to feel "electrified, I'm so high" on a track that can knock you out like Valium; however, PDs seem to be embracing this "addiction." We're holding out for the disc's "End of the World."—*CLT*

MGMT

Time to Pretend (4:23)

Producer: Dave Fridmann

Writers: A. VanWyngarden, B. Goldwasser

I NINE

If This Room Could Move (3:36)

Producer: Chad Kroeger

Writer: I Nine

Publisher: Uhmtakah, BMI
Ten Star/J

I Nine catapulted out of native South Carolina when Cameron Crowe invited the quartet to appear on the motion pic soundtrack to his " Elizabethtown." At year-end 2007, it grazed the adult top 40 top 25 with "Seven Days of Lonely," the debut from upcoming CD "Heavy Weighs the King"—but that pep pill was a mere taste of the group's prowess. Sunny follow-up "If This Room Could Move" is garnering hype because Chad Kroeger produced—all well and good—but bragging rights are earned on its own merits: an ambrosial vocal from Carmen Keigans, a divine start-and-stop tempo, and instrumental elements that blend '90s jangle-rock with Britpop. On record, the band sounds like a blissful union of Jewel and Sixpence None the Richer—if more Avril Lavigne live. With two exquisite singles in a row, I Nine is counting down to name-brand status. Utterly superlative.—*CT*



Publishers: Old Man Future/Sadguitarius, SESAC
Columbia

Indie-pop connoisseurs know that Brooklyn has become a spawning pool for droves of innovative, genre-splicing bands. MGMT's "Time to Pretend" originally appeared on the duo's 2005 Cantora Records' indie EP, but merits a remastered encore on Columbia debut "Oracular Spectacular." The contagious, beat-driven track's

layered synthesizers drone and sparkle, as Andrew VanWyngarden and Ben Goldwasser proclaim helplessness over choices they make—and consequences sure to follow. Timely and intelligent—and coyly psychedelic—"Pretend" projects the band's mission statement and a poignant insight into the minds of America's disillusioned twentysomethings.—*KW*

TRIPLE A

NEWTON FAULKNER

Dream Catch Me (3:57)

Producer: Mike Spencer

Writers: C. Hunt, N. Faulkner, G. Mills

Publishers: various
Columbia

▶ A gifted guitarist with a powerful post-grunge croon, 23-year-old U.K. import Newton Faulkner had a huge hit at home with this acoustic-based soft-rock anthem, which combines pure pop melody with an organic, handmade feel. The soul-searching signature track from debut "Hand Built by Robots" develops a breezy hook so effortlessly infectious, it's destined to soar beyond triple A radio, where it's building right now. More Eddie Vedder than Jack Johnson, Faulkner's voice is full of yearning, suggesting someone who has never seen a beautiful tropical beach, but keeps dreaming about it every night.—*SP*



JESSE McCARTNEY

Leavin' (3:36)

Producers: Christopher "Tricky" Stewart, Terius "The-Dream" Nash

Writers: C. Cole, C. Stewart, T. Nash

Publishers: various
Hollywood

Good thing Tricky and The-Dream make house calls. Popster Jesse McCartney was looking like a one-hit wonder with 2004 top 15 "Beautiful Soul." But thanks to the writing/production duo that rained—uh, reined—in Grammy Award-lauded "Umbrella" for Rihanna and penned hits for Mary J. Blige and Mariah Carey, the (almost) 21-year-old sheds boyhood ways. "Leavin'" is a funk-lite confection that, on the surface, is hookier via its amusement park-inspired instrumentation and McCartney's "Uh-oh-oh-oh" chant than anything he readily contributes—that is, until you catch the steamy make-out videoclip (banned by the Disney Channel!). Then it all comes together: du jour pop-R&B production with a visual that will prompt young ladies to pin McCartney beside Jonas Brothers on bedroom walls. Top 40 has bitten the bait, with "Leavin'" fully ignited. From his upcoming third—and aptly titled—"Departure," due May 20.—*CT*



BY SUSAN VISAKOWITZ

A LOT TO 'LOVE'

U.K. Superstar Leona Lewis Tops The Hot 100

Leona Lewis has definitely got the "X Factor." The U.K.-born singer, who was discovered on the British talent show of that name in 2006 and went on to break numerous chart records in her homeland the following year (Billboard, Dec. 1, 2007), is well on her way to proving her music has lost nothing in translation on U.S. shores.

"Bleeding Love," the first single from Lewis' album "Spirit" (due April 8 on Syco/J), vaults to the top of the Billboard Hot 100 this week, making her only the third U.K. solo female to have a No. 1 hit with

her first single. The song's 8-1 jump comes amid an 82% spike in digital sales following her March 17 performance on "The Oprah Winfrey Show."

"Bleeding Love" also climbs 2-1 on Hot Digital Songs and breaks the top 20 on Radio & Records' CHR/Top 40 chart, going 22-14 with an increase of 794 spins, the second-largest gain this week.

RCA Music Group executive VP/GM Tom Corson says Lewis' performance on "Oprah" was "a magical moment. What you saw of her on the couch—that's the real her. She's good-natured,

humble and hardworking, all of which comes across onscreen."

Indeed, making use of the medium that helped Lewis win over the hearts of Brits lies at the center of the U.S. marketing campaign. "You'll be seeing a lot of her on TV," Corson says.

RCA Music Group senior VP of marketing/artist development Scott Seviour adds, "It's so important that while radio is happening and while her story is getting out through blogs and the press, she's doing these TV performances, because we don't have the luxury of a 24-month buildup here.

"In Britain, people saw her on 'X Factor' and then followed her as she worked on her album," he continues. "But she's a new artist to America, and so we're trying to establish that emotional connection. And TV lets her show off that voice."

The singer performed March 24 on "The Tonight Show With Jay Leno" and hits "Good Morning America" April 4. During release week, she'll appear on several programs, including "Live With Regis and Kelly" and "The Ellen DeGeneres Show."

Lewis says she's thrilled to be introducing herself to American audiences. "A lot of ['Spirit'] was recorded here—the majority of it, actually," she says. "So it's amazing that I get the chance to now share it here."

She adds, "I'm not taking anything for granted. This opportunity is extraordinary and I know a lot of people would love to have the chance I've got. I'm working the hardest I can and just want to keep going."

Corson isn't taking anything for granted, either. "She's obviously a massive success story in the U.K.—but the task of converting that success is a difficult one. What works internationally doesn't always connect to U.S. audiences."

To that end, what Corson calls a "U.S.-friendly" video for "Bleeding Love" was placed in rotation here, and the U.S. edition of "Spirit" contains two new songs alongside several new mixes.

"It's been a great team effort between Syco and J to position her in this market, and it really started with the A&R process and the crafting of a record that's perfect for the U.S.," Corson says. "We believe we'll get four [or] five singles deep on this album. Hopefully, this is the dawn of a new career." ■■■

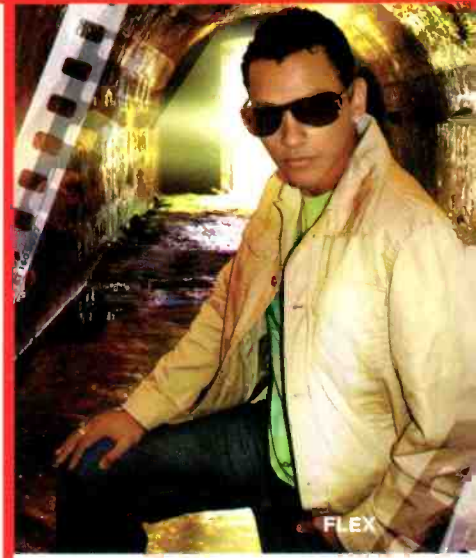


CHART MUSCLE: FLEX REIGNS ON TWO LATIN TALLIES

In a rare feat usually reserved for established superstars, newcomer Flex is No. 1 on Billboard's Hot Latin Songs and Top Latin Albums charts this week with his single and album on EMI Televisa, "Te Quiero."

The Panamanian singer, who calls his brand of poppy rhythmic music "the romantic style" or "romantic reggae," may be the first artist in the reggaetón vein to break stateside as a result of his success in Mexico—not Puerto Rico.

Having topped the sales and airplay charts in Mexico last fall, Flex (who is known as Nigga in Mexico; his real name is Felix Danilo Gomez) released his album in January in the United States. But his whirlwind American publicity tour is just a month old.

Following a recent promotional stint in New York, Flex's single registered a 16% radio audience gain, with tropical WSKQ and pop WPAT upping their spins, according to Nielsen BDS. Indeed, the song has been embraced across Latin formats, from rhythm to pop and tropical. "Te Quiero" also re-enters the Billboard Hot 100 this week at No. 99.

The album of the same name is in its third week at No. 1 on the Top Latin Albums chart.

Flex told Billboard in December that his other moniker came from a fellow Panamanian singer who "said I sang like a black guy from Jamaica." For stateside release, Flex recut parts of the album where he makes references to his Mexican stage name, and the CD packaging was reprinted with his original DJ name, which was Flex.

Coming off a slew of national appearances on such Spanish-language TV shows as "Despierta America" and "Escandalo TV," Flex is currently promoting his music in Puerto Rico.

—Ayala Ben-Yehuda

SHE'S 'BOSS': KRISTINE W ENJOYS DIY DANCE HIT

She might be an eternally coifed, former Vegas showgirl, but dance artist Kristine W knows when it's time to get scrappy. From conception to recording to remixing to release, her new single "The Boss," which shot up the Hot Club Play chart to No. 1 last week, was a completely homemade project.

"I ran it by a couple of labels and they didn't understand what I was trying to do," she says from her Las Vegas home. "So I said, 'Well then, this is coming out on Fly Again Music.'" Named after her 2003 song of the same name—released on old label Tommy Boy—the imprint didn't even exist yet. But the very week of the single's release, it had a hit on its hands.

"It went a lot faster than I had time to even set it up. I didn't know it would rocket up the charts like it did," Kristine W says. "We didn't even have time to get it on Iota and iTunes." She worked with promoters Bobby Shaw (nightclub DJs) and Cary Vance of Promo

Only (dance radio) to get the word out.

The artist—a fixture on the dance scene since her 1996 hit-packed, Rollo-produced debut album, "Land of the Living"—is a rare blend: a showy singer with astounding vocal firepower and a confessional songwriter's ethic. She's currently working on two double-CD projects: a straight-up dance album—"The Power of Music," with producers like Grammy Award winner Hex Hector and Quentin Harris—and "Straight Up With a Twist," a reimagining of her biggest dance hits in a bossa nova style. Each will have a companion mixed CD. She's not ruling out working with an established label for either, but Fly Again will do just fine if the chemistry isn't right.

"You have to get smart really fast in the business, because things are changing so quickly," she says. "If you don't figure out how to survive it all, you'll be at the back of the line."

—Kerri Mason



ROCK BY JONATHAN COHEN

ST. PATRICK'S DAY KICKS

The Dropkick Murphys have been the beneficiary of big sales boosts in recent years thanks to their inclusion in the film "The Departed" and a gig singing the national anthem at Boston's Fenway Park during the baseball playoffs.

But the days surrounding St. Patrick's Day remain the Boston-based band's retail bread and butter, and 2008 was no different. The group's 12 releases were up 75% in the week leading up to St. Patrick's Day versus the week prior, with more than 15,000 total scans, according to Nielsen SoundScan.

Its most recent album, "The Meanest of Times," was the biggest beneficiary, moving from nearly 3,000 sales the week ending March 9 to more than 7,000 the week ending March 16. Appropriately, 2002's "Live on St. Patrick's Day" more than doubled as well.

What's more, the growth was essentially sustained during the tracking week after St. Patrick's Day this year, with total sales for the 12 releases at only a couple hundred less than the prior frame.

By comparison, the Dropkick Murphys' catalog had a 44.6% St. Patrick's Day gain in 2006, and a 48.3% boost in '07.

During the St. Patty's weekend, the band played a club show in Dorchester, Mass., on Friday night and then an arena gig in Lowell, Mass., the next evening. And in celebration of the holiday, three Dropkick Murphys songs were given away for free to "Guitar Hero III" users.

Research by Keith Caulfield.



WEST

PERSEVERANCE PAYS OFF

Capitol Nashville artist Emily West is a woman with a plan. Visit her My-Space page and look under "news and tour dates" and you'll see one entry repeated down the length of the page: "October 8, 2009 7:00 p.m. The Grammys Los Angeles, California." "You need goals in life," the 26-year-old Waterloo, Iowa, native says.

It's not surprising that West knew she wanted to be a country star at a very young age. In her early teens, she began visiting Nashville on a regular basis hoping to get her shot. In March 2000, after graduating early from high school, she moved to Music City. A month later she was signed to Warner/Chappell as a songwriter. "I basically took it one day at a time and pretended I knew about how the music business worked and developed myself as an artist and wrote songs," she says.

West was signed by Capitol Nashville in 2004, but success didn't come overnight for the young woman who counts Patsy Cline, Bette Midler and Vince Gill among her influences. "I feel like the record has real stuff on it that couldn't have been made in the matter of a year," she says. "You learn a lot from perseverance."

West wrote or co-wrote seven songs on her as-yet-untitled debut, tentatively scheduled for fall release. First single "Rocks in Your Shoes," which jumps 50-44 on Billboard's Hot Country Songs after four weeks on the chart, is an amped-up "put on your big girl panties and deal with it" song. It was inspired by her great, great grandfather John Baptist Beard, a religious man who would literally put rocks in his shoes and plow the fields as penance for a night of drinking. "I thought that was sad, but I thought it was a really good song title," she says with a laugh.

Country WDTW-FM Detroit PD John Trapani says that while he had already heard West's music and liked it, he was further impressed when she came to visit the station. "She had 'it,' whatever 'it' is," he says. "She had buckets of 'it.' Stage presence, vocal range and ability, a personality that was honest and genuine."

—Ken Tucker

ON TRACK

Warfield 'Embraces' R&B Success

Six years ago, after realizing singing was her calling, Liz Warfield left behind a track-and-field scholarship at Portland (Ore.) State University—and starting doing research in karaoke bars.

"I would listen to singers around town and study them," says Warfield, now 27. "And I knew I wanted to sing, but I didn't have the guts to do it. I was too shy."

Her studies have paid off. The second single from her 2006 debut album, the Dave Whipple-produced "I Decided," recently entered Billboard's Hot R&B/Hip-Hop Songs chart at No. 71.

In September 2006, Warfield released her album "Embrace Me," which "talks from a woman's perspective and expresses what I was going through in my life." Producers include Darren Bowls, while jazz/R&B drummer Bernard "Pretty" Purdie is featured on the track "ABCs." The first single from the set, the Sade-inspired "Groove DJ," did well in the underground market last year.

Born in Peoria, Ill., Warfield grew up in the Pentecostal church and played the violin. "When I moved to Portland, I realized I had a voice inside of me that needed to come out already," she says.

After performing many rookie nights and eventually getting past her stage fright, Warfield started her own band called Money and Loving. Two years later, it landed a gig opening for famed R&B group Floetry. "It was a crazy experience and moment in my life," she says. "There were merely five people in the room when we took the stage, but there was just so much joy in that."

Warfield caught the attention of Marvyn Mills, CEO of independent label B&M, who signed her to a solo deal a few months later.

Now, Warfield is prepping to release her third track off "Embrace Me." "I'm ready to get with radio stations to really push my album and for people to hear what the Northwest has got going on musically," she says. —Mariel Concepcion



WARFIELD

DROPKICK MURPHYS: BDP PHOTOGRAPHY; WARFIELD: ADRIAN ADELE WEST; KRISTEN BARLOWE

THE HOT BOX

A WEEKLY ROUNDUP OF NOTABLE CHART ACHIEVEMENTS



MILEY TIMES TWO

>> Miley Cyrus becomes the first female artist in 11 years to chart two concurrent top 10 albums on the Billboard 200. LeAnn Rimes was the last solo lady to do so on the March 22, 1997, chart with "Unchained Melody/The Early Years" and "Blue."

THE LONG RUN

>> "Apologize" by Timbaland featuring OneRepublic seems to have wrapped up a 25-week stay in the Billboard Hot 100's top 10 as it dips 9-11. It's the chart's longest top 10 run since "Smooth" by Santana featuring Rob Thomas hung in the top 10 for 30 weeks through April 2000.



BIRTHDAY GAL

>> National Public Radio's coverage of Marian McPartland's 90th birthday festivities give the pianist her best sales week since Nielsen SoundScan launched in 1991, as "Twilight World" rises 12-9 on Top Jazz Albums with nearly 1,000 copies.

CHART BEAT

>> For the first time in almost 27 years and only the third time in the rock era, a British solo female artist tops the Billboard Hot 100 with her first chart entry. Leona Lewis boldly moves 8-1 with "Bleeding Love." Who are the only other two U.K. solo female artists to reach No. 1 with their debut singles? And which two Hot 100 artists are enjoying their first No. 1, but as songwriters? Find out in Chart Beat online.

>> Fred Bronson also goes "4" the good times as he reports on the debut of the new Madonna single on the Hot 100 and how it compares with her first 52 chart entries.

Read Fred Bronson every week at billboard.com/fred.

Billboard

CHARTS

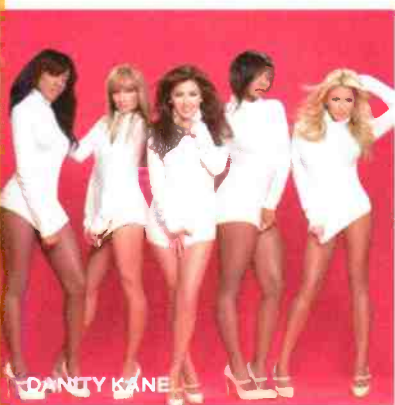


Over the Counter

Geoff Mayfield gmayfield@billboard.com

Danity Kane Goes Two For Two; MTV Still Buzzes

In yet another year when album sales suffer a tough climate, the tracking week that coincides with the arrival of spring stirs wisps of fresh air. We're talking about little victories, mind you, but small wins are better than an extended losing streak.



The first coup happens courtesy of made-by-TV act Danity Kane, which can now claim two No. 1s on the Billboard 200 in as many tries, this time with an opening week of 236,000 copies. The girl group's victory had been expected since first-day numbers posted March 19 on Nielsen SoundScan's Building chart, but what you don't see happen so often these days is an act that sells more this year than happened last time around.

With Rick Ross accomplishing that same feat last week when he bowed at No. 1, we're in a rare patch that finds that true two frames in a row.

Kane's first-day numbers at key SoundScan accounts of 92,000, and the 151,000 sold through March 20 at the same panel of retailers, suggested that the act's new "Welcome to the Dollhouse" might open near 300,000 copies, but it appears the album cooled off over the weekend. Still, the start of 236,000 copies does beat the first week by its 2006 freshman album by about 1%. Remember, I prefaced this math by proclaiming a "small win."

Last issue, rapper Ross saw "Trilla" open at 198,000, 5.9% larger than the start for his first DefJam album in 2006, "Port of Miami."

The improvement in first-week stats by these two acts stands in contrast to the first three artists who bowed at No. 1 in 2008, as Jack Johnson, Janet Jackson and Alan Jackson each rang the bell with smaller starts than they saw on earlier albums.

The other waft of positive news in Easter week's album numbers comes with a bunny-sized footnote, but Market Watch, below, notes volume stood above that of the same 2007 week for the first time this year.

Before you set off a bottle rocket to celebrate, remember that since Easter hops around from year to year, this comparison pits a gift-shopping week against a nonholiday week from last year's calendar. Then again, the same was true last year, when Easter arrived April 10. Yet even in that week, album sales were down 5% from the nonholiday frame of 2006, so this still counts for something.

How do the sales reflected this issue stand up against those of last year's actual Easter frame? You might not want to go there. The 2007 week that ended April 10 hauled 10.6 million, providing a gap of more than 18% over this year's basket.

Perhaps it's better to concentrate on those little victories, right?

STILL MTV TO ME: If you were 15 years old when MTV first signed on, you're over 40 now. So, spare me the sob story about how MTV doesn't play as many clips as it did in the early days. Does anything on TV resemble what you saw in 1981?

When Billboard paid a recent housecall to a sharp management company, a couple of executives who I respect asked me if MTV still makes a difference in music sales. I'm guessing the folks at Atlantic, Danity Kane's distributing label,

just might answer an emphatic "yes."

The label thinks the latest "Making the Band" assembly, Day 26, will replace Danity atop next issue's Billboard 200, estimating an opening week in the vicinity of 200,000-210,000 copies. An earlier vintage from that show, Bad Boy's Da Band, also started at 200,000-plus when "Too Hot for T.V." bowed at No. 2 in 2003.

Consider, too, the batting average of MTV's multiplatform 52/52 campaign, which has propelled visibility for as diverse a legion of acts as Paramore, Rodrigo y Gabriela and last issue's beneficiary, OneRepublic, which jumped 45-20 on a 52% spike then and post another 15% gain this week. Add it all up and it becomes fairly obvious that while MTV and some of its sister channels are less clip-driven, it still has the power to move the needle.

Meanwhile, Flo Rida becomes the latest illustration of how one must look beyond album sales alone to measure certain artists' popularity. Focus on the 86,000 copies that his "Mail on Sunday" moves at No. 4 on the Billboard 200 and you might forget that between ring-related options and digital downloads, the rapper's "Low" has sold 4.9 million units. I'd settle for a piece of that action.

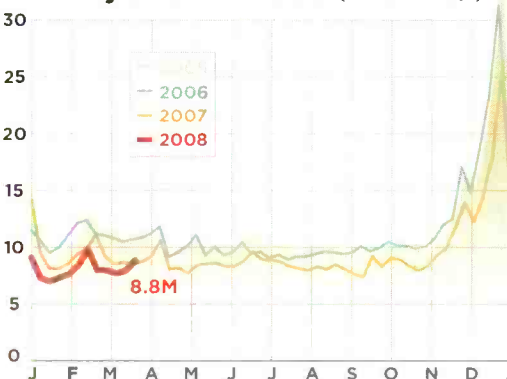
Market Watch A Weekly National Music Sales Report

Weekly Unit Sales

	ALBUMS	DIGITAL ALBUMS*	DIGITAL TRACKS
This Week	8,839,000	1,147,000	20,613,000
Last Week	7,944,000	1,106,000	19,316,000
Change	11.3%	3.7%	6.7%
This Week Last Year	8,724,000	867,000	15,173,000
Change	1.3%	32.3%	35.9%

*Digital album sales are also counted within album sales.

Weekly Album Sales (Million Units)



Year-To-Date

	2007	2008	CHANGE
OVERALL UNIT SALES			
Albums	107,961,000	96,816,000	-10.3%
Digital Tracks	204,004,000	259,447,000	27.2%
Store Singles	529,000	349,000	-34.0%
Total	312,494,000	356,612,000	14.1%
Albums w/TEA*	128,361,400	122,760,700	-4.4%

*Includes track equivalent album sales (TEA) with 10 track downloads equivalent to one album sale.

DIGITAL TRACKS SALES



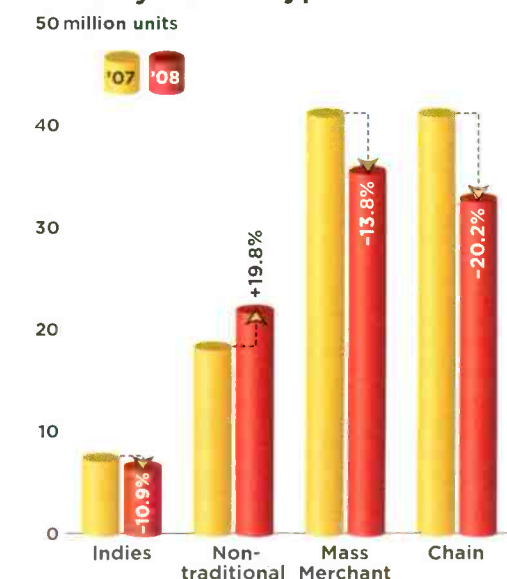
SALES BY ALBUM FORMAT

	2007	2008	CHANGE
CD	96,979,000	81,969,000	-15.5%
Digital	10,660,000	14,472,000	35.8%
Cassette	99,000	30,000	-69.7%
Other	223,000	345,000	54.7%

For week ending March 23, 2008. Figures are rounded. Compiled from a national sample of retail store and rack sales reports collected and provided by

nielsen SoundScan

Year-To-Date Album Sales By Store Type



Go to www.billboard.biz for complete chart data | 45

APR 5 2008 THE Billboard 200

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	CERT.	PEAK POSITION
1	1	1	DANITY KANE IMPRINT & NUMBER / DISTRIBUTING LABEL (PRICE) BAD BOY 444604/AG (18.98)	Welcome To The Dollhouse		1
2	2	2	VARIOUS ARTISTS SONY BMG/EMI UNIVERSAL/ZOMBA 22781/SONY BMG STRATEGIC MARKETING GROUP (18.98)	NOW 27		2
3	1	2	RICK ROSS SLIP-N SLIDE DEF JAM 009536/10JMG (13.98)	Trilla		3
4	NEW	1	FLO RIDA POE BUY #11/MATHE 442748 AG (18.98)	Mail On Sunday		4
5	4	2	JACK JOHNSON BRUSHFIRE 010960/UMRG (13.98)	Sleep Through The Static		5
6	16	14	GREATEST GAINER MILEY CYRUS Hannah Montana 2 (Soundtrack)/Meet Miley Cyrus HOLLYWOOD 000465/WALT DISNEY (23.98)	Hannah Montana 2 (Soundtrack)/Meet Miley Cyrus		3
7	3	2	SNOOP DOGG DOGGYSTYLE GEFEN 010835/IGA (13.98)	Ego Trippin		3
8	12	9	TAYLOR SWIFT BIG MACHINE 11012 (18.98) +	Taylor Swift		5
9	7	7	SARA BAREILLES EPIC 94821/SONY MUSIC (11.98)	Little Voice		7
10	10	2	MILEY CYRUS Hannah Montana/Miley Cyrus: The Best Of Both Worlds Concert HOLLYWOOD 001251/EX/WALT DISNEY (18.98 CD DVD) +	Hannah Montana/Miley Cyrus: The Best Of Both Worlds Concert		10
11	15	21	SOUNDTRACK FOX 82986/RAZOR & TIE (16.98)	Alvin And The Chipmunks		11
12	17	22	JONAS BROTHERS HOLLYWOOD 000282 (18.98) +	Jonas Brothers		5
13	13	8	ALICIA KEYS MBK J 11513/RMG (18.98) +	As I Am		3
14	5	1	ALAN JACKSON ARISTA NASHVILLE 19443/SBN (18.98)	Good Time		5
15	33	33	CARRIE UNDERWOOD ARISTA NASHVILLE 07171/SBN (18.98)	Carnival Ride		2
16	31	30	KIDZ BOP KIDS RAZOR & TIE 89172 (18.98)	Kidz Bop 13		13
17	8	3	JANET ISLAND 010735/IDJMG (13.98) +	Discipline		4
18	NEW	1	GNARLS BARKLEY DOWNTOWN/ATLANTIC 450236/AG (18.98)	The Odd Couple		18
19	18	20	COLBIE CAILLAT UNIVERSAL REPUBLIC 009219/UMRG (10.98)	Coco		19
20	48	56	VARIOUS ARTISTS WALT DISNEY 001099 (18.98 CD DVD) +	Radio Disney Jams 10		18
21	NEW	1	ROCKO ROCKY ROAD/ISLAND URBAN 010773/IDJMG (11.98)	Self-Made		21
22	49	43	RASCAL FLATTS LYRIC STREET 000384/HOLLYWOOD (18.98)	Still Feels Good		11
23	11	2	VARIOUS ARTISTS NOW That's What I Call The 80s SONY BMG/EMI UNIVERSAL/ZOMBA 22784/SONY BMG STRATEGIC MARKETING GROUP (18.98)	NOW That's What I Call The 80s		11
24	14	10	AMY WINEHOUSE UNIVERSAL REPUBLIC 008428/UMRG (10.98)	Back To Black		2
25	24	17	SOUNDTRACK FOX RHINO 410238/AG (13.98)	Junjo		1
26	22	16	CHRIS BROWN JIVE 12049/ZOMBA (18.98) +	Exclusive		4
27	21	23	DAUGHTRY RCA 88860/RMG (18.98)	Daughtry		3
28	20	45	ONEREPUBLIC MOSLEY INTERSCOPE 010266/IGA (13.98)	Dreaming Out Loud		14
29	32	34	JORDIN SPARKS JIVE 18752/ZOMBA (18.98)	Jordin Sparks		10
30	39	29	VARIOUS ARTISTS EMI/SONY BMG STRATEGIC MARKETING GROUP/UNIVERSAL/ZOMBA 10765/CAPITOL (18.98)	NOW 26		11
31	60	51	HANNAH MONTANA WALT DISNEY 001106 (18.98)	Hannah Montana 2: Non-Stop Dance Party		12
32	23	13	MARY J. BLIGE MCA 010313/IGA (13.98) +	Growing Pains		14
33	55	12	SOUNDTRACK COLUMBIA 87796/SONY MUSIC (16.98)	August Rush		33
34	30	32	SOUNDTRACK INTERSCOPE 010271/IGA (19.98)	Across The Universe: Deluxe Edition		20
35	37	39	LINKIN PARK MACHINE SHOP 44477/WARNER BROS. (18.98) +	Minutes To Midnight		2
36	27	19	KEYSHIA COLE CONFIDENTIAL/MANI GEFEN 009475/IGA (13.98)	Just Like You		2
37	9	6	ERYKAH BADU UNIVERSAL MOTOWN 010800/UMRG (13.98)	New Amerykah: Part One (4th World War)		1
38	26	15	SOUNDTRACK CANVASBACK SONY MUSIC SOUNDTRAX 10586/COLUMBIA (13.98) +	Once		7
39	148	161	PAGE SETTER SOUNDTRACK WALT DISNEY 000925 (18.98)	Enchanted		39
40	25	26	VAMPIRE WEEKEND XL 318/BEGGARS GROUP (11.98)	Vampire Weekend		17
41	NEW	1	SHEEK LOUCH D-BLOCK 5595/KOCH (17.98)	Silverback Gorilla		41
42	47	42	FERGIE WILL I AM A&M INTERSCOPE 007490/IGA (13.98)	The Dutchess		3
43	40	40	BUCKCHERRY ELEVEN SEVEN 0001 ATLANTIC (13.98)			15
44	38	27	GARTH BROOKS PEARL 213 (25.98 CD DVD) +	The Ultimate Hits		5
45	42	25	SHERYL CROW A&M/INTERSCOPE 010599/IGA (13.98) +	Detours		7
46	68	65	SOUNDTRACK WALT DISNEY 000651 (18.98)	High School Musical 2		2
47	19	4	FLOGGING MOLLY SIDEONE/DUMMYS 1348 (16.98)	Float		3
48	NEW	1	CELTIC THUNDER CELTIC THUNDER 001/DECCA (18.98)	Celtic Thunder: The Show		48
49	28	18	SOUNDTRACK ATLANTIC 409212 AG (18.98)	Step Up 2: The Streets		5
50	46	36	ROBERT PLANT / ALISON KRAUSS ROUNDER 619075 (18.98)	Raising Sand		2

Paris-born Israeli singer graduates from the top Heatseekers chart with album that sports the MacBook Air jingle "New Soul."



Easter shopping aids Jonas Brothers (No. 12, up 107%) among others. The "Enchanted" soundtrack (No. 39, up 281%) also benefits from film's DVD release.

Rush-released album logs 85% of its first-week sales via digital downloads, as the physical release had not yet reached all brick-and-mortar retailers.



Sixteen of the album's 18 songs were top 10 hits on the Modern Rock chart, including "Last Resort" by Papa Roach (pictured).



Quintet of four Irishmen and a Scotsman bolts onto chart thanks to the act's concert special that's in heavy rotation on PBS this month.

