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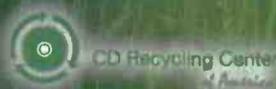
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360 DEGREES OF BILLBOARD

HOME FRONT

Events
MOBILE ENTERTAINMENT LIVE!
The official mobile entertainment event of CTIA includes keynote interviews with Mathew Knowles and RealNetworks' Rob Glaser. More at billboardevents.com.

LATIN
Billboard's Latin Music Conference & Awards features sessions with Enrique Iglesias, Wisin & Yandel and Kat De Luna, the Billboard Bash, the Latin Music Awards and a full-day program on Latin radio. Details at 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 socialresponsibilitysummit.com.

Online
PAPERLESS ACCESS
Music Goes Green continues on the Web. Check out expanded Q&As with Guster/Reverb's Adam Gardner, R.E.M.'s Michael Stipe and Byrds co-founder Roger McGuinn at billboard.biz/green.

HUGGINS & JOHNSON; KRISTIAN; DOWLING; GETTY IMAGES; REVERB VOLUNTEERS; COURTESY OF REVERB; MITCHELL; HENRY; DILTZ/CORBIS

BILL WERDE
Executive Editor
Billboard



Return To Greenland

Meaningful Change Means Overcoming Hurdles

The Green issue has become an annual favorite around these offices. If not an outright chance to suspend cynicism—after all, some downright puzzling ideas have been pushed in the name of saving the planet—it's at least a chance to redirect it a bit, and see how the greening of the music business is going. (As opposed to the greenbacks of the music business which, well . . . yeah.)

This being our second annual Green issue, one advantage this time was the ability to look back at promises made. Last year, we looked at the 2007 NARM convention, where labels and retailers agreed to move beyond that Satan-spawn, landfilling jewel case. As Ed Christman reports in "Paper or Plastic," page 26, the most recent meeting of the NARM/RIAA operations committee considered presentations from six packaging companies with an eye toward new options.

These efforts come with logistical and financial hurdles. With packaging, for example, the potentially increased costs don't arrive at a great time for the bottom line of the biz, and the card-



board sleeves that some see as an obvious solution don't come at a great time for the racks at Wal-Mart that someone would have to pay to retrofit. It's a challenge, but progress is being made. Throughout this issue we tried to provide as many contacts and companies as possible to help you along that path. At billboard.biz/green you can find a full list of companies mentioned, and a few others that perhaps didn't make the cut.

We would be remiss if we didn't hold ourselves up to our own (compact fluorescent) light. Last year's Green issue was, for the first time, printed on 10% recycled paper, and this year's issue follows suit. But we also indicated last year that we were working with an organization called CarbonNeutral to offset our carbon footprint. And while those discussions did yield a measured footprint and the cost to offset it, here at Billboard, we're still working to offset the offset costs. We're committed that in another 12 months, we'll be that much further along in our goals. We hope you are, too.

Doing Your Part, Digitally

Is It Really Still Necessary To Mail Promo CDs?

BY PAT BERRY

If someone left the music industry five years ago and decided to return to it today, that person would find it almost unrecognizable.

At Six Degrees Records, we have always tried to stay on top of new developments in the music business and have prided ourselves in embracing new technologies. Of course, it helps when you are based in San Francisco and you can feel like a Neanderthal when you are listening to conversations in the coffee shops and the bars.

Since most of our artists are not based in the United States, we have utilized various digital technologies for many years to receive music from them instead of waiting for a CD to arrive in our mailbox. I remember how amazing I thought it was the first time that we were listening to a track completed in India just 20 minutes earlier. Now, we receive most of our demos digitally.

Last year, we realized that we were still utilizing a very 20th century approach to servicing our music to the industry. Although we had substantially changed our marketing strategies through the years, we were still sending out promos in the same way as when the members of our staff were still interns: We first have quantities of promos shipped to our office from the manufacturer. Our staff then unboxes them and puts them in a padded mailer with a bio or letter. We then send thousands of promos to music writers, radio

stations, lifestyle accounts, retail, distribution sales staff, etc. These packages arrive at the person's mailbox along with numerous other packages (yes, we are all pursuing the same people for their attention). That person opens it up (we hope) and then throws away all of that packaging and probably the bio and the letter. At that time, he or she then decides if the project is even worth a listen. More than likely, the person will download it onto an iPod and then put it on the CD shelves but, if we are unlucky, he or she will sell the promo to the local used record store.

If we were utilizing the currently available technology, we could just send an e-mail with a link to download the album and the package. The recipient could then quickly download the album after opening the e-mail. This would be more cost-effective, while increasing productivity and decreasing the amount of waste. Plus, this provides instant gratification for the listener. This also falls into line with saving money and the environment with a green-friendly service.

We have the technology but the industry needs to embrace a new school of thought in the way it does business. Of course, some people will still need a CD and they should continue to receive them.

Six Degrees will start testing our new in-house digital servicing system within a month. We are confident that our tech person has created a good system. The challenge will be to convince our promo recipients to accept this change. We will initially offer people a choice of being serviced digitally or with a CD. We will remind them that the digital approach is good for the environment and that it is a more efficient way of receiving new music.

I know that many other labels are looking at this option. The more labels that offer this type of servicing, the faster that it will be adopted by the industry. I am sure that the manufacturers of padded envelopes will be unhappy with this approach but maybe now we can put our interns to more constructive use of their time.

Also, I am sure that every publicist would prefer to offer a link to downloading the album instead of overnighting a package to the panicked writer who needs the artist's album immediately. With technology moving at such a rapid pace, it's about time that the music industry catches up.

Pat Berry is co-founder/co-president of Six Degrees Records, an independent label in San Francisco. For more info, go to sixdegreesrecords.com.

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>>>MTV: 'ROCK BAND' SONG SALES SOAR

MTV revealed that more than 6 million songs have been purchased for the popular "Rock Band" videogame, doubling the number of purchases as of just two months ago. In late January, MTV announced it had sold 2.5 million songs since the game's Nov. 20 release. The game now has more than 70 songs available for individual download.

>>>REPORT: IPHONE USERS DO MORE

According to a report from research firm M:Metrics, iPhone users listen to music, access social networking sites, watch on-demand video and mobile TV, and access news and other information far more than other mobile phone owners, including other smart-phone users. For instance, 74.1% of all iPhone users report listening to music on their devices, compared with 27.9% of smart-phone users and 6.7% of overall mobile users.

>>>WMG EXTENDS DEAL WITH BRONFMAN

Warner Music Group chairman/CEO Edgar Bronfman Jr. re-upped to run the New York-based major for another five years, through March 15, 2013. The original terms of the contract continue, with Bronfman having a base salary of at least \$1 million and bonuses that can range up to 600% of his base salary.

TOP: EFRAIN PATINO/REUTERS; BOTTOM: JOSE GOMEZ/REUTERS



LATIN BY LEILA COBO

Peace Without Profit

How Juanes Went Sponsor-Free For Massive Latin Concert

The idea was born over lunch and drinks. It was early March, and Colombia, Venezuela and Ecuador were on the brink of war, following a Colombian anti-guerrilla raid into Ecuador. For Colombian star Juanes, the notion was incomprehensible. "I'll go to the border with my guitar and sing to fix this," he said.

"No," his manager Fernan Martinez replied. "If we do this, we go all out."

Ten days later, Juanes—along with fellow Colombian Carlos Vives, Venezuelan Ricardo Montaner, Spaniards Miguel Bosé and Alejandro Sanz, Dominican Juan Luis Guerra and Ecuadorian Juan Fernando Velasco—hosted a massive concert for peace that gathered nearly 100,000 fans around a makeshift stage built in the middle of the bridge that connects Colombia with Venezuela.

The free concert was funded entirely by donations and will not generate a penny in profit; all networks that aired it worldwide could do so only without commercials or sponsorships.

"The objective of this show was utterly noncommercial, and we didn't want anything to distract from that," Juanes says. But, how does one get seven Latin superstars to play gratis, in the middle of nowhere, and at a moment's notice?

The morning of Thursday, March 6, following Juanes' concert at Madison Square Garden, popular morning show "La W" on the station of the same name (heard in Spain and throughout Latin America) announced

the Juanes-hosted Concert for Peace in Colombia.

By the time Martinez woke up, he already had 30 messages of support on his cell phone. The concert was officially on.

Also that morning, Juanes sent a text message to his friend Sanz. Would he play, for free, for peace? "I'll be there, bro," Sanz wrote. "Just say where and when."

During a hastily arranged press conference the same day, Martinez got word that the presidents of Colombia, Venezuela and Ecuador had kissed and made up. But by then, Guerra and Bosé had also confirmed their participation. It would be a celebratory concert, then. And it needed to take place as quickly as possible.

The following Sunday, Martinez flew to Cúcuta, a border city that's the gateway between Colombia and Venezuela. For symbolic reasons, the concert had to be in that city, on that bridge. It had to be on a Sunday, the only day the bridge could be closed without affecting commerce, and it had to be during the day to avoid lighting costs.

Looking around, Martinez found a little bridge, sitting in the middle of a garbage dump with hovering vultures. "But I could also see a stage," he says.

The local government lent tractors and clean-up gear, but it was the police and the local 200-man army brigade that rolled up their sleeves and cleaned up the place.

By then, companies had started to call, offering services and cash in exchange for ban-



JUANES (third from left) secured MIGUEL BOSÉ (left), JUAN LUIS GUERRA (seated) and CARLOS VIVES on short notice for the Cúcuta show (above).

ners, merchandising, advertising and TV rights. No dice, Martinez said. It would be a "white" concert, without any commercial messages whatsoever.

All told, they raised approximately \$400,000, which went to pay for side musicians, workers, hotels and production crews. Everything else was donated, including the material to build the stage and the trucks that transported sound equipment and gear, rented in Bogotá, Colombia, 16 hours away by car. Colombian flower growers donated 500,000 white carnations. Five private jets were lent to fly in artists.

Although each artist would bring three core musicians, the house band was Juanes' gui-

tarist, percussionist, keyboardist and drummer. Three days before the show, each artist e-mailed MP3s with their song selections for the band to learn.

On Saturday, March 15, Juanes played a concert in Puerto Rico, and at 4 a.m. boarded a cargo plane bound for Cúcuta. That evening, he and the musicians had their one and only soundcheck.

The next morning, Vives and Montaner arrived. At 1 p.m., minutes before curtain time, there was no rehearsal. There was no plan, really. Just a performance order and the notion that every-

one should wear white.

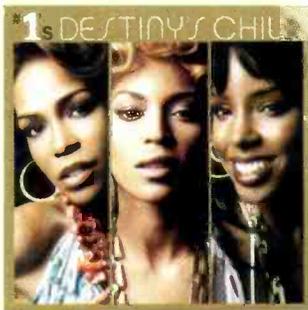
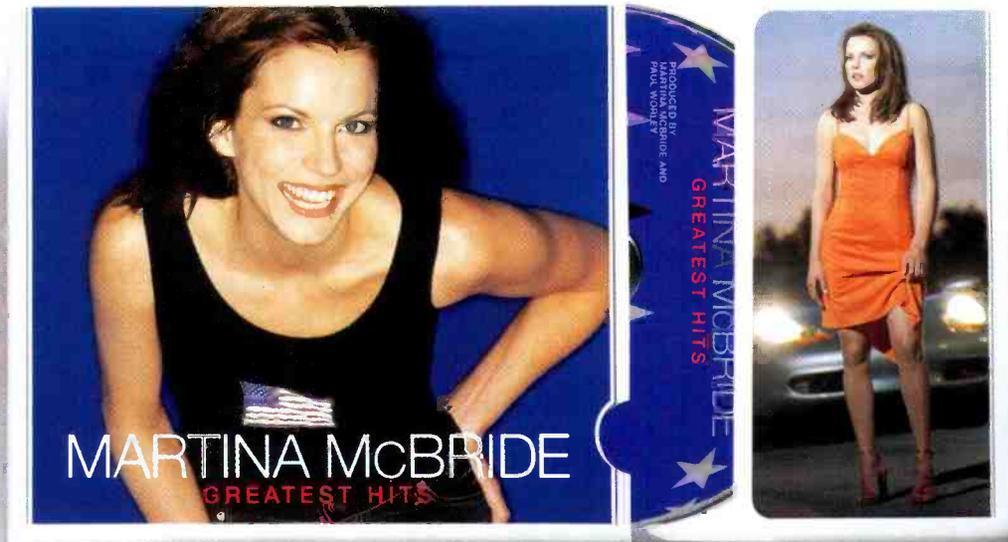
"We started to walk to the stage along the bridge," Juanes says. "And all of a sudden, we started to see the people. There were flags from Colombia, from Venezuela, from Ecuador. Everybody was dressed in white. We could have not played a note, and it would have been enough. We were together for music and to send a message of peace."

The next day, the troops cleaned up the area around the bridge. And with money left over from the donations, the former garbage dump will be turned into a public park. ●●●

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FIRST THEY WENT PLATINUM.

There's no doubt this music continues to leave a lasting impact on the world. But the packaging no longer has to. Sony BMG's Commercial Music Group is committed to reducing our carbon footprint.



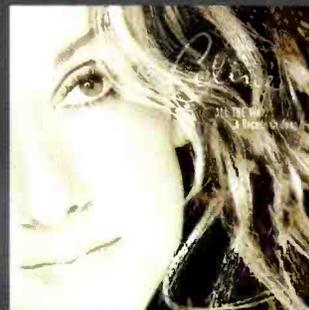
DESTINY'S CHILD #1s



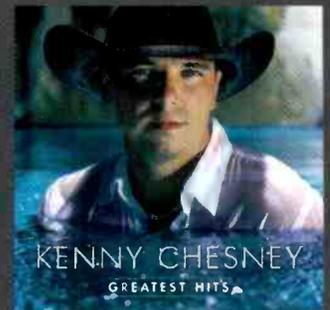
JOURNEY Greatest Hits



MICHAEL JACKSON
Number Ones



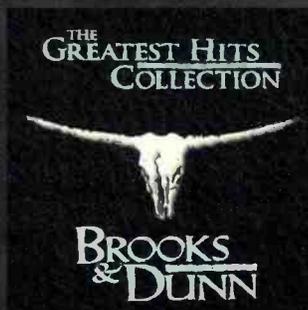
CELINE DION
All The Way...A Decade Of Song



KENNY CHESNEY
Greatest Hits



BRUCE SPRINGSTEEN
Greatest Hits



BROOKS & DUNN
The Greatest Hits Collection



ELVIS PRESLEY
Elvis #1s



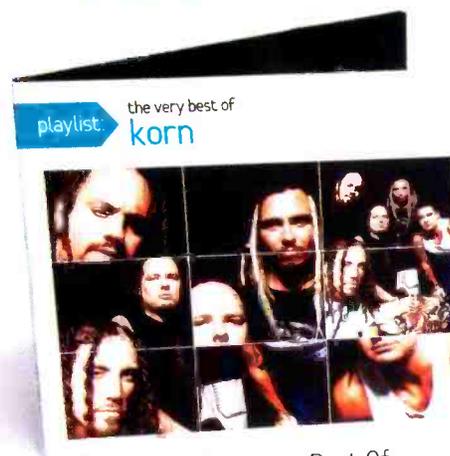
SIMON & GARFUNKEL
The Best Of Simon & Garfunkel



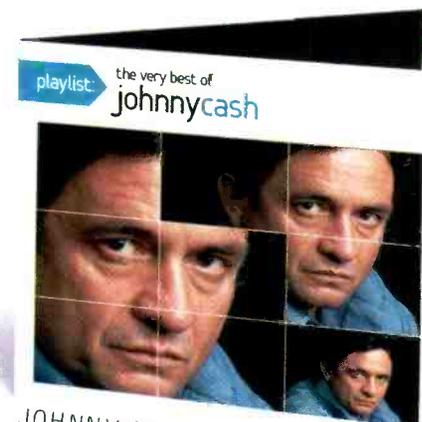
KORN Greatest Hits Vol. 1

THE PLAYLIST SERIES.

Not just the hits. The life-changing songs. The out-of-print tracks. The fan favorites. The songs that make the artists who they are. Complete with Eco-friendly packages.



KORN The Very Best Of

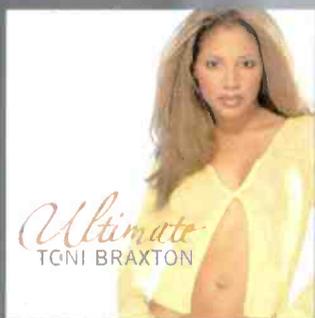


JOHNNY CASH The Very Best Of

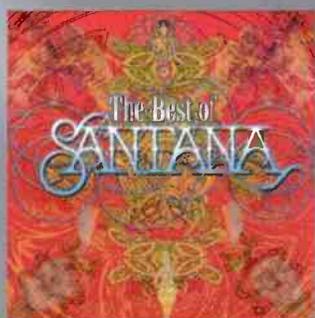
NOW THEY'RE GOING GREEN



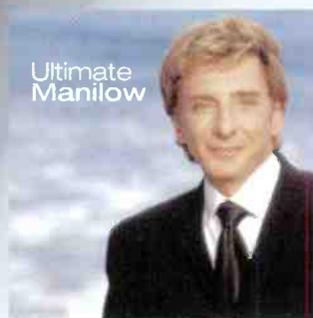
INTRODUCING DISC BOX SLIDERS
 New, eco-friendly packages of our best-selling
 "Greatest Hits" and "Best Of" collections...
 no plastic, no booklet, just great music.



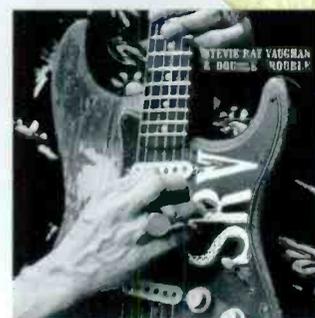
TONI BRAXTON Ultimate



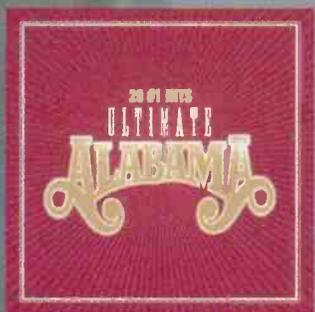
SANTANA Best Of



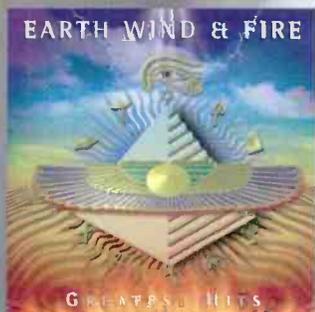
BARRY MANILOW
 Ultimate



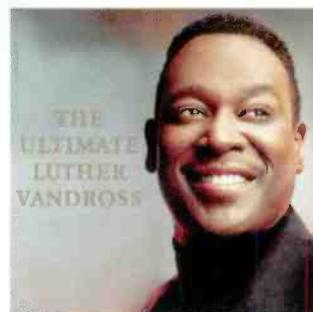
STEVIE RAY VAUGHAN
 The Real Deal: Greatest Hits Vol. 2



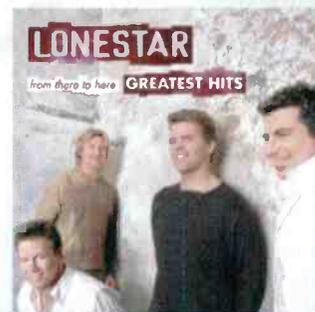
ALABAMA
 Ultimate 20 #1 Hits



EARTH, WIND & FIRE
 Greatest Hits

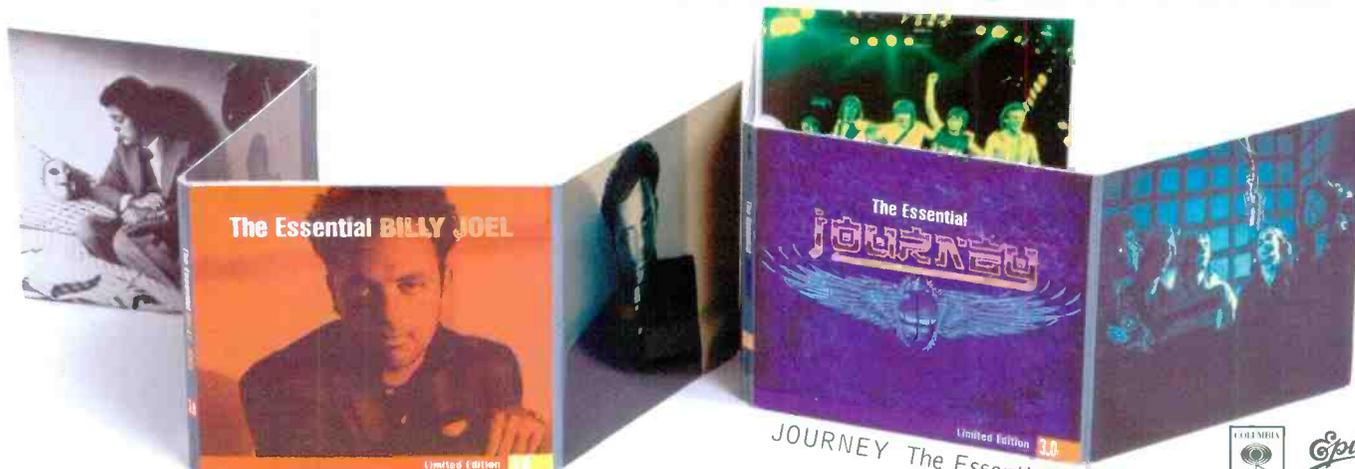


LUTHER VANDROSS
 Ultimate



LONESTAR Greatest Hits

THE ESSENTIAL 3.0 SERIES.



BILLY JOEL The Essential

JOURNEY The Essential

Eco-friendly versions of the
 most popular titles in our
 18 million-selling, career-
 spanning Essentials series –
 now with a bonus third disc!



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>>> METALLICA SETS PLANS FOR 'RECORD STORE DAY'

Metallica will make its first in-store appearance in nearly a decade on April 19 as part of "Record Store Day," an event aimed at celebrating the indie record store community. The band will participate in an in-store signing and meet-and-greet at Rasputin Music's Mountain View, Calif., store, near San Francisco. The band will also tout the 180-gram vinyl rerelease of such classic albums as "Kill 'Em All" and "Ride the Lightning."

>>> WENTZ TO CREATE LINE FOR NORDSTROM

Fall Out Boy bassist Pete Wentz will create an exclusive line of graphic T-shirts, hooded sweatshirts and denim for fashion retail chain Nordstrom. The line will be produced for Nordstrom's BP juniors department and will be an extension of Wentz's already established Clandestine Industries apparel collection. Additionally, a limited edition DVD, "Making Mischievous," and bonus CD will be available April 9 at Nordstrom locations and online, free with any BP purchase.

>>> GROOVE ARMADA ONBOARD WITH BACARDI

Groove Armada and Bacardi have struck a one-year partnership that will see the electronic act issue its forthcoming releases through the liquor brand and partner on its global music events throughout 2008. As part of the deal with Bacardi B-Live, the company's music platform, Groove Armada will perform live at various Bacardi-branded events, which will take place across 25 dates through the year.

Rise Of The Wiki

It's High Time You Edited—Or Perhaps Created—Your Entry

Search for an artist on any of the popular search engines and the top three results are practically guaranteed: the artist's official Web site, Wikipedia entry and MySpace page—often in that order.

But while artists and their handlers devote massive attention to the Web site and MySpace, the Wikipedia page is often overlooked. Recent data suggests they may want to reconsider their priorities.

According to data provided to Billboard from Yahoo—the second-most popular search engine on the Web after Google—those searching for artist information are selecting the Wikipedia entry link over that of artists' MySpace pages by a factor of more than 2-to-1. The Wikipedia entries are also more popular than artists' Web sites.

"The interest that people had to go to MySpace to find out more about their favorite band is waning in favor of going to Wikipedia," Yahoo head of programming and label relations John Lenac says. "In the last six months, it's surpassed it."

Yet when compared with the number of artist profiles on MySpace, Wikipedia entries are noticeably fewer. MySpace claims 3 million artist profiles. Wikipedia does not have an exact count of artist entries, but estimates that it's in the "tens of thousands," according to Wikipedia Foundation head of communications Jay Walsh.

What's more, Wikipedia's low profile relative to the MySpace hype machine results in many managers and artists woefully ignorant of the resources available to them.

"There's been many people I've talked to that didn't even know they could upload a Wikipedia page," Lenac says. "There's been some managers that didn't even know what it was."

For those in the latter category, Wikipedia is a free online encyclopedia that relies on everyday users to submit the information listed about a given topic, using a collaborative software system known as "wiki." It contains more than 7 million articles in 200 languages and receives some 300 million page views per day. While anyone can contribute to a given article, they must first past muster from a team of volunteer editors with a particular passion about the subject before the text appears live.

The result is a rather tight, focused and vetted overview of the subject, which some online marketing experts feel is why fans are selecting Wikipedia

over other options.

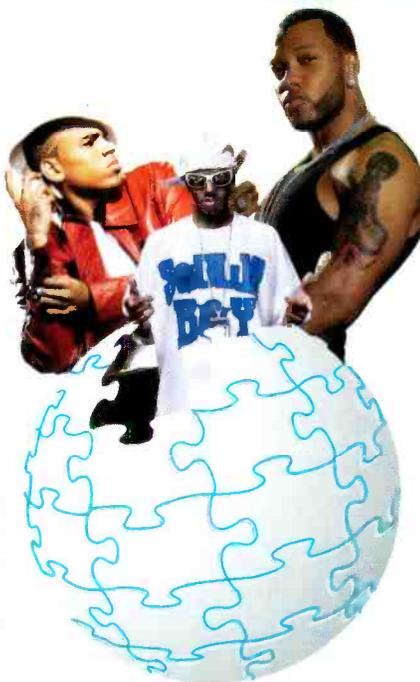
"Wikipedia is a fantastic landing page," says Jason Feinberg, owner/president of On Target Media Group, a Web promotions consultancy. "It's so clear, so concise, and it's standardized. That's something I think is a draw over MySpace, where you never quite know the experience you're going to get. Is it going to be a horrible jumble of images and video and text that's difficult to read? Also, [Wikipedia is] rooted in fact. It's not promotional. Especially these days when the Internet is full of artists trying to essentially ram their message down your throat, I think a fan is a lot more receptive to a simple, no-hype approach."

However, don't expect to see Wikipedia offering full-song streams or links to buy digital songs anytime soon.

"That's not what we're about," Walsh says. "We're about knowledge. We're about bringing the reader to other free content . . . content they can use and enjoy without worrying about violating any copyrights."

Yet even fans of the site wish for more multimedia features.

"It would be nice to have video; it would be nice to have streaming music," says Rob McDermott, CEO of Mad Mac



Entertainment, which represents Linkin Park. "Then it really becomes the one-stop shop."

There are multimedia opportunities, however, and artists and labels seem to be underutilizing them. Photos may be submitted to the site if they are free of copyright or provided under a Creative Commons license, which often limits what's available. Perhaps more important, considering Wikipedia's emerging role as a discovery tool, the site recently incorporated the ability to add short audio and videoclips (but not full songs or music videos).

Few artist Wikipedia pages contain such material. Of the top three artist searches on Yahoo for the month of March (excluding Britney Spears, who tops every search engine's search list nearly every month)—Chris Brown, Flo Rida and Soulja Boy—none include audio or video links. Of the top 10 artists on last issue's Billboard 200, only two in-

cluded 30-second song samples—Janet Jackson and Amy Winehouse—and none included videos.

There is what's called a WikiProject under way where several editors involved in updating artist-related pages are discussing how to improve and standardize the common information listed, such as how to list awards, discographies and genre information.

Meanwhile, managers like McDermott say that when addressing fans online, it's important to realize how they use Wikipedia versus how they use MySpace. MySpace and official Web sites are better for releasing breaking news and information, as well as for providing streaming audio and video, while Wikipedia is a better archival resource for fans who want to go deeper and learn more about the act and its history.

"Wikipedia is not so news-oriented as it is historically oriented," he says. "People go there to learn more about the band, not to learn when the latest single is coming out."

So for those acts with MySpace pages who are waiting to become more established before creating a Wikipedia entry, On Target Media Group's Feinberg says to get cracking.

"It's never too early. Any type of site that's free and open to place awareness for your band—do it," he says. "The fact is that this is becoming a useful tool for music discovery. It's one of the places where [fans] may stumble on you. If you're not there, then that's a missed opportunity to tell your story." ■■■

ENTRY POINTS Five Tips To Maximize Your Wikipedia Entry

LEARN THE ROPES

Wikipedia has a robust FAQ page that clearly explains the process governing how information is added and removed from articles. Get to know it *before* attempting to make changes. "I strongly encourage people to get educated about how Wikipedia works before creating a page," Wikipedia Foundation head of communications Jay Walsh says. "We don't want people to get frustrated."

START SMALL

"Create what we call a 'stub article,'" Walsh says. "It's a very small article that has very little information in it. You want to foster a community of editors and writers to fill in the blanks and grow the article with you or even for you. Ideally if someone wants a Wikipedia entry, they shouldn't write it themselves."

JUST THE FACTS, MA'AM

Save the hyperbole for the press release. Wikipedia only wants facts that include references and citations. "If somebody who doesn't understand our policies goes in and submits a claim about a musician that can't be verified, it's going to get removed," Walsh says. "It's not a place for reviews. It's a place for functional, factual information. From an encyclopedic knowledge perspective, it's important that there's neutrality and no conflict of interest."

BE THOROUGH

If an artist has toured with other acts, particularly if they are better-known than the artist, be sure to add that to the article so fans can find the artist's entry via Wikipedia's contextual linking feature. Have separate entries on each band member, particularly if they've played in other bands or side projects, for the same reason.

"When people are searching for other things that may share an interest to what you're up to, you want to make sure some of those phrases are in your entry so that people can stumble upon you more easily," On Target Marketing Group owner/president Jason Feinberg says. "The nature of Wikipedia is exploration and discovery."

LINK, LINK, LINK

At the end of each Wikipedia article is a section for "external links" to post whatever you like—links to a Last.fm page, iTunes listings, fan sites, MySpace and so on. Be sure to list as many links as possible, particularly those that make up for Wikipedia's lack of multimedia tools.

"That external link section is a free-for-all," Feinberg says. "That's one of the few places you can list anything . . . By the end of the page, I'm interested and I want more information, and there's the links. There's so many ways you can steer that traffic once they've reached the end of the page." ■■■

—AB

A large, stylized number '50' in a light gold color. The number '0' is partially filled with a white silhouette of a Grammy award statuette.

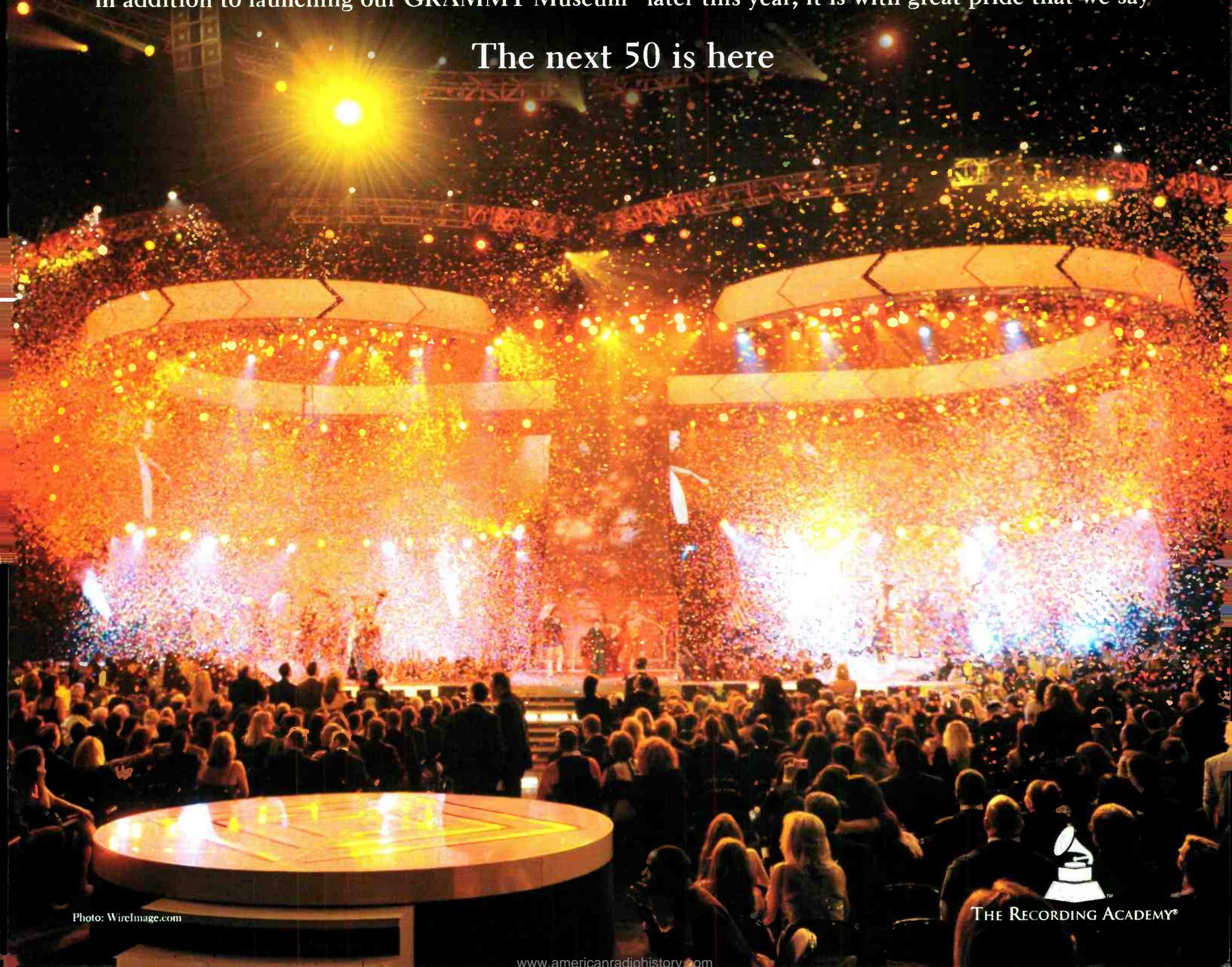
GRAMMY® AWARDS

50 years in the making, one spectacular night

The Recording Academy® thanks everyone involved for making our 50th Annual GRAMMY® Awards a true milestone event.

As we look forward to our continued work advocating for the music community, supporting music education, and caring for the health and well-being of music people, in addition to launching our GRAMMY MuseumSM later this year, it is with great pride that we say

The next 50 is here



>>> **EMI AIMS FOR NOKIA OFFERING**

EMI is in talks with mobile handset maker Nokia to offer its songs as part of Nokia's new Comes With Music offering. Nokia will start selling phones under its Comes With Music brand in the second half of 2008, offering unlimited access to millions of songs. Universal Music Group signed up for the program last December.

>>> **VAN HALEN RESCHEDULES TOUR DATES**

Van Halen has rescheduled tour dates postponed earlier this month when guitarist Eddie Van Halen was undergoing tests for an unspecified medical condition. The band will proceed April 19 in Las Vegas and play 20 shows in all, with the last date set for June 2 in Grand Rapids, Mich. Tickets for the band's previously scheduled dates will be honored. For a full list of dates, go to billboard.biz.

>>> **OLE INKS FEIST**

Canada-based publisher ole has signed a worldwide multiyear co-publishing deal with songwriter/producer Mark Feist. As a writer and producer, Feist's credits include Destiny's Child, Kelly Rowland, Celine Dion, the Spice Girls, OutKast and John Legend. He recently collaborated with songwriters Evan Kidd Bogart (Sean Kingston's "Take U There") and Mischke (Mary J. Blige) for upcoming projects.

Compiled by Chris M. Walsh. Reporting by Lars Brandle, Antony Bruno, Susan Butler, Ed Christman, Leah Kauffman, Chris M. Walsh and Reuters.

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GLOBAL BY ROBERT THOMPSON

Canadian Catch-Up

Lagging Digital Sales Pick Up Steam Amid Calls For ISP Crackdown

TORONTO—The Canadian biz can finally report measurable signs of digital growth—but many in the industry are arguing that legislation on Internet service provider (ISP) responsibility may be needed to protect the fledgling legal download sector.

Canada has previously struggled to establish a robust digital download business. But sales of digital albums in Canada have soared by 83% year-on-year in the first two months of 2008, leading some to speculate the country is finally starting to catch up with the United States.

Nielsen Entertainment director of research services Chris Muratore says digital album sales numbered more than 450,000 through the end of February—a number not reached last year until July. Digital albums represent 10% of overall album sales, against just 4.7% last year.

In the U.S., digital albums represent 15% of total album sales through March 16, according to Nielsen SoundScan.

"This trend mirrors what we're see-

ing in the U.S., except about a year behind," Muratore told an audience during Canadian Music Week (CMW), held March 5-8 in Toronto, where digital issues dominated the debates.

The industry, still reeling from what Muratore describes as "its worst holiday season ever" with just 9.7 million albums sold, takes some solace from the digital boost, but few Canadian execs are getting carried away just yet.

Canadian Recording Industry Assn. president Graham Henderson credits recent albums from the likes of Jack Johnson, targeted at an adult demographic that continues to purchase albums in physical and digital formats. Johnson's "Sleep Through the Static" (Brushfire/Universal) set sold 7,600 digital copies during its first week, about 18% of its total sales.

"We're delighted the numbers are robust," Henderson says, but warns that the rate of growth for digital tracks has actually slowed, from 94% in January/February 2007 to 58% in the first two months of 2008. "If the pace [of digital



The Canadian biz is enjoying a digital sales boost thanks to recent albums like JACK JOHNSON'S "Sleep Through the Static."

track sales] continues to decelerate and physical sales continue to decline, we'll end up with a very small market."

"I'm still skeptical that what we're seeing is a revolution," says Enrique Soissa, co-founder of Toronto-based indie label Paper Bag Records. "I'm just hoping this increase can be sustained or improved upon to help with the drop in physical sales."

Likewise, Duncan McKie, president of indies body the Canadian Independent Record Production Assn., is reluctant to suggest digital revenue will offset physical losses anytime soon.

"We've found flat areas in terms of sales before," McKie says. "To make a generalization based on two months would be dangerous."

Consequently, the music industry is seeking other compensation for the

overall decline in revenue. During CMW, many delegates, particularly those from the music publishing sector, called for Canada to join recent government-led moves in France and the United Kingdom to compel ISPs to cooperate on combating piracy (Billboard, March 15). Last year the Songwriters Assn. of Canada floated a proposal asking ISPs to impose a \$5 Canadian (\$5.08) monthly fee on broadband accounts to compensate for piracy (Billboard, Jan. 12), and the issue was hotly debated throughout the conference.

But Ken Thompson, director of copyright law for Rogers Communications, one of Canada's largest ISPs, says a "market solution" is far better for consumers than a levy. "I don't think ISPs or those that provide connectivity should be gatekeepers," he says. ●●●

GLOBAL BY WOLFGANG SPAHR

STRAPPED FOR CASH

Income Drop Riles German Publishers

MUNICH—Just 12 months after reporting the highest earnings in its 100-year history, German collecting society GEMA is facing a hefty revenue fall.

Members are calling for action after it became known that GEMA anticipates a €30 million (\$46.8 million) decline in mechanical royalties for 2007 due to falling physical sales. In 2006, revenue from performance and mechanical royalties totaled €874.4 million (\$1.15 billion).

GEMA confirmed the estimated 3.4% fall in February, but will not publish its annual financial report until April 22. CEO Harald Heker admits "a substantial loss in earnings must be expected due to worldwide decreases in the [physical] recordings market."

Labels body Bundesverband Musikindustrie says Germany's recorded-music market fell 3.2% in retail value to €1.65 billion (\$2.6 billion) during 2007, despite a 40% rise in downloads to 35.2 million tracks. It's the 10th consecutive annual decline and, Heker says, "there are [as yet] no real signs of compensation from online sector earnings."

GEMA has 60,000 author/publisher members and distributed €752.7 million (\$993.3 million) in 2006. Members now facing a fall in income suggest the society has been too slow in adapting to the

changing marketplace.

"It is [now] GEMA's task to license new business models as fast as possible," Hamburg-based Roba Publishing CEO Christian Baierle says.

Berlin-based Sony/ATV CEO Patrick Strauch agrees that "earnings from digital rights must finally flow in line with actual use." Strauch also wants "a more efficient, leaner and overall less-costly administration."

GEMA says its administration costs account for 14% of total revenue; in the United Kingdom—Europe's largest music market—the equivalent figure at GEMA's counterpart the MCPS-PRS Alliance was 11% in 2006 (2007 figures are not available). GEMA maintains a staff of more than 1,100 in Munich and Berlin; London-based MCPS-PRS employs 850.

Another Berlin-based publisher, Wintrop Musikverlag CEO Walter Holzbaier, says GEMA "urgently needs faster decision-making processes and radical simplification of its distribution plan."

The German situation is reflected to varying degrees across Europe. In Italy, Universal Music Publishing managing director Claudio Buja estimates mechanical rights royalties declined 15%-20% in 2007. "The dramatic fall in record sales is not being compensated by the increased [digital] revenue," he says.

In Spain, collecting society SGAE says its 2007 mechanical rights income was €65.6 million (\$100.4 million), down 7.3% from 2006. Department of mechanical rights director Juan Palomino blames physical's "unstoppable and systematic fall," plus payment arrears.

While France's SACEM and the United Kingdom's Mechanical Copyright Protection Society have not yet published 2007 figures, they respectively reported mechanical rights income declines for 2006 of 10.2% and 3.8%.

"All collecting societies face identical major challenges," Heker says. "They have to take account of this by working together even more closely."

Alongside a cost-cutting program, Heker is investigating possible synergies with its counterparts in neighboring Austria.

Elsewhere, he notes that GEMA opened a joint New York office in December 2005 with SACEM and SGAE to promote their repertoire stateside. Although declining to give specifics, Heker says that "the project has been successful and will be continued."

And at MIDEM in January 2006, GEMA teamed with EMI Music Publishing and the MCPS-PRS Alliance to establish digital music "one-stop" the Central European Licensing and Administration Service.

Recent CELAS agreements include a Pan-European deal with Omnifone's MusicStation service for EMI's Anglo-American catalog, plus a pact with German online karaoke community TalentRun for all GEMA repertoire.

Heker says GEMA has also improved its digital services, pointing to its recent introduction of simplified online licensing of GEMA repertoire for Web-based radio stations.

Going forward, Heker is determined to push GEMA through its current difficulties. "Only those who change will survive," he says. ●●●

Additional reporting by Tom Ferguson in London, Howell Llewellyn in Madrid and Mark Worden in Milan.

€30M

GEMA's anticipated decline in mechanical royalties for 2007



wmgreen

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- We were hailed by the Natural Resources Defense Council for having “the most progressive set of paper procurement standards of any music company on Earth”
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Creating a sound environment



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BOXSCORE Concert Grosses

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	GROSS/ TICKET PRICE(S)	ARTIST(S) Venue, Date	Attendance Capacity	Promoter
1	\$3,171,083 \$250/\$175/\$140/ \$95	BETTE MIDLER The Colosseum at Caesars Palace, Las Vegas, March 4-5, 7-9	20,915 21,257 five shows four sellouts	Concerts West/AEG Live
2	\$2,398,560 \$180/\$30	WISIN & YANDEL Coliseo de Puerto Rico, Hato Rey, Puerto Rico, March 6-8	37,689 39,357 three shows	No Limit Entertainment
3	\$1,516,718 (\$1497,224 Canadian) \$116.50/\$67.87	BRUCE SPRINGSTEEN & THE E STREET BAND Bell Centre, Montreal, March 2	13,544 15,238	Gillett Entertainment Group, Live Nation
4	\$1,144,734 \$45.50/\$25.50	FOO FIGHTERS, SERJ TANKIAN, AGAINST ME! The Forum, Inglewood, Calif., March 5-6	30,181 two sellouts	Goldenvoice/AEG Live
5	\$876,990 \$65/\$49.75	RASCAL FLATTS, KELLIE PICKLER New Orleans Arena, New Orleans, Feb. 28	14,154 sellout	Live Nation
6	\$864,062 \$66/\$36	LINKIN PARK, COHEED AND CAMBRIA, CHIODOS Staples Center, Los Angeles, March 4	16,232 sellout	Goldenvoice/AEG Live
7	\$823,954 \$97.50/\$40	IRON MAIDEN, LAUREN HARRIS Coliseo de Puerto Rico, Hato Rey, Puerto Rico, March 12	11,548 13,626	PRPC Events
8	\$747,153 \$59.50/\$39.50	IRON MAIDEN, LAUREN HARRIS Izod Center, East Rutherford, N.J., March 14	14,154 sellout	Metropolitan Talent Presents
9	\$711,368 \$65/\$49.75	RASCAL FLATTS, KELLIE PICKLER FedEx Forum, Memphis, Feb. 29	11,228 13,294	Live Nation
10	\$701,169 \$63/\$49	RASCAL FLATTS, KELLIE PICKLER Alltel Arena, North Little Rock, Ark., March 1	11,361 13,301	Live Nation
11	\$678,471 \$65/\$49.75	RASCAL FLATTS, KELLIE PICKLER Amway Arena, Orlando, Fla., Feb. 21	10,808 sellout	Live Nation
12	\$649,350 \$45	311 New Orleans Arena, New Orleans, March 11	14,430 sellout	Beaver Productions
13	\$649,064 \$75.75/\$46.50	KEITH URBAN, CARRIE UNDERWOOD Giant Center, Hershey, Pa., Feb. 14	9,419 sellout	Live Nation
14	\$647,913 \$95/\$45	JUANES Coliseo de Puerto Rico, Hato Rey, Puerto Rico, March 14	8,085 8,801	Gianfi Communications
15	\$645,477 \$65/\$49.75	RASCAL FLATTS, KELLIE PICKLER Veterans Memorial Arena, Jacksonville, Fla., Feb. 22	10,095 sellout	Live Nation
16	\$566,256 \$75/\$49.50	MICHAEL BUBLÉ, NATURALLY 7 U.S. Bank Arena, Cincinnati, March 15	8,721 sellout	Beaver Productions
17	\$556,124 \$49/\$29.75	BRAD PAISLEY, RODNEY ATKINS, CHUCK WICKS Sommet Center, Nashville, Feb. 15	12,270 sellout	Live Nation
18	\$542,223 \$75.50/\$45.50	CHRIS ROCK Fox Theatre, Detroit, Feb. 29- March 1	9,550 two sellouts	Live Nation, Olympia Entertainment
19	\$490,645 \$80/\$40	SIN BANDERA Coliseo de Puerto Rico, Hato Rey, Puerto Rico, March 1	8,872 9,085	Gianfi Communications
20	\$465,620 \$85.75/\$59.75	MIGUEL BOSÉ Cox Arena, San Diego, March 2	6,860 7,194	Live Nation
21	\$434,859 \$75/\$45	MICHAEL BUBLÉ, NATURALLY 7 Freedom Hall Coliseum, Louisville, Ky., March 14	6,800 sellout	Beaver Productions
22	\$412,036 \$124.75/\$54.75/ \$44.75	INTOCABLE Gibson Amphitheatre, Universal City, Calif., Feb. 23-24	8,747 11,938 two shows	Live Nation
23	\$407,874 \$47.50/\$27.50	BRAD PAISLEY, RODNEY ATKINS, CHUCK WICKS FedEx Forum, Memphis, Jan. 31	9,100 10,695	Live Nation
24	\$398,118 \$49.50/\$29.50	JONAS BROTHERS, ROONEY Fox Theatre, Detroit, Feb. 23	9,505 9,653 two shows	Live Nation, Olympia Entertainment
25	\$395,028 \$75/\$45	MICHAEL BUBLÉ, NATURALLY 7 CenturyTel Center, Bossier City, La., Feb. 29	5,706 sellout	Beaver Productions
26	\$391,650 \$75/\$55	JONAS BROTHERS, ROONEY Dodge Arena, Hidalgo, Texas, March 1	5,878 5,903	Live Nation, in-house
27	\$388,215 \$75/\$45	MICHAEL BUBLÉ, NATURALLY 7 Constant Center, Norfolk, Va., March 17	5,826 sellout	Beaver Productions
28	\$382,507 \$74/\$9	MATCHBOX TWENTY, ALANIS MORISSETTE, MUTEMATH Ford Center, Oklahoma City, March 2	7,745 sellout	Live Nation
29	\$379,223 \$43/\$36.50/\$23	FOO FIGHTERS, SERJ TANKIAN, AGAINST ME! Target Center, Minneapolis, Feb. 27	9,418 10,000	Jam Productions
30	\$375,427 \$55/\$35	BILL COSBY Fox Theatre, Atlanta, March 8	7,002 9,332 two shows	Steve Litman Presents
31	\$370,450 \$45/\$30	BRAD PAISLEY, RODNEY ATKINS, CHUCK WICKS Thompson-Boling Arena, Knoxville, Tenn., Feb. 1	9,878 sellout	Live Nation
32	\$365,852 \$45.15/\$20.15	FOO FIGHTERS, SERJ TANKIAN, AGAINST ME! Jobing.com Arena, Glendale, Ariz., March 2	10,951 11,486	Live Nation, in-house
33	\$362,284 \$45/\$29.75	BRAD PAISLEY, RODNEY ATKINS, CHUCK WICKS Wells Fargo Arena, Des Moines, Iowa, Feb. 23	8,289 10,726	Live Nation
34	\$358,816 \$68/\$48	FREESTYLE EXTRAVAGANZA: STEVIE B, SA-FIRE & OTHERS Mohegan Sun Arena, Uncasville, Conn., Feb. 16	7,295 10,000	in-house
35	\$355,761 \$49.50/\$37.50	MATCHBOX TWENTY, ALANIS MORISSETTE, MUTEMATH Qwest Center, Omaha, Neb., Feb. 26	7,742 8,068	Jam Productions

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MGMT performing at a C3/Playboy party during SXSW, is the kind of buzz band increasingly on the radar of brands.

scene," says Koos/AG marketing manager Alissa Friedman, who concedes, "There were a decent amount [of bands] that were not used to being gifted, and they said they'd pass along the word about the product."

Brands like Tigi (maker of Bedhead hair products) and Asics see their payoff from aligning themselves early with artists before they break into the mainstream. For others like Girbaud and Eastsport, the suites offered the chance to launch new campaigns.

"In theory, the folks who are going to wear this stuff are trendsetters and highly visible," MA3 Agency creative director Jason Lannert says.

The suites are typically organized and hosted by the sales and marketing departments of such print magazines as Spin, Blender and Nylon. Lifestyle marketing companies like BMF Media, whose sole purpose is to conceptualize and host these events, have also sprung up recently to capitalize on the trend.

"Advertisers are buying the audience [of the magazine], first and foremost, and then the bands, who they can't get the access to at South by South-

west," Blender publisher Ben Madden says.

AG Denim, which has hosted gifting suites at the Emmy Awards, Golden Globes and Sundance, asserts that at SXSW, musicians were setting fashion trends that celebrities will then adopt. So the company targeted acts that it felt were poised for a breakout year, including MGMT, Robyn and Autolux.

For its suite at the Moonshine Patio Bar and Grill, Eastsport welcomed buzz bands like the Big Sleep and the Ting Tings.

"We were selective and wanted to target artists that do get the press," Friedman says. She adds that several acts, including Augustana, have already expressed interest in "wanting to work with us on upcoming photo shoots and press opportunities they have."

Brands are also aiming for a trickle-down effect: young artist uses product, fans take note and do the same. Say farewell to the traditional costs associated with print and TV airtime.

"The power with one of these young bands having one of our products goes a lot further than any traditional advertising," Eastsport senior VP of marketing and advertising Joseph Janus says. "When it comes from within the music communities, it's like [teens] are discovering it themselves. And when they discover it themselves, there's much more brand loyalty."

The "immediacy" of SXSW also appeals to Janus. "It's so instantaneous with this crowd; they go off to the tours, go off to the buses, and influence the teens," he says.

Ultimately, the suites proved a valuable steppingstone to future opportunities. "It was not our intention to align ourselves with one specific band or have them as spokespeople for the brand," Friedman says of her brand's Austin experience. "We simply wanted to introduce AG to this great new market for us, and start branding ourselves to them." ■■■■

BRANDING BY MICHAEL D. AYERS

CONNECTING POINTS

At SXSW, Mainstream Brands Take Aim At Indie Bands

For the Mariah Careys and Beyoncé's of the world, waltzing through a gifting suite at the Academy Awards or the Sundance Film Festival is

second nature.

