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Golden Note Award



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Golden Note Award



Sara Bareilles
Vanguard Award

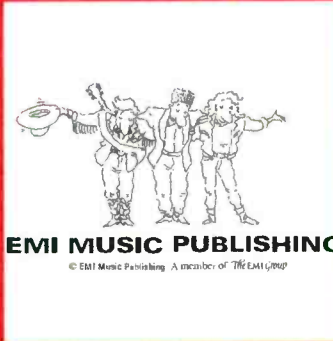
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Make Me Better
My Love
Say It Right
Summer Love/Set The Mood
The Way I Are
Until The End Of Time
What Goes Around...Comes Around

Timbaland Writer of The Year



Because Of You • Fergalicious
Get It Shawty • Give It To Me
Glamorous • Hate That I Love You
How Far We've Come
How To Save A Life • Ice Box
Irreplaceable • It's Not Over
Last Night • Let It Go
Make Me Better • No One
Say Goodbye • Say It Right • Shawty
Shortie Like Mine • Wait For You
Walk Away (Remember Me)

EMI Publisher of The Year

SONGS OF THE YEAR

"Big Girls Don't Cry"

Writers: Stacy Ferguson, Toby Gad
Publishers: Big Girls Don't Cry Publishing
Sony/ATV Tunes LLC

"The Sweet Escape"

Writers: Akon, Gwen Stefani
Giorgio Tuinfort
Publishers: Byefall Music LLC
Harajuku Lover Music
Sony/ATV Tunes LLC

Apologize

Writer: Ryan Tedder
Publishers: Midnite Miracle Music
Sony/ATV Tunes LLC, Velvet Hammer Music

Bartender

Writer: Akon
Publishers: Byefall Music LLC
Sony/ATV Tunes LLC

Beautiful Girls

Writers: Kisean Anderson
Sly "Pyper" Jordan

Jerry Leiber, Mike Stoller
Publishers: Almo Music Corp.
Eyes Above Water Music
Feed My Babezz, Sony/ATV Tunes LLC

Because Of You

Writers: Mikkel Eriksen, Tor Hermansen
Publishers: EMI Music Publishing
Sony/ATV Tunes LLC

Bed

Writer: Terlus "The Dream" Nash
Publishers: 2082 Music Publishing
Warner/Chappell Music, Inc.

Before He Cheats

Writers: Joshua Kear, Chris Tompkins
Publishers: Big Loud Shirt
Mighty Under Dog Music (Big Yellow Dog Music)
Sony/ATV Tunes LLC

Bubbly

Writer: Jason Reeves
Publishers: Dancing Squirrel Music
Inafit Music, Sony/ATV Tunes LLC

Crazy

Writer: Danger Mouse
Publisher: Chrysalis Music

Cupid's Chokehold/Breakfast In America

Writers: Rick Davies, Roger Hodgson
Publishers: Almo Music Corp.
Delicate Music

Cyclone

Writer: LaMarquels Jefferson
Publisher: Me And Marq Music

Don't Matter

Writer: Akon
Publishers: Byefall Music LLC
Sony/ATV Tunes LLC

Fergalicious

Writers: Arabian Prince
Dania "Baby D" Birks, Juana Burns-Sperling
Stacy Ferguson, Ralf Hutter, Juanita A. Lee
Florian Schneider-Esleben, Fatimah Shaheed
Publishers: Bughouse, EMI Music Publishing
Headphone Junkie Publishing
Pink Passion Muzick, Ruthless Attack Muzick
Sony/ATV Tunes LLC, Two Badd Music

Get It Shawty

Writers: James "JLack" Lackey, Ryan Lovett
Publishers: EMI Music Publishing
J Lack Tracks, Ry Love Music, UR-IV

Girlfriend

Writers: Lukasz "Dr. Luke" Gottwald
Avril Lavigne (SOCAN)
Publishers: Almo Music Corp.
Kasz Money Publishing

Give It To Me

Writers: Timothy "Attitude" Clayton
Nelly Furtado (SOCAN), Timbaland
Justin Timberlake
Publishers: EMI Music Publishing
Stix I'm Stoned Publishing, Tennman Tunes
Universal Music Publishing Group
Virginia Beach Music
Warner/Chappell Music, Inc.

Glamorous

Writers: Stacy Ferguson, Ludacris
Polow Da Don
Publishers: EMI Music Publishing
Headphone Junkie Publishing
Ludacris Universal Publishing
Showdy Pimp Music
Universal Music Publishing Group

Hate That I Love You

Writers: Mikkel Eriksen, Tor Hermansen
Publishers: EMI Music Publishing
Sony/ATV Tunes LLC

Hey There Delliah

Writer: Tom Higgenson
Publishers: Fear More Music
So Happy Publishing
Warner/Chappell Music, Inc.

How Far We've Come

Writers: Kyle Cook, Rob Thomas
Publishers: EMI Music Publishing
Grand Line Music, U Rule Music

How To Save A Life

Writers: Joe King, Isaac Slade
Publishers: Aaron Edwards Publishing
EMI Music Publishing

Hurt

Writer: Linda Perry
Publishers: Sony/ATV Tunes LLC
Stuck In The Intro

I Wanna Love You

Writer: Akon
Publishers: Byefall Music LLC
Sony/ATV Tunes LLC

Ice Box

Writers: Antonio Dixon, Kerl Hilson
King Solomon, John Spivery, Timbaland
Publishers: Antonio Dixon's Muzik
EMI Music Publishing, Kerikey Music
Notting Dale Songs Inc., Royal Court Music
Universal Music Publishing Group
Virginia Beach Music
Warner/Chappell Music, Inc.

Irreplaceable

Writers: Beyoncé, Mikkel Eriksen
Tor Hermansen
Publishers: B Day Publishing
EMI Music Publishing, Sony/ATV Tunes LLC

It Ends Tonight

Writers: Tyson Ritter, Nick Wheeler
Publishers: Smells Like Phys Ed Music
Universal Music Publishing Group

It's Not Over

Writer: Gregg Wattenberg
Publishers: EMI Music Publishing
G Watt Music

Last Night

Writers: Keyshia Cole
Sean "DIDDY" Combs
Publishers: EMI Music Publishing
Justin Combs Publishing, She Wrote It
Universal Music Publishing Group

Let It Go

Writers: Keyshia Cole, Missy Elliott
Cainon "Lamb" Lamb
Publishers: Cainon's Land Music Publishing
EMI Music Publishing
Mass Confusion Productions, She Wrote It
Universal Music Publishing Group

Lost Without U

Writers: Sean Hurley, Robin Thicke
Publishers: Dos Duettes Music
I Like 'Em Thicke Music

Make Me Better

Writers: Fabolous, Timbaland
Publishers: EMI Music Publishing, J Brasco
Virginia Beach Music
Warner/Chappell Music, Inc.

Money Maker

Writer: Ludacris
Publishers: Ludacris Universal Publishing
Universal Music Publishing Group

My Love

Writers: Timbaland, Justin Timberlake
Publishers: Tennman Tunes
Virginia Beach Music
Warner/Chappell Music, Inc.