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	CERT.	PEAK POSITION
51	57	58	CARRIE UNDERWOOD ARISTA NASHVILLE 71197/RMG (18.98)	Some Hearts		2
52	44	37	SUGARLAND MERCURY NASHVILLE 007411/UMGN (13.98)	Enjoy The Ride		4
53	77	63	SOUNDTRACK WALT DISNEY 861698 (18.98) +	Hannah Montana		3
54	43	38	EAGLES ERC 880/EA (13.98)	Long Road Out Of Eden		7
55	NEW	1	HEATSEEKER GRADUATE Yael Naim TOT OU TARD/ATLANTIC 461628/AG (13.98)	Yael Naim		55
56	6	2	FAT JOE TERROR SQUAD 14619/IMPERIAL (18.98)	The Elephant In The Room		6
57	56	54	PARAMORE FUELED BY RAMEN 159612/AG (13.98)	RIOT!		15
58	66	81	TRACE ADKINS CAPITOL NASHVILLE 76927 (18.98)	American Man: Greatest Hits Volume II		22
59	51	50	NICKELBACK ROADRUNNER 618300 (18.98) +	All The Right Reasons		7
60	54	53	KENNY CHESNEY BNA 11457/SBN (18.98)	Just Who I Am: Poets & Pirates		3
61	53	49	RADIOHEAD TBD 21622/ATG (13.98)	In Rainbows		1
62	52	47	RIHANNA SRP DEF JAM 008968/IDJMG (13.98)	Good Girl Gone Bad		2
63	62	60	MICHAEL BUBLE 143 REPRISE 100313/WARNER BRDS. (18.98)	Call Me Irresponsible		1
64	29	11	WEBBIE TRILL ARKUM/ATLANTIC 427836/AG (18.98)	Savage Life 2		4
65	71	82	BRAD PAISLEY ARISTA NASHVILLE 07171/SBN (18.98)	5th Gear		3
66	61	55	SOULJA BOY TELL'EM COLLAPSE INTERSCOPE 009962/IGA (13.98)	souljaboytellem.com		5
67	108	92	CELINE DION COLUMBIA 08114/SONY MUSIC (18.98) +	Taking Chances		3
68	41	35	LUPE FIASCO 1ST & 19TH ATLANTIC 368316/AG (18.98)	Lupe Fiasco's The Cool		14
69	34	5	THE BLACK CROWES SILVER ARROW 01/MEGAFORCE (15.98)	Warpaint		5
70	63	59	MAROON 5 A&M OCTONE 008917/IGA (18.98)	It Won't Be Soon Before Long		1
71	36	41	THE-DREAM RADIO KILLA DEF JAM 009872/IDJMG (13.98)	Love/Hate		30
72	75	73	THREE DAYS GRACE JIVE 83504/ZOMBA (18.98)	One - X		1
73	NEW	1	BLACK TIDE INTERSCOPE 019565/IGA (9.98)	Light From Above		73
74	116	110	MARIO 3RD STREET J 21569/RMG (18.98)	Go		21
75	NEW	1	THE HUSH SOUND DECAYDANCE 424956/FUELED BY RAMEN (13.98)	Goodbye Blues		75
76	35	28	KATE VOEGELE MYSPEACE INTERSCOPE 10012/IGA (11.98)	Don't Look Away		27
77	45	12	MICHAEL MCDONALD UNIVERSAL MOTOWN 010906/UMRG (13.98)	Soul Speak		12
78	58	48	JAHEIM DIVINE MILL ATLANTIC 377532 AG (18.98)	The Makings Of A Man		11
79	80	93	SOUNDTRACK INTERSCOPE 009801/IGA (13.98)	Across The Universe		30
80	76	66	KID ROCK TOP GUN ATLANTIC 290556/AG (18.98)	Rock N Roll Jesus		1
81	NEW	1	SHE & HIM MERGE 324 (15.98)	Volume One		81
82	110	106	NATASHA BEDINGFIELD PHONOGENIC EPIC 11748/SONY MUSIC (17.98)	Pocketful Of Sunshine		9
83	97	94	CASTING CROWNS BEACH STREET 10117/REUNION (17.98)	The Altar And The Door		1
84	69	79	EDDIE VEDDER MONKEY WRENCH J 15944/RMG (18.98)	Into The Wild (Soundtrack)		11
85	91	44	DOLLY PARTON DOLLY 925 (13.98)	Backwoods Barbie		1
86	82	74	LED ZEPPELIN SWAN SONG 313148 ATLANTIC (19.98) +	Motherhip		7
87	NEW	1	VARIOUS ARTISTS UMG 89183/RAZOR & TIE (18.98)	BuzzCuts		87
88	84	76	ANDREA BOCELLI SUGAR DECCA 010665/UNIVERSAL CLASSICS GROUP (25.98 CD/DVD) +	Vivere: Live In Tuscany		22
89	83	78	SEETHER WIND-UP 13127 (18.98)	Finding Beauty In Negative Spaces		9
90	67	62	MARVIN SAPP VERITY 09433/ZOMBA (17.98)	Thirsty		65
91	70	101	FLEX ASTERISCD SDAD 15221/EMI TELEVISION (13.98)	Te Quiero		70
92	95	95	CRAIG MORGAN BROKEN BOW 7474 (18.98)	Little Bit Of Life		5
93	85	71	FOO FIGHTERS RDWELL RCA 11516/RMG (18.98)	Echoes, Silence, Patience & Grace		3
94	72	61	VARIOUS ARTISTS WORD/CUMB EMI CHRISTIAN MUSIC GROUP/VERITY 19290/ZOMBA (19.98)	WOW Gospel 2008		34
95	89	88	BRITNEY SPEARS JIVE 11017/ZOMBA (18.98)	Blackout		2
96	65	31	HERBIE HANCOCK VERVE 000781/IG (18.98)	River: The Joni Letters		5
97	114	139	VARIOUS ARTISTS WORD/CUMB REPUBLIC/INTEGRITY/EMI CMG 96677/SPARROW (19.98)	WOW Hits 2008		56
98	98	103	FLYLEAF A&M/OCTONE 650005/IGA (12.98) +	Flyleaf		57
99	73	57	VARIOUS ARTISTS GRAMMY HIP-D 010630/UME (18.98)	2008 Grammy Nominees		4
100	105	100	RODNEY ATKINS CURB 78945 (18.98)	If You're Going Through Hell		3

THE BILLBOARD 200 ARTIST INDEX

ADDISON ROAO	182	ERYKAH BADU	37	ANDREA BOCELLI	88, 149	JACKSON BROWNE	124	CASTING CROWNS	83	NATALIE GRANT	183	JANET	17	KIDZ BOP KIDS	16	JOHN LEGEND	105
TRACE ADKINS	58	SARA BAREILLES	9	BON JOVI	131	MICHAEL BUBLE	63	CELTIC THUNDER	48	FLO RIDA	4	JAY-Z	127	THE KILLS	133	LIFEHOUSE	116
JASON ALDEAN	170	THE BEATLES	102	CHRIS BOTTI	198	BUCKCHERRY	43	CELTIC WOMAN	135	FLYLEAF	98	J. HOLIDAY	113	SEAN KINGSTON	139	LINKIN PARK	35
GARY ALLAN	128	NATASHA BEDINGFIELD	82	BOYS LIKE GIRLS	126	BULLET FOR MY VALENTINE	106	STEVEN CURTIS CHAPMAN	156	FOO FIGHTERS	93	JACK JOHNSON	5	K-PAZ DE LA SIERRA	191		
ATREYU	185	BIRDMAN	154	BREAKING BENJAMIN	175	BURY YOUR DEAD	176	KENNY CHESNEY	60	KIRK FRANKLIN	130	JONAS BROTHERS	12	JENNIFER KRIVITZ	114		
RODNEY ATKINS	100	THE BLACK CROWES	69	SARAH BRIGHTMAN	111	CHRIS COLUMBUS	171	DANE COOK	171	THE-DREAM	71	JIM JONES	178	JUANES	200	STEPHEN MALKMUS & THE JACKS	19C
AVENGED SEVENFOLD	138	BLACK TIDE	73	GARTH BROOKS	44	CHRIS COLUMBUS	171	SHERYL CROW	45	VICENTE FERNANDEZ	153	JUANES	200	MIRANDA LAMBERT	137	MARIO	74
		MARY J. BLIGE	32	CHRIS BROWN	26	CASCADA	173	COLBIE CAILLAT	19	LUPE FIASCO	68	JUANES	200	K.D. LANG	123	MAROON 5	70
								CARRIE UNDERWOOD	2	FINGER ELEVEN	115	JUANES	200	AVRIL LAVIGNE	142	THE MATCHES	179
								DAUGHTRY	3	FLEX	91	JUANES	200	LEO ZEPPELIN	86	MATCHBOX TWENTY	118

AIRPLAY MONITORED BY
nielsen BDS

SALES DATA COMPILED BY
nielsen SoundScan

Billboard HOT 100

APR 5 2008

HOT 100 AIRPLAY

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	1	16	#1 WITH YOU	CHRIS BROWN (JIVE/ZOMBA)
2	3	6	LOVE IN THIS CLUB	USHER FEAT. YOUNG JEEZY (LAFACE/ZOMBA)
3	2	23	LOW	FLO RIDA FEAT. T-PAIN (POE BOY/ATLANTIC)
4	4	6	TOUCH MY BODY	MARIAH CAREY (ISLAND/IDJMG)
5	6	11	LOVE SONG	SARA BAREILLES (EPIC)
6	7	8	SEXY CAN I	RAY J & YUNG BERG (KNOCKOUT/DEJA 34/KDCH/EPIC)
7	5	15	DON'T STOP THE MUSIC	RIHANNA (SRP/DEF JAM/IDJMG)
8	9	28	APOLOGIZE	TIMBALAND FEAT. ONEREPUBLIC (MOSLEY/BLACKGROUND/INTERSCOPE)
9	8	29	NO ONE	ALICIA KEYS (MBK/JRMG)
10	16	8	NO AIR	JORDIN SPARKS DUET WITH CHRIS BROWN (19/JIVE/ZOMBA)
11	11	17	INDEPENDENT	WEBBIE, LIL PHAT & LIL BOOSIE (TRILL/ASYLUM/ATLANTIC)
12	10	20	LIKE YOU'LL NEVER SEE ME AGAIN	ALICIA KEYS (MBK/JRMG)
13	12	15	I REMEMBER	KEYSHIA COLE (IMANI) GEFEN/INTERSCOPE)
14	13	9	SUPERSTAR	LUPE FIASCO (1ST & 15TH/ATLANTIC)
15	14	19	SUFFOCATE	J HOLIDAY (MUSIC LINE/CAPITOL)
16	15	11	FALSETTO	THE-DREAM (RADIO KILLA/DEF JAM/IDJMG)
17	19	14	SORRY	BUCKCHERRY (ELEVEN SEVEN/ATLANTIC RRP)
18	21	14	CRYING OUT FOR ME	MARIO (3RD STREET/JRMG)
19	23	11	SEE YOU AGAIN	MILEY CYRUS (HOLLYWOOD)
20	20	11	DEY KNOW	SHAWTY LO (D4L/ASYLUM)
21	18	19	TAKE YOU THERE	SEAN KINGSTON (BELUGA HEIGHTS/KOCH/EPIC)
22	24	28	BUBBLU	COLBIE CAILLAT (UNIVERSAL REPUBLIC)
23	17	17	SENSUAL SEDUCTION	SNOOP DOGG (DOGGYSTYLE/GEFFEN/INTERSCOPE)
24	31	8	FEELS LIKE TONIGHT	DAUGHTRY (RCA/RMG)
25	25	13	SMALL TOWN SOUTHERN MAN	ALAN JACKSON (ARISTA NASHVILLE)

1,285 stations, comprised of top 40, adult contemporary, R&B/hip-hop, country, rock, gospel, smooth jazz, Latin, and Christian formats, are electronically monitored 24 hours a day, 7 days a week. This data is used to compile The Billboard Hot 100.

HOT DIGITAL SONGS

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	CERT.
1	2	5	#1 BLEEDING LOVE	LEONA LEWIS (SYCO/JRMG)	
2	-	1	LOLLIPOP	LIL WAYNE FEAT. STACIE MAJOR (CASH MONEY/UNIVERSAL MOTOWN)	
3	1	4	LOVE IN THIS CLUB	USHER FEAT. YOUNG JEEZY (JIVE/ZOMBA)	
4	3	11	NO AIR	JORDIN SPARKS DUET WITH CHRIS BROWN (JIVE/ZOMBA)	
5	6	6	SEXY CAN I	RAY J & YUNG BERG (KNOCKOUT/DEJA 34/KDCH/EPIC)	
6	9	2	SHAWTY GET LOOSE	LIL MAMA FEAT. CHRIS BROWN & T-PAIN (FAMILIAR FACTS/JIVE/ZOMBA)	
7	4	20	LOVE SONG	SARA BAREILLES (EPIC)	
8	12	13	STOP AND STARE	ONEREPUBLIC (MOSLEY/INTERSCOPE)	
9	16	8	NEW SOUL	YARL NAIM (1ST & 15TH/ATLANTIC)	
10	7	16	DON'T STOP THE MUSIC	RIHANNA (SRP/DEF JAM/IDJMG)	
11	5	20	LOW	FLO RIDA FEAT. T-PAIN (POE BOY/ATLANTIC)	
12	8	16	SEE YOU AGAIN	MILEY CYRUS (HOLLYWOOD)	
13	14	5	ELEVATOR	FLO RIDA FEAT. TIMBALAND (POE BOY/ATLANTIC)	
14	11	17	WITH YOU	CHRIS BROWN (JIVE/ZOMBA)	
15	26	2	DAMAGED	DANITY KANE (BAD BOY/ATLANTIC)	
16	13	14	SUPERSTAR	LUPE FIASCO FEAT. MATTHEW SANTOS (1ST & 15TH/ATLANTIC)	
17	15	11	INDEPENDENT	WEBBIE, LIL PHAT & LIL BOOSIE (TRILL/ASYLUM)	
18	17	34	APOLOGIZE	TIMBALAND FEAT. ONEREPUBLIC (MOSLEY/BLACKGROUND/INTERSCOPE)	
19	22	9	WHEN YOU LOOK ME IN THE EYES	JONAS BROTHERS (HOLLYWOOD)	
20	19	15	SORRY	BUCKCHERRY (ELEVEN SEVEN/ATLANTIC/RRP)	
21	-	1	ROLL	FLO RIDA FEAT. SEAN KINGSTON (POE BOY/ATLANTIC)	
22	24	21	TAKE YOU THERE	SEAN KINGSTON (BELUGA HEIGHTS/EPIC)	
23	20	19	SHADOW OF THE DAY	LINKIN PARK (WARNER BROS.)	
24	27	9	ALL-AMERICAN GIRL	CARRIE UNDERWOOD (ARISTA ARISTA NASHVILLE)	
25	30	26	OUR SONG	TAYLOR SWIFT (BIG MACHINE)	

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
26	34	7	YOU'RE GONNA MISS THIS	TRACE ADKINS (CAPITOL NASHVILLE)
27	27	31	TEARDROPS ON MY GUITAR	TAYLOR SWIFT (BIG MACHINE/UNIVERSAL REPUBLIC)
28	26	34	PARALYZER	FINGER ELEVEN (WIND-UP)
29	30	13	I WON'T TELL	FAT JOE FEAT. J HOLIDAY (TERROR SQUAD/IMPERIAL CAPITOL)
30	32	23	TATTOO	JORDIN SPARKS (19/JIVE/ZOMBA)
31	38	6	I SAW GOD TODAY	GEORGE STRAIT (MCA NASHVILLE)
32	43	4	THE BOSS	RICK ROSS FEAT. T-PAIN (SLIP-N-SLIDE/DEF JAM/IDJMG)
33	29	23	CLUMSY	FERGIE (WILL I AM A&M/INTERSCOPE)
34	42	5	SHE GOT IT	2 PISTOLS (UNIVERSAL REPUBLIC)
35	39	9	WHAT KINDA GONE	CHRIS CAGLE (CAPITOL NASHVILLE)
36	22	17	SHADOW OF THE DAY	LINKIN PARK (WARNER BROS.)
37	51	3	BLEEDING LOVE	LEONA LEWIS (SYCO/JRMG)
38	35	13	CLEANING THIS GUN (COME ON IN BOY)	RODNEY ATKINS (CUBA)
39	45	5	JUST GOT STARTED LOVIN' YOU	JAMES OTTO (WARNER BROS. NASHVILLE/WRN)
40	33	12	ALL-AMERICAN GIRL	CARRIE UNDERWOOD (ARISTA ARISTA NASHVILLE)
41	40	10	STOP AND STARE	ONEREPUBLIC (MOSLEY/INTERSCOPE)
42	53	3	WHAT YOU GOT	COLBY O DONNIS FEAT. AKON (KONLIVE/GEFFEN/INTERSCOPE)
43	50	8	LAUGHED UNTIL WE CRIED	JASON ALOEAN (BROKEN BOW)
44	41	11	THE ANTHEM	PITBULL FEAT. LIL JON (FAMOUS ARTISTS/TVT)
45	47	5	PICTURE TO BURN	TAYLOR SWIFT (BIG MACHINE)
46	52	5	KILLA	CHERISH FEAT. YUNG JOC (SHO'NUFF/CAPITOL)
47	48	7	UMMA DO ME	ROCKY (ROCKY ROAD/ISLAND URBAN/IDJMG)
48	46	18	LETTER TO ME	BRAD PAISLEY (ARISTA NASHVILLE)
49	37	13	SHIFTWORK	KENNY CHESNEY DUET WITH GEORGE STRAIT (BNA)
50	61	2	ELEVATOR	FLO RIDA FEAT. TIMBALAND (POE BOY/ATLANTIC)

ADULT TOP 40

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	HIT PREDICT
1	1	31	#1 LOVE SONG	SARA BAREILLES (EPIC)	
2	2	24	SORRY	BUCKCHERRY (ELEVEN SEVEN/ATLANTIC RRP)	
3	5	11	FEELS LIKE TONIGHT	DAUGHTRY (RCA/RMG)	☆
4	6	20	WHATEVER IT TAKES	LIFHOUSE (GEFFEN/INTERSCOPE)	☆
5	3	35	PARALYZER	FINGER ELEVEN (WIND-UP)	
6	4	25	APOLOGIZE	TIMBALAND FEAT. ONEREPUBLIC (MOSLEY/BLACKGROUND/INTERSCOPE)	☆
7	7	22	SHADOW OF THE DAY	LINKIN PARK (WARNER BROS.)	☆
8	10	15	WON'T GO HOME WITHOUT YOU	MAROON 5 (A&M/OCTONE/INTERSCOPE)	
9	9	18	NO ONE	ALICIA KEYS (MBK/JRMG)	☆
10	11	14	SAY	JOHN MAYER (AWARE/COLUMBIA)	
11	8	38	BUBBLU	COLBIE CAILLAT (UNIVERSAL REPUBLIC)	☆
12	15	14	THESE HARD TIMES	MATCHBOX TWENTY (MELISSA/ATLANTIC)	☆
13	17	16	NEVER TOO LATE	THREE DAYS GRACE (JIVE/ZOMBA)	
14	13	34	OVER YOU	DAUGHTRY (RCA/RMG)	☆
15	12	19	TEARDROPS ON MY GUITAR	TAYLOR SWIFT (BIG MACHINE/UNIVERSAL REPUBLIC)	☆
16	19	10	REALIZE	COLBIE CAILLAT (UNIVERSAL REPUBLIC)	☆
17	21	6	IN LOVE WITH A GIRL	GAVIN DEGRAW (JRMG)	☆
18	20	10	LOVE IS FREE	SHERYL CROW (A&M/INTERSCOPE)	☆
19	18	20	TATTOO	JORDIN SPARKS (19/JIVE/ZOMBA)	☆
20	23	10	STOP AND STARE	ONEREPUBLIC (MOSLEY/INTERSCOPE)	☆
21	22	19	CLUMSY	FERGIE (WILL I AM A&M/INTERSCOPE)	
22	24	4	HOLLYWOOD'S NOT AMERICA	FERRAS (CAPITOL)	☆
23	25	7	IF I HAD EYES	JACK JOHNSON (BRUSHFIRE/UNIVERSAL REPUBLIC)	
24	26	8	TWO WAYS TO SAY GOODBYE	PAT MONAHAN (COLUMBIA)	☆
25	32	8	SEE YOU AGAIN	MILEY CYRUS (HOLLYWOOD)	

ADULT CONTEMPORARY

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	HIT PREDICT
1	1	34	#1 BUBBLU	COLBIE CAILLAT (UNIVERSAL REPUBLIC)	
2	2	39	BIG GIRLS DON'T CRY	FERGIE (WILL I AM A&M/INTERSCOPE)	☆
3	3	46	HOME	DAUGHTRY (RCA/RMG)	☆
4	4	11	LOST	MICHAEL BUBLE (143/REPRISE)	☆
5	6	33	WHO KNEW	PINK (LAFACE/ZOMBA)	☆
6	5	21	APOLOGIZE	TIMBALAND FEAT. ONEREPUBLIC (MOSLEY/BLACKGROUND/INTERSCOPE)	☆
7	7	38	WAIT FOR YOU	ELLIOTT YAMIN (HICKORY RED)	☆
8	9	13	TEARDROPS ON MY GUITAR	TAYLOR SWIFT (BIG MACHINE/UNIVERSAL REPUBLIC)	☆
9	11	11	LOVE SONG	SARA BAREILLES (EPIC)	☆
10	8	37	HEY THERE DELILAH	PLAIN WHITE T'S (FEARLESS/HOLLYWOOD)	☆
11	12	11	(YOUR LOVE KEEPS LIFTING ME) HIGHER AND HIGHER	MICHAEL MCDONALD (UNIVERSAL MOTOWN)	☆
12	13	13	NO ONE	ALICIA KEYS (MBK/JRMG)	☆
13	14	12	TATTOO	JORDIN SPARKS (19/JIVE/ZOMBA)	☆
14	15	8	IN MY ARMS	PLUMB (CORRE/REPRISE)	☆
15	16	7	BUSY BEING FABULOUS	EAGLES (EPIC)	☆
16	17	6	FALLING IN LOVE AT A COFFEE SHOP	LONDON PIIG (RCA/RMG)	☆
17	20	5	FORGIVE ME	CNOTE (JKH ENT)	☆
18	18	17	OVER YOU	DAUGHTRY (RCA/RMG)	☆
19	19	7	BRAVE	JOHN MENZEL (WARNER BROS.)	☆
20	22	4	FEELS LIKE TONIGHT	DAUGHTRY (RCA/RMG)	☆
21	23	3	FALL	KIMBERLEY LOCKE (CURB/REPRISE)	☆
22	21	9	THE WAY I AM	INGRID MICHAELSON (CABIN 24/ORIGINAL SIGNAL/RED)	☆
23	24	15	WAKE UP CALL	MAROON 5 (A&M/OCTONE/INTERSCOPE)	☆
24	28	4	CINDERELLA	STEVEN CURTIS CHAPMAN (SPARROW/EMI CMG)	☆
25	25	5	POETRY MAN	QUEEN LATIFAH (FLAVOR UNIT/ERVE)	☆

MODERN ROCK

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	HIT PREDICT
1	1	22	#1 LONG ROAD TO RUIN	FOO FIGHTERS (ROSWELL/RCA/RMG)	☆
2	2	21	PSYCHO	PUDDLE OF MUDD (FLAWLESS/GEFFEN/INTERSCOPE)	☆
3	3	25	SHADOW OF THE DAY	LINKIN PARK (WARNER BROS.)	☆
4	7	25	BELIEVE	THE BRAVERY (ISLAND/IDJMG)	☆
5	9	9	FALLING DOWN	ATREYU (HOLLYWOOD)	☆
6	11	5	RISE ABOVE THIS	SEETHER (WIND-UP)	☆
7	4	30	FAKE IT	SEETHER (WIND-UP)	☆
8	6	34	THE PRETENDER	FOO FIGHTERS (ROSWELL/RCA/RMG)	☆
9	5	19	CRUSHCRUSHCRUSH	PARAMORE (FUELED BY RAMEN/RRP)	☆
10	14	5	IT'S NOT MY TIME	3 DOORS DOWN (UNIVERSAL REPUBLIC)	☆
11	8	16	IF I HAD EYES	JACK JOHNSON (BRUSHFIRE/UNIVERSAL REPUBLIC)	☆
12	12	8	NINE IN THE AFTERNOON	PNIC AT THE DISCO (DECA/DANCE FUELED BY RAMEN/RRP)	☆
13	10	39	THE GOOD LEFT UNDONE	RISE AGAINST (GEFFEN/INTERSCOPE)	☆
14	16	9	THE STONE	ASHES DIVIDE (ISLAND/IDJMG)	☆
15	15	15	ALWAYS BE	JIMMY EAT WORLD (TIME EVIL/INTERSCOPE)	☆
16	13	25	ALMOST EASY	AVENGED SEVENFOLD (HOPELESS/WARNER BROS.)	☆
17	21	6	I'M NOT JESUS	APOCALYPTICA FEAT. COREY TAYLOR (JIVE/ZOMBA)	☆
18	17	36	I GET IT	CHEVELLE (EPIC)	☆
19	23	6	BEAUTIFUL	10 YEARS (UNIVERSAL REPUBLIC)	☆
20	25	8	SO HAPPY	THEORY OF A DEADMAN (604 ROADRUNNER RRP)	☆
21	22	6	SUPERNATURAL SUPERSERIOUS	R.E.M. (WARNER BROS.)	☆
22	24	17	MY WORLD	SICK PUPPIES (RAM/VIRGIN)	☆
23	27	3	GIVEN UP	LINKIN PARK (WARNER BROS.)	☆
24	26	9	SKY IS OVER	SERJ TANIKIAN (SERJICAL STRIKE/REPRISE)	☆
25	30	6	A-PUNK	VAMPIRE WEEKEND (XL/BEGGARS GROUP)	☆

APR 5 2008 POP 100 Billboard

POP 100 DIGEST

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	8	6	#1 BLEEDING LOVE	LEONA LEWIS (SYCO/J/RMG)
2	1	22	LOVE SONG	SARA BAREILLES (EPIC)
3	5	17	NO AIR	JORDIN SPARKS DUET WITH CHRIS BROWN (19/JIVE/ZOMBA)
4	3	17	WITH YOU	CHRIS BROWN (JIVE/ZOMBA)
5	4	19	DON'T STOP THE MUSIC	RIHANNA (SRP/DEF JAM/DJMG)
6	2	21	LOW	FLO RIDA FEAT. T-PAIN (POE BOY/ATLANTIC)
7	6	5	LOVE IN THIS CLUB	USHER FEAT. YOUNG JEEZY (LAFACE/ZOMBA)
8	7	21	SEE YOU AGAIN	MILEY CYRUS (HOLLYWOOD)
9	9	17	STOP AND STARE	ONEREPUBLIC (MOSLEY/INTERSCOPE)
10	15	8	SEXY CAN I	RAY J & YUNG BERG (KNOCKOUT/DEJA 34/KOCH/EPIC)
11	10	18	SORRY	BUCKCHERRY (ELEVEN SEVEN/ATLANTIC/RRP)
12	77	2	LOLLIPOP	LIL WAYNE FEAT. STATIC MAJOR (CASH MONEY/UNIVERSAL MOTOWN)
13	11	39	APOLOGIZE	TIMBALAND FEAT. ONEREPUBLIC (MOSLEY/BLACKGROUND/INTERSCOPE)
14	13	16	SUPERSTAR	LUPE FIASCO FEAT. MATTHEW SANTOS (1ST & 15TH/ATLANTIC)
15	28	3	SHAWTY GET LOOSE	LIL MAMA FEAT. CHRIS BROWN & T-PAIN (FAMILIAR FACES/JIVE/ZOMBA)
16	12	24	TAKE YOU THERE	SEAN KINGSTON (BELLUGA HEIGHTS/EPIC)
17	17	9	WHEN YOU LOOK ME IN THE EYES	JONAS BROTHERS (HOLLYWOOD)
18	20	6	TOUCH MY BODY	MARIAH CAREY (ISLAND/IDJMG)
19	19	50	TEARDROPS ON MY GUITAR	TAYLOR SWIFT (BIG MACHINE/UNIVERSAL REPUBLIC)
20	22	11	FEELS LIKE TONIGHT	DAUGHTRY (RCA/RMG)
21	18	27	CLUMSY	FERGIE (WILL I AM/A&M/INTERSCOPE)
22	16	28	NO ONE	ALICIA KEYS (MBK/J/RMG)
23	38	8	NEW SOUL	YAEI NAIM (TOT OU TARO/ATLANTIC)
24	21	30	TATTOO	JORDIN SPARKS (19/JIVE/ZOMBA)
25	24	30	NEVER TOO LATE	THREE DAYS GRACE (JIVE/ZOMBA)
26	14	22	SHADOW OF THE DAY	LINKIN PARK (WARNER BROS.)
27	26	12	INDEPENDENT	WEBBIE, LIL' PHAT & LIL' BOOSIE (TRILL/ASYLUM/ATLANTIC)
28	47	4	DAMAGED	DANITY KANE (BAD BOY/ATLANTIC)
29	29	7	ELEVATOR	FLO RIDA FEAT. TIMBALAND (POE BOY/ATLANTIC)
30	27	42	PARALYZER	FINGER ELEVEN (WIND-UP)
31	43	9	POCKETFUL OF SUNSHINE	NATASHA BEDINGFIELD (PHONOGENIC/EPIC)
32	-	1	4 MINUTES	MADONNA FEAT. JUSTIN TIMBERLAKE (WARNER BROS.)
33	34	8	KILLA	CHERISH FEAT. YUNG JOC (SHO'NUFF/CAPITOL)
34	23	16	SENSUAL SEDUCTION	SNOOP DOGG (DOGGYSTYLE/GEFFEN/INTERSCOPE)
35	33	14	WHATEVER IT TAKES	LIFHOUSE (GEFFEN/INTERSCOPE)
36	30	16	WHAT HURTS THE MOST	CASCADA (ROBBINS)
37	42	9	BREAK THE ICE	BRITNEY SPEARS (JIVE/ZOMBA)
38	41	13	REALIZE	COLBIE CAILLAT (UNIVERSAL REPUBLIC)
39	31	21	PIECE OF ME	BRITNEY SPEARS (JIVE/ZOMBA)
40	33	24	KISS KISS	CHRIS BROWN FEAT. T-PAIN (JIVE/ZOMBA)
41	44	26	OUR SONG	TAYLOR SWIFT (BIG MACHINE/UNIVERSAL REPUBLIC)
42	32	19	LIKE YOU'LL NEVER SEE ME AGAIN	ALICIA KEYS (MBK/J/RMG)
43	36	11	THE ANTHEM	PITBULL FEAT. LIL' JON (FAMOUS ARTISTS/TVT)
44	37	25	LOVE LIKE THIS	NATASHA BEDINGFIELD FEAT. SEAN KINGSTON (PHONOGENIC/EPIC)
45	39	22	HERO/HEROINE	BOYS LIKE GIRLS (COLUMBIA)
46	51	11	ALL AROUND ME	FLYLEAF (A&M/OCTONE/INTERSCOPE)
47	46	21	CALABRIA 2008	ENUR FEAT. NATASJA (ULTRA)
48	-	1	ROLL	FLO RIDA FEAT. SEAN KINGSTON (POE BOY/ATLANTIC)
49	45	15	FEEDBACK	JANET (ISLAND/IDJMG)
50	50	26	INTO THE NIGHT	SANTANA FEAT. CHAD KROEGER (ARISTA/RMG)

POP 100: The top Pop singles & tracks, according to mainstream top 40 radio audience impressions measured by Nielsen Broadcast Data Systems, and sales compiled by Nielsen SoundScan. POP 100 AIRPLAY: Legend located below chart. HOT SINGLES SALES: The top-selling retail-available physical singles, as compiled by Nielsen SoundScan. This data is used to compile both the Hot 100 and Pop 100. TOP MUSIC VIDEOS: The top-selling retail-available music videos, as compiled by Nielsen SoundScan. HOT VIDEOCLIPS: Based on audience-weighted plays from MTV, VH1, BET and CMT, and non-weighted plays from other channels, as monitored by Nielsen Broadcast Data Systems. VIDEO MONITOR: Rotating playlists from 12 channels. All charts © 2008, Nielsen Business Media Inc. and Nielsen SoundScan, Inc. All rights reserved.

POP 100 AIRPLAY

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	1	14	#1 WITH YOU	CHRIS BROWN (JIVE/ZOMBA)
2	3	12	LOVE SONG	SARA BAREILLES (EPIC)
3	4	18	DON'T STOP THE MUSIC	RIHANNA (SRP/DEF JAM/DJMG)
4	2	21	LOW	FLO RIDA FEAT. T-PAIN (POE BOY/ATLANTIC)
5	5	15	NO AIR	JORDIN SPARKS DUET WITH CHRIS BROWN (19/JIVE/ZOMBA)
6	6	18	SEE YOU AGAIN	MILEY CYRUS (HOLLYWOOD)
7	7	16	SORRY	BUCKCHERRY (ELEVEN SEVEN/ATLANTIC)
8	8	6	TOUCH MY BODY	MARIAH CAREY (ISLAND/IDJMG)
9	10	5	LOVE IN THIS CLUB	USHER FEAT. YOUNG JEEZY (LAFACE/ZOMBA)
10	11	30	APOLOGIZE	TIMBALAND FEAT. ONEREPUBLIC (MOSLEY/BLACKGROUND/INTERSCOPE)
11	18	5	BLEEDING LOVE	LEONA LEWIS (SYCO/J/RMG)
12	12	16	STOP AND STARE	ONEREPUBLIC (MOSLEY/INTERSCOPE)
13	9	23	TAKE YOU THERE	SEAN KINGSTON (BELLUGA HEIGHTS/EPIC)
14	17	8	SUPERSTAR	LUPE FIASCO FEAT. MATTHEW SANTOS (1ST & 15TH/ATLANTIC)
15	16	11	FEELS LIKE TONIGHT	DAUGHTRY (RCA/RMG)
16	15	27	CLUMSY	FERGIE (WILL I AM/A&M/INTERSCOPE)
17	14	24	NO ONE	ALICIA KEYS (MBK/J/RMG)
18	20	20	TEARDROPS ON MY GUITAR	TAYLOR SWIFT (BIG MACHINE/UNIVERSAL REPUBLIC)
19	21	9	WHEN YOU LOOK ME IN THE EYES	JONAS BROTHERS (HOLLYWOOD)
20	19	30	TATTOO	JORDIN SPARKS (19/JIVE/ZOMBA)
21	22	20	NEVER TOO LATE	THREE DAYS GRACE (JIVE/ZOMBA)
22	-	1	4 MINUTES	MADONNA FEAT. JUSTIN TIMBERLAKE (WARNER BROS.)
23	13	19	SHADOW OF THE DAY	LINKIN PARK (WARNER BROS.)
24	24	29	PARALYZER	FINGER ELEVEN (WIND-UP)
25	33	4	SEXY CAN I	RAY J & YUNG BERG (KNOCKOUT/DEJA 34/KOCH/EPIC)

127 mainstream top 40 stations are electronically monitored 24 hours a day, 7 days a week. This data is used to compile the Pop 100.