But for indie bands at last week's South by Southwest con-fab in Austin, the experience of loading up on clothes and an

array of lifestyle products was a bit more unfamiliar.

Brooklyn electro-rock teen duo Tiny Masters of Today were particularly jazzed about the "suite

MGMT, JEN MALER/RETNA, CARBON SILICON, BILLBOARD.COM

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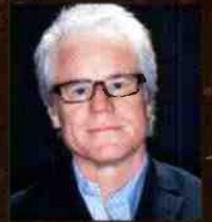
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MUSIC GOES GREEN

From artists remaking their studios to promoters with an eye on changing the world, the (recycled) pages of our second annual Green issue showcase every sector of the music business, blazing trails for concertgoers, music diehards and casual fans alike. The biz may be in the fiscal doldrums, but it remains unparalleled in its ability to inspire progress.

Going green has become top of mind for artists big and small in the past few years, via everything from carbon offsets to philanthropy. Below, Billboard spotlights 10 acts that, through their actions in the past 12 months, are making a major difference with environmental issues and inspiring their peers to do the same.

JACK JOHNSON

"In this new eco-green world, every issue is a green issue," says Jack Johnson, who's taken steps to reflect that reality in his recording and touring choices. At the Los Angeles headquarters of his Brushfire Records—a cozy single-family home on warm-and-fuzzy Larchmont Boulevard—this Live Earth veteran and his business partners recently oversaw construction of a new recording studio insulated with used denim and powered in part by solar panels located on the roof. "It was an investment for sure, which will take a good number of years to get a return on financially," Brush-



JOHNSON'S Brushfire studio is partly powered by solar panels.

fire managing director Josh Nicotra says. "But in terms of environmental impact, the returns are immediate, so we were happy to do it." (Recent bookings at the studio include Neil Halstead, Mason Jennings and Vampire Weekend.)

Johnson, a lifelong surfer who splits his time between homes in Oahu and Santa Barbara, Calif., says that he inherited much of his ecological awareness from his dad, who viewed recycling, reusing and repairing as simple facts of life. Johnson also describes his activism as the natural outgrowth of spending his downtime in two of the world's most gorgeous locations. He will continue giving back to Hawaii with his April 19-20 Kokua Festival, at which he will perform with Dave Matthews. Proceeds benefit the Kokua Hawaii Foundation, a nonprofit organization that supports environmental education in the state's schools and communities. And for his 2008 tour in support of "Sleep Through the Static," Johnson has updated his so-called "EnviroRider," requiring venues to reduce waste and recycle. In addition, the tour's trucks and coaches will run on biodiesel, while catering will emphasize locally grown and organic foods. This guy means business: "You will be required to notify the Jack Johnson organization no later than 60 days prior to the event if there is any possibility of noncompliance with these requirements," the rider reads, before threatening to withhold 5% of payment from venues that fail to produce documentation of cooperation by 10 days after Johnson's concert. Just call him the jolly green giant.

—Mikael Wood



THE GREEN ISSUE

The Billboard Green 10



Pumps loaded with WILLIE NELSON'S BioWillie fuel will be the centerpiece of a new Texas truck stop.



MANÁ, here accepting an award for its green initiatives, is behind an environmental curriculum plan in Mexico.



WILLIE NELSON

Willie Nelson's BioWillie biodiesel fuel, which is already sold in Texas, Oklahoma, Mississippi, Louisiana, California and Tennessee, will add a key location when Willie's Place at Carl's Corner, Texas, opens this summer. The truck stop, built on the site of the first outlet to carry BioWillie, is located just off busy truck route I-35, which runs from the Mexican to the Canadian border. Billed as the biggest green truck stop in the United States, the facility will include 13 islands and 26 pumps, and all fuel sold there will have some percentage of biofuel, ranging from 5% to 85%. The facility will feature two restaurants, a saloon, gift shop, a 750-seat performance hall and an XM Satellite Radio studio. Nelson, who does an XM radio show every Wednesday with legendary trucking DJ Bill Mack, says biodiesel is catching on with truckers. "I talk to all the truckers going up and down the highway, and they tell me they use it, they like it, it's good for the engines and they get good gas mileage," he says. "Truckers have been the ones who have spread the word about biodiesel as much as anybody."

—Ken Tucker

MANÁ

In 1993, Mexican rock quartet Maná released "Vivir Sin Aire," a song that likened not having a loved one to living without air. It was a deliberate parallel that few people got, even when the song became a nationwide hit. "We were already talking about global warming, but no one understood," frontman Fher Olvera says. "Now they understand perfectly." Long before being green was cool, Maná was a tireless advocate for environmental causes through its nonprofit Selva Negra foundation, launched in 1994. Selva Negra's projects range from saving endangered species like the sea turtle to massive reforestation efforts, in tandem with programs that seek to change the way entire communities live and use their land. But the group's most ambitious and potentially far-reaching endeavor is a proposal to make environmental and ethics classes part of the curriculum for all of Mexico's schoolchildren. The project, developed with government officials and Mexico's Universidad Autónoma, was put before Congress last year, and included the development of textbooks and special teacher training. This March, it launched in 5,000 schools with plans to go nationwide by year's end. "This is what's needed to raise a generation that sees things different. That understands that one thing leads to another," Olvera says.

—Leila Cobo

DAVE MATTHEWS BAND

Dave Matthews Band doesn't want to go green alone: It is willing to go green for everyone else, too. The band, through environmental nonprofit Reverb, has calculated the CO₂ emissions from every stop on its upcoming extensive summer tour and has purchased the renewable energy credits through NativeEnergy to make up for the footprint left by each venue, hotel, flight, tour vehicle and even fan travel. But DMB devotees can make their own contributions by signing up to a carpool service online. Tour buses and trucks this summer will run on biodiesel and, backstage, the band plans to feast on local and organic foods on their reusable catering products. The five-piece plans to continue erecting an "eco-village" at each show to inform concertgoers of ways they can help save the environment. Bassist Stephan Lessard also told Billboard recently that the band wants to integrate issues of water conservation into the mix. His interest extends from his contributions to scoring the recent IMAX documentary "Grand Canyon Adventure: River at Risk," which brings to light water economy and ecology in the United States.

—Katie Hasty

'This is what's needed to raise a generation that sees things different.'

—FHER OLVERA, MANÁ

KT TUNSTALL



Last September, KT Tunstall partnered with her record label, Virgin, to create a 100% post-consumer waste recycled and chlorine-free booklet for her sophomore CD, "Drastic Fantastic."

This followed closely on the heels of the Scottish singer/songwriter's July 2007 Live Earth performance, during which she greeted the crowd at New Jersey's Giants Stadium in a T-shirt imploring "Save the Future." Tunstall, who has taken steps to reduce the impact of her own success on the environment since the production of her debut album, told Billboard last year that getting the opportunity to take part in Live Earth "meant so much. I would have been ashamed not to have been part of it, really, because environmental issues are so important to me and that's something I really want to share." 2007 also saw Tunstall beginning work on the greening of her London home, as well as completing a carbon-neutral U.K. tour. Currently Tunstall is planning an environmentally friendly U.S. outing for May. Although details are still being hammered out, it's likely the singer will travel on a biodiesel-fueled tour bus, something she did in 2006 while touring the States.

—Susan Visakowitz

PEARL JAM



Long one of the more green-conscious acts in music, Pearl Jam spent the past year donating to local causes with an environmental slant and further honing the greening of its touring and overall business.

Dovetailing with the more than \$120,000 the band has donated to organizations devoted to climate change and renewable energy since 2005, drummer Matt Cameron played a January benefit for flood victims in Central Washington, while guitarist Stone Gossard, in tandem with Green Seattle Partnerships, planted vegetation in a Seattle park ravaged by English Ivy. Pearl Jam is also poring over ways to make its Seattle-based office/warehouse more environmentally friendly and is already taking steps to reduce the carbon footprint its 2008 concerts will leave. "We like the idea of philanthropy being part of our normal business day. We're not going to make a huge impact on any particular issue, but by being involved in numerous things, the broader network of businesses will have a big impact on what's going on in the world," Gossard says. —Jonathan Cohen



THE GREEN ISSUE

The Billboard Q&A

SERJ TANKIAN

For This Veteran Rocker, Making An Environmental Impact Is A Way Of Life by Cortney Harding

A few days before the fifth anniversary of the Iraq War, Serj Tankian is sitting in an Austin hotel room and ruminating on the costs of the endless battle. But Tankian isn't talking about dead soldiers or civilians; he's talking about the cost to the Middle East's environment, an issue that few people have raised. "The topsoil there has been destroyed," he says, "and who knows what kind of damage all those bombs have caused to the ecosystems in the Middle East?"

Many bands these days are claiming the "green" label, but their concern often starts at the merch table and ends at the recycling bin. Not so for the System of a Down frontman-turned-solo artist, who sees beyond silos and realizes that issues like electoral reform, recognition of the Armenian genocide, poverty and the environment are all related. As the four-day industry party that is South by Southwest rages below him, Tankian is serious but not humorless; clad in jeans and a T-shirt, he fiddles with his iPhone and shows off pictures of his dog before settling in to ponder weightier issues. Later that night, he brings the seething, schmoozing Stubb's crowd to a halt when he plays three haunting acoustic tracks at a show to celebrate the release of the "Body of War" documentary.

For Tankian, preaching about taking action is not enough. Rather than simply paying lip service to green issues, he founded a Web site, skyisover.net, to connect his fans to environmental and social justice organizations. He also fuses the message to his music and the accompanying visuals; the video for "Sky Is Over" shows him literally erasing the sky, a comment on the growing deterioration of the ozone layer.

He also founded a nonprofit, Axis of Justice, with former Rage Against the Machine guitarist Tom Morello. "Serj and Tom are really committed to getting music fans to get involved with local organizations and be active on a grassroots level," AJO media director Jake Sexton says. "Serj is extremely informed about how the way we live our lives impacts others and the need to a change in consciousness."

"The organization has grown and morphed, and we really see the environment as being tied to social justice and human rights causes," Morello says. "We both realize that while people can do things on a person-by-person basis to make the world more green, massive levers need to be thrown to cause any real change."

Tankian is spreading his green message on the road and working with environmental nonprofit Reverb to make sure that his current tour leaves as small a carbon footprint as possible. With the organization, he ensures all the food served backstage is organic and locally grown, that recycling bins are available throughout the venues and that fans can buy energy credits to offset their travel to the show. Still, Tankian recognizes that it's not enough. "This is all great," he says, "but it's not going to stop the destruction. Right now the Earth has a fever, and based on the accelerated rate of population growth, the way we live now is completely unsustainable."

Many artists are becoming more active in promoting green issues, but you seem to be one of the few who actually go a step beyond and connect environmental issues to issues of poverty and war. How do you see the relationships between these causes?

For me, it all stems from the need to promote justice. I called my organization Axis of Justice because I didn't want to focus on only one issue. The connections can be drawn because they are present in so many places; for instance, poor urban neighborhoods have higher asthma rates. When a city wants to build a dump or get rid of radioactive waste, they don't put it in the nice part of town. Even materials that are supposed to be environmentally friendly can be harmful to poor communities. Biodiesel, for example, uses up farmland that could otherwise be used to grow food for starving people.

How did you first get involved in green issues?

I've been a supporter of Greenpeace and the Sierra Club

for years. I have a place in New Zealand, and I was really impressed with a Greenpeace action that took place down there recently. Greenpeace folks boarded a Japanese whaling ship to try to shut it down, and in the midst of the conflict, both ships ran out of fuel. When a rescue ship came, the Greenpeace people tried to disconnect the fuel lines to the whaling ship, even though it meant they'd be stuck as well. It was kind of crazy, but sometimes you have to be ballsy and put yourself out.

Do you ever worry that you are just preaching to the choir and the people who are driving around in Hummers and living in McMansions are just ignoring the message?

I sat next to an oil executive on the flight to Austin, and he started talking to me about how absurd it was that every day when he drives to work, the highways are full but trams and buses are empty. I think people are starting to hear what environmentalists are saying. "An Inconvenient Truth" was a huge wake-up call for a lot of people.

Have you ever been confronted with having to eat costs to be greener? Have you paid extra upfront for organic merch or greener touring? If so, how much?

Absolutely. Awareness always has a built-in economic cost, though in some cases green materials have become more competitive as far as pricing. We pay more for our merch items so that we can be sure that they are made with equitable labor and ecological practices. As far as investments [go], going green means that the return on your investment is less than investing in the corporate world, at least for now. This does not mean that you can't be profitable and conscious. It just means that there is a real-life cost to being more aware; hybrid cars cost more than non-hybrid cars of the same make, for example. It would be great to encourage large industries to reverse this policy. For example, if car companies made hybrids the same price as regular cars, more hybrids would be sold and that would have a positive effect on pollution.

What is the dynamic of those business decisions? Do you see a payoff further down the road or just eat the cost because being good to the planet matters more?

The payoff for those decisions is not somewhere in the future, it's now. I feel better about the way I live now and that's my payoff. I do things because it's the right thing to do now. I don't know what the future brings. In reality, the future never really exists. It's a design of the logical mind.

This is all great, but I'm wondering how you justify being part of an industry that produces so much waste every year. You've sold more than 10 million CDs, and many of those were in plastic containers that had to be shipped to stores.

Basically, we're all hypocrites unless we go out and live off the land. That way of living is a model for me, because I think those people are clued in about climate change and the way we're going to have to alter our lives. I spend a lot of the record talking about the end of civilization, and I don't mean an apocalypse. I think that we are going to have to come to terms with the fact that the way we live now will not exist in 50 years, period.

Along those same lines, you have been touring for this record, and while you have carbon offset programs in place, you are still using a lot of resources and putting a lot of goods out there. How do you reconcile that with your belief system?

Again, I realize I am a hypocrite by going on the road and doing this. I've had an idea for a long time, which might sound a little crazy, but I really want to look into holographic touring. I think we could reduce our need to travel if we could project ourselves into meetings and concerts. We have the technology, and we're not using it right now.

For instance, I have a studio next to my house and a live performance room in the studio. I could broadcast a show in real time and could interact with the audience as if we were in the same room. After all, it's not like the audience can touch me, anyway [laughs]. It would open up a whole new world for touring—shows wouldn't have to be limited to bars or clubs. There would be no travel costs, so bands with very little money could play shows, and tickets would cost less.

Well, even though that is still in the future, at least bands right now are starting to become more conscious. Do you worry, though, that being green might just be another trend for musicians and will be forgotten in a few years? After all, how many people do you hear still talking about Tibet?

I'm not a big trend follower, so I don't know if this is just another blip. I think that with the ice caps melting and everything changing, bands and everyone else on the planet won't have much of a choice about becoming green.

I look at a place like New Zealand, which is ecologically one of the most progressive places on earth. People down there are unconsciously conscious—they don't get self-congratulatory when they recycle, they just do it as a way of life. I think we need more education to get us to that place.

While bands are also becoming greener, they seem to be less interested in other issues, like electoral politics. Would you agree with that?

I think a lot of bands are coming out for this election, many more than the previous few. Howard Dean had some good support and momentum in 2004, but it collapsed quickly. I'm an Obama fan, but I have to say I was disappointed when I found out he wanted to expand the defense budget. Still, he has done a good job getting younger people invested in the process and teaching them about the way party politics work.

You just performed at a concert for the anti-war movie "Body of War" and have a song on the soundtrack. What other musical plans do you have for the near future?

I'm going to continue touring behind the new record, and I'm also working on some music for film. I might be working on a score for a theatrical production, too. My next record will be a jazz orchestral record; I want it to have a whole different vibe than the last one. I want to be able to play Carnegie Hall with the new one. I'm planning on releasing it in 2009. I never studied music; I ran a software company before I did any of this. I've been lucky that I've done so well and been able to make the music I want to make.

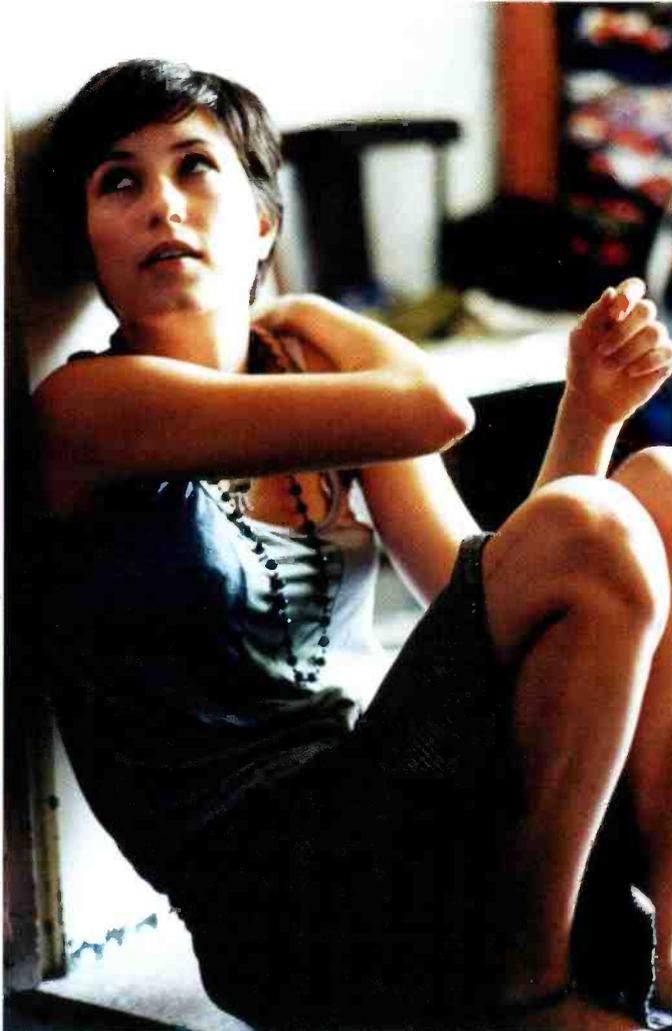
You've used your position as a popular musician to spread the word about a number of causes. Have you gotten any backlash or flack from your fans?

I wrote an essay called "Understanding Oil" after 9-11 that led to me being called a traitor and stations dropping our songs. The sad thing is, now that the war has been on for five years, people are coming up to me and telling me I was right.

.biz For a full transcript of this interview, go to billboard.biz/green.



Radiohead's THOM YORKE, with European Environment Commissioner STAVROS DIMAS, spoke at a recent environmental conference in Brussels.



RADIOHEAD

Radiohead's most meaningful environmental contribution last year might've been something it didn't do: release "In Rainbows" in a conventional manner. Though hard figures are practically impossible to come by, delivering the album as a price-optional digital download two months before putting a physical product in stores no doubt prevented the manufacture (and eventual disposal) of tens of thousands of CDs. And the band's unwillingness to travel kept tens of thousands of miles' worth of airplane exhaust out of the atmosphere. "What they won't do—and haven't done for a while—is fly around the world and do promotion," says Bryce Edge, one of the band's managers. "Thom [Yorke] just won't do that." When they do leave home, Yorke and his bandmates take steps to offset their impact. They've partnered with Best Foot Forward, an Oxford-based consulting firm dedicated to helping organizations reduce their carbon footprints. BFF recently analyzed two Radiohead tours to find out which sort of show makes a bigger ecological impact: large ones held on the outskirts of cities or smaller ones held in urban areas. The goal? No fake plastic trees. —MW

'I want to try and make my career as environmentally friendly as possible and influence other people along the way.'

—MISSY HIGGINS

MISSY HIGGINS

No stranger to keeping things eco-friendly while on tour, Australian singer/songwriter Missy Higgins is looking to further her green efforts on her current U.S. jaunt. Leading up to the Feb. 26 release of her latest album, "On a Clear Night," Higgins spent two weeks traveling across the country in a hybrid Prius and posted Web documentaries of her stops at various forward-thinking locations, such as the National Center for Atmospheric Research in Boulder, Colo., and the Mountain View Montessori School, a green elementary school in Reno, Nev. "It was very inspirational; such great life lessons to be learning at that age," she says. While the current leg of her tour is kept carbon-neutral by offsetting CO₂ emissions with buying wind power credits, her upcoming run in May alongside Brett Dennen and Mason Jennings will be powered by biodiesel-fueled buses. Clif Bar's GreenNotes program will aid in greening their touring initiatives, and among the things Higgins plans to implement is allowing fans the option to offset their ticket purchases, which the singer has done for previous Australian gigs. "I try to do everything I can without quitting altogether," she says. "I want to try and make my career as environmentally friendly as possible and try and influence other people along the way." —Jill Menze

THE ROOTS

Musicians have been known to scrawl their names on just about anything fans shove in their faces, but the Roots have taken autographing to a new level: At this year's edition of their annual pre-Grammy Awards all-star jam session (dubbed the Green Carpet Bash), the Philadelphia-based hip-hop crew gave away signed compost bins in an effort to promote the practice. Devoted animal lovers, the band members have also worked frequently with PETA, most recently on the "Stop the Violence: Go Veg!" campaign. And their activism has caught on among Roots fans. Check out Okayplayer.com, an online community led in part by drummer Ahmir "Questlove" Thompson, where recent discussion-board topics included "Should horticulture replace agriculture?" and "Anyone know any recipes that are rich in vitamin B17?" —MW

Pete Seeger clearly hoped to open a few eyes about how polluted the Hudson River had become when he released "My Dirty Stream" in 1966, but little did he know he'd be helping spawn a movement in environmentally conscious songwriting that's now in its third wave.

Recent years have seen the beginning of a watershed moment, as such acts as Arcade Fire and Jack Johnson are not only championing the environment but also writing songs about it. And artists across the timeline agree that there is no issue more universally important.

"It comes down to the simple fact that we all live on the same planet," Pearl Jam guitarist Stone Gossard says. "There's always a liberal or conservative view of any particular issue. It's really about how you frame it and navigate it."

THE AGE OF AQUARIUS

Seeger, now 88 and still an activist, figures into any discussion of the grass roots of environmental concern in music. "I was an early nature nut," he says. "When I got to prep school in my teens, [I] started reading Thoreau and took him as my guidance." As part of his efforts to preserve New York's Hudson River, he released "My Dirty Stream (The Hudson River Song)" as the focal point of an entire album of green songs in 1966. By 1969, he had formed anti-pollution organization Clearwater and was sailing the river in a sloop of the same name, pulling over for concerts to raise awareness of the issue.

"Part of a folk singer's role is to go out and write songs about topical issues," says the Byrds' Roger McGuinn, who cites Seeger as a friend and continual influence. The Byrds' 1970 song "Hungry Planet" talks about "people . . . poisoning my oxygen, digging into my skin; taking more out of my good earth than they'll ever put back in." Like Seeger, "the environment has long been one of my concerns," McGuinn says. He released a song called "The Trees Are Gone" in 1991 when the second generation of earth-conscious artists were at the fore, and is currently an advocate of solar power. He was glad to see the issue come up in R.E.M.'s music at the time, and "Generation Y is there now."

The turbulent, fertile late-'60s/early-'70s moment is best represented by such classics as Marvin Gaye's 1971 "Mercy Mercy Me (The Ecology)," Joni Mitchell's "Big Yellow Taxi" and Neil Young's "After the Gold Rush," which had a major impact on the songwriters of tomorrow.

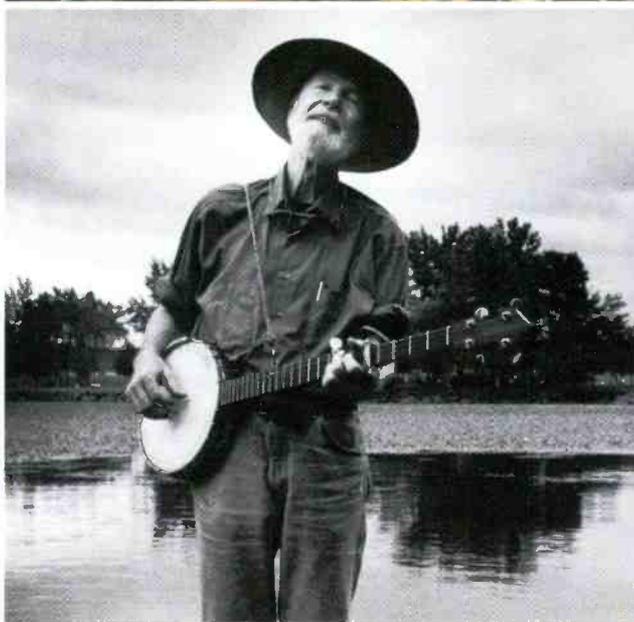
"Certainly Neil Young is enormous," Pearl Jam's Gossard says of artists who have influenced singer Eddie Vedder and the group in general to incorporate green issues into their music. "All of our favorite artists sing about how the personal and the political blend in the world to some degree. It's such an important way for people to create art but also have an impact on the planet at large; by telling stories about the realities some people don't necessarily hear about or see."

SELL THE SKY

Between R.E.M.'s litany of global ills on 1987's "It's the End of the World as We Know It" ("slash and burn return"), Talking Heads' wry 1988 song "Nothing but Flowers" and the B-52s' 1990 track "Channel Z" ("market crash! polar shift!"), several bands during the second Reagan term and the Bush Sr. years blended the political and the personal into their environmental storytelling.

"In the '80s, I was starting to write about political topics and the environment was one of the things that really needed to be addressed and discussed," R.E.M. frontman Michael Stipe says. "I think a lot of that had to do with basically recognizing that the Reagan administration may well turn into the Bush administration."

Stipe cites a science class in the early '70s for helping spark his lifelong attention to the issue, but says 10,000 Maniacs singer Natalie Merchant was "a huge influence on [me] on how socially relevant topics, in the hands of a good writer, can go hand in hand with music and writing lyrics."



JONI MITCHELL, top, and PETE SEEGER, left, were among the inspirations for later acts like R.E.M. to talk about the environment in their music.

THE GREEN ISSUE

A Movement Continues

Three Generations Of Artists, Audiences And An Environmental Message By Jessica Letkemann

But listeners still weren't quite sure what to make of the message, as evidenced by a 1991 Earth Day show in Boston featuring Jackson Browne, Queen Latifah and Bruce Hornsby, among others. The crowd of 37,000-plus cheered the musicians, but loudly jeered the political speakers, among them Jesse Jackson and Sen. John Kerry.

"They're booing the speakers and applauding the musicians," Indigo Girls' Amy Ray told *Billboard* in 1991. "But many of us have the same views and the same message."

NO CARS GO

As this first decade of the millennium draws to a close, the political nature of the crisis has become far more accepted. Indeed, Al Gore's environmental documentary "An Inconvenient Truth" enjoyed nonpartisan support, and spawned a best song Academy Award for its closing track, Melissa Etheridge's "I Need to Wake Up."

Now, Arcade Fire and Jack Johnson are among the current crop of acts writing to fit the times. "No Cars Go," from the former's 2007 album "Neon Bible," says, "We know a place where no planes go. We know a place where no ships go. No cars go" and then "Let's go!"

Just as Seeger wrote a ditty called "Garbage" and sang it on

a "Sesame Street" album with Oscar the Grouch in 1974, Johnson put his voice and acoustic guitar to use in a children's song. "The Three Rs (Reduce, Reuse, Recycle)" appeared on the 2005 soundtrack to "Curious George."

Guster guitarist Adam Gardner, whose company Reverb oversees the greening of major tours, says Johnson "is truly combining [it all into] an environmental campaign . . . It's an environmental campaign simultaneous with a Jack Johnson rock tour. That's just who he is."

But is it an issue for blue state bands? Red state bands? "It has to be nonpartisan. I think we need to be green states; I'm pushing for that," McGuinn says. He believes music "is becoming like a little plant coming through the crack in the sidewalk now; the green things are breaking through the cracks. I would love to see it get greener and less paved over, like the Joni Mitchell song."

"It may be the rising of the oceans [that is] the wake-up call the whole human race needs," Seeger says. "The harder you bounce a ball down on the sidewalk, the higher it bounces. Whether a Republican or a Democrat gets in, I think some of the best things are going to happen in the next few years." ♦♦♦

Additional reporting by Jonathan Cohen and Gary Graff.

.biz For a full Q&A with Roger McGuinn, visit billboard.biz/green.

Meaningful Merch

Eco-Friendly Gear Is Appealing, But Expensive By Cortney Harding

When it comes time to hit up the merch table at some concerts, you might think you've stumbled into an Earth Day rally.

One such table at a John Mayer show, for instance, features organic cotton and bamboo T-shirts, posters printed on recycled paper and carbon-offset certificates that help fund green energy firms. The greening of the merch biz has entered the indie world, too—labels like Kindercore are selling American Apparel organic T-shirts and eco-friendly reusable tote bags.

Green merch is nothing new; according to Music Matters director Michael Martin, a series of Earth Day concerts he worked on in the early '90s featured green shirts provided by now-defunct organic clothing company O-Wear. Martin says the difference between then and now is that "more nonpolitical bands are starting to get into the game. It's not just the big green players anymore."

"Selling organic shirts and posters helps a band build their image as being socially responsible," says Ron Katz, who founded Organic Apparel, a screen-printing shop in Denver. "It's definitely a way for them to build their brand, but I also think most of them really do care about the issues and they aren't just pretending." The trend has also been good for Katz's bottom line: "We grew 40% from February 2007 to February 2008," he says.

Katz pins his growth on the new crowd he's able to attract by offering green options. He had a nonorganic business before he founded Organic Apparel, and when he made the switch, he says, "I lost almost all of my former customers. But now I have a great new base—the kids play in bands and make art, and they're smart and stylish and informed."

Part of the reason for the growing interest is that more consumers are becoming aware of the impact of traditional cotton on the environment. "Cotton is one of the most toxic conventional crops," Organic Consumers Alliance national director Ronnie Cummins says. "It uses a huge amount of pesticides that hurt farm workers and communities and impact public health. If bands made the switch and communicated their values to their fans, I think more people would switch to buying organic cotton and bamboo."

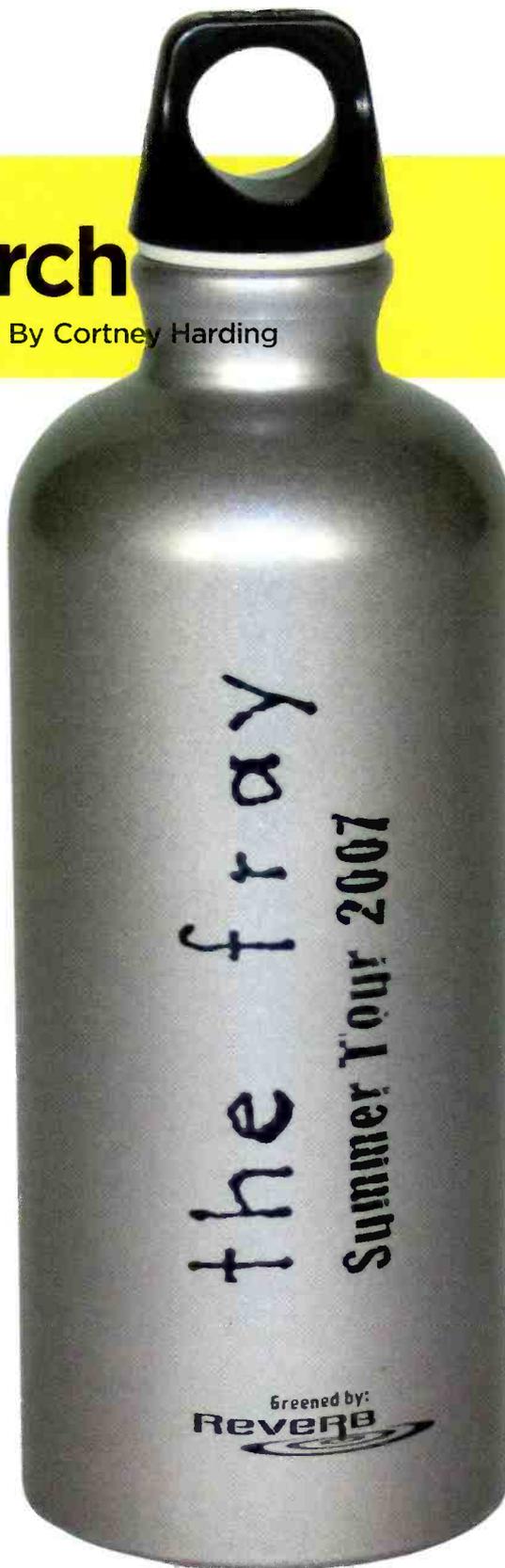
But even as green merch begins to pop up with more frequency, there are still a number of bands that find themselves shut out of the revolution due to the higher cost of environmentally responsible goods.

"Green merch is really an image generator," says Aaron Rosen, director of business development at Toronto's Kill the 8 Merch Co. "We do green merch here, but the price point is much higher. If you're someone like Ben Harper or Jack Johnson, with a green rep and huge crowds, you can do it. But for other bands, it just makes more sense to get Hanes Ts."

"I do consulting work for a green company, and yet I don't do green merch," San Francisco psychedelic folk musician

Nathan Moomaw says. "I just can't afford it—some organic T-shirts cost twice as much to manufacture as regular ones."

Kindercore co-founder Dan Geller says, "We use the green American Apparel shirts, and they are very expensive. We find that shirts can be sold for a good markup and that people are willing to pay the extra dollar for a green shirt. But I do understand that a lot of indie bands are struggling anyway, and green merch is one of the last things they worry about." ...



SHOPPING SPREE

STAINLESS STEEL BOTTLES

The Fray loved the Sigg reusable stainless steel water bottles it used to replace bottled water backstage so much that it partnered with the company to produce a line for fans. The silver-and-black bottle sold for \$20 and featured a promotion for environmental organization Reverb along with the band's logo.

ECOBAGS

Singer/songwriter Vienna Teng had her name and logo screened on the large bags, which can be used to carry groceries or as bookbags. "They were so popular that we sold out of them and had to reorder more," Teng's manager Amy Cox says. "We sold them for \$20 and people loved them. We made our money back and then some."

PREWORN SHIRTS

Broke punk bands have been doing this

for years. Buying a pile of \$1 T-shirts from Goodwill and screenprinting their names over faded logos saves money and guarantees one-of-a-kind items. For acts that are priced out of the organic cotton and bamboo lines, this is a way to keep their merch from making too much of a negative environmental impact.

ORGANIC COTTON T-SHIRTS

A number of bands, including indie rockers like Cloud Cult and Andrew Bird, have begun selling shirts made out of this environmentally friendly material. "The fans loved it and bought them, even though they were priced up to \$5 more than the other shirts," Andrew Bird's manager Andrea Troolin says. "The fans would request them not by saying they wanted a certain color or design, but by asking for 'the organic shirt.'"

CANVAS PATCHES

A DIY and green alternative to stickers, they've been used mostly by punk bands like Hot Water Music, Moss Icon, Still Life and His Hero Is Gone. "The patches worked really well for them, and they have great staying power," says Erin Abbott, who has sold merch for several bands. "I still have a huge collection of patches from the '90s." —CH



Left: Fray-branded Sigg water bottles gave fans a reusable option for \$20 a pop; Above: Singer/songwriter VIENNA TENG and her line of eco-friendly bags and shirts (top and middle).

KNOWING YOUR GEAR

SHIRTING THE ISSUE

According to the Organic Consumers Alliance, shirts should be sweatshop-free and made of organic cotton or bamboo, with a guarantee that pesticides weren't used during the growing process. Big companies like American Apparel and Patagonia sell shirts that meet these guidelines. Printing should be done with water-based ink—screenprinting shops like CONTEMPPL8 (CONTEMPPL8.net) and Organic Apparel (organicapparel.us) both use it.

NOW YOU'RE INKING

Craig Minowa, who works for the OCA in addition to fronting Cloud Cult, says posters and printed materials should be printed with soy ink on 100% post-consumer recycled paper. Greenprinter.com offers a variety of rates and options.

A LITTLE HELP FROM YOUR FRIENDS

There are many potential do-gooders ready to accept donations from green-friendly bands. Guidestar.org provides a starting point in the form of a list of IRS-recognized charitable or-

ganizations. Among others, the Dave Matthews Band has sold green energy credits through Native Energy (nativeenergy.com).

STICK IT OUT

If green stickers and green buttons exist, none of the sources Billboard spoke to for this story had ever come across them. According to Minowa, stickers are printed on PVC paper, which has been shown to release cancer-causing dioxins during manufacturing. And while the images in buttons can be printed on recycled paper, the back is made of tin or aluminum. —CH

Instruments Of Change

Greenpeace And Guitar Companies Unite To Save The Forests By Ayala Ben-Yehuda

Sustaining the supply of natural materials isn't a new idea in the musical instrument industry, which depends on old-growth wood to achieve the best tonal quality.

"The paradox is that musicians as a group tend to be pretty progressive and ecologically savvy and concerned—until it comes down to their guitar," C.F. Martin & Co. head of artist and public relations Dick Boak says. "They don't want to take the chance that they won't have the absolute best tone. It requires a little bit of education and it requires them to see the product."

Some of the most sought-after woods come from trees that can take hundreds of years to develop their acoustic characteristics. So through the years, instrument companies have developed everything from clarinets that can be ground up and recycled into new ones to Martin acoustic guitars and Gibson Les Pauls sourced from responsibly managed forests.

But a collective effort by Martin, Gibson, Fender, Taylor, Yamaha and others to preserve their supply of old-growth wood from clear-cutting—in which all trees within a designated area are removed—is beginning to bear fruit.

The industry heavyweights have partnered with Greenpeace on its Music Wood campaign, with an initial focus on Sitka spruce, a key material in guitar and piano soundboards.

After meeting with Greenpeace and the instrument makers last summer, Sitka spruce supplier Sealaska agreed to a preliminary audit of its logging practices. A full assessment by third parties accredited by the Forest Stewardship Council is set to take place this summer, and if Sealaska decides to implement their recommended reforms and apply for full FSC certification, it will be on the road to more selective logging and consideration of surrounding habitats before it cuts.

Greenpeace started Music Wood after it traced clear-cutting of Alaskan spruce to a variety of industries, particularly home construction in Japan. "Instrument-making is a very small percentage of the problem," Greenpeace forest campaign director Scott Paul says. But the companies' leadership on the issue "can have really significant implications on the ground," since Music Wood supporters "are arguably the highest-end and highest-profile consumers of any [tree] species coming from this forest."

Paul says Sealaska's own numbers showed that, without significant changes, "they would be out of their old-growth within 15 years," and credits the company with showing "a lot of leadership and a lot of willingness to explore" sustainability solutions.

Boak puts the level of threat to old-growth woods

like this: "If 1 is totally plentiful and 10 is completely unavailable, I think spruce is a 6, and I'd put mahogany at 7.5 and ebony at 8." Demand from China and political pressure within certain countries to restrict rare-wood exports after decades of mismanagement means "the price will go up and they will become rarer and rarer."

Natural Resources Defense Council senior resource specialist Debbie Hammel says that just a fraction—less than 5% by some estimates—of the continental United States' old-growth forest is still standing, forcing buyers of that wood to look to other regions and countries such as Russia.

"We do believe that marketplace demand has a lot of potential for directing the market in a more sustainable direction," Hammel says.

Still, instrument makers say it isn't widespread consumer demand for green instruments that's been driving their eco-friendly measures.

Martin's Boak says the company required all 750 authorized Martin dealers to stock its sustainable wood acoustic guitars after it found some dealers unwilling to take a risk on them.

Thirty percent of Martin's total manufactured units are made of high-pressure laminate, a material made of eucalyptus and fast-growing domestic woods. Yamaha

once manufactured a popular snare drum and guitar made out of bamboo, which replenishes itself quickly. But the company that supplied the bamboo parts went out of business, Yamaha Drums product manager Jim Haler says.

Still, Boston-based First Act, which built an environmentally friendly electric guitar for Guster's Adam Gardner, is rolling out its Bambusa line of electrics to instrument stores this year. The \$399 guitar, currently available via firstact.com and at the company's retail store in Boston, is made of bamboo and covered with a water-based finish, rather than traditional polyurethane.

Rather than a reaction to diminishing wood supply, First Act marketing VP Jeff Walker says that "this is more of a charge led by our head of product development for guitars who was seeking alternative ways to come out with an exciting new product." ...



A DIFFERENT DRUM

The Yamaha Steve Jordan Signature Snare is made of maple that gets replanted, water-soluble glue and minimal finish, to reduce use of polluting chemicals.

A GUITAR TO PICK

First Act Custom "Green" Guitar, created especially for Guster guitarist/vocalist Adam Gardner.

HARDWARE

Made from recycled and salvaged parts, such as salvaged Bigsby tailpieces, as well as pickup rings, tuners and pots (where the knob goes into the guitar). Some parts were bought used from vendors and others were repurposed from guitars that were damaged in shipping.

BINDING

Instead of plastic or fiberglass, the mahogany is bound in ebony and bloodwood on the top and back rims.

FINISH/PAINT

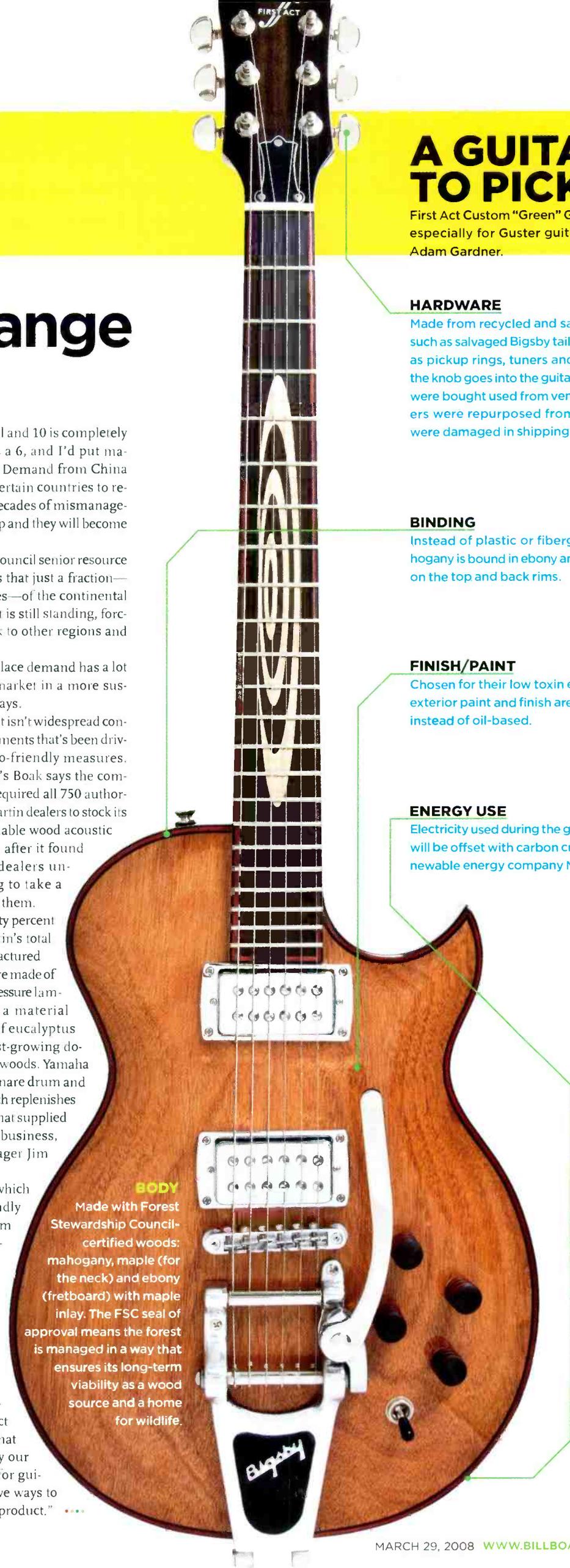
Chosen for their low toxin emissions, the exterior paint and finish are water-based instead of oil-based.

ENERGY USE

Electricity used during the guitar's lifetime will be offset with carbon credits from renewable energy company Native Energy.

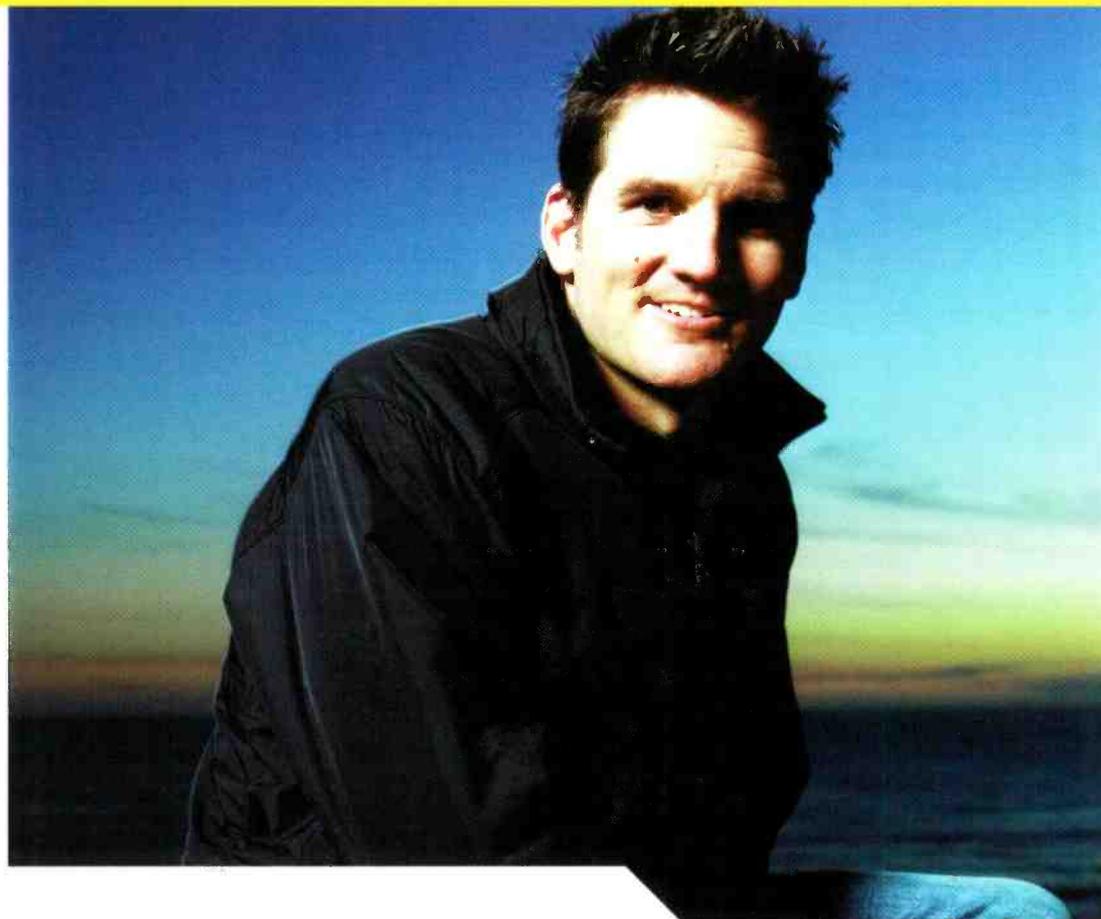
BODY

Made with Forest Stewardship Council-certified woods: mahogany, maple (for the neck) and ebony (fretboard) with maple inlay. The FSC seal of approval means the forest is managed in a way that ensures its long-term viability as a wood source and a home for wildlife.



The Billboard Q&A

His Nonprofit's Mission: Greening The Tour Industry And Spreading The Biodiesel Gospel To Fans—And Congress
By Mitchell Peters



ADAM GARDNER

REVERB
CO-FOUNDER,
GUSTER
GUITARIST/
VOCALIST

Adam Gardner has come a long way since nicknaming his band's tour bus "the Earth Eater." Last October, the Guster guitarist/vocalist, who also co-founded environmental nonprofit Reverb, traveled from his home in Portland, Maine, to Capitol Hill to testify in front of Congress about the benefits of biofuel to the music industry. "I've never been more nervous in my life," Gardner recalls. But after wiping the sweat from his brow, he successfully relayed his Earth-friendly message to curious politicians in Washington, D.C. "I basically said, 'We'd love for Reverb to be out of business, as far as coordinating biodiesel for tours,'" he says. "[Artists] should be able to pull up to any ol' truck stop and get it. It shouldn't be something we have to find for tours."

Since co-founding Reverb in 2004, Gardner, who runs the nonprofit with his wife, environmentalist Lauren Sullivan, has helped green more than 50 tours, reduce 30,000 tons of carbon dioxide, distribute approximately 250,000 gallons of biodiesel and spread the Earth-conscious message to 4.5 million music fans. And his efforts won't stop there.

"The environment is on the forefront of everybody's mind right now," Gardner says. "Our job is to keep it there until it's no longer a problem." Having already greened tours for such acts as the Dave Matthews Band, Jack Johnson, Linkin Park, Maroon 5, Barenaked Ladies and John Mayer, among many others, Gardner says interest continues to rise among artists and fans who are interested in helping Mother Earth. With a baby on the way and a new Guster album in the works, Gardner found time to speak with Billboard about the benefits of biodiesel, educating concertgoers and affordable ways to green a tour.

How did your invitation come about to speak in front of Congress about the benefits of biofuel?

They wanted to hear my perspective as somebody who uses biodiesel and also travels around talking about the challenges in finding it. They were very interested in what Generation Y thinks about biodiesel. So I was able to show all of the stats in how many fans participate on these tours. Originally, I think they were like, "Oh, my God. Here comes some other pseudo-celebrity who wants to show their support." But they learned that my head is really in this and I'm not just here to raise a flag.

One of Reverb's main focuses is outreach to fans via eco-villages at concerts. What progress has been made on that front?

Fans have a huge impact on a tour. Eighty-five percent of a carbon footprint [at a concert] is from fans driving to and from it. We have volunteers going out there and they let fans know to check out all of the stuff that's happening in the eco-village and to talk to the local nonprofit groups. We also encourage them to carpool and offset their drive to and from the show. We receive donations for carbon off-

sets from fans at the shows. On the Dave Matthews Band's tour last summer, over 1.2 million miles of driving were neutralized by the fans.

You've been playing in Guster for 16 years. When was the turning point to consciously reduce the negative environmental impact of your touring?

Before I started thinking about environmental stuff, I remember hearing about Neil Young traveling around the country on biodiesel. That was the first time I heard about biodiesel. Of course, I assumed that biodiesel was only for superstars, because it would be too expensive and too hard to figure out. But after Reverb formed, and we sent out bands like Guster, who are not superstars, we showed that if you have a bus, you can do this.

Some say biodiesel isn't as great as everyone may think. What are your thoughts?

There are some recent question marks about biodiesel, but the biodiesel we seek out isn't being imported from the rainforest of Latin America. It's made here in the States. It's domestically produced fuel that not only decreases our de-

pendence on foreign oil, which obviously has political implications, but also is a more environmentally friendly fuel that has way less emissions than petroleum.

There are a number of feedstocks for biodiesel. A lot of it in this country is made from soybeans. But some places—like a biodiesel plant that's about to go into business here in Portland, Maine—collect wasted vegetable oil from restaurants that would otherwise be thrown away. So that's really eco-friendly. Even when you consider soybeans, a recent study from the Department of Energy shows that there's a 74% reduction in carbon dioxide emissions from using biodiesel. That takes into account the growing of the soybeans. It's pretty significant.

Using biodiesel can sometimes cost more than petroleum-based diesel. How are artists paying for it?

We lay it all out for them. There are a lot of ways it can be paid for. Bonnie Raitt, for example, auctions off 10 seats in the fourth row [of concerts] to go toward green expenses. Sometimes it goes toward the charity of her choice. Serj Tankian is doing ticket auctions. He also added something called an eco-fund, where 50 cents of every ticket will be put toward the greening of his tour. The Fray also donated 50 cents of their ticket [sales]. And if you sell enough tickets, you can end up doing more than just covering your green costs.

There's a band called Stars, which is a cool band from Montreal with members of Broken Social Scene. Somebody from Stars called, saying, "We'd love to have a tour, but we don't know how to pay for it." So we have a program called the Green Grants Mentoring Program, where if there's overage from another band's tour, we can then put that toward bands that want to tour green on a smaller level. It's musicians helping each other, which is really cool.

Have you worked with bands that have taken a DIY approach to greening a tour?