No One

Writers: Kerry "Krucial" Brothers
DJ Dirty Harry, Alicia Keys
Publishers: Book of Daniel Music
DJ Harry Productions, EMI Music Publishing
Lellow Productions Inc.
Universal Music Publishing Group

Paralyzer

Writers: Scott Anderson (SOCAN)
Sean Anderson (SOCAN), Rich Beddoe (SOCAN)
James Black (SOCAN), Rick Jakkett (SOCAN)
Publisher: State One Songs America

Party Like a Rock Star

Writers: Demetrius "Meanie" Hardin
Rasheed "Sheed" Hightower, Billy Hume
Richard "Fat" Stephens, Brian "Bingo" Ward
Publishers: Cereal and Milk Music
Peaches Children Publishing,
SB Westside Music

Pop, Lock and Drop It

Writers: Lawrence "Huey" Franks
D'Andre "Po Po" Smith
Publishers: 4 Jeff N Rod Publishing
Almo Music Corp., Delhitz Muzik Publishing
Upper Clazzmen Muzic

Runaway Love

Writers: Kerl Hilson, Ludacris
Publishers: Kerikey Music
Ludacris Universal Publishing
Universal Music Publishing Group

Say Goodbye

Writer: Adonis "A.D." Shropshire
Publishers: EMI Music Publishing
Justin Combs Publishing
Phoenix Ave Music Publishing

Say It Right

Writers: Nelly Furtado (SOCAN), Timbaland
Publishers: EMI Music Publishing
Virginia Beach Music
Warner/Chappell Music, Inc.

Shawty

Writers: Christopher "Drumma Boy" Gholson
Maurice White, Verdine White
Publishers: EMI Music Publishing
Young Drumma

Shortie Like Mine

Writers: Johná Austin
Shawntae "Da Brat" Harris
Jermaine Dupri
Publishers: Air Control Music Inc.
Chrysalis Music, EMI Music Publishing
Naked Under My Clothes Music
Shaniah Cymone Music
Thowin' Tantrums Music

Smack That

Writers: Akon, Luis Resto
Publishers: Byefall Music LLC
Nueve Music LLC, Resto World Music
Sony/ATV Tunes LLC

Stronger

Writer: Edwin Birdsong
Publishers: Edwin Birdsong Music Publishing
Warner/Chappell Music, Inc.

Summer Love/Set The Mood

Writers: Timbaland, Justin Timberlake
Publishers: Tennman Tunes
Virginia Beach Music
Warner/Chappell Music, Inc.

This Is Why I'm Hot

Writers: Darryl McDaniels
Kejuan "Havoc the Man" Muchita
Danny Styles Schofield
Thomas "Tommy Gunz" Simons
Winston "Blackout" Thomas
Charles "Keak Da Sneak" Williams
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DJ Songs, Juvenile Hell
Muzikil State of Mindz
Notting Dale Songs Inc., Schofield's
The Blackout Legacy
Universal Music Publishing Group
Warner/Chappell Music, Inc.

U + Ur Hand

Writers: Lukasz "Dr. Luke" Gottwald
Max Martin (STIM), Rami Yacoub (STIM)
Publishers: Kasz Money Publishing
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ON THE COVER: Buckcherry photograph by Andrew Zaeh



HOME FRONT

360 DEGREES OF BILLBOARD

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FILM & TV MUSIC CONFERENCE

The Hollywood Reporter and Billboard's **Film & TV Music Conference** brings together composers, directors and music supervisors to discuss the role of music in film and TV. Register at billboardevents.com.

SOCIAL RESPONSIBILITY

The inaugural **Social Responsibility Summit** in New Orleans includes an interview with Live Earth founder Kevin Wall. Reach values-driven consumers by registering at social-responsibilitysummit.com.



Online

MORNING GLORY

My Morning Jacket's "Evil Urges" won't be out until June 10, but Billboard.com has the inside scoop on the highly anticipated album and the band's tour plans courtesy of a video interview with the rockers. Visit billboard.com/video.

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TOP POP CATALOG	#1	VARIOUS ARTISTS / I CAN ONLY IMAGINE: PLATINUM EDITION
TOP REGGAE	#1	BOB MARLEY / FOREVER BOB MARLEY
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What Would Jesus Download?

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

BY MATT MAHER

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

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

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

"Oh, it's this new thing called Napster. It's amazing. You should see how many songs are available on here."

"So you're downloading music from other people's computers?"

"Um, kinda."

"Isn't that stealing?"

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

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

I had a change of heart about Napster. Something I had made was being shared, and as the creator of it, I wasn't getting anything, other than some temporary warm fuzzies—and those didn't pay rent.

I walked into my pastor's office and said, "We should be saying something about this. Our youth group kids are burning CDs right and left." We discussed it, but nothing came of it. In the end, we all thought that it was too "ambiguous." I know the Good Book says, "Thou shall not steal," but what were they stealing? 1's and 0's? Were they pre-"Matrix" Neos running around ticking off a system of

control that wanted to enslave people into buying 15.99 CDs?

In fact, I don't remember any moral or religious institution talking about this. These institutions—of which I am a part—are missioned with finding new ways to converse with culture. File sharing represented—and represents—one of the biggest issues in the history of the entertainment industry that deals

issue (in the public perception), then confusion abounds. When a giant corporation comes after someone for owning illegal files (by the way, we're not talking nuclear trade secrets, we're talking Windows XP and Season 2 of "The A-Team"), it seems a little imbalanced. Not only that, but I think it has the complete opposite effect on the consumer than the companies want.

There's an opportunity for the church here, and it's not just rhetorical. A recent Microsoft study (microsoft.com/presspass/press/2008/feb08/02-13MSIPSurveyResultsPR.mspx) revealed that most teenagers have little knowledge related to digital media copyright, and the majority of them don't feel violations should be punished. But a small, knowledgeable subset credited their parents, TV, magazine or newspaper articles, or Web sites for their understanding of rights issues—and when they have it, by almost a 2-to-1 margin over the uneducated group, they agreed with punishment of some kind. "This survey . . . highlights the opportunity for schools to help prepare their students to be good online citizens," according to Sherri Erickson, global manager of the Genuine Software Initiative at Microsoft.

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

The record companies and the church missed an opportunity to speak to this 10 years ago. Litigation will not solve it. But inspiring people to help be a contributing member of the human family will.

Matt Maher (mattmahermusic.com) is a recording artist for Essential Records. His new album, "Empty & Beautiful," was released April 8.



I know the Good Book says, "Thou shall not steal," but what were they stealing? 1's and 0's?