HOT SINGLES SALES

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	-	1	#1 NEVER WANTED TO DANCE	MINDLESS SELF INDULGENCE (UCR/THE END)
2	1	37	WHAT TIME IS IT	HIGH SCHOOL MUSICAL 2 CAST (WALT DISNEY)
3	7	7	CONQUEST	THE WHITE STRIPES (THIRD MAN/WARNER BROS.)
4	3	2	PAPER PLANES	M.I.A. (XL/INTERSCOPE)
5	4	55	INSIDE OUT	TEMAR UNDERWOOD (KINGS MOUNTAIN)
6	-	2	KEYS 2 DA CHEVY	R.I.P. (GLUW/FACE2FACE)
7	50	11	TONTO	BATTLES (WARP)
8	6	54	LET ME SEE SOMETHING	A.G. & WRECKLESS N.T. (WRECKLESS ENTERTAINMENT)
9	5	28	FOUNDATIONS	KATE NASH (FICTION/GEFFEN/INTERSCOPE)
10	9	7	IT'S RIGHT HERE	TANIKA TURNER (MOUNTREE BOYZ)
11	11	4	FEEDBACK	JANET (ISLAND/IDJMG)
12	13	5	MOONLIGHT RENDEZVOUS	WAYNA (QUIET POWER/FACE2FACE)
13	10	6	A&E	GOLDFRAPP (MUTE)
14	20	7	HOLY TEARS	ISIS (IPEAC)
15	8	3	MAKE IT BOUNCE 4 YA	PARIS HOUSTON FEAT. KID KUTTA (GRAND SLAM/THOMSONS MARKETING)
16	21	7	SIPPI TO THE CHI	TROUBLEMAN (TROUBLEMAN)
17	15	83	COOL AID	LIL' BASS FEAT. JT MONEY (PIPELINE)
18	14	16	DOWN 4 WHATEVA	LOHESOME THUG LADY (DHD SOUNDLAB)
19	22	107	STRAIGHT TO VIDEO	MINDLESS SELF INDULGENCE (UCR/METROPOLIS)
20	-	1	HOW WE DO IT	EL GRECO (LEVEL 3)
21	17	103	EVERY DAY IS EXACTLY THE SAME	NINE INCH NAILS (NOTHING/INTERSCOPE)
22	12	3	HAPPY HOUSE	THE JUAN MACLEAN (DFA)
23	19	163	WE WILL BECOME SILHOUETTES/BE STILL MY HEART	THE POSTAL SERVICE (SUB POP)
24	28	59	THE PERFECT DRUG	NINE INCH NAILS (NOTHING/INTERSCOPE)
25	18	13	GET BUCK IN HERE	DI FELLI FEAT. DIDDY, AKON, LUDAGHIS & LIL' JON (ISLAND URBAN/IDJMG)

TOP MUSIC VIDEOS

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	Principal Performers	CERT.
1	1	15	#1 LIVE IN LAS VEGAS: A NEW DAY	COLUMBIA MUSIC VIDEO/SONY BMG VIDEO 713716 (21.98 DVD)	Celine Dion	
2	2	12	CELTIC THUNDER: THE SHOW	CELTIC THUNDER DECCA UNIVERSAL MUSIC & VIDEO DIST. 002 (19.98 DVD)	Celtic Thunder	
3	3	18	THE BEYONCE EXPERIENCE: LIVE	MUSIC WORLD/COLUMBIA SONY BMG VIDEO 18087 (14.98 DVD)	Beyonce	
4	4	145	FAREWELL I TOUR: LIVE FROM MELBOURNE	RHINO HOME VIDEO/WARNER MUSIC VISION 70423 (29.98 DVD)	Eagles	
5	5	18	CROSSROADS GUITAR FESTIVAL 2007	RHINO HOME VIDEO/WARNER MUSIC VISION 352124 (29.98 DVD)	Eric Clapton	5
6	6	7	LIVE AFTER DEATH	COLUMBIA MUSIC VIDEO/SONY BMG VIDEO 722737 (19.98 DVD)	Iron Maiden	
7	7	19	ORAL FIXATION TOUR	EPIC MUSIC VIDEO/SONY BMG VIDEO 705825 (19.98 DVD)	Shakira	
8	8	58	A NEW JOURNEY: LIVE AT SLANE CASTLE, IRELAND	MANHATTAN/EMM MUSIC VIDEO 75106 (19.98 DVD)	Celtic Woman	2
9	9	12	MTV UNPLUGGED IN NEW YORK	DGC/UME VIDEO UNIVERSAL MUSIC & VIDEO DIST. 010263 (19.98 DVD)	Nirvana	
10	10	201	NUMBER ONES	EPIC MUSIC VIDEO/SONY BMG VIDEO 56999 (14.98 DVD)	Michael Jackson	4
11	11	20	HELP!	APPLE/CAPITOL/EMM MUSIC VIDEO 10347 (29.98 DVD)	The Beatles	
12	12	23	PLUG ME IN	COLUMBIA MUSIC VIDEO/SONY BMG VIDEO 710417 (29.98 DVD)	AC/DC	5
13	NEW	NEW	ALIVE FROM THE APOCALYPSE	METAL BLADE HOME VIDEO 34052 (19.98)	Unearth	
14	14	3	ALIVE: MUSIC & DANCE	GARDEN CITY 4619 (15.98)	John Tesh	
15	15	18	THE ULTIMATE VIDEO COLLECTION	ROADRUNNER VIDEO 09269 (9.98 DVD)	Nickelback	
16	16	24	ELTON 60: LIVE AT MADISON SQUARE GARDEN	ISLAND VIDEO/UNIVERSAL MUSIC & VIDEO DIST. 000998 (15.98 DVD)	Elton John	
17	17	26	REMEMBER THAT NIGHT: LIVE AT THE ROYAL ALBERT HALL	COLUMBIA MUSIC VIDEO/SONY BMG VIDEO 707424 (24.98 DVD)	David Gilmour	
18	18	14	VICARIOUS	VOLCANO/SONY BMG VIDEO 87816 (12.98 DVD)	Tool	2
19	19	7	LIVE IN PARIS +	HIDDEN BEACH/UNIVERSAL MUSIC & VIDEO DIST. 20 (19.98 DVD)	Jill Scott	
20	20	14	KISSOLOGY: THE ULTIMATE KISS COLLECTION VOLUME 3: 1992-2000	VH-1 CLASSICS/UNIVERSAL MUSIC & VIDEO DIST. 115 (36.98 DVD)	Kiss	8
21	21	7	A CAMPFIRE HOMECOMING	SPRING HOUSE VIDEO EMM MUSIC VIDEO 44783 (19.98 DVD)	Bill & Gloria Gaither With The Homecoming Friends	
22	22	86	WE ARE... THE LAURIE BERKNER BAND	HEARST/RAZOR & TIE SONY BMG VIDEO 86009 (16.98 DVD)	The Laurie Berkner Band	4
23	23	19	CELTIC WOMAN: THE SHOW	MANHATTAN/EMM MUSIC VIDEO 44604 (18.98 DVD)	Celtic Woman	
24	24	229	LED ZEPPELIN	ATLANTIC VIDEO/WARNER MUSIC VISION 70198 (29.98 DVD)	Led Zeppelin	10
25	25	7	HOMECOMING PICNIC	SPRING HOUSE VIDEO/EMM MUSIC VIDEO 44784 (19.98 DVD)	Bill & Gloria Gaither With The Homecoming Friends	

HOT VIDEOCLIPS

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	1	4	#1 TOUCH MY BODY	MARIAH CAREY (ISLAND/IDJMG)
2	2	3	NO AIR	JORDIN SPARKS DUET WITH CHRIS BROWN (19/JIVE/ZOMBA)
3	3	3	THE BOSS	RICK ROSS FEAT. T-PAIN SLIP-N-SLIDE/DEF JAM/IDJMG
4	4	10	I WON'T TELL	FAT JOE FEAT. J. HOLIDAY TERROR SQUAD/IMPERIAL/CAPITOL
5	5	5	LONG ROAD TO RUIN	FOO FIGHTERS (ROSWELL/RCA/RMG)
6	6	2	BLEEDING LOVE	LEONA LEWIS (SYCO/J/RMG)
7	7	7	STOP AND STARE	ONEREPUBLIC (MOSLEY/INTERSCOPE)
8	8	3	ELEVATOR	FLO RIDA FEATURING TIMBALAND POE BOY/ATLANTIC
9	9	2	THE WAY THAT I LOVE YOU	ASHANTI THE INC. (UNIVERSAL MOTOWN)
10	10	5	SHAWTY GET LOOSE	LIL MAMA FEAT. CHRIS BROWN & T-PAIN FAMILIAR FACES/JIVE/ZOMBA
11	11	13	LOVE SONG	SARA BAREILLES (EPIC)
12	12	19	SEXY CAN I	RAY J & YUNG BERG (KNOCKOUT/DEJA 34/KOCH/EPIC)
13	13	2	I KNOW	JAY-Z FEATURING PHARRELL ROC-A-FELLA/A/DEF JAM/IDJMG
14	14	7	CHING-A-LING	MISSY ELLIOTT (THE GOLD MIND/ATLANTIC)
15	NEW	NEW	READY, SET, GO!	TOKIO HOTEL (CHERRYTREE/INTERSCOPE)
16	RE-ENTRY	RE-ENTRY	UMMA DO ME	ROCKO ROCKY ROAD/ISLAND URBAN/IDJMG
17	17	9	DEY KNOW	SHAWTY LO DAL/ASYLUM
18	NEW	NEW	DAMAGED	DANITY KANE (BAD BOY/ATLANTIC)
19	NEW	NEW	RUN	GNARLS BARKLEY (DOWNTOWN/ATLANTIC)
20	NEW	NEW	DROP & GIMME 50	MKE JONES FEAT. HURRICANE CHIBS (E. AUDITION/SHAWTY/ASYLUM/WARNER BROS.)
21	NEW	NEW	NINE IN THE AFTERNOON	PANIC AT THE DISCO (OCEAN/DANCE/FUELED BY RAMEN/RRP)
22	20	10	SORRY	BUCKCHERRY (ELEVEN SEVEN/ATLANTIC/RRP)
23	23	5	HONEY	ERYKHA BADI (UNIVERSAL MOTOWN)
24	24	3	ALL-AMERICAN GIRL	CARRIE UNDERWOOD (ARISTA NASHVILLE)
25	NEW	NEW	DEAR MARIA, COUNT ME IN	ALL TIME LOW (HOPELESS)

VIDEO MONITOR

THIS WEEK	ARTIST	TITLE
VH1		
1	FOO FIGHTERS,	LONG ROAD TO RUIN
2	BUCKCHERRY,	SORRY
3	MARIAH CAREY,	TOUCH MY BODY
4	ALICIA KEYS,	LIKE YOU'LL NEVER SEE ME AGAIN
5	LEONA LEWIS,	BLEEDING LOVE
6	ONEREPUBLIC,	STOP AND STARE
7	SARA BAREILLES,	LOVE SONG
8	DAUGHTRY,	FEELS LIKE TONIGHT
9	SHERYL CROW,	LOVE IS FREE
10	THREE DAYS GRACE,	NEVER TOO LATE
CMT		
1	CARRIE UNDERWOOD,	ALL-AMERICAN GIRL
2	ALAN JACKSON,	SMALL TOWN SOUTHERN MAN
3	BRAD PAISLEY,	LETTER TO ME
4	SUGARLAND FEAT. LITTLE BIG TOWN & JAKE OWEN,	LIFE IN A NORTHERN TOWN
5	CHUCK WICKS,	STEALING CINDERELLA
6	KENNY CHESNEY DUET WITH GEORGE STRAIT,	SHIFTWORK
7	TAYLOR SWIFT,	PICTURE TO BURN
8	TIM MCGRAW,	SUSPICIONS
9	CRAIG MORGAN,	INTERNATIONAL HARVESTER
10	BILLY RAY CYRUS W/ MILEY CYRUS,	READY, SET, DON'T GO
MTV HITS		
1	JORDIN SPARKS DUET WITH CHRIS BROWN,	NO AIR
2	LEONA LEWIS,	BLEEDING LOVE
3	TOKIO HOTEL,	READY, SET, GO!
4	RIHANNA,	DON'T STOP THE MUSIC
5	GNARLS BARKLEY,	RUN
6	SARA BAREILLES,	LOVE SONG
7	JANET,	FEEDBACK
8	ALICIA KEYS,	LIKE YOU'LL NEVER SEE ME AGAIN
9	PANIC AT THE DISCO,	NINE IN THE AFTERNOON
10	MARIAH CAREY,	TOUCH MY BODY

Billboard R&B/HIP-HOP

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R&B/HIP-HOP ALBUMS™

THIS WEEK	LAST WEEK	WEEKS ON CHIT	ARTIST	Title	CERT.	PEAK POSITION
1	HOT SHOT DEBUT	1	#1 DANITY KANE IMPRINT & NUMBER / DISTRIBUTING LABEL (PRICE) BAD BOY 444604/AG (18.98)	Welcome To The Dollhouse	1	1
2	1	75	RICK ROSS SLIP-N-SLIDE/DEF JAM 009536*/IDJMG (13.98)	Trilla	1	1
3	NEW	1	FLO RIDA POE BOY/ATLANTIC 442748/AG (18.98)	Mail On Sunday	3	3
4	2	2	SNOOP DOGG DOGGYSTYLE/GEFFEN 010835*/IGA (13.98)	Ego Trippin	2	2
5	4	2	VARIOUS ARTISTS SONY BMG/EMI UNIVERSAL/ZOMBA 22781/SONY BMG STRATEGIC MARKETING GROUP (18.98)	NOW 27	4	4
6	NEW	1	ROCKO ROCKY ROAD/ISLAND URBAN 010773*/IDJMG (11.98)	Self-Made	6	6
7	6	1	JANET ISLAND 010735*/IDJMG (13.98) ⊕	Discipline	1	1
8	NEW	1	SHEEK LOUCH D-BLOCK 5595/KOCH (17.98)	Silverback Gorilla	8	8
9	11	6	ALICIA KEYS MBK J 11513*/RMG (18.98) ⊕	As I Am	3	1
10	8	4	MARY J. BLIGE MARIARCH/GEFFEN 010313*/IGA (13.98) ⊕	Growing Pains	1	1
11	10	5	KEYSHIA COLE CONFIDENTIAL/IMANI/GEFFEN 009475*/IGA (13.98)	Just Like You	1	1
12	3	2	FAT JOE TERROR SQUAD 14619/IMPERIAL (18.98)	The Elephant In The Room	3	3
13	5	2	ERYKAH BADU UNIVERSAL MOTOWN 010800*/UMRG (13.98)	New Amerykah: Part One (4th World War)	2	2
14	7	3	WEBBIE TRILL/ASYLUM/ATLANTIC 427836/AG (18.98)	Savage Life 2	1	1
15	13	9	JAHEIM DIVINE MILL/ATLANTIC 377532/AG (18.98)	The Makings Of A Man	3	3
16	9	8	THE-DREAM RADIO KILLA/DEF JAM 009872*/IDJMG (13.98)	Love/Hate	5	5
17	24	21	GREATEST GAINER MARIO 3RD STREET/J 21569/RMG (18.98)	Go	4	4
18	14	13	RAHEEM DEVAUGHN JIVE 19080/ZOMBA (17.98)	Love Behind The Melody	1	1
19	16	11	CHRIS BROWN JIVE 12049/ZOMBA (18.98) ⊕	Exclusive	2	2
20	12	7	SHAWTY LO D4L 331708/ASYLUM (18.98)	Units In The City	4	4
21	17	15	MARVIN SAPP VERITY 09433/ZOMBA (17.98)	Thirsty	14	14
22	15	12	LUPE FIASCO 1ST & 15TH/ATLANTIC 368316*/AG (18.98)	Lupe Fiasco's The Cool	4	4
23	18	14	AMY WINEHOUSE UNIVERSAL REPUBLIC 008428*/UMRG (10.98)	Back To Black	2	4
24	NEW	1	SOUNDTRACK ATLANTIC 449020/AG (18.98)	Tyler Perry's Meet The Browns	24	24
25	19	17	JAY-Z ROC-A-FELLA/DEF JAM 010229*/IDJMG (13.98)	American Gangster	1	1
26	22	19	J. HOLIDAY MUSIC LINE 11805*/CAPITOL (12.98)	Back Of My Lac	1	1
27	23	20	JILL SCOTT HIDDEN BEACH 00050 (18.98) ⊕	The Real Thing: Words And Sounds Vol. 3	3	3
28	31	25	RIHANNA SRP/DEF JAM 008968*/IDJMG (13.98)	Good Girl Gone Bad	3	3
29	21	7	SOUNDTRACK ATLANTIC 409212/AG (18.98)	Step Up 2: The Streets	7	7
30	40	34	PACE SETTER JOHN LEGEND G.O.O.D./COLUMBIA 21265 EX/SONY MUSIC (14.98) ⊕	Live From Philadelphia	4	4
31	27	25	SOULJA BOY TELL'EM COLLIPARK/INTERSCOPE 009982*/IGA (13.98)	souljaboytellem.com	4	4
32	20	5	JIM JONES KOCH 5073 (17.98)	HARLEMS American Gangster	3	3
33	30	22	CHRISSETTE MICHELE DEF JAM 008774*/IDJMG (10.98)	I Am	5	5
34	26	14	KIRK FRANKLIN FO YD SOUL/GOSPO CENTRIC 16772/ZOMBA (18.98)	The Fight Of My Life	7	7
35	32	30	LEDISI VERVE 008909/VG (10.98)	Lost & Found	10	10
36	29	30	PLIES BIG GATES/SLIP-N-SLIDE/ATLANTIC 185340/AG (18.98)	The Real Testament	1	1
37	35	25	TREY SONGZ SONG BOOK/ATLANTIC 135740/AG (18.98)	Trey Day	1	1
38	34	27	KANYE WEST ROC-A-FELLA/DEF JAM 009541/IDJMG (13.98)	Graduation	2	2
39	28	15	BIRDMAN CASH MONEY/UNIVERSAL MOTOWN 010351/UMRG (13.98)	5*Stunna	1	1
40	39	17	VARIOUS ARTISTS EMI/SONY BMG STRATEGIC MARKETING GROUP/UNIVERSAL/ZOMBA 10765/CAPITOL (18.98)	NOW 26	4	4
41	25	10	MICHAEL McDONALD UNIVERSAL MOTOWN 010806/UMRG (13.98)	Soul Speak	10	10
42	37	16	SCARFACE RAP-A-LOT 4 LIFE/RAP-A-LOT 331772/ASYLUM (18.98)	Made	2	2
43	56	45	SEAN KINGSTON BELUGA HEIGHTS KOCH/EPIC 12999/SONY MUSIC (18.98)	Sean Kingston	1	1
44	45	15	GUCCI MANE CZAR/SONY ICEY/ASYLUM/ATLANTIC 313516/AG (18.98)	Back To The Traphouse	11	11
45	43	23	ANGIE STONE STAX 30146/CONCORD (18.98)	The Art Of Love & War	1	1
46	49	41	TIMBALAND MOSLEY/BLACKGROUND/INTERSCOPE 008594*/IGA (13.98)	Timbaland Presents Shock Value	1	1
47	NEW	1	BONE THUGS REAL TALK 57 (17.98)	Still Creepin On Ah Come Up	47	47
48	38	28	CHERI DENNIS BAD BOY 83952/AG (13.98)	In And Out Of Love	11	11
49	47	42	JUSTIN TIMBERLAKE JIVE 88062*/ZOMBA (18.98) ⊕	FutureSex/LoveSounds	4	4
50	2	39	DRAMA GRAND HUSTLE/ATLANTIC 185852/AG (18.98)	Gangsta Grillz: The Album	1	1
51	52	47	BOYZ II MEN DECCA 009444 (17.98)	Motown: A Journey Through Hitsville USA	1	1
52	NEW	1	GNARLS BARKLEY DOWNTOWN/ATLANTIC 450236/AG (18.98)	The Odd Couple	52	52
53	41	36	PASTOR TROY REAL TALK 44 (17.98)	Attitude Adjuster	1	1
54	54	41	BOW WOW & OMARION T.U.G./COLUMBIA 11492/SONY MUSIC (11.98) ⊕	Face Off	2	2
55	44	50	NE-YO DEF JAM 008697*/IDJMG (13.98)	Because Of You	1	1

THIS WEEK	LAST WEEK	WEEKS ON CHIT	ARTIST	Title	CERT.	PEAK POSITION
56	51	49	2PAC AMARU/DEATH ROW/INTERSCOPE 010072/UME (11.98)	The Best Of 2Pac - Part 1: Thug	13	13
57	33	2	RANDY JACKSON DREAM MERCHANT 21 30277/CONCORD (18.98)	Randy Jackson's Music Club: Volume One	33	33
58	44	22	HURRICANE CHRIS POLO GROUNDS/J 18697/RMG (15.98)	51/50 Ratchet	46	46
59	46	46	KENNY G STARBUCKS 30670/CONCORD (18.98) ⊕	Rhythm & Romance	15	15
60	50	48	50 CENT SHADY/AFTERMATH/INTERSCOPE 008931*/IGA (13.98)	Curtis	1	1
61	64	3	LIL WAYNE, BIRDMAN & IDEAL MONSTARR 40364/DARFIN (12.98)	Greatest Rapper Alive	61	61
62	61	57	JOHN LEGEND G.O.O.D./COLUMBIA 80323/SONY MUSIC (18.98)	Once Again	1	1
63	62	58	T-PAIN KONVICT/NAPPY BOY/JIVE 08719/ZOMBA (18.98)	Epiphany	1	1
64	57	55	CHAKA KHAN BURGUNDY 09022/SONY BMG (17.98)	Funk This	1	1
65	36	29	MARCUS MILLER 3 DEUCES/CONCORD JAZZ 30264/CONCORD (18.98)	Marcus	29	29
66	74	73	PITBULL FAMOUS ARTISTS/DIAZ BROTHERS 2960*/TVT (18.98)	The Boatlift	13	13
67	76	67	AKON KONVICT/UPFRONT/SRC/UNIVERSAL MOTOWN 007968*/UMRG (13.98) ⊕	Konvicted	3	3
68	59	1	BEANIE SIGEL ROC-A-FELLA/DEF JAM 009534*/IDJMG (13.98)	The Solution	1	1
69	55	62	T.I. GRAND HUSTLE/ATLANTIC 202172*/AG (18.98)	T.I. Vs T.I.P.	1	1
70	54	16	WYCLEF JEAN IN YA FACE COLUMBIA 03947/SONY MUSIC (15.98)	Carnival Vol. II: Memories Of An Immigrant	9	9
71	69	59	AMY WINEHOUSE UNIVERSAL REPUBLIC 008926/UMRG (13.98)	Frank	26	26
72	48	64	UGK UGK JIVE 02633/ZOMBA (18.98) ⊕	Underground Kingz	1	1
73	NEW	1	BIG MOE WRECKSHOP 5076/KOCH (17.98)	Unfinished Business	73	73
74	68	61	SOUNDTRACK DEF JAM 010200/IDJMG (13.98)	American Gangster	5	5
75	70	73	BIRDMAN & LIL WAYNE CASH MONEY/UNIVERSAL MOTOWN 007563*/UMRG (13.98)	Like Father, Like Son	1	1

▶ For a complete listing of the Hot R&B/Hip-Hop Albums, check out www.billboard.comTOP
BLUES ALBUMS™

THIS WEEK	LAST WEEK	WEEKS ON CHIT	ARTIST	Title	CERT.
1	1	65	#1 STEVIE RAY VAUGHAN AND DOUBLE TROUBLE 16 WKS LEGACY/EPIC 81511/SONY BMG	The Real Deal: Greatest Hits Vol. 1	1
2	5	2	JEFF HEALEY RUF 1126	Mess Of Blues	2
3	3	1	STEVIE RAY VAUGHAN & FRIENDS LEGACY/EPIC 87321/SONY BMG	Solos, Sessions & Encores	3
4	2	9	NORTH MISSISSIPPI ALLSTARS SONGS OF THE SOUTH 006*	Hernando	4
5	4	8	BACK DOOR SLAM BLIX STREET 10087	Roll Away	5
6	8	31	JOE BONAMASSA J & R ADVENTURES 60263	Sloe Gin	6
7	NEW	1	ERIC BIBB TELARC BLUES 83675/TELARC	Get Onboard	7
8	7	3	SMOKIN' JOE KUBEK & BNOIS KING ALLIGATOR 4920	Blood Brothers	8
9	6	10	ROOMFUL OF BLUES ALLIGATOR 4919	Raisin' A Ruckus	9
10	NEW	1	THE LEGENDARY RHYTHM & BLUES REVUE DELTA GROOVE 121	Command Performance	10
11	10	61	KENNY WAYNE SHEPHERD REPRISE 49294*/WARNER BROS. ⊕	10 Days Out: Blues From The Backroads	11
12	11	56	SOUNDTRACK NEW WEST 6105	Black Snake Moan	12
13	13	1	JOHNNY WINTER FRDAMUSIC 1083	Live Bootleg Series Vol. 2	13
14	14	7	OTIS TAYLOR TELARC BLUES 83667/TELARC	Recapturing The Banjo	14
15	RE-ENTRY	1	ANA POPOVIC ELECTO GROOVE 501/DELTA GROOVE	Still Making History	15

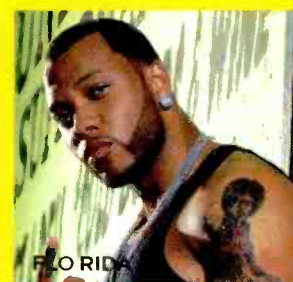
BETWEEN THE BULLETS rgeorge@billboard.com

FLO, ROCKO IN DANITY'S SHADOW

While Danity Kane crowns Top R&B/Hip-Hop Albums and the Billboard 200 (see Over the Counter, page 45), rappers Flo Rida and

at No. 3 on Top R&B/Hip-Hop Albums. The rapper's "Low" has sold 3.3 million downloads since its release in November. The tune was also the most-heard song on U.S. radio for four consecutive weeks from January into mid-February.

Flo Rida may have the best-selling digital track of all time, but he can't make the same magic happen on the Billboard 200, as his debut album, "Mail on Sunday," bows at No. 4 with 86,000. It lands



Rapper Rocko also debuts, landing at No. 6 on R&B/Hip-Hop Albums and No. 21 on the Billboard 200.

—Keith Caulfield

APR 5 2008 R&B/HIP-HOP Billboard

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	HIT PREDICT
1	1	21	#1 I REMEMBER	KEYSHIA COLE (IMANI/GEFFEN/INTERSCOPE)	☆
2	6	7	LOVE IN THIS CLUB	USHER FEAT. YOUNG JEEZY (LAFACE/ZOMBA)	☆
3	7	7	FALSETTO	THE-DREAM (RADIO KILLA/DEF JAM/IDJMG)	☆
4	2	2	LIKE YOU'LL NEVER SEE ME AGAIN	ALICIA KEYS (MBK/J/RMG)	☆
5	11	11	SEXY CAN I	RAY J & YUNG BERG (KNOCKOUT/DEJA 34/EPIC/KOCH)	☆
6	4	4	CRYING OUT FOR ME	MARIO (3RD STREET/J/RMG)	☆
7	10	10	SUFFOCATE	J. HOLIDAY (MUSIC LINE/CAPITOL)	☆
8	10	6	TOUCH MY BODY	MARIAH CAREY (ISLAND/IDJMG)	☆
9	10	6	JUST FINE	MARY J. BLIGE (MTRIARCH/GEFFEN/INTERSCOPE)	☆
10	17	17	WITH YOU	CHRIS BROWN (JIVE/ZOMBA)	☆
11	22	22	DEY KNOW	SHAWTY LO (D4L/ASYLUM)	☆
12	9	9	THE BOSS	RICK ROSS FEAT. T-PAIN (SLIP-N-SLIDE/DEF JAM/IDJMG)	☆
13	12	18	I WON'T TELL	FAT JOE FEATURING J. HOLIDAY (TERROR SQUAD/IMPERIAL/CAPITOL)	☆
14	23	23	INDEPENDENT	WEBBIE, LIL' PHAT & LIL' BOOSIE (TRILL/ASYLUM/ATLANTIC)	☆
15	14	14	NEVER	JAHHEIM (DIVINE MILL/ATLANTIC)	☆
16	18	18	UMMA DO ME	ROCKO (ROCKY ROAD/ISLAND URBAN/IDJMG)	☆
17	19	29	WOMAN	RAHEEM DEVAUGHN (JIVE/ZOMBA)	☆
18	20	20	SENSUAL SEDUCTION	SNOOP DOGG (DOGGYSTYLE/GEFFEN/INTERSCOPE)	☆
19	16	33	CAN'T HELP BUT WAIT	TREY SONGZ (SONG BOOK/ATLANTIC)	☆
20	21	27	LOW	FLO RIDA FEAT. T-PAIN (POE BOY/ATLANTIC)	☆
21	5	5	THE WAY THAT I LOVE YOU	ASHANTI (THE INC./UNIVERSAL MOTOWN)	☆
22	23	10	CUSTOMER	RAHEEM DEVAUGHN (JIVE/ZOMBA)	☆
23	20	15	SUPERSTAR	LUPE FIASCO (1ST & 15TH/ATLANTIC)	☆
24	3	3	SHE GOT IT	2 PISTOLS (UNIVERSAL REPUBLIC)	☆
25	22	18	HONEY	ERYKAH BADU (UNIVERSAL MOTOWN)	☆

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	HIT PREDICT
26	2	2	LOLLOIPOP	LIL WAYNE FEAT. STATIC MAJOR (CASH MONEY/UNIVERSAL MOTOWN)	☆
27	29	12	GO ON GIRL	NE-YO (DEF JAM/IDJMG)	☆
28	31	31	LAST TIME	TREY SONGZ (SONG BOOK/ATLANTIC)	☆
29	22	22	FLASHING LIGHTS	KANYE WEST FEAT. DWELE (ROC-A-FELLA/DEF JAM/IDJMG)	☆
30	30	30	NO ONE	ALICIA KEYS (MBK/J/RMG)	☆
31	32	10	NEVER NEVER LAND	LYFE JENNINGS (COLUMBIA)	☆
32	26	53	UNTIL THE END OF TIME	JUSTIN TIMBERLAKE DUET WITH BEYONCE (JIVE/ZOMBA)	☆
33	31	31	CHING-A-LING	MISSY ELLIOTT (THE GOLD MIND/ATLANTIC)	☆
34	35	54	TEACHME	MUSIQ SOULCHILD (ATLANTIC)	☆
35	36	9	DIAMOND GIRL	RYAN LESLIE (NEXTSELECTION/CASABLANCA/UNIVERSAL MOTOWN)	☆
36	39	7	SUGA SUGA SUGA	KEITH SWEAT FEAT. PAISLEY BETTIS (KEIA/ATCO/RHINO)	☆
37	8	8	SOMETIMES	ANGIE STONE (STAX/CMG)	☆
38	11	11	BUST IT BABY (PART 2)	PLIES FEAT. NE-YO (BIG GATES/SLIP-N-SLIDE/ATLANTIC)	☆
39	4	4	GOT ME GOING	DAY26 (BAD BOY/ATLANTIC)	☆
40	7	7	YAHHH!	SOULJA BOY TELLE'EM FEAT. ARAB (COLLIPARK/INTERSCOPE)	☆
41	17	17	MY DOUGIE	LIL' WIL (RUDEBWOY/UNAUTHORIZED/ASYLUM)	☆
42	43	12	MY LOVE	JILL SCOTT (HIDDEN BEACH)	☆
43	40	29	GOOD LIFE	KANYE WEST FEAT. T-PAIN (ROC-A-FELLA/DEF JAM/IDJMG)	☆
44	14	14	WHO THE F*** IS THAT?	DOLLA FEAT. T-PAIN & TAY DIZM (THE GANG/KONVICT/JIVE/ZOMBA)	☆
45	65	2	STAY DOWN	MARY J. BLIGE (MTRIARCH/GEFFEN/INTERSCOPE)	☆
46	41	56	WHEN I SEE U	FANTASIA (J/RMG)	☆
47	55	3	NO AIR	JORDIN SPARKS DUET WITH CHRIS BROWN (19/JIVE/ZOMBA)	☆
48	33	33	I KNOW	JAY-Z FEAT. PHARRELL (ROC-A-FELLA/DEF JAM/IDJMG)	☆
49	45	7	SHAWTY GET LOOSE	LIL MAMA FEAT. CHRIS BROWN (FAMILIAR FACES/JIVE/ZOMBA)	☆
50	48	33	I'M SO HOOD	DJ KHALED (TERROR SQUAD/KOCH)	☆

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	HIT PREDICT
1	1	20	#1 I REMEMBER	KEYSHIA COLE (IMANI/GEFFEN/INTERSCOPE)	☆
2	2	20	LIKE YOU'LL NEVER SEE ME AGAIN	ALICIA KEYS (MBK/J/RMG)	☆
3	3	23	NEVER	JAHHEIM (DIVINE MILL/ATLANTIC)	☆
4	5	5	WOMAN	RAHEEM DEVAUGHN (JIVE/ZOMBA)	☆
5	24	24	JUST FINE	MARY J. BLIGE (MTRIARCH/GEFFEN/INTERSCOPE)	☆
6	14	14	HONEY	ERYKAH BADU (UNIVERSAL MOTOWN)	☆
7	7	7	SOMETIMES	ANGIE STONE (STAX/CMG)	☆
8	10	9	SUGA SUGA SUGA	KEITH SWEAT FEAT. PAISLEY BETTIS (KEIA/ATCO/RHINO)	☆
9	9	6	TOUCH MY BODY	MARIAH CAREY (ISLAND/IDJMG)	☆
10	53	53	TEACHME	MUSIQ SOULCHILD (ATLANTIC)	☆
11	12	22	MY LOVE	JILL SCOTT (HIDDEN BEACH)	☆
12	33	33	MY LOVE	JOE (JIVE/ZOMBA)	☆
13	13	16	ONE FOR ALL TIME	CHAKA KHAN (BURGUNDY/COLUMBIA)	☆
14	15	30	UNTIL THE END OF TIME	JUSTIN TIMBERLAKE DUET WITH BEYONCE (JIVE/ZOMBA)	☆
15	16	16	SUPA SEXXY	CHARLIE WILSON FEAT. T-PAIN (JIVE/ZOMBA)	☆
16	17	17	DECLARATION (THIS IS IT!)	KIRK FRANKLIN (GOSPO CENTRIC/ZOMBA)	☆
17	18	7	IN THE MORNING	LEDISI (VERVE FORECAST/VERVE)	☆
18	19	14	SUFFOCATE	J. HOLIDAY (MUSIC LINE/CAPITOL)	☆
19	20	14	NEVER WOULD HAVE MADE IT	MARVIN SAPP (VERITY/ZOMBA)	☆
20	28	8	NEVER NEVER LAND	LYFE JENNINGS (COLUMBIA)	☆
21	22	5	FREE	MARCUS MILLER FEAT. CORINNE BAILEY RAE (3 DEUCES/CMG)	☆
22	21	4	LUV	JANET (ISLAND/IDJMG)	☆
23	23	1	ALMOST	TAMIA (PLUS 1/IMAGE)	☆
24	25	1	BABY BOY BABY GIRL	MINI CONDITION (CAGED BIRD/IMAGE)	☆

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	HIT PREDICT
1	1	21	#1 INDEPENDENT	WEBBIE, LIL' PHAT & LIL' BOOSIE (TRILL/ASYLUM/ATLANTIC)	☆
2	2	27	LOW	FLO RIDA FEAT. T-PAIN (POE BOY/ATLANTIC)	☆
3	3	16	DEY KNOW	SHAWTY LO (D4L/ASYLUM)	☆
4	4	16	I WON'T TELL	FAT JOE FEAT. J. HOLIDAY (TERROR SQUAD/IMPERIAL/CAPITOL)	☆
5	5	13	SUPERSTAR	LUPE FIASCO FEAT. MATTHEW SANTOS (1ST & 15TH/ATLANTIC)	☆
6	6	13	THE BOSS	RICK ROSS FEAT. T-PAIN (SLIP-N-SLIDE/DEF JAM/IDJMG)	☆
7	7	13	SHE GOT IT	2 PISTOLS FEAT. T-PAIN & TAY DIZM (UNIVERSAL REPUBLIC)	☆
8	8	13	UMMA DO ME	ROCKO (ROCKY ROAD/ISLAND URBAN/IDJMG)	☆
9	9	21	FLASHING LIGHTS	KANYE WEST FEAT. DWELE (ROC-A-FELLA/DEF JAM/IDJMG)	☆
10	10	21	ELEVATOR	FLO RIDA FEAT. TIMBALAND (POE BOY/ATLANTIC)	☆
11	11	10	THE ANTHEM	PITBULL FEAT. LIL JON (FAMOUS ARTISTS/TVT)	☆
12	12	11	LOLLOIPOP	LIL WAYNE FEAT. STATIC MAJOR (CASH MONEY/UNIVERSAL MOTOWN)	☆
13	13	14	SHAWTY GET LOOSE	LIL MAMA FEAT. CHRIS BROWN & T-PAIN (FAMILIAR FACES/JIVE/ZOMBA)	☆
14	14	6	YAHHH!	SOULJA BOY TELLE'EM FEAT. ARAB (COLLIPARK/INTERSCOPE)	☆
15	15	6	HYPNOTIZED	PLIES FEAT. AKON (BIG GATES/SLIP-N-SLIDE/ATLANTIC)	☆
16	16	10	CHING-A-LING	MISSY ELLIOTT (THE GOLD MIND/ATLANTIC)	☆
17	17	28	GOOD LIFE	KANYE WEST FEAT. T-PAIN (ROC-A-FELLA/DEF JAM/IDJMG)	☆
18	18	9	I KNOW	JAY-Z FEAT. PHARRELL (ROC-A-FELLA/DEF JAM/IDJMG)	☆
19	19	2	BUST IT BABY (PART 2)	PLIES FEAT. NE-YO (BIG GATES/SLIP-N-SLIDE/ATLANTIC)	☆
20	20	9	MY DOUGIE	LIL' WIL (RUDEBWOY/UNAUTHORIZED/ASYLUM)	☆
21	21	21	WHO THE F*** IS THAT?	DOLLA FEAT. T-PAIN & TAY DIZM (THE GANG/KONVICT/JIVE/ZOMBA)	☆
22	22	9	HYPNOTIZED	BIG GEMINI (BIG GUN/UPSTAIRS)	☆
23	23	3	GOOD LOVE	SHEEK LOUCH (D-BLOCK/KOCH)	☆
24	24	1	DROP & GIMME 50	MIKE JONES FEAT. HURRICANE CHRIS (ICE AGE/SWISHAHOUSE/ASYLUM/WARNER BROS.)	☆
25	25	1	FINER THINGS	DJ FELLI FEL FEAT. NE-YO, FABOLOUS, KANYE WEST & JERMAINE DUPRI (SO SO DEF/IDJMG)	☆

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	HIT PREDICT
1	1	16	#1 WITH YOU	CHRIS BROWN (JIVE/ZOMBA)	☆
2	2	6	LOVE IN THIS CLUB	USHER FEAT. YOUNG JEEZY (LAFACE/ZOMBA)	☆
3	3	9	SEXY CAN I	RAY J & YUNG BERG (KNOCKOUT/DEJA 34/KOCH/EPIC)	☆
4	4	16	INDEPENDENT	WEBBIE, LIL' PHAT & LIL' BOOSIE (TRILL/ASYLUM/ATLANTIC)	☆
5	5	6	TOUCH MY BODY	MARIAH CAREY (ISLAND/IDJMG)	☆
6	6	28	LOW	FLO RIDA FEAT. T-PAIN (POE BOY/ATLANTIC)	☆
7	7	10	SHE GOT IT	2 PISTOLS FEAT. T-PAIN & TAY DIZM (UNIVERSAL REPUBLIC)	☆
8	8	11	DON'T STOP THE MUSIC	RIHANNA (SRP/DEF JAM/IDJMG)	☆
9	9	19	WHAT YOU GOT	COLBY O'DONIS FEAT. AKON (KONLIVE/GEFFEN/INTERSCOPE)	☆
10	10	19	SUFFOCATE	J. HOLIDAY (MUSIC LINE/CAPITOL)	☆
11	11	10	SUPERSTAR	LUPE FIASCO FEAT. MATTHEW SANTOS (1ST & 15TH/ATLANTIC)	☆
12	12	11	DEY KNOW	SHAWTY LO (D4L/ASYLUM)	☆
13	13	15	CRYING OUT FOR ME	MARIO (3RD STREET/J/RMG)	☆
14	14	23	SENSUAL SEDUCTION	SNOOP DOGG (DOGGYSTYLE/GEFFEN/INTERSCOPE)	☆
15	15	23	TAKE YOU THERE	SEAN KINGSTON (BELUGA HEIGHTS/KOCH/EPIC)	☆
16	16	5	ELEVATOR	FLO RIDA FEAT. TIMBALAND (POE BOY/ATLANTIC)	☆
17	17	18	THE ANTHEM	PITBULL FEAT. LIL JON (FAMOUS ARTISTS/TVT)	☆
18	18	12	FALSETTO	THE-DREAM (RADIO KILLA/DEF JAM/IDJMG)	☆
19	19	7	NO AIR	JORDIN SPARKS DUET WITH CHRIS BROWN (19/JIVE/ZOMBA)	☆
20	20	7	KILLA	CHERISH FEAT. YUNG JOC (SHO NUFF/CAPITOL)	☆
21	21	16	LIKE YOU'LL NEVER SEE ME AGAIN	ALICIA KEYS (MBK/J/RMG)	☆
22	22	11	DIAMOND GIRL	RYAN LESLIE (NEXTSELECTION/CASABLANCA/UNIVERSAL MOTOWN)	☆
23	23	8	I REMEMBER	KEYSHIA COLE (IMANI/GEFFEN/INTERSCOPE)	☆
24	24	3	THE BOSS	RICK ROSS FEAT. T-PAIN (SLIP-N-SLIDE/DEF JAM/IDJMG)	☆
25	25	5	SHAWTY GET LOOSE	LIL MAMA FEAT. CHRIS BROWN & T-PAIN (FAMILIAR FACES/JIVE/ZOMBA)	☆

HITPREDICTOR

DATA PROVIDED BY **promosquad**

See chart legend for rules and explanations. Yellow indicates recently tested title, ☆ indicates New Release.