Hot Buttered Rum converted the diesel engine of their van to run on straight vegetable oil, so they go around getting a bunch of grease from restaurants that would normally be thrown away. They basically go dumpster-diving in various Chinese restaurants around the country and fill up their van. The gas mileage is the same as diesel. For smaller bands, that's a really good way. Another band, Oakhurst, bought an old Greyhound bus and converted it to run on grease. There's a bit of an upfront investment to do the conversion but once it's done you have free fuel. But for bigger bands, they don't own their buses or trucks, so they can't make the modifications to them.

Where is the music business lacking in greening efforts?

The things lacking most are knowledge and help. And that's the void Reverb is trying to fill. A lot of people think it's too hard or too expensive. For example, we've done some work with Warner Music Group. We have them looking at energy efficiency in their headquarters in New York City. They're going to save money by taking a closer at their energy and water usage. It's just a matter of getting the information out there and having people facilitate it.

Are greening efforts in the music business a trend, or do you expect environmental awareness to continue?

It's not a trend. It's something that has been building momentum for a long time. And now that we're seeing the actual effects, more and more people are becoming aware and want to take action. So we're just trying to help people, whether they're in a band or a fan of the band. It starts with the artist and reverberates out to their fan base. •••

biz For a full transcript of this interview, go to billboard.biz/green.

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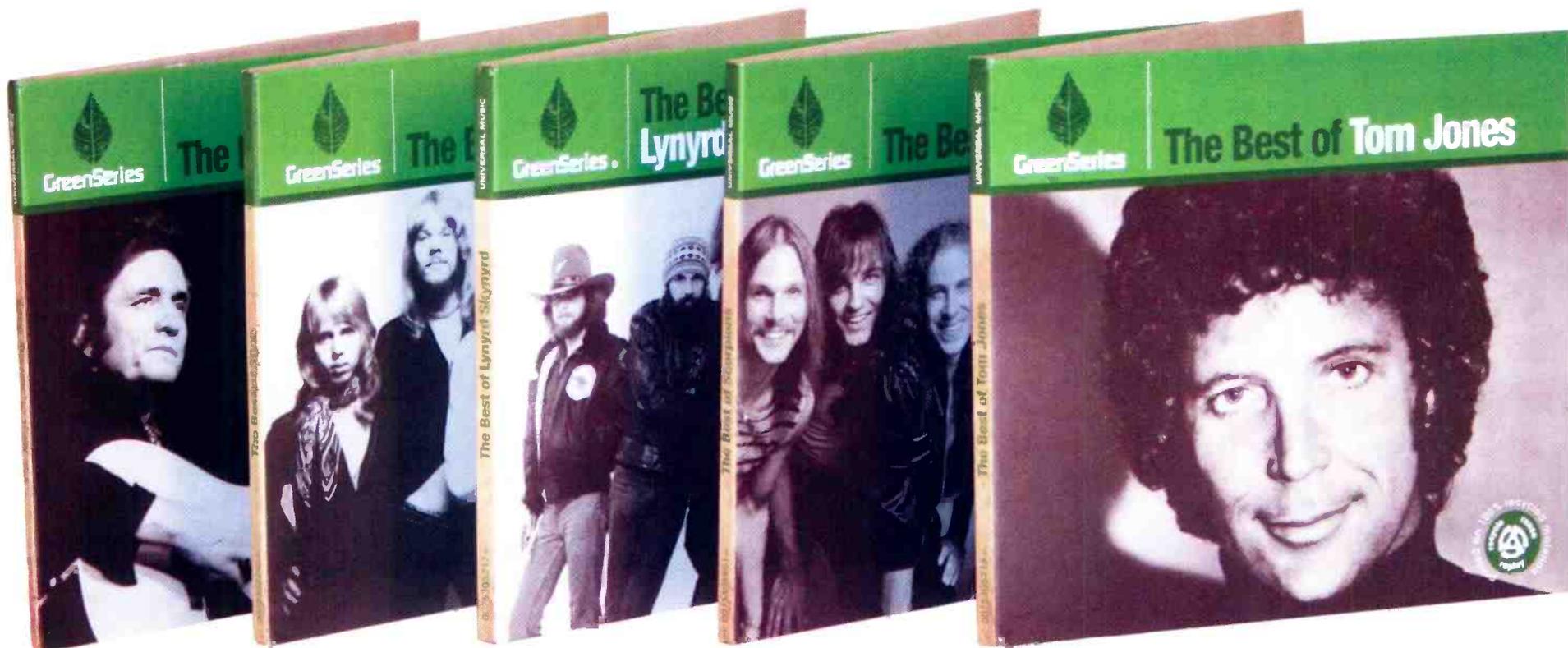


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THE GREEN ISSUE

Paper Or Plastic

Jewelboxes Lose Their Luster By Ed Christman

The music industry's year-old journey to find environmentally friendly packaging to replace the unrecyclable jewelbox is still being slowed by the problem of achieving that goal in a cost-effective manner—but some answers finally may be coming into sight.

The journey began at last year's NARM convention, when music retailers and suppliers acknowledged that environmentally friendly packaging should be embraced before consumers start forcing the issue on the industry, and formed a committee to try and establish green packaging standards. Indeed, a consumer survey released in early March conducted by NPD Group on behalf of NARM identified such packaging as the No. 3 desired trait for physical music products.

The challenge, according to Entertainment Distribution Co. customer operations director Rod Streeper, is to develop a cheap, high-quality package with a quick manufacturing turnaround that holds up to the consumer's packaging expectations, in an environment where people are trying to cut costs and where the CD market is declining. "That is quite a balancing act," Streeper says.

There are even those who doubt that the polystyrene-based jewelbox will soon be history. While executives at all four majors say their goal is to finally be rid of the jewelbox, a top executive at one of those majors says it would be too expensive to move to alternative packaging. Instead, that executive argues that the industry should just let the ongoing conversion to digital reduce, if not eliminate, the problem of the non-green jewelbox.

Nevertheless, Warner Music Group is forging ahead looking for a replacement. Chairman Edgar Bronfman Jr. "has expressed a strong desire to switch out of plastic," WEA executive VP/COO Mike Jbara says.

In February 2007, WMG switched to using 30% post-consumer recyclable paper for all of the booklets and tray cards in its CD jewelboxes. That swap alone saves nearly 4.7 tons of wood per year, the company estimates.

But beyond that, the company has "undertaken an analysis to estimate the cost impact of the elimination of the polystyrene jewelcase and replace it by an all-paperboard equivalent," Jbara says. He adds that WMG will make a decision on packaging sometime this year.

Likewise, the same types of discussions are occurring at

Universal Music Group, where three prototype packages are being circulated among the company's labels to see if a consensus can be achieved, according to Universal Music Group Distribution president/CEO Jim Urie. Once a package is chosen, UMG will work with its vendors to allow for the automated insertion of a disc into the package.

In the meantime, UMG's Universal Music Enterprises (UME) has issued its "Millennium" series in Eco-Pak packages made of not only recyclable paper, but with recyclable paper-foam trays. Next month the Eco-Pak will be upgraded and the tray replaced by a cardboard one. But up until now, "more than 10 million of these nearly carbon-neutral packages have now been manufactured," the company said in a statement. "Since they utilize eco-friendly materials, it is estimated that the division reduced its carbon footprint by 2,400 tons."

In Canada, UMG has initiated its "Green Series," which places CDs in mini-vinyl album gatefold covers made of recyclable paper.

Sony BMG didn't make any of its executives available to discuss the issue. In a statement, the company said it "has issued numerous releases in plastic-free, eco-friendly packages, many of which use recycled materials. Upcoming efforts in the United States involve more than 50 titles in various eco-friendly packages, including . . . DBS Discbox slider packs, BioD packs and softpacks, slated for the spring of 2008."

In Canada, Sony BMG's operations have adopted a European packing format: the ECO-Slipcase, which is simply a CD within a biodegradable card wallet without a booklet or a traditional case. So far, 40 of the company's best-selling titles have been issued in this packaging, with another 12 slated for release in March. In the United Kingdom, Sony BMG recently released 22 classic titles in eco-friendly wrapping.

Like WMG, Capitol Music Group has been using 30% post-consumer recyclable paper in all of its CD packaging since January. Moreover, the Capitol Nashville label issued the latest Keith Urban release with an inlay card and CD booklets printed with soy ink on paper made from 30% consumer waste, 30% pre-consumer waste and 40% sustainably managed wood fire.



**Top WMG
execs have
expressed 'a
strong desire
to switch out
of plastic.'**

—MIKE JBARA, WEA

"We are very actively exploring options, including configurations that use less plastic, plastic substitutes derived from agricultural wastes and no plastic, with the goal of finding a viable alternative to the standard jewelcase for all releases," CMG COO Jeff Kempler says. "We have released numerous new high-profile records in non-jewelbox configurations in the last year or so, including [albums] from Lenny Kravitz, 30 Seconds to Mars, KT Tunstall, Beastie Boys, Ben Harper, A Fine Frenzy, etc. We have also purchased or bartered carbon offsets for some projects, such as the upcoming Tristan Prettyman album." For the Tunstall album, carbon offsetting paid for 5,000 trees to be planted in Scotland.

But moving away from the jewelbox could prove expensive. The problem is that the case has "such a mature production and delivery arc" that it has reached a level of nearly unparalleled economic efficiency, Kempler says. Switching from the traditional

jewelbox to new packaging that is environmentally friendly and can be auto-loaded and sorted is challenging from a cost perspective, he adds.

Moreover, since CD production is diminishing and it looks as though the industry won't be embracing a universal packaging solution, there is not much incentive to invest in finding innovations that will solve such problems,

other executives say.

One executive who is studying the issue of converting to a paperboard equivalent says the costs include adapting machinery that can load and sort the proposed packaging. That could cost as much as 5 cents per unit for every CD manufactured in the next three to five years. In addition, the change in packaging would include a 5-cent-20-cent increase in material costs.

On the other hand, the extra cost would be offset by the 25 cents per unit that companies currently pay to hand-assemble paper packages. But warehouse executives estimate that only 10% of all CD units come in paper packaging instead of jewelboxes.

Given that so far a clear paperboard wrapping hasn't emerged that solves all of the industry's problems, some wonder if an interim step might be warranted.

At the very least, the industry should put CD booklets online, executives say. "Booklets are becoming a thing of the past," UMe executive VP Mike Davis says.

Others suggest a switch to a polypropylene package like the DVD Amaray case. It's recyclable and is 30% lighter than the jewelbox, one executive says.

Such a middle step may allow time for the development of alternative packages like sugarcane- or cornhusk-based packages—but all steps along the way are fraught with issues that still need to be resolved. "A corn-based plastic is still a bit flimsy and would need a hardener and clarifier," that executive adds.

And even if the right paperboard package is found, what kind of glue would be used on it? "Apparently, some glues are worse than plastic," he adds.

These are the types of issues that the NARM/RIAA committee is still wrestling with, and while no one expects a universal solution, during a Feb. 21 meeting the committee was presented with some options and learned of the trade-offs on cost objectives and automation that are available today.

All these issues are important concerns for the industry to consider, says Natural Resources Defense Council senior source specialist Darby Hoover, who serves as an adviser to the NARM/RIAA committee. "What is positive is the movement the industry is making on behalf of its environmental footprint," she says.



Opposite page, top: Universal Music Group has released a greatest-hits 'Green Series.' Left: Some of Capitol Music Group's eco-friendly packaging.

Major Initiatives

The Big Four's Efforts Extend Far Beyond Packaging

While CD packaging proposals tend to get the most attention from ecologically thoughtful music consumers, there are many other ways the industry is embracing an environmentally friendly stance.

"Beyond packaging, the issue has caused the company as a whole to think about a whole suite of ways we can influence environmental behavior," Capitol Music Group COO Jeff Kempler says.

For instance, EMI Music has formed a task force in the United States and Canada to examine "the paper we use for the printer, cups, plates and even toilet paper; the light bulbs; how windows are sealed; our bottled water service; turning our stereos off at night so as not to waste energy; and to look at the mini-refrigerators that are so popular in offices."

Likewise, Warner Music Group doesn't consider its job done just because it is exploring packaging alternatives. WMG "has taken a very aggressive look at the carbon footprint of our company," WEA executive VP Mike Jbara says.

Here's how each of the majors is addressing the bigger picture:

SONY BMG

Sony BMG's headquarters at 550 Madison Ave. are part of an environmental management program that focuses on waste reduction, energy conservation and emergency preparedness. The facility has been tested and audited by an outside entity four times since 2001 and maintains an ISO 14001 certification for environmental practices. Receiving such a rating means the company has a framework in place to track and improve on its environmental impact.

To date, 550 Madison has reduced its base building energy demand by 31%; its greenhouse emissions fell by the same percentage. In addition, the building recycles approximately 565 tons of waste annually. The company is now beginning the process of securing ISO certification for its other U.S. operations.

EMI

According to its 2007 "Sound Values" social responsibility report, EMI has significantly changed its environmental footprint in the last three years.

For one, it has stopped manufacturing audio product and now outsources production to third-party suppliers. (With the closure of its last factory in Canada, it brings an end to the company's 1992 program that resulted in its manufacturing facilities achieving ISO 14001 certification.)

In addition, 24% of its electricity globally came from renewable sources, a 3% increase over the prior year, and carbon dioxide emissions from the company's transport operations and business travel fell 14%. In Canada, the company has made an effort to ship product on the ground, reducing air freight by 58%.

EMI also recycles paper in 90% of its global offices, glass in 40% of its offices, metal in 47%, electronic equipment in 77% and toner cartridges in 90%.

Capitol Records has worked with the National Resources Defense Council in lending marketing and technology expertise to help that organization reach consumers and educate the public. As part of that, Capitol developed a tool called a "gydget"—a customizable widget—that it created for the NRDC and allows the company's content to spread across social networking sites.

Likewise, the company and its artist Tristan Prettyman helped the Bonneville Environmental Foundation by donating a song to a DVD the organization created to demonstrate the benefits of renewable energy, Kempler says.

WMG

WEA's Jbara reports that the company's headquarters have been carbon-offset and now that procedure will be extended to the rest of its facilities. What's more, in the past two years, WMG has implemented an extensive nationwide waste reduction and recycling pro-

gram and has helped save nearly 2 million pounds of solid waste, according to a company statement.

As part of that, WEA stopped printing its new-release book, offering it instead as an online version for the company's retail partners.

Recently, WMG celebrated a carbon-neutral post-Grammy Awards event for the second consecutive year. By working with various California and Los Angeles agencies, WMG used energy-efficient lighting and biodiesel generators, recycled paper products, eco-friendly soaps and detergents, and had invitations printed on 100% recycled paper that was manufactured with wind power.



Universal's Nashville office is a model of reusable materials.

UNIVERSAL

When Universal Music Group Nashville decided to consolidate its label from two separate buildings on four different floors to a new space, it opted to go green all the way, label GM/CFO Ken Robold says. The label hired interior designers to help pull it off, requesting stats on what percentage of each item and building material was recyclable.

The company's chairs, desks and workstations are cradle-to-cradle products, which means they are made of materials that can be taken apart at the end of its functional work life and converted back to raw materials for new products. Likewise, the space's flooring and post-and-beam architectural system are 100% reusable.

In addition, the company has moved aggressively to reduce its daily paper output, including double-sided printing and reducing the number of printers, copiers and faxes in the office, Robold says. And instead of having upwards of 40 TVs around the office that use 175 watts each, the company has installed technology that allows employees to watch TV on their computer monitors, which use just 30 watts.

—Ed Christman



The Biodiesel Debate

The Fuel Is A Panacea Or A Pariah, Depending On Who You Ask By Ray Waddell

If the road to hell is paved with good intentions, it's still a stretch to say biodiesel may be powering tour buses down that road.

The touring industry has in many ways embraced biodiesel, a cleaner-burning alternative fuel produced from domestic, renewable resources.

"[Biodiesel on tours] is on the rise and has been over the past several years," MusicMatters president and green touring guru Michael Martin says. "I would estimate that close to 20% of this summer's tours are planning or evaluating the use of biodiesel." This compares with the 2% of the overall transportation industry that Martin estimates uses biodiesel currently. "The music industry sector is the most public-facing component of the transportation industry and therefore offers one of the greatest opportunities to be a catalyst for massive change," he says.

Biodiesel is simple to use, biodegradable, nontoxic and is said to reduce harmful emissions by as much as 50%. As a petrol diesel substitute, bio works better in warm weather, by happy coincidence when more than 70% of touring takes place.

But naysayers have posited that burning biodiesel might, in the big picture, not be as favorable to the environment as previously imagined. In fact, according to recent arguments and studies, the end results of large-scale biodiesel use may even be harder on the Earth than plain old petrol.

This chatter has not been lost on the early adopters. "I've been hearing that a little bit and I'm waiting to get some more information," says Vans Warped tour founder Kevin Lyman, whose tours have been on the front lines of adopting biodiesel-powered tour buses, semis and generators. "But we have to figure out something, and, right now, we still think [biodiesel] is the best alternative."

CONFLICTING REPORTS

It's clear that the touring industry and the world at large are buying into the notion of alternative fuels. In the United States, the Energy Policy Act of 2005 includes a renewable fuels standard that is predicted to double the use of ethanol and biodiesel by 2012 up to 7.5 billion gallons. Government programs mandate certain fleets use alternative fuels and offer tax credits to others. The National Biodiesel Board (NBB) says the U.S. biodiesel industry has either

doubled or tripled in each of the past four years.

But some schools of thought argue that the transition toward oil-producing plants has led to unfavorable farming techniques and deforestation in such regions as the Philippines, Malaysia and Indonesia, resulting in loss of habitat for plants and animals.

Also, the actual production of biodiesel requires large quantities of land and water, as well as no small amount of energy in itself, much of it with a significant carbon footprint. In short, opponents say, it takes more energy to produce biodiesel than it provides. A Cornell University ecologist led a study that he says shows that producing ethanol and biodiesel uses significantly more fossil energy than the resulting fuel generates.

Martin says there are challenges. "In addition to sustainable biofuel, many European countries and the United States are importing large quantities of unsustainable biofuel over great distances, which can have a negative impact on the environment," he says. "The gold-rush approach to developing biofuels can result in increased GHGs [greenhouse gas emissions] through biofuel transportation, deforestation as more land is cleared for the cash crop, and both food shortages and price hikes as we convert agricultural land to grow fuel. Bottom line is that we need to think of the impact with regards to everything we do, because everything we do and every decision we make has an impact."

Finally, it has been suggested that the agricultural shift toward oil-producing crops (as well as ethanol-grade corn) creates shortages in other areas that ultimately are driving up food prices.

But the NBB maintains "the use of biodiesel in a conventional diesel engine results in substantial reduction of unburned hydrocarbons, carbon monoxide and particulate matter compared to emissions from diesel fuel. In addition, the exhaust emissions of sulfur oxides and sulfates [major components of acid rain] from biodiesel are essentially eliminated compared to diesel."

Environmental Protection Agency testing indicates biodiesel reduces emissions by as much as 50%. But what emissions remain are not all good. If burned without additives, biodiesel may produce about 10% more harmful nitrogen oxide tailpipe-emissions than traditional diesel, according to numerous published reports.

As for the "uses more energy to create than it produces" argument, an analysis by the University of Minnesota showed that

corn-grain ethanol and soybean biodiesel produce more energy than is needed to grow the crops and convert them into biofuels.

Biodiesel supporters say it's the best option, at least for now.

Chris Fussell, production manager for Sheryl Crow and a major proponent of biodiesel, notes that there will always be cynics toward any alternative fuel source. "Bottom line is we need to make changes to utilize all the various resources to lower the environmental impact as a whole," he says.

Tim Allyn, environmental consultant/activist and green adviser on such tours as Warped and Taste of Chaos, admits things could be better, citing a need for more efficient fuel stock and improved labor practices in countries where much of the stock is grown.

But, he disagrees that biodiesel represents a net negative to the environment. "A lot of those arguments, if you take them on their own, out of context, there is a ring of truth," he says. "But if you bring them into the broader picture, when you talk about dependence on fossil fuels globally, global warming and the dirty environment that comes from fuel, that doesn't stay in one place. It spreads through the air, through the water."

"Biodiesel is offering us a bridge, and maybe ultimately someone will find a way to keep the efficiencies growing. As in any new type of fuel, it takes a gazillion dollars in R&D to get it right."

Lyman adds, "Until we get great big lithium batteries in our buses, which I think we will eventually, biodiesel is the answer for us."

LOGISTICAL CHALLENGES

Thinking green on tours for Fussell is second nature and he became more enlightened on a Crow tour with Laurie David geared to spread education on global warming. The most important lesson was "that there were very few places artists could go that wanted to run their fleet on biodiesel," Fussell says. So Fussell and Allyn joined forces on Fussy International (fussyintl.com), a Web site that helps interested artists find where, how and why to get their biodiesel.

Of late, cost has become an increasing factor—the price of biodiesel fluctuates more than regular diesel simply based on supply and demand. When it comes to B20, the most aggressive blend you can run without voiding most engine warranties, prices have ranged from \$3.70 to \$4.25 per gallon, Fussell says. Allyn's data says per-gallon costs are up sharply this year, from \$2.36 on average in the United States in February 2007, to \$3.49 on average in February 2008. Regular diesel went from \$2.59 on average to \$3.44 per during the same period. The NBB maintains that the high cost of feedstock led to the temporary shutdown of a number of facilities in recent months that are now coming back online.

"When an oil facility is shut down, that raises the cost of oil everywhere," Allyn says. "A lot of the bio stock for fuel being grown in this country is leaving this country. So all this idea of reducing our dependence on fuel from foreign nations, we're sending ours offshore because other countries are paying higher prices than we're paying."

It does seem biodiesel is more of a premium overseas, particularly in Europe, where specific legislation to promote and regulate the use of biodiesel is on the books in such countries including Austria, France, Germany, Italy and Sweden, along with straight diesel in the \$9 range, have greatly increased demand. "Somewhere in the equation, Europe is willing to pay a higher price for the [biodiesel] contracts, probably to meet a demand that currently exceeds ours," Allyn says. "It's economics."

Not only is Europe importing bio, but it's also producing bio. According to the European Biodiesel Board, today, there are approximately 120 plants in the European Union producing up to 45 million barrels (1.8 billion U.S. gallons) of biodiesel annually, compared with an estimated 250 million gallons produced in the United States at more than 170 plants.

While some artists have complained about difficulty finding biofuels when touring Europe, "We've had a number of artists successfully tour on biodiesel throughout Europe," Martin says, "and often times tours abroad are smaller in both vehicle and fleet size."

Ultimately, the touring industry is buying into biodiesel, and no one more so—and earlier—than Lyman with his tours. "Three years ago when we went to this people said, 'You're crazy, you can't get that much biodiesel,' and we were able to pull it together," Lyman says. "We can handle it. The supply chain of biodiesel is much better than ever."

Naysayers notwithstanding, when it comes to biodiesel, "we got to keep pushing it," Allyn says. "Even though prices are high... people are getting more accepting of that price."

And "thanks to education, [interest is] certainly growing," Fussell says. "More artists want to do their part to make a change for the better."



CHARLOTTESVILLE PAVILION

ACROSS THE NATION

Live Music Giant Tests Greening Plan In San Fran
By Ray Waddell and Katie Hasty

When the big players go green, that's when change is significant. And in live music, the biggest player is Live Nation, whose companywide effort to be more environmentally friendly is reaching its apex in San Francisco.

Live Nation San Francisco (LN SF) is in the midst of an environmental pilot program expected to result in a significant reduction of greenhouse gas emissions, energy use and waste generated by its six Bay Area venues and the 1 million fans who attend its events each year.

The participating venues are Shoreline Amphitheatre at Mountain View, Sleep Train Pavilion at Concord, the Fillmore, the Warfield, Punchline Comedy Club and Cobb's Comedy Club.

LN SF chairman Lee Smith says the process began about two years ago and eventually led to the office hiring California Environmental Associates as a green consultant.

"It's a very daunting task. When you start, you don't even know where to begin," Smith says. "You can't just flip a switch and go from whatever you were originally and be green overnight. It's an evolution, not just a change."

One of the first goals was to offset carbon emissions, not just those generated in producing events but what's generated by people traveling to them, "which is probably 85%-90% of all offsetting," Smith says.

LN SF also looked internally to greening its operation. Recycling was upped 15%, and water consumption reduced by 5 million gallons.

Educational outreach includes messages on video screens, tabling on concourses, a dedicated page on LN SF's Web site and lots of contact with artists, including backstage battery recycling and offering a list of Bay Area biodiesel providers. A dollar from each ticket sold at Sleep Train and Shoreline benefits local environmental causes.

Twenty-five cents from each ticket sold helps Live Nation defray costs of going green, including hundreds of thousands of dollars in offsets. "It costs a lot of money to change out 2,000 light bulbs, but over the course of the life span of those bulbs there's an energy and replacement-cost savings," Smith says. "There is an upside to some of it, but what we do find in the normal everyday operational basis [with] things like kitchens, concessions, etc., when you try to find products that are more appropriate, it is costlier."

Smith won't go as far as to call any LN SF venues "green." "Some may consider them green, others may have a stricter interpretation," he says. "I don't make any claims. I just keep moving forward."

Live Nation senior VP of communications John Vlautin adds, "We've learned a lot from San Francisco, and those learnings are certainly guiding our approach on a national level."

GREEN SPACES

More venues are finding that going green is not only a worthy cause, but a cost-efficient one as well. Below, a sample of venues approaching eco issues in new and interesting ways. Each plan to become, or already are, LEED (Leadership in Energy and Environmental Design) certified.

SHED SHOW MAKEOVER

Sandstone Amphitheater, Kansas City, Kan. This year, longtime promoter Chris Fritz of New West Presentations plans to make this 18,000-capacity shed into the Midwest's first LEED-certified amphitheater. He's tearing out seats to make room for more general admission, but also ripping ground to plant trees in the lawn section. The cups that will be used will biodegrade in 30 days, drivers will be rewarded with discounts or free parking if they drive hybrid or carpool, and local/organic food and beverage purveyors are welcomed onboard—without upping ticket prices one penny.

NONPROFIT RAISES THE CEILING

Freight & Salvage, Berkeley, Calif.

As the folk venue has been preparing to move to a new location, organizers are renovating from the top down—literally. Once finished, the new space will feature native trees and grasses planted on the roof (the first green roof of its kind in the city), serving as natural insulation and draining rainwater to be filtered for other uses in the building. Executive director Steve Baker estimates the money saved by such measures will double in 10 years.

OUTDOOR PROMOTER CONTAINS ITSELF

Charlottesville Pavilion, Charlottesville, Va. Recycling is key for the pavilion, both money-wise and for the environment. Organizers sell concessions in No. 1- or No. 2-grade recyclable plastic cups, aluminum cans or 100% post-consumer recycled paper, and specifically sought waste contractors that would sort trash after shows to maximize the recyclable return. According to GM Kirby Hutto, the venue has reduced its waste by 85%, which eliminates tipping fees to local landfills. The money it gets back from recycle centers often makes up for the cost of purchasing the higher-cost materials.

GREEN DESIGN GOES HIGH ART

Galapagos, Brooklyn, N.Y. Going green doesn't mean compromising beauty. According to Galapagos director Robert Elmes, the venue's new space in Brooklyn's DUMBO neighborhood (opening in May) will contain a 1,600-square-foot indoor pond, an element around which the venue's utilities and interior design will revolve. The pool controls the performance space's heating and cooling but may also attract the art-savvy eye. Elements from the gutted building will be recycled, such as using unused wood to build the new bar and stage.

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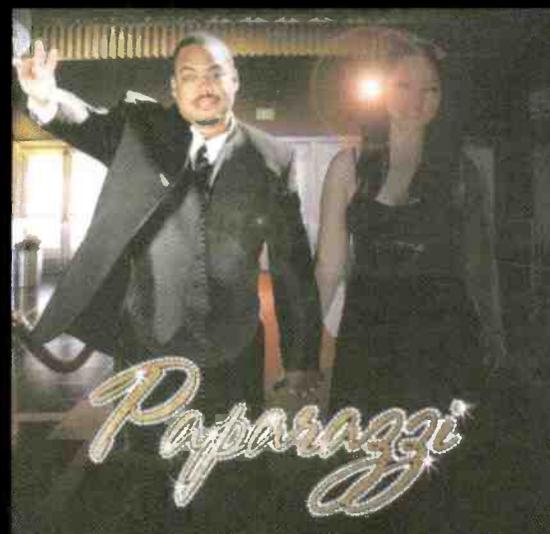
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THE GREEN ISSUE

Trash To Cash

A New Life For Old Devices By Antony Bruno

Leave it to the gadget industry to turn concern over electronic waste into a sales opportunity.

Simply put, they're offering to buy back old devices to recycle or resell, in return for cash or in-store credit.

Coming to consumer electronic retailers nationwide this spring is the ecoNEW program from NEW Customer Service Cos., the company that provides extended warranty plans and protection programs for such retailers as Best-Buy and Wal-Mart.

Participating retailers (which have not yet been announced) simply advertise that customers can return any electronics products they own—even if they weren't purchased at the store—to the program and in return receive an in-store credit gift card for a predetermined amount based on the type and condition of the device. EcoNEW handles all the collection and evaluation details and issues the gift cards directly.

Another company is TechForward, which offers a guaranteed buyback program similar to the optional extended warranty services offered by many consumer electronic retail stores. But instead of buying extra coverage in case the product breaks, you're buying insurance of sorts against future upgrades.

TechForward VP of operations Marc Lebovitz says the program enjoys a 12% conversion rate on the devices covered. Close to 70% of all the devices covered under the plan are returned for the agreed-upon fee.

Both ecoNEW and TechForward then evaluate the condition of the devices returned, wipe clean the hard drives and either resell the refurbished devices online via used MP3 sites or even eBay or harvest the components and sell them as salvage parts.

The money gained from this process ostensibly pays for the rewards given to the customer. While TechForward hopes the difference will make a tidy profit, ecoNEW will be happy to just break even.

"It's not necessarily the revenue opportunity, because frankly it's not that great," NEW senior VP of strategy and corporate development Kevin Porter says. "If you look at the margins... they're razor thin. Until we have more experience on the flow rate of product, we're not quite sure yet if this will be a positive moneymaker. We're hoping to at least make it neutral."

The benefit, ultimately, comes in encourag-

ing more sales.

"It allows people to purchase now with more confidence," Lebovitz says. "Sometimes people will wait to make a purchase because they know a new device will come out in three or six months. This allows them to purchase now and know they can upgrade to the new one whenever they're ready."

But environmental responsibility is also a driving factor, and both companies are gambling that end-of-life programs like these will become more profitable in the years ahead as demand increases for safe disposal programs for consumer electronic products.

Following is a quick snapshot of companies providing buyback programs.

TECHFORWARD

How it works: Customers buy the plan at point of purchase for a guaranteed rate, then return the item using the program's free packaging and shipping.

Supporting stores: Los Angeles-area independent electronics stores

Cost to consumer: About \$9 for MP3 players, more for other devices

Reward rate for an MP3 player: The guaranteed buyback on an iPod Touch is \$240 for a 3-month-old device, \$190 for up to six months and \$160 for up to a year. Prices may vary if the units are damaged or inoperable.

ECONEW

How it works: Customers fill out an online survey detailing what devices they want to get rid of and the condition of the product, and ecoNEW provides an estimate for the buyback, as well as free shipping.

Supporting stores: TBA, but warranty clients include Best Buy and Wal-Mart

Cost to consumer: None

Reward rate for an MP3 player: \$20-\$60 range depending on model; in-store credit only

APPLE

How it works: Customers can return iPods to any Apple store for a discount on a new iPod bought that day. Also offers a mail-in recycling program for iPods and mobile phones.

Supporting stores: All Apple retail locations

Cost to consumer: None

Reward rate for an MP3 player: 10% discount on new iPods when returning to the store. No reward if mailed in.

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THE GREEN ISSUE

Festivals Fly The Eco Flag

Events Seek To Ease Environmental Impact From Crowds By Mitchell Peters

With upwards of 60,000 people in attendance per day, the potential for negative environmental impact at large-scale music festivals is huge, what with fans arriving in gas-guzzling cars and then proceeding to litter the grounds with thousands of water bottles.

But that same gigantic number of festivalgoers represents a powerful platform to spread a green message, says Adam Gardner, guitarist/vocalist for rock act Guster (see Q&A, page 24). Gardner is co-founder of environmental nonprofit Reverb, which focuses on greening tours for artists. "People are there for multiple days," he says, "and you can take greening a lot further because you're in a stationary place."

Gardner has witnessed environmental efforts firsthand while performing with Guster at such green-friendly festivals as Manchester, Tenn.'s Bonnaroo Music & Arts Festival and the Austin City Limits in Austin—festivals that are exploring everything from carbon offsetting to solar energy to reduce their environmental impact.

Reducing a massive festival's carbon footprint can happen in a number of ways—from small measures to large endeavors. Sending away concertgoers with educational pamphlets (printed on recycled paper with soy ink, of course) that give suggestions on saving Mother Earth could make a significant impact, but perhaps even more important are the larger steps that can be

taken to ensure the festival itself is as eco-conscious as possible, be it through recycling, transportation efficiency, solar-powered stages, landfill reduction or biodegradable cups and cutlery.

The festival promoters interviewed for this story declined to give a specific dollar amount for how much of an investment it takes to go green, but "it's in the six-figure number," says Charlie Jones, one of three partners at Austin-based C3 Presents, which produces Chicago's Lollapalooza and Austin City Limits. "It's a significant line item in our budget that's not recoupable."

But there is always room for innovation to improve the festival greening process. Most producers of multiple-day music

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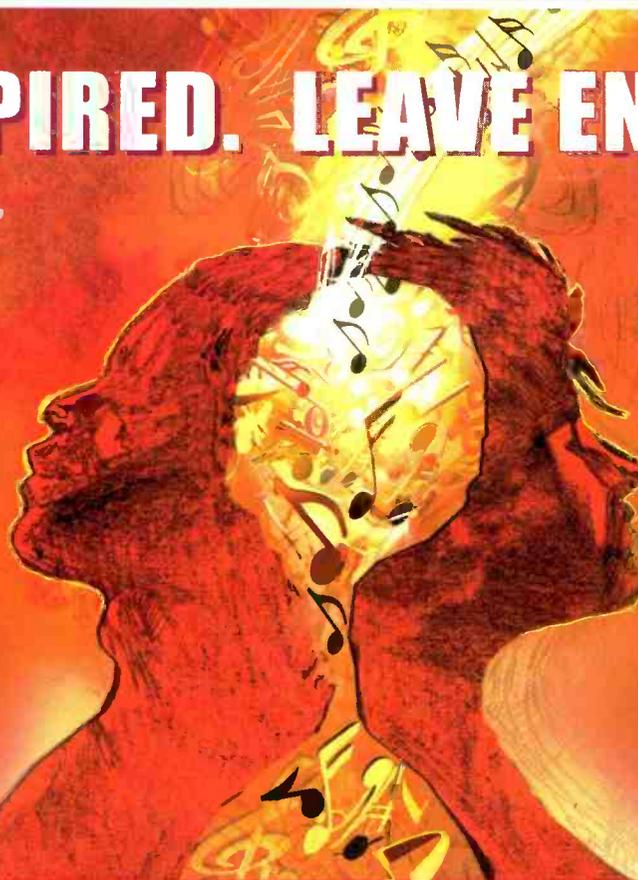
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festivals employ in-house "green teams" and outside consultants to ensure that their events are environmentally sound. As the 2008 music festival season approaches, here is a look at what is being done to raise environmental awareness and reduce the carbon footprint of large-scale fests.

THE COACHELLA EXPRESS

Nearly 187,000 concertgoers attended last year's three-day Coachella Valley Music & Arts festival at Empire Polo Field in Indio, Calif. Paul Tollett, president of Los Angeles-based concert promoter Goldenvoice, which produces the annual festival, does not have an exact count on how many cars passed through the gates each day, but one thing is certain—it was enough to raise concern.

To reduce that number of automobiles at this year's fest, set for April 25-27, Tollett did what any eco-friendly promoter would do: "We cut a deal with Amtrak," he says.

Based on the European model, where "everyone takes the train" to festivals, Tollett says 500 campers—who sign up at coachella.com on a first-come, first-served basis—will get a free ride from Los Angeles' Union Station to a temporary train platform in Indio (billboard.biz, March 19). The free train, dubbed the Coachella Express, departs April 24 and returns to L.A. April 28. "In a small way, what we're trying to change is the way people are going to music festivals," Tollett says.

In the United Kingdom, "all of the surveys we've done say that about 80% of a festival's environmental impact is getting to and from the site," Live Nation U.K. environmental services manager Andrew Haworth says. For this June's three-day Download Festival at England's Donington Park, which last year drew 70,000 attendees, Live Nation will cut down parking availability. The frequency of shuttle buses from local train stations to the festival will increase by about 40% from 2007, according to Haworth.

ROTHBURY'S CARBON OFFSET

For this year's inaugural Rothbury Festival, to be held July 3-6 in Rothbury, Mich., producers Madison House Presents and AEG Live are allowing ticket buyers to pay above the set ticket price to offset the estimated carbon dioxide produced during travel to the event. When buying tickets, users can check a \$3 box to offset the impact of traveling to the festival or a \$7 box, of which the first \$3 will go toward offsetting travels and the remaining \$4 will benefit a program that aims to bring solar power to schools in Michigan. As an incentive, festivalgoers who check the \$7 donation box will automatically be entered into a raffle where the grand prize is a two-person eco-friendly trip to Costa Rica.

Since Rothbury Festival tickets—which are printed on 100% recycled materials—went on sale in early March, approximately 20% of purchasers checked one of the two boxes, according to Sarah Haynes, founder of green-friendly marketing and promotion company the Spitfire Agency.

Similarly, Live Nation U.K. will give concertgoers the chance to tack on 40 pence (for Hard Rock Calling and O2 Wireless) and 50 pence (Download Festival) to ticket prices as a way to offset transport emissions. "None of that money goes to Live Nation," Haworth says. "The money goes to an approved charity that works on offsetting projects."

According to a 2008 survey published by AGreenerFestival.com, 48% of music fans in the United Kingdom said they would pay more for greener events, while 36% would consider a festival's environmental policy before deciding to buy a ticket. The survey, conducted by the Buckinghamshire New University, was based on responses from 1,407 festivals across Europe—approximately 500 of which were from the United Kingdom.

RENEW AT BONNAROO

With 5,000 staffers and 20 department heads, producing the annual Bonnaroo Music & Arts Festival is "literally like creating a small city," says Richard Goodstone, a partner with Superfly Productions, which co-produces Bonnaroo with A.C. Entertainment.

And, like all cities, festivals need power too. Although it probably won't be functional for the 2008 edition, scheduled for June 12-15, organizers are looking to build solar-powered renewable energy sources on the festival's site, located on 700 acres of farmland about 60 miles south of Nashville.

"We're looking to put infrastructure into the site," Goodstone says, adding that he's unsure how much such an endeavor would cost. "We'd

be creating energy throughout the year with the goal of being energy-neutral, and putting as much energy into the grid as we take out." Bonnaroo currently relies on energy produced through generators.



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Live Earth: A Look Back

Measuring The Lasting Impact Of A Landmark Day By Ray Waddell



The Live Earth concert in Shanghai, China: July 7, 2007.

Remember Live Earth? We thought so.

Last summer's global megaconcerts were precedent-setting on many fronts, from the clarity of the cause and the mammoth logistical challenges faced, to the ambitiously green staging of the shows and the multiplatform mass-messaging.

They pulled off their primary goals: raising awareness, executing as green an event as possible and setting a new standard for environmentally friendly live entertainment. Live Earth was a carbon-neutral event on a global scale, reaching an estimated 2 billion people with a message about climate crisis.

While artists have for decades supported environmental issues, Live Earth in many ways galvanized the live music industry toward a common cause. "Live Earth was that great big spotlight on an issue we all were kind of working on and aware of," says Jason Garner, CEO of North American Music for Live Nation, which produced Live Earth concerts in New York; London; Hamburg; Washington, D.C.; and Shanghai, China.

"Live Earth united the industry behind this movement," Garner continues. "We were already on our way to sorting through it, but they took it and moved it to the forefront as a major issue that every entertainment company has to be aware of because it's important to the fans and the artists, and that's what we're all here for."

The question is, Does Live Earth's message live on? Its executive producer, Kevin Wall, whose extensive résumé includes Live Aid in 1985 and Live 8 two decades later, is obsessed with making that happen, though it's a process fraught with challenges.

"When we worked on Live 8 or Live Aid, we could say, 'This young person here in Africa is starving and they're going to die unless you send \$20.' A person at home could have a feeling of emotional attachment, reach into their pocket and pull \$20 out, giving it to you and that kid would live for a year," Wall says. "With the environment, the reason this has never happened before on a global basis is there's no immediate result you could look for. It's about the air we breathe, the climate, etc. That made it very tough."

Live Earth has now transitioned from a one-time event producer to an "ongoing advocacy organization harnessing the power of entertainment to deliver a solutions-driven, action-oriented message to a global audience to combat the climate crisis," according to Live Earth marketing/PR director Ehrin Cummings.

So now that the concerts are a memory, this clearly isn't a case of problem solved. "There are changes happening. . . but in general when you read these scientific reports that keep coming out

you realize that these problems didn't just go away because we did a concert, or a movie won an Academy Award, or Al Gore won the Nobel Peace Prize," says Wall, who received the Humanitarian Award at the Billboard Touring Conference last fall for his Live Earth efforts. "This crisis is only going to go away because real actions are taken."

Wall's goal now is to work with Gore to get the "Kyoto 2" treaty ratified around the world. A series of fall concerts and events are geared to draw attention to the issue (see story, page 35).

"We've done the global awareness thing and we've moved the needle. Certainly the greening issue and sustainability is talked about in every corporation in every country in the world today and we're part of that," he says. "Now we're going to get very specific with that emotional 'ask' in trying to achieve a very specific goal, which is the Kyoto 2 treaty."

Meanwhile, the ongoing voice of Live Earth will be heard via an industry "best practices" guide. The organization will soon publish a book with the working title of "Live Earth Sustainable Standards (LESS)" in conjunction with the British Standards Institute. In the fall, live events will be able to green their projects according to this standard and receive a certification.

While "LESS" will be a lasting legacy, Live Earth might well be remembered as a touch point to the evolution of media and how people consume live events.

Wall says that in delivering Live Earth, "we really were challenged with old media versus new media." In the United States, Live Earth claimed an aggregate 19 million viewers across its various TV outlets. However, he says the more impressive feat was what Live Earth generated online. "We ended up with over 100 million uniques. The press focused in on the NBC prime-time number and didn't focus in on the new-media number, and I think we are in an evolving state today that's no longer about appointment TV and what happens on a network."

Today's music fans are "platform agnostic," Wall says. "The real story was in digital form. We broke all records, it was a multiple of five above anything that had ever been done in this country."

MAKE IT GREEN

Live Earth organizers were always aware of the potential hypocrisy involved in staging a global rock concert against climate change. So not only was there the challenge of producing such a massive

undertaking, with 150 acts at 11 sites around the world, it also had to be green.

By all measures, Live Earth achieved the environmental goals of its event. "The idea was to produce a green event from start to finish," says Josh Stempel, captain of the Live Earth "green team."

Going in, producers wanted to reduce impact and increase efficiencies in the areas of energy use, transportation and waste. Then they wanted to accurately measure how well they did in those areas, conduct an "accounting" and then purchase carbon offsets to effectively create a carbon-neutral event. (Buying carbon offsets is the act of making contributions to a separate project or organization to help support renewable energy sources.)

Stempel says, "We did a little bit of comparison analysis, and

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GLOBAL INHERITANCE

globalinheritance.org

Eric Ritz, executive director of Los Angeles-based Global Inheritance, is helping coordinate the logistics for a deal between Coachella Valley Music & Arts Festival producer Goldenvoice and Amtrak. Amtrak will provide a free train ride to a select number of Coachella campers from Los Angeles to the festival's site in Indio, Calif. "With gas prices the way they are, what better way is there to go?" Ritz asks. Modeled after a program created for the annual Vans Warped tour, Ritz also helped Coachella with last year's widely popular water bottle recycling program, which let concertgoers exchange 10 empty bottles for a free bottle of ice-cold water. "We took in 125,000 empties," says Bill Fold, one of three Coachella producers.

GREEN MOUNTAIN ENERGY

greenmountainenergy.com

After calculating emissions created by generators, electricity, staff travel and office space, Austin-based Green Mountain Energy was able to offset more than 94,000 pounds of

when you look at other events like the Super Bowl, World Cup or Olympics, you'll see that in terms of the music space that Live Earth is really setting the standards as to what a green event is, what a carbon-neutral event is in the music space." Live Earth calculated its estimated gross carbon emissions, throughout its 10-month planning and execution process and including the concert day itself, at 19,708 tons.

By comparison, according to Stempel, the carbon accounting for the 2006 Super Bowl was roughly 500 tons for the one-day event. The World Cup greenhouse gas accounting captured approximately 92,000 tons of carbon equivalents, and the 16-day 2006 Winter Olympics in Torino, Italy, measured total carbon emissions at 106,000 tons. "The important thing to note here," Stempel says, "is that all of these events, and Live Earth, have committed to making sustainable live events to reduce environmental impact."

Indeed, Live Earth's overall "diversion rate" was 81%, meaning that of all the waste created and collected at the events, 81% of it didn't go to landfills. "It was composted and turned back into dirt or mulch, or it was recycled in the form of plastic or aluminum or something like that. And that's really unprecedented for a set of events the scale of Live Earth," Stempel says.

Day of show, Live Earth also raised the bar in terms of its emissions footprint, purchasing renewable energy credits to offset some 1,000 tons of carbon emissions and somewhere between 300 and 400 tons of production-related emissions.

"The audience transportation for events like this represents around 87% of the emissions related to the event because you're moving thousands of people," Stempel says. "At Giants Stadium we got the public transportation usage up to 23%, [and] everybody I talked to at New Jersey Transit and elsewhere said that was unprecedented."

The question remains: Is such sustainability sustainable? Stempel thinks it is. "A lot of things Live Earth pioneered I believe are continuing," he says. "A lot depends on the tour manager and the artists to con-

tinue on their own, and Live Earth is certainly going to help people do that."

Of course, some touring professionals talk a good green game until they see increases in budgets of as much as double-digit percentages in the short term. But according to MusicMatters president Michael Martin, "Greening an event doesn't have to add more to a budget," noting that costs can be defrayed through sponsorship or marketing value.

For those interested in greening up, Live Earth has already published a first edition of a green event guideline, essentially a how-to manual to greening events. "In the spring we'll publish a second edition that really fleshes out a more practical way, a way that doesn't require as much input from environmental specialists like myself," Stempel says.

Stempel fully believes that venues and live events are greener today because of Live Earth. "And the trend on that is still increasing quickly," he adds. "You're seeing more artists come out and announce green tours, you're seeing more venues implementing things independently and through corporate structures as well, and Live Earth was a big part of inspiring and driving that effort and showing how you can do that."

Indeed, the touring industry in particular has accelerated environmental friendliness. Instead of press releases touting massive production and a fleet of semis, "now you're starting to see extremely conscious bands use less lighting, more greening of the tour itself, not just telling people to get green," Wall says. "I think that's a fantastic movement in our business."

But are we in a better environmental place overall in the wake of Live Earth? "Certainly there is more awareness, and the awareness is global," Wall says. "In terms of being in a better place, huge corporations are making massive moves; that's great news. Government is still giving a lot of lip service and that's not good news. We need to take the lip service and develop it into real policy that follows, and it has to be on a global basis." **biz** For a transcript of our Kevin Wall interview: billboard.biz/green.

'These problems didn't just go away because we did a concert.'

carbon dioxide created by the 2007 Austin City Limits Festival, which attracted 70,000 people per day. "That's like not driving your car 104,000 miles," Green Mountain chief environmental officer Gillan Taddone says. The company's Web site sells carbon offsets for \$14 per ton, although prices vary with larger events.

THE SPITFIRE AGENCY

spitfireagency.com

Based in Mill Valley, Calif., the Spitfire Agency is geared toward producing sustainable events and tours. Having already collaborated with Baltimore's Virgin Festival by Virgin Mobile and Black Rock City, Nev.'s Burning Man, Spitfire is focusing its efforts this year on greening the first Rothbury Festival in Michigan. "A lot of festivals come to us, saying, 'Hey, here's what we're doing. Can you make us green?'" founder Sarah Haynes says. "Rothbury came to us, saying, 'We want to make an event that is completely about energy independence and green from every fiber of its being.'" With that goal in mind, beer cups made from corn and other materials will be composted onsite. "Local farmers a month later can come and pick up their compost for free to nourish their farms," Haynes says.



Sustainable Waves' solar pod

SUSTAINABLE WAVES

sustainablewaves.com

For about \$3,500 per day, Sustainable Waves erects solar-powered stages and custom-built sound systems for music festivals. CEO Neal Turley says one of his company's stages is the equivalent of saving 1,000 pounds of carbon dioxide from the atmosphere that would be released by running a generator for 10 hours. The company also created a tented structure with wind turbines on the roof poles that collect and distribute energy into "solar pods" at the base, according to Turley. The solar pods can then supply energy to stages or lighting applications.

MUSICMATTERS

musicmatters.net

MusicMatters works to "create an experience that is unique and specific to the festival and its community," MusicMatters enviro-music program manager Chris Baumgartner says. "Our approach is not only reducing the impact of the festival itself, but leveraging the festival as an education forum." This year, the Minneapolis company is working to help reduce the carbon footprint of several festivals, including Jack Johnson's annual Kooka Festival in Hawaii, Michigan's first Rothbury Festival and the eight-city Green Apple Music Festival. —Mitchell Peters

Living On

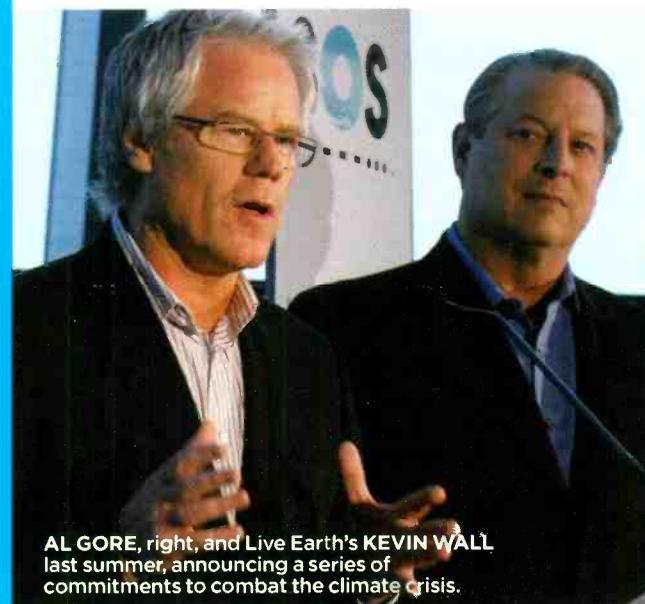
Live Earth Masterminds Target Kyoto With New Concert Series

While it takes people to spur a movement, the participation of governments worldwide are required to bring about lasting global change.

"That's why this Kyoto thing is going to be very, very important to helping solve this [climate] problem long term," Live Earth executive producer Kevin Wall says.

This "Kyoto thing"—actually called "Kyoto 2"—is a revamp of the original Kyoto Treaty drafted in 1997, regarded as the first major international effort to set standards for reducing carbon emissions. "It was aggressive for its time and Al Gore was a major proponent," says Ehrin Cummings, director of marketing and PR for Live Earth.

Industrial revolutions in rapidly developing countries like China, as well as a lack of endorsement from fully developed countries like the United States, have spurred a call from the international environmental community for Kyoto 2, with stricter emissions standards, no breaks for developing nations or big



AL GORE, right, and Live Earth's KEVIN WALL last summer, announcing a series of commitments to combat the climate crisis.

corporations, and participation from the United States.

"From Live Earth's perspective, we want to put pressure on the U.S. presidential candidates to include this treaty as part of their election platform, because they are the ones who will decide whether the U.S. participates in the treaty," Cummings says.

Live Earth will continue to work with Nobel Peace Prize winner, former VP and longtime climate crisis activist Gore in bringing attention to Kyoto 2. The goal is global ratification of the treaty by 2012.

Live Earth hopes to bring the heat heading into the November elections with a series of other Live Earth events at college campuses in October. Specifics will be announced in the coming weeks. The events will have a "call-to-action" motive, encouraging people to write Congress, the White House and local politicians. The pre-election timing is critical.