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

Is it fair to blame religious institutions? In America they have always cooperated with the American legal system in obeying the laws of the land, while following the statutes and commandments of their religious faith. It's part of our individual civic duty. However, when the "legal" laws are unresolved about an

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CONFERENCE CALL
Inside Billboard's Latin music confab



WHAT'S IN STORE
Metallica helps power Record Store Day



FESTIVE OCCASIONS
Festival Network launches new events



GROWTH SPURT
South Africa touring biz wrestles with expansion



GOING (BACK) UNDER
Phair, Breeders reclaim indie roots

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>>> SPONSORSHIPS WILL TOP \$1B IN '08

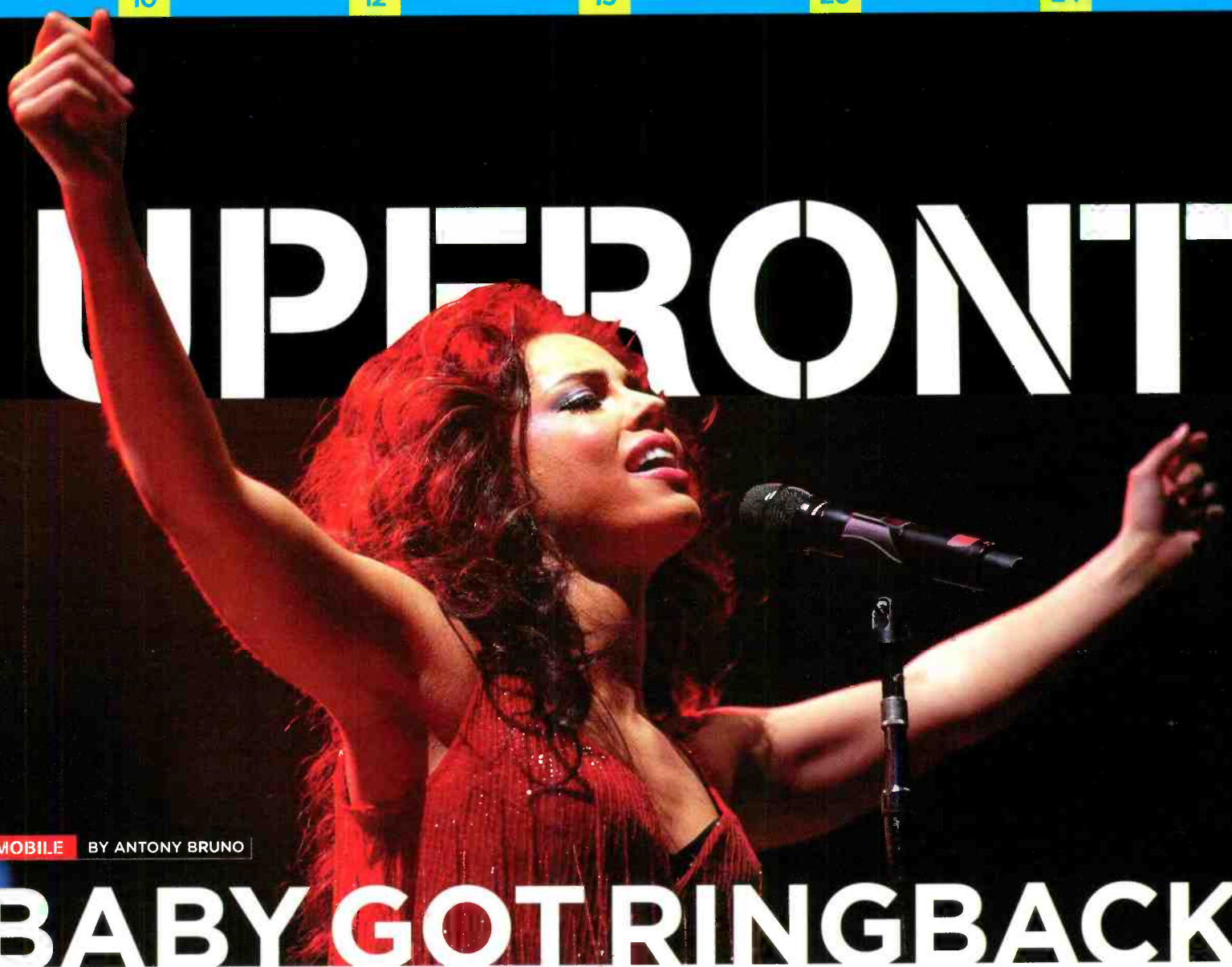
North American-based companies will spend an estimated \$1.04 billion to sponsor music venues, festivals, tours and concerts this year, a 4% increase from \$1 billion in 2007, according to research by Chicago-based IEG Sponsorship Report, which tracks sponsorship spending. Trends include multi-faceted "bundled" deals for companies as opposed to sponsorship of one event, tour or venue.

>>> ASCAP AWARDS FOR TIMBALAND, EMI

Songwriter/producer Timbaland was named songwriter of the year at the 25th annual ASCAP Pop Music Awards. Among the other top honors handed out at Hollywood's Kodak Theatre were publisher of the year to EMI Music Publishing and song of the year, a tie between Fergie's "Big Girls Don't Cry" and Gwen Stefani's "The Sweet Escape."

>>> DUPRI TO HEAD TAG

Island Def Jam Music Group and Procter & Gamble's TAG brand are teaming for a joint-venture hip-hop label that will be led by Island Urban president Jermaine Dupri. TAG Records' first artist will be announced in May, according to a statement from IDJ.



MOBILE BY ANTONY BRUNO

BABY GOT RINGBACK

Growth In Ringback Tones Energizes Mobile Market

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

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

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

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

According to figures from BMI, U.S. ringtone revenue fell slightly more than 8%, or \$50 million, in 2007, and is expected to fall another \$40 million, or 7%, this year to \$510 million—a sharp

decline from the peak of \$600 million in 2006. Yet ringback tones are more than compensating for the decline. Ringback sales are expected to increase 50%, or \$70 million, to reach \$210 million this year.

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

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

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

This means that customers choosing to buy a ringtone will receive a prompt asking if they want to also buy the ringback tone for the same track,

and sell both in one transaction. As ringtones are still the dominant format—Keys' "No One" has sold 2 million master ringtones to its 500,000 ringbacks—such bundling of the two results in greater sales.

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

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

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

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

ALICIA KEYS' "No One" recently became the first ringback tone to surpass sales of 500,000 copies in the United States.

which dominate the ringtone space.

The key to expanding the format is marketing. Sony BMG and Warner Music Group have had artists film "AnswerTones 101" videos for AT&T, explaining what ringback tones are and encouraging fans to purchase them. The videos appear on YouTube and AT&T Mobility's Web site. After one such video by country artist Blake Shelton, the ringback tone for "Don't Make Me" became the No. 1 seller on AT&T for three straight weeks.

The music and wireless industries feel that more marketing around ringback tones is necessary, and often point to the other as responsible for doing so (see story, page 14). But both also feel that this is the year where that effort gets over the hump and propels the format to more mainstream attention.

"All that awareness builds up over time and is reflected in adoption," AT&T director of music and personalization Mark Nagel says. "I think it's that time for ringbacks."