ARTIST/Title (LABEL) (Score)	Chart Rank
R&B/HIP-HOP AIRPLAY	
USHER FEAT. YOUNG JEEZY Love In This Club ZOMBA (81.8)	2
MARIAH CAREY Touch My Body IDJMG (71.2)	8
ASHANTI The Way That I Love You UNIVERSAL MOTOWN (93.5)	21
RAHEEM DEVAUGHN Customer ZOMBA (81.0)	22
2 PISTOLS FEAT. T-PAIN & TAY DIZM She Got It UNIVERSAL REPUBLIC (77.3)	24
NE-YO Go On Girl IDJMG (88.8)	27
TREY SONGZ Last Time ATLANTIC (86.7)	28
LYFE JENNINGS Never Never Land COLUMBIA (71.2)	31
RYAN LESLIE Diamond Girl UNIVERSAL MOTOWN (74.1)	35
☆ FLO RIDA FEAT. TIMBALAND Elevator ATLANTIC (69.4)	56
CASELY Emotional EPIC (68.9)	63
RHYTHMIC AIRPLAY	
USHER FEAT. YOUNG JEEZY Love In This Club ZOMBA (72.9)	2
MARIAH CAREY Touch My Body IDJMG (67.3)	5
2 PISTOLS FEAT. T-PAIN & TAY DIZM She Got It UNIVERSAL REPUBLIC (76.4)	7
MARIO Crying Out For Me RMG (83.3)	13
☆ FLO RIDA FEAT. TIMBALAND Elevator ATLANTIC (70.0)	16
JORDIN SPARKS DUET WITH CHRIS BROWN No Air ZOMBA (69.8)	19
CHERISH FEAT. YUNG JOC Killa CAPITOL (62.3)	20
RYAN LESLIE Diamond Girl UNIVERSAL MOTOWN (67.7)	22
LIL MAMA FEAT. CHRIS BROWN & T-PAIN Shawty Get Loose ZOMBA (69.1)	25
CASELY Emotional EPIC (69.0)	-
ASHANTI The Way That I Love You UNIVERSAL MOTOWN (81.9)	-

ADULT R&B AND RHYTHMIC AIRPLAY: 72 adult R&B stations and 76 rhythmic stations are electronically monitored by Nielsen Broadcast Data Systems, 24 hours a day, 7 days a week. © 2008 Nielsen Business Media, Inc. and Nielsen SoundScan, Inc. **HOT RAP SONGS:** 82 R&B/Hip-Hop and 76 rhythmic stations are electronically monitored by Nielsen Broadcast Data Systems, 24 hours a day, 7 days a week. © 2008 Nielsen Business Media, Inc. and Nielsen SoundScan, Inc. **HITPREDICTOR:** © 2008, Promosquad and HitPredictor are trademarks of Think Fast LLC.

HOT COUNTRY SONGS

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	Artist	CERT.	PEAK POSITION	THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	Artist	CERT.	PEAK POSITION
1	1	20	#1 SMALL TOWN SOUTHERN MAN <small>2 WEEKS</small> (K. STEGALL) (A. JACKSON)	Alan Jackson ARISTA NASHVILLE	1	1	31	33	12	THIS IS ME YOU'RE TALKING TO <small>G. FUNDIS (K. ROCHELLE, T.L. JAMES)</small>	Trisha Yearwood BIG MACHINE	31	31
2	3	19	YOU'RE GONNA MISS THIS <small>F. RODGERS (L. T. MILLER, A. GORLEY)</small>	Trace Adkins CAPITOL NASHVILLE	2	2	32	37	7	EVERY OTHER WEEKEND <small>R. MCENTIRE, T. BROWN (C. HARRINGTON, S. EWING)</small>	Reba McEntire MCA NASHVILLE	32	32
3	6	7	WHAT KINDA GONE <small>S. HENDRICKS, C. CAGLE (C. CAMERON, O. BERG, C. DAVIS)</small>	Chris Cagle CAPITOL NASHVILLE	3	3	33	35	10	SOME THINGS NEVER CHANGE <small>J. SHANKS (S. EVANS, M. EVANS, H. LINDSEY, J. M. SHANKS)</small>	Sara Evans RCA	33	33
4	7	8	I SAW GOD TODAY <small>T. BROWN, G. STRAIT (R. CLAWSON, M. CRISWELL, W. KIRBY)</small>	George Strait MCA NASHVILLE	4	4	34	40	4	KRISTOFFERSON <small>B. GALLIMORE, T. MCGRAW, D. SMITH (A. SMITH, R. NIELSEN)</small>	Tim McGraw Curb	34	34
5	2	17	ALL-AMERICAN GIRL <small>M. BRIGHT (C. UNDERWOOD, K. LOVELACE, A. GORLEY)</small>	Carrie Underwood ARISTA/ARISTA NASHVILLE	5	5	35	39	9	IF YOU DIDN'T LOVE ME <small>W. KIRKPATRICK (G. LEVIX, W. MOBLEY, J. SELLERS)</small>	Phil Stacey LYRIC STREET	35	35
6	9	10	JUST GOT STARTED LOVIN' YOU <small>J. RICH (J. DITTO, J. FEMINO, D. V. WILLIAMS)</small>	James Otto WARNER BROS./WRN	6	6	36	38	15	TIL I WAS A DADDY TOO <small>T. LAWRENCE, J. KING, F. ANDERSON (L. BOONE, T. LAWRENCE, P. NELSON)</small>	Tracy Lawrence ROCKY COMFORT/COS	36	36
7	4	47	CLEANING THIS GUN (COME ON IN BOY) <small>T. HEWITT, R. ATKINS (C. BEATHARL, M. CANNON-GOODMAN)</small>	Rodney Atkins CURB	7	7	37	31	19	WORKIN' FOR A LIVIN' <small>A. REYNOLDS (H. LEWIS, C. HAYES)</small>	Garth Brooks & Huey Lewis PEARL/BIG MACHINE	19	19
8	10	9	LAUGHED UNTIL WE CRIED <small>M. KNOX (K. LOVELACE, A. GORLEY)</small>	Jason Aldean BROKEN BOW	8	8	38	43	4	THAT SONG IN MY HEAD <small>D. WALLOY (J. COLLINS, W. MOBLEY, T. MARTIN)</small>	Julianne Hough MERCURY	38	38
9	11	11	PICTURE TO BURN <small>N. CHAPMAN (T. SWIFT, L. ROSE)</small>	Taylor Swift BIG MACHINE	9	9	39	41	41	I CAN SLEEP WHEN I'M DEAD <small>D. GEMMAN (J. M. CARROLL, J. COLLINS, R. RUTHERFORD)</small>	Jason Michael Carroll ARISTA NASHVILLE	39	39
10	13	13	LOVE IS A BEAUTIFUL THING <small>M. WRIGHT, P. VASSAR (J. STEELE, C. WISEMAN)</small>	Phil Vassar UNIVERSAL SOUTH	10	10	40	42	13	I DON'T LOVE YOU LIKE THAT <small>B. CHANCEY (L. ROSE, S. CHAPMAN)</small>	Jypsi ARISTA NASHVILLE	40	40
11	14	14	IT'S GOOD TO BE US <small>M. A. MILLER, D. OLIVER (D. BERG, L. JAMES)</small>	Bucky Covington LYRIC STREET	11	11	41	48	5	HOLLER BACK <small>B. BEAVERS (S. NIELSON, T. JAMES)</small>	The Lost Trailers BNA	41	41
12	16	19	EVERY DAY <small>D. HUFF, RASCAL FLATTS (J. STEELE, A. MORENO)</small>	Rascal Flatts LYRIC STREET	12	12	42	45	42	FALLING INTO YOU <small>C. DOWNS, B. BRANDT, WHISKEY FALLS, WE3KINGS (S. WILLIAMS, W. BRANDT, B. BRANDT, C. DOWNS)</small>	Whiskey Falls MIDAS/NEW REVOLUTION	42	42
13	19	22	AIR POWER GAINER I'M STILL A GUY <small>F. RODGERS (K. LOVELACE, B. PAISLEY, L. T. MILLER)</small>	Brad Paisley ARISTA NASHVILLE	13	13	43	44	44	SHE LIKES IT IN THE MORNING <small>K. STEGALL (C. WALKER, M. J. GREENE)</small>	Clay Walker ASYLUM-CURB	43	43
14	15	15	LOVE DON'T LIVE HERE <small>P. WORLEY, V. SHAW (D. HAYWOOD, C. KELLEY, H. SCOTT)</small>	Lady Antebellum CAPITOL NASHVILLE	14	14	44	50	47	ROCKS IN YOUR SHOES <small>J. STOVER (E. WEST, D. BERG, A. TATE)</small>	Emily West CAPITOL NASHVILLE	44	44
15	17	17	STRONGER WOMAN <small>J. KILCHER, J. RICH (J. KILCHER, M. GREEN)</small>	Jewel VALDY	15	15	45	49	56	I'M DONE <small>J. FLOWERS, J. D. MESSINA (J. D. MESSINA, J. FLDWERS, M. POWELL)</small>	Jo Dee Messina CURB	45	45
16	18	16	THINGS THAT NEVER CROSS A MAN'S MIND <small>B. CHANCEY (T. JOHNSON, D. POYT, H. RES, W. VARBLE)</small>	Kellie Pickler BNA	16	16	46	52	49	GOOD FRIEND AND A GLASS OF WINE <small>D. HUFF (L. RIMES, D. BROWN, B. DALY)</small>	LeAnn Rimes ASYLUM-CURB	46	46
17	21	20	TRYING TO STOP YOUR LEAVING <small>B. BEAVERS (J. BEAVERS, B. BEAVERS, D. BENTLEY)</small>	Dierks Bentley CAPITOL NASHVILLE	17	17	47	HOT SHOT DEBUT 1	1	BETTER AS A MEMORY <small>B. CANNON, K. CHESNEY (S. CARUSOE, L. GOODMAN)</small>	Kenny Chesney BNA	47	47
18	20	18	IT AIN'T NO CRIME <small>M. WRIGHT, B. ROWAN (T. SHAPIRO, T. MARTIN, M. NESLER)</small>	Joe Nichols UNIVERSAL SOUTH	18	18	48	53	48	HE HATES ME <small>J. SCAIFE (S. JOHNS, T. NICHOLS, J. SELLERS)</small>	Sarah Johns BNA	48	48
19	22	21	SOMETHIN' ABOUT A WOMAN <small>J. RITCHEY (J. OWEN, B. REGAN, J. RITCHEY)</small>	Jake Owen RCA	19	19	49	51	11	YOUNG LOVE <small>T. KEITH, B. ROBERTSON (H. LINDSEY, A. MAYO, S. CARUSOE)</small>	Carter's Chord SHOW DOG NASHVILLE	49	49
20	25	26	BACK WHEN I KNEW IT ALL <small>B. CHANCEY (G. HANNAN, P. O'DONELL, T. WILLMDN)</small>	Montgomery Gentry COLUMBIA	20	20	50	56	59	COUNTRY MAN <small>J. STEVENS (L. BRYAN, J. P. MATTHEWS, G. GRIFFIN)</small>	Luke Bryan CAPITOL NASHVILLE	50	50
21	24	24	TAKIN' OFF THIS PA'N <small>B. CANNON (A. SHEPHERD)</small>	Ashton Shepherd MCA NASHVILLE	21	21	51	NEW 1	1	LEARNING HOW TO BEND <small>M. WRIGHT, G. ALLAN (G. ALLAN, M. WARREN, J. LEBLANC)</small>	Gary Allan MCA NASHVILLE	51	51
22	23	23	ANOTHER TRY <small>F. RODGERS (C. STAPLETON, J. SPILLMAN)</small>	Josh Turner Featuring Trisha Yearwood MCA NASHVILLE	22	22	52	57	11	I DON'T KNOW WHEN TO QUIT <small>M. KNOX, J. MCCOY (A. GORLEY, B. SIMPSON)</small>	The Road Hammers MONTAGE	52	52
23	27	27	HOME <small>B. ROWAN (M. BUBLE, A. CHANG, A. FOSTER GILLES)</small>	Blake Shelton WARNER BROS./WRN	23	23	53	NEW 1	1	MIDNIGHT SUN <small>A. REYNOLDS (J. L. NIEMAN, R. BROWN, G. BROOKS)</small>	Garth Brooks PEARL/BIG MACHINE	53	53
24	26	25	MAYBE SHE'LL GET LONELY <small>J. STOVER, D. LANCILO, J. INGRAM (J. STOVER, J. PAULIN, J. KENNEDY)</small>	Jack Ingram BIG MACHINE	24	24	54	55	52	I CAN'T BELIEVE IT'S ME <small>R. LYNNE, M. PRENTICE (R. LYNNE, T. JOHNSON)</small>	Rockie Lynne ROBBINS NASHVILLE	54	54
25	28	29	WE WEREN'T CRAZY <small>B. JAMES (J. GRACIN, T. LOPACINSKI, B. PINSON)</small>	Josh Gracin LYRIC STREET	25	25	55	54	18	WHEN IT RAINS <small>J. J. LESTER, E. HERBST (J. YOUNG)</small>	Eli Young Band CARNIVAL	55	55
26	36	37	SHE'S A HOTTIE <small>T. KEITH (T. KEITH, B. PINSON)</small>	Toby Keith SHOW DOG NASHVILLE	26	26	56	47	45	BRAID MY HAIR <small>J. RICH, S. PENNINGTON (C. M. GRAY, B. A. WILSON)</small>	Randy Owen DMP/NEW REVOLUTION	56	56
27	30	30	GUNPOWDER & LEAD <small>F. LIDDELL, M. WRUCKE (M. LAMBERT, H. LITTLE)</small>	Miranda Lambert COLUMBIA	27	27	57	NEW 1	1	LIFE IN A NORTHERN TOWN <small>N. NOT LISTED (N. LAIRD-CLOWES, G. GABRIEL)</small>	Sugarland Feat. Little Big Town & Jake Owen MERCURY	57	57
28	46	-	LAST NAME <small>M. BRIGHT (C. UNDERWOOD, L. LA. RD., H. LINDSEY)</small>	Carrie Underwood ARISTA/ARISTA NASHVILLE	28	28	58	NEW 1	1	JESUS & GRAVITY <small>K. WELLS, D. PARTON (C. WISEMAN, B. ULMER)</small>	Dolly Parton DOLLY/COS	58	58
29	29	28	BUSY BEING FABULOUS <small>EAGLES (D. HEWLEY, G. FREY)</small>	Eagles ERC/LOST HIGHWAY/MERCURY	29	29	59	60	60	CRY LONELY <small>M. MCCLURE, CROSS CANADIAN RAGWEED (C. KNIGHT, G. NICHOLSON)</small>	Cross Canadian Ragweed UNIVERSAL SOUTH	59	59
30	34	33	I STILL MISS YOU <small>J. STEELE (K. ANDERSON, T. NICHOLS, J. SELLERS)</small>	Keith Anderson COLUMBIA	30	30	60	NEW 1	1	YOU CAN LET GO <small>S. HENDRICKS (C. BATTEN, K. BLAZY, R. L. FEEK)</small>	Crystal Shawanda RCA	60	60

Sibling quartet cracks top 40 for first time, as second single from debut album draws 1.7 million impressions in 12th chart week.

Fourth single from "5th Gear" earns Greatest Gainer and Airpower, draws 14.6 million impressions (up 3.7 million) at 112 monitored stations.

Live concert recording captures country touring partners covering Dream Academy's 1986 pop oldie (596,000 impressions).



HITPREDICTOR

DATA PROVIDED BY promosquad

See chart legend for rules and explanations. Yellow indicates recently tested title, ☆ indicates New Release

ARTIST/Title/LABEL/(Score)	Chart Rank	ARTIST/Title/LABEL/(Score)	Chart Rank	ARTIST/Title/LABEL/(Score)	Chart Rank
COUNTRY		BUCKY COVINGTON It's Good To Be Us LYRIC STREET (76.4)	11	JOSH GRACIN We Weren't Crazy LYRIC STREET (80.5)	25
ALAN JACKSON Small Town Southern Man ARISTA NASHVILLE (85.1)	1	RASCAL FLATTS Every Day LYRIC STREET (91.4)	12	TOBY KEITH She's A Hottie SHOW DOG NASHVILLE (85.8)	26
TRACE ADKINS You're Gonna Miss This CAPITOL NASHVILLE (90.6)	2	BRAD PAISLEY I'm Still A Guy ARISTA NASHVILLE (91.8)	13	MIRANDA LAMBERT Gunpowder & Lead COLUMBIA (81.5)	27
CHRIS CAGLE What Kinda Gone CAPITOL NASHVILLE (88.3)	3	KELLIE PICKLER Things That Never Cross A Man's Mind BNA (85.3)	16	KEITH ANDERSON I Still Miss You COLUMBIA (75.0)	30
GEORGE STRAIT I Saw God Today MCA NASHVILLE (79.9)	4	DIERKS BENTLEY Trying To Stop Your Leaving CAPITOL NASHVILLE (88.2)	17	SARA EVANS Some Things Never Change RCA (85.0)	33
JAMES OTTO Just Got Started Lovin' You WARNER BROS. (76.1)	6	MONTGOMERY GENTRY Back When I Knew It All COLUMBIA (86.2)	20	TRACY LAWRENCE Til I Was A Daddy Too ROCKY COMFORT (92.7)	36
JASON ALDEAN Laughed Until We Cried BROKEN BOW (88.5)	8	JOSH TURNER FEAT. TRISHA YEARWOOD Another Try MCA NASHVILLE (79.2)	22	CLAY WALKER She Likes It In The Morning ASYLUM-CURB (85.7)	43
TAYLOR SWIFT Picture To Burn BIG MACHINE (83.1)	9	BLAKE SHELTON Home WARNER BROS. (81.5)	23	JO DEE MESSINA I'm Done CURB (83.3)	45
PHIL VASSAR Love Is A Beautiful Thing UNIVERSAL SOUTH (75.8)	10	JACK INGRAM Maybe She'll Get Lonely BIG MACHINE (83.2)	24		

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BETWEEN THE BULLETS wjessen@billboard.com

STRAIT'S SONG RACES WITH 'GOD' SPEED

Country's all-time No. 1 king clocks his fastest top five time in almost a decade as George Strait's "I Saw God Today" rises 7-4 in its seventh chart week. That's his quickest climb since "I Just Want to Dance With You" needed seven weeks to crack the top five in the May 30, 1998, issue.

In the 18-year Nielsen BDS era, Strait has made better time on four occasions. His quickest sprint to that part of the chart happened in the Dec. 1, 1990, issue, when

"I've Come to Expect It From You" did so in five weeks.

Meanwhile, Taylor Swift is the third solo female this decade to place four songs from a debut album in the top 10, as "Picture to Burn" spikes 11-8. (Carrie Underwood did so in 2007, following Gretchen Wilson's feat in 2005.) Also new to the top 10 is Phil Vassar's "Love Is a Beautiful Thing," his eighth top 10 and first since "Last Day of My Life" rose to No. 2 in June 2006. —Wade Jessen

APR 5 2008 **LATIN Billboard**

HOT LATIN SONGS™

THIS WEEK	LAST WEEK	2 WEEKS AGO	WEEKS ON CHIT	TITLE	Artist	PEAK POSITION	THIS WEEK	LAST WEEK	2 WEEKS AGO	WEEKS ON CHIT	TITLE	Artist	PEAK POSITION
1	3	2	20	#1 GREATEST GAINER TE QUIERO DOMINGUEZ (DANILO GOMEZ)	Flex EMI TELEVISIA	1	26	31	29		LA VECINA NOT LISTED (A.RIVERA,C.COLON,J.SANTANA,J.BARBOSA)	Angel & Khriz VI MACHETE	26
2	2	1	11	GOTAS DE AGUA DULCE G.SANTOALLA,JUANES (J.E.ARISTIZABAL)	Juanes UNIVERSAL LATINO	1	27	34	32		ME ARRODILLO ANTE TI NOT LISTED (NOT LISTED)	Divino Featuring Abraham LUAR MACHETE	27
3	1	3	7	DONDE ESTAN CORAZON C.PARRA,E.IGLESIAS,E.IGLESIAS,C.SOROKIN	Enrique Iglesias UNIVERSAL LATINO	1	28	40	31		SOLO TENGO OJOS PARA TI J.L.GUERRA,S.EJAS (J.L.GUERRA,S.EJAS)	Juan Luis Guerra Y 440 EMI TELEVISIA	28
4	4	5	11	SOBRE MIS PIES R.CANALHO (I.CHAVEZ,ESPINOZA PAZ)	La Arrolladora Banda El Limon DISA EDMORSA	3	29	HOT SHOT DEBUT	1		TOMAME O DEJAME A.LIZARRAGA,J.LIZARRAGA (J.C.CALDERON)	Banda El Recodo FONOVISA	29
5	5	4	11	TE LLORE C.PRIMAVERA (R.BARBA)	Conjunto Primavera FONOVISA	2	30	28	25		LA RATA FLACA A.GARCIA IBARRA (I.CHAVEZ,ESPINOZA PAZ)	La Autentica De Jerez VIVA	24
6	6	7	11	ESTOS CELOS J.SEBASTIAN (J.R.CARDENAS (J.SEBASTIAN)	Vicente Fernandez SONY BMG NORTE	3	31	48	-		ME MUERO NOT LISTED (JEN JIMENEZ A AVILA)	Diana Reyes OBC	31
7	8	13	11	EL PERDEDOR L.SANTOS A.SANTOS (A.SANTOS)	Aventura PREMIUM LATIN	7	32	42	47		LET'S DO IT NOT LISTED (NOT LISTED)	Jowell & Randy WARNER LATINA	32
8	9	6	11	ME ENAMORA G.SANTOALLA,JUANES (J.E.ARISTIZABAL)	Juanes UNIVERSAL LATINO	1	33	36	33		CALABRIA 2008 R.R.KOLSCH (R.R.KOLSCH,N.SAAD)	Enur Featuring Natasja ULTRA	33
9	7	10	15	SI TE AGARRAN LAS GANAS (CIERRA LOS OJOS) EL CHAPO DE SINALOA (M.R.ROSAS)	El Chapo De Sinaloa DISA	7	34	45	-		TE AMO A.TERRAZAS,V.TERRAZAS (M.A.SOLIS)	Los Horoscopos De Durango UNIVISION	34
10	10	8	11	UN BUEN PERDEDOR S.GOMEZ (F DE VITA)	K-Paz With Franco De Vita DISA EDMORSA	2	35	35	36		COMIENZO DEL FINAL S.KRYS (J.EREMIAS)	Jeremias UNIVERSAL LATINO	24
11	11	11	11	NO PUEDO OLVIDARLA M.A.SOLIS (M.A.SOLIS)	Marco Antonio Solis FONOVISA	5	36	47	-		AMIGA POR FAVOR NOT LISTED (NOT LISTED)	Pedro Fernandez MACHETE	36
12	13	15	11	PERDONAME PRENIGADOR (E.MOSQUERA,A.VARGAS)	La Factoria UNIVERSAL LATINO	12	37	44	-		CADA QUE... NOT LISTED (NOT LISTED)	Belanova UNIVERSAL LATINO	37
13	12	16	11	YO QUIERO M.DUMM (ENAS (M.DUMM,E.GRENCI)	Camila SONY BMG NORTE	12	38	37	43		INOLVIDABLE NOT LISTED (NOT LISTED)	Jenni Rivera FONOVISA	37
14	18	27	11	AHORA ES NOT LISTED (L.MORERA,LUNA,L.VEGUILLA,MALAVE,E.F.PADILLA,V.MARTINEZ)	Wisn & Yandel MACHETE	14	39	RE-ENTRY			DON'T STOP THE MUSIC STARWITE (T.E.HERMANSEN,M.S.ERIKSEN,T.DABNEY,M.JACKSON)	Rihanna SRP/DEF JAM /DJMG	38
15	15	12	11	CONTEO REGRESIVO J.M.LUGO (J.J.HERRANDEZ)	Gilberto Santa Rosa SONY BMG NORTE	7	40	30	30		SOY SOLO UN SECRETO L.CERONIA (GUIZMAN (A.GUIZMAN,J.L.PAGAN)	Alejandra Guzman EMI TELEVISIA	12
16	25	34	11	AHORA ENTENDI J.CALDERON (J.CALDERON)	Yuridia SONY BMG NORTE	16	41	27	26		NO ME DIGAS QUE NO S.TEJADA (S.TEJADA)	Xtreme Featuring Adrienne LA CALLE /UNIVISION	26
17	22	21	11	EL VASO DERRAMA EL POTRO DE SINALOA (I.CHAVEZ,ESPINOZA PAZ)	El Potro De Sinaloa MACHETE	17	42	49	50		ELLA MENEA NOT LISTED (NOT LISTED)	NG2 SONY BMG NORTE	42
18	21	20	11	TE QUIERO MUCHO J.A.MEDINA (J.MEDINA,VILQUINTE)	Patrulla 81 DISA	15	43	41	38		COMO UN LOBO C.JEAN,M.BOSE (M.G.BOSE,G.VANNI,C.D'ONOFRIO,P.COSTA,M.TAZZI,M.OGLETTREE)	Miguel Bose Featuring Bimba Bose WARNER LATINA	38
19	17	9	11	POR QUIEN ME DEJAS A.RAMIREZ (CIRRAL,C.SANCHEZ)	Los Creadores Del Pasito Duranguense De Alfredo Ramirez DISA EDMORSA	9	44	RE-ENTRY			NO QUEDA NADA R.ROJAS (A.JAEN,D.CRUZ,SANCHEZ)	MDO MACHETE	44
20	14	18	11	MI CORAZONCITO A.SANTOS,L.SANTOS (A.SANTOS)	Aventura PREMIUM LATIN	2	45	46	49		SI TU TE VAS NOT LISTED (NOT LISTED)	Beto Y Sus Canarios ASL	27
21	20	23	11	LA DERROTA J.SEBASTIAN (J.SEBASTIAN)	Vicente Fernandez SONY BMG NORTE	20	46	32	-		SIN PERDON H.ACOSTA (C.CELDON)	Hector Acosta VENEMUSIC	32
22	24	19	11	SOY IGUAL QUE TU DOUBLE A.NALES (R.DURIZ,J.MARTINEZ,O.RIVERA)	Alexis & Fido SONY BMG NORTE	13	47	RE-ENTRY			CUANDO TE LAVAS LA CARA S.YEGA (I.CHAVEZ,ESPINOZA PAZ)	Sergio Vega SONY BMG NORTE	36
23	23	17	11	RUMBO AL SUR LOS TIGRES DEL NORTE (F.VALDEZ,LEAL,R.ORTEGA,CONTRERAS)	Los Tigres Del Norte FONOVISA	13	48	NEW			AMOR MORTAL F.MEZA (F.MEZA,R.MEZA (F.MEZA)	Los Inquietos Del Norte EAGLE	48
24	19	22	11	SIN TU AMOR O.URBINA (R.URBINA,R.AVITA (J.LUGARDO,DEL TORO,O.SANCHEZ)	Alacranes Musical UNIVISION	19	49	39	37		AMANTES ESCONDIDOS L.E.PANAN (W.CASTILLO)	German Montero UNIVISION	37
25	26	28	11	COMO EN LOS BUENOS TIEMPOS J.L.TERRAZAS (E.CORIAZAR,A.PIERAGOSTINO,J.L.TERRAZAS)	Grupo Montez De Durango DISA	25	50	43	35		YA NUNCA MAS PAGUIJAR (M.E.CASTRO)	Pepe Aguilar EMI TELEVISIA	19

The fourth Hot Latin Songs No. 1 of 2008 jumps into the coveted spot on a 16% gain (see story, page 43). Song is No. 1 for a fourth week on Tropical.

Best debut goes to Banda El Recodo, which zooms onto the chart at No. 29 on a 30% gain with its cover of the Mocedades classic "Tomame O Dejame."

Diana Reyes posts an 18% gain, thanks to adds in Austin, Los Angeles and New York, which send "Me Muero" 48-31. Track is a cover of hit by La 5a Estacion.