"We want to make sure the candidates, whoever they are, local or national, specifically are addressing this issue of where they stand on Kyoto and the climate crisis," Wall says.

The concerts won't have the "spectacle" or global feel of last July. "We're aiming specifically to college campuses, so the artists' makeup will be a bit different, and there won't be as many artists because it's not just about the artists," Wall says. "Al Gore asked me if I would go out and keep up the charge and we're happy to do it with them. The Kyoto Treaty will be a very specific 'ask' and action for people to take. I think it's the next step." —Ray Waddell



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THE GREEN ISSUE

What's In Store

Just about anything can be made green-friendly these days. Here, Billboard spotlights eight products that are not only good for your listening habits, but the planet as well. By Mitchell Peters and Jacob Smyle

The demand for eco-friendly music products and accessories is on the rise, says Doug Farquhar, head of business development for BuyGreen.com, which offers environmentally friendly products to consumers and businesses.

"We're beginning to dig a little deeper into the mainstream," he says.

Indeed, Farquhar has noticed that going green is "becoming cooler" among the younger generation and the mainstream. As such, BuyGreen will soon begin selling Trevor Baylis' hand-cranked MP3 player, which doesn't require batteries. The Web site also offers Solio's solar battery chargers, designer dishes and clocks made from recycled vinyl LPs, and Voltaic solar backpacks.

For those who might argue that buying green-focused music products and accessories requires extra cash, think again. Kids in particular "don't understand what it costs to charge up their iPod over a year," Farquhar says, noting that solar battery chargers are an alternative. "They just stick [the iPod] in the wall and it magically gets recharged."



IMOEBE ECO-FRIENDLY IPOD CASES

Retail price: \$19.99-\$24.99
 Protect your trusty iPod in an eco-friendly way via Imoeba's line of cases made from recycled or reclaimed bonded leather. Proceeds from each case sold benefit environmental cause Earth911.



VY&ELLE BILLBOARD DJ BAGS

Retail Price: \$60-\$70
 Stop the turntables! The prayers from eco-friendly DJs and mix masters have been answered. Made from recycled billboard vinyl, this line from Vy&Elle provides small and large DJ bags equipped with exterior zip pockets, a cell phone slot and, of course, plenty of room for your favorite vinyl LPs.



JEFF DAVIS—COFFEE-TABLE COASTERS

Retail price: \$18 (six assorted vinyl coasters)
 Vinyl is booming again. Not only are sales way up, but thanks to designer Jeff Davis, the centers of old LPs are being recycled as coffee-table coasters. Rest assured, there's no need to worry about ring stains: The discs are sealed to prevent moisture from seeping through.

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PLATINUM BLONDE

Swedish Pop Star Robyn Gets Her Groove Back

Some could label her a rebel, but Robyn might best be described as a teen pop survivor of the music industry.

In the years following her U.S. breakthrough in the late 1990s, the Swedish singer had nearly abandoned hopes of maintaining a successful career. But more than a decade later, Robyn will once again take a stab at American music fans with her self-titled album, which drops April 29 via Konichiwa/Cherrytree/Interscope.

"It is definitely like getting a second chance," Robyn says. "I had scrapped all my ideas of being an international artist again, because I was scared of the music industry."

The 29-year-old singer's 1997 U.S. debut, "Robyn Is Here" (RCA), reached No. 57 on the Billboard 200, producing such hits as "Show Me Love" and "Do You Know (What It Takes)." But when it came time to release a follow-up studio album in the States, to the dismay of record labels, Robyn insisted on moving away from her pop-focused sound. In turn, the labels declined to release her new material.

During the next several years, while signed to BMG in Sweden, Robyn was able to live comfortably by releasing a handful of overseas-only albums. But something was missing in the music. "I was always forced to conform to the structure of the major industry," she says. "I just wanted to detach myself. I wanted to start over."

Second chances are rare for most artists, but not impossible, as Robyn has set out to prove. More than a decade has passed since the U.S. release of "Robyn Is Here," which has sold 922,000 copies in the United States, according to Nielsen SoundScan. Even so, her American fan base is as vibrant as ever. Interest was reignited following last year's U.K. release of Robyn's electro-heavy self-titled album, which first came out in Sweden in 2005 via the artist's Konichiwa Records.

"All of these international blogs and music sites quickly started to pick up on the music," Robyn says. "It really gave me the courage to believe there was an audience out there for me."

The new set finds Robyn collaborating with members of fellow Swede acts the Knife and Teddybears, among others. After shopping the self-titled disc to U.K. labels and then being rejected, Robyn decided to release the album through Konichiwa, which she founded in 2004. After the love-adled single "With Every Heartbeat" went to No. 1 on the OF-

ROBYN

ficial U.K. Singles chart, "all of the labels that said 'no' in the beginning came back," says Robyn, who eventually signed a joint venture with Island in the United Kingdom. To date, the album has sold slightly more than 160,000 units in Britain, according to the Official U.K. Charts Co.

Meanwhile, Cherrytree president Martin Kierszenbaum received Robyn's album from a friend who insisted he give it a listen. Kierszenbaum was sold after hearing a cover of Teddybears' "Cobrastyle." "I heard this super arresting high voice and flipped out," he says.

Robyn signed with Cherrytree in the United States based on Kierszenbaum's enthusiasm. With blog chatter and recent buzz from three U.S. club shows in February, not to mention an appearance at Billboard's South by Southwest party and a Perez Hilton bash at the event, Kierszenbaum's strategy to market the forthcoming album is already in place.

Leading up to the U.S. release, Cherrytree in January issued "The Rakamomie EP," which features a number of tracks from the singer's full-length record, including a burlesque-style cover of Prince's "Jack U Off."

Additionally, in an effort to appeal to the urban demographic, Kierszenbaum recently put Robyn into the studio with rapper Snoop Dogg. "She sings the chorus on the remix of his single 'Sexual Eruption,'" he says, noting that the track is Snoop Dogg's biggest hit in Sweden.

The incentive for U.S. fans to buy an album that's been available overseas for approximately three years is newly recorded track "Dream On." Kierszenbaum says it has a "dance beat, but she has this beautiful melody over it. It's not like a bonus track or B-side—it could be a single."

A coast-to-coast U.S. theater tour is being finalized by Robyn's North American booking agent Scott Sokol at Pinnacle Entertainment. The three-week trek is scheduled to begin April 26 at a to-be-determined venue in Miami and wrap May 17 at the Wiltern in Los Angeles.

Discussions are still pending for some stateside summer festivals, but Robyn has been confirmed to join the lineup of the first All Points West Music & Arts Festival, to be held Aug. 8-10 at Liberty State Park in Jersey City, N.J.

>>>RIHANNA REDUX

Rihanna will release a new version of her hit 2007 album, "Good Girl Gone Bad," May 27 via Def Jam Records. The revamped set will feature new single "Take a Bow." The track, about a deceiving partner, was written by Ne-Yo and produced by Stargate. It was serviced to radio March 14.

>>>MORE SWEET THAN BITTER

Ashlee Simpson has set an April 22 release date for her third Geffen album, "Bittersweet World," which features production from Timbaland and the Neptunes' Chad Hugo. The first official single, "Little Miss Obsessive," boasts guest vocals from the Plain White T's Tom Higginson. Released digitally in December, album track "Out of My Head (Ay Ya Ya)" failed to chart but has sold 117,000 digital downloads in the United States, according to Nielsen SoundScan.

>>>ADELE ALL OVER

Columbia Records will give hot British newcomer Adele's debut set, "19," a summer stateside release, through a joint venture with XL Recordings. The London teen has enjoyed a dream career start, with a Brit Award—the new Critics' Choice honor—and a debut No. 1 U.K. album to her name with "19," which topped the chart earlier this year. Her first full single, "Chasing Pavements," peaked at No. 2 in the United Kingdom.

>>>FREE AGENT STATUS

The Von Bondies, whose 2004 major-label debut "Pawn Shoppe Heart," came out on Sire and launched the hit "C'mon C'mon," have asked to be released from their deal and gotten approval, so long as they don't sign with another major. The group has finished a new album, "Love, Hate and Then There's You," financed by founding members Jason Stollsteimer and drummer Don Blum, as well as an EP, "We Are Kamikazes," which it is distributing on its own.

Reporting by Lars Brandle, Jonathan Cohen, Hillary Crosley and Gary Graff.

MUSIC

COUNTRY BY KEN TUCKER

Second Time's A Charm

Nashville's Finest Help Otto Crack Country Top 10

James Otto is thankful for second chances. The 6-foot-5-inch mountain of a man, who describes his music as "country soul," has broken into the top 10 of Billboard's Hot Country Songs chart with "Just Got Started Lovin' You," which moves 10-9 this week.

Otto previously released three singles and an album on Mercury Nashville, although none cracked the top 30. While he bears no ill will, Otto says he's happy to have a new a fresh start. "I had three different heads of A&R while I was there," he says. "This time I got a chance to do exactly what I wanted to do and that's what you want as an artist."

After exiting Mercury, Otto, a member of the Muzik Mafia along with John Rich, Big

Kenny Alphin and Gretchen Wilson, among others, leaned on his Mafia brethren for inspiration, collaboration and the chance to perform. "It kept the fire burning when it seemed it might get snuffed out," he says.

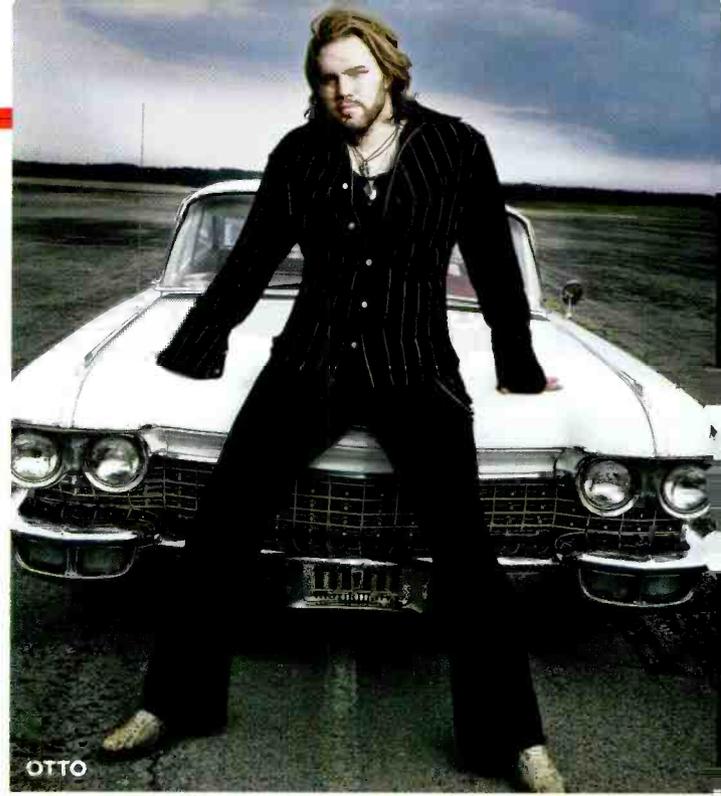
The Washington state native, who moved to Alabama as a teen, hit the road with Big & Rich and Wilson, and also performed at the weekly Muzik Mafia shows in Nashville. "You can tell by the response from the audience if what you are doing is the right thing," Otto says.

Rich has watched Otto's confidence grow. "When you come out of a failed record deal and you released three songs that didn't work, it's real, real easy to get your confidence shaken," Rich says. "His confidence level now compared to three years

ago is night and day. I used to tell him, 'You're the biggest guy in the room, but you're the smallest guy in the room.'"

New set "Sunset Man," due April 8 on Raybaw/Warner Bros., finds Otto working with two producers, Rich and Rascal Flatts' Jay DeMarcus, who is Otto's brother-in-law. "He knew me in a different way than John knew me," Otto says of DeMarcus. "He was able to bring out another aspect of my artistry."

Rich calls Otto "a gentle giant" with a powerful voice. "The brutality of who he is comes in his vocals," Rich says, comparing Otto to Joe Cocker, Bob Seger and Ronnie Milsap. "When he really cuts loose he's a soul country singer and we've been miss-



OTTO

ing that. James is a throwback to those kind of singers."

Among the standouts on "Sunset Man" is the touching "Where Angels Hang Around," which was written about St. Jude's Children's Research Hospital in Memphis. "Hopefully I'll be able to build the kind of stardom that would help benefit the hospital," Otto says. "Maybe someday that song will make some money for them."

On the opposite end of the spectrum is the hilarious

"Drink & Dial," which was written after an intoxicated Rich left a few choice voice-mail messages for a number of Nashville industry leaders. "It occurred to me the next day that maybe that wasn't the best idea," Otto says.

Otto's digital single sales have posted a gain the past 26 out of 29 weeks. For the week ending March 9, the total was up 15% over the previous week, selling 9,000 downloads, according to Nielsen SoundScan.

GLOBAL PULSE

EDITED BY TOM FERGUSON

>>>PORTA PREPPED

Barcelona-based hip-hop artist Porta has become Spain's first music star to emerge from the Internet. The 19-year-old rapper's first physical CD, "En Boca De Tantos," peaked at No. 7 on the Media Control/Promusicae chart for the week ending Feb. 24 and remains on the chart.

Universal Music Spain signed Porta in November 2007 after two "demo" albums he had placed on his My Space page—"No Es Cuestión De Edades" (2006) and "No Hay Truco" (2007)—logged more than 5 million track downloads. In addition, YouTube registered more than 14 million visits to homemade videos of Porta posted by fans. The artist also drew some less welcome attention, however, with criticism from a Spanish women's group of his 2006 song "Las Niñas De Hoy En Día Son Todas Unas Guarras"—which translates as "Girls These Days Are All Sluts." Porta insists, however, that he is completely anti-sexist.

"Porta has created one of the most important music success

stories in Spain in recent times," Universal Spain president Fabrice Benoit says. "He is an incredible act in a country where hip-hop, as a genre, has not found its real place yet."

Porta is accompanied on the album by many acts from the emerging Barcelona rap scene, including Aid, Isusko and SBRV. Published by Ediciones Musicales Clipper's, his booking agent is Madrid's RLM. Universal has, as yet, no overseas plans. —Howell Llewellyn

>>>KORA VALUES

Having topped the album chart in its native New Zealand, reggae/hip-hop quintet Kora is looking overseas.

The band, formed in 2002, is largely a family affair, containing the Kora brothers—Laughton, Stuart, Francis and Brad—plus bassist/key-boardist Dan McGruer. Its manager/booker is Auckland-based Laughton's wife Michelle, and it releases

its records on its own Kora Records label.

Published through Border Publishing, Kora is touring Australia through March, having licensed the album there to Shock Records for a Feb. 16 release. Southampton, England-based indie Shiva will issue the album in the United Kingdom. Kora made its U.K. debut last September in Lon-

don and plans dates in Japan and Hawaii later this year.

Though family ties ensure that Kora stays a close unit, individual members are scattered around New Zealand. That dispersion, McGruer says, contributed to the gap between the band's self-released 2004 debut EP "Volume" and the October 2007 release of its self-titled album. "We live in different parts of the country, so we have limited time to record," he says. "And we wanted to do it properly."

The band has toured relentlessly, drawing rave reviews and a live following that drove the album to a No. 1 bow on the New Zealand Recording Industry Assn. chart; it has since been certified platinum (15,000 shipped). The cover art—by New Zealand-born illustrators Damon and Kieran Oats, who have done work for Marvel Comics—reflects the band's comic book/gaming obsessions.

—Christie Eliezer

>>>WINTER SAFARI

Universal Music Italy is hoping to export pop/rap singer/songwriter Jo-

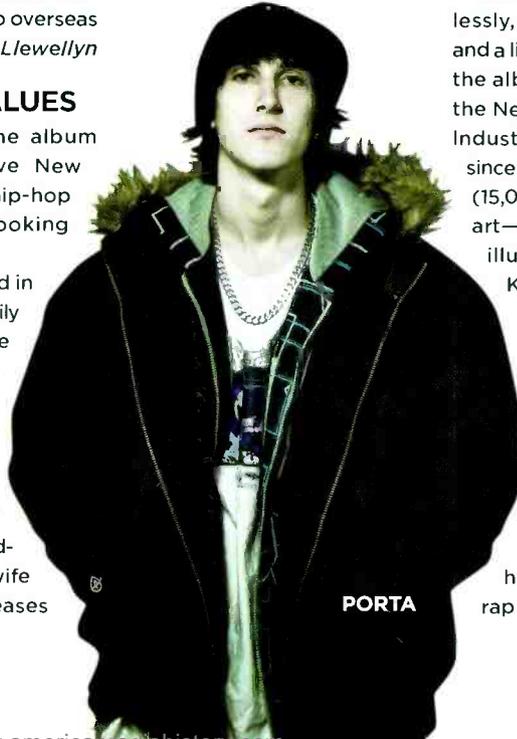
vanotti's current domestic success into major European markets next month. Jovanotti's 15th album, "Safari," has "got off to a cracking start," since its Jan. 19 release, Universal Music Italy exploitation manager Raffaele Viganò says. The album topped the FIMI chart in Italy and hit No. 4 in Switzerland, where it was released simultaneously. Now April releases are planned for Germany and France.

The new album features guest appearances by reggae veterans Sly & Robbie, Brazilian pianist/bandleader Sergio Mendes, Michael Franti and Ben Harper—who duets on the album's first single, "Fango," which topped the FIMI digital tracks chart in December.

A second single, "A Te," was issued Feb. 29 after it became the top download on iTunes' Italian charts. "It was an interesting case of the public pre-empting a record label's promotional strategy," Viganò says.

Jovanotti's publishing is shared by Universal Music Publishing Italy and the artist's own Soleluna company; his booking agent is Milan-based Trident.

—Mark Worden



PORTA

THE BILLBOARD REVIEWS

ALBUMS

ROCK

PANIC AT THE DISCO

Pretty. Odd.

Producer: Rob Mathes
Decaydance/Fueled by Ramen

Release Date: March 25

▶ Panic at the Disco's sophomore set has a lot more cheery moments and fewer busy elements than its smash debut, "A Fever You Can't Sweat Out," and, much like the exclamation point now absent from the band's name, the superfluous noise is hardly missed. In a Beatles nod, the album begins with the crowd-noise-enhanced intro "We Were Starving" before "Nine in the Afternoon" bursts with upbeat power chords and a singalong chorus. There's plenty of twee to go around, including tracks like "That Green Gentleman," "Behind the Sea" and ballad "Northern Downpour"—surprising, considering the band's previous penchant for darkness on "Fever." "Pretty. Odd.," indeed: 15 tracks of welcomed live drum sounds, symphonies and stacked harmonies.—KH

COUNTING CROWS

Saturday Nights & Sunday Mornings

Producers: Gil Norton, Brian Deck

Geffen

Release Date: March 25

▶ "I'm just trying to make some sense outta me," Adam Duritz tells us early on in "Saturday Nights & Sunday Mornings"—an angsty quest he's stretched across five Counting Crows studio albums. Fortunately, Duritz and company know how to make that conundrum rock with anthemic ferocity or treat it with melodies so plaintive they positively shimmer. All those virtues are intact here, a concept piece of sorts on which the first, hard-rocking half of the album revels in sin, or at least sinful intent, and the second exhibits the contrition of Sunday morning. The band stretches out in some new directions on the trance-y "Washington Square" and incorporates psychedelic overtones into "Insignificant" and "Le Ballet d'Or." "You Can't Count on Me" sounds like the flip side of a Bruce Springsteen love song, and such tracks as "1492," "Cowboys" and "Come Around" rock with sweeping dynamic energy.—GG

DESTROYER

Trouble in Dreams

Producers: David Carswell, John Collins, Destroyer Merge

Release Date: March 18

FLO RIDA

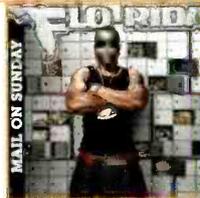
Mail on Sunday

Producers: various
Poe Boy/Atlantic

Release Date: March 18

In 50 years, it'll be a curious thing

that the best-selling digital single of all time once belonged to Flo Rida and that the song, "Low," powered the phones of hip-hop heads and sorority girls for months and months. "Low" is a well-deserved monster, and Flo Rida's relatively long-in-coming debut sports precisely all the ingredients required of a rapper these days: production that sounds like money, exuberant materialism, several verses by Lil' Wayne and a singular desire to keep people's attention for very brief periods of time. Flo Rida's flow is an engaging/ringy-dingy/he-sounds-like-Nelly thing. But his hooks can be rock-solid ("Ack Like You Know") and his interest in gleaming synthesizerism (opener "American Superstar" comes into "Tubular Bells" territory, really) helps set him off from the legions of rappers clawing over each other to break out of the South.—JV



★ Never one to stick to the same formula, Destroyer's Dan Bejar is up to new tricks on his eighth studio effort. Utilizing a full-band approach as seen on 2006's grandiose "Destroyer's Rubies," "Trouble in Dreams" is a less pop-oriented affair that finds Bejar moving in a more streamlined direction—for him, at least. Lyrically, he remains confounding, his idiosyncratic wordplay in full effect with lyrics about "leopards of honor." Musically, each song comes close to a fully realized idea: The subdued, strummy opener "Blue Flower/Blue Flame" builds into vibrant and catchy melodies ("Dark Leaves Form a Thread") and swaggering blues rock ("The State"), hitting an apex with the gorgeous, stirring progression of "My Favorite Year" and eight-minute theatrical display "Shooting Rockets (From the Dark of Night's Ape)." Bejar may consistently tinker with his sound, but the output has been reliably solid, and "Dreams" is no exception.—JM

TARJA

My Winter Storm

Producer: Daniel Presley
Spinefarm/Fontana/Universal

Release Date: Feb. 26

★ Former Nightwish frontwoman Tarja makes a confident bid for the female popera throne with this majestic debut album, and its distinct personality finalizes her divorce from the symphonic metal band. The Finnish soprano's vision is as clear as her voice, which is a few shades warmer than reigning diva Sarah Brightman. Guitar-driven "Die Alive" and "Ciarrán's Well" show Tarja still plans to rock, though she mostly eschews power chords for theatrical scoring. "Seeking for the Reign"/"The Reign" and "Oasis" are purely dramatic interludes, their sadness as palatable as the last act of a Greek tragedy. "Boy And The Ghost," "Our Great Divide" and "Sunset" perpetuate the chill implied by the album's title. Only a cover of Alice Cooper's "Poison" puts a crimp in the album's elegance; its arrangement is too underdressed for this formal affair.—CLT

POP

THE B-52s

Funplex

Producer: Steve Osborne
Astralwerks

Release Date: March 25

The B-52s have always operated in a retrofuturistic galaxy where the watusi meets interplanetary synths. On their first album in 16 years, the "Love

Shack" has morphed into a mall-like "Funplex." Shelacked with Keith Strickland's surf guitar, Kate Pierson and Cindy Wilson's honeyed harmonies and Fred Schneider's campy exclamations, just about every track's obsessed with sex. Sex is dancing! ("Pump.") Sex is a road trip! ("Ultraviolet.") Sex is a cocktail party! ("Deviant Ingredient.") Schneider's horny hollering ("Bootybots! Erotobots!") soon turns cringe-worthy. But the club-ready hooks are the real point here. Pop guitars turn "Hot Corner" into B-52s do the British Invasion, "Dancing Now" echoes beats from Fatboy Slim's "Rockefeller Skank," and disco shines with an '80s hangover on "Eyes Wide Open." Just like everything since 1979's "Rock Lobster," "Funplex" works best when the voices blend into the ass-moving momentum.—JL

BLUEGRASS

RICKY SKAGGS & KENTUCKY THUNDER

Honoring the Fathers of Bluegrass: Tribute to 1946 and 1947

Producer: Ricky Skaggs
Skaggs Family Records

Release Date: March 25

▶ The concept here is nothing short of brilliant and, as is usual with Ricky

Skaggs & Kentucky Thunder, the picking and singing are outstanding. Skaggs wanted to introduce the music of the founding fathers of bluegrass to his fans and, hopefully, a new generation, so he and his band covered a dozen classic songs first recorded by Bill Monroe & the Blue Grass Boys during the years 1946-1947. The period represents an important snapshot because Monroe's band of that era included singer/guitarist Lester Flatts, banjo player Earl Scruggs, fiddler Chubby Wise and bassist Howard Watts. Skaggs and his crew treat the music with the respect it deserves. Among the gems given new life are "Toy Heart," "Remember the Cross," "Bluegrass Breakdown" and "Why Did You Wander." And Scruggs, the only surviving member of the pioneering band, guests on "Goin' Back to Old Kentucky."—KT

JAZZ

LIONEL LOUEKE

Karibu

Producer: Eli Wolf
Blue Note

Release Date: March 25

★ Benin-born guitarist/vocalist Lionel Loueke arrives as an ear-opening delight in the wake of his five-year span of creative bloom. Not only did Loueke record two fine

SHE AND HIM

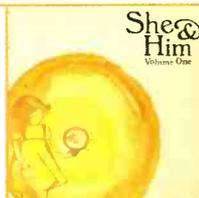
Volume One

Producer: M. Ward
Merge

Release Date: March 18

Indie-movie princess meets indie-

rock prince in this collaboration between Zoey Deschanel and M. Ward, featuring a bland name and even blander album title. Luckily, they're the most awkward things about this surprisingly rewarding collection of dusky, mesquite-flavored torch songs. She and Him ducks the celeb-novelty/"Return of Bruno" thing thanks mostly to Deschanel, who penned nine of the album's 11 tracks and spends much of it channeling Neko Case in a voice that's just fine, if occasionally (though endearingly) rough. It's best heard on the wonderfully brittle "Change Is Hard" and a slow, sexy take on the Miracles' "You Really Gotta Hold on Me." And if Ward knows anything, it's how to work up spare frontier shuffles, all covered in echoing dobro and dust. She and Him feels like a class project Ward and Deschanel get to do because they're famous, but "Volume One" is a fine use of the principals' privileges.—JV



GNARLS BARKLEY

The Odd Couple

Producer: Danger Mouse
Downtown/Atlantic

Release Date: March 18

If Gnarls Barkley's debut, "St. Elsewhere," was the sound of Danger Mouse and Cee-Lo Green tinkering around with the creation of their bizarre surf-pop/psychedelic hybrid monster, "The Odd Couple" is the sound of that monster escaping from the lab. It's also about a thousand times darker. Danger Mouse goes from gospel to pop to spooky, often in the same track, and Green sets a new vocal bar on the desolate, acoustic-flavored nightmare ballad "Who Will Save My Soul." Zippy first single "Run" and the vaguely romantic rubber ball "Blind Mary" are the only things here that approach the sonic territory of "Crazy," and there are times when Green's quavering falsetto gets downright evil ("Would-Be Killer," "Open Book"). But it seems that the more comfortable the principals get with Gnarls Barkley, the more haunted Gnarls Barkley gets. And it gets stronger, too.—JV



THE BILLBOARD REVIEWS

SINGLES

CDs for indie ObliqSound (one as a member of the collective Gilfema), but he was also enlisted to perform and record with such top-tier jazz artists as Terence Blanchard, Herbie Hancock and Wayne Shorter. All three praised Loueke's singular style of jagged geometric shapes, shifting time signatures, ebullient African-pop groove, guitar-wordless vocal unison/counterpoint lines and sweet lyricism, which are on full display here. "Karibu" not only spotlights Gilfema's innovative rhythm team of bassist Massimo Biolcati and drummer Ferenc Nemeth but also features guests Hancock and Shorter, who soar with Loueke into exhilarating improvisational flight on "Light Dark." The nine-track journey, which opens with the sunny, syncopated title track and ends with the juju-like "Nonvignon," marks this year's first major jazz revelation.—DO

KARRIN ALLYSON

Imagina: Songs of Brasil
Producers: *Karrin Allyson, Nick Phillips*
Concord

Release Date: March 25

★ Karrin Allyson has combined with a group of excellent players to create an extraordinary CD that's nothing less than a samba/bossa nova pleasure cruise. She's tracked 14 tunes by songwriters of the likes of Jobim, Chico Buarque, Rosa Passos and Vinicius de Moraes, and performs them in excellent Portuguese as well as English. Her vocals are a revelation: She brings a distinctive approach to this material; her interpretations are incredibly simpatico. Listen to the

directness and musicality of her take on the Jobim classic "Desafinado." Her handling of "Imagina" shows her total grasp of the cinematic quality of this Jobim-Buarque original. For sheer, breathless romanticism, take a spin through Allyson's languid cover of Rosa Passos' "Outono (Stay)." Her Portuguese is wonderful, Rod Fleeman's guitar solo is Rio soulful, and Paul Williams' English lyrics are truly the language of love.—PVV

CARIBBEAN JAZZ PROJECT/AFRO BOP ALLIANCE

Caribbean Jazz Project/Afro Bop Alliance

Producer: *Dave Samuels*
HeadsUp

Release Date: March 25

★ The Caribbean Jazz Project, led by marimba and vibes wiz Dave Samuels, put together this album with Maryland-based outfit Afro Bop Alliance. The vibe here is a distinctly Latin, big-band trip on songs by John Coltrane, Thelonious Monk, Dizzy Gillespie and several Samuels originals. Nineteen musicians played on these tunes (most of them sax and horn players), giving the set a powerful brass/reed sound. Their stellar cover of Coltrane's "Naima" comes our way via a highly syncopated arrangement, nicely layered horns and solid solos from Samuels and saxophonist Steve Williams. Another intriguing number is the Samuels original "Afro Green," a more darkly colored piece with an interesting, dissonant dynamic at work, particularly between the horns and Harry Appelmann's piano.—PVV

POP

3 DOORS DOWN

It's Not My Time (3:59)

Producer: *Johnny K*
Writers: *B. Arnold, M. Roberts, T. Harrell, C. Henderson*

Publisher: *not listed*
Universal Republic

▶ Crossover hero 3 Doors Down donned its crown in 2000 with "Kryptonite," which topped mainstream and modern rock for nearly three months and reached top five at top 40 and adult top 40. Nearly a dozen hits later, none has forged the immediacy of "It's Not My Time," the fervent first single from the band's fourth, self-titled disc. Already top five at rock just three weeks out, the scorching track—which the band has been performing live for nearly 18 months—offers dirty, drenched guitars; pummeling percussion; a soaring vocal from lead Brad Arnold; and a potent pop hook, all of which foster enough head-banging and singalongs to beat the band. As such, 3 Doors Down gets a leg up on delivering their second consecutive No. 1 album, following 2005's "Seventeen Days." We'll find out May 6.—CT

COUNTRY

BRAD PAISLEY

I'm Still a Guy (3:55)

Producer: *Frank Rogers*
Writers: *K. Lovelace, B. Paisley, L.T. Miller*
Publishers: *various*
Arista Nashville

▶ Rarely has a song painted a more accurate picture of the difference between the sexes than this clever yarn. With wit, warmth and humor, Brad Paisley serves up an engaging tune about one guy's staunch refusal to be "manicured, waxed and Botoxed." His performance in "I'm Still a Guy" is perfection. He knows how to deliver such lines as "When you see a priceless French painting/I see a drunk naked girl" with enviable comic timing and a kind of everyman charm. This is the fourth single from his excellent "5th Gear"

album and is odds-on to follow its predecessors to the top of the charts.—DEP

ROCK

THE BLACK KEYS

Strange Times (3:09)

Producer: *Danger Mouse*
Writers: *D. Auerbach, P. Carney*

Publishers: *McMoore McLeest/Chrysalis, BMI Nonesuch*

★ For fifth album "Attack & Release"—the first produced in a studio—Dan Auerbach and Patrick Carney of the Black Keys enlist Gnarls Barkley's Danger Mouse. The producer's influence is apparent on first single "Strange Times," where he expands the minimalist duo's sonic repertoire to include ghostly background vocals coupled with piano. Fans will be relieved that the studio polish enhances rather than undermines the blues-rockers' gritty, from-the-gut signature. In fact, "Strange Times" embodies the best of both worlds: an exhilarating guitar-driven track that captures the explosiveness of '60s rock and a modern sensibility that will captivate alternative and triple A radio listeners.—AC

TANTRIC

Down & Out (4:13)

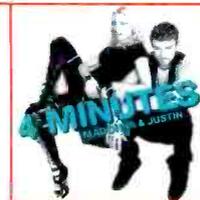
Producer: *Toby Wright*
Writer: *Tantric*
Publishers: *various*
Silent Majority Group

MADONNA AND JUSTIN TIMBERLAKE

4 Minutes (3:10)

Producers: *Madonna, Nate "Danja" Hills, Timothy "Timbaland" Mosley*
Writers: *Madonna, N. Hills, Timbaland, J. Timberlake*
Publishers: *various*
Warner Bros.

It doesn't take anywhere close to "4 Minutes" to realize that Madonna is poised to score her first top 10 hit since 2005's "Hung Up." The launch single from upcoming "Hard Candy"—her 11th and final studio album for Warner Bros.—co-stars Justin Timberlake, with production props from Timbaland. There's an awful lot going on in the busy dance track: sing-song verses, insistent foghorns, cowbells, chants of "tick-tock" and "Madonna, Madonna," and a rap from Timbaland—but the trade-off chorus between Madge and Justin of "We've only got four minutes to save the world" is hooky enough unto itself to sell the song. "4" qualifies as an event record between superpowers who not only share equal billing, but sound gangbusters together. Expect instantaneous penetration for this spring break '08 anthem.—CT



NEW & NOTEWORTHY

FERRAS

Hollywood's Not America (3:16)

Producers: *The Matrix, Gary Clark*
Writers: *Ferras, L. Christy, G. Clark, G. Edwards, S. Spock*
Publishers: *various*
Capitol

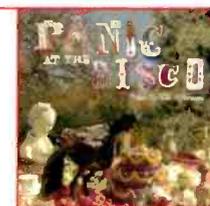
▶ It's every singer/songwriter's dream to post wares on MySpace and end up the next Sara Bareilles or Colbie Caillat—but imagine having your song featured on "American Idol" (twice), then finding your humble effort most-added at adult top 40 radio. OK, so 25-year-old Illinois native Ferras has been working for years in SoCal, is signed to Capitol and worked with the Matrix on first single "Hollywood's Not America"—so success isn't that random—but any breaking act is a big deal in today's fractured music biz. The storytelling ballad is similar in texture and vocal style to Daniel Powter's "Bad Day," last year's "AI" exit tome. Still, Ferras' beautifully visual hook stands on its own: "So long, put your blue jeans back on, girl, go home/Remember, Hollywood's not America." A star is born, and this one doesn't have to go home, no matter what Simon says.—CT

PANIC AT THE DISCO

Nine in the Afternoon (3:17)

Producer: *Rob Mathes*
Writer: *Panic at the Disco*
Publishers: *Sweet Chin/EMI Decaydance/Atlantic*

Saying goodbye to overblown teenage dramas, Panic at the Disco removes the angsty emo eyeliner and returns with a relaxed, pop-oriented lead to sophomore set "Pretty. Odd.," which arrives March 25. Driven by a crisp, uptempo piano groove, the almost guitar-free "Nine in the Afternoon" overflows with melodic hooks and comes with a lush orchestral arrangement complete with bells and trumpets, which proudly quotes, um, the Beatles. "We're feeling so good," frontman Brendon Urie sings blissfully, ecstatic about the makeover, and it only makes sense that the band deleted the exclamation mark from its name now that melody has won over image and the panic is gone.—SP



LEGEND & CREDITS

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

CONTRIBUTORS: Alexandra Cahill, Gary Graff, Katie Hasty, Jessica Letkemann, Jill Menze, Dan Ouellette, Sven Philipp, Deborah Evans Price, Chuck Taylor, Christa L. Titus, Ken Tucker, Philip Van Vleck, Jeff Vrabel

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.



HIP-HOP BY HILLARY CROSLY

BACK IN PORT

Def Jam Gets Rick Ross On Track And Atop Billboard 200

Rapper Rick Ross' sophomore album "Trilla" got off to a rocky start, but now he's having the last laugh. The Slip-N-Slide/Def Jam set, which was originally due in December, debuts this week at No. 1 on the Billboard 200 and No. 1 on Top Digital Albums, the first time a hip-hop album has crowned that tally since Kanye West's "Graduation"

last September.

In 2006, Ross gained quick success with his hit "Hustlin'," which peaked at No. 11 on Hot R&B/Hip-Hop Songs and teed up his debut, "Port of Miami," for a No. 1 bow on the Billboard 200. The album has sold 794,000 copies in the United States, according to Nielsen SoundScan.

But "Trilla" was in trouble early. The initial Dec. 18 date was scrapped due to what Ross claimed were pending sample clearances, and a Feb. 19 rescheduling date came and went. The first single, "Speedin'" featuring R. Kelly, took nine weeks to peak at No. 53 on Hot R&B/Hip-Hop Songs before dropping off the chart four weeks later.

Using street team-centered promotional and online marketing, Def Jam helped Ross right the ship.

The label's marketing director Davon Washington says Def Jam capitalized on its best asset: its street marketing team's connection with local DJs and clubs in each region. The team's work helped build enthusiasm for second single "Boss" featuring T-Pain, which jumps 21-18 this week on Hot R&B/Hip-Hop Songs as the greatest sales gainer.

During last month's NBA All-Star weekend in New Orleans, Ross visited the local radio station, WQUE, and performed to a packed crowd at local club Dreams. At the game itself, Def Jam distributed T-shirts and plastic wands displaying the new "Trilla" album date (March 11).

And in early February, Ross embarked on a five-week promotional tour, visiting radio stations and playing a show in his top five markets (Atlanta, New York, Miami, Los Angeles and Washington, D.C.).

"A lot of our March 11 competitors had a lot of broad advertising. Snoop [Dogg] was on 'The View,' for God's sake," Washington says. "But we marketed directly to his core fan base and that made us successful."

Online, Ross scored big with an interview where he took off his shirt on theFader.com, resulting in a huge traffic uptick. Two other album tracks, "Maybauch Music" featuring Jay-Z and "Luxury Tax" featuring Young Jeezy and Lil Wayne, were released online via popular blogs like Nahright.com and drove fans to Ross' MySpace page, which Def Jam linked directly to iTunes.

As a result, "Trilla" sold 12,000 downloads in its first week, the best showing for a hip-hop set since Lupe Fiasco's "The Cool" moved 18,000 the week ending Dec. 23.

Additional reporting by Keith Caulfield.

BIG BREAKS

Fireflight Cements Audience Bond

Fueled by network TV exposure and an innovative Web site that ties into its hit single, Fireflight's sophomore set, "Unbreakable," is off to a fast start for the Florida-based quintet.

The album debuted last week at No. 10 on Billboard's Heatseekers chart and No. 15 on Top Christian Albums, while the title track, which appears in promos for NBC's "Bionic Woman," is No. 23 this week on Hot Christian Songs.

Flicker/Provident "pushed up the release of the single to December when they weren't planning on a single until January or February," Fireflight frontwoman Dawn Richardson says, prompting the album to be moved up to March 4 from early April.

Fireflight's momentum should continue thanks to being the first act spotlighted in the Gospel Music Network's new Listen Up promotion. "They're an emerging artist with great label support, an active and passionate fan base," Gospel Music Channel VP of business development Paul E. Butler says.

Augmenting the promo campaign is Web site iamunbreakable



FIREFLIGHT

Rieu Waltzes On Down Under

The Australian public's love affair with the Beatles and ABBA once saw those acts achieve multiple, simultaneous chart entries. But no one has ever dominated a chart Down Under quite like 58-year-old Dutch violinist/conductor Andre Rieu.

Dubbed "the Liberace of the Violin," the Universal Music Germany artist occupied no fewer than 12 slots on the Australian Recording Industry Assn.'s March 16 Top 20 Music DVD chart, including "Live in Vienna" and "Andre Rieu at Schonbrunn, Vienna" at No. 1 and No. 2, respectively.

Rieu doesn't have any albums on the current ARIA top 50 albums chart, however, and Universal admits his DVDs outsell his CDs by a ratio of 4-to-1. That's largely due to the DVDs capturing "the fun, romanticism and sense of

spectacle in his concerts," says Cyrus Meher-Homji, Universal Music Australia director of marketing for classics and jazz.

Former Brussels Music Academy student Rieu founded his Johann Strauss Orchestra in 1987 with the aim of revitalizing waltz music. In the 1990s, the popularity of his elaborate stage productions spread from the Nether-

lands—where he has a string of platinum albums—into Germany and France. In the United States, Rieu has scored three No. 1s on Billboard's Top Classical Albums and has career sales in excess of 1 million albums—considerably greater than his career DVD/video total of 408,000 units.

According to the label, Rieu has sold more than 954,000 CDs or

DVDs across 14 titles in each format since his catalog began rolling out in Australia in 2006. The Rieu roller coaster picked up speed after Universal struck a 2006 deal with pay-TV channel Ovation to air his entire concert catalog. By August 2007, he had a record six DVDs in the ARIA top 10; following a September 2007 promotional visit, that figure rose to nine.

Universal Music Australia says the artist's core demographic is females aged 45-plus; at national chain JB Hi-Fi, music product buyer Derrek Durrant suggests Rieu has "brought people back to music stores who haven't stepped in one for ages."

Rieu's world tour, with a stage set featuring castles, an ice rink and a cast of 250, hits North America in April and May. November shows are scheduled for Australia, where his new album, "Waltzing Matilda," is due in April.

—Christie Eliezer



RIEU

ROSS: JONATHAN MANNION; RIEU: UNIVERSAL MUSIC AUSTRALIA; FIREFLIGHT: CALEB KUHL

POP BY ANN DONAHUE

A 'Rose' By Another Name

The Voice Behind Marion Cotillard's Piaf Performance Steps Out



AIGROT

When Marion Cotillard won the Academy Award last month for best actress for her portrayal of Edith Piaf in "La Vie En Rose," Jil Aigrot, at home in the south of France, became "very emotional."

"I was so very, very, very happy for all the team," Aigrot says, speaking as her daughter, Caroline, acts as a translator. "A lot of people worked hard for that movie."

Among them? Aigrot, who performed the vocals that Cotillard lip-synched to in the film, under guidance from the actress and director Olivier Dahan.

And while Cotillard may have received the bulk of the fanfare to date, the career of Aigrot—a veteran stage vocalist with appearances on French TV shows "Qui Est Qui" and "C'est L'ete"—is being bolstered in the

United States thanks to the film.

On March 11, Aigrot's new CD, "Words of Love," was released domestically on LML Music. It features Aigrot singing 19 Piaf songs, and to support the album, she has two tours planned in the United States.

The first will take place April 4-10 in Borders bookstores in New York; Chicago; Ann Arbor, Mich.; San Francisco; and Los Angeles. (Borders is a nationwide distributor of the album.) In July, Aigrot will return to the States to perform in jazz clubs in Los Angeles, San Francisco and Chicago, according to LML owner Lee Lessack.

"There's such a mystique about Piaf that people really want to meet Jil because her performance is eerily like a modern embodiment," Lessack says.

A key to introducing Aigrot to the States, Lessack says, was repackaging "Words of Love" to appeal to an American market. He redesigned the cover art, which now features Aigrot wearing a black dress and assuming a Piaf-inspired pose with the Eiffel Tower and a sparrow flying in the background. The credits and dedications in the liner notes were translated into English and include a mention of the film.

Aigrot's resurgence started when she got the gig as Piaf's voice for "La Vie En Rose" in a most serendipitous way. In her tours around France and Europe,

Aigrot had long performed some of Piaf's songs, and she decided to prepare an entire concert dedicated to the singer.

While working on the project, she attended a book signing at a library by Ginou Richer, Piaf's longtime secretary and confidante, and the author of "Edith Piaf, My Friend." Aigrot mentioned her concert preparation to Richer, who insisted she sing some of Piaf's songs on the spot. "She said, 'Wow, in 40 years I have never heard someone so much like Piaf,'" Aigrot recalls. "She called Olivier and said, 'I have someone for you!'"

Within two weeks, Aigrot was in Paris recording Piaf's songs for "La Vie En Rose."

The "La Vie En Rose" movie soundtrack, which was released in May 2007 by EMI Classics, contains remastered original recordings by Piaf, as well as score selections composed by Christopher YOUNG and a few select tracks performed by Aigrot and Maya Barsoni. It has sold 42,000 copies in the United States, according to Nielsen SoundScan.

And while "La Vie En Rose" has renewed interest in the singer among casual fans, Aigrot says that she's surprised at the intensity of the core group of Piaf followers. One recently gave her Piaf's medal of St. Therese, which Aigrot now wears as a pendant onstage. "It's a consecration to record something for Piaf," she says.



REYES

Indie Results

Having established herself as one of the top artists in regional Mexican music's duranguense genre, Diana Reyes is going independent for her next album. And with the first single from the indie release already cracking Billboard's Hot Latin Songs chart, Reyes seems to have made a wise choice.

"Me Muero," a cover of a recent pop hit by La Quinta Estación produced in a regional Mexican style, enters the chart at No. 48 this week. On the regional Mexican airplay chart, the song is No. 21.

Reyes, known for her uptempo fare in the brass- and keyboard-driven genre, is no stranger to the Billboard charts, with two top 10 Latin albums and two top 10 regional Mexican airplay singles. When her contract expired with Musimex/Universal Latino, Reyes launched her own company, DBC Entertainment. The label, publishing and merchandising company will release her March 25 album "Insatisfecha" via independent distributor Select-O-Hits.

Reyes' manager and DBC partner Gabriel Fregoso told Billboard in January that promotion of the album would focus heavily on retail and the Internet, beyond just radio.

Fregoso, Reyes and Select-O-Hits VP Johnny Phillips will be panelists at next month's Billboard Latin Music Conference, where they will discuss their sales strategy April 8 during the "Distribution Connection" panel. Reyes' 2007 album, "Te Voy A Mostrar," is also a finalist for a Billboard Latin Music Award for regional Mexican album of the year by a female group or solo artist.

—Ayala Ben-Yehuda

TOBY TIMES TWO

There's a double dose of Toby Keith on Billboard's Hot Country Songs this issue. His tribute to a beautiful woman in a bikini and cowboy hat, "She's a Hot-tie," is No. 36 after three weeks on the chart, and Mica Roberts' "Things a Mama Don't Know," a ballad duet with Keith, is No. 58.

Keith's single, which he co-wrote with Bobby Pinson and self-produced, will be the only new song on his "35 Greatest Hits" (Show Dog Nashville), due May 6. He has scored 34 Billboard top 10 singles, including 16 No. 1s.

Roberts, a former backup singer for Faith Hill, Martina McBride and Billy Bob Thornton, used to wait on fellow Oklahoman Keith at a Nashville nightspot but he didn't remember her when the two met on Willie Nelson's bus years later. "Once he figured out who I was," Roberts says in her bio, "he mentioned that he would be adding background vocals to

his live show and he asked if I would be interested. That was in 2003 and I have been with him ever since."

Roberts' single, which was written by Liz Rose and Brandy Clark and produced by Keith, is her Show Dog debut. Country KRTY San Jose, Calif., PD Julie Stevens is a fan. "I loved the song right off, then I fell in love with her voice," she says. "I don't think it hurts that Toby is singing with her on it. Their voices are great together."

Keith is filming his second feature film, "Beer for My Horses," in New Mexico. The movie is named for his six-week 2003 No. 1 single, which featured Nelson. It's the latest film produced jointly by CMT Films and Keith, who also teamed up for "Broken Bridges," which came out in 2006.

—Ken Tucker



KEITH

THE HOT BOX

A WEEKLY ROUNDUP OF NOTABLE CHART ACHIEVEMENTS



YEAH, YEAH, YEAH

>>The "American Idol" homage to the Beatles songbook stirs the Fab Four's "Love" (190-121, up 57%) and a 16% spike for the "Across the Universe" soundtrack (93-80). On Top Pop Catalog Albums, "1" gains by 70% (15-5) and "Abbey Road" by 29% (No. 48).

LUCK O' THE IRISH

>>With sales reflecting the week leading up to St. Patrick's Day, the charts take on an Irish flavor. Celtic Woman is the top beneficiary, up 47% at No. 123 on the Billboard 200. All seven Irish albums on the 15-title World chart earn double-digit percentage gains.



BUBBLES FROTH

>>Colbie Calliat's "Bubbly" logs a 12th week at No. 1 on the Adult Contemporary chart to become the longest-reigning debut entry by a female in the chart's 46 years. Bows by LeAnn Rimes, Lee Ann Womack and Natasha Bedingfield each led for 11.

CHART BEAT

>>A 21-8 leap on the Billboard Hot 100 for Leona Lewis' "Bleeding Love" writes a new chapter in chart history, as the winner of the "X Factor" TV series becomes one of 16 U.K. female artists who have reached the top eight with a debut single. That bests initial chart entries by Dusty Springfield, Lulu, Olivia Newton-John, Kim Wilde, Kiki Dee and Sandie Shaw.

>>Chris Sligh is the 33rd "American Idol" contestant to reach the Billboard charts, as "Empty Me" is the lone new entry on the Christian Adult Contemporary tally. He is the fourth finalist from the show's sixth season to chart, following Jordin Sparks, Blake Lewis and Phil Stacey.

>>Fred Bronson also reports on "The Boss" by two Rosses and a W—Rick, Diana and Kristine.

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

Billboard

CHARTS



Over the Counter

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Ross, 'Now' And Snoop Show Times Have Changed

You need look no deeper than the top three rungs of this issue's Billboard 200 to notice how the winds of change are reshaping the music industry.

Not so long ago, it would have seemed inconceivable that a relative newcomer



with minimal radio support could out-sell either the multi-artist hits "Now" franchise or a media darling like Snoop Dogg, but that's exactly what Miami rapper Rick Ross has done (see story, page 43). Until first-day sales had rolled in, I suspect even distributing label Island Def Jam doubted Ross would mow his competition down.

While I still believe radio is the shortest route to a hit album, with two No. 1 sets in less than two years, Ross proves

there are ways in this newfangled world to reach pay dirt without widespread radio love.

As a lead artist, none of Ross' tracks has reached the top 10 on Hot R&B/Hip-Hop Airplay nor the top 20 at the hip-hop-focused Rhythmic format, but he is one of those artists who makes up the difference elsewhere.

"Push It," from his first Def Jam album, was a huge master ringtone seller, months before his "Port of Miami" set opened on top with first-week sales of 187,000 copies. But the competition was lighter for that album than that his new set faced; the No. 2 album for the week ending Aug. 13, 2006, was **Breaking Benjamin's** "Phobia" with debut-week sales of 125,000.

This time, Ross' "Trilla" squared off against the "Now" franchise, which has produced 12 No. 1 albums in the last 10 years, and veteran artist Snoop's "Ego Trippin'," which houses "Sensual Seduction," a multi-format hit since December.

Snoop's "Seduction" hit No. 3 on Rhythmic Airplay and No. 5 on R&B/Hip-Hop Airplay, reaching far larger audiences than "The Boss," the lead track from Ross' new set. The latter reached Nos. 29 and 18, respectively,

on those same two radio charts, but No. 7 on Hot RingMasters.

LESS WOW FOR 'NOW': In the late '90s and early '00s, when industry observers expected file sharing to cool sales on the "Now" series, the multi-label line still drew big numbers, clocking half-million-plus weeks with three different volumes.

The vitality of the "Now" albums was questioned again in 2003, when Apple's iTunes vastly expanded the market for digital downloads, yet 10 different editions rang in weeks of 300,000 or better between that year and 2006, with "Now 16" mustering a start of 504,000 in the summer of 2004.

Lately, though, changes in consumer behavior have caught up with the line. "Now 27" launches with 169,000 copies sold, the lightest start any of its new-hits editions have clocked since the first one reached stores in 1998. That set began with 48,000, but the second volume opened at 171,000 in the summer of 1999. Since November 2006, when "Now 23" began with 337,000, none of the subsequent editions have sold as many as 300,000 copies in their biggest weeks, and the new one is only the third among the 27 to start shy of 200,000.

So, while the line remained vital longer than some predicted, a hits compilation does have less value in today's a la carte world.

Still, it seems the "Now" brand has earned currency for archival compilations. Its three Christmas editions have sold 5.6 million, the first of those accounting for 3.3 million since 2001. This week, "Now That's What I Call the 80s" bows at 34,000 copies—and there are zero downloads represented in that total because the album's digital version did not qualify to count toward the original release's sum.

The best week by a non-Christmas variation was 90,000 for 2006's "Now #1s."