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LATIN BY AYALA BEN-YEHUDA

OPPORTUNITY KNOCKS

Latin Conference Points To Diversifying Business

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

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

During a panel at the Seminole Hard Rock Hotel in Hollywood, Fla., Wisin & Yandel revealed that their next single, "Siguelo," will be released in partnership with Pepsi. The beverage maker footed the bill for the video, where it gets product placement, and the artists appear in a Pepsi commercial using the song and some of the same footage from the video.

"Pepsi as a brand has generous budgets when it comes to media spend, but we don't have the content," said Shanna Parra, regional marketing platforms manager for PepsiCo International. "We understood what everyone's objective was: music, content, mobile integration, Internet. That helped us build a core marketing plan."

The Pepsi partnership, created for the May 22 release of the deluxe edition of Wisin & Yandel's "Los Extraterrestres" album on WY/Machete, is the latest in

a slew of branding initiatives for the duo. Those include watches, a branded Zune, a branded preloaded SunCom phone and the customized promotional content offered through the WyMo joint venture with Mymobile.

"A lot of artists have a hit . . . but they don't take advantage of the boom in their career," Juan Luis "Wisin" Morera Luna said. "We have to be able to evolve."

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

Reyes' label is distributed by Select-O-Hits, a nearly 50-year-old company based in Memphis that began distributing Latin labels two years ago.

"My albums come out under a label I'm also a part of, so in that sense it helps me. We're all focused on one thing," said Reyes, who traded in her usual midriff-baring vest for a business suit for the occasion. "I'm involved in fields I never thought I would be in. I love the idea of developing other artists too."

Sony BMG's Day 1 Entertainment serves as a management wing that seeks sponsorship and other ancillaries. A hybrid upstart, Roptus, puts management,



WISIN & YANDEL have become a model of branding in the Latin music space. Meanwhile, KAT DeLUNA (inset, left) and THE D.E.Y. are reaching bilingual audiences in new ways.

concert promotion and merchandising under one roof in a partnership with TV giant Televisa. Roptus' next priority projects are Diego and Lola, both of whom were launched with successful TV shows.

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

Other highlights from the conference:

- At the MTV Tr3s-sponsored "Urban Moves" panel, sparks flew when Kat DeLuna and the D.E.Y. defended their ability to reach an audience bilingually without first establishing a base in Spanish. Responding to a comment by producer Sergio George that groups must break into Spanish-language radio first in order to establish a loyal following, D.E.Y. singer Élan said, "I agree when he is talking about your foundation. But we have to think about building new houses . . . if Univision feels they need a more Spanish song, we're going to cut it for them." But don't count on every D.E.Y. song being recut in Spanish, she said. "That is why the D.E.Y. started, so we can do [both] at the same time."
- Mainstream and Latin labels don't

have a shared, vested interest in breaking a new bilingual act on both fronts simultaneously, Forte principal Jerry Blair said at the "Urban Moves" panel. Using the newest version of Menudo on Epic as an example, he said, "You're never going to fully accomplish what you can accomplish . . . until such time as you get things working in sync."

■ mun2 GM Alex Pels revealed in a Q&A that in a study commissioned by the Latino youth channel, 71% of respondents felt that no major brand spoke to them or represented them. Still, several teens on a mun2-sponsored panel said they had bought branded perfumes from Paris Hilton and Britney Spears.

■ In a sitdown Q&A, Enrique Iglesias said he hopes to release another Spanish-language studio album late this year or early next year, plus tour stateside this fall. The singer has had acting roles in Robert Rodriguez's "El Mariachi" and CBS' "Two and a Half Men," but says he doesn't plan to pursue a career on-screen. "The only movies I'm in are home movies," he joked. After a pause, he added, "And they're not porn." . . .

>>> JUNO AWARDS RATINGS JUMP 56%

With eclectic singer Feist taking home three Juno Awards during the April 6 televised portion of the Canadian music showcase (and five overall), the CTV TV network saw its ratings skyrocket, up 56% from the previous year. CTV says the program was the most-watched show on Canadian TV that night. In total, the two-hour awards special was watched in all or in part by 4.3 million Canadians.

>>> AEG, MARK BURNETT PARTNER FOR LIVE EVENTS

AEG and Mark Burnett Productions have partnered to develop and produce live entertainment events, tours and other related programming across a variety of venues. Programming under the new multi-year partnership will be based on MBP-owned reality and game shows, to be presented on AEG-owned properties.

>>> PRINCE TO HEADLINE SECOND NIGHT OF COACHELLA

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

PUBLISHING BY SUSAN BUTLER

Universal Sings A New Tune

Publisher Acquires 'Unique' Production Library



BILLBOARD EXCLUSIVE

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

MasterSource music has been used in more than 8,600 films including Academy Award winners "Brokeback Mountain," "Walk the Line," "Little Miss Sunshine" and "Sideways."

"We can tuck MasterSource

into our existing business and start distributing it internationally," Universal Publishing Production Music worldwide president Gary Gross says. "It fits a middle ground between a normal [production] music library and a pop catalog—priced more like production music, but sounds like pop. Even though it's not recognizable like pop, it has really high-quality vocals."

About 85% of production music consists of instrumen-

tal recordings of compositions written for background use in films, TV programs and commercials. Production houses own the compositions, produce the recordings and license both at prices much lower than compositions written for recording artists.

Since companies typically own all compositions and recording rights in production music, owning a library can be a lucrative business. BMG Music Publishing, acquired by Univer-

sal in 2006, generated in 2003-05 an average of €39 million (\$49 million) in annual net publisher's share of revenue (NPS, the amount the publisher retains after paying other right holders), according to confidential documents reviewed by Billboard in 2005 when BMG was for sale. This was roughly 23% of the publisher's total NPS.

In addition to the content, Universal was attracted to the MasterSource brand built by founder Marc Fer-

From left, Universal Music Publishing Group chairman/CEO DAVID RENZER and executive VP of operations/worldwide CFO MICHAEL J. SAMMIS pose with MasterSource president MARC FERRARI and Universal Publishing Production Music worldwide president GARY GROSS.

rari, whose ties to the industry are "incredible," Gross says. "He knows almost every major music supervisor and every studio."

Ferrari, former member of rock band Keel signed to Universal in the '80s, says he decided to sell his company to Universal to keep up with all the licensing opportunities that his small staff was handling. He will lead the MasterSource team at Universal.

After acquiring BMG—where Gross was president of BMG Production Music—Universal became the largest production music publisher. It now has 17 offices in 12 countries. . . .



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

>>> ANALYST: DIGITAL SALES TO HIT \$40B

Analyst firm InStat predicts digital music sales will represent 40% of worldwide music sales, or \$40.2 billion, by 2012—a sharp rise from the 10% it represented in 2007. Contributing to the growth will be the global expansion of broadband Internet networks, demand for single-track downloads and the rise of mobile downloads in markets like Japan, the company says.