TOP LATIN ALBUMS™

THIS WEEK	LAST WEEK	2 WEEKS AGO	WEEKS ON CHIT	ARTIST	Title	CERT.	PEAK POSITION	THIS WEEK	LAST WEEK	2 WEEKS AGO	WEEKS ON CHIT	ARTIST	Title	CERT.	PEAK POSITION	THIS WEEK	LAST WEEK	2 WEEKS AGO	WEEKS ON CHIT	ARTIST	Title	CERT.	PEAK POSITION
1	1	2	10	#1 FLEX ASTERISCO/SDAD (5221)/EMI TELEVISIA (13.98)	Te Quiero		1	26	25	30	11	LOS TUCANES DE TIJUANA	20 Aniversario		12	51	51	48	11	LOS TUCANES DE TIJUANA	La Mejor... Coleccion: De Corridos		9
2	2	1	11	LOS TIGRES DEL NORTE	Raices		1	27	29	25	11	BANDA EL RECODO	30 Pegaditas: Puros Comidos Y Rancheras		22	52	48	47	11	JUAN LUIS GUERRA Y 440	La Liave De Mi Corazon		1
3	4	4	11	VICENTE FERNANDEZ	Para Siempre		2	28	45	34	18	GREATEST GAINER RBD EMI TELEVISIA (11.98) (15.98) +	Empezar Desde Cero		1	53	63	70	11	EL TRONO DE MEXICO	Fuego Nuevo		13
4	3	3	11	CAMILA	Todo Cambio		1	29	28	37	11	ALACRANES MUSICAL	Ahora Y Siempre		1	54	53	-	11	BANDA GUASAVENA	Mi Primo, Mi Amigo, Mi Hermano		53
5	5	6	11	MARCO ANTONIO SOLIS	La Mejor... Coleccion		2	30	32	26	11	PATRULLA 81	A Mi Ley		6	55	52	50	11	LOS BUKIS	30 Recuerdos Inolvidables		12
6	7	7	11	WISN & YANDEL	Wisn Vs. Yandel: Los Extraterrestres		1	31	26	28	11	ALEJANDRO FERNANDEZ	15 Anos De Exitos		7	56	54	55	11	MARC ANTHONY	El Cantante (Soundtrack)		1
7	6	5	11	K-PAZ DE LA SIERRA	En Vivo Desde El Auditorio Nac		1	32	30	36	11	EL CHAPO DE SINALOA	15 Autenticos Exitos		21	57	61	57	11	XTREME	Haciendo Historia		13
8	9	10	11	JUANES	La Vida... Es Un Ratico		1	33	HOT SHOT DEBUT	1		RAPHAEL	Yo So Aquel... Los Exitos		33	58	60	54	11	VARIOUS ARTISTS	NOW Latino 3		2
9	8	9	11	AVENTURA	Kings Of Bachata: Sold Out At Madison Square Garden		3	34	42	35	11	LOS TERRIBLES DEL NORTE	La Mejor... Coleccion De Cumbia		21	59	NEW		11	RICARDO ARJONA	Quien Dijo Ayer: Special Edition		59
10	11	12	11	VICENTE FERNANDEZ	Historia De Un Idolito		1	35	35	29	11	LOS TIGRES DEL NORTE	25 Joyas		12	60	44	27	11	LA AUTORIDAD DE LA SIERRA	Todo Cambio		27
11	13	14	11	K-PAZ DE LA SIERRA	Capaz De Todo Por Ti		1	36	43	45	11	LOS PRIMOS DE DURANGO	Voy A Convencerte		4	61	47	51	11	SIN BANDERA	Hasta Ahora		18
12	14	16	11	VARIOUS ARTISTS	Bachata # 1s		6	37	33	32	11	LA ARROLLADORA BANDA EL LIMON	Y Que Quede Claro		9	62	69	60	11	EL POTRO DE SINALOA	El Primer Tiempo		30
13	10	13	11	AKWID	La Novela		10	38	37	42	11	BRONCO / LOS BUKIS / LOS TEMERARIOS	BBT		7	63	59	59	11	LA ARROLLADORA BANDA EL LIMON	Linea De Oro: En Los Puros Huesos...		27
14	12	11	11	LOS CREADORES DEL PASITO DURANGUENSE DE ALFREDO RAMIREZ	Los Montones Y Armados		2	39	31	31	11	K-PAZ DE LA SIERRA	15 Autenticos Exitos		12	64	49	44	11	IVY QUEEN	Sentimiento		4
15	15	8	11	LOS HOROSCOPOS DE DURANGO	Ayer Hoy Y Siempre		8	40	57	66	25	PACE SETTER LOS TEMERARIOS	Recuerdos Del Alma		1	65	67	-	11	GLORIA ESTEFAN	90 Millas		1
16	17	18	11	LOS CUATES DE SINALOA	Puros Exitos Chacas		14	41	50	40	11	LOS RIELEROS DEL NORTE	Mas Rieleros...Que Nunca		32	66	56	58	11	GILBERTO SANTA ROSA	Contraste		12
17	21	24	11	JUAN GABRIEL & ANA GABRIEL	Los Gabriel... Simplemente Amigos		9	42	36	39	11	CARDENALES DE NUEVO LEON	25 Aniversario: Edicion Limitada		22	67	65	62	11	JOSE ALFREDO JIMENEZ	Tesoros De Coleccion: 30 Grandes Canciones		55
18	19	19	11	GRUPO NUEVA VIDA	Mejores Cantos Religiosos		15	43	34	52	11	GRUPO MONTEZ DE DURANGO	Agarrese!		1	68	66	56	11	VARIOUS ARTISTS	Top Latino V3		9
19	16	15	11	A.B. QUINTANILLA III PRESENTS KUMBIA ALL STARZ	Planet Kumbia		15	44	55	49	11	EL POTRO DE SINALOA	Los Mejores Corridos		44	69	64	53	11	LOS HOROSCOPOS DE DURANGO	La Historia		35
20	23	23	11	MANA	Amar Es Combatir		1	45	39	41	11	BRAZOS MUSICAL DE DURANGO	Linea De Oro: La Abeja Miope...		21	70	58	-	11	JENNI RIVERA	Mi Vida Loca		2
21	18	-	11	ANGEL & KHRIZ	Showtime		18	46	46	46	11	VARIOUS ARTISTS	30 Corridos: Muy Perrones		24	71	72	64	11	LOS TEMERARIOS	Epoca Dorada		42
22	22	21	11	AVENTURA	K.O.B.: Live		2	47	38	43	11	ANDREA BOCELLI	Lo Mejor De Andrea Bocelli: Vivere		5	72	NEW		11	RAMON AYALA	Puro Oro		72
23	20	17	11	CONJUNTO PRIMAVERA	Que Ganas De Volver		1	48	41	33	11	PESADO	Corridos: Defendiendo El Honor		25	73	71	61	11	RAMON AYALA Y SUS BRAVOS DEL NORTE	30 Corridos: Historias Nortenas		16
24	27	20	11	LOS RAZOS DE SACRAMENTO Y REYNALDO	El Dueno Del Perico		14	49	40	38	11	K-PAZ DE LA SIERRA	Pero Te Vas A Arrepentir Y Mucho Exitos Mas		17	74	70	65	11	MAZIZO MUSICAL	Linea De Oro: Loco Por Ti...		31
25	24	22	11	LA ARROLLADORA BANDA EL LIMON	La Historia De La Arrolladora		14	50	62	-	11	LA FACTORIA	Nueva Metas		50	75	RE-ENTRY		11	LALO MORA	Linea De Oro: El Hombre Que Mas Te Amo Y Muchos Exitos Mas...		44

LATIN

LATIN AIRPLAY

POP

THIS WEEK	LAST WEEK	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	1	GOTAS DE AGUA DULCE	JUANES (UNIVERSAL LATINO)
2	2	DONDE ESTAN CORAZON	ENRIQUE IGLESIAS (UNIVERSAL LATINO)
3	6	ME ENAMORA	JUANES (UNIVERSAL LATINO)
4	3	YO QUIERO	CAMILA (SONY BMG NORTE)
5	8	AHORA ENTENDI	JURIDIA (SONY BMG NORTE)
6	9	ALGUIEN SOY YO	ENRIQUE IGLESIAS (INTERSCOPE/UNIVERSAL LATINO)
7	4	TODO CAMBIO	CAMILA (SONY BMG NORTE)
8	7	NO PUEDO OLVIDARLA	MARCO ANTONIO SOLIS (FONOVISA)
9	5	OJALA PUDIERA BORRARTE	MANA (WARNER LATINA)
10	14	SOLO TENGO OJOS PARA TI	JUAN LUIS GUERRA Y 440 (EMI TELEVISION)
11	17	TE QUIERO	FLEX (EMI TELEVISION)
12	16	POR AMARTE	PEPE AGUILAR (EMI TELEVISION)
13	12	COMO UN LOBO	MIGUEL BOSE FEATURING BIMBA BOSE (WARNER LATINA)
14	15	COMIENZO DEL FINAL	JEREMIAS (UNIVERSAL LATINO)
15	10	SOY SOLO UN SECRETO	ALEJANDRA GUZMAN (EMI TELEVISION)

LATIN ALBUMS

POP

THIS WEEK	LAST WEEK	ARTIST	TITLE (IMPRINT / DISTRIBUTING LABEL)
1	1	CAMILA	TODO CAMBIO (SONY BMG NORTE)
2	2	MARCO ANTONIO SOLIS	LA MEJOR... COLECCION (FONOVISA/UG)
3	3	JUANES	LA VIDA... ES UN RATICO (UNIVERSAL LATINO)
4	6	JUAN GABRIEL & ANA GABRIEL	LOS GABRIEL... SIMPLEMENTE AMIGOS (DISCOS 605/SONY BMG NORTE)
5	5	GRUPO NUEVA VIDA	MEJORES CANTOS RELIGIOSOS (MULTIMUSIC)
6	4	A.B. QUINTANILLA III PRESENTS KUMBIA ALL STARZ	PLANETA KUMBIA (EMI TELEVISION)
7	7	MANA	AMAR ES COMBATIR (WARNER LATINA)
8	10	RBD	EMPEZAR DESDE CERO (EMI TELEVISION)
9	8	ALEJANDRO FERNANDEZ	15 AÑOS DE EXITOS (DISCOS 605/SONY BMG NORTE)
10	-	RAPHAEL	YO SO AQUEL... LOS EXITOS (DISCOS 605/SONY BMG NORTE)
11	9	ANDREA BOCELLI	LO MEJOR DE ANDREA BOCELLI VIVERE (SUGAR/EMI/UNIVERSAL LATINO)
12	12	VARIOUS ARTISTS	NOW LATINO 3 (SONY BMG STRATEGIC MARKETING GROUP/EMI/UNIVERSAL/EMI TELEVISION)
13	-	RICARDO ARJONA	QUIEN DIO AYER... SPECIAL EDITION (SONY BMG NORTE)
14	11	SIN BANDERA	HASTA AHORA (DISCOS 605/SONY BMG NORTE)
15	13	VARIOUS ARTISTS	TOP LATINO V3 (DISCOS 605/SONY BMG NORTE)

RHYTHM

THIS WEEK	LAST WEEK	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	2	EL PERDEDOR	AVENTURA (PREMIUM LATIN)
2	1	TE QUIERO	FLEX (EMI TELEVISION)
3	6	AHORA ES	WISIN & YANDEL (MACHETE)
4	3	PERDONAME	LA FACTORIA (UNIVERSAL LATINO)
5	5	LET'S DO IT	JOWELL & RANDY (WARNER LATINA)
6	4	NO ME DIGAS QUE NO	XTRME FEATURING ADRIENNE (LA CALLE/UNIVISION)
7	7	SOY IGUAL QUE TU	ALEXIS & FIDO (SONY BMG NORTE)
8	9	LOW	FLO RIDA FEATURING T-PAIN (POE BOY/ATLANTIC)
9	10	SEXY MOVIMIENTO	WISIN & YANDEL (MACHETE)
10	11	LA VECINA	ANGEL & KHRIZ (VI/MACHETE)
11	12	THE ANTHEM	PITBULL FEATURING LIL JON (FAMOUS ARTISTS/TV1)
12	17	SOMOS DE CALLE	DADDY YANKEE (EL CARTEL/INTERSCOPE)
13	8	DONDE ESTAN CORAZON	ENRIQUE IGLESIAS (UNIVERSAL LATINO)
14	14	MIS DIAS SIN TI	R.K.M. & KEN-Y (UNIVERSAL LATINO)
15	15	CANCION DE AMOR	DON OMAR (VI/MACHETE)

RHYTHM

THIS WEEK	LAST WEEK	ARTIST	TITLE (IMPRINT / DISTRIBUTING LABEL)
1	1	FLEX	TE QUIERO (ASTERISCO/SPAD/EMI TELEVISION)
2	2	WISIN & YANDEL	WISIN VS. YANDEL... LOS EXTRATERRESTRES (MACHETE)
3	3	AKWID	LA NOVELA (UNIVISION/UG)
4	4	ANGEL & KHRIZ	SHOWTIME (VI/MACHETE)
5	6	LA FACTORIA	NUOVA METAS (UNIVERSAL LATINO)
6	5	IVY QUEEN	SENTIMIENTO (UNIVISION/UG)
7	7	DON OMAR	KING OF KINGS (VI/MACHETE)
8	8	DADDY YANKEE	EL CARTEL... THE BIG BOSS (EL CARTEL/INTERSCOPE/GA)
9	9	ALEXIS & FIDO	SOBRENATURAL (SONY BMG NORTE)
10	10	DON OMAR	KING OF KINGS LIVE (VI/MACHETE)
11	13	AKWID	GREATEST EXITOS (HEADLINERS/UNIVISION/UG)
12	12	TITO "EL BAMBINO"	ITS MY TIME (EMI TELEVISION)
13	14	JOWELL & RANDY	LOS MAS SUELTOS DEL REGGAETON (WARNER LATINA)
14	20	LUNY TUNES & TAINY	MAS FLOW... LOS BENJAMINS (MAS FLOW/MACHETE)
15	15	VARIOUS ARTISTS	LOS VAQUEROS... WILD WILD MIXES (WY/MACHETE)

REGIONAL MEXICAN

THIS WEEK	LAST WEEK	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	1	SOBRE MIS PIES	LA ARROLLADORA BANDA EL LIMON (DISA/EDIMONSA)
2	2	SI TE AGARRAN LAS GANAS (CIERRA LOS OJOS)	EL CHAPO DE SINALOA (DISA)
3	3	TE LLORE	CONJUNTO PRIMAVERA (FONOVISA)
4	4	UN BUEN PERDEDOR	K-PAZ WITH FRANCO DE VITA (DISA/EDIMONSA)
5	5	ESTOS CELOS	VICENTE FERNANDEZ (SONY BMG NORTE)
6	10	EL VASO DERRAMA	EL POTRO DE SINALOA (MACHETE)
7	9	TE QUIERO MUCHO	PATRULLA 81 (DISA)
8	6	POR QUIEN ME DEJAS	LOS CREADORES DEL PASITO DURANGUENSE DE ALFREDO RAMIREZ (DISA/EDIMONSA)
9	11	LA DERROTA	VICENTE FERNANDEZ (SONY BMG NORTE)
10	12	RUMBO AL SUR	LOS TIGRES DEL NORTE (FONOVISA)
11	8	SIN TU AMOR	ALACRANES MUSICAL (UNIVISION)
12	7	PAZ EN ESTE AMOR	FIDEL RUEDA (MACHETE)
13	13	COMO EN LOS BUENOS TIEMPOS	GRUPO MONTEZ DE DURANGO (DISA)
14	24	TOMAME O DEJAME	BANDA EL RECODO (FONOVISA)
15	14	LA RATA FLACA	LA AUTENTICA DE JEREZ (VIVA)

REGIONAL MEXICAN

THIS WEEK	LAST WEEK	ARTIST	TITLE (IMPRINT / DISTRIBUTING LABEL)
1	1	LOS TIGRES DEL NORTE	RAICES (FONOVISA/UG)
2	2	VICENTE FERNANDEZ	PARA SIEMPRE (SONY BMG NORTE)
3	3	K-PAZ DE LA SIERRA	EN VIVO DESDE EL AUDITORIO NAC (DISA/UG)
4	4	VICENTE FERNANDEZ	HISTORIA DE UN IDOLO (DISCOS 605/SONY BMG NORTE)
5	5	K-PAZ DE LA SIERRA	CAPAZ DE TODO POR TI (DISA/UG)
6	5	LOS CREADORES DEL PASITO DURANGUENSE DE ALFREDO RAMIREZ	LISTOS MONTADOS Y ARMADOS (DISA/UG)
7	7	LOS HOROSCOPOS DE DURANGO	AYER HOY Y SIEMPRE (UNIVISION/UG)
8	8	LOS CUATOS DE SINALOA	PURPOS EXITOS CHACAS (SONY BMG NORTE)
9	9	CONJUNTO PRIMAVERA	QUE GANAS DE VOLVER (FONOVISA/UG)
10	12	LOS RAZOS DE SACRAMENTO Y REYNALDO	EL DUENO DEL PERICO (SONY BMG NORTE)
11	10	LA ARROLLADORA BANDA EL LIMON	LA HISTORIA DE LA ARROLLADORA (SONY BMG NORTE)
12	11	LOS TUCANES DE TIJUANA	20 ANIVERSARIO (UNIVISION/UG)
13	14	BANDA EL RECODO	30 PEGADITAS... PUROS CORRIDOS Y RANCHERAS (MASTEROED)
14	13	ALACRANES MUSICAL	AHORA Y SIEMPRE (UNIVISION/UG)
15	17	PATRULLA 81	A MI LEY (DISA/UG)

Billboard DANCE

APR 5 2008

HOT DANCE CLUB PLAY

THIS WEEK	LAST WEEK	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	3	BEAUTIFUL	TAYLOR SWIFT (REPUBLIC)
2	6	THE FLAME 08	ERIN HAMILTON MASTERBEAT.COM
3	5	GET THIS PARTY STARTED	SHIRLEY BASSEY ABSOLUTE
4	9	SENSUAL SEDUCTION	SNOOP DOGG DOGGYSTYLE/GEFFEN/INTERSCOPE
5	2	FEEDBACK	JANET ISLAND/IDJMG
6	7	WITH EVERY HEARTBEAT	ROBYN KONICHIWA/CHERRYTREE/INTERSCOPE
7	11	THE BOSS	KRISTINE W FLY AGAIN
8	3	BREAK YOU	RALPH FALCON NERVOUS
9	14	I'M A FIRE	DONNA SUMMER BURGUNDY
10	12	RUN THE SHOW	KAT DELUNA FEATURING BUSTA RHYMES EPIC
11	8	TOGETHER	BOB SINCLAIR & STEVE EDWARDS YELLOW/SILVER LABEL/TOMMY BOY
12	17	IF	COLETTE OM
13	4	GORGEOUS	JONAS MENZEL WARNER BROS.
14	18	BESITO PA TI	LA LUPE EMUSICA/FANIA
15	24	THE LONGEST ROAD	MORGAN PAGE FEATURING LISSIE NETWORK
16	25	EVERYBODY UP	ALTAR FEATURING JEAMIE TRACY SILVER LABEL/TOMMY BOY
17	15	I GOT A FEELIN'	VICKI SHEPARD FEATURING JEAMIE TRACY REDZONE
18	10	GIVE IT	X-PRESS 2 SILVER LABEL/TOMMY BOY
19	16	IT DOESN'T TAKE MUCH	SARAH ATRETH BEGUILLE
20	27	DAYLIGHT	KELLY ROWLAND FEAT. TRAVIS MCCOY MUSIC WORLD/COLUMBIA
21	19	MY LIFE AGAIN	LAUREN HILDEBRAND RED WALLET
22	22	LOVE SWEET SOUND	GROOVE ARMADA FEAT. CANDI STATON STRICTLY RHYTHM
23	6	LOVELIGHT	ROBBIE WILLIAMS EMI
24	21	HOW FAR WE'VE COME	MATCHBOX TWENTY MELISSA/ATLANTIC
25	26	BREAKAWAY	DJ BILL BENNETT & INAYA DAY BIG RHYTHM STUDIOS

THIS WEEK	LAST WEEK	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
26	11	PIECE OF ME	BRITNEY SPEARS JIVE/ZOMBA
27	36	WANNABE STARTIN' SOMETHIN'	MICHAEL JACKSON WITH AKON LEGACY/EPIC
28	29	I GET OFF	RON PERKOV ARPEE
29	33	DROP THAT BEAT	TWISTED DEE HAMMER
30	30	DESTINY	AMBERROSE MARIE CATZ
31	31	TOUCH MY BODY	MARIAH CAREY ISLAND/IDJMG
32	35	LONG TIME	ROD CARRILLO FEAT. RONNIE SUMRALL CARRILLO MUSIC
33	20	AMAZING	CELEDA NERVOUS
34	41	A&E	GOLOFRAPP MUTE
35	32	UNTIL THE END OF TIME	JUSTIN TIMBERLAKE DUEY WITH BEYONCE JIVE/ZOMBA
36	23	HOT SHOT	KAREN YOUNG REHEAT MAXROXX
37	46	ME	TAMIA SILVER LABEL/PLUS 1/IMAGE/TOMMY BOY
38	42	FOOL (IF YOU THINK IT'S OVER)	NEMESIS RISING CURB/REPRISE
39	43	CLAP YOUR HANDS	RAMADA MAXPOP
40	NEW	DANCE LIKE THERE'S NO TOMORROW	PAULA ABUOL & RANDY JACKSON DREAM MERCHANT 21/CMG
41	44	DRUM NATION	MIDNIGHT SOCIETY FEAT. LULA SOUNDGROOVE
42	50	RELAX, TAKE IT EASY	MIKA CASABLANCA/UNIVERSAL REPUBLIC
43	40	FREAK	SANDY RIVERA & HAZE STRICTLY RHYTHM
44	31	CHARMED LIFE	MICK JAGGER RHINO/ATLANTIC
45	49	WORK IT	DJ KILO CARRILLO MUSIC
46	34	THE GIRL YOU LOST TO COCAINE	SIA MONKEY PUZZLE HEAR/CMG
47	48	I CAN HEAR THE MONEY	LENA DAUMAN
48	39	JIMMY	M.I.A. XL/INTERSCOPE
49	NEW	LEAVIN'	JESSE MCCARTNEY HOLLYWOOD
50	NEW	THIS IS NOT REAL LOVE	GEORGE MICHAEL & MUTYA EPIC

TOP ELECTRONIC ALBUMS

THIS WEEK	LAST WEEK	ARTIST	TITLE (IMPRINT / NUMBER / DISTRIBUTING LABEL)	CERT.
1	NEW	GNARLS BARKLEY	THE ODD COUPLE DOWNTOWN ATLANTIC 450236 AG	
2	1	HANNAH MONTANA	HANNAH MONTANA 2: NON-STOP DANCE PARTY WALT DISNEY 001106	
3	14	VARIOUS ARTISTS	HIGH SCHOOL MUSICAL 2: NON-STOP DANCE PARTY WALT DISNEY 001039	
4	2	CASCADA	PERFECT DAY ROBBINS 75079	
5	3	DJ SKRIBBLE	TOTAL DANCE 2008 THRIVEDANCE 90780/THRIVE	
6	NEW	CRYSTAL CASTLES	CRYSTAL CASTLES LAST GANG 200962	
7	4	VARIOUS ARTISTS	ULTRA DANCE 09 ULTRA 1636	
8	5	M.I.A.	KALA XL/INTERSCOPE 009659*/IGA	
9	8	HOT CHIP	MADE IN THE DARK DFA 18094*/ASTRALWERKS	
10	NEW	GROOVE ARMADA	SOUNDBOY ROCK STRICTLY RHYTHM 342	
11	10	METRO STATION	METRO STATION RED INK 10521	
12	12	JUSTICE	GROSS ED BANGER/BECAUSE 224892/VICE	
13	9	DAFT PUNK	ALIVE 2007 VIRGIN 09841	
14	7	VARIOUS ARTISTS	PULSE: PLATINUM EDITION RAZOR & TIE 89179	
15	15	PAUL OAKENFOLD	GREATEST HITS & REMIXES PERFECTO 1603/ULTRA	
16	13	GHOSTLAND OBSERVATORY	ROBOTIQUE MAJESTIQUE TRASHY MOPED 04	
17	14	NINE INCH NAILS	Y34R23R0R3M1X3D INTERSCOPE 010331*/IGA	
18	19	TREVOR SIMPSON & CATO K	ULTRA 2008 ULTRA 1596	
19	18	TIESTO	IN SEARCH OF SUNRISE 8: 182A BLACK HOLE 30759/NETWORK	
20	21	DEPECHE MODE	THE BEST OF DEPECHE MODE VOLUME 1 SIRE/MULTIREPRISE 40266/WARNER BROS.	
21	17	LCD SOUNDSYSTEM	SOUND OF SILVER DFA 85114*/CAPITOL	
22	20	GORILLAZ	D-SIDES VIRGIN 10545	
23	16	AUTECHRE	QUARISTICE WARP 333*	
24	RE-ENTRY	MORCHEEBA	DIVE DEEP G + G/THE ECHO LABEL 1648/ULTRA	
25	23	SUPREME BEINGS OF LEISURE	111 RYKODISC 10939	

HOT DANCE AIRPLAY

THIS WEEK	LAST WEEK	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	2	I CAN'T HELP MYSELF	BELLATRAX FEATURING SOPHIA MAY NERVOUS
2	3	LET ME THINK ABOUT IT	IDA CORR LIT ED/KICK/DISCO/WAX/WARNER BROS.
3	7	NOW YOU'RE GONE	BASSHUNTER ULTRA
4	10	HANDLE ME	ROBYN KONICHIWA/CHERRYTREE/INTERSCOPE
5	NEW	4 MINUTES	MADONNA FEATURING JUSTIN TIMBERLAKE WARNER BROS.
6	4	BABY WHEN THE LIGHT	DAVID GUETTA WITH STEVE ANGELLO FEAT. COZI PERFECTO/ULTRA
7	9	ANTHEM	FILLO & PERI FEATURING ERIC LUMIERE ULTRA
8	7	JUST FINE	MARY J. BLIGE MATRIARCH/GEFFEN/INTERSCOPE
9	1	STARS	ERIKA JAYNE RM RECORDS
10	5	WHAT HURTS THE MOST	CASCADA ROBBINS
11	2	TOUCH MY BODY	MARIAH CAREY ISLAND/IDJMG
12	6	FEEDBACK	JANET ISLAND/IDJMG
13	18	RUN THE SHOW	KAT DELUNA FEATURING BUSTA RHYMES EPIC
14	14	LOVE HAS GONE	DAVE ARMSTRONG & REORCHE ULTRA
15	11	LOVE SWEET SOUND	GROOVE ARMADA FEAT. CANDI STATON STRICTLY RHYTHM
16	19	DEEP AT NIGHT	ERCOLA NERVOUS
17	12	LOVE LIKE THIS	NATASHA BEDINGFIELD FEAT. SEAN KINGSTON PHONOGENIC/EPIC
18	RE-ENTRY	APOLOGIZE	TIMBALAND FEAT. ONE REPUBLIC MOSLEY/BLACKGROUND/INTERSCOPE
19	25	WOW	KYLIE MINOGUE PARLOPHONE/CAPITOL
20	20	SENSUAL SEDUCTION	SNOOP DOGG DOGGYSTYLE/GEFFEN/INTERSCOPE
21	18	RISE UP	YVES LAROCK ULTRA
22	23	FREAK	SANDY RIVERA & HAZE STRICTLY RHYTHM
23	16	UNTIL THE END OF TIME	JUSTIN TIMBERLAKE DUEY WITH BEYONCE JIVE/ZOMBA
24	NEW	BLEEDING LOVE	LEONA LEWIS SYCO/JRMG
25	RE-ENTRY	HEAVEN	JES ULTRA

APR 5 2008 HITS OF THE WORLD

JAPAN		ALBUMS		(SOUNDSCAN JAPAN)		MARCH 26, 2008	
THIS WEEK	LAST WEEK						
1	NEW	HIKARU UTADA	HEART STATION EMI				
2	1	KEN HIRAI	FAKIN' POP DEFSTAR				
3	NEW	KREVA	KREVA NO BEST BAN (FIRST LTD EDITION) PDNY CANYON				
4	3	KOU SHIBASAKI	SINGLE BEST UNIVERSAL				
5	2	KOU SHIBASAKI	SINGLE BEST (FIRST LTD EDITION) UNIVERSAL				
6	NEW	SYOKO NAKAGAWA	BIG BANG!!! (CD+DVD) SONY				
7	4	CELINE DION	COMPLETE BEST (FIRST LTD VERSION) SONY				
8	5	ASIAN KUNG-FU GENERATION	WORLD WORLD WORLD KIDON				
9	NEW	FLOW	AIRU (FIRST LTD VERSION) KIDON				
10	7	VARIOUS ARTISTS	R35 SWEET J-BALLADS WARNER				

FRANCE		ALBUMS		(SNEP/IFOP/TITE-LIVE)		MARCH 26, 2008	
THIS WEEK	LAST WEEK						
1	NEW	RAPHAEL	JE SAIS QUE LA TERRE EST PLATE DELABEL				
2	1	LES ENFOIRÇS	LES SECRETS DES ENFOIRÇS 2008 RESTO DU COEUR				
3	NEW	MUSE	HAARP A&E/HELLIUM 3 WARNER BROS				
4	2	RENAN LUCE	REPENTI BARCLAY				
5	7	AMY WINEHOUSE	BACK TO BLACK ISLAND				
6	3	CHRISTOPHE MAE	MON PARADIS WARNER				
7	5	VOX ANGELI	VOX ANGELI RCA				
8	4	CHRISTOPHE WILLEM	INVENTAIRE VOGUE				
9	32	MIKA	LIFE IN CARTOON MOTION CASABLANCA/ISLAND				
10	6	MICHAEL JACKSON	THRILLER 25TH ANNIVERSARY EDITION LEGACY/EPIC				

ITALY		DIGITAL SONGS		(FIMI/NIelsen)		MARCH 25, 2008	
THIS WEEK	LAST WEEK						
1	1	JOVANOTTI	SAFARI MERCURY				
2	4	GIANNA NANNINI	GIANNA BEST POLYDOR				
3	2	AMY WINEHOUSE	BACK TO BLACK ISLAND				
4	NEW	GIANLUCA GRIGNANI	CAMMINA NEL SOLE MERCURY				
5	NEW	MUSE	HAARP A&E/HELLIUM 3/WARNER BROS				
6	3	POOH	BEAT REGENERATION ATLANTIC				
7	5	SERGIO CAMMERIERE	CANTAUTORE PICCOLINO CAPITOL				
8	NEW	PAOLO MENEQUZZI	CORRO VIA AROUND THE MUSIC				
9	6	SONORA	LIBERI DA SEMPRE RICORDI				
10	7	FINLEY	ADRENALINA 2 CAPITOL				

NORWAY		SINGLES		(VERDENS GANG NORWAY)		MARCH 26, 2008	
THIS WEEK	LAST WEEK						
1	NEW	4 MINUTES	MADONNA FT. JUSTIN TIMBERLAKE WARNER BROS.				
2	1	CHASING PAVEMENTS	ADELE XL				
3	2	HOLD ON BE STRONG	MARIA HAUKAAS STORENG BONNIER				
4	6	BEGGIN	MADCON BONNIER				
5	4	MERCY	DUFFY UNIVERSAL				

ALBUMS		(VERDENS GANG NORWAY)		MARCH 26, 2008	
THIS WEEK	LAST WEEK				
1	3	VARIOUS ARTISTS	SORGEN OG GLEDEN/METTE MARI N/A		
2	2	ALAN JACKSON	GOOD TIME SONY BMG		
3	4	MADRUGADA	MADRUGADA VIRGIN		
4	1	BRUN ANE	CHANGING OF THE SEASONS DET ER MINE		
5	5	MICHAEL JACKSON	THRILLER 25TH ANNIVERSARY EDITION LEGACY/EPIC		

UNITED KINGDOM		ALBUMS		(THE OFFICIAL UK CHARTS CO.)		MARCH 23, 2008	
THIS WEEK	LAST WEEK						
1	1	DUFFY	ROCKFERRY A&M				
2	NEW	MUSE	HAARP A&E/HELLIUM 3/WARNER BROS.				
3	2	ONEREPUBLIC	DREAMING OUT LOUD INTERSCOPE				
4	4	LEONA LEWIS	SPIRIT SYCO				
5	NEW	ELBOW	THE SELOOM SEEN KID FICTION/POLYDOR				
6	NEW	BRYAN ADAMS	11 POLYDOR				
7	3	NICKELBACK	ALL THE RIGHT REASONS ROADRUNNER				
8	5	AMY WINEHOUSE	BACK TO BLACK DELUXE EDITION ISLAND				
9	NEW	MIKE OLDFIELD	MUSIC OF THE SPHERES UCI				
10	NEW	VAN MORRISON	KEEP IT SIMPLE EXILE/POLYDOR				

AUSTRALIA		ALBUMS		(ARIA)		MARCH 27, 2008	
THIS WEEK	LAST WEEK						
1	2	JACK JOHNSON	SLEEP THROUGH THE STATIC BRUSHFIRE/UNIVERSAL				
2	3	MICHAEL JACKSON	THRILLER LEGACY/EPIC				
3	4	RIHANNA	GOOD GIRL GONE BAD SRP/DEF JAM				
4	1	GYROSCOPE	BREED OBSESSION MUSHROOM				
5	7	AMY WINEHOUSE	BACK TO BLACK ISLAND				
6	6	ROD STEWART	THE STORY SO FAR - THE VERY BEST OF WARNER BROS.				
7	10	THE VERONICAS	HOOK ME UP WARNER				
8	5	NICK CAVE & THE BAD SEEDS	DIG LAZARUS, DIG!!! MUTE				
9	8	HILLSONG UNITED	WITH HEARTS AS ONE HILLSONG				
10	20	CHRIS BROWN	EXCLUSIVE JIVE/ZOMBA				

SPAIN		SINGLES		(PROMUSICAE/MEDIA)		MARCH 26, 2008	
THIS WEEK	LAST WEEK						
1	1	ESTOPA	ALLENROK SONY BMG				
2	2	CAMARON DE LA ISLA	REENCUENTRO UNIVERSAL				
3	3	AMY WINEHOUSE	BACK TO BLACK ISLAND				
4	6	SERRAT/SABINA	DOS PAJAROS DE UN TIRO SONY BMG				
5	4	MICHAEL JACKSON	THRILLER 25TH ANNIVERSARY EDITION LEGACY/EPIC				
6	7	MIGUEL BOSE	PAPITO CAROSELLO				
7	NEW	MIKE OLDFIELD	MUSIC OF THE SPHERES MERCURY				
8	8	SERGIO DALMA	A BUENA HORA UNIVERSAL				
9	5	SERGIO CONTRERAS	LA TRANSPARENCIA DE UN ALMA FONOGRAFICA DEL SUR				
10	11	FITO Y LOS FITIPALDIS	POR LA BOCA VIVE EL PEZ DRO				

DENMARK		SINGLES		(IFPI/NIelsen MARKETING RESEARCH)		MARCH 26, 2008	
THIS WEEK	LAST WEEK						
1	NEW	4 MINUTES	MADONNA FT. JUSTIN TIMBERLAKE WARNER BROS.				
2	1	RAMT I NATTEN	LIZZIE ARTPEOPLE				
3	2	MERCY	DUFFY UNIVERSAL				
4	4	NO U HANG UP	SHAYNE WARD SYCO				
5	3	XXXCOUTURE	L.O.C. EMI				

ALBUMS		(IFPI/NIelsen MARKETING RESEARCH)		MARCH 26, 2008	
THIS WEEK	LAST WEEK				
1	NEW	L.O.C.	MELANKOLIA/XXXCOUTURE EMI		
2	NEW	BRYAN ADAMS	11 POLYDOR		
3	39	DUFFY	ROCKFERRY A&M		
4	1	DANSER MED DRENDE	SADAN ER DET BARE RECART		
5	6	AMY WINEHOUSE	BACK TO BLACK ISLAND		