COCKTAIL CHATTER: First-day sales from leading accounts on Nielsen SoundScan's March 19 Building chart have **Danity Kane's** new "Welcome to the Dollhouse" bolting out the gate at 93,000 copies. Based on earlier Building totals, the made-for-TV group is on pace to open at or above 300,000... The live "Hannah Montana"/**Miley Cyrus** set bowing at No. 10 is exclusive to Wal-Mart and only the third proprietary release to crack the top 10 since the Billboard 200 began charting such releases in November.

Market Watch A Weekly National Music Sales Report

Weekly Unit Sales

	ALBUMS	DIGITAL ALBUMS*	DIGITAL TRACKS
This Week	7,944,000	1,106,000	19,316,000
Last Week	7,680,000	1,173,000	20,120,000
Change	3.4%	-5.7%	-4.0%
This Week Last Year	8,507,000	826,000	15,404,000
Change	-6.6%	33.9%	25.4%

*Digital album sales are also counted within album sales.

Weekly Album Sales (Million Units)



Year-To-Date

	2007	2008	CHANGE
OVERALL UNIT SALES			
Albums	99,237,000	87,977,000	-11.3%
Digital Tracks	188,830,000	238,834,000	26.5%
Store Singles	487,000	311,000	-36.1%
Total	288,554,000	327,122,000	13.4%
Albums w/TEA*	118,120,000	111,860,400	-5.3%

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

ALBUM SALES

'07	99.2 million
'08	88.0 million

SALES BY ALBUM FORMAT

CD	89,152,000	74,309,000	-16.6%
Digital	9,794,000	13,325,000	36.1%
Cassette	92,000	28,000	-69.6%
Other	199,000	315,000	58.3%

For week ending March 16, 2008. Figures are rounded. Compiled from a national sample of retail store and rack sales reports collected and provided by

nielsen
SoundScan

	2007	2008	CHANGE
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YEAR-TO-DATE SALES BY ALBUM CATEGORY

Current	58,784,000	48,864,000	-16.9%
Catalog	40,453,000	39,114,000	-3.3%
Deep Catalog	28,798,000	27,828,000	-3.4%

CURRENT ALBUM SALES

'07	58.8 million
'08	48.9 million

CATALOG ALBUM SALES

'07	40.5 million
'08	39.1 million

Nielsen SoundScan counts as current only sales within the first 18 months of an album's release (12 months for classical and jazz albums). Titles that stay in the top half of The Billboard 200, however, remain as current. Titles older than 18 months are catalog. Deep catalog is a subset of catalog for titles out more than 36 months.

MAR 29 2008 THE Billboard 200

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	DEBT	PEAK POSITION
1	1	1	RICK ROSS IMPRINT & NUMBER / DISTRIBUTING LABEL (PRICE)	Trilla	1	1
2	NEW	1	VARIOUS ARTISTS SONY BMG/EMI UNIVERSAL ZOMBA 22781/SONY BMG STRATEGIC MARKETING GROUP (18.98)	NOW 27	2	2
3	NEW	1	SNOOP DOGG DOGGYSTYLE GEFEN 010835*/IGA (13.98)	Ego Trippin	3	3
4	2	3	JACK JOHNSON BRUSHFIRE 010399*/UMRG (13.98)	Sleep Through The Static	4	4
5	1	2	ALAN JACKSON ARISTA NASHVILLE 19943/SBN (18.98)	Good Time	5	5
6	NEW	1	FAT JOE TERROR SQUAD 14619/IMPERIAL (18.98)	The Elephant In The Room	6	6
7	7	9	SARA BAREILLES EPIC 94821 SONY MUSIC (11.98)	Little Voice	7	7
8	3	1	JANET ISLAND 010735*/IDJMG (13.98) ⊕	Discipline	8	8
9	6	2	ERYKAH BADU UNIVERSAL MOTOWN 010800*/UMRG (13.98)	New Amerykah: Part One (4th World War)	9	9
10	NEW	1	MILEY CYRUS Hannah Montana/Miley Cyrus: The Best Of Both Worlds Concert HOLLYWOOD 001251 EX WALT DISNEY (18.98 CD/DVD) ⊕		10	10
11	NEW	1	VARIOUS ARTISTS NOW That's What I Call The 80s SONY BMG/EMI UNIVERSAL ZOMBA 22784/SONY BMG STRATEGIC MARKETING GROUP (18.98)		11	11
12	9	12	TAYLOR SWIFT BIG MACHINE 120702 (18.98) ⊕	Taylor Swift	12	12
13	8	5	ALICIA KEYS MBK J 11513*/RMG (18.98) ⊕	As I Am	13	13
14	10	10	AMY WINEHOUSE UNIVERSAL REPUBLIC 008428*/UMRG (10.98)	Back To Black	14	14
15	21	21	SOUNDTRACK FOX 82985 RAZOR & TIE (16.98)	Alvin And The Chipmunks	15	15
16	14	6	MILEY CYRUS Hannah Montana 2 (Soundtrack)/Meet Miley Cyrus HOLLYWOOD 000465 WALT DISNEY (23.98)		16	16
17	22	25	JONAS BROTHERS HOLLYWOOD 000282 (18.98) ⊕	Jonas Brothers	17	17
18	20	19	COLBIE CAILLAT UNIVERSAL REPUBLIC 009219/UMRG (10.98)	Coco	18	18
19	4	2	FLOGGING MOLLY SIDEONEUS 1348* (16.98)	Float	19	19
20	45	47	GREATEST GAINER ONEREPUBLIC MOSLEY/INTERSCOPE 010266/IGA (13.98)	Dreaming Out Loud	20	20
21	23	20	DAUGHTRY RCA 68860 RMG (18.98)	Daughtry	21	21
22	16	18	CHRIS BROWN JIVE 12049/ZOMBA (18.98) ⊕	Exclusive	22	22
23	13	11	MARY J. BLIGE MTRIAARCH/GEFFEN 010313*/IGA (13.98) ⊕	Growing Pains	23	23
24	17	8	SOUNDTRACK FOX RHINO 410236*/AG (13.98)	Juno	24	24
25	26	61	VAMPIRE WEEKEND AL 378*/BEGGARS GROUP (11.98)	Vampire Weekend	25	25
26	15	7	SOUNDTRACK CANVASBACK SONY MUSIC SOUNDTRAX 10586*/COLUMBIA (13.98) ⊕	Once	26	26
27	19	16	KEYSHIA COLE CONFIDENTIAL IMANI/GEFFEN 009475*/IGA (13.98)	Just Like You	27	27
28	18	14	SOUNDTRACK ATLANTIC 409212/AG (18.98)	Step Up 2: The Streets	28	28
29	11	4	WEBBIE TRILL/ASYLUM/ATLANTIC 427836/AG (18.98)	Savage Life 2	29	29
30	32	29	SOUNDTRACK INTERSCOPE 010271/IGA (19.98)	Across The Universe: Deluxe Edition	30	30
31	30	22	KIDZ BOP KIDS RAZOR & TIE 89172 (18.98)	Kidz Bop 13	31	31
32	34	49	JORDIN SPARKS JIVE 18752/ZOMBA (18.98)	Jordin Sparks	32	32
33	33	30	CARRIE UNDERWOOD ARISTA ARISTA NASHVILLE 11221/RMG/SBN (18.98)	Carnival Ride	33	33
34	5	2	THE BLACK CROWES SILVER ARROW 01*/MCA/FORCE (15.98)	Warpaint	34	34
35	28	27	KATE VOGUELE MYSPEACE/INTERSCOPE 10012/IGA (11.98)	Don't Look Away	35	35
36	41	33	THE-DREAM RADIO NILLA DEF JAM 009872*/IDJMG (13.98)	Love/Hate	36	36
37	39	44	LINKIN PARK MACHINE SHOP 44477*/WARNER BROS (18.98) ⊕	Minutes To Midnight	37	37
38	27	23	GARTH BROOKS PEARL 213 (25.98 CD/DVD) ⊕	The Ultimate Hits	38	38
39	29	24	VARIOUS ARTISTS EMI SONY BMG STRATEGIC MARKETING GROUP UNIVERSAL/ZOMBA 10765/CAPITOL (18.98)	NOW 26	39	39
40	40	39	BUCKCHERRY ELEVEN SEVEN 0000*/ATLANTIC (13.98)	15	40	40
41	35	32	LUPE FIASCO 1ST & 15TH ATLANTIC 366316*/AG (16.98)	Lupe Fiasco's The Cool	41	41
42	25	15	SHERYL CROW A&M/INTERSCOPE 010599/IGA (13.98) ⊕	Detours	42	42
43	38	35	EAGLES ERC 4500 EX (14.98)	Long Road Out Of Eden	43	43
44	37	31	SUGARLAND MERCURY NASHVILLE 007411 UMG (13.98)	Enjoy The Ride	44	44
45	12	2	MICHAEL MCDONALD UNIVERSAL MOTOWN 110806 UMRG (13.98)	Soul Speak	45	45
46	36	28	ROBERT PLANT / ALISON KRAUSS ROUNDER 619075* (18.98)	Raising Sand	46	46
47	42	36	FERGIE WILL I AM/A&M/INTERSCOPE 007490/IGA (13.98)	The Dutchess	47	47
48	56	55	VARIOUS ARTISTS WALT DISNEY 001099* (18.98 CD/DVD) ⊕	Radio Disney Jams 10	48	48
49	43	40	RASCAL FLATTS LYRIC STREET 000384/HOLLYWOOD (18.98)	Still Feels Good	49	49
50	NEW	1	RANDY JACKSON Randy Jackson's Music Club: Volume One DREAM MERCHANT 21 30277*/CONCORD (18.98)		50	50

The film's March 11 DVD release prompts a 457% jolt for its soundtrack, re-entering with its best sales week since December (12,000).

Collaborations effort, which features Paula Abdul, gives Randy Jackson (No. 50) his first credited appearance on a Billboard album chart.

Another week, another beneficiary of MTV's 52/52 promo campaign. This time the lucky act scoots up the tally with a 52% jump.

For those keeping score, the "Best of Both Worlds Concert" album (debuting at No. 10) is the fourth "Hannah Montana"-related set to make the top 10 in less than two years.

After its reissue March 11 with bonus tracks and a DVD, the Boston band's set motors with a 171% increase. It was the fifth-best-selling album in Boston last week.

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	DEBT	PEAK POSITION
51	50	52	NICKELBACK ROADRUNNER 618300 (18.98) ⊕	All The Right Reasons	51	51
52	47	45	RIHANNA SRP/DEF JAM 008968*/IDJMG (13.98)	Good Girl Gone Bad	52	52
53	49	46	RADIOHEAD TBD 21622*/ATO (13.98)	In Rainbows	53	53
54	53	59	KENNY CHESNEY BNA 11457/SBN (18.98)	Just Who I Am: Poets & Pirates	54	54
55	RE-ENTRY	11	SOUNDTRACK COLUMBIA 87796 SONY MUSIC (16.98)	August Rush	55	55
56	54	53	PARAMORE FUELED BY RAMEN 159612*/AG (13.98)	RIOT!	56	56
57	58	58	CARRIE UNDERWOOD ARISTA ARISTA NASHVILLE 71197/RMG (18.98)	Some Hearts	57	57
58	48	43	JAHEIM DIVINE MILL ATLANTIC 377532/AG (18.98)	The Makings Of A Man	58	58
59	NEW	1	MESHUGGAH NUCLEAR BLAST 11937 (16.98)	Obzen	59	59
60	51	54	HANNAH MONTANA Hannah Montana 2: Non-Stop Dance Party WALT DISNEY 001106 (18.98)		60	60
61	55	50	SOULJA BOY TELL'EM COLLIPARK/INTERSCOPE 009962*/IGA (13.98)	souljaboytellem.com	61	61
62	60	65	MICHAEL BUBLE 143/REPRISE 100313*/WARNER BROS. (18.98)	Call Me Irresponsible	62	62
63	59	60	MAROON 5 A&M/OCTONE 008917/IGA (18.98)	It Won't Be Soon Before Long	63	63
64	46	13	SHAWTY LO DAL 331708/ASYLUM (18.98)	Units In The City	64	64
65	31	38	HERBIE HANCOCK VERVE 100979*/VG (18.98)	River: The Joni Letters	65	65
66	81	89	TRACE ADKINS CAPITOL NASHVILLE 76927 (18.98)	American Man: Greatest Hits Volume II	66	66
67	62	73	MARVIN SAPP VERITY 09433 ZOMBA (17.98)	Thirsty	67	67
68	65	70	SOUNDTRACK WALT DISNEY 000651 (18.98)	High School Musical 2	68	68
69	79	169	EDDIE VEDDER MONKEY WRENCH 15944*/RMG (18.98)	Into The Wild (Soundtrack)	69	69
70	101	102	FLEX ASTER/SCO/SDAD 15221/EMI TELEVISION (13.98)	Te Quiero	70	70
71	82	94	BRAD PAISLEY ARISTA NASHVILLE 07171 SBN (18.98)	5th Gear	71	71
72	61	56	VARIOUS ARTISTS WORD/CURB/EMI CHRISTIAN MUSIC GROUP VERITY 19290/ZOMBA (19.98)	WOW Gospel 2008	72	72
73	57	37	VARIOUS ARTISTS GRAMMY HIP-OP 010830/UME (18.98)	2008 Grammy Nominees	73	73
74	24	2	JACKSON BROWNE INSIDE 8021 (16.98)	Solo Acoustic Vol. 2	74	74
75	73	84	THREE DAYS GRACE JIVE 83504 ZOMBA (18.98)	One - X	75	75
76	66	69	KID ROCK TOP DUG ATLANTIC 290556*/AG (18.98)	Rock N Roll Jesus	76	76
77	63	77	SOUNDTRACK WALT DISNEY 051638 (18.98) ⊕	Hannah Montana	77	77
78	52	34	LENNY KRAVITZ VIRGIN 63786 (18.98) ⊕	It Is Time For A Love Revolution	78	78
79	67	57	J. HOLIDAY MUSIC LINE 11805*/CAPITOL (12.98)	Back Of My Lac'	79	79
80	93	85	SOUNDTRACK INTERSCOPE 008801/IGA (13.98)	Across The Universe	80	80
81	85	76	RAHEEM DEVAUGHN JIVE 19080 ZOMBA (17.98)	Love Behind The Melody	81	81
82	74	79	LED ZEPPELIN SWAN SONG 313148/ATLANTIC (19.98) ⊕	Mothership	82	82
83	78	82	SEETHER WIND-UP 13127 (18.98)	Finding Beauty In Negative Spaces	83	83
84	76	81	ANDREA BOCELLI SILVER ARROW 010685/UNIVERSAL CLASSICS GROUP (25.98 CD/DVD) ⊕	Vivere: Live In Tuscany	84	84
85	71	68	FOO FIGHTERS RCA 11516*/RMG (18.98)	Echoes, Silence, Patience & Grace	85	85
86	77	78	JAY-Z RCA A-FELLA DEF JAM 010229*/IDJMG (13.98)	American Gangster	86	86
87	72	67	KANYE WEST RCA A-FELLA DEF JAM 009541/IDJMG (13.98)	Graduation	87	87
88	84	93	SARAH BRIGHTMAN MANHATTAN 46078/BLG (18.98)	Symphony	88	88
89	88	87	BRITNEY SPEARS JIVE 19073 ZOMBA (18.98)	Blackout	89	89
90	91	83	KIRK FRANKLIN FOXY SOUL 00910 CENTRIC 16772/ZOMBA (18.98)	The Fight Of My Life	90	90
91	44	17	DOLLY PARTON DOLLY 925 (13.98)	Backwoods Barbie	91	91
92	83	41	THE AFTERS IND COLUMBIA 09118 SONY MUSIC (13.98)	Never Going Back To OK	92	92
93	89	106	KEITH URBAN CAPITOL NASHVILLE 07685 (18.98) ⊕	Greatest Hits	93	93
94	80	75	BULLET FOR MY VALENTINE 20-20 ENT JIVE 21393*/ZOMBA (16.98)	Scream Aim Fire	94	94
95	95	99	CRAIG MORGAN BROKEN BOW 7797 (18.98)	Little Bit Of Life	95	95
96	69	51	KENNY G STARBUCKS 30670/CONCORD (18.98) ⊕	Rhythm & Romance	96	96
97	94	95	CASTING CROWNS BEACH STREET 10117/REUNION (17.98)	The Altar And The Door	97	97
98	103	113	FLYLEAF A&M/OCTONE 650005/IGA (12.98) ⊕	Flyleaf	98	98
99	68	2	LOS TIGRES DEL NORTE FONOVISA 35348/ILG (12.98)	Raices	99	99
100	RE-ENTRY	8	DROPKICK MURPHYS BORN & BRED 001*/ILG (15.98) ⊕	The Meanest Of Times	100	100

THE BILLBOARD 200 ARTIST INDEX

50 CENT	173	AVENGED SEVENFOLD	129	THE BLACK CROWES	34	CHRIS BROWN	22	CASTING CROWNS	97	DAUGHTRY	21	EAGLES	43	FLOGGING MOLLY	19	JANET	8	THE KILLERS	194	BLAKE LEWIS	166
TRACE ADKINS	66	THE AFTERS	92	MARY J. BLIGE	23	MICHAEL BUBLE	74	CELIC WOMAN	123	OEL THE FUNKY	21	THE KILLERS	194	JAY-Z	86	JAY-Z	86	SEAN KINGSTON	131	LIFEHOUSE	101
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GARY ALLAN	118	THE BEATLES	121	CHRIS BOTTI	187	BUCKETHEAD	60	CHAPMAN	157	CHAPMAN	157	CHAPMAN	157	JACK JOHNSON	79	JONAS BROTHERS	17				
ATREYU	176	THE BEATLES	121	BOYS LIKE GIRLS	143	BUCKETHEAD	60	CHAPMAN	157	CHAPMAN	157	CHAPMAN	157	JACK JOHNSON	79	JONAS BROTHERS	17				
RODNEY ATKINS	105	THE BEATLES	121	BREAKING BENJAMIN	161	BUCKETHEAD	60	CHAPMAN	157	CHAPMAN	157	CHAPMAN	157	JACK JOHNSON	79	JONAS BROTHERS	17				
		THE BEATLES	121	SARAH BRIGHTMAN	88	BUCKETHEAD	60	CHAPMAN	157	CHAPMAN	157	CHAPMAN	157	JACK JOHNSON	79	JONAS BROTHERS	17				
		THE BEATLES	121	SARAH BRIGHTMAN	88	BUCKETHEAD	60	CHAPMAN	157	CHAPMAN	157	CHAPMAN	157	JACK JOHNSON	79	JONAS BROTHERS	17				
		THE BEATLES	121	SARAH BRIGHTMAN	88	BUCKETHEAD	60	CHAPMAN	157	CHAPMAN	157	CHAPMAN	157	JACK JOHNSON	79	JONAS BROTHERS	17				
		THE BEATLES	121	SARAH BRIGHTMAN	88	BUCKETHEAD	60	CHAPMAN													

AIRPLAY MONITORED BY
nielsen BDS

SALES DATA COMPILED BY
nielsen SoundScan

Billboard HOT 100

MAR 29 2008

HOT 100 AIRPLAY™

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	1	15	#1 WITH YOU	CHRIS BROWN (JIVE/ZOMBA)
2	2	22	LOW	FLO RIDA FEAT. T-PAIN (POE BOY/ATLANTIC)
3	5	5	LOVE IN THIS CLUB	USHER FEAT. YOUNG JEEZY (LAFACE/ZOMBA)
4	4	5	TOUCH MY BODY	MAHIAH CAREY (ISLAND/IDJMG)
5	3	14	DON'T STOP THE MUSIC	RIHANNA (SRP/DEF. JAM/IDJMG)
6	6	10	LOVE SONG	SARA BAREILLES (EPIC)
7	15	7	SEXY CAN I	RAY J & YUNG BORG (KNOCKOUT/DEJA 34/KOCH/EPIC)
8	8	28	NO ONE	ALICIA KEYS (MBK/J.RMG)
9	7	27	APOLOGIZE	TIMBALAND FEAT. ONE REPUBLIC (MOSLEY/BLACKGROUND/INTERSCOPE)
10	9	19	LIKE YOU'LL NEVER SEE ME AGAIN	ALICIA KEYS (MBK/J.RMG)
11	10	16	INDEPENDENT	WEBBIE, LIL PHAT & LIL BOOSIE (TRILL/ASYLUM/ATLANTIC)
12	11	14	I REMEMBER	KEYSHIA COLE (MCA/MI GEFFEN/INTERSCOPE)
13	14	8	SUPERSTAR	LUPE FIASCO (1ST & 15TH/ATLANTIC)
14	13	18	SUFFOCATE	J. HOLIDAY (MUSIC LINE/CAPITOL)
15	16	10	FALSETTO	THE DREAM (RADIO KILLA/DEF. JAM/IDJMG)
16	20	7	NO AIR	JORDIN SPARKS DUET WITH CHRIS BROWN (19/JIVE/ZOMBA)
17	12	16	SENSUAL SEDUCTION	SNOOP DOGG (DOGGYSTYLE/GEFFEN/INTERSCOPE)
18	17	18	TAKE YOU THERE	SEAN KINGSTON (BELUGA HEIGHTS/KOCH/EPIC)
19	21	13	SORRY	BUCKCHERRY (ELEVEN SEVEN/ATLANTIC/RRP)
20	23	10	DEY KNOW	SHAWTY LO (D&L/ASYLUM)
21	19	13	CRYING OUT FOR ME	MARIO (100 STREET/J.RMG)
22	18	16	SHADOW OF THE DAY	LINKIN PARK (WARNER BROS.)
23	35	10	SEE YOU AGAIN	MILEY CYRUS (HOLLYWOOD)
24	22	27	BUBBLY	COLBIE CAILLAT (UNIVERSAL REPUBLIC)
25	29	12	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 CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	CERT.
1	2	3	#1 LOVE IN THIS CLUB	USHER FEAT. YOUNG JEEZY (JIVE/ZOMBA)	
2	12	4	BLEEDING LOVE	LEONA LEWIS (SYCO/J.RMG)	
3	3	10	NO AIR	JORDIN SPARKS DUET WITH CHRIS BROWN (JIVE/ZOMBA)	
4	4	19	LOVE SONG	SARA BAREILLES (EPIC)	
5	5	19	LOW	FLO RIDA FEAT. T-PAIN (POE BOY/ATLANTIC)	3
6	9	5	SEXY CAN I	RAY J & YUNG BORG (KNOCKOUT/DEJA 34/KOCH/EPIC)	
7	6	15	DON'T STOP THE MUSIC	RIHANNA (SRP/DEF. JAM/IDJMG)	
8	7	15	SEE YOU AGAIN	MILEY CYRUS (HOLLYWOOD)	
9	-	1	SHAWTY GET LOOSE	LIL MAMA FEAT. CHRIS BROWN & T-PAIN (FAMILIAR FACES/JIVE/ZOMBA)	
10	1	2	HALLELUJAH	JEFF BUCKLEY (COLUMBIA/LEGACY)	
11	8	16	WITH YOU	CHRIS BROWN (JIVE/ZOMBA)	
12	18	12	STOP AND STARE	ONE REPUBLIC (MOSLEY/INTERSCOPE)	
13	13	13	SUPERSTAR	LUPE FIASCO FEAT. MATTHEW SANTOS (1ST & 15TH/ATLANTIC)	
14	10	4	ELEVATOR	FLO RIDA FEAT. TIMBALAND (POE BOY/ATLANTIC)	
15	14	10	INDEPENDENT	WEBBIE, LIL PHAT & LIL BOOSIE (TRILL/ASYLUM)	
16	22	7	NEW SOUL	YAEL NAIM (TOT OU TARO/ATLANTIC)	
17	20	33	APOLOGIZE	TIMBALAND FEAT. ONE REPUBLIC (MOSLEY/BLACKGROUND/INTERSCOPE)	
18	17	14	SENSUAL SEDUCTION	SNOOP DOGG (DOGGYSTYLE/INTERSCOPE)	
19	16	14	SORRY	BUCKCHERRY (ELEVEN SEVEN/ATLANTIC/RRP)	
20	15	18	SHADOW OF THE DAY	LINKIN PARK (WARNER BROS.)	
21	26	4	DANCE LIKE THERE'S NO TOMORROW	PAULA ABUJI & HARDY JACKSON (CREAM MUSIC/WARNER BROS.)	
22	21	8	WHEN YOU LOOK ME IN THE EYES	JONAS BROTHERS (HOLLYWOOD)	
23	11	11	FEEDBACK	JANET (ISLAND/IDJMG)	
24	19	20	TAKE YOU THERE	SEAN KINGSTON (BELUGA HEIGHTS/EPIC)	
25	24	47	TEARDROPS ON MY GUITAR	TAYLOR SWIFT (BIG MACHINE)	

Data for week of MARCH 29, 2008 | For chart reprints call 646.654.4633

ADULT TOP 40™

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	HIT PREDICT
1	1	30	#1 LOVE SONG	SARA BAREILLES (EPIC)	
2	3	23	SORRY	BUCKCHERRY (ELEVEN SEVEN/ATLANTIC/RRP)	
3	4	34	PARALYZER	FINGER ELEVEN (WIND-UP)	
4	2	24	APOLOGIZE	TIMBALAND FEAT. ONE REPUBLIC (MOSLEY/BLACKGROUND/INTERSCOPE)	☆
5	6	10	FEELS LIKE TONIGHT	DAUGHTRY (RCA/RMG)	☆
6	5	19	WHATEVER IT TAKES	LIFEHOUSE (GEFFEN/INTERSCOPE)	☆
7	7	21	SHADOW OF THE DAY	LINKIN PARK (WARNER BROS.)	☆
8	8	37	BUBBLY	COLBIE CAILLAT (UNIVERSAL REPUBLIC)	☆
9	10	17	NO ONE	ALICIA KEYS (MBK/J.RMG)	☆
10	13	14	WON'T GO HOME WITHOUT YOU	MARDOON 5 (A&M/OCTONE/INTERSCOPE)	☆
11	12	13	SAY	JOHN MAYER (AWARE/COLUMBIA)	☆
12	9	18	TEARDROPS ON MY GUITAR	TAYLOR SWIFT (BIG MACHINE/UNIVERSAL REPUBLIC)	☆
13	14	33	OVER YOU	DAUGHTRY (RCA/RMG)	☆
14	11	27	INTO THE NIGHT	SANTANA FEAT. CHAD KROEGER (ARISTA/RMG)	☆
15	16	13	THESE HARD TIMES	MATCHBOX TWENTY (MELISMAT/ATLANTIC)	☆
16	15	20	THE WAY I AM	INGRID MICHAELSON (CABIN 24 ORIGINAL SIGNAL/RED)	☆
17	18	15	NEVER TOO LATE	THREE DAYS GRACE (JIVE/ZOMBA)	☆
18	17	19	TATTOO	JORDIN SPARKS (19/JIVE/ZOMBA)	☆
19	19	9	REALIZE	COLBIE CAILLAT (UNIVERSAL REPUBLIC)	☆
20	20	9	LOVE IS FREE	SHERYL CROW (A&M/INTERSCOPE)	☆
21	22	5	IN LOVE WITH A GIRL	GAVIN DEGRAW (J.RMG)	☆
22	21	18	CLUMSY	FERGIE (WILL I AM A&M/INTERSCOPE)	☆
23	23	9	STOP AND STARE	ONE REPUBLIC (MOSLEY/INTERSCOPE)	☆
24	29	3	HOLLYWOOD'S NOT AMERICA	FERRAS (CAPITOL)	☆
25	28	6	IF I HAD EYES	JACK JOHNSON (BRUSHFIRE/UNIVERSAL REPUBLIC)	☆

ADULT CONTEMPORARY™

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	HIT PREDICT
1	1	33	#1 BUBBLY	COLBIE CAILLAT (UNIVERSAL REPUBLIC)	
2	2	38	BIG GIRLS DON'T CRY	FERGIE (WILL I AM/A&M/INTERSCOPE)	☆
3	3	45	HOME	DAUGHTRY (RCA/RMG)	☆
4	6	10	LOST	MICHAEL BUBLE (1+3 REPRISE)	☆
5	8	20	APOLOGIZE	TIMBALAND FEAT. ONE REPUBLIC (MOSLEY/BLACKGROUND/INTERSCOPE)	☆
6	4	32	WHO KNEW	PINK (LAFACE/ZOMBA)	☆
7	5	37	WAIT FOR YOU	ELLIOTT YAMIN (HICKORY RED)	☆
8	7	36	HEY THERE DELILAH	PLAIN WHITE T'S (FEARLESS/HOLLYWOOD)	☆
9	10	12	TEARDROPS ON MY GUITAR	TAYLOR SWIFT (BIG MACHINE/UNIVERSAL REPUBLIC)	☆
10	9	26	TAKING CHANCES	CELINE DION (COLUMBIA)	☆
11	12	10	LOVE SONG	SARA BAREILLES (EPIC)	☆
12	11	10	(YOUR LOVE KEEPS LIFTING ME) HIGHER AND HIGHER	MICHAEL MCDONALD (UNIVERSAL MOTOWN)	☆
13	13	12	NO ONE	ALICIA KEYS (MBK/J.RMG)	☆
14	14	11	TATTOO	JORDIN SPARKS (19/JIVE/ZOMBA)	☆
15	15	7	IN MY ARMS	PLUMB (CURB REPRISE)	☆
16	16	6	BUSY BEING FABULOUS	EAGLES (ERC)	☆
17	17	5	FALLING IN LOVE AT A COFFEE SHOP	LONDON PIGG (RCA/RMG)	☆
18	18	16	OVER YOU	DAUGHTRY (RCA/RMG)	☆
19	19	6	BRAVE	IDINA MENZEL (WARNER BROS.)	☆
20	21	4	FORGIVE ME	CNOTE (J&H ENT)	☆
21	20	8	THE WAY I AM	INGRID MICHAELSON (CABIN 24 ORIGINAL SIGNAL/RED)	☆
22	27	3	FEELS LIKE TONIGHT	DAUGHTRY (RCA/RMG)	☆
23	29	2	FALL	KIMBERLEY LOCKE (CURB REPRISE)	☆
24	22	14	WAKE UP CALL	MARDOON 5 (A&M/OCTONE/INTERSCOPE)	☆
25	25	4	POETRY MAN	QUEEN LATIFAH (FLAVOR UNIT/VERVE)	☆

MODERN ROCK™

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	HIT PREDICT
1	1	21	#1 LONG ROAD TO RUIN	FOO FIGHTERS (ROSWELL/RCA/RMG)	☆
2	3	20	PSYCHO	PUDDLE OF MUDD (FLAWLESS/GEFFEN/INTERSCOPE)	☆
3	2	24	SHADOW OF THE DAY	LINKIN PARK (WARNER BROS.)	☆
4	4	29	FAKE IT	SEETHER (WIND-UP)	☆
5	5	18	CRUSHCRUSHCRUSH	PARAMORE (FUELED BY RAMEN/RRP)	☆
6	6	33	THE PRETENDER	FOO FIGHTERS (ROSWELL/RCA/RMG)	☆
7	9	24	BELIEVE	THE BRAVERY (ISLAND/IDJMG)	☆
8	7	15	IF I HAD EYES	JACK JOHNSON (BRUSHFIRE/UNIVERSAL REPUBLIC)	☆
9	11	8	FALLING DOWN	ATREYU (HOLLYWOOD)	☆
10	8	38	THE GOOD LEFT UNDONE	RISE AGAINST (GEFFEN/INTERSCOPE)	☆
11	16	4	RISE ABOVE THIS	SEETHER (WIND-UP)	☆
12	12	7	NINE IN THE AFTERNOON	PANIC AT THE DISCO (DECA/DANCE FUELED BY RAMEN/RRP)	☆
13	10	24	ALMOST EASY	AVENGED SEVENFOLD (HOPELESS WARNER BROS.)	☆
14	20	4	IT'S NOT MY TIME	3 DOORS DOWN (UNIVERSAL REPUBLIC)	☆
15	14	14	ALWAYS BE	JIMMY EAT WORLD (TINY EVIL/INTERSCOPE)	☆
16	17	8	THE STONE	ASHES DIVIDE (ISLAND/IDJMG)	☆
17	13	35	I GET IT	CHEVELLE (EPIC)	☆
18	18	43	NEVER TOO LATE	THREE DAYS GRACE (JIVE/ZOMBA)	☆
19	15	21	BODYSNATCHERS	RADIOHEAD (BBD/ATD)	☆
20	19	9	MOTHER MARY	FOXBORO HOT TUBS (HINGLE TOWN)	☆
21	27	5	I'M NOT JESUS	APOCALYPTICA FEAT. COREY TAYLOR (JIVE/ZOMBA)	☆
22	22	5	SUPERNATURAL SUPERHERO	R.E.M. (WARNER BROS.)	☆
23	23	5	BEAUTIFUL	10 YEARS (UNIVERSAL REPUBLIC)	☆
24	21	16	MY WORLD	SICK PUPPIES (RMR VIRGIN)	☆
25	25	7	SO HAPPY	THEORY OF A DEADMAN (604/ROADRUNNER/RRP)	☆

Go to www.billboard.biz for complete chart data | 49

POP 100

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	4	21	#1 LOVE SONG	SARA BAREILLES (EPIC)
2	1	20	LOW	FLO RIDA FEAT. T-PAIN (POE BOY/ATLANTIC)
3	2	16	WITH YOU	CHRIS BROWN (JIVE/ZOMBA)
4	3	18	DON'T STOP THE MUSIC	RIHANNA (SRP/DEF JAM/IDJMG)
5	6	16	NO AIR	JORDIN SPARKS DUET WITH CHRIS BROWN (19/JIVE/ZOMBA)
6	5	4	LOVE IN THIS CLUB	USHER FEAT. YOUNG JEEZY (LAFACE/ZOMBA)
7	7	20	SEE YOU AGAIN	MILEY CYRUS (HOLLYWOOD)
8	19	5	BLEEDING LOVE	LEONA LEWIS (SYCO/J/RMG)
9	12	16	STOP AND STARE	ONEREPUBLIC (MOSLEY/INTERSCOPE)
10	8	17	SORRY	BUCKCHERRY (ELEVEN SEVEN/ATLANTIC/RRP)
11	11	38	APOLOGIZE	TIMBALAND FEAT. ONEREPUBLIC (MOSLEY/BLACKGROUND/INTERSCOPE)
12	10	23	TAKE YOU THERE	SEAN KINGSTON (BELUGA HEIGHTS/EPIC)
13	15	15	SUPERSTAR	LUPE FIASCO FEAT. MATTHEW SANTOS (1ST & 15TH/ATLANTIC)
14	9	21	SHADOW OF THE DAY	LINKIN PARK (WARNER BROS.)
15	7	7	SEXY CAN I	RAY J & YUNG BORG (KNOCKOUT/DEJA 34/KOCH/EPIC)
16	14	27	NO ONE	ALICIA KEYS (MBK/J/RMG)
17	20	8	WHEN YOU LOOK ME IN THE EYES	JONAS BROTHERS (HOLLYWOOD)
18	13	26	CLUMSY	FERGIE (WILL.I.AM/A&M/INTERSCOPE)
19	16	49	TEARDROPS ON MY GUITAR	TAYLOR SWIFT (BIG MACHINE/UNIVERSAL REPUBLIC)
20	25	5	TOUCH MY BODY	MARIAH CAREY (ISLAND/IDJMG)
21	17	29	TATTOO	JORDIN SPARKS (19/JIVE/ZOMBA)
22	26	10	FEELS LIKE TONIGHT	DAUGHTRY (RCA/RMG)
23	18	15	SENSUAL SEDUCTION	SNOOP DOGG (DOGGYSTYLE/GEFFEN/INTERSCOPE)
24	24	29	NEVER TOO LATE	THREE DAYS GRACE (JIVE/ZOMBA)
25	22	31	SWEETEST GIRL (DOLLAR BILL)	WYCLEF JEAN FEAT. AKON, LIL WAYNE & NIA (COLUMBIA)
26	27	11	INDEPENDENT	WEBBIE, LIL' PHAT & LIL' BOOSIE (TRILL/ASYLUM/ATLANTIC)
27	23	41	PARALYZER	FINGER ELEVEN (WIND-UP)
28	2	2	SHAWTY GET LOOSE	LIL MAMA FEAT. CHRIS BROWN & T-PAIN (FAMILIAR FACES/JIVE/ZOMBA)
29	28	6	ELEVATOR	FLO RIDA FEAT. TIMBALAND (POE BOY/ATLANTIC)
30	30	15	WHAT HURTS THE MOST	CASCADA (ROBBINS)
31	34	20	PIECE OF ME	BRITNEY SPEARS (JIVE/ZOMBA)
32	37	18	LIKE YOU'LL NEVER SEE ME AGAIN	ALICIA KEYS (MBK/J/RMG)
33	31	23	KISS KISS	CHRIS BROWN FEAT. T-PAIN (JIVE/ZOMBA)
34	40	7	KILLA	CHERISH FEAT. YUNG JOC (SHO'NUFF/CAPITOL)
35	38	13	WHATEVER IT TAKES	LIFEHOUSE (GEFFEN/INTERSCOPE)
36	39	10	THE ANTHEM	PITBULL FEAT. LIL JON (FAMOUS ARTISTS/TVT)
37	32	24	LOVE LIKE THIS	NATASHA BEDINGFIELD FEAT. SEAN KINGSTON (PHONOGENIC/EPIC)
38	46	7	NEW SOUL	YAEEL NAIM (TOT OU TARD/ATLANTIC)
39	36	21	HERO/HEROINE	BOYS LIKE GIRLS (COLUMBIA)
40	33	30	HATE THAT I LOVE YOU	RIHANNA FEAT. NE-YO (SRP/DEF JAM/IDJMG)
41	42	12	REALIZE	COLBIE CAILLAT (UNIVERSAL REPUBLIC)
42	47	8	BREAK THE ICE	BRITNEY SPEARS (JIVE/ZOMBA)
43	45	8	POCKETFUL OF SUNSHINE	NATASHA BEDINGFIELD (PHONOGENIC/EPIC)
44	43	25	OUR SONG	TAYLOR SWIFT (BIG MACHINE/UNIVERSAL REPUBLIC)
45	29	14	FEEDBACK	JANET (ISLAND/IDJMG)
46	35	20	CALABRIA 2008	ENUR FEAT. NATASJA (ULTRA)
47	73	3	DAMAGED	DANITY KANE (BAD BOY/ATLANTIC)
48	49	5	DANCE LIKE THERE'S NO TOMORROW	PAULA ABDUL & RANDY JACKSON (DREAM MERCHANT 21/CMG)
49	41	24	HYPNOTIZED	PLIES FEAT. AKON (BIG GATES/SLIP-N-SLIDE/ATLANTIC)
50	25	25	INTO THE NIGHT	SANTANA FEAT. CHAD KRUEGER (ARISTA/RMG)

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
51	35	10	ALL AROUND ME	FLYLEAF (A&M/OCTONE/INTERSCOPE)
52	54	14	SAY	JOHN MAYER (AWARE/COLUMBIA)
53	50	9	ALL-AMERICAN GIRL	CARRIE UNDERWOOD (ARISTA/ARISTA NASHVILLE)
54	48	8	YAHHH!	SOUJIA BOY TELL'EM FEAT. ARAB (COLLIPARK/INTERSCOPE)
55	51	17	WON'T GO HOME WITHOUT YOU	MARON 5 (A&M/OCTONE/INTERSCOPE)
56	52	17	FLASHING LIGHTS	KANYE WEST FEAT. DWELLE (ROC-A-FELLA/DEF JAM/IDJMG)
57	53	18	CRUSHCRUSHCRUSH	PARAMORE (FUELED BY RAMEN/RRP)
58	77	5	THE BOSS	RICK ROSS FEAT. T-PAIN (SLIP-N-SLIDE/DEF JAM/IDJMG)
59	71	2	HOLLYWOOD'S NOT AMERICA	FERRAS (CAPITOL)
60	63	3	SHE GOT IT	2 PISTOLS FEAT. T-PAIN & TAY DIZM (UNIVERSAL REPUBLIC)
61	86	1	IN LOVE WITH A GIRL	GAVIN DEGRAW (J/RMG)
62	58	7	NINE IN THE AFTERNOON	PANIC AT THE DISCO (DECADANCE/FUELED BY RAMEN/RRP)
63	59	1	DEY KNOW	SHAWTY LO (D4L/ASYLUM)
64	61	23	FAKE IT	SEETHER (WIND-UP)
65	62	16	SUFFOCATE	J. HOLIDAY (MUSIC LINE/CAPITOL)
66	57	6	CHING-A-LING	MISSY ELLIOTT (THE GOLD MIND/ATLANTIC)
67	69	3	WHAT YOU GOT	COLBY ODDNIS FEAT. AKON (KONLIVE/GEFFEN/INTERSCOPE)
68	92	2	I WON'T TELL	FAT JOE FEAT. J. HOLIDAY (TERROR SQUAD/IMPERIAL/CAPITOL)
69	67	6	RUN THE SHOW	KAT DELUNA FEAT. BUSTA RHYMES (EPIC)
70	1	1	LUXURY TAX	RICK ROSS FEAT. LIL WAYNE, YOUNG JEEZY & TRICK DADDY (SLIP-N-SLIDE/DEF JAM/IDJMG)
71	56	3	FALLING SLOWLY	GLEN HANSARD & MARKETA IRGLOVA (CANVASBACKOVERCOAT/COLUMBIA)
72	79	2	PICTURE TO BURN	TAYLOR SWIFT (BIG MACHINE)
73	64	1	GET BUCK IN HERE	DU FELLI FEAT. DIDDY, AKON, LUWACRIS & LIL JON (ISLAND URBAN/IDJMG)
74	65	27	READY, SET, DON'T GO	BILLY RAY CYRUS WITH MILEY CYRUS (WALT DISNEY/ISIR STREET)
75	60	10	WHAT IS IT	BABY BASH FEAT. SEAN KINGSTON (ARISTA/RMG)
76	69	25	THE WAY I AM	INGRID MICHAELSON (CABIN 24/ORIGINAL SIGNAL/RED)
77	1	1	LOLLIPOP	LIL WAYNE FEAT. STATIC MAJOR (CASH MONEY/UNIVERSAL MOTOWN)
78	76	9	ROCK STAR	HANNAH MONTANA (WALT DISNEY)
79	1	1	FINALLY	FERGIE (WILL.I.AM/A&M/INTERSCOPE)
80	66	1	WHO THE F*** IS THAT?	DOLLA FEAT. T-PAIN & TAY DIZM (THE GANG/KONMCT/JIVE/ZOMBA)
81	1	1	BOYFRIEND/GIRLFRIEND	C-SIDE FEAT. KEYSHA COLE (1720/UNIVERSAL REPUBLIC)
82	74	20	POP BOTTLES	BIRDMAN FEAT. LIL WAYNE (CASH MONEY/UNIVERSAL MOTOWN)
83	1	1	I SAW GOD TODAY	GEORGE STRAIT (MCA NASHVILLE)
84	72	8	LIKE WHOA	ALY & AJ (HOLLYWOOD)
85	70	3	HEY BABY (JUMP OFF)	BOW WOW & OMARION (T.U.G./COLUMBIA)
86	80	11	WATCHING AIRPLANES	GARY ALLAN (MCA NASHVILLE)
87	11	11	THROUGH THE FIRE AND FLAMES	DRAGONFORCE (ROADRUNNER/RRP)
88	1	1	I'M YOURS	JASON MRAZ (ATLANTIC/RRP)
89	1	1	YOU'RE GONNA MISS THIS	TRACE ADKINS (CAPITOL NASHVILLE)
90	90	3	PSYCHO	PUDDE OF MUDD (FLAWLESS/GEFFEN/INTERSCOPE)
91	1	1	A-PUNK	VAMPIRE WEEKEND (XL/BEGGARS GROUP)
92	1	1	SHAKE IT	METRO STATION (RED INK/COLUMBIA)
93	87	1	GIMME MORE	BRITNEY SPEARS (JIVE/ZOMBA)
94	95	4	THESE HARD TIMES	MATCHBOX TWENTY (MELISMA/ATLANTIC)
95	83	8	CLEANING THIS GUN (COME ON IN BOY)	RODNEY ATKINS (CURB)
96	99	6	LOVE IS FREE	SHERYL CROW (A&M/INTERSCOPE)
97	84	19	JUST FINE	MARY J. BLIGE (MATRIARCH/GEFFEN/INTERSCOPE)
98	82	4	IT'S NOT MY TIME	3 DOORS DOWN (UNIVERSAL REPUBLIC)
99	9	1	SHE'S A HOTTIE	TOBY KEITH (SHOOP DOG NASHVILLE)
100	94	7	FALSETTO	THE-DREAM (RADIO KILLA/DEF JAM/IDJMG)

POP 100 AIRPLAY

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	HIT PREDICT
1	2	13	#1 WITH YOU	CHRIS BROWN (JIVE/ZOMBA)	☆
2	1	20	LOW	FLO RIDA FEAT. T-PAIN (POE BOY/ATLANTIC)	
3	11	11	LOVE SONG	SARA BAREILLES (EPIC)	☆
4	3	17	DON'T STOP THE MUSIC	RIHANNA (SRP/DEF JAM/IDJMG)	☆
5	14	14	NO AIR	JORDIN SPARKS DUET WITH CHRIS BROWN (19/JIVE/ZOMBA)	☆
6	6	17	SEE YOU AGAIN	MILEY CYRUS (HOLLYWOOD)	☆
7	15	15	SORRY	BUCKCHERRY (ELEVEN SEVEN/ATLANTIC)	☆
8	14	5	TOUCH MY BODY	MARIAH CAREY (ISLAND/IDJMG)	
9	22	22	TAKE YOU THERE	SEAN KINGSTON (BELUGA HEIGHTS/EPIC)	☆
10	15	4	LOVE IN THIS CLUB	USHER FEAT. YOUNG JEEZY (LAFACE/ZOMBA)	
11	8	29	APOLOGIZE	TIMBALAND FEAT. ONEREPUBLIC (MOSLEY/BLACKGROUND/INTERSCOPE)	☆
12	12	15	STOP AND STARE	ONEREPUBLIC (MOSLEY/INTERSCOPE)	
13	11	18	SHADOW OF THE DAY	LINKIN PARK (WARNER BROS.)	☆
14	13	23	NO ONE	ALICIA KEYS (MBK/J/RMG)	
15	10	26	CLUMSY	FERGIE (WILL.I.AM/A&M/INTERSCOPE)	☆
16	18	10	FEELS LIKE TONIGHT	DAUGHTRY (RCA/RMG)	☆
17	20	20	SUPERSTAR	LUPE FIASCO FEAT. MATTHEW SANTOS (1ST & 15TH/ATLANTIC)	
18	29	4	BLEEDING LOVE	LEONA LEWIS (SYCO/J/RMG)	
19	1	29	TATTOO	JORDIN SPARKS (19/JIVE/ZOMBA)	☆
20	17	19	TEARDROPS ON MY GUITAR	TAYLOR SWIFT (BIG MACHINE/UNIVERSAL REPUBLIC)	☆
21	19	8	WHEN YOU LOOK ME IN THE EYES	JONAS BROTHERS (HOLLYWOOD)	
22	24	19	NEVER TOO LATE	THREE DAYS GRACE (JIVE/ZOMBA)	☆
23	22	20	SWEETEST GIRL (DOLLAR BILL)	WYCLEF JEAN FEAT. AKON, LIL WAYNE & NIA (COLUMBIA)	
24	21	28	PARALYZER	FINGER ELEVEN (WIND-UP)	
25	26	13	WHAT HURTS THE MOST	CASCADA (ROBBINS)	☆

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 CHIT	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	2	36	#1 WHAT TIME IS IT	HIGH SCHOOL MUSICAL 2 CAST (WALT DISNEY)
2	1	6	CONQUEST	THE WHITE STRIPES (THIRD MAN/WARNER BROS.)
3	1	1	PAPER PLANES	M.I.A. (XL/INTERSCOPE)
4	5	54	INSIDE OUT	TEMAR UNDERWOOD (KINGS MOUNTAIN)
5	9	27	FOUNDATIONS	KATE NASH (FICION/GEFFEN/INTERSCOPE)
6	8	53	LET ME SEE SOMETHING	A.G. & WRECKLESS E.N.T. (WRECKLESS ENTERTAINMENT)
7	9	19	BLACK TIDE	BLACK TIDE (INTERSCOPE)
8	13	2	MAKE IT BOUNCE 4 YA	PARIS HOUTSON FEAT. AKON, KULTA & GRAND SLAM/THOMPSONS MARKETING
9	1	1	IT'S RIGHT HERE	TANIKA TURNER (KOUNTREE BOYZ)
10	1	1	A&E	GOLDFRAPP (MUTE)
11	4	1	FEEDBACK	JANET (ISLAND/IDJMG)
12	11	2	HAPPY HOUSE	THE JUAN MACLEAN (DFA)
13	1	1	MOONLIGHT RENDEZVOUS	WAYNA (QUIET POWER/FACE2FACE)
14	14	15	DOWN 4 WHATEVA	LONESOME THUG LADY (OHIO SOUNDLAB)
15	12	82	COOL AID	LIL' BASS FEAT. JT HONEY (PIPELINE)
16	22	15	SWAGGA	EMMANUEL (5TH WORLD)
17	16	102	EVERY DAY IS EXACTLY THE SAME	NINE INCH NAILS (NOTHING/INTERSCOPE)
18	18	12	GET BUCK IN HERE	DU FELLI FEAT. DIDDY, AKON, LUWACRIS & LIL JON (ISLAND URBAN/IDJMG)
19	1	1	WE WILL BECOME SILHOUETTES/BE STILL MY HEART	THE POSTAL SERVICE (SUB POP)
20	15	6	HOLY TEARS	ISIS (IPECAC)
21	17	1	SIPPI TO THA CHI	TROUBLEMAN (TROUBLEMAN)
22	28	106	STRAIGHT TO VIDEO	MINDLESS SELF INDOLENCE (UCR/METROPOLIS)
23	35	2	STATEMENT	BORIS (SOUTHERN LORD)
24	30	1	WHITE LIES	PAUL VAN DYK FEAT. JESSICA SUTTA (MUTE)
25	32	16	CUNTRY BONER	PUSCIFER (PUSCIFER)

HIT PREDICTOR

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	HIT PREDICT
26	25	29	HATE THAT I LOVE YOU	RIHANNA FEAT. NE-YO (SRP/DEF JAM/IDJMG)	☆
27	30	8	LIKE YOU'LL NEVER SEE ME AGAIN	ALICIA KEYS (MBK/J/RMG)	☆
28	23	10	SENSUAL SEDUCTION	SNOOP DOGG (DOGGYSTYLE/GEFFEN/INTERSCOPE)	
29	33	18	PIECE OF ME	BRITNEY SPEARS (JIVE/ZOMBA)	
30	36	6	KILLA	CHERISH FEAT. YUNG JOC (SHO'NUFF/CAPITOL)	
31	27	23	KISS KISS	CHRIS BROWN FEAT. T-PAIN (JIVE/ZOMBA)	☆
32	35	7	BREAK THE ICE	BRITNEY SPEARS (JIVE/ZOMBA)	
33	42	3	SEXY CAN I	RAY J & YUNG BORG (KNOCKOUT/DEJA 34/KOCH/EPIC)	
34	18	18	HERO/HEROINE	BOYS LIKE GIRLS (COLUMBIA)	
35	28	22	LOVE LIKE THIS	NATASHA BEDINGFIELD FEAT. SEAN KINGSTON (PHONOGENIC/EPIC)	☆
36	1	1	CALABRIA 2008	ENUR FEAT. NATASJA (ULTRA)	
37	14	14	HYPNOTIZED	PLIES FEAT. AKON (BIG GATES/SLIP-N-SLIDE/ATLANTIC)	☆
38	40	3	INDEPENDENT	WEBBIE, LIL' PHAT & LIL' BOOSIE (TRILL/ASYLUM/ATLANTIC)	
39	39	4	POCKETFUL OF SUNSHINE	NATASHA BEDINGFIELD (PHONOGENIC/EPIC)	☆
40	37	8	THE ANTHEM	PITBULL FEAT. LIL JON (FAMOUS ARTISTS/TVT)	
41	38	5	WHATEVER IT TAKES	LIFEHOUSE (GEFFEN/INTERSCOPE)	☆
42	4	4	ALL AROUND ME	FLYLEAF (A&M/OCTONE/INTERSCOPE)	
43	43	3	REALIZE	COLBIE CAILLAT (UNIVERSAL REPUBLIC)	☆
44	44	5	RUN THE SHOW	KAT DELUNA FEAT. BUSTA RHYMES (EPIC)	
45	48	2	HOLLYWOOD'S NOT AMERICA	FERRAS (CAPITOL)	☆
46	1	1	OUR SONG	TAYLOR SWIFT (BIG MACHINE/UNIVERSAL REPUBLIC)	☆
47	49	2	BOYFRIEND/GIRLFRIEND	C-SIDE FEAT. KEYSHA COLE (1720/UNIVERSAL REPUBLIC)	
48	1	1	FINALLY	FERGIE (WILL.I.AM/A&M/INTERSCOPE)	☆
49	45	20	INTO THE NIGHT	SANTANA FEAT. CHAD KRUEGER (ARISTA/RMG)	☆
50	1	1	DAMAGED	DANITY KANE (BAD BOY/ATLANTIC)	

HIT PREDICTOR

DATA PROVIDED BY **promosquad**

See chart legend for rules and explanations. Yellow indicates recently tested title, ☆ indicates New Release.