>>> U2 RETURNS TO STUDIO

After an Easter break, U2 is back in the studio in Dublin to work on its next album with producers Brian Eno and Daniel Lanois. “Everyone [is] still hoping the new album will be out this year,” a post on U2.com says. The as-yet-untitled disc will be followed by a 2009 tour, U2’s first since recently cementing a 12-year deal with Live Nation Artists.

>>> ‘HIGH SCHOOL MUSICAL 4’ ALREADY IN THE WORKS

Even before “High School Musical 3” hits movie theaters in the fall, Disney Channel is starting work on “High School Musical 4.” “We are writing ‘High School Musical 4,’” Disney Channel Worldwide president Rich Ross says. The news comes as the stars of the two smash hit TV movies are preparing for production on the third installment of the series, which will begin filming this month in Utah.

Compiled by Chris M. Walsh. Reporting by Antony Bruno, Jonathan Cohen, Paul Gough, Gail Mitchell, Mitchell Peters, Robert Thompson, Ray Waddell and Chris M. Walsh.

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RETAIL BY ED CHRISTMAN

A Reason To Believe

Record Store Day Has Retailers Feeling Good

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

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

The idea, conceived last fall at the indie store-focused Noise in the Basement convention, initially was launched and embraced by the three U.S. rock coalitions: 124-unit Music Monitor Network (MMN), which includes 23 stores in Canada; 51-unit Coalition of Independent Music Stores; and 32-unit Alliance of Independent Media Stores (AIMS); as well as the 27-unit Newbury Comics chain and the 17 independent record stores run by the 60-unit Value Music chain. In addition, another 100 U.S. stores have signed on to support the concept, as have an additional 25 stores around the world.

In fact, the idea proved so popular that organizers were forced to have a sign-up cutoff date for fear that there wouldn’t be enough promotional material to supply all stores. Maine Governor John A. Baldacci has also chimed in by proclaiming April 19 Record Store Day in that state.

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

Consequently, “it was time for the record stores to step out and throw ourselves a party,” MMN president Michael Kurtz says. “We want to get the word out on what is happening in our stores and show our place in the community.”

More important, Kurtz says his goals include evolving the event in a few years into a big volume sales day, like Black Friday, to help establish the indie record store as a different class of retailer from the mass merchants and online retailers. If that happens, maybe indie record stores can get special functional discounts like those afforded to the rackjobbers that service the discount department stores. Plus, retailers hope the day “will attract the kids, the generation that we lost, who don’t know what a good record

store is anymore,” Kurtz says.

Artists have come out of the woodwork to support Record Store Day, including numerous testimonials on recordstoreday.com, which measures 60,000 unique visitors per month.

The April 19 lineup also includes Panic at the Disco meeting with fans at Waterloo in Austin and Steve Earle and Allison Moorer doing the same at Manifest in Charlotte, N.C.

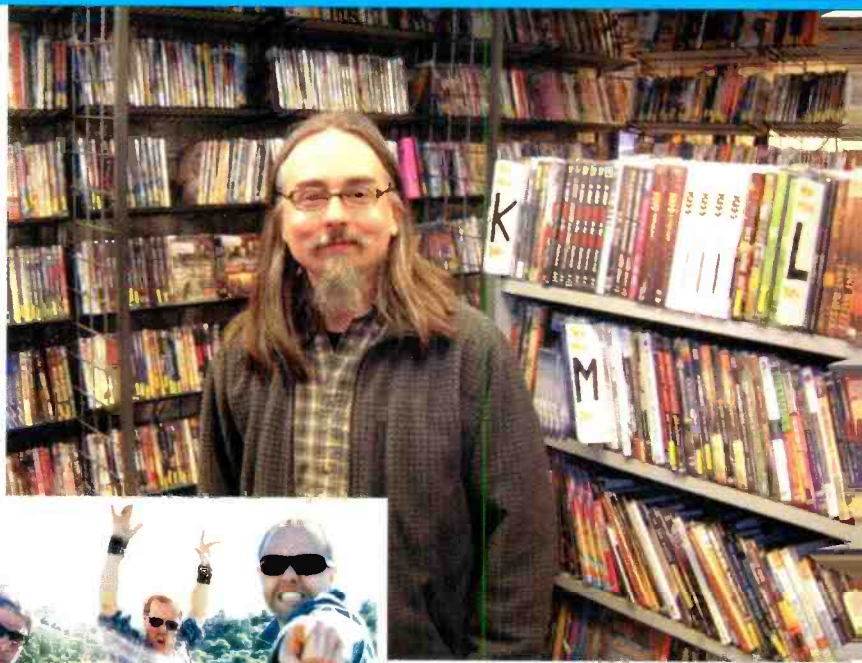
“Once we explained what Record Store Day was, Metallica was like, ‘Let’s do it,’” says one of the band’s managers, Marc Reiter of Q Prime Management.

“It took no convincing on our part. [Metallica] shops at Rasputin’s. They love [California’s] Amoeba and they loved Tower.”

In fact, Q Prime is trying to get as many of its acts involved as possible, whether it be through signings, in-store performances or working as clerks or cashiers in the stores, he adds.

“It’s like lightning in a bottle when music consumers discover artists at an indie record store, particularly for new and developing artists who want to have an authentic, meaningful, long-term career,” Spektor manager Ron Shapiro says.

In addition to signings and performances, MMN director of marketing Carrie Colliton estimates the stores participating in the event will give away 100,000 units of promotional merchandise, from about 25 different suppliers. This includes 3-D glasses from the One Little Indian label to screenings of a new 3-D version of Björk’s “Wanderlust” video; an EP from 36 Crazyfists; a 12-inch album sampler from both Sony BMG



Bull Moose VP CHRIS BROWN (above) helped secure approval from the governor of Maine for Record Store Day, which will be highlighted by a METALLICA meet-and-greet outside San Francisco.



and Universal Music Group; a Flyleaf EP from Octone; a Nonesuch sampler; and a Rhino Records calendar and the Freaky Creature Comics Book from WEA.

Also, plenty of catalog promotions and commercial releases are being issued in time for Record Store Day, including a \$9.99 sale for Metallica’s CD catalog and reissues of the band’s first two albums on 180-gram vinyl. WEA is also supplying the event with for-sale 7-inch singles featuring the Black Keys, Panic at the Disco, Death Cab for Cutie and Jason Mraz. What’s more, participating stores will feature DVDs for \$3.99-\$9.99 and a massive selection of CD catalog for \$10 or less.

So far, the reception for the event has been “overwhelming,” according to Levin. “I don’t think anyone could have imagined it would have rolled this quickly, received international attention and so many retailers and labels looking to participate, all in the first year,” he says.

In the United Kingdom, Stephen Godfroy, director of the Rough Trade East

store in London, says he’s hard at work lining up performances and in-store signings. He reports that other U.K. stores have also embraced the concept.

“We heard about it from our friends in the trade and grabbed the baton to celebrate Record Store Day here in the U.K.,” he says. “I know of 25 other U.K. stores involved, but I am sure there are plenty of others who have heard about it and are embracing the day.”