GERMANY		ALBUMS		(MEDIA CONTROL)		MARCH 26, 2008	
THIS WEEK	LAST WEEK						
1	1	AMY WINEHOUSE	BACK TO BLACK ISLAND				
2	NEW	BRYAN ADAMS	11 POLYDOR				
3	NEW	FETTES BROT	STROM UND ORANG FETTES BROT				
4	2	SCHILLER	SEHNSUCHT UNIVERSAL				
5	5	ICH + ICH	VOM SELBEN STERN UNIVERSAL				
6	3	STEFANIE HEINZMANN	MASTERPLAN DOMESTIC POP-MAINSTREAM				
7	4	LEONA LEWIS	SPIRIT SYCO				
8	13	ONEREPUBLIC	DREAMING OUT LOUD UNIVERSAL				
9	9	ROGER CICERO	BEZIEHUNGSWEISE STARWATCH				
10	14	DIE AERZTE	JAZZ IST ANDERS HOT ACTION				

CANADA		ALBUMS		(NIelsen BDS/SOUNDSCAN)		APRIL 5, 2008	
THIS WEEK	LAST WEEK						
1	NEW	BRYAN ADAMS	11 BADMAN POLYDOR/UNIVERSAL				
2	1	JACK JOHNSON	SLEEP THROUGH THE STATIC BRUSHFIRE/UNIVERSAL				
3	6	MILEY CYRUS	HANNAH MONTANA 2 (SOUNDTRACK) MEET MILEY CYRUS HOLLYWOOD WALT DISNEY UNIVERSAL				
4	NEW	FLO RIDA	MAIL ON SUNDAY POE BOY ATLANTIC/WARNER				
5	2	ISABELLE BOULAY	NOS LENDEMAINS AUDIOGRAM/SELECT				
6	4	SIMPLE PLAN	SIMPLE PLAN LAVA/ATLANTIC/WARNER				
7	12	VARIOUS ARTISTS	WALT DISNEY RECORDS PRESENTS: FAMILY JAMS WALT DISNEY UNIVERSAL				
8	5	SOUNDTRACK	STEP UP 2: THE STREETS ATLANTIC/WARNER				
9	8	AMY WINEHOUSE	BACK TO BLACK ISLAND UNIVERSAL				
10	21	SOUNDTRACK	HANNAH MONTANA WALT DISNEY UNIVERSAL				

THE NETHERLANDS		SINGLES		(MEGA CHARTS BV)		MARCH 21, 2008	
THIS WEEK	LAST WEEK						
1	1	HELLO WORLD	NIKKI SONY BMG				
2	4	MERCY	DUFFY A&M				
3	2	VALERIE	MARK RONSON FT. AMY WINEHOUSE COLUMBIA				
4	5	BLEEDING LOVE	LEONA LEWIS SYCO				
5	6	BETEKENIS	JEROEN VAN DER BOOM RED BULLET				

ALBUMS		(MEGA CHARTS BV)		MARCH 21, 2008	
THIS WEEK	LAST WEEK				
1	1	AMY WINEHOUSE	BACK TO BLACK ISLAND		
2	NEW	DUFFY	ROCKFERRY A&M		
3	NEW	ROOM ELEVEN	MMM...GUMBO? UNIVERSAL		
4	NEW	MUSE	HAARP A&E/HELLIUM 3 WARNER BROS.		
5	2	RACCOON	BEFORE YOU LEAVE PIAS		

GREECE		ALBUMS		(IFPI GREECE/DELOITTE & TOUCHE)		MARCH 21, 2008	
THIS WEEK	LAST WEEK						
1	1	EKHO PROBLIMA IGIAS	ILIAS PSINAKIS UNIVERSAL				
2	2	PORTRETO	BERA MPOUFI SONY BMG				
3	5	DON'T STOP THE MUSIC	RIHANNA SRP/DEF JAM				
4	NEW	KI EFIGES	SOFIA MANOU LEGEND/VIRUS				
5	NEW	DEN TO SIZITAO	ELENA MPASI LEGEND/VIRUS				
1	NEW	NICK CAVE & THE BAD SEEDS	DIG LAZARUS, DIG!!! (LTD EDITION) MUTE				
2	1	AMY WINEHOUSE	BACK TO BLACK ISLAND				
3	2	MICHAEL JACKSON	THRILLER 25TH ANNIVERSARY EDITION LEGACY/EPIC				
4	31	LEONA LEWIS	SPIRIT SYCO				
5	NEW	HOOVERPHONIC	THE PRESIDENT OF THE LSD GOLF CLUB TRACKS				

EURO DIGITAL SONGS		(NIelsen SOUNDSCAN INTERNATIONAL)		APRIL 5, 2008	
THIS WEEK	LAST WEEK				
1	NEW	AMERICAN BOY	ESTELLE FT. KANYE WEST HOME SCHOOL/ATLANTIC		
2	1	MERCY	DUFFY A&M		
3	NEW	4 MINUTES	MADONNA FT. JUSTIN TIMBERLAKE WARNER BROS.		
4	4	LOW	FLO RIDA FT. T-PAIN POE BOY/ATLANTIC		
5	2	STOP AND STARE	ONEREPUBLIC MOSLEY/INTERSCOPE		
6	7	ROCKSTAR	NICKELBACK ROADRUNNER		
7	6	BLEEDING LOVE	LEONA LEWIS SYCO		
8	12	NEW SOUL	Yael Naim TOT OU TARD		
9	3	BETTER IN TIME	LEONA LEWIS SYCO		
10	5	DON'T STOP THE MUSIC	RIHANNA SRP/DEF JAM		
11	10	APOLOGIZE	TIMBALAND FT. ONEREPUBLIC MOSLEY/BLACKGROUND INTERSCOPE		
12	17	NOW YOU'RE GONE	BASSHUNTER HARD2BEAT/MINISTRY OF SOUND		
13	13	CHASING PAVEMENTS	ADELE XL		
14	14	VALERIE	MARK RONSON FT. AMY WINEHOUSE ALLI/O/COLUMBIA		
15	NEW	AFRICAN HERBSMAN	BOB MARLEY AND THE WAILERS BIG EYE		
16	9	FASCINATION	ALPHABEAT COPENHAGEN		
17	18	WITH YOU	CHRIS BROWN JIVE/ZOMBA		
18	NEW	GIVE ME A TRY	VARIOUS ARTISTS JAMDOWN		
19	16	COME ON GIRL	TALIO CRUZ UNIVERSAL REPUBLIC		
20	15	SCREAM	TIMBALAND FT. KE\$H HILSON & NICOLE SCHERZINGER MOSLEY/BLACKGROUND/INTERSCOPE		

EURO DIGITAL SPOTLIGHT FRANCE		(NIelsen SOUNDSCAN INTERNATIONAL)		APRIL 4, 2008	
THIS WEEK	LAST WEEK				
1	NEW	AFRICAN HERBSMAN	BOB MARLEY AND THE WAILERS BIG EYE		
2	NEW	GIVE ME A TRY	VARIOUS ARTISTS JAMDOWN		
3	NEW	BROTHERS AND SISTERS	COLOPLAY PARLOPHONE		
4	NEW	LIFTED	JOHN LEGEND G.O.O.D./COLUMBIA		
5	NEW	LA VIE EN ROSE	EDITH PIAF EMI		
6	NEW	I WANNA BE YOUR DOG	IGGY POP VIRGIN		
7	NEW	ADIEU BABYLONE	SAIAN SUPA CREW SERGENT VIRGIN		
8	NEW	100 DAYS, 100 NIGHTS	SHARON JONES & THE DAP-KINGS DAPTONE		

EUROCHARTS

SINGLE SALES

EUROCHARTS ARE COMPILED BY BILLBOARD FROM THE NATIONAL SINGLES AND ALBUM SALES CHARTS OF 20 EUROPEAN COUNTRIES. APRIL 5, 2008

THIS WEEK	LAST WEEK	ARTIST	TITLE
1	2	BLEEDING LOVE	LEONA LEWIS SYCO
2	1	MERCY	DUFFY A&M
3	5	APOLOGIZE	TIMBALAND FT. ONEREPUBLIC MOSLEY/BLACKGROUND/INTERSCOPE
4	14	STOP AND STARE	ONE REPUBLIC MOSLEY/INTERSCOPE
5	3	NEW SOUL	Yael Naïm 101 DU TARD
6	6	KUSCHEL SONG	SCHNUFFEL COLUMBIA
7	NEW	AMERICAN BOY	ESTELLE FT. KAYNE WEST HOME SCHOOL/ATLANTIC
8	87	WHAT HURTS THE MOST	CASCADA ZOO LAND
9	4	IL AVAIT LES MOTS	SHERYFA LUNA ULM
10	8	BETTER IN TIME/FOOTPRINTS IN THE SAND	LEONA LEWIS SYCO
11	16	LOW	FLO RIDA FEAT. T-PAIN POE BOY/ATLANTIC
12	10	WORK	KELLY ROWLAND MUSIC WORLD COLUMBIA
13	12	MY MAN IS A MEAN MAN	STEFANIE HEINZMANN SDOSSOWEIM
14	15	VALERIE	MARK RONSON FT. AMY WINEHOUSE ALL I DO/COLUMBIA
15	7	LE MANEGE	STANISLAS POLYDOR

ALBUMS

APRIL 5, 2008

THIS WEEK	LAST WEEK	ARTIST	TITLE
1	1	AMY WINEHOUSE	BACK TO BLACK ISLAND
2	NEW	MUSE	HAARP A&E/HELLMUNO 3/WARNER BROS.
3	NEW	BRYAN ADAMS	11 BADMAN POLYDOR
4	3	LEONA LEWIS	SPIRIT SYCO
5	5	DUFFY	ROCKFERRY A&M
6	2	MICHAEL JACKSON	THRILLER 25TH ANNIVERSARY EDITION LEGACY/EPIC
7	4	ONEREPUBLIC	DREAMING OUT LOUD MOSLEY/INTERSCOPE
8	NEW	VAN MORRISON	KEEP IT SIMPLE EXILE POLYDOR
9	NEW	MIKE OLDFIELD	MUSIC OF THE SPHERES MERCURY
10	NEW	FETTES BROT	STROM UND ORANG FETTES BROT
11	13	JAMES BLUNT	ALL THE LOST SOULS CUSTARD/ATLANTIC
12	NEW	RAPHAEL	JE SAIS QUE LA TERRE EST PLATE DELABEL
13	7	LENNY KRAVITZ	IT IS TIME FOR A LOVE REVOLUTION VIRGIN
14	17	MIKA	LIFE IN CARTOON MOTION CASABLANCA/ISLAND
15	12	LES ENFOIRES	LES SECRETS DES ENFOIRES 2008 RESTO DU COEUR

RADIO AIRPLAY

RADIO AIRPLAY INFORMATION FROM 17 EUROPEAN COUNTRIES AS MONITORED AND TABULATED BY NIELSEN MUSIC CONTROL. APRIL 5, 2008

THIS WEEK	LAST WEEK	ARTIST	TITLE
1	1	BLEEDING LOVE	LEONA LEWIS SYCO
2	3	MERCY	DUFFY A&M
3	2	APOLOGIZE	TIMBALAND FT. ONEREPUBLIC MOSLEY/BLACKGROUND/INTERSCOPE
4	12	STOP AND STARE	ONE REPUBLIC MOSLEY/INTERSCOPE
5	4	IN MY ARMS	KYLIE MINOGUE PARLOPHONE
6	7	I'LL BE WAITING	LENNY KRAVITZ VIRGIN
7	8	NO ONE	ALICIA KEYS MBK/J
8	11	NEW SOUL	Yael Naïm 101 DU TARD
9	10	SHADOW OF THE DAY	LINKIN PARK MACHINE SHOP/WARNER BROS.
10	9	CHASING PAVEMENTS	ADELE XL
11	NEW	MINUTES	MADONNA WARNER BROS.
12	6	HATE THAT I LOVE YOU	RIHANNA FT. NE-YO SRP/DEF JAM
13	13	ABOUT YOU NOW	SUGAR BABES ISLAND
14	14	BUBBLY	COLBIE CAILLAT UNIVERSAL REPUBLIC
15	18	WITH YOU	CHRIS BROWN JIVE/ZOMBA

SALES DATA
COMPILED BY
nialson
SoundScan

TOP CHRISTIAN

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE	CERT
1	3	30	#1 GREATEST GAINER CASTING CROWNS	THE ALTAR AND THE DOOR BEACH STREET/REUNION 10112/PROVIDENT-INTEGRITY	●
2	6	25	VARIOUS ARTISTS	WOW HITS 2008 WORD-CURB/PROVIDENT-INTEGRITY 6677/EMI CMG	
3	4	117	FLYLEAF	FLYLEAF A&M OCTONE 650005/JGA	■
4	5	18	MERCYME	ALL THAT IS WITHIN ME INO/COLUMBIA 12573/PROVIDENT-INTEGRITY	⊕
5	1	14	KIRK FRANKLIN	THE FIGHT OF MY LIFE FO YO SOUL/GOSPO CENTRIC 16772/PROVIDENT-INTEGRITY	
6	7	22	STEVEN CURTIS CHAPMAN	THIS MOMENT SPARROW 6393/EMI CMG	
7	13		SKILLET	COMATOSE ARDENT/SRE/LAVA 2546/PROVIDENT-INTEGRITY	
8	9	78	CHRIS TOMLIN	SEE THE MORNING SIXSTEPS/SPARROW 2828/EMI CMG	●
9	10	25	VARIOUS ARTISTS	SONGS 4 WORSHIP: COUNTRY TIME LIFE 19523/PROVIDENT-INTEGRITY	
10	12	4	PILLAR	FOR THE LOVE OF THE GAME ESSENTIAL 10869/PROVIDENT-INTEGRITY	
11	NOT SHOT DEBUT		ADDISON ROAD	ADDISON ROAD INO 4358/PROVIDENT-INTEGRITY	
12	11	6	NATALIE GRANT	RELENTLESS CURB 79025/WORD-CURB	
13	8	7	VARIOUS ARTISTS	HOW GREAT THOU ART: GOSPEL FAVORITES FROM THE GRAND OLE OPRY: LIVE OFFYRCA NASHVILLE 2009/PROVIDENT-INTEGRITY	
14	16	4	LEELAND	OPPOSITE WAY ESSENTIAL 10854/PROVIDENT-INTEGRITY	
15	17	57	TOBYMAC	(PORTABLE SOUNDS) FOREFRONT 0379/EMI CMG	⊕
16	15	30	POINT OF GRACE	HOW YOU LIVE WORD-CURB 887090	
17	18	33	THIRD DAY	CHRONOLOGY VOLUME TWO: 2001-2006 ESSENTIAL 10839/PROVIDENT-INTEGRITY	⊕
18	23	4	STELLAR KART	EXPECT THE IMPOSSIBLE WORD-CURB 887296	
19	2	4	THE AFTERS	NEVER GOING BACK TO OK INO 4306/PROVIDENT-INTEGRITY	
20	19	86	RED	END OF SILENCE ESSENTIAL 10807/PROVIDENT-INTEGRITY	⊕
21	NEW		JACI VELASQUEZ	LOVE OUT LOUD A POSTROPHE 741004/WORD-CURB	
22	21	11	GRUPO NUEVA VIDA	MEJORES CANTOS RELIGIOSOS MULTIMUSIC 11533	
23	20	10	MATTHEW WEST	SOMETHING TO SAY SPARROW 4520/EMI CMG	
24	22	6	SANCTUS REAL	WE NEED EACH OTHER SPARROW 1027/EMI CMG	
25	NEW		LAURA STORY	GREAT GOD WHO SAVES INO 4243/PROVIDENT-INTEGRITY	

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE	CERT
26	25	26	DAVID CROWDER BAND	REMEDY SIXSTEPS SPARROW 2684/EMI CMG	
27	39	24	AMY GRANT	GREATEST HITS SPARROW 2797/EMI CMG	⊕
28	14	2	SHAWN MCDONALD	ROOTS SPARROW 1042/EMI CMG	
29	28	35	BARLOWGIRL	HOW CAN WE BE SILENT FERVENT 887197/WORD-CURB	⊕
30	24	7	PASSION WORSHIP BAND	PASSION: GOD OF THIS CITY SIXSTEPS/SPARROW 5422/EMI CMG	
31	29	34	VARIOUS ARTISTS	GLORY REVEALED: THE WORD OF GOD IN WORSHIP REUNION 10823/PROVIDENT-INTEGRITY	
32	31	72	JEREMY CAMP	BEYOND MEASURE BEC 3723/EMI CMG	⊕
33	27	8	FIREFLIGHT	UNBREAKABLE FLICKER 10866/PROVIDENT-INTEGRITY	
34	36	77	VARIOUS ARTISTS	WOW HITS 2007 WORD-CURB/PROVIDENT-INTEGRITY 7196/EMI CMG	■
35	35	31	VARIOUS ARTISTS	SONGS 4 WORSHIP: SHOUT TO THE LORD: SPECIAL EDITION INTEGRITY/TIME LIFE 19404/PROVIDENT-INTEGRITY	⊕
36	46	1	NEWSBOYS	THE GREATEST HITS SPARROW 6071/EMI CMG	
37	41	25	VARIOUS ARTISTS	INTEGRITY'S IWORSHIP 24:7 INTEGRITY 4263/PROVIDENT-INTEGRITY	
38	49	11	GROUP 1 CREW	GROUP 1 CREW FERVENT 886873/WORD-CURB	
39	45	4	AVALON	ANOTHER TIME, ANOTHER PLACE: TIMELESS CHRISTIAN CLASSICS SPARROW 2429/EMI CMG	
40	NEW		MORMON TABERNACLE CHOIR AND ORCHESTRA AT TEMPLE SQUARE (JESSOP WILBERG)	CALLED TO SERVE MORMON TABERNACLE CHOIR 5004111	
41	44	34	MANDISA	TRUE BEAUTY SPARROW 5720/EMI CMG	
42	36	8	THE BROOKLYN TABERNACLE CHOIR	I'LL SAY YES INTEGRITY 4359/PROVIDENT-INTEGRITY	
43	47	26	THOUSAND FOOT KRUTCH	THE FLAME IN ALL OF US TOOTH & NAIL 8247/EMI CMG	⊕
44	RE-ENTRY		MARK SCHULTZ	BROKEN & BEAUTIFUL WORD-CURB 886570	⊕
45	33	7	CANTON JONES	KINGDOM BUSINESS ARROW 4234091/EMI CMG	
46	RE-ENTRY		VARIOUS ARTISTS	MAX LUCADO: 3:16: SONGS OF HOPE INDELIBLE CREATIVE GROUP 70012/WORD-CURB	
47	50	29	HILLSONG	SAVIOUR KING HILLSONG/INTEGRITY 4257/PROVIDENT-INTEGRITY	
48	RE-ENTRY		RELIENT K	FIVE SCORE AND SEVEN YEARS AGO GOTEK/CAPITOL 0592/EMI CMG	⊕
49	RE-ENTRY		UNITED	ALL OF THE ABOVE HILLSONG AUSTRALIA/INTEGRITY 4174/PROVIDENT-INTEGRITY	
50	RE-ENTRY		DEMON HUNTER	STORM THE GATES OF HELL SOLID STATE 5605/EMI CMG	⊕

TOP GOSPEL

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE	CERT
1	1	38	#1 GREATEST GAINER MARVIN SAPP	THIRSTY VERITY 09433/ZOMBA	■
2	2	6	VARIOUS ARTISTS	WOW GOSPEL 2008 WORD-CURB/EMI CHRISTIAN MUSIC GROUP/VERITY 19290/ZOMBA	
3	3	15	KIRK FRANKLIN	THE FIGHT OF MY LIFE FO YO SOUL/GOSPO CENTRIC 16772/ZOMBA	
4	4	26	SHEKINAH GLORY MINISTRY	JESUS KINGDOM 3003 BOOKWORLD	
5	5	29	ISRAEL & NEW BREED	A DEEPER LEVEL: LIVE INTEGRITY/COLUMBIA 11986/SONY MUSIC	⊕
6	8	3	VARIOUS ARTISTS	VOICES: THE ULTIMATE GOSPEL COLLECTION BET/SONY BMG CUSTOM MARKETING GROUP 221252/TIME LIFE	
7	13	9	THE BROOKLYN TABERNACLE CHOIR	I'LL SAY YES INTEGRITY/COLUMBIA 21732 SONY MUSIC	
8	11		CANTON JONES	KINGDOM BUSINESS ARROW 4234091	
9	10	50	THE CLARK SISTERS	LIVE... ONE LAST TIME EMI GOSPEL 81094	⊕
10	14	25	RICKY DILLARD & NEW G	THE 7TH EPISODE: LIVE IN TORONTO NUSPRING 02676/EMI GOSPEL	
11	12	3	FLAME	OUR WORLD: REDEEMED THE SEQUEL CROSS MOVEMENT 30030	
12	15	9	BISHOP PAUL S. MORTON PRESENTS FGBCF PRAISE AND WORSHIP	EMBRACING THE NEXT GENERATION TELIHILLAH 6931/LIGHT	
13	18	60	VARIOUS ARTISTS	WOW GOSPEL 2007 VERITY/WORD-CURB/EMI CMG 02499/ZOMBA	●
14	19	24	VARIOUS ARTISTS	GOTTA HAVE GOSPEL 5 INTEGRITY/GOSPO CENTRIC 12755/ZOMBA	
15	7	27	TRIN-I-TEE 5:7	T57 SPIRIT RISING 0402/MUSIC WORLD	
16	6	2	LARUE HOWARD	HOW GREAT IS OUR GOD EMI GOSPEL 03100	
17	31	7	GREATEST GAINER JONATHAN NELSON FEAT. PURPOSE	RIGHT NOW PRAISE INTEGRITY/COLUMBIA 20860/SONY MUSIC	
18	21	6	CLINT BROWN	FALL LIKE RAIN TRIBE 2008	
19	23		LECRAE	AFTER THE MUSIC STOP'S REACH 30021/CROSS MOVEMENT	
20	20	51	J MOSS	V2... FLAME GOSPO CENTRIC 87214/ZOMBA	
21	22	20	SHIRLEY CAESAR	AFTER 40 YEARS... STILL CELEBRATING THROUGH THE CITY SHU-BEL 6930/LIGHT	
22	24	29	LEE WILLIAMS AND THE SPIRITUAL QCS	SO MUCH TO BE THANKFUL FOR MCG 7056	
23	9	2	NORMAN HUTCHINS	SPONTANEOUS PRAISE VOLUME ONE IR 020	
24	17	26	MARVIN WINANS	ALONE BUT NOT ALONE PURESPRINGS GOSPEL 86278/EMI GOSPEL	
25	25	46	VARIOUS ARTISTS	WOW GOSPEL #15: 30 OF THE GREATEST GOSPEL HITS EVER EMI CMG/VERITY/WORD-CURB 08764/ZOMBA	

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE	CERT
26	16	3	MYRON WILLIAMS	MADE TO WORSHIP FLOW 8040	
27	30	26	DONNIE MCCLURKIN	THE ESSENTIAL DONNIE MCCLURKIN VERITY/LEGACY 15388/SONY BMG	
28	27	1	THE BLIND BOYS OF ALABAMA	DOWN IN NEW ORLEANS TIME LIFE 19548	
29	28	58	DEWAYNE WOODS & WHEN SINGERS MEET	INTRODUCING DEWAYNE WOODS & WHEN SINGERS MEET QUE1 WATER/VERITY 85333/ZOMBA	
30	29	8	JEFF MAJORS	SACRED MAJOR 7TH MUSIC ONE 753171	
31	32	72	BISHOP PAUL S. MORTON	STILL STANDING TELIHILLAH 6528 LIGHT	⊕
32	26	6	THE CLARK SISTERS	THE BEST OF THE CLARK SISTERS: ENCORE DEXTERITY SOUNDS/EMI CUSTOM PRODUCTS 419452/REUNION	
33	41	17	TAMELA MANN	THE LIVE EXPERIENCE TILLYMANN 101	⊕
34	33	27	BYRON CAGE	LIVE AT THE APOLLO: THE PROCLAMATION GOSPO CENTRIC 11114/PROVIDENT-INTEGRITY	
35	36	28	VARIOUS ARTISTS	THE VERY BEST OF PRAISE & WORSHIP VOLUME 2 LEGACY/VERITY/GOSPO CENTRIC 10199/ZOMBA	
36	37	29	BEVERLY CRAWFORD	LIVE FROM LOS ANGELES JDI 1271	
37	42	49	NICOLE C. MULLEN	SHARECROPPER'S SEED: VOLUME 1 WORD-CURB 887144/WARNER BROS.	
38	38	46	YOLANDA ADAMS	THE BEST OF ME ELEKTRA/ATLANTIC 156604/AG	
39	34	4	ANGELLA CHRISTIE	THE BREATH OF LIFE A&M 231004/TASE/S	
40	49	67	SMOKIE NORFUL	LIFE CHANGING EMI GOSPEL 33347	
41	35	21	DETRICK HADDON PRESENTS VOICES OF UNITY	TOGETHER IN WORSHIP TYSOT 984160	
42	43	26	FRED HAMMOND	THE ESSENTIAL FRED HAMMOND VERITY/LEGACY 15385/SONY BMG	
43	40	29	THE NEW LIFE COMMUNITY CHOIR FEATURING JOHN P. KEE	NOTHING BUT WORSHIP TYSOT NEW LIFE/VERITY 10028/ZOMBA	
44	RE-ENTRY		VARIOUS ARTISTS	GOTTA HAVE GOSPEL! WORSHIP INTEGRITY/GOSPO CENTRIC/ZOMBA/COLUMBIA 09266/SONY MUSIC	
45	44	72	KIRK FRANKLIN	SONGS FROM THE STORM: VOLUME 1 FO YO SOUL/GOSPO CENTRIC 88401/ZOMBA	
46	39	36	DA' T.R.U.T.H.	OPEN BOOK CROSS MOVEMENT 30029	
47	RE-ENTRY		THE CANTON SPIRITUALS	DRIVEN VERITY 10028/ZOMBA	
48	47	78	JUANITA BYNUM & JONATHAN BUTLER	GOSPEL GOES CLASSICAL FLOW 1894/MARANATHA	
49	48	17	YOUTHFUL PRAISE FEATURING JJ HAIRSTON	EXALTED...LIVE IN BALTIMORE EVIDENCE GOSPEL 6922/LIGHT	
50	RE-ENTRY		VARIOUS ARTISTS	HIP HOPE HITS 2008 ISO1EE 90118	

CHARTS LEGEND

ALBUM CHARTS

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

● Albums with the greatest sales gains this week.

GREATEST GAINER Where Included, this award indicates the title with the chart's largest unit increase.

PAGE BETTER Where Included, this award indicates the title with the chart's biggest percentage growth.

HEATSEEKER GRADUATE Indicates album entered top 100 of The Billboard 200 and has been removed from Heatseekers chart.

PRICING/CONFIGURATION/AVAILABILITY
CD/Cassette prices are suggested list or equivalent prices, which are projected from wholesale prices. (D) after price indicates album only available on DualDisc. CD/DVD after price indicates CD/DVD combo only available. (D) DualDisc available. (C) CD/DVD combo available. * indicates vinyl LP is available. Pricing and vinyl LP availability are not included on all charts. EX after catalog number indicates title is exclusive to one account or has limited distribution.

SINGLES CHARTS

RADIO AIRPLAY SINGLES CHARTS

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

● Songs showing an increase in audience (or detections) over the previous week, regardless of chart movement.

RECURRENT RULES

Songs are removed from The Billboard Hot 100 and Hot 100 Airplay charts simultaneously if they have been on The Billboard Hot 100 for more than 20 weeks and rank below No. 50. Songs are removed from the Hot R&B/Hip-Hop Songs and Hot R&B/Hip-Hop Airplay charts simultaneously if they have been on the Hot R&B/Hip-Hop Songs for more than 20 weeks and rank below No. 50. Songs are removed from the Pop 100 and Pop 100 Airplay charts simultaneously if they have been on the Pop 100 for more than 30 weeks and rank below No. 30. Titles are removed from Hot Country Songs if they have been on the chart for more than 20 weeks and rank below No. 10 in detections or audience, provided that they are not still gaining enough audience points to bullet. Songs are removed from Hot Latin Songs if they have been on the chart for more than 20 weeks and rank below No. 20. Songs on Latin Airplay charts are removed after 20 weeks if they rank below No. 20 in both audience and detections. Descending songs are removed from Adult Contemporary if they have been on the chart for more than 20 weeks and rank below No. 15, if they have been on the chart for more than 26 weeks and rank below No. 10, or if they have been on the chart for more than 52 weeks and rank below No. 5. Songs are removed from the Adult Top 40, Adult R&B, and Hot Dance Airplay charts if they have been on the chart for more than 20 weeks and rank below No. 15 (No. 20 for Rhythmic Airplay and Modern Rock) or if they have been on the chart for more than 52 weeks and rank below No. 10.

SINGLES SALES CHARTS

The top selling singles compiled from a national sample of retail store, mass merchant, and internet sales reports collected, compiled, and provided by Nielsen SoundScan. For R&B/Hip-Hop Singles Sales, sales data is compiled from a national subset panel of core R&B/Hip-Hop stores by Nielsen SoundScan.

● Singles with the greatest sales gains.

CONFIGURATIONS

(D) CD single available. (D) Digital Download available. (D) DVD single available. (V) Vinyl Maxi-Single available. (V) Vinyl single available. (C) CD Maxi-Single available. Configurations are not included on all singles charts.

HITPREDICTOR

☆ Indicates title earned HitPredictor status in that particular format based on research data provided by Promosquad. Songs are tested online by Promosquad using multiple listens and a nationwide sample of carefully profiled music consumers. Songs are rated on a 1-5 scale; final results are based on weighted positives. Songs with a score of 65 or more (75 or more for country) are judged to have Hit Potential; although that benchmark number can fluctuate per format based on the strength of available music. For a complete and updated list of current songs with Hit Potential, commentary, polls and more, please visit www.hitpredictor.com.

DANCE CLUB PLAY

Compiled from a national sample of reports from club DJs.

● Titles with the greatest club play increase over the previous week.

AWARD CERTIFICATIONS

ALBUM CHARTS

● Recording Industry Assn. Of America (RIAA) certification for net shipment of 500,000 albums (Gold). ■ RIAA certification for net shipment of 1 million units (Platinum). (D) RIAA certification for net shipment of 10 million units (Diamond). Numerical within Platinum or Diamond symbol indicates album's multi-platinum level. For boxed sets, and double albums with a running time of 100 minutes or more, the RIAA multiplies shipments by the number of discs and/or tapes. ○ Certification for net shipments of 100,000 units (Oro). □ Certification of 200,000 units (Platino). (D) Certification of 400,000 units (Multi-Platino).

SINGLES CHARTS

● RIAA certification for 500,000 paid downloads (Gold). ■ RIAA certification for 1 million paid downloads (Platinum). Numerical within platinum symbol indicates song's multiplatinum level. ○ RIAA certification for net shipment of 500,000 singles (Gold).

MUSIC VIDEO SALES CHARTS

● RIAA gold certification for net shipment of 25,000 units for video singles. ○ RIAA gold certification for net shipment of 50,000 units for shortform or longform videos. ■ RIAA platinum certification for net shipment of 50,000 units for video singles. □ RIAA platinum certification for sales of 100,000 units for shortform or longform videos. Numerical within platinum symbol indicates song's multiplatinum level.

DVD SALES/VHS SALES/VIDEO RENTALS

● RIAA gold certification for net shipment of 50,000 units or \$1 million in sales at suggested retail price. ■ RIAA platinum certification for sales of 100,000 units or \$2 million in sales at suggested retail price. ○ IRMA gold certification for a minimum sale of 125,000 units or a dollar volume of \$9 million at retail for theatrically released programs; or of at least 25,000 units and \$1 million at suggested retail for non-theatrical titles. □ IRMA platinum certification for a minimum sale of 250,000 units or a dollar volume of \$18 million at retail for theatrically released programs, and of at least 50,000 units and \$2 million at suggested retail for non-theatrical titles.

See below for complete legend information.