ARTIST (Title/Score) Chart Rank

POP 100 AIRPLAY

THREE DAYS GRACE Never Too Late ZOMBA (67.8) 22
 ALICIA KEYS Like You'll Never See Me Again RMG (67.8) 27
 NATASHA BEDINGFIELD Pocketful Of Sunshine EPIC (66.7) 39
 LIFEHOUSE Whatever It Takes GEFFEN (72.1) 41
 COLBIE CAILLAT Realize UNIVERSAL REPUBLIC (71.9) 43
 FERRAS Hollywood's Not America CAPIT

Billboard R&B/HIP-HOP

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TOP R&B/HIP-HOP ALBUMS

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	CERT.	PEAK POSITION
1	75	2	#1 GREATEST GAINER RICK ROSS IMPRINT & NUMBER / DISTRIBUTING LABEL (PRICE) SLIP-N-SLIDE/DEF JAM 009536*/DJMG (13.98)	Trilla		1
2	HOT SHOT DEBUT	1	SNOOP DOGG DOGGYSTYLE/GEFFEN 010835*/IGA (13.98)	Ego Trippin'		2
3	NEW	1	FAT JOE TERROR SQUAD 14619/IMPERIAL (18.98)	The Elephant In The Room		3
4	NEW	1	VARIOUS ARTISTS SONY BMG/EMV/UNIVERSAL/ZOMBA 22781/SONY BMG STRATEGIC MARKETING GROUP (18.98)	NOW 27		4
5	2	2	ERYKAH BADU UNIVERSAL MOTOWN 010800*/UMRG (13.98)	New Amerykah: Part One (4th World War)		2
6	1	1	JANET ISLAND 010735*/DJMG (13.98) ⊕	Discipline		1
7	3	3	WEBBIE TRILL/ASYLUM/ATLANTIC 427836*/AG (18.98)	Savage Life 2		3
8	4	6	MARY J. BLIGE MATRIARCH/GEFFEN 010313*/IGA (13.98) ⊕	Growing Pains		1
9	1	1	THE-DREAM RADIO KILLA/DEF JAM 009872*/DJMG (13.98)	Love/Hate		1
10	5	7	KEYSHIA COLE CONFIDENTIAL/IMANI/GEFFEN 009475*/IGA (13.98)	Just Like You		1
11	6	5	ALICIA KEYS MBK J 11513*/RMG (18.98) ⊕	As I Am		3
12	7	4	SHAWTY LO D4L 331708/ASYLUM (18.98)	Units In The City		4
13	9	9	JAHEIM DIVINE MILL/ATLANTIC 377532*/AG (18.98)	The Makings Of A Man		3
14	13	10	RAHEEM DEVAUGHN JIVE 19080/ZOMBA (17.98)	Love Behind The Melody		1
15	12	13	LUPE FIASCO 1ST & 15TH/ATLANTIC 368316*/AG (18.98)	Lupe Fiasco's The Cool		4
16	11	13	CHRIS BROWN JIVE 12049/ZOMBA (18.98) ⊕	Exclusive		2
17	15	16	MARVIN SAPP VERITY 09433/ZOMBA (17.98)	Thirsty		14
18	14	14	AMY WINEHOUSE UNIVERSAL REPUBLIC 008428*/UMRG (10.98)	Back To Black		4
19	17	18	JAY-Z ROC-A-FELLA/DEF JAM 010229*/DJMG (13.98)	American Gangster		1
20	16	12	JIM JONES KOCH 5073 (17.98)	HARLEMS American Gangster		3
21	18	17	SOUNDTRACK ATLANTIC 409212*/AG (18.98)	Step Up 2: The Streets		7
22	19	19	J. HOLIDAY MUSIC LINE 11805*/CAPITOL (12.98)	Back Of My Lac'		1
23	20	21	JILL SCOTT HIDDEN BEACH 00050 (18.98) ⊕	The Real Thing: Words And Sounds Vol. 3		1
24	21	20	MARIO 3RD STREET/J 21569/RMG (18.98)	Go		1
25	10	2	MICHAEL McDONALD UNIVERSAL MOTOWN 010806*/UMRG (13.98)	Soul Speak		10
26	23	27	KIRK FRANKLIN FO YO SOUL/GOSPO CENTRIC 16772/ZOMBA (18.98)	The Fight Of My Life		7
27	21	24	SOULJA BOY TELL'EM COLLIPARK/INTERSCOPE 009962*/IGA (13.98)	souljaboytellem.com		4
28	24	23	BIRDMAN CASH MONEY/UNIVERSAL MOTOWN 010351*/UMRG (13.98)	5*Stunna		3
29	30	30	PLIES BIG GATES/SLIP-N-SLIDE/ATLANTIC 185340*/AG (18.98)	The Real Testament		1
30	22	22	CHRISSETTE MICHELE DEF JAM 008774*/DJMG (10.98)	I Am		5
31	25	26	RIHANNA SRP/DEF JAM 008968*/DJMG (13.98)	Good Girl Gone Bad		3
32	32	28	LEDISI VERVE 008909*/VG (10.98)	Lost & Found		10
33	NEW	1	RANDY JACKSON DREAM MERCHANT 21 30277/CONCORD (18.98)	Randy Jackson's Music Club: Volume One		33
34	27	25	KANYE WEST ROC-A-FELLA/DEF JAM 009541*/DJMG (13.98)	Graduation		2
35	33	34	TREY SONGZ SONG BOOK/ATLANTIC 135740*/AG (18.98)	Trey Day		2
36	29	2	MARCUS MILLER 3 DEUCES/CONCORD JAZZ 30264/CONCORD (18.98)	Marcus		29
37	35	33	SCARFACE RAP-A-LDT 4 LIFE/RAP-A-LOT 331772/ASYLUM (18.98)	Made		15
38	28	11	CHERI DENNIS BAD BOY 83952*/AG (13.98)	In And Out Of Love		1
39	37	39	VARIOUS ARTISTS EMI/SONY BMG STRATEGIC MARKETING GROUP/UNIVERSAL/ZOMBA 10765/CAPITOL (18.98)	NOW 26		1
40	3	32	JOHN LEGEND G.O.O.D./COLUMBIA 21265 EX/SONY MUSIC (14.98) ⊕	Live From Philadelphia		4
41	31	29	PASTOR TROY REAL TALK 44 (17.98)	Attitude Adjuster		15
42	39	37	DRAMA GRAND HUSTLE/ATLANTIC 185852*/AG (18.98)	Gangsta Grillz: The Album		3
43	38	40	ANGIE STONE STAX 30146/CONCORD (18.98)	The Art Of Love & War		1
44	50	54	NE-YO DEF JAM 008697*/DJMG (13.98)	Because Of You		1
45	40	38	GUCCI MANE CZAR/SONY BMG STRATEGIC MARKETING GROUP/UNIVERSAL/ZOMBA 10765/CAPITOL (18.98)	Back To The Traphouse		1
46	46	43	KENNY G STARBUCKS 30670/CONCORD (18.98) ⊕	Rhythm & Romance		15
47	42	46	JUSTIN TIMBERLAKE JIVE 88062*/ZOMBA (18.98)	FutureSex/LoveSounds		4
48	64	60	PACE SETTER UGK UGK/JIVE 02633/ZOMBA (18.98) ⊕	Underground Kingz		1
49	43	44	TIMBALAND MOSLEY/HACKGROUND/INTERSCOPE 003594*/IGA (13.98)	Timbaland Presents Shock Value		3
50	48	52	50 CENT SHADY/AFTERMATH/INTERSCOPE 008931*/IGA (13.98)	Curtis		2
51	49	49	2PAC AMARU/DEATH ROW/INTERSCOPE 010072/UME (11.98)	The Best Of 2Pac - Part 1: Thug		13
52	47	36	BOYZ II MEN DECCA 009444 (17.98)	Motown: A Journey Through Hitsville USA		6
53	44	41	HURRICANE CHRIS POLO GROUNDS/J 18697/RMG (15.98)	51/50 Ratchet		4
54	41	31	BOW WOW & OMARION T.U.G./COLUMBIA 11492/SONY MUSIC (11.98) ⊕	Face Off		2
55	52	38	T.I. GRAND HUSTLE/ATLANTIC 202172*/AG (18.98)	T.I. Vs T.I.P.		1

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	CERT.	PEAK POSITION
56	45	35	SEAN KINGSTON BELUGA HEIGHTS/KOCH/EPIC 12999/SONY MUSIC (18.98)	Sean Kingston		1
57	55	47	CHAKA KHAN BURGUNDY 09022/SONY BMG (17.98)	Funk This		5
58	NEW	1	DEL THE FUNKY HOMOSAPIEN DEFINITIVE JUX 156* (13.98)	Eleventh Hour		58
59	52	50	BEANIE SIGEL ROC-A-FELLA/DEF JAM 009534*/DJMG (13.98)	The Solution		7
60	31	2	LIL' FLIP FEATURING YOUNG NOBLE OF THE OUTLAWZ REAL TALK 46 (17.98)	All Eyes On Us		31
61	57	57	JOHN LEGEND G.O.O.D./COLUMBIA 80323/SONY MUSIC (18.98)	Once Again		1
62	58	58	T-PAIN KONVICT/NAPPY BOY/JIVE 08719/ZOMBA (18.98)	Epiphany		1
63	51	53	WYCLEF JEAN IN YA FACE/COLUMBIA 03947/SONY MUSIC (15.98)	Carnival Vol. II: Memories Of An Immigrant		9
64	RE-ENTRY	2	LIL WAYNE, BIRDMAN & IDEAL MONSTARR 40364/OARFIN (12.98)	Greatest Rapper Alive		64
65	56	42	PETE ROCK NATURE SOUNDS 135* (16.98)	NY's Finest		42
66	76	67	ALGEBRA KEDAR 00001 (13.98)	Purpose		66
67	63	63	TRIN-I-TEE 5:7 SPIRIT RISING 0402/MUSIC WORLD (15.98)	T57		12
68	61	51	SOUNDTRACK DEF JAM 010200/DJMG (13.98)	American Gangster		5
69	59	56	AMY WINEHOUSE UNIVERSAL REPUBLIC 008926*/UMRG (13.98)	Frank		26
70	82	74	BIRDMAN & LIL WAYNE CASH MONEY/UNIVERSAL MOTOWN 007563*/UMRG (13.98)	Like Father, Like Son		1
71	65	65	STYLES P PHANTOM/D-BLOCK 5557/KOCH (17.98)	Super Gangster (Extraordinary Gentleman)		7
72	60	66	2PAC AMARU/INTERSCOPE 010221/UME (11.98)	The Best Of 2Pac - Part 2: Life		11
73	66	77	DJ KHALED TERROR SQUAD 4229/KOCH (17.98)	We The Best		1
74	73	70	PITBULL FAMOUS ARTISTS/DIAZ BROTHERS 2960*/TVT (18.98)	The Boatlift		13
75	70	55	WU-TANG CLAN WU/LOUD/SRC/UNIVERSAL MOTOWN 010560/UMRG (13.98)	8 Diagrams		9

► For a complete listing of the Hot R&B/Hip-Hop Albums, check out www.billboard.com

TOP REGGAE ALBUMS

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	CERT.	PEAK POSITION
1	1	72	#1 BOB MARLEY MADACY SPECIAL PRODUCTS 52245/MADACY	Forever Bob Marley		1
2	2	52	STEPHEN MARLEY GHETTO YOUTHS/TUFF GONG/UNIVERSAL REPUBLIC 008354/UMRG	Mind Control		1
3	4	4	REBEL SOULJAHZ GO ALOHA 1009	Nothing To Hide		1
4	3	37	COLLIE BUDDZ COLUMBIA 78322/SONY MUSIC	Collie Buddz		1
5	4	25	KY-MANI MARLEY GHETTO YOUTHS/VOX/REALITY 40651/AAO	Radio		1
6	7	18	SHAGGY BIG YARD 1793*/VP	Intoxication		1
7	6	40	VARIOUS ARTISTS VP 1789* ⊕	Reggae Gold 2007: Treasure Of The Caribbean		1
8	9	5	LUCIANO VP 1792*	Jah Is My Navigator		1
9	8	1	J BOOG SOUTHPAC 60428	Hear Me Roar		1
10	11	17	VARIOUS ARTISTS VP 1811*	Strictly The Best 38		1
11	12	34	MAVADO VP 1781*	Gangsta For Life / The Symphony Of David Brooks		1
12	RE-ENTRY	1	MATISYAHU ONE HAVEN/OR/EPIC 03374/SONY MUSIC ⊕	No Place To Be		12
13	13	17	VARIOUS ARTISTS VP 1810*	Strictly The Best Vol. 37		1
14	10	11	TARRUS RILEY VP 2334	Parables		1
15	15	17	I WAYNE VP 1798*	Book Of Life		1

BETWEEN THE BULLETS rgeorge@billboard.com

RAP MONOPOLIZES CHART'S TOP

For the first time since Kanye West, 50 Cent and Chamillionaire presided over the list in the Oct. 6, 2007, issue, rap titles hold the top three positions on Top R&B/Hip-Hop Albums.

Rick Ross' "Trilla" darts to No. 1 with the Greatest Gainer honor after street-date violations caused an early debut last issue. Miami-based Ross is the first rapper to crown this list and the Billboard

200 in the same week since Jay-Z did so in November. Snoop Dogg's "Ego Trippin'" snatches the Hot Shot Debut at No. 2, his

third consecutive top five solo album and his highest debut since 1999 on the Billboard 200 with 137,000 copies (No. 3). And Fat Joe's "Elephant in the Room" opens at No. 6 on the big chart with 46,000.

—Raphael George



MAR 29 2008 R&B/HIP-HOP Billboard

HOT R&B/HIP-HOP AIRPLAY™

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	HIT PREDICTOR
1	1	20	#1 I REMEMBER	KEYSHIA COLE (IMANI/GEFFEN/INTERSCOPE)	☆
2	2	21	LIKE YOU'LL NEVER SEE ME AGAIN	ALICIA KEYS (MBK/J/RMG)	☆
3	3	15	FALSETTO	THE-DREAM (RADIO KILLA/DEF JAM/DJMG)	
4	4	24	SUFFOCATE	J. HOLIDAY (MUSIC LINE/CAPITOL)	☆
5	5	25	JUST FINE	MARY J. BLIGE (MATRIARCH/GEFFEN/INTERSCOPE)	☆
6	6	6	LOVE IN THIS CLUB	USHER FEAT. YOUNG JEEZY (LAFACE/ZOMBA)	☆
7	7	16	WITH YOU	CHRIS BROWN (JIVE/ZOMBA)	☆
8	8	21	DEY KNOW	SHAWTY LO (D4L/ASYLUM)	
9	7	29	CRYING OUT FOR ME	MARIO (3RD STREET/J/RMG)	☆
10	11	5	TOUCH MY BODY	MARIAH CAREY (ISLAND/DJMG)	☆
11	13	9	SEXY CAN I	RAY J & YUNG BERG (KNOCKOUT/DEJA 34/EPIC/KOCH)	
12	16	17	I WON'T TELL	FAT JOE FEAT. J. HOLIDAY (TERROR SQUAD/IMPERIAL/CAPITOL)	
13	10	22	INDEPENDENT	WEBBIE, LIL' PHAT & LIL' BOOSIE (TRILL/ASYLUM/ATLANTIC)	
14	15	17	UMMA DO ME	ROCKO (ROCKY ROAD/ISLAND URBAN/DJMG)	
15	12	23	NEVER	JAHMIM (DIVINE MILL/ATLANTIC)	☆
16	17	32	CAN'T HELP BUT WAIT	TREY SONGZ (SONG BOOK/ATLANTIC)	☆
17	14	11	SENSUAL SEDUCTION	SNOOP DOGG (DOGGYSTYLE/GEFFEN/INTERSCOPE)	
18	21	8	THE BOSS	RICK ROSS FEAT. T-PAIN (SLIP-N-SLIDE/DEF JAM/DJMG)	
19	18	28	WOMAN	RAHEEM DEVAUGHN (JIVE/ZOMBA)	
20	14	14	SUPERSTAR	LUPE FIASCO (1ST & 15TH/ATLANTIC)	
21	26	2	LOW	FLO RIDA FEAT. T-PAIN (POE BOY/ATLANTIC)	
22	27	17	HONEY	ERYKAH BADU (UNIVERSAL MOTOWN)	
23	28	14	CUSTOMER	RAHEEM DEVAUGHN (JIVE/ZOMBA)	☆
24	24	7	SHE GOT IT	2 PISTOLS (UNIVERSAL REPUBLIC)	☆
25	21	21	FLASHING LIGHTS	KANYE WEST FEAT. DWELE (ROC-A-FELLA/DEF JAM/DJMG)	☆

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	HIT PREDICTOR
26	23	52	UNTIL THE END OF TIME	JUSTIN TIMBERLAKE DUET WITH BEYONCE (JIVE/ZOMBA)	☆
27	30	4	THE WAY THAT I LOVE YOU	ASHANTI (THE INC./UNIVERSAL MOTOWN)	☆
28	29	10	CHING-A-LING	MISSY ELLIOTT (THE GOLD MIND/ATLANTIC)	☆
29	33	11	GO ON GIRL	NE-YO (DEF JAM/DJMG)	☆
30	25	30	NO ONE	ALICIA KEYS (MBK/J/RMG)	☆
31	36	7	LAST TIME	TREY SONGZ (SONG BOOK/ATLANTIC)	☆
32	31	9	NEVER NEVER LAND	LYFE JENNINGS (COLUMBIA)	☆
33	26	9	I KNOW	JAY-Z FEAT. PHARRELL (ROC-A-FELLA/DEF JAM/DJMG)	☆
34	34	6	YAH!!!	SOULJA BOY TELLE'EM FEAT. ARAB (COLLIPARK/INTERSCOPE)	
35	38	53	TEACHME	MUSIQ SOULCHILD (ATLANTIC)	☆
36	41	8	DIAMOND GIRL	RYAN LESLIE (NEXTSELECTION/CASABLANCA/UNIVERSAL MOTOWN)	☆
37	40	16	MY DOUGIE	LIL' WIL (RUDEBWOY/UNAUTHORIZED/ASYLUM)	
38	37	7	SOMETIMES	ANGIE STONE (STAX/CMG)	
39	45	6	SUGA SUGA SUGA	KEITH SWEAT FEAT. PAISLEY BETTIS (KEIA/ATCO/RHINO)	
40	32	28	GOOD LIFE	KANYE WEST FEAT. T-PAIN (ROC-A-FELLA/DEF JAM/DJMG)	☆
41	46	55	WHEN I SEE U	FANTASIA (J/RMG)	☆
42	54	3	GOT ME GOING	DAY26 (BAD BOY/ATLANTIC)	
43	48	11	MY LOVE	JILL SCOTT (HIDDEN BEACH)	
44	42	42	WHO THE F*** IS THAT?	DOLLA FEAT. T-PAIN & TAY DIZM (THE GANG/KONVICT/JIVE/ZOMBA)	
45	43	43	SHAWTY GET LOOSE	LIL MAMA FEAT. CHRIS BROWN (FAMILIAR FACES/JIVE/ZOMBA)	
46	58	2	BUST IT BABY (PART 2)	PLIES FEAT. NE-YO (BIG GATES/SLIP-N-SLIDE/ATLANTIC)	
47	39	6	LUV	JANET (ISLAND/DJMG)	
48	47	32	I'M SO HOOD	DJ KHALED (TERROR SQUAD/KOCH)	
49	44	27	POP BOTTLES	BIRDMAN FEAT. LIL WAYNE (CASH MONEY/UNIVERSAL MOTOWN)	☆
50	4	4	THE RIVER	NOEL GOURDIN (EPIC)	

ADULT R&B™

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	HIT PREDICTOR
1	1	19	#1 I REMEMBER	KEYSHIA COLE (IMANI/GEFFEN/INTERSCOPE)	☆
2	3	19	LIKE YOU'LL NEVER SEE ME AGAIN	ALICIA KEYS (MBK/J/RMG)	
3	2	22	NEVER	JAHMIM (DIVINE MILL/ATLANTIC)	
4	4	23	JUST FINE	MARY J. BLIGE (MATRIARCH/GEFFEN/INTERSCOPE)	
5	5	25	WOMAN	RAHEEM DEVAUGHN (JIVE/ZOMBA)	
6	6	17	HONEY	ERYKAH BADU (UNIVERSAL MOTOWN)	
7	7	9	SOMETIMES	ANGIE STONE (STAX/CMG)	
8	8	52	TEACHME	MUSIQ SOULCHILD (ATLANTIC)	
9	14	14	TOUCH MY BODY	MARIAH CAREY (ISLAND/DJMG)	
10	11	6	SUGA SUGA SUGA	KEITH SWEAT FEAT. PAISLEY BETTIS (KEIA/ATCO/RHINO)	
11	9	32	MY LOVE	JOE (JIVE/ZOMBA)	
12	13	21	MY LOVE	JILL SCOTT (HIDDEN BEACH)	
13	13	13	ONE FOR ALL TIME	CHAKA KHAN (BURGUNDY/COLUMBIA)	
14	10	29	NO ONE	ALICIA KEYS (MBK/J/RMG)	
15	15	29	UNTIL THE END OF TIME	JUSTIN TIMBERLAKE DUET WITH BEYONCE (JIVE/ZOMBA)	
16	18	7	SUPA SEXY	CHARLIE WILSON FEAT. T-PAIN (JIVE/ZOMBA)	
17	16	20	DECLARATION (THIS IS IT!)	KIRK FRANKLIN (GOSPEL CENTRIC/ZOMBA)	
18	17	6	IN THE MORNING	LEONIS (VERVE FORECAST/VERVE)	
19	19	13	SUFFOCATE	J. HOLIDAY (MUSIC LINE/CAPITOL)	
20	20	13	NEVER WOULD HAVE MADE IT	MARVIN SAPP (IVERITY/ZOMBA)	
21	22	3	LUV	JANET (ISLAND/DJMG)	
22	23	3	FREE	MARCUS MILLER FEAT. CORINNE BAILEY RAE (3 DEUCES/CMG)	
23	1	6	ALMOST	TAMIA (PLUS 1/IMAGE)	
24	24	8	PORTRAIT OF LOVE	CHERI DENNIS FEAT. YUNG JOC & GORILLA ZOE (BAD BOY/ATLANTIC)	
25	25	25	WORK THAT	MARY J. BLIGE (MATRIARCH/GEFFEN/INTERSCOPE)	

HOT RAP SONGS™

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	HIT PREDICTOR
1	1	20	#1 INDEPENDENT	WEBBIE, LIL' PHAT & LIL' BOOSIE (TRILL/ASYLUM/ATLANTIC)	☆
2	2	26	LOW	FLO RIDA FEAT. T-PAIN (POE BOY/ATLANTIC)	
3	3	15	DEY KNOW	SHAWTY LO (D4L/ASYLUM)	
4	4	15	SUPERSTAR	LUPE FIASCO FEAT. MATTHEW SANTOS (1ST & 15TH/ATLANTIC)	
5	5	15	I WON'T TELL	FAT JOE FEAT. J. HOLIDAY (TERROR SQUAD/IMPERIAL/CAPITOL)	
6	6	15	THE BOSS	RICK ROSS FEAT. T-PAIN (SLIP-N-SLIDE/DEF JAM/DJMG)	
7	7	15	SHE GOT IT	2 PISTOLS (UNIVERSAL REPUBLIC)	
8	8	12	UMMA DO ME	ROCKO (ROCKY ROAD/ISLAND URBAN/DJMG)	
9	6	20	FLASHING LIGHTS	KANYE WEST FEAT. DWELE (ROC-A-FELLA/DEF JAM/DJMG)	
10	9	14	THE ANTHEM	PITBULL FEAT. LIL JON (FAMOUS ARTISTS/TVT)	
11	18	4	ELEVATOR	FLO RIDA FEAT. TIMBALAND (POE BOY/ATLANTIC)	
12	11	9	CHING-A-LING	MISSY ELLIOTT (THE GOLD MIND/ATLANTIC)	
13	12	26	HYPNOTIZED	PLIES FEAT. AKON (BIG GATES/SLIP-N-SLIDE/ATLANTIC)	
14	14	5	SHAWTY GET LOOSE	LIL MAMA FEAT. CHRIS BROWN & T-PAIN (FAMILIAR FACES/JIVE/ZOMBA)	
15	15	5	YAH!!!	SOULJA BOY TELLE'EM FEAT. ARAB (COLLIPARK/INTERSCOPE)	
16	13	27	GOOD LIFE	KANYE WEST FEAT. T-PAIN (ROC-A-FELLA/DEF JAM/DJMG)	
17	14	8	I KNOW	JAY-Z FEAT. PHARRELL (ROC-A-FELLA/DEF JAM/DJMG)	
18	16	21	POP BOTTLES	BIRDMAN FEAT. LIL WAYNE (CASH MONEY/UNIVERSAL MOTOWN)	
19	19	8	MY DOUGIE	LIL' WIL (RUDEBWOY/UNAUTHORIZED/ASYLUM)	
20	20	8	HYPNOTIZED	BIG GEMINI (BIG GUN/UPSTAIRS)	
21	21	8	WHO THE F*** IS THAT?	DOLLA FEAT. T-PAIN & TAY DIZM (THE GANG/KONVICT/JIVE/ZOMBA)	
22	22	1	BUST IT BABY (PART 2)	PLIES FEAT. NE-YO (BIG GATES/SLIP-N-SLIDE/ATLANTIC)	
23	22	2	GIVE YOU THE WORLD	THE DEY (EPIC/KOCH)	
24	24	1	DROP & GIMME 50	MIKE JONES FEAT. HURRICANE CHRIS (ICE AGE/SWISHHOUSE/ASYLUM/WARNER BROS.)	
25	24	2	GOOD LOVE	SHEEK LOUCH (D-BLOCK/KOCH)	

RHYTHMIC AIRPLAY™

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	HIT PREDICTOR
1	1	15	#1 WITH YOU	CHRIS BROWN (JIVE/ZOMBA)	☆
2	2	15	INDEPENDENT	WEBBIE, LIL' PHAT & LIL' BOOSIE (TRILL/ASYLUM/ATLANTIC)	
3	3	27	LOW	FLO RIDA FEAT. T-PAIN (POE BOY/ATLANTIC)	
4	4	8	SEXY CAN I	RAY J & YUNG BERG (KNOCKOUT/DEJA 34/KOCH/EPIC)	
5	5	5	TOUCH MY BODY	MARIAH CAREY (ISLAND/DJMG)	
6	6	5	LOVE IN THIS CLUB	USHER FEAT. YOUNG JEEZY (LAFACE/ZOMBA)	
7	7	10	DON'T STOP THE MUSIC	RINA SAINA (SRP/DEF JAM/DJMG)	
8	8	5	SUFFOCATE	J. HOLIDAY (MUSIC LINE/CAPITOL)	
9	9	10	SUPERSTAR	LUPE FIASCO FEAT. MATTHEW SANTOS (1ST & 15TH/ATLANTIC)	
10	10	9	SHE GOT IT	2 PISTOLS (UNIVERSAL REPUBLIC)	
11	11	16	SENSUAL SEDUCTION	SNOOP DOGG (DOGGYSTYLE/GEFFEN/INTERSCOPE)	
12	12	6	WHAT YOU GOT	COLBY D'ONIS FEAT. AKON (KONLIVE/GEFFEN/INTERSCOPE)	
13	13	22	TAKE YOU THERE	SEAN KINGSTON (BELUGA HEIGHTS/KOCH/EPIC)	
14	14	17	THE ANTHEM	PITBULL FEAT. LIL JON (FAMOUS ARTISTS/TVT)	
15	15	8	CRYING OUT FOR ME	MARIO (3RD STREET/J/RMG)	
16	16	16	LIKE YOU'LL NEVER SEE ME AGAIN	ALICIA KEYS (MBK/J/RMG)	
17	17	10	DEY KNOW	SHAWTY LO (D4L/ASYLUM)	
18	18	18	FALSETTO	THE-DREAM (RADIO KILLA/DEF JAM/DJMG)	
19	19	27	ELEVATOR	FLO RIDA FEAT. TIMBALAND (POE BOY/ATLANTIC)	
20	20	15	CAN'T HELP BUT WAIT	TREY SONGZ (SONG BOOK/ATLANTIC)	
21	21	1	I REMEMBER	KEYSHIA COLE (IMANI/GEFFEN/INTERSCOPE)	
22	22	6	KILLA	CHERISH FEAT. YUNG JOC (SHO'NUFF/CAPITOL)	
23	23	5	DIAMOND GIRL	RYAN LESLIE (NEXTSELECTION/CASABLANCA/UNIVERSAL MOTOWN)	
24	24	18	HYPNOTIZED	BIG GEMINI (BIG GUN/UPSTAIRS)	
25	25	1	I WON'T TELL	FAT JOE FEAT. J. HOLIDAY (TERROR SQUAD/IMPERIAL/CAPITOL)	

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)	6
MARIAH CAREY Touch My Body DJMG (71.2)	10
RAHEEM DEVAUGHN Customer ZOMBA (81.0)	23
2 PISTOLS FEAT. T-PAIN & TAY DIZM She Got It UNIVERSAL REPUBLIC (77.3)	24
☆ ASHANTI The Way That I Love You UNIVERSAL MOTOWN (93.5)	27
NE-YO Go On Girl DJMG (88.8)	29
TREY SONGZ Last Time ATLANTIC (86.7)	31
LYFE JENNINGS Never Never Land COLUMBIA (71.2)	32
RYAN LESLIE Diamond Girl UNIVERSAL MOTOWN (74.1)	36
CASELY Emotional Epic (68.9)	67
RAZAH Rain DJMG (70.3)	-
RHYTHMIC AIRPLAY	
MARIAH CAREY Touch My Body DJMG (67.3)	5
USHER FEAT. YOUNG JEEZY Love In This Club ZOMBA (72.9)	6
2 PISTOLS FEAT. T-PAIN & TAY DIZM She Got It UNIVERSAL REPUBLIC (76.4)	10
MARIO Crying Out For Me RMG (83.3)	15
KEYSHIA COLE I Remember INTERSCOPE (87.8)	21
CHERISH FEAT. YUNG JOC KillA CAPITOL (62.3)	22
RYAN LESLIE Diamond Girl UNIVERSAL MOTOWN (67.7)	23
JORDIN SPARKS DUET WITH CHRIS BROWN No Air ZOMBA (69.8)	26
LIL MAMA FEAT. CHRIS BROWN & T-PAIN Shawty Get Loose ZOMBA (69.1)	27
☆ 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 75 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	PEAK POSITION	THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	Artist	PEAK POSITION
1	2	19	SMALL TOWN SOUTHERN MAN K. STEGALL (A. JACKSON)	Alan Jackson ARISTA NASHVILLE	1	31	31	14	WORKIN' FOR A LIVIN' A. REYNOLDS (H. LEWIS, C. HAYES)	Garth Brooks & Huey Lewis PEARL/BIG MACHINE	19
2	1	16	ALL-AMERICAN GIRL M. BRIGHT (C. UNDERWOOD, K. LOVELAKE, A. GORLEY)	Carrie Underwood ARISTA/ARISTA NASHVILLE	1	32	RE-ENTRY	32	HAPPY ENDINGS D. JOHNSON (L. BRICE, J. MCELROY)	Lee Brice ASYLUM-CURB	32
3	5	6	YOU'RE GONNA MISS THIS F. ROGERS (L. MILLER, A. GORLEY)	Trace Adkins CAPITOL NASHVILLE	1	33	32	35	THIS IS ME YOU'RE TALKING TO G. FUNDIS (K. ROCHELLE, T. L. JAMES)	Trisha Yearwood BIG MACHINE	32
4	4	2	CLEANING THIS GUN (COME ON IN BOY) T. HEWITT, R. ATKINS (C. BEATHARD, M. CANNON-GOODMAN)	Rodney Atkins CURB	1	34	33	36	I STILL MISS YOU J. STEELE (K. ANDERSON, T. NICHOLS, J. SELLERS)	Keith Anderson COLUMBIA	33
5	3	4	SHIFTWORK B. CANNON, K. CHESNEY (T. JONES)	Kenny Chesney Duet With George Strait BNA	2	35	34	37	SOME THINGS NEVER CHANGE J. SHANKS (S. EVANS, M. EVANS, H. LINOLSEY, J. M. SHANKS)	Sara Evans RCA	34
6	7	9	WHAT KINDA GONE S. HENDRICKS, C. GAGLE (C. CAMERON, D. BERG, C. DAVIS)	Chris Cagle CAPITOL NASHVILLE	6	36	37	56	SHE'S A HOTTIE T. KEITH (T. KEITH, B. PINSON)	Toby Keith SHOW DOG NASHVILLE	36
7	8	8	I SAW GOD TODAY T. BROWN, G. STRAIT (R. CLAWSON, M. CRISWELL, W. KIRBY)	George Strait MCA NASHVILLE	7	37	35	41	EVERY OTHER WEEKEND R. MCENTIRE, T. BROWN (C. HARRINGTON, S. EWING)	Reba McEntire MCA NASHVILLE	35
8	6	5	STEALING CINDERELLA M. POWELL, D. HUFF (C. WICKS, R. RUTHERFORD, G. G. TEREN III)	Chuck Wicks RCA	5	38	36	40	TIL I WAS A DADDY TOO T. LAWRENCE (J. KING, F. ANDERSON, L. BOONE, T. LAWRENCE, P. NELSON)	Tracy Lawrence ROCKY COMFORT/CO5	36
9	10	12	JUST GOT STARTED LOVIN' YOU J. RICH (J. OTTO, J. FEMINO, D. V. WILLIAMS)	James Otto WARNER BROS. WRN	9	39	39	39	IF YOU DIDN'T LOVE ME W. XIRAKI, T. HICK (G. LEVOK, W. MOBLEY, J. SELLERS)	Phil Stacey LYRIC STREET	39
10	9	10	LAUGHED UNTIL WE CRIED M. KNOX (K. LOVELAKE, A. GORLEY)	Jason Aldean BROKEN BOW	9	40	40	53	KRISTOFFERSON B. GALLIMORE, T. MCGRAW, D. SMITH (A. SMITH, R. NIELSEN)	Tim McGraw CURB	40
11	12	13	PICTURE TO BURN N. CHAPMAN (T. SWIFT, L. ROSE)	Taylor Swift BIG MACHINE	11	41	41	42	I CAN SLEEP WHEN I'M DEAD D. GEHMAN (J. M. CARROLL, J. COLLINS, R. RUTHERFORD)	Jason Michael Carroll ARISTA NASHVILLE	41
12	11	11	GOD MUST BE BUSY T. BROWN, R. DUNN, K. BROOKS (C. DANIELS, M. PHEENEY)	Brooks & Dunn ARISTA NASHVILLE	11	42	38	38	I DON'T LOVE YOU LIKE THAT B. CHANCEY (L. ROSE, S. CHAPMAN)	Jynsi ARISTA NASHVILLE	38
13	13	14	LOVE IS A BEAUTIFUL THING M. WRIGHT, P. VASSAR (J. STEELE, C. WISEMAN)	Phil Vassar UNIVERSAL SOUTH	13	43	43	51	THAT SONG IN MY HEAD D. MALLOY (J. COLLINS, W. MOBLEY, T. MARTIN)	Julianne Hough MERCURY	43
14	14	15	IT'S GOOD TO BE US M. A. MILLER, D. OLIVER (D. BERG, T. JAMES)	Bucky Covington LYRIC STREET	14	44	44	44	SHE LIKES IT IN THE MORNING K. STEGALL (C. WALKER, M. J. GREENE)	Clay Walker ASYLUM-CURB	44
15	15	16	LOVE DON'T LIVE HERE P. WARDLEY, V. SHAW (D. HAYWOOD, C. KELLEY, H. SCOTT)	Lady Antebellum CAPITOL NASHVILLE	15	45	42	43	FALLING INTO YOU C. DOWNS, B. BRANDT, WHISKEY FALLS, WE3KINGS (S. WILLIAMS, W. BRANDT, B. BRANDT, C. DOWNS)	Whiskey Falls MIDAS/NEW REVOLUTION	41
16	19	26	EVERY DAY D. HUFF, R. SCAL FLATS (J. STEELE, A. MORENO)	Rascal Flatt LYRIC STREET	16	46	HOT SHOT DEBUT	1	LAST NAME M. BRIGHT (C. UNDERWOOD, L. LAIRD, H. LINOLSEY)	Carrie Underwood ARISTA/ARISTA NASHVILLE	46
17	17	19	STRONGER WOMAN J. KILCHER, J. RICH (J. KILCHER, M. GREEN)	Jewel VALORY	17	47	45	47	BRAID MY HAIR J. RICH, S. PENNINGTON (C. M. GRAY, B. A. WILSON)	Randy Owen DMP/NEW REVOLUTION	45
18	16	17	THINGS THAT NEVER CROSS A MAN'S MIND B. CHANCEY (T. JOHNSON, D. POYTHRESS, W. VARBLE)	Kellie Pickler BNA	16	48	46	48	HOLLER BACK B. BEAVERS (S. NIELSON, T. JAMES)	The Lost Trailers BNA	46
19	22	27	I'M STILL A GUY F. ROGERS (K. LOVELAKE, B. PAISLEY, L. T. MILLER)	Brad Paisley ARISTA NASHVILLE	19	49	56	-	I'M DONE J. FLOWERS, J. D. MESSINA (J. D. MESSINA, J. FLOWERS, M. POWELL)	Jo Dee Messina CURB	49
20	18	18	IT AIN'T NO CRIME M. WRIGHT, B. ROWAN (T. SHAPIRO, T. MARTIN, M. NESLER)	Joe Nichols UNIVERSAL SOUTH	18	50	47	54	ROCKS IN YOUR SHOES J. STOVER (E. WEST, D. BERG, A. TATE)	Emily West CAPITOL NASHVILLE	47
21	20	21	TRYING TO STOP YOUR LEAVING B. BEAVERS (J. BEAVERS, B. BEAVERS, D. BENTLEY)	Dierks Bentley CAPITOL NASHVILLE	20	51	51	49	YOUNG LOVE T. KEITH, B. ROBERTSON (H. LINOLSEY, A. MAYO, S. CARUSOE)	Carter's Chord SHOW DOG NASHVILLE	49
22	21	20	SOMETHIN' ABOUT A WOMAN J. RITCHEY (J. OWEN, B. REGAN, J. RITCHEY)	Jake Owen RCA	20	52	49	59	GOOD FRIEND AND A GLASS OF WINE D. HUFF (L. RIMES, D. BROWN, B. DALY)	LeAnn Rimes ASYLUM-CURB	49
23	23	22	ANOTHER TRY F. ROGERS (C. STAPLETON, J. SPILLMAN)	Josh Turner Featuring Trisha Yearwood MCA NASHVILLE	22	53	48	50	HE HATES ME J. SCAFFE (S. JOHNS, T. NICHOLS, J. SELLERS)	Sarah Johns BNA	48
24	24	24	TAKIN' OFF THIS PAIN B. CANNON (A. SHEPHERD)	Ashton Shepherd MCA NASHVILLE	24	54	50	55	WHEN IT RAINS J. J. LESTER, E. HERBST (J. YOUNG)	Eli Young Band CARNIVAL	49
25	26	28	BACK WHEN I KNEW IT ALL B. CHANCEY (G. HANNAN, P. DOWNELL, T. WILLMON)	Montgomery Gentry COLUMBIA	25	55	52	57	I CAN'T BELIEVE IT'S ME R. LYNNE, M. PRENTICE (R. LYNNE, T. JOHNSON)	Rockie Lynne ROBBINS NASHVILLE	49
26	25	25	MAYBE SHE'LL GET LONELY J. STOVER, D. LANCIO, J. INGRAM (J. STOVER, J. PAULIN, J. KENNEDY)	Jack Ingram BIG MACHINE	25	56	59	-	COUNTRY MAN J. STEVENS (L. BRYAN, J. P. MATTHEWS, G. GRIFFIN)	Luke Bryan CAPITOL NASHVILLE	56
27	27	31	HOME B. ROWAN (M. BUBLE, A. CHANG, A. FOSTER GILLES)	Blake Shelton WARNER BROS. WRN	27	57	53	60	I DON'T KNOW WHEN TO QUIT M. KNOX, J. MCCOY (A. GORLEY, E. SIMPSON)	The Road Hammers MONTAGE	51
28	29	29	WE WEREN'T CRAZY B. JAMES (J. GRACIN, T. LOPACINSKI, B. PINSON)	Josh Gracin LYRIC STREET	28	58	55	58	THINGS A MAMA DON'T KNOW T. KEITH (B. CLARK, L. ROSE, M. NARMORE)	Mica Roberts Featuring Toby Keith SHOW DOG NASHVILLE	55
29	28	30	BUSY BEING FABULOUS EAGLES (D. HEILEY, G. FREY)	Eagles ERC/LOST HIGHWAY/MERCURY	28	59	58	-	LONG COOL WOMAN C. BRYK, J. STROUD (R. COOK, R. GREENAWAY, A. CLARK)	Clint Black EQUITY	58
30	30	33	GUNPOWDER & LEAD FLIODELL, M. WRUCKE (M. LAMBERT, H. LITTLE)	Miranda Lambert COLUMBIA	30	60	60	-	CRY LONELY M. MCCLURE, C. ROSS, CANADIAN RAGWEE (C. KNIGHT, G. NICHOLSON)	Cross Canadian Ragweed UNIVERSAL SOUTH	60

Singer's fifth top 10 is his highest chart perch in more than four years. He hasn't climbed this high since "Chicks Dig It" peaked at No. 5 in December 2003.

Same week the singer is invited to join WSM Grand Ole Opry cast, she snares Hot Shot Debut with third single from "Carnival Ride."

Georgia native becomes first-time father during tracking week. Third single from "I'll Stay Me" set improves by 198,000 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		PHIL VASSAR Love Is A Beautiful Thing UNIVERSAL SOUTH (75.8)	13	BLAKE SHELTON Home WARNER BROS. (81.5)	27
ALAN JACKSON Small Town Southern Man ARISTA NASHVILLE (85.1)	1	BUCKY COVINGTON It's Good To Be Us LYRIC STREET (76.4)	14	JOSH GRACIN We Weren't Crazy LYRIC STREET (80.5)	28
TRACE ADKINS You're Gonna Miss This CAPITOL NASHVILLE (90.6)	3	RASCAL FLATS Every Day LYRIC STREET (91.4)	16	MIRANDA LAMBERT Gunpowder & Lead COLUMBIA (81.5)	30
CHRIS CAGLE What Kinda Gone CAPITOL NASHVILLE (88.3)	6	KELLIE PICKLER Things That Never Cross A Man's Mind BNA (85.3)	18	KEITH ANDERSON I Still Miss You COLUMBIA (75.0)	34
GEORGE STRAIT I Saw God Today MCA NASHVILLE (79.9)	7	BRAD PAISLEY I'm Still A Guy ARISTA NASHVILLE (91.8)	19	☆ SARA EVANS Some Things Never Change RCA (85.0)	35
JAMES OTTO Just Got Started Lovin' You WARNER BROS. (76.1)	9	DIERKS BENTLEY Trying To Stop Your Leaving CAPITOL NASHVILLE (88.2)	21	☆ TOBY KEITH She's A Hottie SHOW DOG NASHVILLE (85.8)	36
JASON ALDEAN Laughed Until We Cried BROKEN BOW (88.5)	10	JOSH TURNER FEAT. TRISHA YEARWOOD Another Try MCA NASHVILLE (79.2)	23	TRACY LAWRENCE Til I Was A Daddy Too ROCKY COMFORT (92.7)	38
TAYLOR SWIFT Picture To Burn BIG MACHINE (83.1)	11	MONTGOMERY GENTRY Back When I Knew It All COLUMBIA (86.2)	25	☆ CLAY WALKER She Likes It In The Morning ASYLUM-CURB (85.7)	44
BROOKS & DUNN God Must Be Busy ARISTA NASHVILLE (93.9)	12	JACK INGRAM Maybe She'll Get Lonely BIG MACHINE (83.2)	26	☆ JO DEE MESSINA I'm Done CURB (83.3)	49

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BETWEEN THE BULLETS wjessen@billboard.com

'SMALL' ENDS JACKSON'S WIDEST NO. 1 GAP

Ending his longest stretch without a No. 1 single, Alan Jackson roars back to the penthouse on Hot Country Songs as "Small Town Southern Man" becomes his 23rd chart-topper, his first in more than four years. His longest prior dry spell atop the chart was 20 months. With 30.4 million impressions during the tracking week, the lead single from Jackson's "Good Time" (still No. 1 on Top Country Albums) gains 1.1 million impressions (2-1), halting a two-week



stand at No. 1 by labelmate Carrie Underwood's "All-American Girl." It's the fourth time this decade that one Arista Nashville artist has replaced another at No. 1, the first time since Brad Paisley's "When I Get Where I'm Going" followed Underwood's "Jesus, Take the Wheel!" in the March 4, 2006, issue. Jackson is now second to George Strait (24) among artists with the most No. 1s in the Nielsen BDS era; Tim McGraw is in third (22). —Wade Jensen

MAR 29 2008 **LATIN Billboard**

HOT LATIN SONGS™

THIS WEEK	LAST WEEK	2 WEEKS AGO	WEEKS ON CHART	TITLE	Artist	PEAK POSITION	THIS WEEK	LAST WEEK	2 WEEKS AGO	WEEKS ON CHART	TITLE	Artist	PEAK POSITION
1	3	2	6	#1 GREATEST GAINER DONDE ESTAN CORAZON C. PAUCAR, E. IGLESIAS (E. IGLESIAS, C. SOROKIN)	Enrique Iglesias UNIVERSAL LATINO	1	26	28	25	7	J.M. TERRAZAS (E. CORIAZAR A. PIERAGOSTINO, J.L. TERRAZAS)	Grupo Montez De Durango DISA	25
2	1	1	11	GOTAS DE AGUA DULCE G. SANTAOLALLA, JUANES (J. E. ARISTIZABAL)	Juanes UNIVERSAL LATINO	1	27	26	26	7	NO ME DIGAS QUE NO S. TEJADA (S. TEJADA)	Xtreme Featuring Adrienne LA CALLE /UNIVISION	26
3	2	3	11	TE QUIERO I. DOMINGUEZ (F. DANILLO GOMEZ)	Flex EMI TELEVISION	2	28	25	24	7	LA RATA FLACA A. GARCIA IBARRA (I. CHAVEZ ESPINOZA PAZ)	La Autentica De Jerez VIVA	24
4	5	6	11	SOBRE MIS PIES R. CAMACHO (I. CHAVEZ ESPINOZA PAZ)	La Arrolladora Banda El Limon DISA, EDMONSA	3	29	24	23	7	POR TI BABY L. GIRALDO (A. B. QUINTANILLA III)	A.B. Quintanilla III Presents Kumbia All Starz Featuring Flex EMI TELEVISION	23
5	4	4	11	TE LLORE C. PRIMAVERA (R. BARBA)	Conjunto Primavera FONOVISA	2	30	30	33	7	SOY SOLO UN SECRETO L. CERON/A. GUZMAN (A. GUZMAN, J. L. PAGAN)	Alejandra Guzman EMI TELEVISION	12
6	7	9	11	ESTOS CELOS J. SEBASTIAN, J. R. CARDENAS (J. SEBASTIAN)	Vicente Fernandez SONY BMG NORTE	3	31	29	50	7	LA VECINA NOT LISTED (A. RIVERA, C. COLON, J. SANTANA, J. BARBOSA)	Angel & Khriz VI /MACHETE	29
7	10	11	11	SI TE AGARRAN LAS GANAS (CIERRA LOS OJOS) E. CHAPO DE SINALOA (M. ROSAS)	El Chapo De Sinaloa DISA	7	32	RE-ENTRY		7	SIN PERDON H. ACOSTA (J. CELEDON)	Hector Acosta D.A.M.	32
8	13	30	14	GREATEST GAINER EL PERDEDOR L. SANTOS, A. SANTOS (A. SANTOS)	Aventura PREMIUM LATIN	8	33	46	44	7	QUIERO T. TORRES, L. LEVIN, D. WARNER (R. ARJONA, T. TORRES)	Ricardo Arjona SONY BMG NORTE	12
9	6	5	11	ME ENAMORA G. SANTAOLALLA, JUANES (J. E. ARISTIZABAL)	Juanes UNIVERSAL LATINO	1	34	32	43	7	ME ARROLDILO ANTE TI NOT LISTED (NOT LISTED)	Divino Featuring Abraham LUAR /MACHETE	32
10	8	7	11	UN BUEN PERDEDOR S. GOMEZ (F. DE VITA)	K-Paz With Franco De Vita DISA, EDMONSA	2	35	36	31	7	COMIENZO DEL FINAL S. KRYS (JEREMIAS)	Jeremias UNIVERSAL LATINO	24
11	11	8	11	NO PUEDO OLVIDARLA M. A. SOLIS (M. A. SOLIS)	Marco Antonio Solis FONOVISA	5	36	33	36	7	CALABRIA 2008 R. R. KOLSCH (R. R. KOLSCH, N. SAAD)	Enur Featuring Natasja ULTRA	33
12	16	14	11	YO QUIERO M. DOMM, T. MARI (M. DOMM, E. GRENDI)	Camila SONY BMG NORTE	12	37	43	-	7	INOLVIDABLE NOT LISTED (NOT LISTED)	Jenni Rivera FONOVISA	37
13	15	17	11	PERDONAME PREDICADOR (E. MACHO, A. VARGAS)	La Factoria UNIVERSAL LATINO	13	38	45	37	7	MALDITO TEXTO NOT LISTED (NOT LISTED)	Dinastia De Tuzantla VENEMUSIC	34
14	18	15	11	MI CORAZONCITO A. SANTOS, L. SANTOS (A. SANTOS)	Aventura PREMIUM LATIN	2	39	37	42	7	AMANTES ESCONDIDOS L. E. PARRA (W. CASTILLO)	German Montero UNIVISION	37
15	12	10	11	CONTEO REGRESIVO J. M. LUGO (J. J. HERRANDEZ)	Gilberto Santa Rosa SONY BMG NORTE	7	40	31	40	7	SOLO TENGO OJOS PARA TI J. L. GUERRA SEJAS (J. L. GUERRA SEJAS)	Juan Luis Guerra Y 440 EMI TELEVISION	29
16	14	12	11	LA TRAVESIA J. L. GUERRA SEJAS (J. L. GUERRA SEJAS)	Juan Luis Guerra Y 440 EMI TELEVISION	3	41	38	46	7	COMO UN LOBO C. JEAN M. BOSE (M. G. ROSE, G. VANNI, C. D'ONOFRIO, P. COSTA, M. IAZZI, M. OGLETRIE)	Miguel Bose Featuring Birba Bose WARNER LATINA	38
17	9	29	11	POR QUIEN ME DEJAS A. RAMIREZ CORRAL (C. SANCHEZ)	Los Creadores Del Pasito Duranguense De Alfredo Ramirez DISA, EDMONSA	9	42	47	-	7	LET'S DO IT NOT LISTED (NOT LISTED)	Jowell & Randy WARNER LATINA	42
18	27	45	11	AHORA ES NOT LISTED (J. L. MOREIRA LUNA, I. VEGUILLA MALAVE, E. F. PADILLA, V. MARTINEZ)	Wisn & Yandel MACHETE	18	43	35	41	7	YA NUNCA MAS PAGUIAR (M. E. CASTRO)	Pepe Aguilar EMI TELEVISION	19
19	22	21	11	SIN TU AMOR O. URBINA JR. (R. URBINA, R. AVITIA (J. LUGARDO DEL TORO, O. SANCHEZ)	Alacranes Musical UNIVISION	19	44	HOT SHOT DEBUT	1	7	CADA QUE... NOT LISTED (NOT LISTED)	Belanova UNIVERSAL LATINO	44
20	23	28	11	LA DERROTA J. SEBASTIAN (J. SEBASTIAN)	Vicente Fernandez SONY BMG NORTE	20	45	NEW		7	TE AMO A. TERRAZAS, V. TERRAZAS (M. A. SOLIS)	Los Horoscopos De Durango UNIVISION	45
21	20	22	11	TE QUIERO MUCHO J. A. MEDINA JR. (J. MENDIVIL QUINTERO)	Patrulla 81 DISA	15	46	49	49	7	SI TU TE VAS NOT LISTED (NOT LISTED)	Beto Y Sus Canarias ASL	27
22	21	18	11	EL VASO DERRAMA EL POTRO DE SINALOA (I. CHAVEZ ESPINOZA PAZ)	El Potro De Sinaloa MACHETE	18	47	NEW		7	AMIGA POR FAVOR NOT LISTED (NOT LISTED)	Pedro Fernandez UNIVERSAL LATINO	47
23	17	13	11	RUMBO AL SUR LOS TIGRES DEL NORTE (F. VALDEZ LEAL, R. ORTEGA, C. NIERERAS)	Los Tigres Del Norte FONOVISA	13	48	NEW		7	ME MUERO NOT LISTED (N. JIMENEZ, A. AVILA)	Diana Reyes DBC	48
24	19	19	11	SOY IGUAL QUE TU DOUBLE A NALES (R. ORTIZ, J. MARTINEZ, O. RIVERA)	Alexis & Fido SONY BMG NORTE	13	49	50	-	7	ELLA MENE NOT LISTED (NOT LISTED)	NG2 SONY BMG NORTE	49
25	34	-	11	AHORA ENTENDI J. CALDERON (J. CALDERON)	Yuridia SONY BMG NORTE	25	50	NEW		7	COSAS DEL AMOR B. BENZOZ, C. CABAN (R. LIVI, R. PEREZ)	Olga Tanon Featuring Milly Quezada Or Jenni Rivera UNIVISION	50

Singer reclaims the top spot on a 13% audience gain for a third nonconsecutive week.