But what about the name? To be sure, record stores are not just record stores anymore, what with all the DVDs, T-shirts, dolls, trading cards, comic books, collectibles and other product lines on offer. “We have mostly all morphed into something else,” Bull Moose VP of operations and marketing Chris Brown says. “We need a new name.”

Value Music buyer Brian Poehner agrees with Brown, saying that his stores are more like “pop-culture stores. We have a better selection of videogames than any Gamestop out there, and the same goes for DVDs. We are a multi-dimensional type of store and we are changing with the times.”

THE STARS ALIGN

Record Store Day will feature a range of events and artist appearances, from in-store performances to meet-and-greet signings. Artists have also signed on to spin records and wait on customers throughout the day.

PERFORMANCES AND APPEARANCES

Nada Surf and others at Vintage Vinyl in Fords, N.J.; Thrive at Zia Records in Phoenix; Jackie Greene at Twist & Shout in Denver; Marshall Crenshaw at Plan 9 in Charlottesville, Va.; Dan the Automator at Amoeba in San Francisco; Anna Kramer & the Lost Cause and others at Criminal Records in Atlanta; and Tim O’Brien and De Novo Dahl steering a Louvin Brothers tribute at Grimey’s in Nashville. Booths for meet-and-greets will be manned by David Berman (Silver Jews/Drag

City), Will Oldham (Bonnie Prince Billy, Palace/Drum City), Kurt Wagner (Lambchop/Merge) and Wooden Wand (Kill Rock Stars) at Grimey’s in Nashville. Other events include Dresden Dolls’ Amanda Palmer creating a painting to be given away to a lucky customer at Newbury Comics’ Harvard Square store in Boston, while Interpol’s Sam Fogarino will DJ at Other Music in New York and Peanut Butter Wolf will spin at Amoeba in Los Angeles.

EVENTS

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



THE DIGITAL DANCE

Sony BMG, Publishers Team Up For Asian Licensing

Sony BMG Music Entertainment is joining forces with major publishers to streamline digital licensing and royalty collections across Asia.

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

The deal covers certain digital sales in China, Hong Kong, India, Indonesia, Malaysia, the Philippines, Singapore, Taiwan and Thailand. The agreements set one publishing royalty rate—according to several sources,

8% of retail price less certain taxes and other required payments—for songs on Sony BMG recordings.

The types of digital sales include mobile products like master ringtones, ringback tones and full-track downloads and such online products as audio and video downloads, as well as subscription and streaming services. They do not include monophonic and polyphonic ringtones. For India, the contracts also set a mechanical royalty rate for physical units. Sources say this rate is 5.5% of the posted price to dealers (PPD, roughly the label's wholesale price).

"This agreement represents another important step in our ongoing campaign to expand the legitimate digital market in the Asian region," says Kelvin Wadsworth, president of Sony BMG's Asian region.

The Sony BMG deals have been several years in the mak-

ing. Publishers are reticent to simply hand over royalty collection to major labels, and collecting societies for songwriters and composers also hold certain performance rights in some countries.

Even so, publishers and many societies aren't yet set up for effective collections of digital royalties in most Asian countries, and rates in most countries have not been set. Labels in India have refused to pay publishers mechanical royalties for international repertoire since the '70s (Billboard, Feb. 24, 2007). And unlike most European countries

where nearly half of all music sales are for international repertoire, most Asian countries sell more local repertoire.

"As international companies, we haven't been able to structure a simple deal for our [digital] partners to effectively do business with us where there's one point of payment," says Ruuben van den Heuvel, Sony BMG's senior VP of digital and new business development in Asia.

In most Asian countries, domestic music companies generally own master and publishing rights. A digital music operator would only need to

make one deal for one amount. But for international repertoire, the operator would have to make separate deals with a label, one or more publishers for mechanical rights and a songwriter's society for performance rights.

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


Under the Sony BMG arrangements, the label offers recordings of songs controlled by publishers in the digital formats covered by the agreements. Sony BMG alerts the publishers and the songwriters' societies of the potential digital

deal, which offer the rate agreed to under the Sony BMG deals.

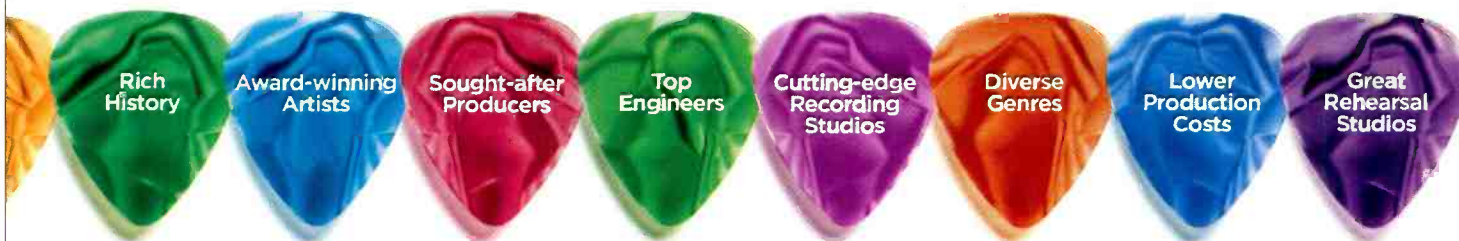
The publishers and societies then license the operator directly. In some countries, the operator will account and pay Sony BMG, which will then pay publishing and songwriter royalties to the publishers and societies. In other countries, the operator will account and pay Sony BMG and the society, which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

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

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


 'We just want to make sure the business kick-starts at a particularly difficult time in Asia.'

—RUUBEN VAN DEN HEUVEL, SONY BMG



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DIGITAL BY ANTONY BRUNO

PARENTAL NEGLIGENCE

Ringback Marketing Issues Underline Mobile, Music Biz Divide

If a ringback tone launches on a network and nobody hears it, did it ever really exist?

With the exception of ringtones, no single mobile music application has yet to score an obvious home run with mobile users, even though the number of mobile music products has exploded in recent years.

And while there's been much discussion about how ease-of-use, need for innovation, pricing and so on contribute to the problem, one of the overlooked issues is that of marketing. Talk to any mobile industry exec or major-label rep, and they'll tell you all about how excited they are over ringback tones, mobile video, full-song downloads and such. But ask them to take out their checkbook and pay for some advertising around these services and you'll soon be facing empty air.

Mobile music is the bastard child of mobile and music industry parents, and neither wants to take full responsibility. Both want to make money on mobile music, but both want the other to pay for advertising and marketing needed to generate consumer interest.

Each has its own "legitimate" child that dominates their attention. Both industries make far more money on other products and as such direct their marketing

dollars there.

The wireless industry, for instance, is overwhelmingly dominated by voice minutes. Take a look at your mobile phone bill. Unless you're a teenage text-message fanatic, the bulk of that bill is covering your talk time, not for content and services.