APR 5 2008 ALBUMS

SALES DATA
COMPILED BY
nielsen
SoundScan

TOP INDEPENDENT

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE	IMPRINT / DISTRIBUTING LABEL	PRICE	CERT
1	3	43	#1 SOUNDTRACK	ONCE	CANVASBACK/SONY MUSIC SOUNDTRAX	10586*/COLUMBIA (13.98)	●
2	2	8	VAMPIRE WEEKEND	VAMPIRE WEEKEND XL 318*	BEGGARS GROUP	(11.98)	
3			HOT SHOT DEBUT	SHEEK LOUCH	SILVERBACK GORILLA	D-BLOCK 5595/KOCH (17.98)	
4	5	20	GARTH BROOKS	THE ULTIMATE HITS PEARL 213	(25.98 CD/DVD)	⊕	5
5	1	3	FLOGGING MOLLY	FLOAT SIDE/ONEDUMMY 1348*	(16.98)		
6	6	20	EAGLES	LONG ROAD OUT OF EDEN ERC 4500 EX	(14.98)		7
7	7	13	RADIOHEAD	IN RAINBOWS TBD 21622*/ATO	(13.98)		
8	4	3	THE BLACK CROWES	WARPAINT SILVER ARROW 01*/MEGAFORCE	(15.98)		
9			SHE & HIM	VOLUME ONE MERGE 324	(15.98)		
10	9	4	DOLLY PARTON	BACKWOODS BARBIE DOLLY 925	(13.98)		
11	11	61	CRAIG MORGAN	LITTLE BIT OF LIFE BROKEN BOW 7797	(18.98)		
12	10	8	BULLET FOR MY VALENTINE	SCREAM AIM FIRE 20-20 ENT /JIVE 21393*/ZOMBA	(16.98)		
13	20	37	GREATEST GAINER	HAIRSPRAY	NEW LINE 39089	(16.98)	●
14	8	3	JACKSON BROWNE	SOLO ACOUSTIC VOL. 2 INSIDE 8021	(16.98)		
15	12	22	DROPKICK MURPHYS	THE MEANEST OF TIMES BORN & BRED 001*/ILG	(15.98)	⊕	
16	NEW		THE KILLS	MIDNIGHT BOOM DOMINO 164*	(13.98)		
17	14	26	INGRID MICHAELSON	GIRLS AND BOYS CABIN 24 03/ORIGINAL SIGNAL	(11.98)		
18	18	31	SIX: A.M.	THE HEROIN DIARIES SOUNDTRACK ELEVEN SEVEN 171	(15.98)		
19	24	43	JASON ALDEAN	RELENTLESS BROKEN BOW 7047	(17.98)		●
20	16	19	DANE COOK	ROUGH AROUND THE EDGES: LIVE FROM MADISON SQUARE GARDEN COURTESY CENTRAL 005*	(16.98 CD/DVD)	⊕	●
21	17	4	BUDDY HOLLY	NOT FADE AWAY UNIVERSAL MUSIC SPECIAL MARKETS 009424 EX/STARBUCKS	(13.98)		
22	NEW		BURY YOUR DEAD	BURY YOUR DEAD VICTORY 409	(13.98)		
23	13	5	JIM JONES	HARLEMS AMERICAN GANGSTER KOCH 5073	(17.98)		
24	NEW		THE MATCHES	A BAND IN HOPE EPITAPH 86938	(15.98)		
25	23		PILLAR	FOR THE LOVE OF THE GAME ESSENTIAL 10869	(13.98)		
26	15		STEPHEN MALKMUS & THE JICKS	REAL EMOTIONAL TRASH MATADOR 772*	(14.98)		
27	22		DJ SKRIBBLE	TOTAL DANCE 2008 THRIVEDANCE 90780/THRIVE	(18.98)		
28	21	4	VARIOUS ARTISTS	UPRIGHT, GRAND AND ALL RIGHT: MASTERS OF JAZZ PIANO UNIVERSAL MUSIC SPECIAL MARKETS 009144 EX/STARBUCKS	(13.98)		
29	NEW		DEVOTCHKA	A MAD & FAITHFUL TELLING ANTI- 86940/EPITAPH	(16.98)		
30	27	4	LEELAND	OPPOSITE WAY ESSENTIAL 10854	(13.98)		
31			DESTROYER	TROUBLE IN DREAMS MERGE 319*	(15.98)		
32	NEW		CRYSTAL CASTLES	CRYSTAL CASTLES LAST GANG 200962	(13.98)		
33	26	9	VARIOUS ARTISTS	ULTRA DANCE 09 ULTRA 1636	(18.98)		
34	34	5	SECONDHAND SERENADE	A TWIST IN MY STORY GLASSNOTE 40524/EAST WEST	(15.98)	⊕	
35	28	21	SHEKINAH GLORY MINISTRY	JESUS KINGDOM 3003 BOOKWORLD	(17.98)		
36	29		THE RAVEONETTES	LUST LUST VICE 80002*	(13.98)		
37	42	21	LEVON HELM	DIRT FARMER DIRT FARMER 79844/VANGUARD	(16.98)		
38	30	9	CAT POWER	JUKEBOX MATADOR 754*	(15.98)		
39	38	32	RED	END OF SILENCE ESSENTIAL 10807	(12.98)	⊕	
40	31		BON IVER	FOR EMMA, FOREVER AGO JAGJAGUAR 115*	(14.98)		
41	33	4	VARIOUS ARTISTS	ARTISTS CHOICE: BOB DYLAN SONY BMG CUSTOM MARKETING GROUP 20845 EX/STARBUCKS	(15.98)		
42	NEW		ALL TIME LOW	SO WRONG, IT'S RIGHT HDPELESS 693	(13.98)		
43	39	8	TEDDY BRENT	FASHIONABLE KASS 21347	(12.98)		
44	44	4	GRUPO NUEVA VIDA	MEJORES CANTOS RELIGIOSOS MULTIMUSIC 11533	(6.98)		
45	NEW		BONE THUGS	STILL CREEPIN ON AH COME UP REAL TALK 57	(17.98)		
46	25	2	SHAWN MULLINS	HONEYDEW VANGUARD 79830/WELK	(16.98)		
47	43		PITBULL	THE BOATLIFT FAMOUS ARTISTS/DIAZ BROTHERS 2960*/TVT	(18.98)		
48	41	36	SPOON	GA GA GA GA GA MERGE 295*	(15.98)		
49	19	2	ILL NINO	ENIGMA CEMENT SHOES 2003	(14.98)		
50	NEW		LIL WAYNE, BIRDMAN & IDEAL	GREATEST RAPPER ALIVE MONSTARR 40364/OARFIN	(12.98)		

TOP INDEPENDENT ALBUMS: Independent Albums are current titles that are sold via independent distribution, including those that are fulfilled via major branch distributors. TOP DIGITAL: Release sold as a complete bundle through digital download services. WORLD: See charts legend for rules and explanations. BILLBOARD.BIZ CHART: A weekly spotlight on one of the charts that are updated weekly on billboard.biz, including ones that are exclusive to billboard's websites. © 2008, Nielsen Business Media, Inc. and Nielsen SoundScan, Inc. All rights reserved.

TOP DIGITAL

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE	IMPRINT / DISTRIBUTING LABEL	BB 700 RANKING	CERT
1	NEW		#1 DANITY KANE	Welcome To The Dollhouse	BAD BOY /AG	1	
2	NEW		GNARLS BARKLEY	The Odd Couple	DOWNTOWN/ATLANTIC /AG	18	
3	3	7	JACK JOHNSON	Sleep Through The Static	BRUSHFIRE /UMRG	5	■
4	NEW		JASON MRAZ	We Sing (EP)	ATLANTIC /AG	101	
5	4	21	SARA BAREILLES	Little Voice	EPIC /SONY MUSIC	9	●
6	6	17	SOUNDTRACK	Across The Universe: Deluxe Edition	INTERSCOPE /IGA	34	
7	7	6	SOUNDTRACK	August Rush	COLUMBIA /SONY MUSIC	33	
8	NEW		FLO RIDA	Mail On Sunday	POE BOY/ATLANTIC /AG	4	
9	5	8	VAMPIRE WEEKEND	Vampire Weekend	XL /BEGGARS GROUP	40	
10	8	17	ONEREPUBLIC	Dreaming Out Loud	MOSLEY/INTERSCOPE /IGA	28	●
11	RE-ENTRY		SOUNDTRACK	Enchanted	WALT DISNEY	39	
12	1	2	RICK ROSS	Trilla	SLIP-N-SLIDE/DEF JAM /DJMG	3	
13	9	26	SOUNDTRACK	Once	CANVASBACK/SONY MUSIC SOUNDTRAX /COLUMBIA	38	●
14	NEW		SHE & HIM	Volume One	MERGE	81	
15	RE-ENTRY		Yael Naim	Yael Naim	TOT OU TARD/ATLANTIC /AG	55	

TOP WORLD

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE	IMPRINT / DISTRIBUTING LABEL	CERT
1	9	3	#1 CELTIC THUNDER	CELTIC THUNDER: THE SHOW	CELTIC THUNDER 001/DECCA	
2	1	60	CELTIC WOMAN	A NEW JOURNEY	MANHATTAN 75110/BLG	●
3	2	4	THE HIGH KINGS	THE HIGH KINGS	MANHATTAN 21344/BLG	
4	6	77	RODRIGO Y GABRIELA	RODRIGO Y GABRIELA ATO 21557	⊕	
5	4	26	SOUNDTRACK	THE DARJEELING LIMITED	FOX 9240/AR/KCO	
6	3	56	THE STARLITE SINGERS	IRISH FAVORITES	MADACY SPECIAL PRODUCTS 52835/MADACY	
7	5	20	MICHELLE AMATO/ROSALIND MCALLISTER/SARAH MOORE	CELTIC LADIES: COLLECTOR'S EDITION	MADACY 53173	
8	8	9	DENGUE FEVER	VENUS ON EARTH M80 101*		
9	10	5	THE ROYAL SCOTS DRAGOON GUARDS	SPIRIT OF THE GLEN UCJ 597/FONTANA INTERNATIONAL		
10	7	31	VARIOUS ARTISTS	IRISH TENDERS	MADACY SPECIAL PRODUCTS 52839/MADACY	
11	12	39	ISRAEL "IZ" KAMAKAWIWO'OLE	WONDERFUL WORLD	BIG BOY 5911/MOUNTAIN APPLE	
12	13	3	TOUMANI DIABATE	THE MANDE VARIATIONS	WORLD CIRCUIT/NONESUCH 433724/WARNER BRDS.	
13	RE-ENTRY		LOREENA MCKENITT	AN ANCIENT MUSE	QUINLAN ROAD/VERVE 007920/VG	
14	RE-ENTRY		ANUNA	CELTIC ORIGINS	ELEVATION 50010 EX	
15	NEW		DANIEL O'DONNELL	DANIEL O'DONNELL THROUGH THE YEARS: A COLLECTION OF TREASURED CLASSICS	DPTV MEDIA 44	

TOP DVD SALES FROM: biz

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	LABEL/DISTRIBUTING LABEL	(PRINCIPAL PERFORMER)
1	1	1	#1 BEE MOVIE	DREAMWORKS HOME ENTERTAINMENT	PARAMOUNT HOME ENTERTAINMENT (ANIMATED)
2	1	1	NO COUNTRY FOR OLD MEN	MIRAMAX HOME ENTERTAINMENT	BUENA VISTA HOME ENTERTAINMENT (TOMMY LEE JONES/JAVIER BARDEM)
3	1	4	101 DALMATIANS: PLATINUM EDITION	WALT DISNEY HOME ENTERTAINMENT	BUENA VISTA HOME ENTERTAINMENT (ANIMATED)
4	1	1	HITMAN	20TH CENTURY FOX	(TIMOTHY OLYPHANT/DOUGRAY SCOTT)
5	1	1	DAN IN REAL LIFE	TOUCHSTONE HOME VIDEO	BUENA VISTA HOME ENTERTAINMENT (STEVE CARELL/JULIETTE BINOCHE)
6	1	1	AUGUST RUSH	WARNER HOME VIDEO	(FREDDIE HIGHMORE/KERI RUSSELL)
7	1	1	STARGATE: THE ARK OF TRUTH	MGM HOME ENTERTAINMENT	20TH CENTURY FOX (BEN BROWDER/AMANDA TAPPING)
8	1	1	NANCY DREW	WARNER HOME VIDEO	(EMMA ROBERTS/JOSH FLITTER)
9	2	2	MR. MAGORIUM'S WONDER EMPORIUM	20TH CENTURY FOX	(DUSTIN HOFFMAN/NATALIE PORTMAN)
10	3	3	BEOWULF	PARAMOUNT HOME ENTERTAINMENT	(RAY WINSTONE/ANTHONY HOPKINS)
11	5	4	AMERICAN GANGSTER	UNIVERSAL STUDIOS HOME VIDEO	(DENZEL WASHINGTON/RUSSELL CROWE)
12	4	2	INTO THE WILD	PARAMOUNT VINTAGE	PARAMOUNT HOME ENTERTAINMENT (EMILIE HIRSCH/MARGA GAY HARDEN)
13	7	3	BARBIE: MARIPOSA AND HER BUTTERFLY FAIRY FRIENDS	UNIVERSAL STUDIOS HOME VIDEO	(ANIMATED)
14	9	4	MICHAEL CLAYTON	WARNER HOME VIDEO	(GEORGE CLOONEY/TOM WILKINSON)
15	1	1	TIN MAN	RHI ENTERTAINMENT	GENIUS PRODUCTS (ZOOEY DESCHANEL/ALAN CUMMING)

TOP HEATSEEKERS				ARTIST				Title			
THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	LABEL & NUMBER / DISTRIBUTING LABEL (PRICE)	THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	LABEL & NUMBER / DISTRIBUTING LABEL (PRICE)	Title	PEAK POSITION
1	HOT SHOT DEBUT	1	THE KILLS	DOMINO 164* (13.98)	26	32	9	SONDRE LERCHE	VIRGIN 08679 (18.98)	Dan In Real Life (Soundtrack)	
2		3	THE HIGH KINGS	MANHATTAN 21344/BLG (18.93)	27	22	2	SAVING ABEL	SKIDDCC 06053 VIRGIN (12.98)	Saving Abel	
3	GREATEST GAINER	65	DRAGONFORCE	SANCTUARY 618034/ROADRUNNER (17.98) ⊕	28	11	3	THE GUTTER TWINS	SUB POP 761* (13.98)	Saturnalia	
4	NEW		PLAYRADIOPLAY!	ISLAND 010769/IDJMG (9.98)	29	NEW		BE YOUR OWN PET!	ECSTATIC PEACE/UNIVERSAL 010784/UMRG (9.98)	Get Awkward	
5		9	MGMT	COLUMBIA 19512*/SONY MUSIC (11.98)	30	24	8	AIRBOURNE	ROADRUNNER 617963 (13.98)	Runnin' Wild	
6	NEW		BURY YOUR DEAD	VICTORY 409 (13.98)	31	15	2	ANGEL & KHRIZ	VI 010757/MACHETE (14.98)	Showtime	
7	NEW		THE MATCHES	EPITAPH 86938 (15.98)	32	10	51	SICK PUPPIES	RMR 89752/VIRGIN (12.98)	Dressed Up As Life	
8	NEW		ADDISON ROAD	INO COLUMBIA 20849/SONY MUSIC (13.98)	33	10	3	MARCUS MILLER	3 DEUCES/CONCORD JAZZ 30264/CONCORD (18.98)	Marcus	
9	NEW		DEVOTCHKA	ANTI 86940/EPITAPH (16.98)	34	NEW		GROOVE ARMADA	STRICTLY RHYTHM 342 (16.98)	Soundboy Rock	
10		3	MELODY GARDOT	VERVE 010468/VG (6.98)	35	13	22	NICK SWARDSON	COMEDY CENTRAL 0056 (15.98 CD/DVD) ⊕	Party	
11		34	FIVE FINGER DEATH PUNCH	FIRM 70116 (12.98)	36	25	8	LA ARROLLADORA BANDA EL LIMON	SONY BMG NORTE 21574 (12.98) ⊕	La Historia De La Arrolladora	
12		17	WE THE KINGS	S-CURVE 52001 (8.98)	37	27	3	FIREFLIGHT	FLICKER 10866 (13.98)	Unbreakable	
13	NEW		DESTROYER	MERGE 319* (15.98)	38	5	5	JO JO JORGE FALCON	TITANID 1031 (6.98)	Los Mejores 99 Chistes Vol. 1	
14	NEW		CRYSTAL CASTLES	LAST GANG 200962 (13.98)	39	37	4	LUDO	REDBIRD/ISLAND 009497/IDJMG (9.98)	You're Awful, I Love You	
15		4	TIFT MERRITT	FANTASY 30455/CONCORD (18.98)	40	12	3	BAUHAUS	BAUHAUS 001 (15.98)	Go Away White	
16		7	THE RAVEONETTES	VICE 80002* (13.98)	41	48	18	METRO STATION	RED INK 10521 (12.98)	Metro Station	
17		21	LEVON HELM	DIRT FARM/INO 79844/VANGUARD (16.98)	42	58	19	THE SPILL CANVAS	ONE ELEVEN/SIRE 162428/WARNER BROS. (13.98)	No Really, I'm Fine	
18		2	DEL THE FUNKY HOMOSAPIEN	DEFINITIVE JUX 156* (13.98)	43	NEW		THE DODOS	FRENCHKISS 033* (12.98)	Visitor	
19		5	BON IVER	JAGJAGUWAR 115* (14.98)	44	39		A DAY TO REMEMBER	VICTORY 337 (13.98)	For Those Who Have Heart	
20		7	HOT CHIP	DFA 18094*/ASTRALWERKS (15.98) ⊕	45	23	2	KAKI KING	VELOUR 0804/DECCA (13.98)	Dreaming Of Revenge	
21		16	TEDDY BRENT	KASS 21347 (12.98)	46	RE-ENTRY		GROUP 1 CREW	FERVENT 888873/WARNER BROS. (7.98)	Group 1 Crew	
22		6	LOS CUATES DE SINALOA	SONY BMG NORTE 22541 (12.98) ⊕	47	NEW		RAPHAEL	DISCOS 605 27477/SONY BMG NORTE (14.98) ⊕	Yo So Aquel... Los Exitos	
23		11	GRUPO NUEVA VIDA	MULTIMUSIC 11533 (6.98)	48	47	4	LOS TERRIBLES DEL NORTE	FREDDIE 1998 (13.98)	La Mejor... Coleccion De Cumbia	
24		3	KATHLEEN EDWARDS	ZOE 43111/ROUNDER (17.98)	49	44	32	FLIGHT OF THE CONCHORDS	SUB POP 746 (4.98)	The Distant Future (EP)	
25	NEW		LAURA STORY	INO COLUMBIA 09356/SONY MUSIC (13.98)	50	RE-ENTRY		JUSTICE	ED BANGER/BECAUSE 224892/VICE (13.98)	Cross	

Act notches its first set on the Billboard 200 (No. 179) and earns its best sales week, as its third album begins with 5,000 sold.

British duo returns with album boasting such guest stars as Angie Stone, Candi Staton, Rhymefest and Mutya Buena, formerly of the Sugababes.

Addison Road's (No. 8) single "All That Matters" was a featured free download on iTunes in February. The set also starts at No. 11 on Top Christian Albums.

TASTEMAKERS™				ARTIST		Title	
THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE	IMPRINT/NUMBER/DISTRIBUTING LABEL	THIS WEEK	LAST WEEK
1	1	2	RICK ROSS	TRILLA SLIP-N-SLIDE/DEF JAM 009536*/IDJMG	1	1	2
2	NEW		DANITY KANE	WELCOME TO THE DOLLHOUSE BAD BOY 444604/AG	2	2	2
3	NEW		SNOOP DOGG	EGO TRIPPIN DOGGYSTYLE/GEFFEN 010835*/IGA	4	NEW	
4	NEW		SHE & HIM	VOLUME ONE MERGE 324	5	3	8
5		8	VAMPIRE WEEKEND	VAMPIRE WEEKEND XL 318*/BEGGARS GROUP	6	NEW	
6	NEW		FLO RIDA	MAIL ON SUNDAY POE BOY/ATLANTIC 442748/AG	7	NEW	
7	NEW		GNARLS BARKLEY	THE ODD COUPLE DOWNTOWN/ATLANTIC 450236/AG	8	8	3
8		3	THE BLACK CROWES	WARPAINT SILVER ARROW 01*/MEGAFORCE	9	NEW	
9	NEW		THE KILLS	MIDNIGHT BOOM DOMINO 164*	10	NEW	
10	NEW		DEVOTCHKA	A MAD & FAITHFUL TELLING A/NTI 86940/EPITAPH	11	4	3
11		3	FLOGGING MOLLY	FLOAT SIDENEDUMMY 1348*	12	9	7
12		7	JACK JOHNSON	SLEEP THROUGH THE STATIC BRUSH/FIRE 010580*/UMRG	13	5	1
13		1	ERYKAH BADU	NEW AMERYKAH: PART ONE (4TH WORLD WAR) UNIVERSAL MOTOWN 010800*/UMRG	14	12	13
14		13	RADIOHEAD	IN RAINBOWS 1BD 21622*/ATO	15	RE-ENTRY	
15	RE-ENTRY		ROBERT PLANT / ALISON KRAUSS	RAISING SAND ROUNDER 619375*			

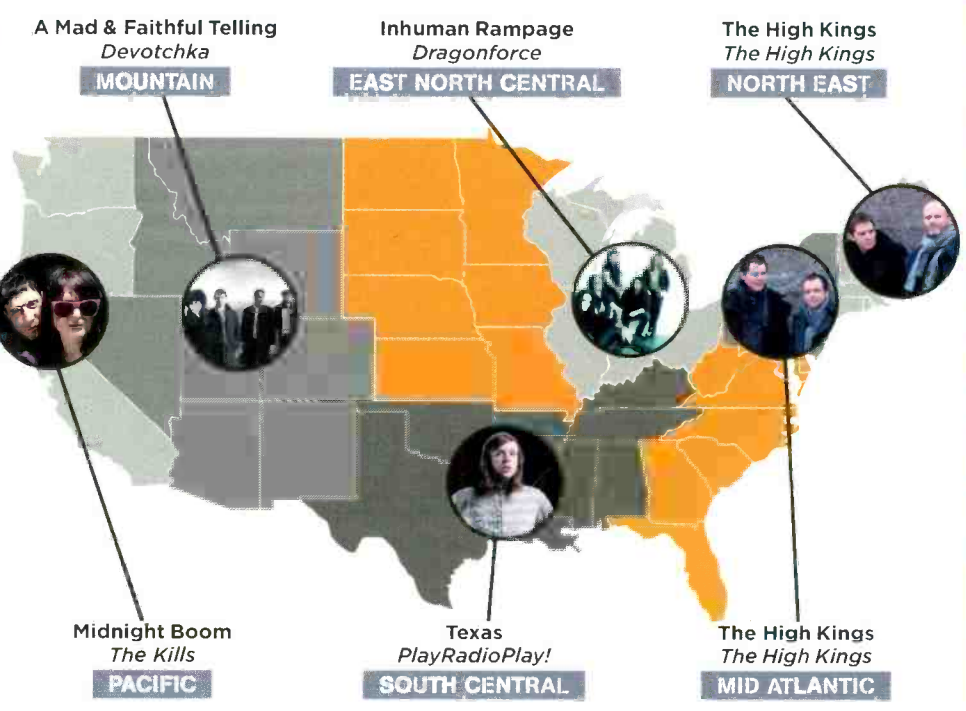
BREAKING & ENTERING

Toronto boy-girl duo Crystal Castles, named after a She-Ra playset, prove they've got the power as their self-titled debut album enters Top Heatseekers at No. 14. Find out what these playful beat-mashers will be up to next at billboard.com.



Go to billboard.com/breaking to discover developing artists making their inaugural chart runs each week.

REGIONAL HEATSEEKER #1s



- ### SOUTH ATLANTIC
- Teddy Brent *Fashionable*
 - The High Kings *The High Kings*
 - Dragonforce *Inhuman Rampage*
 - PlayRadioPlay! *Texas*
 - The Kills *Midnight Boom*
 - Tift Merritt *Another Country*
 - Angel & Khriz *Showtime*
 - Bury Your Dead *Bury Your Dead*
 - The Matches *A Band In Hope*
 - MGMT *Oracular Spectacular*

- ### WEST NORTH CENTRAL
- Dragonforce *Inhuman Rampage*
 - MGMT *Oracular Spectacular*
 - Five Finger Death Punch *The Way Of The Fist*
 - Bury Your Dead *Bury Your Dead*
 - The Kills *Midnight Boom*
 - PlayRadioPlay! *Texas*
 - The High Kings *The High Kings*
 - Ludo *You're Awful, I Love You*
 - Devotchka *A Mad & Faithful Telling*
 - Bon Iver *For Emma, Forever Ago*

PROGRESS REPORT

Ludo, "You're Awful, I Love You"
The band notches its first radio hit as "Love Me Dead" bows at No. 40 on Modern Rock. Its album thus earns its first sales gain, up 15%, since charting on Top Heatseekers (No. 39), though it falls shy of bulleting in this competitive Easter week.

HEATSEEKERS: The best-selling albums by new and developing acts, defined as those who have never appeared in the top 100 of The Billboard 200 or the top 10 of Top Country Albums, Top R&B/Hip-Hop Albums, Top Christian Albums, Top Gospel Albums or Top Latin Albums. If a Heatseekers title reaches that level, it and the act's subsequent albums are immediately ineligible to appear on the Heatseekers chart. **TASTEMAKERS:** Tastemakers ranks the best-selling albums in an influential subset panel of more than 350 stores from independent retailer coalitions and smaller regional chains. See Chart Legend for rules and explanations. © 2008, Nielsen Business Media, Inc. and Nielsen SoundScan, Inc. All rights reserved.

SINGLES & TRACKS INDEX



APR
5
2008

Chart Codes: CS (Hot Country Songs), H100 (Hot 100 Songs), LT (Hot Latin Songs), POP (Pop 100 Song and RBH (Hot R&B/Hip-Hop Songs), TITLE (Publisher - Licensing Org.) Sheet Music Dist., Chart, Position.

4 MINUTES (Webo Girl Publishing, ASCAP/WB Music, ASCAP/Virginia Beach, ASCAP/Danajandiz Musik, SESAC/WB Music, SESAC/Denman Tunes, SESAC/Universal Music - 2 Tunes, ASCAP), HL/WBM, H100 68, POP 32

A

AHORA ENTENDI (Mamita Publishing, ASCAP/Westwood Publishing S.A., De C.V./Sony/ATV Discos, ASCAP) LT 16
AHORA ES (Universal Music, ASCAP) LT 14
ALL-AMERICAN GIRL (Came-Okie Music, BM/Laird Road Music, ASCAP/Universal Music - MGB Songs, ASCAP) Didn't Have to Be Music, ASCAP/EMI April, ASCAP/Songs of Combustion Music, ASCAP/Music Of Windswept, ASCAP), HL/WBM, CS 5, H100 30, POP 51
ALL AROUND ME (Universal Music - 2 Songs, BM/Kel-Ton Chase Publishing, BM/C. L. Culpeper Music/BM/Universal Music, BM/Coked Up Werewolf Music, BM/Victor Rock, BM), HL, H100 78, POP 46
ALMOST (Sheep) (Sheep, ASCAP) RBH 64
AMANTES ESCONDIDOS I & II (ASCAP) LT 49
AMERICAN BOY (William Lam Music, BM/Cherry River, BM/Chrislaus Songs, BM/Please Gimme My Publishing, BM/EMI Blackwood, BM/Larry Lerom Music, BM/Spier Music, BM/Copyright Control), CLM/HL, RBH 62

AMIGA POR FAVOR (Not Listed) LT 36
AMOR MORTAL (Music And Whisky, ASCAP) LT 48
TE AMO (ASCAP) LT 34
ANOTHER TRY (EMI April, ASCAP/Sea Gayle Music, ASCAP/Universal Music Corporation, ASCAP/Songs Of The Village, ASCAP), HL, CS 22

THE ANTHEM (EMI Blackwood, BM/EMI Denmark, BM/Ediciones Musicales MVO/EMI Columbia, ASCAP/Fondo Musica, ASCAP/EMI April, ASCAP/Philly Legacy Publishing, BM/EMI/Universal Music - Careers, BM), HL, H100 47, POP 43

APOLOGUE (Virginia Beach, ASCAP/Midnight Miracle Music, ASCAP/Sony/ATV Tunes, ASCAP), HL, H100 11, POP 13, RBH 68

B

BACK WHEN I KNEW IT ALL (Chobe, BM/Little Biscuit Music, BM/Innovative Music, BM/Daphni Music, BM/EMI April, ASCAP/New Sea Gayle, ASCAP/Lazy River Boy Music, ASCAP), HL, CS 20

BAD GIRL (M. Vics, ASCAP/Midterm Kid Music Publishing, ASCAP/The Future Will Bang, ASCAP/Kobalt Music Publishing, ASCAP/Danjandiz Musik, SESAC/WB Music, SESAC/Mass Confusion, ASCAP/EMI April, ASCAP), HL/WBM, POP 85

BETTER AS A MEMORY (Midwest Midnight, BM/Carnival Music Group, BM), CS 47
BLEEDING LOVE (Write 2 Live, ASCAP/Kobalt Music Publishing, ASCAP/Seven Peaks Music, ASCAP/Jamboree Music, ASCAP), H100 1, POP 1

THE BOSS (4 Blunts Lit At Once, BM/First N Gold, BM/Jonathan Rotem Music, BM/Southside Independent Music, BM/Nappyhub Music, BM/Universal Music - 2 Songs, BM/Sony/ATV Songs, BM), HL/WBM, H100 37, POP 12, RBH 12

BOYFRIEND GIRLFRIEND (Power Pen Publishing, BM/72 Seven Song Music, ASCAP/Marvelous J, ASCAP) POP 72

BRAID MY HAIR (Songs Of Peet, ASCAP/Old Bough Road Music, ASCAP/Maxine And Mattie, ASCAP/Riversons, ASCAP) CS 48

BREAK THE ICE (M. Vics, SESAC/Danjandiz Musik, ASCAP/Midterm Kid Music Publishing, ASCAP/Universal Music Corporation, ASCAP/Kerokee Music, ASCAP/Yasmina Music, ASCAP/David M. Ehrlich, ASCAP), HL/WBM, H100 59, POP 37

BUBBLY (Cocomane Music, BM/Dancing Squirrel, ASCAP/INAFI Music, ASCAP/Sony/ATV Tunes, ASCAP), HL/WBM, H100 26

BUST IT BABY (PART 1) (First And Goal, BM/Di'Val Sounds, ASCAP/World Music International, BM) RBH 89

BUST IT BABY (PART 2) (First N Gold, BM/Jonathan Rotem Music, BM/Sony/ATV Songs, BM/Supa Sayin Publishing, BM/Universal Music - 2 Songs, BM/EMI April, ASCAP/Flye Time Tunes, ASCAP/Black Ice, BM), RBH 83

BUSY BEING FABULOUS (Privet Songs, BM/Red Cloud Music, BM), WBM, CS 29

C

CADA QUE... (Not Listed) LT 37
CALABRIA 2008 (EMI Blackwood, BM/EMI Blackwood, HL, H100 13, POP 41

CANT HELP BUT WAIT (Chrysalis Music Publishing, ASCAP), HL, H100 10, POP 41

CASH FLOW (Noting Hill Music, BM/Sony/ATV Tunes, ASCAP/4 Blunts Lit At Once, BM/First N Gold, BM/DJ Khalid, BM), HL, RBH 85

CERTIFIED (Gad Sas Big Division Music, ASCAP/Bytell M. Music, ASCAP/Sony/ATV Harmony, ASCAP/Compostone Music, BM/Universal Music - 2 Songs, BM/EMI April, ASCAP) RBH 87

CHECK OUT MY LEAN (Big Wheel, ASCAP) RBH 90
CHING-A-LING (Mass Confusion, ASCAP/EMI April, ASCAP/Canon's Label Music Publishing, ASCAP/Marshall J. Leathers Publishing, ASCAP/Bogush Publishing, ASCAP), HL, H100 10, POP 41

CLEANING THIS GUN (COME ON BOY) (Sony/ATV Acuff-Rose, BM/Laender Zoo Music, BM/Sony/ATV Music Corporation, ASCAP/Big Orange Dog, ASCAP), HL, CS 7, H100 53, POP 91

CLUMSY (William Lam Music, BM/Cherry River, BM/Headphone Junkie Publishing, ASCAP/EMI April, ASCAP/EMI Careers, ASCAP), HL/WBM, H100 34, POP 21

COMIENZO DEL FINAL (WB Music, ASCAP) LT 35
COMO EN LOS BUENOS TIEMPOS (Warner-Tamerlane Publishing, BM/Songs Of Universal, BM) LT 25

COMO UN REINO (Not Listed) LT 43
CONTEO REGRESIVO (Jane Beat Music, ASCAP) LT 15
COUNTRY MAN (Planet Pegant, BM/Murrah Music Corporation, BM/EMI April, ASCAP/Songlighter Music, ASCAP), HL, CS 50

CRANK DAT BATMAN (Tim Brand New Records, ASCAP/L.A. Apple, ASCAP/Gind Entertainment, ASCAP), ASCAP) RBH 70

CRUSH/CRUSH/CRUSH (WB Music, ASCAP/Bat Father, I Just Want to Sing Music, ASCAP/Joshs Music, ASCAP), HL, H100 79, POP 65

CRYING OUT FOR ME (My Day Starts Tomorrow, BM/Songs Of Universal, BM/Pretty Gots And Big Love, BM), BM/EMI Blackwood, BM/Enis Lee Music, BM), HL, H100 41, RBH 6

CRY LONELY (Universal Music Corporation, ASCAP/Breton Crossing Music, ASCAP/Sony/ATV Tunes, ASCAP/Cary Nechayev, ASCAP), CS 59

DIAMOND GIRL (Ved/Selection Publishing, ASCAP/Mot-Lo Music, ASCAP/ASPEN Songs, ASCAP) H100 95, RBH 36

DOÑA ESTAN CORAZON (Enrique Iglesias Music, ASCAP/EMI April, ASCAP/Doble Acuarelas Songs, ASCAP/Warner Chappell, SGAE), HL/WBM, LT 3

DO NOT STOP THE MUSIC (EMI April, ASCAP/Sony/ATV Tunes, ASCAP/Frankie Storm, BM/Sony/ATV Music, BM/Miac Music, BM/Warner-Tamerlane Publishing, BM/EMI Blackwood, BM/EMI Blackwood, BM/Backyard Publishing, BM/Kemari Music, BM/Ton Ward Music, BM/Black And Red, BM), HL, RBH 5

DROP & GIMME SO (Mike Jones, BM/HDC Development, BM/Croonstacular Music, BM/An'Wat Music, BM/Vauever Publishing, BM/2 Boys And A Girl, BM/Collipark Music, BM/EMI Blackwood, BM/Backyard Publishing, BM/Kemari Music, BM/Ton Ward Music, BM/Black And Red, BM), HL, RBH 5

DUNN DUNN (Rom Immaculate Music, BM) RBH 66

E

ELEVATOR (E-Class Publishing, ASCAP/Virginia Beach, ASCAP/WB Music, ASCAP/Bone Beatz Publishing, ASCAP/Sir Kay Dive Publishing, ASCAP/Sony/ATV Tunes, ASCAP), HL/WBM, H100 19, POP 29, RBH 56

ELLA MENEÁ (Not Listed) LT 42
EMOTIONAL (MVRHYDE MUSIC, ASCAP/Diaz Brothers Music, BM/Sony/ATV Tunes, ASCAP/Scott Alan Music, BM/Universal Music Corporation, ASCAP), HL, RBH 63

ENERGY (Universal Music - 2 Tunes, ASCAP/Abmad's World, ASCAP/Scott Storch Music, ASCAP/ATV Music, ASCAP/Mosquito Puss, ASCAP/Chrysalis Music Publishing, ASCAP), HL/WBM, RBH 88

ESTOS CELOS (Juliana Music, BM) LT 6
EVERY DAY (Willy Stebe, BM/BJJ, BM/My Own Personal, BM), WBM, CS 12, H100 89

EVERY OTHER WEEKEND (WB Music, ASCAP/Platinum Flow Music, ASCAP/Write! Music, BM), WBM, CS 32

F

FAKE IT (Seether Publishing, BM/Frye Music, BM), WBM, POP 68

FALLING INTO YOU (Mad King Publishing, ASCAP), ASCAP) CS 4

FALLING SLOWLY (M. Vics Publishing, ASCAP/WB Music, ASCAP/Songs Of Universal, ASCAP/March 9th Publishing, ASCAP), WBM, H100 36, RBH 3

FEEDBACK (Rodney Jerkins Productions, BM/EMI Blackwood, BM/Denise Mile 11, BM/International Music Publishing, BM/Ediciones Musicales MVO/EMI Columbia, ASCAP/EMI April, ASCAP), HL, H100 60, POP 49

FEELS LIKE TONIGHT (Maratone AB, STIM/Kobalt Music Publishing, ASCAP/Kasz Money Publishing, ASCAP/2 Music, Publishing Limited, PRS/Sony/ATV Songs, BM), HL, H100 32, POP 20

FINALLY (John Legend Publishing, BM/Cherry River, BM/Headphone Junkie Publishing, ASCAP/EMI April, ASCAP/SJM Music, ASCAP), CLM/HL, POP 67

FLASHING LIGHTS (Please Gimme My Publishing, BM/EMI Blackwood, BM/E. Hudson Music, BM/Warner-Tamerlane Publishing, BM), HL/WBM, H100 62, POP 50, RBH 29

FOLUSH (Not Listed) RBH 92

G

GET BACK IN HERE (Fat's Fresh Music, ASCAP/Noting Dale Song, ASCAP/M. Vics Music, SESAC/Danjandiz Music, BM/Lance Combs Publishing, BM/EMI Blackwood, BM/Bytell Music, ASCAP/Sony/ATV Harmony, ASCAP/Ludacris Worldwide Publishing, ASCAP/Songs Of TVT, BM), HL/WBM, POP 71