Hector Acosta re-enters at No. 32 on a 31% gain, thanks to adds in Philadelphia, New York, Boston and Springfield, Mass., achieving a new peak with "Sin Perdon."

Diva's new entry features Jenni Rivera on the pop version and Milly Quezada on the tropical mix. Song is No. 19 on Tropical Airplay.

TOP LATIN ALBUMS™

THIS WEEK	LAST WEEK	2 WEEKS AGO	WEEKS ON CHART	ARTIST	Title	CERT.	PEAK POSITION	THIS WEEK	LAST WEEK	2 WEEKS AGO	WEEKS ON CHART	ARTIST	Title	CERT.	PEAK POSITION
1	2	1	9	#1 GREATEST GAINER FLEX ASTERISCO/SODAD 15221/E MI TELEVISION (13.98)	Te Quiero		1	26	28	21	14	ALEJANDRO FERNANDEZ DISCOS 605 17948/SONY BMG NORTE (16.98) +	15 Anos De Exitos		7
2	1	-	-	LOS TIGRES DEL NORTE FONOVISA 353488/UG (12.98)	Raices		1	27	20	14	14	LOS RAZOS DE SACRAMENTO Y REYNALDO SONY BMG NORTE 11391 (12.98)	El Dueño Del Perico		14
3	3	3	11	CAMILA SONY BMG NORTE 78272 (14.98)	Todo Cambio		1	28	37	30	11	ALACRANES MUSICAL UNIVISION 311054/UG (12.98)	Ahora Y Siempre	2	1
4	4	4	11	VICENTE FERNANDEZ SONY BMG NORTE 14602 (15.98)	Para Siempre		2	29	25	23	18	BANDA EL RECCO MASTERO 50587 (6.98)	30 Pegaditas: Puros Comidos Y Rancheras		22
5	6	5	11	MARCO ANTONIO SOLIS FONOVISA 353133/UG (10.98)	La Mejor... Coleccion		2	30	36	32	17	EL CHAPO DE SINALOA DISA 729333/UG (8.98)	15 Autenticos Exitos		21
6	5	2	11	K-PAZ DE LA SIERRA DISA 726817/UG (14.98 CD/DVD) +	En Vivo Desde El Auditorio Nac		1	31	31	22	11	K-PAZ DE LA SIERRA DISA 724313/UG (8.98)	15 Autenticos Exitos		12
7	7	6	11	WISIN & YANDEL MACHETE 010293 (16.98)	Wisn Vs. Yandel: Los Extraterrestres		1	32	26	34	11	PATRULLA 81 DISA 721139/UG (12.98)	A Mi Ley		6
8	9	7	11	AVENTURA DISCOS 605/PREMIUM LATIN 17634/SONY BMG NORTE (16.98) +	Kings Of Bachata: Sold Out At Madison Square Garden		3	33	32	28	11	LA ARROLLADORA BANDA EL LIMON DISA 721127/UG (12.98)	Y Que Quede Claro		9
9	10	8	11	JUANES UNIVERSAL LATINO 010159 (17.98) +	La Vida... Es Un Ratico		1	34	52	37	37	PACE SETTER GRUPO MONTEZ DE DURANGO DISA 724115/UG (12.98)	Agarrese!		1
10	13	-	-	AKWID UNIVISION 311070/UG (12.98)	La Novela		10	35	29	27	16	LOS TIGRES DEL NORTE FONOVISA 353477/UG (13.98 CD/DVD) +	25 Joyas		12
11	12	10	11	VICENTE FERNANDEZ DISCOS 605 07405/SONY BMG NORTE (16.98)	Historia De Un Idol		1	36	39	48	11	CARDENALES DE NUEVO LEON DISA 724120/UG (12.98)	25 Aniversario: Edicion Limitada		22
12	11	9	11	LOS CREADORES DEL PASITO DURANGUENSE DE ALFREDO RAMIREZ DISA 724121/UG (12.98)	Listos Montados Y Armaos		2	37	42	36	17	BRONCO / LOS BUKIS / LOS TEMERARIOS FONOVISA 352772/UG (10.98)	BBT		7
13	14	11	11	K-PAZ DE LA SIERRA DISA 721139/UG (12.98)	Capaz De Todo Por Ti		1	38	43	35	11	ANDREA BOCELLI SUGAR SHINE 603534/UNIVERSAL LATINO (18.98)	Lo Mejor De Andrea Bocelli: Vivere		5
14	16	12	11	VARIOUS ARTISTS LA CALLE 330050/UG (12.98)	Bachata # 1s		6	39	41	51	11	BRAZOS MUSICAL DE DURANGO DISA 729316/UG (5.98)	Linea De Oro: La Abeja Miel...		21
15	8	-	-	LOS HOROSCOPOS DE DURANGO UNIVISION 311271/UG (17.98)	Ayer Hoy Y Siempre		8	40	38	29	12	K-PAZ DE LA SIERRA DISA 729358/UG (7.98)	Pero Te Vas A Arrepentir Y Mucho Exitos Mas		17
16	15	-	-	A.B. QUINTANILLA III PRESENTS KUMBIA ALL STARZ EMI TELEVISION 08677 (14.98)	Planeta Kumbia		15	41	33	25	11	PESADO WARNER LATINA 432060 (14.98)	Corridos: Defendiendo El Honor		25
17	18	18	11	LOS CUATES DE SINALOA SONY BMG NORTE 22541 (12.98) +	Puros Exitos Chacas		14	42	35	24	11	LOS TERRIBLES DEL NORTE FREDDIE 1998 (13.98)	La Mejor... Coleccion De Cumbia		24
18	HOT SHOT DEBUT	1	1	ANGEL & KHRIZ VI 010757/MACHETE (14.98)	Showtime		18	43	45	41	11	LOS PRIMOS DE DURANGO ASL 730020/MACHETE (10.98)	Voy A Convencerte		4
19	19	15	11	GRUPO NUEVA VIDA MULTIMUSIC 11533 (6.98)	Mejores Cantos Religiosos		15	44	27	-	2	LA AUTORIDAD DE LA SIERRA DISA 721150/UG (11.98)	Todo Cambio		27
20	17	13	11	CONJUNTO PRIMAVERA FONOVISA 353487/UG (12.98)	Que Ganas De Volver		1	45	34	19	17	RBD EMI TELEVISION 11690 (15.98) +	Empezar Desde Cero		1
21	24	20	11	JUAN GABRIEL & ANA GABRIEL DISCOS 605 17489/SONY BMG NORTE (14.98)	Los Gabriel... Simplemente Amigos		9	46	46	46	11	VARIOUS ARTISTS FONOVISA 353170/UG (10.98)	30 Corridos: Muy Perrones		24
22	21	17	11	AVENTURA PREMIUM LATIN 20560/SONY BMG NORTE (18.98 CD/DVD) +	K.O.B.: Live		2	47	51	42	11	SIN BANDERA DISCOS 605 19791/SONY BMG NORTE (16.98) +	Hasta Ahora		18
23	23	16	11	MANA WARNER LATINA 03661 (18.98) +	Amar Es Combatir		1	48	47	40	11	JUAN LUIS GUERRA Y 440 EMI TELEVISION 08662 (14.98)	La Llave De Mi Corazon		1
24	22	26	11	LA ARROLLADORA BANDA EL LIMON SONY BMG NORTE 21974 (12.98) +	La Historia De La Arrolladora		14	49	44	33	11	IVY QUEEN UNIVISION 311146/UG (13.98)	Sentimiento		4
25	30	31	11	LOS TUCANES DE TIJUANA UNIVISION 311175/UG (13.98)	20 Aniversario		12	50	40	49	11	LOS RIELEROS DEL NORTE FONOVISA 353499/UG (10.98)	Mas Rieleros...Que Nunca		32

LATIN

Billboard DANCE

MAR 29 2008

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	YO QUIERO	CAMILA (SONY BMG NORTE)
4	4	TODO CAMBIO	CAMILA (SONY BMG NORTE)
5	5	OJALA PUDIERA BORRARTE	MANA (WARNER LATINA)
6	3	ME ENAMORA	JUANES (UNIVERSAL LATINO)
7	7	NO PUEDO OLVIDARLA	MARCO ANTONIO SOLIS (FONOVISA)
8	14	AHORA ENTENDI	YURIDIA (SONY BMG NORTE)
9	8	ALGUIEN SOY YO	ENRIQUE IGLESIAS (INTERSCOPE/UNIVERSAL LATINO)
10	11	SOY SOLO UN SECRETO	ALEJANDRA GUZMAN (EMI TELEVISION)
11	25	QUIERO	RICARDO ARJONA (SONY BMG NORTE)
12	10	COMO UN LOBO	MIGUEL BOSE FEATURING BIMBA BOSE (WARNER LATINA)
13	15	LA TRAVESIA	JUAN LUIS GUERRA Y 440 (EMI TELEVISION)
14	9	SOLO TENGO OJOS PARA TI	JUAN LUIS GUERRA Y 440 (EMI TELEVISION)
15	12	COMIENZO DEL FINAL	JEREMIAS (UNIVERSAL LATINO)

TROPICAL™

THIS WEEK	LAST WEEK	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	3	ELLA MENE	NG2 (SONY BMG NORTE)
2	2	CONTEO REGRESIVO	GILBERTO SANTA ROSA (SONY BMG NORTE)
3	1	TE QUIERO	FLEX (EMI TELEVISION)
4	5	SIN PERDON	HECTOR ACOSTA (D.A.M.)
5	6	DONDE ESTAN CORAZON	ENRIQUE IGLESIAS (UNIVERSAL LATINO)
6	18	AHORA ES	WISIN & YANDEL (MACHETE)
7	14	EL PERDEDOR	AVENTURA (PREMIUM LATIN)
8	17	SOY IGUAL QUE TU	ALEXIS & FIDO (SONY BMG NORTE)
9	15	SEXY MOVIMIENTO	WISIN & YANDEL (MACHETE)
10	7	LA TRAVESIA	JUAN LUIS GUERRA Y 440 (EMI TELEVISION)
11	10	AMOR DESPERDICADO	FRANK HEYES (M.P.J.V.N. & N.)
12	8	GOTAS DE AGUA DULCE	JUANES (UNIVERSAL LATINO)
13	9	LA BILIRUBINA	MARLON (LA CALLE/UNIVISION)
14	11	LA VECINA	ANGEL & KHRIZ (V/MACHETE)
15	4	ME ENAMORA	JUANES (UNIVERSAL LATINO)

REGIONAL MEXICAN™

THIS WEEK	LAST WEEK	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	1	SOBRE MIS PIES	LA ARROLLADORA BANDA EL LIMON (DISA/EDIMONSA)
2	5	SI TE AGARRAN LAS GANAS (CIERRA LOS OJOS)	EL CHAPO DE SINALOA (DISA)
3	2	TE LLORE	CONJUNTO PRIMAVERA (FONOVISA)
4	3	UN BUEN PERDEDOR	K-PAZ WITH FRANCO DE VITA (DISA/EDIMONSA)
5	6	ESTOS CELOS	VICENTE FERNANDEZ (SONY BMG NORTE)
6	4	POR QUIEN ME DEJAS	LOS CREADORES DEL PASTO DURANGUENSE DE ALFREDO RAMIREZ (DISA/EDIMONSA)
7	10	PAZ EN ESTE AMOR	FIDEL RUEDA (MACHETE)
8	11	SIN TU AMOR	ALACRANES MUSICAL (UNIVISION)
9	8	TE QUIERO MUCHO	PATRULLA 81 (DISA)
10	9	EL VASO DERRAMA	EL PASTOR DE SINALOA (MACHETE)
11	12	LA DERROTA	VICENTE FERNANDEZ (SONY BMG NORTE)
12	7	RUMBO AL SUR	LOS TIGRES DEL NORTE (FONOVISA)
13	14	COMO EN LOS BUENOS TIEMPOS	GRUPO MONTEZ DE DURANGO (DISA)
14	13	LA RATA FLACA	LA AUTENTICA DE JEREZ (VIVA)
15	18	INOLVIDABLE	JENNI RIVERA (FONOVISA)

LATIN ALBUMS

POP™

THIS WEEK	LAST WEEK	ARTIST	TITLE (IMPRINT / DISTRIBUTING LABEL)
1	1	CAMILA	TODD CAMBIO (SONY BMG NORTE)
2	2	MARCO ANTONIO SOLIS	LA MEJOR COLECCION (FONOVISA/UG)
3	3	JUANES	LA VIDA... ES UN RITICO (UNIVERSAL LATINO)
4	4	A.B. QUINTANILLA III PRESENTS KUMBIA ALL STARZ	PLANETA KUMBIA (EMI TELEVISION)
5	5	GRUPO NUEVA VIDA	MEJORES CANTOS RELIGIOSOS (MULTIMUSIC)
6	7	JUAN GABRIEL & ANA GABRIEL	LOS GABRIEL... SIMPLEMENTE AMIGOS (DISCOS 605/SONY BMG NORTE)
7	6	MANA	AMAR ES COMBATIR (WARNER LATINA)
8	8	ALEJANDRO FERNANDEZ	15 ANOS DE EXITOS (DISCOS 605/SONY BMG NORTE)
9	10	ANDREA BOCELLI	LO MEJOR DE ANDREA BOCELLI: VIVERE (SUGAR/SIENTE/UNIVERSAL LATINO)
10	9	RBD	EMPEZAR DESDE CERO (EMI TELEVISION)
11	11	SIN BANDERA	HASTA AHORA (DISCOS 605/SONY BMG NORTE)
12	12	VARIOUS ARTISTS	NOW LATINO 3 (SONY BMG STRATEGIC MARKETING GROUP/EMUNIVERSAL/EMI TELEVISION)
13	13	VARIOUS ARTISTS	TOP LATINO V3 (DISCOS 605/SONY BMG NORTE)
14	15	YURIDIA	ENTRE MARIPOSAS (SONY BMG NORTE)
15	15	EDNITA NAZARIO	REAL (SONY BMG NORTE)

TROPICAL™

THIS WEEK	LAST WEEK	ARTIST	TITLE (IMPRINT / DISTRIBUTING LABEL)
1	1	AVENTURA	PIES OF BACHATA: SOLD OUT AT MADISON SQUARE GARDEN (DISCOS 605/SONY BMG NORTE)
2	2	VARIOUS ARTISTS	BACHATA # 15 (LA CALLE/UG)
3	3	AVENTURA	K.O.B.: LIVE (PREMIUM LATIN/SONY BMG NORTE)
4	4	JUAN LUIS GUERRA Y 440	LA LLAVE DE MI CORAZON (EMI TELEVISION)
5	5	MARC ANTHONY	EL CANTANTE (SOUNDTRACK) (SONY BMG NORTE)
6	7	GILBERTO SANTA ROSA	CONTRASTE (SONY BMG NORTE)
7	6	XTREME	HACIENDO HISTORIA (LA CALLE/UG)
8	10	GLORIA ESTEFAN	90 MILLAS (BURGUNDY/SONY BMG NORTE)
9	8	OLGA TANON	EXITOS EN 2 TIEMPOS (LA CALLE/UG)
10	11	VARIOUS ARTISTS	30 BACHATAS PEGADITAS: LO MEJOR Y LO MEJOR 2007 (MOCK & ROLL/SONY BMG NORTE)
11	9	VARIOUS ARTISTS	BACHATA: SIMPLY THE BEST (MACHETE)
12	12	VARIOUS ARTISTS	BACHATAS HITS 2008 (J & R/SONY BMG NORTE)
13	13	VARIOUS ARTISTS	BACHATA DE AMOR 3 (J & R/SONY BMG NORTE)
14	14	MONCHY & ALEXANDRA	EXITOS (J & R/SONY BMG NORTE)
15	16	HECTOR LAVOE	A MAN AND HIS MUSIC (FANIA/EMUSICA/UNIVERSAL LATINO)

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	6	VICENTE FERNANDEZ	HISTORIA DE UN IDOLO (DISCOS 605/SONY BMG NORTE)
5	5	LOS CREADORES DEL PASITO DURANGUENSE DE ALFREDO RAMIREZ	LISTOS MONTADOS Y ARMAADOS (DISA/UG)
6	7	K-PAZ DE LA SIERRA	CAPAZ DE TODO POR TI (DISA/UG)
7	4	LOS HOROSCOPOS DE DURANGO	AYER HOY Y SIEMPRE (UNIVISION/UG)
8	9	LOS CUATES DE SINALOA	PUROS EXITOS CIACAS (SONY BMG NORTE)
9	8	CONJUNTO PRIMAVERA	QUE GANAS DE VOLVER (FONOVISA/UG)
10	11	LA ARROLLADORA BANDA EL LIMON	LA HISTORIA DE LA ARROLLADORA (SONY BMG NORTE)
11	16	LOS TUCANES DE TIJUANA	20 ANIVERSARIO (UNIVISION/UG)
12	10	LOS RAZOS DE SACRAMENTO Y REYNALDO	EL DUENO DEL PERICO (SONY BMG NORTE)
13	-	ALACRANES MUSICAL	AHORA Y SIEMPRE (UNIVISION/UG)
14	12	BANDA EL RECODO	30 PEGADITAS: PUROS CORRIDOS Y RANCHERAS (MASTERO)
15	-	EL CHAPO DE SINALOA	15 AUTENTICOS EXITOS (DISA/UG)

HOT DANCE CLUB PLAY™

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	1	10	THE BOSS	KRISTINE W FLY AGAIN
2	1	7	FEEDBACK	JANET ISLAND/IDJMG
3	5	10	BEAUTIFUL	TAYLOR DAYNE INTENTION
4	3	11	GORGEOUS	IDINA MENZEL WARNER BROS
5	6	3	GET THIS PARTY STARTED	SHIRLEY BASSEY ABSOLUTE
6	9	3	THE FLAME 08	ERIN HAMILTON MASTERBEAT.COM
7	10	9	WITH EVERY HEARTBEAT	ROBYN KONOCHWA CHERRYTREE/INTERSCOPE
8	4	11	TOGETHER	BOB SINCLAIR & STEVE EDWARDS YELLOW/SILVER LABEL/TOMMY BOY
9	13	5	SENSUAL SEDUCTION	SNOOP DOGG DOGGYSTYLE/GEFFEN/INTERSCOPE
10	8	10	GIVE IT	X-PRESS 2 SILVER LABEL/TOMMY BOY
11	7	10	PIECE OF ME	BRITNEY SPEARS JIVE ZOMBA
12	16	5	RUN THE SHOW	KAT DELUNA FEATURING BUSTA RHYMES EPIC
13	4	5	BREAK YOU	RALPH FALCON NERVOUS
14	23	3	I'M A FIRE	DONNA SUMMER BURGUNDY
15	15	6	I GOT A FEELIN'	VICKI SHEPARD FEATURING JEANIE TRACY REDZONE
16	12	17	IT DOESN'T TAKE MUCH	SARAH ATERETH BEGUILLE
17	20	6	IF	COLETTE OM
18	18	7	BESITO PA TI	LA LUPE EMUSICA/FANIA
19	19	9	MY LIFE AGAIN	LAUREN HILDEBRANDT RED WALLET
20	11	13	AMAZING	CELEAZA NERVOUS
21	17	12	HOW FAR WE'VE COME	MATCHBOX TWENTY MELISMA/ATLANTIC
22	24	6	LOVE SWEET SOUND	GROOVE ARMADA FEAT. CANDI STATON STRICTLY RHYTHM
23	21	13	HOT SHOT	KAREN YOUNG REHEAT MAXROXX
24	27	4	THE LONGEST ROAD	MORGAN PAGE FEATURING LISSIE NETTWERK
25	29	4	EVERYBODY UP	ALTAR FEAT. JEANIE TRACY SILVER LABEL/TOMMY BOY

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
26	30	5	BREAKAWAY	DJ BILL BENNETT & INAYA DAY BIG RHYTHM STUDIOS
27	32	4	DAYLIGHT	KELLY ROWLAND FEAT. TRAVIS MCCOY MUSIC WORLD/COLUMBIA
28	34	5	LOVELIGHT	ROBBIE WILLIAMS EMI
29	35	4	I GET OFF	HON PERKOV ARPEE
30	31	7	DESTINY	AMBERROSE MARIE CATZ
31	25	10	CHARMED LIFE	MICK JAGGER RHINO/ATLANTIC
32	28	10	UNTIL THE END OF TIME	JUSTIN TIMBERLAKE DUET WITH BEYONCE JIVE/ZOMBA
33	37	3	DROP THAT BEAT	TWISTED DEE HANMER
34	17	17	THE GIRL YOU LOST TO COCAINE	SIA MONKEY PUZZLE/WEAR/CMG
35	36	6	LONG TIME	ROD CARILLO FEAT. RONNIE SUMRALL CARRILLO MUSIC
36	49	2	Wanna Be Startin' Somethin'	MICHAEL JACKSON WITH AKON LEGACY/EPIC
37	33	16	GIVE IT ALL YOU GOT	ULTRA NATE FEAT. CHRIS WILLIS SILVER LABEL/TOMMY BOY
38	26	13	JUST FINE	MARY J. BLIGE MATRIARCH/GEFFEN/INTERSCOPE
39	38	8	JIMMY	M.I.A. XL/INTERSCOPE
40	39	4	FREAK	SANDY RIVERA & HAZE STRICTLY RHYTHM
41	45	2	A&E	GOLDFRAPP MUTE
42	47	2	FOOL (IF YOU THINK IT'S OVER)	NEMESIS RISING CURB/REPRISE
43	44	2	CLAP YOUR HANDS	RAMADA MAXPOP
44	46	2	DRUM NATION	MIDNIGHT SOCIETY FEAT. LULA SOUNDGROOVE
45	40	9	APOLOGIZE	TIMBALAND FEAT. ONE REPUBLIC MCA/IMPACT/SONY BMG/INTERSCOPE
46	HOT SHOT DEBUT	ME	TAMIA SILVER LABEL/PLUS 1/IMAGE/TOMMY BOY	
47	41	15	WHATSI GONNAB (I'M SO READY)	BRIAN ANTHONY SOGNI
48	NEW	I CAN HEAR THE MONEY	LENNA DAZMAN	
49	NEW	WORK IT	DJ KILO CARILLO MUSIC	
50	RE-ENTRY	RELAX, TAKE IT EASY	MKA CASABLANCA/UNIVERSAL REPUBLIC	

TOP ELECTRONIC ALBUMS™

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE (IMPRINT & NUMBER / DISTRIBUTING LABEL)	CERT.
1	1	7	HANNAH MONTANA	HANNAH MONTANA 2: NON-STOP DANCE PARTY WALT DISNEY CD102	
2	2	2	CASCADA	PERFECT DAY HOBBS 75079	
3	4	10	DJ SKRIBBLE	TOTAL DANCE 2008 THRIVEDANCE 90780/THRIVE	
4	3	8	VARIOUS ARTISTS	ULTRA DANCE 09 ULTRA 1636	
5	6	9	M.I.A.	KALA XL/INTERSCOPE 009659*/IGA	
6	5	13	VARIOUS ARTISTS	HIGH SCHOOL MUSICAL 2: NON-STOP DANCE PARTY WALT DISNEY CD1029	
7	7	7	VARIOUS ARTISTS	PULSE: PLATINUM EDITION RAZOR & TIE 89179	
8	8	6	HOT CHIP	MADE IN THE DARK DFA 18094*/ASTRALWERKS	
9	9	15	DAFT PUNK	ALIVE 2007 VIRGIN 09841	
10	11	26	METRO STATION	METRO STATION RED INK 10521	
11	NEW	JUNKIE XL	BOOMING BACK AT YOU NETTWERK 30786		
12	12	36	JUSTICE	CROSS ED BANGER/BECAUSE 224892/VICE	
13	10	3	GHOSTLAND OBSERVATORY	ROBOTIQUE MAJESTIQUE TRASHY MOPED 04	
14	14	17	NINE INCH NAILS	Y34RZ3R0R3M1X3D INTERSCOPE 010331*/IGA	
15	15	21	PAUL OAKENFOLD	GREATEST HITS & REMIXES PERFECTO 1603/ULTRA	
16	13	2	AUTECHRE	QUARANTINE WARP 333*	
17	17	51	LOD HOROSCOPOS DE DURANGO	SOLO DE SILVER DFA 85114*/CAPITOL	
18	18	22	TIESTO	IN SEARCH OF SUNSHINE 6: IBIZA BLACK HOLE 30759/NETTWERK	
19	16	19	TREVOR SIMPSON & CATO K	ULTRA 2008 ULTRA 1596	
20	19	17	GORILLAZ	D-SIDES VIRGIN 10545	
21	20	70	DEPECHE MODE	THE BEST OF DEPECHE MODE VOLUME 1: SINGLES/REPRISE 44256/WARNER BROS	
22	RE-ENTRY	CHEB I SABBAH	DEVOTION SIX DEGREES 1142		
23	22	5	SUPREME BEINGS OF LEISURE	111 RYKODISC 10939	
24	25	31	PAUL VAN DYK	IN BETWEEN MUTE 9364*	
25	23	48	TIESTO	ELEMENTS OF LIFE MAGIC MUZIK 1515/ULTRA	

HOT DANCE AIRPLAY™

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT & NUMBER / PROMOTION LABEL)
1	3	17	STARS	ERIKA JAYNE RM RECORDS
2	2	7	I CAN'T HELP MYSELF	BELLATRIX FEATURING SOPHIA MAY NERVOUS
3	1	20	LET ME THINK ABOUT IT	IDA CORR LIFTED/KICK/IMPACT/WARNER BROS
4	5	14	BABY WHEN THE LIGHT	DAVID GUETTA WITH STEVE ANGELLO FEAT. COZI PERFECTO/ULTRA
5	4	15	WHAT HURTS THE MOST	CASCADA ROBBINS
6	9	6	FEEDBACK	JANET ISLAND/IDJMG
7	7	6	NOW YOU'RE GONE	BASSHUNTER ULTRA
8	8	6	JUST FINE	MARY J. BLIGE MATRIARCH/GEFFEN/INTERSCOPE
9	6	19	ANTHEM	FILO & PERI FEATURING ERIC LUMIERE ULTRA
10	12	5	HANDLE ME	ROBYN KONOCHWA/CHERRYTREE/INTERSCOPE
11	16	3	LOVE SWEET SOUND	GROOVE ARMADA FEAT. CANDI STATON STRICTLY RHYTHM
12	10	17	RISE UP	YVES LAROCK ULTRA
13	NEW	TOUCH MY BODY	MARIAH CAREY ISLAND/IDJMG	
14	13	8	LOVE HAS GONE	DAVE ARMSTRONG & REDROCHE ULTRA
15	11	20	CALABRIA 2008	ENUR FEATURING NATASJA ULTRA
16	17	10	UNTIL THE END OF TIME	JUSTIN TIMBERLAKE DUET WITH BEYONCE JIVE/ZOMBA
17	14	11	LOVE LIKE THIS	NATASHA BEDINGFIELD FEAT. SEAN KINGSTON PHONOGEN/EPIC

MAR 29 2008 HITS OF THE WORLD Billboard

JAPAN		SINGLES		(SOUNDCAN JAPAN) MARCH 18, 2008	
THIS WEEK	LAST WEEK				
1	NEW	WA HA, HA (FIRST LTD VERSION)	KAN JYANI EIGHT TEICHIKU		
2	NEW	60S 70S 80S (CD/DVD)	NAMIE AMURO AVEV TRAX		
3	NEW	FUTARI	AIKO PONY CANYON		
4	NEW	WA HA, HA	KAN JYANI EIGHT TEICHIKU		
5	NEW	ZUTTO ISSHO SA	TATSURO YAMASHITA WARNER		
6	1	SONOMAMA/WHITE MESSAGE	SMAP VICTOR		
7	3	SOBA NI IRUNE	TERUMA Aoyama FEAT. SOULJA UNIVERSAL		
8	NEW	60S 70S 80S	NAMIE AMURO AVEV TRAX		
9	4	UMI YUKI	JERO BOAM VICTOR		
10	NEW	KEYWORD/MAZE	TOHOSHINKI AVEV TRAX		

FRANCE		SINGLES		(SNEP/IFOP/TITE-LIVE) MARCH 18, 2008	
THIS WEEK	LAST WEEK				
1	1	IL AVAIT LES MOTS	SHERYFA LUNA ULM		
2	2	LE MANEGE	STANISLAS POLYDOR		
3	3	JE REALISE	SINIK WARNER		
4	5	NEW SOUL	Yael Naim TDT OU TARD		
5	8	TANT BESOIN DE TOI	MARC ANTOINE HOSTILE		
6	6	ALIVE	MONDOTEK MERCURY		
7	4	WORK	KELLY ROWLAND COLUMBIA		
8	7	CETTE FOIS	MELISSA M. UP		
9	9	PLUS LA	FREDERIC LERNER STERNE		
10	NEW	COMME UN HIC	JENIFER MERCURY		

ITALY		DIGITAL SONGS		(FIMI/NIelsen) MARCH 17, 2008	
THIS WEEK	LAST WEEK				
1	6	COLPO DI FULMINE	GIO DI TORNO & LOLA PONCE SONY BMG		
2	9	A TE	JOVANOTTI UNIVERSAL		
3	3	L'AMORE NON SI SPIEGA	SERGIO CAMMERIERE CAPITOL		
4	23	IL SOLITO SESSO	MAX GAZZE EMI		
5	15	VITA TRANQUILLA	TRICARIO SONY BMG		
6	10	L'AMORE	SONDRA SONY BMG		
7	4	BLEEDING LOVE	LEONA LEWIS SYCO		
8	14	EPPURE MI HAI CAMBIATO LA VITA	FABRIZIO MORO WARNER		
9	5	FERMO IMMAGINE	MONDOIA DIELE		
10	2	APOLOGIZE	TIMBALANO FT. ONEREPUBLIC MOSLEY/BLACKGROUND/INTERSCOPE		

SWITZERLAND		SINGLES		(MEDIA CONTROL) MARCH 18, 2008	
THIS WEEK	LAST WEEK				
1	1	BLEEDING LOVE	LEONA LEWIS SYCO		
2	3	KUSCHEL SONG	SCHNUFFEL SONY BMG		
3	2	APOLOGIZE	TIMBALANO FT. ONEREPUBLIC MOSLEY/BLACKGROUND/INTERSCOPE		
4	4	MY MAN IS A MEAN MAN	STEFANIE HEINZMANN SSSDSSWEM		
5	6	NEW SOUL	Yael Naim WARNER		

ALBUMS			
1	NEW	STEFANIE HEINZMANN	MASTERPLAN DOMESTIC POP MAINSTREAM
2	NEW	LES ENFOIRES	LES SECRETS DES ENFOIRES 2008 RESTO DU COEUR
3	1	AMY WINEHOUSE	BACK TO BLACK ISLAND
4	4	LEONA LEWIS	SPIRIT SYCO
5	3	LENNY KRAVITZ	IT IS TIME FOR A LOVE REVOLUTION VIRGIN

UNITED KINGDOM		SINGLES		(THE OFFICIAL UK CHARTS CO.) MARCH 16, 2008	
THIS WEEK	LAST WEEK				
1	1	MERCY	DUFFY A&M		
2	NEW	BETTER IN TIME/FOOTPRINTS IN THE SAND	LEONA LEWIS SYCO		
3	2	WHAT'S IT GONNA BE	H TWO O FT. PLATINUM MINISTRY OF SOUND		
4	4	STOP AND STARE	ONE REPUBLIC INTERSCOPE		
5	3	ROCKSTAR	NICKELBACK ROADRUNNER		
6	7	FASCINATION	ALPHABEAT CHARISMA		
7	9	LOW	FLO RIDA FEAT. T-PAIN ATLANTIC		
8	5	COME ON GIRL	TAIO CRUZ ISLAND		
9	13	SOMETHING GOOD	UTAH SAINTS LONDON		
10	6	NOW YOU'RE GONE	BASSHUNTER & DJ MENTAL THEO'S BAZZHEADZ MINISTRY OF SOUND		

AUSTRALIA		SINGLES		(ARIA) MARCH 16, 2008	
THIS WEEK	LAST WEEK				
1	1	DON'T STOP THE MUSIC	RIHANNA SRP/DEF JAM		
2	2	LOW	FLO RIDA FEAT. T-PAIN JIVE/ZOMBA		
3	3	BLEEDING LOVE	LEONA LEWIS SYCO		
4	4	PICTURES OF YOU	THE LAST GOODNIGHT VIRGIN		
5	5	CRANK THAT (SOULJA BOY)	SOULJA BOY TEL'EM COLLIPARK/INTERSCOPE		
6	8	TATTOO	JORDIN SPARKS JIVE		
7	17	NAUGHTY GIRL	MR G VIRGIN		
8	NEW	I DON'T DO SURPRISES	AXLE WHITEHEAD ROADSHOW		
9	6	PIECE OF ME	BRITNEY SPEARS JIVE/ZOMBA		
10	11	WORK	KELLY ROWLAND COLUMBIA		

SPAIN		SINGLES		(PROMUSICAE/MEDIA) MARCH 19, 2008	
THIS WEEK	LAST WEEK				
1	1	BE MINE	HIGH SCHOOL MUSICAL EMI		
2	NEW	MERCY	DUFFY A&M		
3	2	TOMA & OBLIGA	HORA ZULU AVISPA		
4	NEW	LA PASTILLA	TATA GOLOSA BLANCO Y NEGRO		
5	3	BUCOVINA	JAN OLIVER FT. SHANTEL BLANCO Y NEGRO		
6	6	BYE BYE BEAUTIFUL	NIGHTWISH SPINEFARM		
7	4	TOCA'S MIRACLE	FRAGMA BLANCO Y NEGRO		
8	13	DANCIN IN THE DARK/YOU GOTTA	4TUNE500 BLANCO Y NEGRO		
9	9	NACEN DE LA BRUMA	DOGMA CREW BOA		
10	18	HIMNO OFICIAL DEL SEVILLA FC	EL ARREBATO CAPITOL		

FINLAND		SINGLES		(YLE) MARCH 19, 2008	
THIS WEEK	LAST WEEK				
1	1	MUN KOTI EI OO TAALLA	CHISU HMC		
2	NEW	FROM BEYOND TO...	SACRED CRUCIFIX CFTN		
3	2	MISSA MIEHET RATSASTAA	TERASBETONI WARNER		
4	3	BLOODDRUNK	CHILDREN OF BODOM SPINEFARM		
5	NEW	UNSTOPPABLE	MARIKO DYNASTY		

ALBUMS			
1	1	ISMO ALANKO TEHOLLA	BLANCO SPIRITUALS FULLSTEAM RECORDS
2	2	LAURI TAHKA & ELONKERJU	TUHANEN RIEMUS UNIVERSAL
3	4	JORMA KAARIAINEN/RIKU NIEMI	KADENJALKI EMI
4	3	VUOKKO HOVATTA	LEMPIELAIMIA EPIC
5	10	MOVETRON	IRTOKARKEJA UNIVERSAL

GERMANY		SINGLES		(MEDIA CONTROL) MARCH 18, 2008	
THIS WEEK	LAST WEEK				
1	1	KUSCHEL SONG	SCHNUFFEL SONY BMG		
2	2	BLEEDING LOVE	LEONA LEWIS SYCO		
3	3	MY MAN IS A MEAN MAN	STEFANIE HEINZMANN SSSDSSWEM		
4	12	DISAPPEAR	NO ANGELS UNIVERSAL		
5	4	BETTINA (ZIEH DIR BITTE...)	FETTES BROT HOANZL		
6	NEW	VALERIE	MARK RONSON FT. AMY WINEHOUSE COLUMBIA		
7	5	APOLOGIZE	TIMBALANO FT. ONEREPUBLIC MOSLEY/BLACKGROUND/INTERSCOPE		
8	NEW	BACK TO BLACK	AMY WINEHOUSE ISLAND		
9	NEW	SCREAM	TIMBERLAND FT. HILSON SCHERZINGER MOSLEY/BLACKGROUND/INTERSCOPE		
10	11	ALMOST LOVER	A FINE FRENZY VIRGIN		

CANADA		BILLBOARD CANADIAN HOT 100		(NIelsen BDS/SOUNDCAN) MARCH 29, 2008	
THIS WEEK	LAST WEEK				
1	7	LOVE SONG	SARA BAREILLES EPIC/SONY BMG		
2	1	LOW	FLO RIDA FT. T-PAIN POE BOY/ATLANTIC/WARNER		
3	2	WITH YOU	CHRIS BROWN JIVE/SONY BMG		
4	3	NO AIR	JORDIN SPARKS DUET WITH CHRIS BROWN 19/JIVE/SONY BMG		
5	5	SEE YOU AGAIN	MILEY CYRUS HOLLYWOOD/UNIVERSAL		
6	4	DON'T STOP THE MUSIC	RIHANNA SRP/DEF JAM/UNIVERSAL		
7	14	SORRY	BUCKCHERRY ELEVEN SEVEN/UNIVERSAL		
8	11	FOR THE NIGHTS I CAN'T REMEMBER	HEDLEY UNIVERSAL		
9	8	LOVE IN THIS CLUB	USHER FT. YOUNG JEEZY LAFAGE/SONY BMG		
10	10	APOLOGIZE	TIMBALANO FT. ONEREPUBLIC MOSLEY/BLACKGROUND/INTERSCOPE/UNIVERSAL		

MEXICO		ALBUMS		(BIMSA) MARCH 17, 2008	
THIS WEEK	LAST WEEK				
1	1	VICENTE FERNANDEZ	PARA SIEMPRE SONY BMG		
2	8	MICHAEL JACKSON	THRILLER 25TH ANNIVERSARY EDITION LEGACY/EPIC		
3	4	EMMANUEL	RETRO EN VIVO UNIVERSAL		
4	5	NIGGA	TE QUIERO EMI		
5	3	HEROES DEL SILENCIO	TOUR 2007 EMI TELEVISION		
6	2	ALEJANDRO FERNANDEZ	15 ANOS DE EXITO SONY BMG		
7	6	SARAH BRIGHTMAN	SYMPHONY MANHATTAN		
8	10	PANDA	SINFONIA SOLEADA WARNER		
9	19	XIMENA SARINANA	MEDIOCHE WARNER		
10	7	MIGUEL BOSE	PAPITOUR CAROSELLO		

POLAND		ALBUMS		(ZWI.ZEK PRODUCENTOW AUDIO VIDEO) MARCH 19, 2008	
THIS WEEK	LAST WEEK				
1	4	FEEL	FEEL GORGO		
2	1	O.S.T.R.	JA TU TYLKO SPRZATAM ASFALT RECORDS		
3	13	CHRIS BOTTI	ITALIA DECCA		
4	2	ANITA LIPNICKA & JOHN PORTER	GODDBYE POMATON		
5	NEW	PIOTR RUBIK	ORATORIUM DLA SWIATA - HABITAT CZ.1 POMATON		
6	3	AMY WINEHOUSE	BACK TO BLACK ISLAND		
7	6	VARIOUS ARTISTS	RMF FM NAULEPSZA MUZYKA PO POLSKU 2 IZABELIN		
8	9	VARIOUS ARTISTS	NO. 1 VOL. 2 IZABELIN		
9	5	LAO CHE	GOSPEL ANTENA KRZYKU/ROCKERS		
10	17	ERYKAH BADU	NEW AMERYKAH PART ONE MOTOWN		

EURO DIGITAL SONGS				(NIelsen SOUNDCAN INTERNATIONAL) MARCH 29, 2008	
THIS WEEK	LAST WEEK				
1	1	MERCY	DUFFY A&M		
2	3	STOP AND STARE	ONEREPUBLIC MOSLEY/INTERSCOPE		
3	NEW	BETTER IN TIME	LEONA LEWIS SYCO		
4	7	LOW	FLO RIDA FT. T-PAIN POE BOY/ATLANTIC		
5	4	DON'T STOP THE MUSIC	RIHANNA SRP/DEF JAM		
6	2	BLEEDING LOVE	LEONA LEWIS SYCO		
7	5	ROCKSTAR	NICKELBACK ROADRUNNER		
8	6	WHAT'S IT GONNA BE	HTWOO FT. PLATINUM HARD2BEAT/MINISTRY OF SOUND		
9	14	FASCINATION	ALPHABEAT COPENHAGEN		
10	8	APOLOGIZE	TIMBALANO FT. ONEREPUBLIC MOSLEY/BLACKGROUND/INTERSCOPE		
11	18	SOMETHING GOOD '08	UTAH SAINTS DATA		
12	17	NEW SOUL	Yael Naim TDT DU TARD		
13	9	CHASING PAVEMENTS	ADELE XL		
14	11	VALERIE	MARK RONSON FT. AMY WINEHOUSE ALLIDO/COLUMBIA		
15	12	SCREAM	TIMBALANO FT. KERI HILSON & NICOLE SCHERZINGER MOSLEY/BLACKGROUND/INTERSCOPE		
16	10	COME ON GIRL	TAIO CRUZ UNIVERSAL REPUBLIC		
17	13	NOW YOU'RE GONE	BASSHUNTER HARD2BEAT/MINISTRY OF SOUND		
18	19	WITH YOU	CHRIS BROWN JIVE/ZOMBA		
19	NEW	NINE IN THE AFTERNOON	PANIC AT THE DISCO FUELED BY RAMEN		
20	20	NO ONE	ALICIA KEYS MBK/J		

EURO DIGITAL SPOTLIGHT FINLAND				(NIelsen SOUNDCAN INTERNATIONAL) MARCH 29, 2008	
THIS WEEK	LAST WEEK				
1	1	MUN KOTI EI OO TAALLA	CHISU HELSINKI		
2	4	DEAD INSIDE	WIDESCREEN MODE DARK SENTIMENTS		
3	2	MISSA MIEHET RATSASTAA	TERASBETONI WARNER		
4	3	HUOMISEN KYNNEL	ISKIAS PISA		
5	10	WORK	KELLY ROWLAND MUSIC WORLD/COLUMBIA		
6	RE	MERCY	DUFFY A&M		
7	6	PIECE OF ME	BRITNEY SPEARS JIVE/ZOMBA		
8	8	PAUHAAVA SYDAN	LAURI TAHKA & ELONKERJU UNIVERSAL		
9	7	IHMISTEN EDESSA	JENNI VARTIAINEN WARNER		
10	NEW	HOMECOMING	KANYE WEST ROC-A-FELLA/DEF JAM		

WALLONIA		SINGLES		(ULTRATOP/GFK) MARCH 19, 2008	
THIS WEEK	LAST WEEK				
1	2	IL AVAIT LES MOTS	SHERYFA LUNA ULM		
2	1	NEW SOUL	Yael Naim TDT OU TARD		
3	4	PARLE A MA MAIN	FATAL BAZOOKA FT. YELLE ET CHRI UP		
4	3	ALIVE!	MONDOTEK MERCURY		
5	6	I'LL BE WAITING	LENNY KRAVITZ VIRGIN		

ALBUMS			
1	1	LES ENFOIRES	LES SECRETS DES ENFOIRES 2008 RESTO DU COEUR
2	2	RENAN LUCE	REPERTI BARCLAY
3	3	CHRISTOPHE MAE	MON PARADIS WARNER
4	5	MICHAEL JACKSON	THRILLER 25TH ANNIVERSARY EDITION LEGACY/EPIC
5	4	VOX ANGELI	VOX ANGELI RCA

EUROCHARTS

SINGLE SALES

EUROCHARTS ARE COMPILED BY BILLBOARD FROM THE NATIONAL SINGLES AND ALBUM SALES CHARTS OF 20 EUROPEAN COUNTRIES. MARCH 19, 2008

THIS WEEK	LAST WEEK	ARTIST	TITLE
1	2	MERCY DUFFY A&M	BLEEDING LOVE
2	1	LEONA LEWIS SYCO	NEW SOUL
3	6	Yael Naim Totou Tard	IL AVAIT LES MOTS
4	4	SHERYFA LUNA ULM	APOLOGIZE
5	3	TIMBALAND FT. ONEREPUBLIC MOSLEY/BLACKGROUND/INTERSCOPE	KUSCHEL SONG
6	5	SCHNUFFEL COLUMBIA/SONY BMG	LE MANEGE
7	9	STANISLAS POLYDOR	BETTER IN TIME/FOOTPRINTS IN THE SAND
8	NEW	LEONA LEWIS SYCO	WHAT'S IT GONNA BE
9	8	H TWO O FT. PLATINUM MINISTRY OF SOUND	WORK
10	7	KELLY ROWLAND MUSIC WORLD/COLUMBIA	JE REALISE
11	13	SINIK WARNER	MY MAN IS A MEAN MAN
12	14	STEFANIE HEINZMANN SSSDSSWEM	DON'T STOP THE MUSIC
13	11	RIHANNA SRP/DEF JAM	STOP AND STARE
14	16	ONE REPUBLIC MOSLEY/INTERSCOPE	VALERIE
15	37	MARK RONSON FT. AMY WINEHOUSE ALLIDO/COLUMBIA	

ALBUMS

MARCH 19, 2008

THIS WEEK	LAST WEEK	ARTIST	TITLE
1	1	AMY WINEHOUSE	BACK TO BLACK ISLAND
2	2	MICHAEL JACKSON	THRILLER 25TH ANNIVERSARY EDITION LEGACY/EPIC
3	4	LEONA LEWIS	SYCO
4	49	ONEREPUBLIC	DREAMING OUT LOUD MOSLEY/INTERSCOPE
5	6	DUFFY	ROCKFERRY A&M
6	3	NICK CAVE & THE BAD SEEDS	DIG, LAZARUS, DIG!!! MUTE
7	5	LENNY KRAVITZ	IT IS TIME FOR A LOVE REVOLUTION VIRGIN
8	NEW	STEFANIE HEINZMANN	MASTERPLAN DOMESTIC POP/MAINSTREAM
9	15	ADELE	19 XL
10	9	NICKELBACK	ALL THE RIGHT REASONS ROADRUNNER
11	10	SCHILLER	SEHNSUCHT UNIVERSAL
12	19	LES ENFOIRES	LES SECRETS DES ENFOIRES 2008 RESTO DU COEUR
13	18	JAMES BLUNT	ALL THE LOST SOULS CUSTARD/ATLANTIC
14	13	RIHANNA	GOOD GIRL GONE BAD SRP/DEF JAM
15	7	JACK JOHNSON	SLEEP THROUGH THE STATIC BRUSHFIRE/UNIVERSAL

RADIO AIRPLAY

RADIO AIRPLAY INFORMATION FROM 17 EUROPEAN COUNTRIES AS MONITORED AND TABULATED BY NIELSEN MUSIC CONTROL. MARCH 19, 2008

THIS WEEK	LAST WEEK	ARTIST	TITLE
1	2	LEONA LEWIS SYCO	BLEEDING LOVE
2	1	TIMBALAND FT. ONEREPUBLIC MOSLEY/BLACKGROUND/INTERSCOPE	APOLOGIZE
3	3	MERCY DUFFY A&M	IN MY ARMS
4	5	KYLIE MINOGUE PARLOPHONE	HEY THERE DELILAH
5	6	RIHANNA FT. NE-YO SRP/DEF JAM	HATE THAT I LOVE YOU
6	7	LENNY KRAVITZ VIRGIN	I'LL BE WAITING
7	9	ALICIA KEYS MBK/J	NO ONE
8	4	CHASING PAVEMENTS	SHADOW OF THE DAY
9	10	LINKIN PARK MACHINE SHOP/WARNER BROS.	NEW SOUL
10	11	Yael Naim Totou Tard	STOP AND STARE
11	13	ONE REPUBLIC MOSLEY/INTERSCOPE	ABOUT YOU NOW
12	14	SUGAR BABES ISLAND	BUBBLY
13	12	COLBIE CAILLAT UNIVERSAL REPUBLIC	WHEN I'M GONE
14	17	SIMPLE PLAN LAVA/ATLANTIC	
15	15		

SALES DATA COMPILED BY
nialsen
SoundScan

TOP JAZZ

THIS WEEK	LAST WEEK	WEEKS ON CHIT	ARTIST	TITLE	CERT.
1	1	46	#1 MICHAEL BUBLE	CALL ME IRRESPONSIBLE 143/REPRISE 100313/WARNER BROS.	
2	2	3	VARIOUS ARTISTS	UPRIGHT, GRAND AND ALL RIGHT: MASTERS OF JAZZ PIANO UNIVERSAL MUSIC SPECIAL MARKETS 008141 EX/STARBUCKS	
3	3	3	MELODY GARDOT	WORRISOME HEART VERVE 010468/VG	
4	4	25	CHRIS BOTTI	ITALIA COLUMBIA 07606/SONY MUSIC	
5	5	26	DIANA KRALL	THE VERY BEST OF DIANA KRALL VERVE 009412/VG	
6	6	25	QUEEN LATIFAH	TRAVLIN' LIGHT FLAVOR UNIT/VERVE 009203/VG	
7	7	44	PINK MARTINI	HEY EUGENE! HEINZ 3*	
8	NEW		CHARLES LLOYD QUARTET	RABO DE NUBE ECM 010663/UNIVERSAL CLASSICS GROUP	
9	8	25	TONY BENNETT	TONY BENNETT SINGS THE ULTIMATE AMERICAN SONGBOOK VOL. 1 RPM/LEGACY/COLUMBIA 15320/SONY BMG	
10	10	72	THE BBC BIG BAND ORCHESTRA	BIG BANDS: MUSIC FROM THE WAR YEARS MADACY SPECIAL PRODUCTS 52249/MADACY	
11	9	5	THE PUPPINI SISTERS	THE RISE AND FALL OF RUBY WOO VERVE 010416/VG	
12	NEW		MARIAN MCPARTLAND	TWILIGHT WORLD CONCORD JAZZ 30528/CONCORD	
13	12	8	TONY BENNETT	TONY BENNETT SONY BMG CUSTOM MARKETING GROUP 53745/MADACY	
14	11	3	DIANE SCHUUR	SOME OTHER TIME CONCORD JAZZ 30614/CONCORD	
15	13	8	WYNTON MARSALIS	STANDARDS & BALLADS LEGACY COLUMBIA 10428/SONY BMG	
16	14	37	THE PUPPINI SISTERS	BETCHA BOTTOM DOLLAR VERVE 008409/VG	
17	15	3	NANCY LAMOTT	ASK ME AGAIN MIDDIE 8	
18	17	9	ELIANE ELIAS	SOMETHING FOR YOU: ELIANE ELIAS SINGS & PLAYS BILL EVANS BLUE NOTE 11795/BLG	
19	NEW		JIMMY SMITH	LIVE AT THE BABY GRAND VOL. 1 BLUE NOTE 92785/BLG	
20	NEW		RAYA YARBROUGH	RAYA YARBROUGH TELARC JAZZ 83658/TELARC	
21	20	78	DIANA KRALL	FROM THIS MOMENT ON VERVE 007323/VG	
22	16	21	KEITH JARRETT, GARY PEACOCK, JACK DEJOHNETTE	MY FOOLISH HEART: LIVE AT MONTREUX ECM 009887/UNIVERSAL CLASSICS GROUP	
23	RE-ENTRY		SOPHIE MILMAN	MAKE SOMEONE HAPPY LINUS 270077/KOCH	
24	18	33	MICHAEL BRECKER	PILGRIMAGE WA 3095/HEADS UP	
25	21	6	CHICK COREA & GARY BURTON	THE NEW CRYSTAL SILENCE CONCORD 230630	