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

Record labels to a degree are in the same boat. This is an industry built on selling records, and as such its marketing core competencies are based on promoting new music and selling albums, not educating fans on a new technology. Digital music revenue in total contributes roughly 30% to labels' overall revenue pie. Mobile makes up about half that total, with ringtones making



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

up about 75% of the mobile figure. So at best, all other mobile music applications combined contribute maybe 3% to a label's bottom line.

Spending more on marketing may bump these figures for both industries, but how much can you justify spending on such a niche product?

The argument could be made that mobile music is more important for the music industry—which desperately needs new revenue channels—than it is to the wireless industry—which is making loads of cash of voice minutes. And therefore, the music industry should shoulder the brunt of the marketing effort.

But wireless operators don't make it easy to do so. Take ringback tones. With ringtone sales sliding, ringback tones have been pegged by the music and mobile industries as the next growth area (see story, page 9).

First, there's pricing. A ringback tone costs about \$2 a pop, of which the label gets a cut. But operators charge an additional \$1 per month to maintain the service, of which labels don't see a cent. Why, labels argue, should they spend their dwindling revenue marketing a service in which they don't share in all the proceeds?

Then there's branding challenges. Each operator calls its ringback tones service something different—AT&T has Answer Tones,

T-Mobile uses CallerTunes, and Sprint likes CallTones. Only Verizon Wireless simply calls them Ringback Tones. The same situation occurred with master ringtones (TrueTones, RealTones, etc.), but labels could simply refer to them using the familiar "ringtone" moniker. Ringback tones take longer to explain.

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

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

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

BITS & BRIEFS

I WANT MTV TO BE MINE

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

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

TUNED IN TO ITUNES

According to an Ipsos Insight branding study, iTunes remains the top online music destination in terms of mind share—and

MySpace is slipping. iTunes holds an 82% brand recognition rate, with Napster second at 76% and MySpace falling to third at 60%. Those voting for "the best" online music destination pick iTunes with 50%, Napster at 10% and MySpace at 5%. Rhapsody and Yahoo trail at 4%—behind Wal-Mart at 6%, despite the fact that it no longer has access to Sony BMG and Warner Music Group content.

LABELS MOBILIZE MOBILE?

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

HOT RINGMASTERS™ APR 19 2008 Billboard

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ORIGINAL ARTIST
1	1	2	#1 LLOLIPOP	LIL WAYNE FEATURING STATIC MAJOR
2	2	7	LOVE IN THIS CLUB	USHER FEATURING YOUNG JEEZY
3	3	6	TOUCH MY BODY	MARIAH CAREY
4	5	7	SEXY CAN I	RAY J & YUNG BERG
5	7	6	BLEEDING LOVE	LEONA LEWIS
6	4	25	LOW	FLO RIDA FEATURING T-PAIN
7	6	7	THE BOSS	RICK ROSS FEATURING T-PAIN
8	8	8	NO AIR	JORDIN SPARKS DUET WITH CHRIS BROWN
9	9	20	WITH YOU	CHRIS BROWN
10	10	19	INDEPENDENT	WEBBIE, LIL' PHAT & LIL' BOOSIE
11	11	9	SHE GOT IT	2 PISTOLS FEATURING T-PAIN & TAY DIZM
12	13	3	BUST IT BABY (PART 2)	PLIES FEATURING NE-YO
13	14	3	DAMAGED	DANTY KANE
14	15	5	THE WAY THAT I LOVE YOU	ASHANTI
15	12	14	SUPERSTAR	LUPE FIASCO FEATURING MATTHEW SANTOS
16	19	7	TE QUIERO	FLEX
17	18	14	SORRY	BUCKCHERRY
18	22	8	I'M ME	LIL WAYNE
19	16	10	UMMA DO ME	ROCKO
20	17	12	YAHHH!	SOULJA BOY TEL'EM FEATURING ARAB

One week after becoming the 17-month-old chart's first No. 1 debut, Lil Wayne's "Lollipop" more than doubles its output to 170,000 units. That's the best one-week sum since Mims' "This Is Why I'm Hot" moved 181,000 units in March 2007.

ACTING ON INSTINCT

Sprint upstaged its UpStage music phone this year with the introduction of the Instinct—an iPhone-like touch-screen phone with heaps of multimedia capabilities.

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

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



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

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



6 QUESTIONS

with TOM SHEPARD

by MITCHELL PETERS

Shortly after jumping on-board last October, Festival Network CEO Tom Shepard received some helpful advice from the company's previous owner, George Wein, founder of Festival Productions. "He said, 'The festival is the star; the star isn't the festival,'" Shepard recalls. "That is very different than the model we're seeing by some of the major producers."

With that in mind, Shepard, who in his new leadership role has some 20 worldwide jazz/folk-themed music festivals (Playboy Jazz Festival, JVC Jazz Festival New York, JVC Jazz Festival Paris) at his fingertips, will attempt to revitalize and maintain the legacy that Wein helped



build with Festival Productions, which was sold to Festival Network in 2007. With the goal of booking unique artist collaborations and offering unforgettable festival locations, Festival Network this summer will launch new events in Whistler, British Columbia; Jackson Hole, Wyo.; Monte Carlo, Monaco; Beijing; and San Francisco.

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

1 From a sponsorship perspective, what potential does having 20-plus worldwide festivals bring to your corporate partners?

What I want to do philosophically, and what we want to do as a company, is approach major companies that have global and national footprints. We're saying to them, "Look, here are all of our assets... let's talk about what your objectives are, and then let's create a link between our company and your company." Ideally, we're going to end up with a few high-level partners that umbrella the Festival Network. We'll complement that with local partners. [Our] goal is to sell not just multiple events but the whole network.

2 Your festivals are primarily jazz/folk-themed and attract between 10,000 and 12,000 people. Do you consider large-scale festivals like Coachella or Bonnaroo as competitors?

Having 50,000 people is not an intimate experience. For a youthful population, a community within a community is a very compelling value proposition. But our model is very different. From an artist's perspective, many times they're looking for a much different experience than playing to an audience of 50,000 raucous people. They're also looking for the collaborative elements of

what good programmers bring in these smaller, more intimate settings.

3 How is your festival programming unique? Are you looking to expand into different musical genres?

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

4 Festival Network also prides itself on having unique festival locations. Any favorites?

At [Rhode Island's] Newport Folk Festival, we're at a venerable old fort surrounded by the ocean—it's the most incredible backdrop in the world. We also recently announced Whistler, where we'll be in an unbelievable setting in the middle of the mountains. We'll be in Jackson Hole, Wyo., which has incredible equity. And we'll be on the palace grounds in Monaco. Those are places that people

want to be a part of. People who are interested in traveling are interested in great places. We're an enhancement to that experience.