GLIKE ME (STUNTIN' IS A HABIT) (Not Listed) RBH 88

GOD MUST BE BUSY (Sony/ATV Acuff-Rose, BM), HL, H100 66

GOING ON (Chrysalis Songs, BM/Warner-Tamerlane Publishing, BM/Universal Music Corporation, ASCAP)

GOOD FRIEND AND A GLASS OF WINE (Curt Songs, ASCAP/Lucky In Love, ASCAP/Grey Ink Music, ASCAP/FranAm Music Administration, ASCAP/Music Of Combustion, BM/Bless The Blain Music, BM/Songs Of Universal, BM), WBM, CS 42

GOOD LOVE (Justin Combs Publishing, ASCAP/EMI April, CAP/Sheek Louchon, ASCAP/Wesleyville, BM/EMI Full Feet Music, ASCAP/EMI Longitude, BM), HL, RBH 74

GO ON GIRL (Super Sayin Publishing, BM/Universal Music Corporation, BM/Sony/ATV Tunes, ASCAP/EMI April, ASCAP/S Stellar Songs, ASCAP/EMI Blackwood, BM), HL/WBM, H100 96, RBH 27

GOTAS DE AGUA DULCE (Permuem II, BM/Songs Of Camelot, BM) LT 2

GOT ME GOING (Marsky Music, BM/Jance Combs Publishing, BM/Universal Music Corporation, ASCAP/Lance Combs Publishing, ASCAP/EMI April, ASCAP/WB Music, SESAC/Aion Clarke Publishing, SESAC/December First Publishing Group, SESAC/In The Key Of B Flat, SESAC/Noonime South, SESAC/Hot Heat Music, ASCAP/Sir Jay Jones Music, BM/Songs Of Universal, BM), HL/WBM, RBH 30

GRIPPIN' (Team 5 Dot Publishing, BM/Hico Music, BM/Just Out Da Check, ASCAP/Ludacris Worldwide Publishing, ASCAP/EMI April, ASCAP), HL, RBH 53

GUNPOWDER & LEAD (Sony/ATV Inc., BM/Nashville Star, BM/Billboard Music, BM/Carnegie Music Group, BM/Bluewater Music, BM), HL, CS 27

H

HAVE YOU EVER (Jesane Drama Music, ASCAP/Divine Music, ASCAP/WB Music, ASCAP/Lance Combs Publishing, ASCAP/EMI April, ASCAP/WB Music, SESAC/Aion Clarke Publishing, SESAC/December First Publishing Group, SESAC/In The Key Of B Flat, SESAC/Noonime South, SESAC/Hot Heat Music, ASCAP/Sir Jay Jones Music, BM/Songs Of Universal, BM), HL/WBM, RBH 30

I CAN SLEEP WHEN I'M DEAD (Universal Music - Careers, BM/More Than Rhymes Music, BM/Hope-N-Cali, BM/Sexy Tractor Music, BM/Call IV Entertainment, BM/Universal Music Corporation, ASCAP/Memphis-based SCAP), HL/WBM, CS 39

I CAN'T BELIEVE IT'S ME (Carolina Blue Sky Music, BM/Dimensional Songs Of Rye, SESAC/The Bigger They Are, SESAC), CS 54

I DON'T KNOW WHEN TO QUIT (Songs Of Combustion Inc., BM/Universal Music Corporation, ASCAP/Warner-Tamerlane Publishing, BM/Universal Music Corporation, ASCAP/EMI April, ASCAP/Cherry Lane, ASCAP/Warner-Tamerlane Publishing, BM/This Is Hi, ASCAP/Magic Mustang, BM/Troy D Songs, ASCAP), CLM/HL, WBM, CS 35

I GOTTA THINK FOR YOU (Diamond Princess Music, BM/Star Music, BM/2 The Point Music Publishing, BM/Universal Music Corporation, ASCAP), HL, RBH 16

I KNOW (Carni Boys Publishing, ASCAP/The Waters Of Nazareth, BM/EMI Blackwood, BM), HL, RBH 48

I LUV YOUR GIRL (2082 Music Publishing, ASCAP/WB Music, ASCAP/Songs Of Universal, ASCAP/March 9th Publishing, ASCAP), BM, RBH 17

I'M ONCE (Dreambound Writers Group, BM/Universal Music Corporation, ASCAP/Lanark Village Tunes, ASCAP), HL/WBM, CS 45

I'M GETTING MONEY (Southern Mode, ASCAP/Copyright Clearance Center), RBH 89

I'M GROWIN' (Rodney Jerkins Productions, BM/EMI Blackwood, BM/Denise Mile 11, BM/International Music Publishing, BM/LaShawn Daniels Productions, ASCAP/EMI April, SESAC/Rico Love Is Still A Rapper, SESAC/Foxy Music, SESAC/EMI April, ASCAP/CySlye Ink Music Publishing, ASCAP/Side That Music, ASCAP/Tamara Hottin' Hot Tunes, SESAC/Stepo, SESAC/Multi Music, BM), HL, RBH 99

I MISS YOU (Till Productions, ASCAP/WB Music, ASCAP/Lone Riche Publishing, ASCAP/Brenda Riche, ASCAP/Brockman, ASCAP/Lyrica Anderson Publishing, ASCAP/EMI April, ASCAP/Lawrence, ASCAP/Music Farnsworth, ASCAP), RBH 75

I'M ME (Young Money Publishing, BM/Warner-Tamerlane Publishing, BM/Mollings Music, ASCAP/Ironcity Music, BM), WBM, POP 92

I'M SO HOOD (DJ Khalid, BM/Nappyhub Music, BM/Universal Music Corporation, ASCAP/EMI April, ASCAP/Warner-Tamerlane Publishing, BM/4 Blunts Lit At Once, BM/VA, Lanier Publishing, ASCAP/Irac-N-Field Entertainment, BM/Nothing Dale Songs, ASCAP/EMI April, ASCAP/Ludacris Worldwide Publishing, BM/Universal Music Corporation, ASCAP/EMI April, ASCAP/Young Jezy Music Inc., BM/EMI Blackwood, BM), HL/WBM, RBH 50

I'M STILL A GUY (EMI April, ASCAP/Don't Have To Be Music, ASCAP/New Sea Gayle, ASCAP/EMI Blackwood, BM/Universal Music Corporation, BM/Noans Little Boat, BM), HL/WBM, H100 76

I'M YOURS (Not Listed) ASCAP POP 83
INDEPENDENT (M. Vics Music, ASCAP/WB Music, ASCAP), WBM, H100 16, POP 27, RBH 14

IN LOVE WITH A GIRL (G. DeGrav Music, BM/Warner-Tamerlane Publishing, BM), WBM, H100 82, POP 57

INOLVABLE (Not Listed) EMI Blackwood
INTERNATIONAL HARVESTERS (EMI Blackwood, BM/Universal Music Corporation, BM/Songs Of Windswept Pacific, BM/3 Ring Circus, BM/Jeffrey Steele, BM/BJJ, BM), HL, H100 90

IN THE MORNING (Blue Toes Music Publishing, BM/Universal Music Corporation, ASCAP) RBH 38

INTO THE NIGHT (Anaesthetic, BM/Warner Chappell, SOCAN), WBM, POP 50

I REMEMBER (She Write It, ASCAP/Universal Music - MGB Songs, ASCAP/Caragee Music Publishing, ASCAP/Universal Tunes, SESAC/Caridage, SESAC), WBM, H100 10, POP 11

I SAW GOD TODAY (Big Red, BM/Extremely Loud, BM/Big Loud Bucks, BM/Steel Wheels, BM/Blind Mile Music, BM), H100 50, POP 90

I STILL MISS YOU (EMI April, ASCAP/Romeo Cowboy Music Publishing, BM/Warner-Tamerlane Publishing, BM/Intertent Music, BM/Make For This Music, BM/This Is Hi, ASCAP/Troy D Songs, ASCAP/Magic Mustang, BM), HL/WBM, CS 30

IT AINT NO CRIME (EMI Blackwood, BM/Sony/ATV Songs, BM/Gold Waich, BM/Nashvilleville, BM/Mez, BM), HL/WBM, RBH 13

IT'S GOOD TO BE US (Cal IV Songs, ASCAP/BergBrain, ASCAP/Rim Circ, BM/Music Of Windswept, ASCAP), CS 100 87

IT'S NOT MY TIME (Songs Of Universal, BM/Escaatapa Music, BM), HL/WBM, H100 94

I WON'T TELL (Joseph Cartagena, ASCAP/Steady On The Ground, ASCAP/For My Son Publishing, ASCAP/Jance Combs Publishing, BM/EMI Blackwood, BM/Young Malcolm Publishing, ASCAP/Music Music, BM/Reach Global Songs, BM), HL, H100 45, POP 95, RBH 13

J

JESUS & GRAVITY (Big Loud Street Industries, ASCAP/Red Top, BM), CS 38

JURIN (Mary J. Blige, BM/Universal Music Corporation, ASCAP/Songs Of Peet, BM/March 9th Publishing, ASCAP/Barba Gee Music, BM/WB Music, ASCAP/2082 Music Publishing, ASCAP), HL/WBM, POP 98, RBH 17

JUST GOT STARTED LOVIN' YOU (Eldorado, BM/Fez Music, ASCAP/Warner-Tamerlane Publishing, BM/Moon Maker, BM/Kethis Wild Bunch, BM), WBM, CS 6, H100 55, POP 95

JUST MY IMAGINATION (RUNNING AWAY WITH ME) (Stone Gate Music, BM), RBH 96

K

KEYS 2 DA CHEVY (Not Listed) RBH 72
KILLA (Kings I Richard Music, BM/Don Vito Publishing House, ASCAP/Justin Publishing, ASCAP/Sony Pub. Inc., ASCAP/Lup Glee Publishing, ASCAP/229 Publishing, ASCAP/Granny Man Publishing, BM/Malik-Mekhi Music, BM/Basement Funk South, ASCAP) H100 44, POP 33, RBH 65

KISS KISS (Songs Of Universal, BM/Culture Beyond Ur Experience Publishing, BM), H100 2, POP 2 Songs
KISS MY ASS (BM), HL/WBM, POP 40
KRISTOFFERSON (Living, BM/Inventor Of The Wheel, ASCAP/Sing-Track, BM/Songs Of Windswept Pacific, BM), HL, CS 34

L

LA DERRATA (Not Listed) LT 21
LA ROTA FLACA (Arpa, BM) LT 30
LAST NAME (Carni-Oke Music, BM/Laird Road Music, ASCAP/Universal Music Corporation, ASCAP/Granny Man Publishing, BM/EMI Blackwood, BM/Universal Music Corporation, ASCAP/EMI April, ASCAP), HL/WBM, RBH 60

LAST TIME (Apris Boyz Music, BM/Warner-Tamerlane Publishing, BM/WB Music, ASCAP/Sony/ATV Tunes, In The Key Of B Flat, SESAC/Noonime South, SESAC/WB Music, SESAC/The Deans List, SESAC/December First Publishing Group, SESAC/North Avenue, ASCAP/EMI Blackwood, BM/Question And Answer Publishing, ASCAP), HL/WBM, RBH 28

LAUGHED UNTIL WE CRIED (EMI April, ASCAP/Don't Have To Be Music, ASCAP/Songs Of Combustion Music, ASCAP/Music Of Windswept, ASCAP), HL, CS 8, H100 64

LA VECINA (Ben Bailao, ASCAP/Hustleville, ASCAP/Sebastian Publishing, ASCAP) LT 26
LEARNING HOW TO BEND (Crystal Beach, BM/Third Blackwood, BM/Universal Music Corporation, ASCAP) CS 51
LET'S DO IT (Not Listed) LT 32
LETTER TO ME (EMI April, ASCAP/New Sea Gayle, ASCAP), HL, H100 72

LIFE IN A NORTHERN TOWN (Warner-Tamerlane Publishing, BM), WBM, CS 57

LIFE OF DA PARTY (My Own Chill Music, BM/EMI Blackwood, BM/Diana Molina Publishing, SESAC/IT Show, BM/Noting Hill, ASCAP/Faava Aia, ASCAP), HL, RBH 71

LIGHTS OUT (Dawn Publishing, BM/Janice Combs Publishing, BM/EMI Blackwood, BM/Flex Creations, ASCAP/Marsky Music, BM/Justin Cantini Publishing, BM/EMI April, ASCAP), HL, POP 75

LIKE WHOO! (Half Heart Music, BM/Seven Summits, BM/Antonia Songs, ASCAP/In The Mouth Of The Wolf, BM), H100 92, POP 69

LIKE YOU'LL NEVER SEE ME AGAIN (Lellow Productions, ASCAP/EMI April, ASCAP/Book Of Daniel, ASCAP), HL, H100 24, POP 42, RBH 4

LOLLIPOP (Young Money Publishing, BM/Warner-Tamerlane Publishing, BM/Herbaceous Music, ASCAP/Black Fountain Publishing, ASCAP/EMI April, ASCAP/Jimpub, BM/EMI Blackwood, BM/Three Music And 2 Crown, BM), HL/WBM, H100 2, POP 7, RBH 2

LONG ROAD TO RUIN (M. J. Tucke, BM/1 Love The Funk Records, BM/Songs Of Universal, BM/Living Under A Rock, ASCAP/Universal Music Corporation, ASCAP/Flye & Carrom, BM/Bug, BM), HL, H100 97

LOVE DON'T LIVE HERE (Warner-Tamerlane Publishing, BM/DWYHAWK, BM/PRDIBULLETS Publishing, BM/Universal Music Corporation, ASCAP/EMI April, ASCAP/Songs Of Universal, Tunes, SESAC/Universal Tunes, SESAC), HL/WBM, CS 14, H100 85

LOVE IN THIS CLUB (J-R-M Music, ASCAP/EMI April, ASCAP/Songs Of Universal, BM/My Day Starts Tomorrow, BM/Young Jezy Music Inc., BM/EMI Blackwood, BM), HL/WBM, H100 2, POP 7, RBH 2

LOVE IS A BEAUTIFUL THING (Songs Of Windswept Pacific, BM/My Day's Work, BM/Universal Music - MGB Songs, ASCAP/Aimo Music, ASCAP), HL/WBM, CS 10, H100 80

LOVE IS FREE (Warner-Tamerlane Publishing, BM/Old Country, BM/Mount Lukens Music, ASCAP), WBM, H100 98, POP 100

LOVE LIKE THIS (S. M. Y., ASCAP/Sony/ATV Tunes, ASCAP/Rico Love, ASCAP/EMI April, ASCAP/JUR-V Music, ASCAP/Write 2 Live, ASCAP/Breakthrough Creations, ASCAP/Kobalt Music Publishing, ASCAP/Wayne Williams Music, BM/Eyes Above Water, ASCAP/Belega Music, BM/EMI Blackwood, BM/My Day's Work, SESAC/Avatar Music Publishing, SESAC/Useur, JZ, SESAC), HL, POP 44

LOVE SONG (Tina Bear Music, ASCAP/Sony/ATV Tunes, ASCAP), HL, H100 5, POP 2

LDW (E-Class Publishing, BM/Universal Music Corporation, ASCAP/Sony/ATV Songs, BM), HL/WBM, H100 7, POP 6, RBH 20

LUV (Rodney Jerkins Productions, BM/EMI Blackwood, BM/Denise Mile 11, BM/International Music Publishing, BM/Universal Music Corporation, ASCAP/LaShawn Daniels Productions, ASCAP/EMI April, ASCAP), HL, RBH 59

M

MAYBE SHE'LL GET LONELY (Hits And Smashes Music, ASCAP/Universal Music Corporation, ASCAP/This How I Roll, ASCAP/Aimo Music, ASCAP/Warner-Tamerlane Publishing, BM/Kethis Wild Bunch, BM/Biggest Picture, BM), WBM, CS 24

ME ARROLDILO ANTE TI (Not Listed) LT 27
ME ENAMORA (Songs Of Camaleon, BM/Permuem II, BM), CS 42

ME MUERO (EMI April, ASCAP) LT 31
MI CORAZONITO (Premium Latin, ASCAP) LT 20
MI NOCHISTE (EMI Blackwood, BM/New Songs Of Sea Gayle, BM/EMI April, ASCAP/Major Bob, ASCAP), HL, H100 10, POP 11

MY DOUGIE (Not Listed) ASCAP, HL, CS 53
MY LOVE (Warner-Tamerlane Publishing, ASCAP/RVI Redwey Publishing, ASCAP/Its Only About Music, ASCAP) RBH 41

MY LOVE (Universal Music Corporation, ASCAP/Jarcat ASCAP/Black Productions, ASCAP/Mo'ke Beats, ASCAP/Blues Baby, ASCAP), HL/WBM, RBH 42

N

NEVER (Daniel Farris Publishing, ASCAP), BM/Earlitt Music Publishing, BM/Warner-Tamerlane Publishing, BM/Universal Music Corporation, ASCAP/This How I Roll, ASCAP/Aimo Music, ASCAP/Warner-Tamerlane Publishing, BM/Kethis Wild Bunch, BM/Biggest Picture, BM), WBM, CS 24

NEVER NEVER LAND (Lytle In Publishing, ASCAP), HL, H100 10, POP 11

NEVER TOO LATE (EMI April, ASCAP/SOCAN/3 Days, ASCAP), HL, H100 10, POP 11

NEVER WOULD HAVE MADE IT (Marvin L. Sapp Music, BM/Universal Music Corporation, BM) RBH 57

NEW SOUL (L. In Lou Music, ASCAP/MWB Music, ASCAP), HL, H100 29, POP 23

NINE IN THE AFTERNOON (Sweet Chin Music, ASCAP/EMI April, ASCAP), HL, H100 63, POP 52

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RECORD COMPANIES: Universal Music Group International promotes **Jens Kessler** to VP of IT, supply chain and sourcing in Berlin. He was VP of IT at Universal Music Germany.

Albert Music in Australia names **Damian Rinaldi** head of legal and business affairs. He was VP of legal and business affairs at Sony BMG Music Entertainment in London.

PUBLISHING: EMI Music Publishing U.K. promotes **Felix Howard** to VP of A&R. He was A&R manager.



TOURING: Fan club management and marketing service **UltraStar Entertainment**, a division of Live Nation Artists, appoints **Michael Sloane** senior client manager for the company's Nashville office. He was a client manager at Nashville-based Web entertainment marketing company echomusic.

Paradigm names **Lori Sale** head of artist marketing, a new division within the agency that will seek out marketing and 360-degree deals for its clients. She was an agent at International Creative Management.

Facility management/consulting services firm **VenuWorks** names **Terry W. Dederich** assistant executive director of Cedar Rapids, Iowa's U.S. Cellular Center, Paramount Theatre and the Cedar Rapids Ice Arena. He was president of consulting and management services company **Super T Events**.

World-renowned concert pianist **Kathryn Stott** has been appointed artistic director of the Manchester Chamber Concerts Society. Recently joining the staff of the Royal Academy of Music in London, she is also a visiting professor at Chethams School of Music in Manchester.

RETAIL: HMV U.K. and Ireland appoints **Damian Evans** rock/pop buyer for the retailer's product department music team. He was manager of HMV's Heathrow Terminal 2 store.

LEGAL: Attorney **Lisa Weiss** joins Sonnenschein Nath & Rosenthal as a partner in the firm's corporate practice group. She was most recently with Morrison & Foerster.

—Edited by Mitchell Peters

GOODWORKS

TAPES 'N TAPES 'WALK IT OFF' FOR BREAST CANCER

Leading up the April 8 release of its sophomore album, "Walk It Off," Tapes 'N Tapes will ask fans to help raise awareness and funds for breast cancer by participating in the nationwide Making Strides Against Breast Cancer or Avon Walk for Breast Cancer events. Fans of the Minneapolis-based indie rock act can register for either walk under "Team Tapes 'N Tapes." Following each event, fans will be asked to report how much money they raised, and a winner in each city will receive a signed copy of "Walk It Off."

GENTRY TEAMS WITH PATIENT ADVOCATE FOUNDATION

Montgomery Gentry's Troy Gentry will be featured in a series of national radio and TV public service announcements to promote the Patient Advocate Foundation, a nonprofit organization that provides case management services and health-care information to those in need. Gentry's announcements, which launched in March, will describe the service that the PAF provides to insured and uninsured patients who need assistance in securing access to medical care.

WEIR: J. SCOTT WYNN/RETNA

BACKBEAT



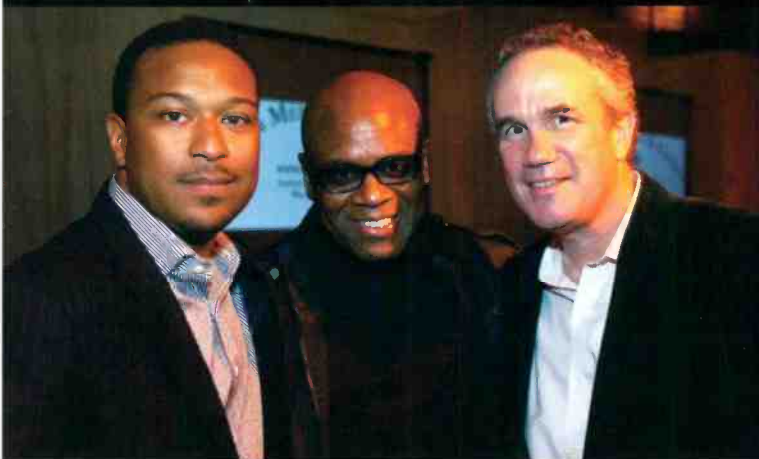
SECOND ANNUAL TASTE OF HOPE

Members of the music and entertainment industry toasted the latest discoveries in cancer research March 19 with a tasting of vintage wines, dinner and the spectacular view from New York's Tribeca Rooftop at the second annual Taste of Hope dinner and wine auction. The evening raised \$185,000 for City of Hope's cancer research and treatment programs. PHOTOS: COURTESY OF STEVE PRUE/TEAM RONIN IMAGES

ABOVE LEFT: From left: RCA Music Group executive VP of promotion **Richard Palmese**, Island Def Jam Music Group CEO **Antonio "L.A." Reid** and Billboard group editorial director **Tamara Conniff**.

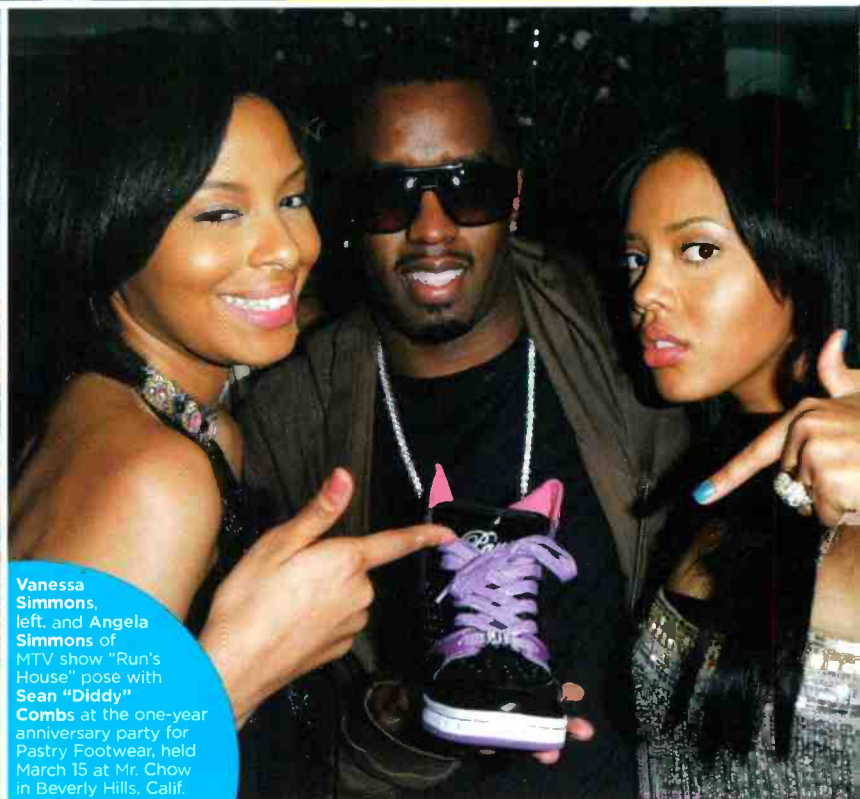
ABOVE: Premiere Radio Networks/Mediabase senior VP of music initiatives **Alissa Pollack** with Island Def Jam Music Group president/COO **Steve Bartels**.

LEFT: From left: Arista/J Records senior urban marketing VP **Jeff Burroughs**, Island Def Jam Music Group CEO **Antonio "L.A." Reid** and RCA Music Group executive VP/GM **Tom Corson**.



Ladies Lookin' Hot

Latina magazine hosted an issue release party March 18 at the Box in New York to unveil the April cover, which features Dominican pop starlet **Kat DeLuna**, right. She's shown with Latina editor-in-chief **Mimi Valdés-Ryan**. PHOTO: COURTESY OF DAVE ALLOCCA



Vanessa Simmons, left, and **Angela Simmons** of MTV show "Run's House" pose with **Sean "Diddy" Combs** at the one-year anniversary party for Pastry Footwear, held March 15 at Mr. Chow in Beverly Hills, Calif.

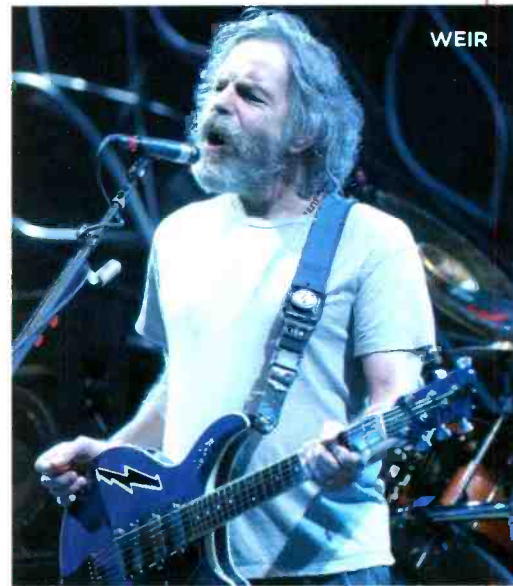
INSIDE TRACK

DEAD AGAIN

A Barack Obama presidential candidacy may give Grateful Dead fans reason to rejoice this year. The Dead's surviving members got together in February to perform at a Deadheads for Obama rally in San Francisco. "It was our first straight-up political event ever," says guitarist Bob Weir, who's now on the road with his band Ratdog. "We had fun." And the group, which is largely dormant these days, may want to have a little more fun in the near future. "I would be surprised if we don't get around to playing again at some point," he says. "But, really, my hot hand right now is Ratdog, and I

think that goes for Phil [Lesh] with his group, and Mickey [Hart] has his project and Billy [Kreutzmann] is sort of happily retired over in Hawaii. But we'll get together again. I'm sure of that."

Weir says the Dead men like Obama "for different reasons." Mostly, he says, "I think it may be the last chance in our lifetimes to get money out of politics, to show special interests the door. It's also a chance to get younger people involved in politics for the first time in many years; once they're involved, I think they'll stay and that's important, because it's their future being decided now."





Billboard Latin managing director **Gene Smith** made a special presentation to Warner Latin VP of marketing **Gabriella Martinez** of a Billboard "Stars" plaque, honoring Warner artist Miguel Bose on his 30th anniversary in the business. From left are Martinez, Smith and Billboard Latin America sales manager **Marcia Olival**.



2008 Rock and Roll Hall of Fame inductees **Kenneth Gamble**, left, and **Leon Huff**, right, hang with **Elvis Costello** at a recent event at the Four Seasons in New York that celebrated Gamble & Huff's legacy. The event was sponsored by Sony/Warner/Chappell and Philadelphia International Records.



Sony Music Label Group chairman **Rob Stringer**, singer **Natasha Bedingfield**, center, and Nickelodeon Kids and Family Group president **Cyma Zarghami** attend the Nickelodeon 2008 upfront presentation, held March 13 at Hammerstein Ballroom in New York. PHOTO: COURTESY OF SCOTT GRIES/NICKELODEON



EverGreen Copyrights and ASCAP Nashville executives commemorate the signing of EverGreen's new deal to acquire the **Steve Diamond** catalog. Diamond was presented with a plaque to celebrate the 3 million-unit sales mark of Miley Cyrus' "Hannah Montana" soundtrack (Disney), which featured his song "I Learned From You." With Diamond, seated, from left, are EverGreen Copyrights co-CEO **Richard Perna**; ASCAP senior VP **Connie Bradley**; Diamond's wife, **Teri**; EverGreen Copyrights VP of A&R **Chip Hardy**; and ICG/EverGreen president **John Barker**.



BILLBOARD PRESENTS

Staffers were treated to the sounds of two up-and-coming singer/songwriters—American-born **Josh Kelley**, above, and Ireland's **Paddy Casey**—on their recent visits to Billboard's New York headquarters. Exclusive video from the sets can be found under "Billboard Presents" on billboard.com/video.

Billboard presented a plaque to Hopeless/Sub City Records founder/president **Louis Posen** in recognition of the label's efforts in raising more than \$1 million for charity. From left are Hopeless/Sub City Records sales and artist development coordinator **Edwin Figueroa**, operations coordinator **Erin Choi**, director of operations **Brian Belknap**, Posen, director of marketing **Ian Harrison**, operations coordinator **Valerie Carrillo**, director of sales and artist development **Eric Tobin**, GM **Alan G. Person** and marketing coordinator **Melissa Becerra**.



Peter, Paul & Mary's **Peter Yarrow** held a benefit March 25 at his New York home to raise funds for the West Memphis 3's legal defense team, ahead of an April 14 hearing that may lead to a new trial. Among the items auctioned was one of Pearl Jam frontman **Eddie Vedder's** guitars, which sold for \$8,000. Yarrow, right, is pictured with Billboard senior editor **Jonathan Cohen**.



Rock 'N' Soul!

Memphis native **Justin Timberlake** recently made two separate donations of \$100,000 each to the Memphis Rock 'n' Soul Museum and the Memphis Music Foundation. Timberlake, in Memphis to film the independent movie "The Open Road," presented a big check March 20 to museum executive director **John Doyle** and museum board chairman **Joel Hobson**, and foundation president **Dean Deyo**. From left are Deyo, Memphis Development Foundation board member **Deanie Parker**, Timberlake's co-executive manager **Lynn Harless** and Memphis Development Foundation board chairman **Phil Trenary**. PHOTO: COURTESY OF GREG CAMPBELL/WIREIMAGE.COM

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Frances Beinecke
President, The Natural
Resources Defense Council



Jonathan Greenblatt
Co-Founder,
Ethos Water



Roy Spence
Founder, Chairman & CEO,
GSD&M Idea City



Kevin Wall
Founder & CEO,
Live Earth

PANELISTS



Bill Bass
CEO,
Fair Indigo



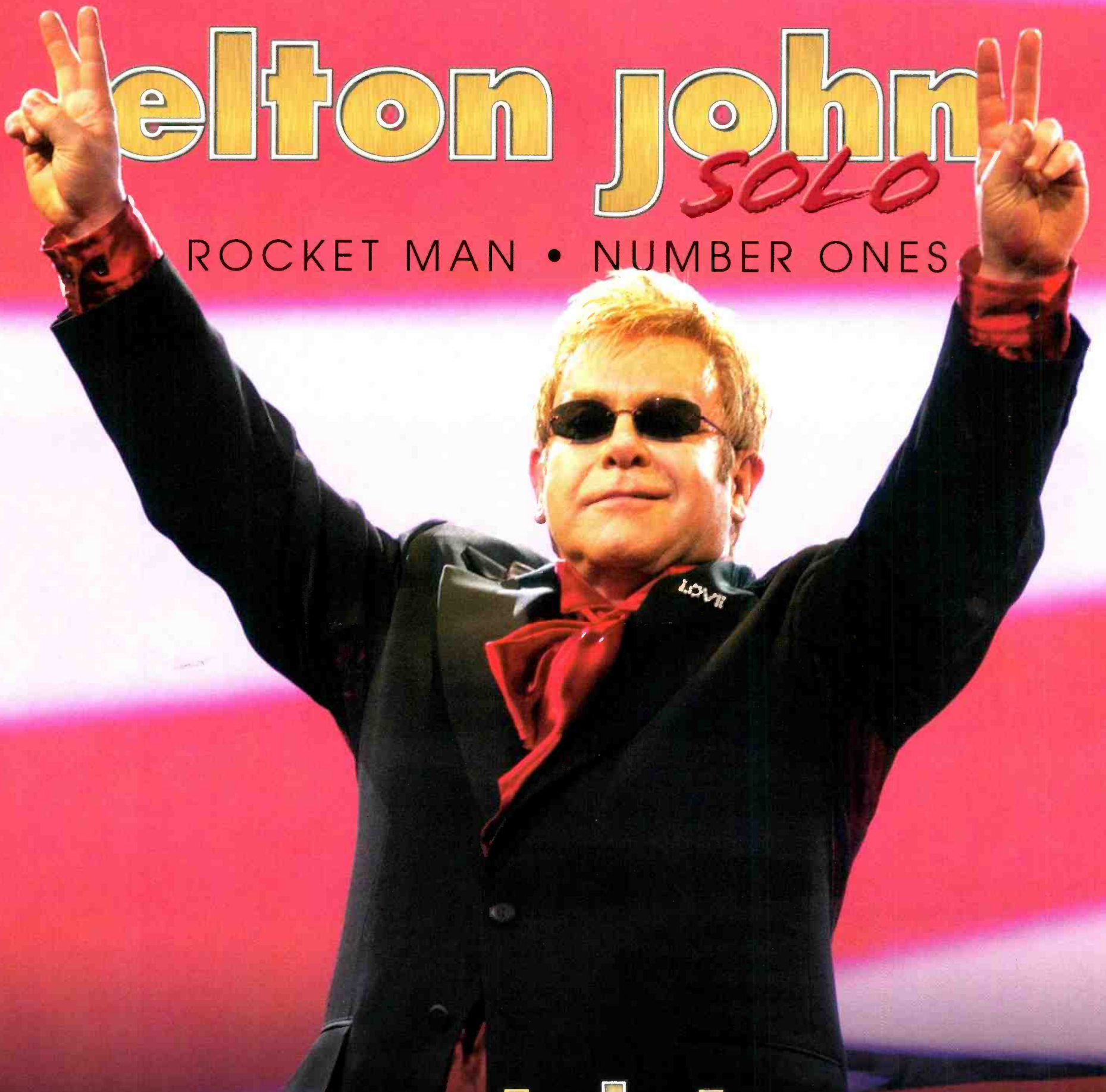
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SVP, Global Brand Marketing
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