TOP CLASSICAL

THIS WEEK	LAST WEEK	WEEKS ON CHIT	ARTIST	TITLE	CERT.
1	NEW		#1 PIERRE-LAURENT AIMARD	BACH: THE ART OF FUGUE DG 010765/UNIVERSAL CLASSICS GROUP	
2	1	27	SOUNDTRACK	NO RESERVATIONS DECCA 009397/UNIVERSAL CLASSICS GROUP	
3	NEW		JONAS KAUFMANN/PRAGUE PHILHARMONIC ORCHESTRA (ARMILIATO)	ROMANTIC ARIAS DECCA 010837/UNIVERSAL CLASSICS GROUP	
4	NEW		VARIOUS ARTISTS	PUCCINI: THE GREAT OPERA COLLECTION DECCA 010645/UNIVERSAL CLASSICS GROUP	
5	2	6	LANG LANG	THE MAGIC OF LANG LANG DG 010774/UNIVERSAL CLASSICS GROUP	
6	4	6	NATALIE DESSAY	ITALIAN OPERA ARIAS VIRGIN CLASSICS 14365/BLG	
7	6	28	ANDRE RIEU	RADIO CITY MUSIC HALL: LIVE IN NEW YORK DENON 17657/SLG	
8	NEW		SIR SIMON RATTLE/BERLINER PHILHARMONIKER	MAHLER: SYMPHONY 9 EMI CLASSICS 01228/BLG	
9	NEW		STILE ANTICO	WILLIAM BYRD/THOMAS TALLIS: HEAVENLY HARMONIES HARMONIA MUNDI 807463	
10	3	9	MORMON TABERNACLE CHOIR/ORCHESTRA AT TEMPLE SQUARE (JESSOP)	MACK WILBERG REQUIEM MORMON TABERNACLE CHOIR 4996466	
11	5	6	KRONOS QUARTET AND WU MAN	TERRY RILEY: THE CUSP OF MAGIC NONESUCH 360508/WARNER BROS.	
12	13	2	DAVID RUSSELL	AIR ON A G STRING: BAROQUE MASTERPIECES TELARC 80693	
13	NEW		TONHALLE ORCHESTRA/ZURICH/DAVID ZINMAN/LUBA ORGONAS OVA	MAHLER: SYMPHONY NO. 4 RCA RED SEAL 18852/SONY BMG MASTERWORKS	
14	20	32	YO-YO MA THE SILK ROAD ENSEMBLE/CHICAGO SYMPHONY ORCHESTRA (HARTH-BEDOVA)	NEW IMPOSSIBILITIES SONY CLASSICAL 10319/SONY BMG MASTERWORKS	
15	7	62	YO-YO MA	APPASSIONATO SONY CLASSICAL 02668/SONY BMG MASTERWORKS	
16	RE-ENTRY		LANG LANG	DRAGON SONGS DG 008233/UNIVERSAL CLASSICS GROUP	
17	9	24	THE 5 BROWNS	BROWNS IN BLUE RCA RED SEAL 11322/SONY BMG MASTERWORKS	
18	21	27	ANDRE RIEU	MASTERPIECES PHILIPS 009134/UNIVERSAL CLASSICS GROUP	
19	10	29	SIMONE DINNERSTEIN	BACH: GOLDBERG VARIATIONS TELARC 80692	
20	14	19	LIBERA	ANGEL VOICES: LIBERA IN CONCERT EMI CLASSICS 03172/BLG	
21	18	76	STING	SONGS FROM THE LABYRINTH DG 007220/UNIVERSAL CLASSICS GROUP	
22	23	25	LANG LANG/ORCHESTRE DE PARIS (ESCHENBACH)	BEEHOVEN: PIANO CONCERTOS NOS. 1 & 4 DG/UNIVERSAL CLASSICS GROUP	
23	17	22	CECILIA BARTOLI	MARIA DECCA 009989/UNIVERSAL CLASSICS GROUP	
24	11	9	GUSTAVO DUDAMEL/SIMON BOLIVAR YOUTH ORCHESTRA OF VENEZUELA	MAHLER: 5 DG 008837/UNIVERSAL CLASSICS GROUP	
25	15	25	JOSHUA BELL	THE ESSENTIAL JOSHUA BELL SONY CLASSICAL 07416/SONY BMG MASTERWORKS	

TOP CONTEMPORARY JAZZ

THIS WEEK	LAST WEEK	WEEKS ON CHIT	ARTIST	TITLE	CERT.
1	1	25	#1 HERBIE HANCOCK	RIVER: THE JONI LETTERS VERVE 009291/VG	
2	2	6	KENNY G	RHYTHM & ROMANCE STARBUCKS 30670/CONCORD	
3	3	3	LIZZ WRIGHT	THE ORCHARD VERVE FORECAST 010292/VG	
4	4	2	MARCUS MILLER	MARCUS 3 DEUCES CONCORD JAZZ 30264 CONCORD	
5	7	7	PAT METHENY WITH CHRISTIAN MCBRIDE & ANTONIO SANCHEZ	DAY TRIP NONESUCH 371828/WARNER BROS.	
6	6	6	PAUL HARDCASTLE	HARDCASTLE 5 TRIPPIN' N RHYTHM 24	
7	8	2	BOB BALDWIN	NEWURBANJAZZ.COM NUGROOVE 2001	
8	9	70	KENNY G	FM IN THE MOOD FOR LOVE...THE MOST ROMANTIC MELODIES OF ALL TIME ARISTA 82690/RMG	
9	7	5	MACEO PARKER	ROOTS & GROOVES HEADS UP 3134	
10	10	3	ANGELLA CHRISTIE	THE BREATH OF LIFE ACSM 231004/TASEIS	
11	11	7	AL JARREAU	LOVE SONGS REPRISE WARNER BROS. 401532/RHINO	
12	NEW		GERALD VEASLEY	YOUR MOVE HEADS UP 3130	
13	14	23	VARIOUS ARTISTS	THE WEATHER CHANNEL PRESENTS: THE BEST OF SMOOTH JAZZ MIDAS 90230	
14	13	31	NAJEE	RIISING SUN HEADS UP 3129	
15	12	2	JESSY J	TEQUILA MOON PEAK 30499/CONCORD	
16	18	77	BONEY JAMES	SHINE CONCORD 30049	
17	RE-ENTRY		SPYRO GYRA	GOOD TO GO-GO HEADS UP 3127	
18	21	39	EUGE GROOVE	BORN 2 GROOVE NARADA JAZZ 78763/BLG	
19	15	59	DAVE KOZ	AT THE MOVIES CAPITOL 11405	
20	17	74	GEORGE BENSON & AL JARREAU	GIVIN' IT UP MONSTER 2316/CONCORD	
21	19	10	MEDESKI MARTIN & WOOD	LET'S GO EVERYWHERE LITTLE MONSTER 01	
22	RE-ENTRY		NORMAN BROWN	STAY WITH ME PEAK 30218 CONCORD	
23	22	29	RICK BRAUN & RICHARD ELLIOT	R N R ARTIZEN	
24	25	22	STANLEY CLARKE	THE TOYS OF MEN HEADS UP 3128	
25	16	7	HOLLY COLE	HOLLY COLE KOCH 4404	

TOP CLASSICAL CROSSOVER

THIS WEEK	LAST WEEK	WEEKS ON CHIT	ARTIST	TITLE	CERT.
1	1	7	#1 ANDREA BOCELLI	VIVERE: LIVE IN TUSCANY SUGAR/DECCA 010665/UNIVERSAL CLASSICS GROUP	
2	2	8	SARAH BRIGHTMAN	SYMPHONY MANHATTAN 46078/BLG	
3	20		ANDREA BOCELLI	THE BEST OF ANDREA BOCELLI: VIVERE SUGAR/DECCA 009988/UNIVERSAL CLASSICS GROUP	
4	4	26	PAUL POTTS	ONE CHANCE SYCO/COLUMBIA 15517/SONY MUSIC	
5	5	71	JOSH GROBAN	AWAKE 143/REPRISE 44435/WARNER BROS.	
6	7	19	ANDREA BOCELLI	LO MEJOR DE ANDREA BOCELLI: VIVERE SUGAR/SIENTE 653534/UNIVERSAL LATINO	
7	6	43	SOUNDTRACK	LA VIE EN ROSE ODEON/EMI CLASSICS 67822/BLG	
8	8	2	THREE GRACES	THREE GRACES DECCA 009914	
9	5		THE ROYAL SCOTS DRAGON GUARDS	SPIRIT OF THE GLEN UCA 597/FONTANA INTERNATIONAL	
10	11	76	SARAH BRIGHTMAN	DIVA: THE SINGLES COLLECTION NEMO STUDIO/ANGEL 73671/BLG	
11	10	69	IL DIVO	SIEMPRE SYCO COLUMBIA 02673/SONY MUSIC	
12	12	71	ANDREA BOCELLI	UNDER THE DESERT SKY SUGAR/DECCA 007831/UNIVERSAL CLASSICS GROUP	
13	13	24	JOSH GROBAN	NOEL 143/REPRISE 231548/WARNER BROS.	
14	14	74	JUANITA BYNUM & JONATHAN BUTLER	GOSPEL GOES CLASSICAL FLOW 1894/MARANATHAI	
15	NEW		ROYAL PHILHARMONIC ORCHESTRA	ORIGINAL AMERICAN CLASSICS: THE MOST BEAUTIFUL LOVE SONGS DIRECT SOURCE SPECIAL PRODUCTS 8194	
16	15	25	THE BRIAN SETZER ORCHESTRA	WOLFGANG'S BIG NIGHT OUT SURFDUG 211388/WARNER BROS.	
17	17	52	HAYLEY WESTENRA	CELTIC TREASURE DECCA 008560/UNIVERSAL CLASSICS GROUP	
18	16	19	SISSEL	NORTHERN LIGHTS DENON 17661/SLG	
19	22	19	RUSSELL WATSON	THE ULTIMATE COLLECTION DECCA 007849/UNIVERSAL CLASSICS GROUP	
20	RE-ENTRY		CHLOE	CHLOE VALLEY ENTERTAINMENT 15216 EX	
21	23	16	TURTLE ISLAND QUARTET	A LOVE SUPREME: THE LEGACY OF JOHN COLTRANE TELARC 80684	
22	19	58	MORMON TABERNACLE CHOIR/ORCHESTRA AT TEMPLE SQUARE (JESSOP)	SHOWTIME! MUSIC OF BROADWAY AND HOLLYWOOD MORMON TABERNACLE CHOIR 4973811	
23	RE-ENTRY		TRIO MEDIAEVAL	FOLK SONGS ECM NEW SERIES/ECM 009808/UNIVERSAL CLASSICS GROUP	
24	18	9	VARIOUS ARTISTS	STRING QUARTET TRIBUTE TO JOSH GROBAN TRIBUTE SOUNDS 60161	
25	21	4	MARC RIBOT	EXERCISES IN FUTILITY TZADIK 8046	

CHARTS LEGEND

See below for complete legend information.

MAR 29 2008 ALBUMS

SALES DATA COMPILED BY

nielsen
SoundScan

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.

PERCENTAGE SETTER 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. Ⓢ after price indicates album only available on DualDisc. CD/DVD after price indicates CD/DVD combo only available. Ⓢ DualDisc available. Ⓢ 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

Ⓢ CD single available. Ⓢ Digital Download available. Ⓢ DVD single available. Ⓢ Vinyl Maxi-Single available. Ⓢ Vinyl single available. Ⓢ 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 CATEGORIES

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). Ⓢ 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). Ⓢ 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 multi-platinum 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 multi-platinum 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.

TOP POP CATALOG

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE (IMPRINT / DISTRIBUTING LABEL) (PRICE)	CERT.
1	1	238	#1 GREATEST GAINER MICHAEL JACKSON	THRILLER 25 LEGACY/EPIC 17986*/SONY BMG (19.98)	◆
2	2	14	VARIOUS ARTISTS	I CAN ONLY IMAGINE: PLATINUM EDITION INO 20228/TIME LIFE (19.98)	●
3	3	208	GUNS N' ROSES	GREATEST HITS GEFEN 001714/GA (16.98)	◆
4	4	935	BOB MARLEY AND THE WAILERS	LEGEND: THE BEST OF BOB MARLEY AND THE WAILERS TUFF GONG/ISLAND 548904/UMI (13.98/9.98)	◆
5	15	382	THE BEATLES	1 APPLE 29325/CAPITOL (18.98/12.98)	◆
6	5	630	TOM PETTY AND THE HEARTBREAKERS	GREATEST HITS MCA 110813/UME (18.98/12.98)	◆
7	8	51	MICHAEL JACKSON	NUMBER ONES M.J./EPIC 88998/SONY MUSIC (18.98/12.98)	◆
8	6	749	JOURNEY	JOURNEY'S GREATEST HITS LEGACY/COLUMBIA 85889/SONY BMG (18.98/12.98)	◆
9	7	722	QUEEN	GREATEST HITS HOLLYWOOD 161265 (18.98/11.98)	◆
10	9	162	MICHAEL BUBLE	IT'S TIME 143 REPRISE 48946/WARNER BROS. (18.98)	◆
11	11	694	BOB SEGER & THE SILVER BULLET BAND	GREATEST HITS CAPITOL 30334 (16.98)	◆
12	13	578	CREEDENCE CLEARWATER REVIVAL	CHRONICLE THE 20 GREATEST HITS FANTASY 2*/CONCORD (17.98/12.98)	◆
13	12	264	BON JOVI	CROSS ROAD MERCURY 526013/UME (18.98/11.98)	◆
14	14	151	ORIGINAL BROADWAY CAST RECORDING	WICKED DECCA BROADWAY 001682/DECCA (18.98)	◆
15	16	102	RASCAL FLATTS	ME AND MY GANG LYRIC STREET 165075/HOLLYWOOD (18.98)	◆
16	20	59	ORIGINAL BROADWAY CAST RECORDING	JERSEY BOYS RHINO 73271 (16.98)	◆
17	21	818	AC/DC	BACK IN BLACK LEGACY/EPIC 80207*/SONY BMG (18.98)	◆
18	17	2	VARIOUS ARTISTS	BELLA LUNA SONY IMG CUSTOM MARKETING GROUP 13481 EX/STARBUCKS (16.98)	◆
19	23	103	TIM MCGRAW	GREATEST HITS VOL 2: REFLECTED CURB 78891 (18.98)	◆
20	16	114	SOUNDTRACK	HIGH SCHOOL MUSICAL WALT DISNEY 861426 (12.98)	◆
21	27	149	JACK JOHNSON	IN BETWEEN DREAMS JACK JOHNSON/BRUSHFIRE/UNIVERSAL REPUBLIC 004149*/UMRG (13.98)	◆
22	18	470	DEF LEPPARD	VAULT -- GREATEST HITS 1980-1995 MERCURY 528718/UME (18.98/11.98)	◆
23	19	248	JIMI HENDRIX	EXPERIENCE HENDRIX: THE BEST OF JIMI HENDRIX EXPERIENCE HENDRIX 111671*/UME (18.98/12.98)	◆
24	25	157	LYNYRD SKYNYRD	ALL TIME GREATEST HITS MCA 112229/UME (18.98/12.98)	◆
25	22	1598	PINK FLOYD	DARK SIDE OF THE MOON CAPITOL 46001* (18.98/10.98)	◆
26	28	43	CELINE DION	ALL THE WAY... A DECADE OF SONG 550 MUSIC/EPIC 63760/SONY MUSIC (12.98 EQ/18.98)	◆
27	24	135	CREED	GREATEST HITS WIND-UP 13103 (18.98 CD/DVD)	◆
28	31	219	EVANESCENCE	FALLEN WIND-UP 13063 (18.98)	◆
29	29	377	TIM MCGRAW	GREATEST HITS CURB 77978 (18.98/12.98)	◆
30	32	832	METALLICA	METALLICA ELEKTRA 61113*/AG (18.98/11.98)	◆
31	10	9	JEFF BUCKLEY	GRACE COLUMBIA 57528/SONY BMG (12.98)	◆
32	33	183	ELVIS PRESLEY	ELVIS: 30 #1 HITS RCA 68079*/RMG (19.98/12.98)	◆
33	30	69	ALAN JACKSON	GREATEST HITS VOLUME II ARISTA NASHVILLE 54860/SBN (18.98)	◆
34	34	75	SHANIA TWAIN	GREATEST HITS MERCURY 003072/UMGN (13.98)	◆
35	38	155	EAGLES	THE VERY BEST OF THE EAGLES WARNER STRATEGIC MARKETING 73971 (25.98)	◆
36	RE-ENTRY		THE BABY EINSTEIN MUSIC BOX ORCHESTRA	THE BABY EINSTEIN: LULLABY CLASSICS BUENA VISTA 861085/WALT DISNEY (7.98)	◆
37	46	8	MICHAEL JACKSON	THE ESSENTIAL MICHAEL JACKSON LEGACY/EPIC 94287/SONY BMG (25.98)	◆
38	RE-ENTRY		CELTIC WOMAN	CELTIC WOMAN MANHATTAN 60233/BLG (18.98)	◆
39	39	308	LINKIN PARK	(HYBRID THEORY) WARNER BROS. 47755 (18.98/12.98)	◆
40	36	55	LIL WAYNE	THA CARTER II CASH MONEY/UNIVERSAL MDTOWN 005124*/UMRG (13.98)	◆
41	41	83	VAN HALEN	BEST OF VOLUME 1 WARNER BROS. 46332 (18.98)	◆
42	35	196	JOSH GROBAN	CLOSER 143/REPRISE 48450/WARNER BROS. (18.98)	◆
43	HOT SHOT DEBUT		DROPKICK MURPHYS	THE WARRIOR'S CODE HELLCAT 80472*/EPITAPH (13.98)	◆
44	NEW		VARIOUS ARTISTS	CELTIC FAVORITES MADACY SPECIAL PRODUCTS 52247/MADACY (13.98)	◆
45	45	228	THE BEACH BOYS	THE VERY BEST OF THE BEACH BOYS: SOUNDS OF SUMMER CAPITOL 82710 (18.98)	◆
46	RE-ENTRY		USHER	CONFESSIONS LAFACE 63982/ZOMBA (18.98/12.98)	◆
47	43	36	POISON	THE BEST OF POISON: 20 YEARS OF ROCK CAPITOL 49510 (18.98)	◆
48	RE-ENTRY		THE BEATLES	ABBEY ROAD APPLE 46446*/CAPITOL (18.98/12.98)	◆
49	42	190	MICHAEL BUBLE	MICHAEL BUBLE 143/REPRISE 48376/WARNER BROS. (18.98)	◆
50	44	129	GEORGE STRAIT	50 NUMBER ONES MCA NASHVILLE 000459/UMGN (25.98)	◆

TOP POP CATALOG: Catalog Albums are 18-month-old titles that have fallen below No. 100 on The Billboard 200 or re-issues of older albums. Total Weeks column reflects combined weeks title has appeared on The Billboard 200 and Top Pop Catalog Albums. TOP INTERNET: Reflects physical albums ordered through Internet merchants, based on data collected by Nielsen SoundScan. Catalog titles are included. TOP DIGITAL: Release sold as a complete album bundle through digital download services. BILLBOARD.BIZ CHART: See Chart Legend for rules and explanations. © 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 200 RANKING	CERT.
1	NEW	1 WK	#1 RICK ROSS	TRILLA SLIP-N-SLIDE/DEF JAM /DJJMG	1	◆
2	NEW		SNOOP DOGG	DOGGYSTYLE/GEFFEN /GA	3	◆
3	2	6	JACK JOHNSON	SLEEP THROUGH THE STATIC BRUSHFIRE /UMRG	4	◆
4	6	20	SARA BAREILLES	LITTLE VOICE EPIC /SONY MUSIC	7	◆
5	4	7	VAMPIRE WEEKEND	VAMPIRE WEEKEND XL /BEGGARS GROUP	11	◆
6	12	16	SOUNDTRACK	ACROSS THE UNIVERSE: DELUXE EDITION INTERSCOPE /IGA	30	◆
7	RE-ENTRY		SOUNDTRACK	AUGUST RUSH COLUMBIA /SONY MUSIC	55	◆
8	RE-ENTRY		ONEREPUBLIC	DREAMING OUT LOUD MOSLEY/INTERSCOPE /IGA	20	◆
9	9	25	SOUNDTRACK	ONCE CANYASBACK/SONY MUSIC SOUNDTRAX /COLUMBIA	26	◆
10	NEW		THE DAVE CLARK FIVE	THE HITS DAVE CLARK EX	—	◆
11	13	14	SOUNDTRACK	JUNO FOX/RHINO /AG	24	◆
12	19	12	EDDIE VEDDER	INTO THE WILD (SOUNDTRACK) MONKEY WRENCH/J /RMG	69	◆
13	1	2	THE BLACK CROWES	WARPAINT SILVER ARROW /MEGAFORCE	34	◆
14	10	7	KATE VOEGELE	DON'T LOOK AWAY MYSpace/INTERSCOPE /IGA	35	◆
15	16	36	AMY WINEHOUSE	BACK TO BLACK UNIVERSAL REPUBLIC /UMRG	14	◆

TOP INTERNET

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE (IMPRINT / DISTRIBUTING LABEL)	BB 200 RANKING	CERT.
1	2	28	#1 SOUNDTRACK	ONCE CANYASBACK/SONY MUSIC SOUNDTRAX 10586*/COLUMBIA	26	◆
2	10	4	SOUNDTRACK	ACROSS THE UNIVERSE: DELUXE EDITION INTERSCOPE 010271/GA	30	◆
3	6	6	HERBIE HANCOCK	RIVER: THE JONI LETTERS VERVE 009791/AG	65	◆
4	11	11	SARA BAREILLES	LITTLE VOICE EPIC 94821/SONY MUSIC	7	◆
5	7	6	JACK JOHNSON	SLEEP THROUGH THE STATIC BRUSHFIRE 010580*/UMRG	4	◆
6	8	37	AMY WINEHOUSE	BACK TO BLACK UNIVERSAL REPUBLIC 004428*/UMRG	14	◆
7	4	2	JACKSON BROWNE	SOLO ACOUSTIC VOL. 2 INSIDE 8021	—	◆
8	9	2	ALAN JACKSON	GOOD TIME ARISTA NASHVILLE 19943/SBN	5	◆
9	NEW		MELODY GARDOT	WORRISOME HEART VERVE 010468/AG	172	◆
10	NEW		MILEY CYRUS	HANNAH MONTANA/MILEY CYRUS: THE BEST OF BOTH WORLDS CONCERT HOLLYWOOD 001251 EX/WALT DISNEY	10	◆
11	3	2	VARIOUS ARTISTS	I CAN ONLY IMAGINE: PLATINUM EDITION INO 20228/TIME LIFE	—	◆
12	17	5	MICHAEL JACKSON	THRILLER 25 LEGACY/EPIC 17986*/SONY BMG	—	◆
13	NEW		THE HIGH KINGS	THE HIGH KINGS MANHATTAN 21344/BLG	154	◆
14	24	7	VAMPIRE WEEKEND	VAMPIRE WEEKEND XL 318*/BEGGARS GROUP	25	◆
15	5	2	THE BLACK CROWES	WARPAINT SILVER ARROW 01*/MEGAFORCE	34	◆

TOP WORLD ALBUMS FROM .biz

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / DISTRIBUTING LABEL)
1	1	59	#1 A NEW JOURNEY	32 WKS CELTIC WOMAN (MANHATTAN/BLG)
2	2	3	THE HIGH KINGS	THE HIGH KINGS (MANHATTAN/BLG)
3	4	55	IRISH FAVORITES	THE STARLITE SINGERS (MADACY SPECIAL PRODUCTS/MADACY)
4	3	25	THE DARJEELING LIMITED	SOUNDTRACK (FOX/ABCO)
5	7	21	CELTIC LADIES: COLLECTOR'S EDITION	MICHELLE AMATO/RISALIND MCALLISTER/SARAH MOORE (MADACY)
6	5	76	RODRIGO Y GABRIELA	RODRIGO Y GABRIELA (ATO)
7	8	30	IRISH TENORS	VARIOUS ARTISTS (MADACY SPECIAL PRODUCTS/MADACY)
8	6	8	VENUS ON EARTH	DENGUE FEVER (MBO)
9	9	1	CELTIC THUNDER: THE SHOW	CELTIC THUNDER (CELTIC THUNDER/DECCA)
10	9	4	SPIRIT OF THE GLEN	THE ROYAL SCOTS DRAGOON GUARDS (UCJ/FONTANA INTERNATIONAL)
11	12	10	IRISH PUB CLASSICS	VARIOUS ARTISTS (Q RECORDS)
12	10	38	WONDERFUL WORLD	ISRAEL 'IZ' KAMAKAWIWOOLE (BIG BOY/MOUNTAIN APPLE)
13	13	2	THE MANDE VARIATIONS	TDUMANI DIABATE (WORLD CIRCUIT/NONESUCH/WARNER BROS.)
14	14	4	DEVOTION	CHEB I SABBAH (SIX DEGREES)
15	11	8	ILEMBE: HONORING SHAKA ZULU	LADYSMITH BLACK MAMBAZO (GALLO/HEADS UP)

TOP HEATSEEKERS				TOP HEATSEEKERS									
THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Label & Number / Distributing Label (Price)	Title	PEAK POSITION	THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Label & Number / Distributing Label (Price)	Title	PEAK POSITION
1	1	1	DEL THE FUNKY HOMOSAPIEN	DEFINITIVE JUX 156* (13.98)	Eleventh Hour		26	15	2	MURDER BY DEATH	VAGRANT 494 (13.98)	Red Of Tooth And Claw	
2	14	2	GREATEST GAINER THE HIGH KINGS	MANHATTAN 21344/BLG (18.98)	The High Kings		27	10	2	FIREFLIGHT	FLICKER 10866 (13.98)	Unbreakable	
3	9	8	MGMT	COLUMBIA 19512*/SONY MUSIC (11.98)	Oracular Spectacular		28	NEW		WHY?	ANTICON 0080* (15.98)	Alopecia	
4	5	2	MELODY GARDOT	VERVE 010468/VG (6.98)	Worrisome Heart		29	18	4	RAY DAVIES	AMMAL 6136*/NEW WEST (16.98) ⊕	Working Man's Cafe	
5	64		DRAGONFORCE	SANCTUARY 618034/ROADRUNNER (17.98) ⊕	Inhuman Rampage		30	33	50	SICK PUPPIES	RMR 89752/VIRGIN (12.98)	Dressed Up As Life	
6	8	33	FIVE FINGER DEATH PUNCH	FIRM 70116 (12.98)	The Way Of The Fist		31	30	4	JO JO JORGE FALCON	TITANID 1031 (5.98)	Los Mejores 99 Chistes Vol. 1	
7	4	4	THE RAVEONETTES	VICE 80002* (13.98)	Lust Lust Lust		32	RE-ENTRY		SONDRE LERCHE	VIRGIN 08679 (18.98)	Dan In Real Life (Soundtrack)	
8	17	4	BON IVER	JAGJAGUWAR 115* (14.98)	For Emma, Forever Ago		33	28	4	KINGDOM OF SORROW	RELAPSE 7012* (14.98)	Kingdom Of Sorrow	
9	1	2	KATHLEEN EDWARDS	ZOE 431115/ROUNDER (17.98)	Asking For Flowers		34	32	6	HOT CHIP	DFA 18094*/ASTRALWERKS (15.98) ⊕	Made In The Dark	
10	7	2	MARCUS MILLER	3 DEUCES CONCORD JAZZ 30264/CONCORD (18.98)	Marcus		35	36	4	MISSY HIGGINS	ELEVEN REPRISE 422652/WARNER BROS. (13.98)	On A Clear Night	
11	3	2	THE GUTTER TWINS	SUB POP 761* (13.98)	Saturnalia		36	25	3	BEACH HOUSE	CARPARK 42* (13.98)	Devotion	
12	2	2	BAUHAUS	BAUHAUS 001 (15.98)	Go Away White		37	29	3	LUDO	REDBIRD ISLAND 009497/IDJMG (9.98)	You're Awful, I Love You	
13	13	21	NICK SWARDSON	COMEDY CENTRAL 0056 (15.98 CD/DVD) ⊕	Party		38	42		THE SPILL CANVAS	ONE ELEVEN/SIRE 162428/WARNER BROS. (13.98)	No Really, I'm Fine	
14	21	5	LOS CUATES DE SINALOA	SONY BMG NORTE 22541 (12.98) ⊕	Puros Exitos Chacas		39	35	6	A DAY TO REMEMBER	VICTORY 337 (13.98)	For Those Who Have Heart	
15	NEW		ANGEL & KHRIZ	VI 010757/MACHETE (14.98)	Showtime		40	20	11	GLEN HANSARD AND MARKETA IRGLOVA WITH MARIA TUHKANEN AND BERTRAND GALEN	OVERCART 25 (13.98)	The Swell Season	
16	11	3	TEDDY BRENT	KASS 21347 (12.98)	Fashionable		41	44	8	CARDENALES DE NUEVO LEON	DISA 724120/UG (12.98)	25 Aniversario: Edicion Limitada	
17	16	20	LEVON HELM	DIRT FARMER 79944/VANGUARD (16.98)	Dirt Farmer		42	37	21	HURT	CAPITOL 94656 (12.98)	Vol. II	
18	22	16	WE THE KINGS	S-CURVE 52001 (8.98)	We The Kings		43	NEW		BANDA GUASAVENA	STARTEX 010598/UNIVERSAL LATINO (11.98) ⊕	Mi Primo, Mi Amigo, Mi Hermano	
19	20	10	GRUPO NUEVA VIDA	MULTIMUSIC 11533 (6.98)	Mejores Cantos Religiosos		44	45	31	FLIGHT OF THE CONCHORDS	SUB POP 746 (4.98)	The Distant Future (EP)	
20	NEW		Yael Naim	TOT DU TARD ATLANTIC 461628/AG (13.98)	Yael Naim		45	39	4	GARY LOURIS	RYKODISC 10925 (16.98)	Vagabonds	
21	12	3	TIFT MERRITT	FANTASY 30455/CONCORD (18.98)	Another Country		46	34		JOSH KELLEY	DNK 05 (13.98)	Special Company	
22	NEW		SAVING ABEL	VIRGIN 06053 (12.98)	Saving Abel		47	41	3	LOS TERRIBLES DEL NORTE	FREDDIE 1998 (13.98)	La Mejor... Coleccion De Cumbia	
23	NEW		KAKI KING	VELOUR 0804 (13.98)	Dreaming Of Revenge		48	47	17	METRO STATION	RED INK 10521 (12.98)	Metro Station	
24	23	7	AIRBOURNE	ROADRUNNER 617963 (13.98)	Runnin' Wild		49	NEW		PIERRE-LAURENT AIMARD	DG 010765/UNIVERSAL CLASSICS GROUP (16.98)	Bach: The Art Of Fugue	
25	26	7	LA ARROLLADORA BANDA EL LIMON	SONY BMG NORTE 21574 (12.98) ⊕	La Historia De La Arrolladora		50	27	3	PUNCH BROTHERS	NONESUCH 181732/WARNER BROS. (18.98)	Punch	

Her 4% gain this week is aided heavily by sales through Internet retailers, which account for 39% of the 4,000 sold in the week.

The DVD bow of the film yields the album its best sales week since November as it earns a 539% increase.

The Mississippi band's debut starts with 2,000. Its lead single, "Addicted," bullets at No. 17 on the Mainstream Rock chart.

TASTEMAKERS			
THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST
1	NEW	1	RICK ROSS
2	NEW		SNOOP DOGG
3	5	7	VAMPIRE WEEKEND
4	2	2	FLOGGING MOLLY
5	4	3	ERYKAH BADU
6	NEW		DEL THE FUNKY HOMOSAPIEN
7	NEW		MESHUGGAH
8	1	2	THE BLACK CROWES
9	6	6	JACK JOHNSON
10	3	2	STEPHEN MALKMUS & THE JICKS
11	NEW		FAT JOE
12	12	12	RADIOHEAD
13	RE-ENTRY		DROPKICK MURPHYS
14	RE-ENTRY		VARIOUS ARTISTS
15	11	36	AMY WINEHOUSE

BREAKING & ENTERING

Emily West, who counts Patsy Cline and Bette Midler among her influences, is riding the Hot Country Songs chart with her debut single, "Rocks in Your Shoes." Find out more about the spunky singer/songwriter from Iowa this week on billboard.com.



Go to billboard.com/breaking to discover developing artists making their inaugural chart runs each week.

REGIONAL HEATSEEKER #1s

- WEST NORTH CENTRAL:** You're Awful, I Love You - Ludo
- EAST NORTH CENTRAL:** The High Kings - The High Kings
- MID ATLANTIC:** The High Kings - The High Kings
- PACIFIC:** Eleventh Hour - Del The Funky Homosapien
- SOUTH CENTRAL:** Puros Exitos Chacas - Los Cuates De Sinaloa
- SOUTH ATLANTIC:** Marcus - Marcus Miller

NEW ON THE CHARTS

Jessy J, "Tequila Moon"
The Portland, Ore.-born artist's debut single bullets at No. 7 on the Smooth Jazz chart in our sister publication Radio & Records. She got her big break as a member of the backing band for contemporary jazz mainstay Paul Brown.

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.

MOUNTAIN	
1	Del The Funky Homosapien - Eleventh Hour
2	Five Finger Death Punch - The Way Of The Fist
3	Melody Gardot - Worrisome Heart
4	Dragonforce - Inhuman Rampage
5	Flobots - Fight With Tools
6	Los Cuates De Sinaloa - Puros Exitos Chacas
7	Banda Guasavena - Mi Primo, Mi Amigo, Mi Hermano
8	The High Kings - The High Kings
9	Kathleen Edwards - Asking For Flowers
10	Bon Iver - For Emma, Forever Ago

NORTH EAST	
1	The High Kings - The High Kings
2	Del The Funky Homosapien - Eleventh Hour
3	Melody Gardot - Worrisome Heart
4	Kathleen Edwards - Asking For Flowers
5	Kaki King - Dreaming Of Revenge
6	Levon Helm - Dirt Farmer
7	Bon Iver - For Emma, Forever Ago
8	Dragonforce - Inhuman Rampage
9	Angel & Khriz - Showtime
10	The Gutter Twins - Saturnalia

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TALENT



SOULSILENS

Hailing from Brazil, Soulsilens departs on their world tour, to promote "Several Feelings" and become one with fans worldwide. Soulsilens is a way of saying peace within, and in other words, the silence of the soul. They offer an array of emotional experiences that allows you to connect with yourself through inner thoughts, feelings, and expressions.

If anything sets Soulsilens apart from their rock counterparts, it's their message: When you have peace within, you can truly love others. When we are one with ourselves, we can be a society of one. And then of course, they rock!

From one guitar with rusted strings, and a crazy drum made of old buckets, Soulsilens now invites you to experience their world tour with emotions unparalleled.

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- ROYALTY AUDITING -
- TAX PREPARATION -
- BANKRUPTCY SALE -
- COLLECTABLE -
- PUBLICATIONS -
- TALENT -
- SONGWRITERS -
- SONGS FOR SALE -
- DEALERS WANTED -
- RETAILERS WANTED -
- WANTED TO BUY -
- CONCERT INFO -
- VENUES -
- NOTICES/ANNOUNCEMENTS -
- VIDEO -
- MUSIC VIDEO -
- POSITION WANTED -
- LISTENING STATIONS -
- FOR LEASE -
- DISTRIBUTION NEEDED -
- EDUCATION OPPORTUNITY -
- HELP WANTED -
- MASTERING -
- AUDIO SUPPLIES -
- ROYALTY PAYMENT -
- PRINTING -
- MUSIC PRODUCTION -
- METAMUSIC -
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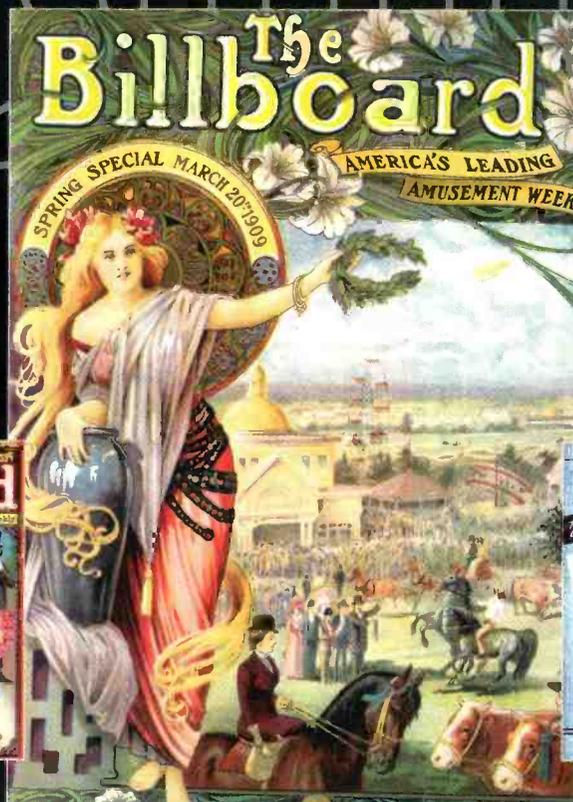
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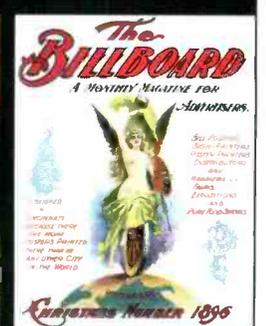
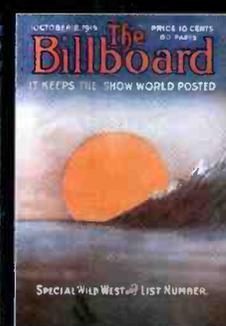
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EXECUTIVE TURNTABLE

Send submissions to: exec@billboard.com

RECORD COMPANIES: Island Def Jam Music Group names **Mark Lehmann** VP of Web and mobile marketing. He was VP of Web marketing at direct-to-consumer mobile entertainment company Flycell.

Walt Disney Records names **Brian Malouf** VP of A&R. He was most recently a freelance record producer.

Boxing promoter/entrepreneur **Butch Lewis** becomes CEO of Voicez Music Group, a new joint venture with Def Jam/Universal Records. He will continue to produce sports and entertainment projects under the Butch Lewis Productions banner.



TOURING: AEG Live taps **John Valentino** as senior VP for the concert promotion firm's West Palm Beach, Fla., office. He was executive VP at Florida promoter Fantasma Productions.

The Nederlander Organization and Professional Facilities Management have tapped **Bob Klaus** as GM of North Carolina's 2,800-seat Durham Performing Arts Center, slated to open in December. He was GM of the Time Warner Cable Music Pavilion at Walnut Creek in Raleigh, N.C.

Outback Concerts in Nashville names **Rick Whetsel** director of special events. He was founder of Nashville-based independent promoter Great Big Shows.

DIGITAL: Nokia taps **Elizabeth Schimel** as head of global music, where she will lead the company's mobile music activities as part of the Entertainment and Communities Group. She was senior VP of content development at Comcast.

RADIO: Radio Disney names **Michael G. Riley** senior VP/GM. He served in the same role at Turner Broadcasting System in Europe, the Middle East and Africa.

RELATED FIELDS: Lionsgate Music appoints **Lenny Wohl** GM/executive VP of business affairs. He was executive in charge of music for DreamWorks.

Dick Clark Productions, an independent producer of TV programming, appoints **Orly Adelson** president. She was founder of Orly Adelson Productions.

Bryan Rabin launches event lifestyle/brand marketing firm Bryan Rabin Inc. He co-founded event production firm Rabin Rodgers.

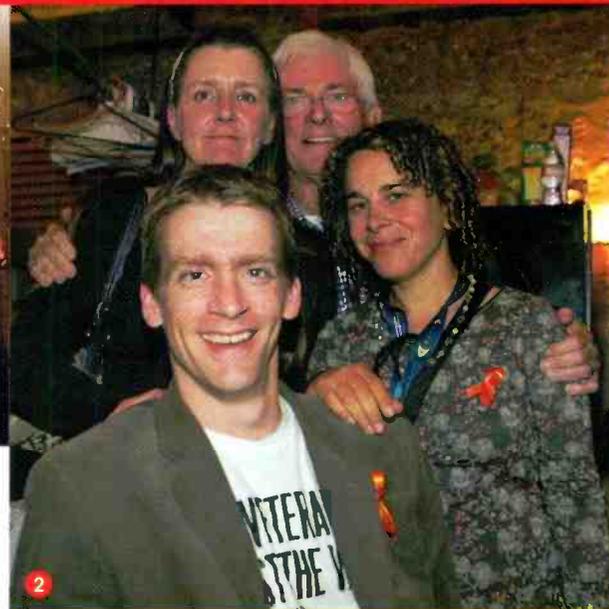
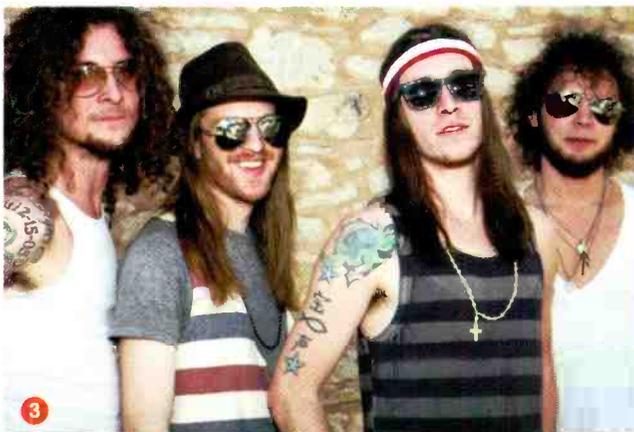
Music/DVD distributor St. Clair Entertainment Group taps **Gary Pacheco** as VP/GM of the company's audio music division. He was senior VP of development and acquisitions at marketing company Direct Source Special Products.

—Edited by Mitchell Peters



2008 SXSW MUSIC FESTIVAL

The South by Southwest Music Conference and Festival brought thousands of fans and industry professionals together for its 22nd year March 12-16 in Austin. Attendees were treated to more than 1,500 musical acts from 30-plus countries. R.E.M. and My Morning Jacket were among the heavy hitters that showcased, while Lou Reed, Seymour Stein and Steve Reich were among the speakers.



'BODY OF WAR' ROCKS AUSTIN

One of the week's highlights was the star-studded "Body of War" showcase held March 13 at Stubb's, featuring Kimya Dawson, Serj Tankian, Tom Morello, Brett Dennen, Brendan James, Ben Harper and Billy Bragg. Directed by Ellen Spiro and Phil Donahue, the moving documentary "Body of War" follows Iraq War veteran Tomas Young's journey from soldier to anti-war activist. PHOTOS: COURTESY OF GARY MILLER/WIREIMAGE.COM

- 1 From left are Serj Tankian, Mason Jennings, Tom Morello, Kimya Dawson and Billy Bragg following their performance.
- 2 Clockwise, from bottom left, are Tomas Young, directors Ellen Spiro and Phil Donahue, and Young's mother, Cathy Smith.
- 3 American Bang performed "Home Mr. President," which they wrote for Tomas Young and the event. From left are Bang members Kelby Ray, Neil Mason, Jaren Johnston and Ben Brown. PHOTO: COURTESY OF JEANEEN LUND/RETNA
- 4 Billboard group editorial director Tamara Conniff with Tomas Young.
- 5 From left are Serj Tankian, Tom Morello and Billy Bragg.

more SXSW on page 66



To watch video from Austin, go to billboard.com/sxsw.

GOODWORKS

CAMPBELL, MANILOW, MATHIS SET FOR SOS GALA

Glen Campbell, Petula Clark, Steve Lawrence, Monica Mancini, Barry Manilow, Johnny Mathis and the Gregg Field Orchestra have been tapped to perform at the Society of Singers' presentation of the 17th Ella Award to legendary singer/TV host Andy Williams. This year's silent auction and dinner, set for May 19, will be held at the Beverly Hilton Hotel in Beverly Hills, Calif. Tickets for the event range from \$600 to \$2,500. Further information is available at singers.org. Proceeds will benefit the nonprofit SOS Emergency Relief Fund and the Scholarship Fund. SOS is a nonprofit organization that provides comprehensive services to meet the emergency financial needs of professional singers worldwide.

BEYONCÉ: ERIK KABIK/RETNA

INSIDE TRACK

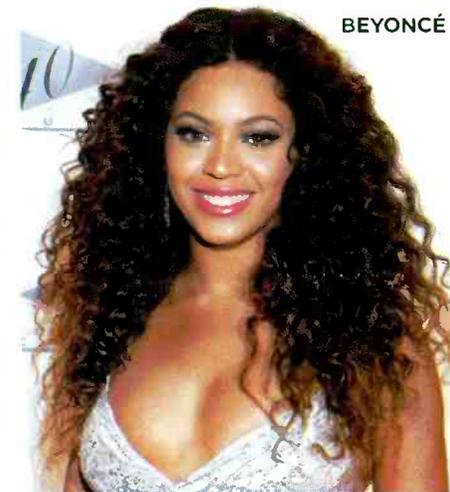
STAR VEHICLE

Inside Track was on hand last week in Rahway, N.J., to watch Beyoncé film the bulk of her role as Etta James in the upcoming Sony BMG film "Cadillac Records." Beyoncé is also an executive producer on the project, which chronicles the story of Chess Records. The title stems from founder Leonard Chess' practice of giving each of his artists a Cadillac upon joining his label.

Track watched as Beyoncé, dressed in a brocade teal dress, thin light blue heels, black dot earrings and a believable frosted blonde wig, rehearsed and shot a scene where Chess, played by

Adrien Brody, tells James that he's selling the label.

The conversation takes place in a recreated '50s-style studio, complete with vintage instruments and extras dressed in tailored suits and pork pie hats. Beyoncé and Brody chat just before she records James' heartbreaking hit "I'd Rather Go Blind." During the scene, the actors had a particularly close interaction, suggesting that James and Chess' relationship was also romantic. Indeed, as the actors practiced, the chemistry between them became increasingly steamy. By the end, Brody looked as if he wanted to kiss Beyoncé as she walked away.



BEYONCÉ



Billboard's very own South by Southwest showcase was held March 14 at nightclub Pangea and featured the Airborne Toxic Event, Christopher Denny, Switchfoot frontman Jon Foreman, Nicole Atkins, the Vines and Robyn. From left are the Vines' **Ryan Griffiths** and **Craig Nicholls**, Billboard group editorial director **Tamara Conniff** and the Vines' **Brad Heald** and **Hamish Rosser**. PHOTO: COURTESY OF TIM MOSENFELDER/GETTY IMAGES



John Williams, owner/meat manager of Weiland's Gourmet Market, supplied meat to photo-illustrator Stephen Webster for Billboard's SXSW cover illustration. Weiland's has been serving Central Ohio since 1962.



SXSW

continued from page 65

BMI ACOUSTIC BRUNCH BRINGS SONGS AND SUNSHINE TO SXSW

BMI and Billboard hosted an invitation-only Acoustic Brunch March 14 on the lawn of the Four Seasons Hotel during South by Southwest. Guests were treated to music from 10 up-and-coming BMI singer/songwriters, who each performed 15-minute sets. PHOTOS: COURTESY OF RANDALL MICHELSON

1 From left are BMI VP of writer/publisher relations/New York **Charlie Feldman**, pianist **Eldar**, Billboard group editorial director **Tamara Conniff**, Billboard VP of integrated sales/associate publisher **Brian Kennedy** and Eldar's manager, **Alan Wolmark**. PHOTO: COURTESY OF RANDALL MICHELSON



2 From left are BMI senior VP of writer/publisher relations **Phil Graham**, BMI senior director of writer/publisher relations **Samantha Cox**, **Jamie Hartman** and **Kiris Houston** of U.K. band Ben's Brother, BMI senior executive of writer/publisher relations/Europe **Nick Robinson** and BMI associate director of writer/publisher relations **Glenda Miller**.



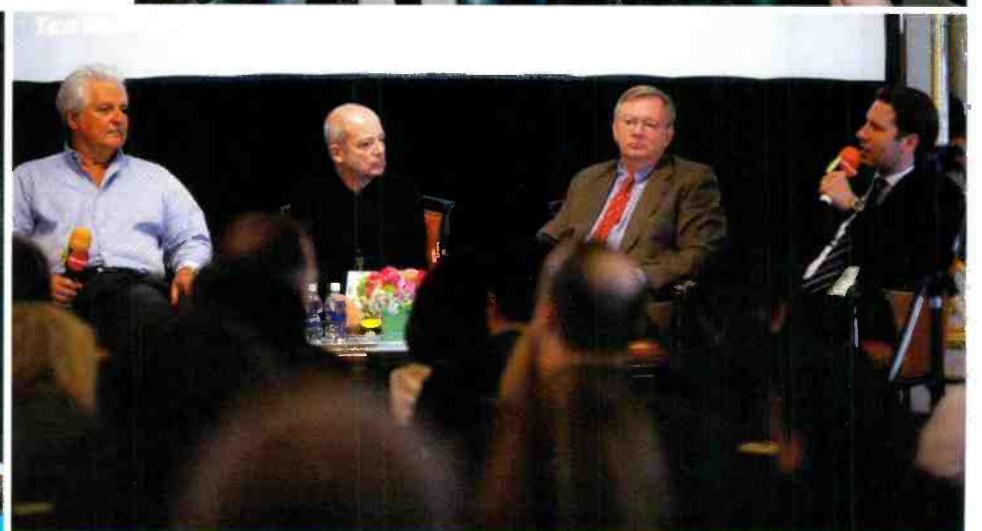
3 From left are BMI associate director of writer/publisher relations/Latin **Marissa Lopez**, artist **Ceci Bastid** and BMI director of writer/publisher relations/Latin **Porfirio Pina**.

4 From left are BMI associate director of writer/publisher relations **Casey Robison**, Billboard VP of integrated sales/associate publisher **Brian Kennedy**, Billboard senior editor **Jonathan Cohen**, singer/songwriter **Kaki King**, pianist **Eldar** and BMI senior director of writer/publisher relations **Samantha Cox**.

billboard.com To watch video from Austin, go to billboard.com/sxsw.



Gavin DeGraw tested out his new hit single "I Love With a Girl" and other fresh material March 4 at New York's Bowery Ballroom. From left are RCA Music Group executive VP of promotion **Richard Palmese**, RCA Music Group executive VP/GM **Tom Corson**, DeGraw, DeGraw Entertainment's **Wayne DeGraw**, BMG Label Group president/COO **Charles Goldstuck** and Podell Talent Agency owner **Jonny Podell**. PHOTO: COURTESY OF JOE KOHEN/WIREIMAGE.COM



Billboard's seventh annual Music & Money Symposium in association with Loeb & Loeb was held March 6 at the St. Regis in New York. From left at the event are Sony/ATV Music Publishing chairman/CEO **Martin Bandier**, Stage Three Music founder/managing director **Steve Lewis**, peer music chairman/CEO **Ralph Peer II** and Fintage House co-CEO **Niels Teves**. PHOTO: COURTESY OF GARY HE/AP IMAGES

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