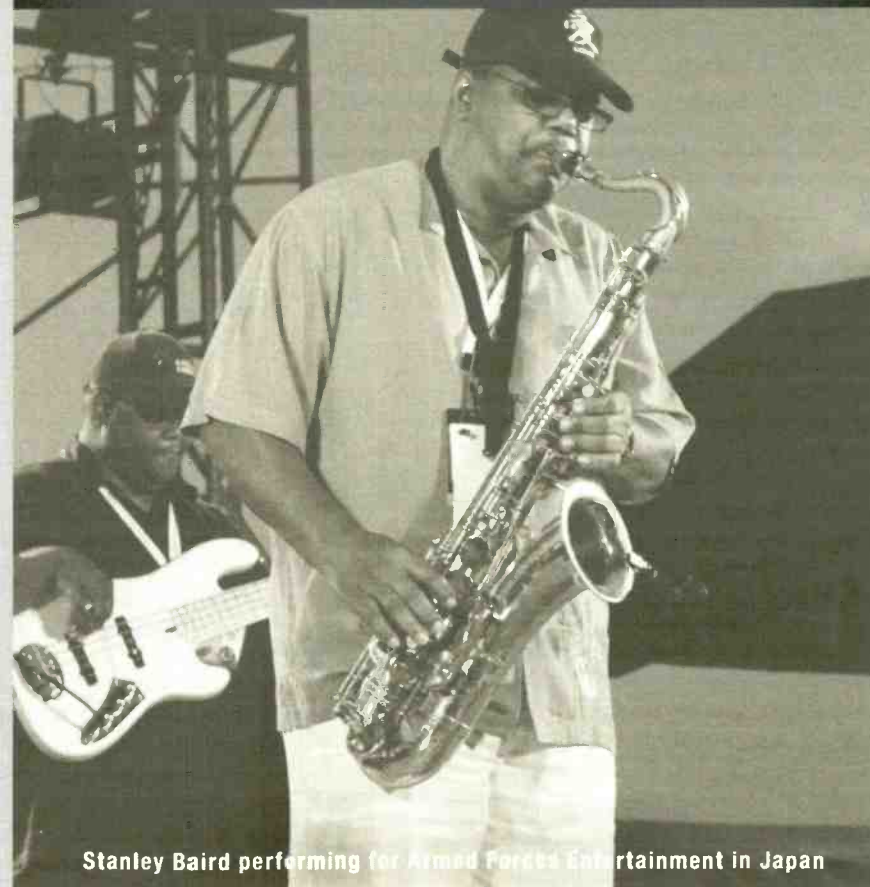
5 With the acquisition of Festival Productions in 2007, you gained 50-plus years of archival footage from many heritage events. How do you plan to roll that out?

We've got 54 years of archives, and we're digitizing them. We are also capturing the new content from the festivals. Part of what I'm doing is figuring out how to properly monetize that rich part of musical history. We'll be using that for our partners to provide them some assets. If you think about the link between music and a brand, our ability to bring that to life with some of the history of music we have is incredible.

6 Does Festival Network have plans to launch more events in 2009?

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

"MAN, WE'RE DOING SOMETHING REALLY GOOD HERE, AND I'M NOT JUST TALKING ABOUT OUR GROOVE."



Stanley Baird performing for Armed Forces Entertainment in Japan

"For a North Carolina jazz band like us, traveling across the world to play for the servicemen and women who protect our country has pretty much been a life-changing experience. I mean, we're playing for our troops and visiting historic and far-off places we never thought we'd see. I think you can ask anyone from our group, the most meaningful part if it all has to be when we'd get in a real groove up on stage and look out and see the troops letting loose and dancing. It was really something—it made us feel like, man we're doing something really good here."

— STANLEY BAIRD — JAZZ ARTIST



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CD Club Over?

A Direct-Marketing Pioneer Succumbs In The Internet Age

In preparation for NARM's 50th anniversary, I have been paging through every 1958 issue of the Billboard, as this magazine was then known.

Some pretty fascinating stuff happening back then, which I will undoubtedly share with you at a later date when I finish reading through that year. But one hot-button issue that had all the dealers—as the independent record store merchants were identified in the Billboard's pages at the time—up in arms about was the seemingly weekly formation of yet another new, darnfangled record club.

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

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

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

You would think that without the competition between Columbia House and BMG, the last remaining music record club would have no trouble achieving profitability nowadays. But you would be wrong. Direct Group North America lost €407 million (\$636.4 million) on €890 million (\$1.39 billion) in revenue last year.

In 2007, Direct Group North America had €417 million (\$652 million) in write-offs: €291 million (\$455 million) due to impairment of good will and other intangible assets, and €126 million (\$197 million) in restructuring and valuation allowances due to the merger of the record clubs with Bookspan.

Without those write-offs the merged company had €10 million (\$15.6 million) in operating earnings before interest and taxes. While it doesn't break out revenue or profitability by product line, the record club seems to have had an even worse year than the video or book clubs. According to the Bertelsmann annual report, the corporation expects the CD record club to be discontinued—i.e., shut down—by 2010. Who knows if that will happen if the company is sold, but this still marks an amazing turn of events for the record clubs.

In 1992, record club and mail-order outfits—a category that would now be referred to as non-traditional—accounted for 14.6% of all U.S.

album sales, according to the RIAA. Today, according to Nielsen SoundScan, the non-traditional category—which includes iTunes, Amazon, Starbucks, concert sales and TV 800-number sales—has about a 17.5% market share.

In dollars and cents, at their peak in the mid-'90s, the two record clubs accounted for \$1.5 billion in music sales. Today, Billboard estimates the clubs' music sales at about \$300 million. And the record clubs aren't the only old-school direct-marketing vehicle having trouble with declining revenue. Since the turn of the century, Time Life has seen its revenue drop from about \$700 million to about \$250 million last year, forcing the company to convert to infomercials and continuity buys to return it to health.

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

To answer that question, let's go back to about 10 years ago when I predicted that the record clubs would be the first casualty of the Internet. My reasoning back then was, and is: Why should

the majors license music at a heavy discount to record clubs when the Internet will allow the labels and many others to directly reach consumers, and at more profitable prices too?

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

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

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BOXSCORE Concert Grosses

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	GROSS/ TICKET PRICE(S)	ARTIST(S) Venue, Date	Attendance Capacity	Promoter
1	\$4,176,200 (\$4544.733 Australian) \$366.65/\$90.97	CELINE DION, ANTHONY CALLEA Acer Arena, Sydney, April 5-6	20,605 21,752 two shows	Michael Coppel Presents
2	\$1,750,867 (\$18,759,544 pesos) \$200.66/\$32.67	ROD STEWART Auditorio Nacional, Mexico City, March 29-30	18,436 two sellouts	CIE
3	\$1,208,955 \$95/\$65	BRUCE SPRINGSTEEN & THE E STREET BAND Rose Garden, Portland, Ore., March 28	13,798 15,999	Live Nation
4	\$1,139,996 (\$1227.796 Australian) \$208.91/\$91.92	KISS, VANESSA AMOROSI Acer Arena, Sydney, March 20	9,265 9,446	Andrew McManus Presents
5	\$866,006 \$66.50/\$6.50	GEORGE STRAIT, LITTLE BIG TOWN, SARAH JOHNS 1st Mariner Arena, Baltimore, April 4	13,825 sellout	Varnell Enterprises
6	\$707,541 \$71.50/\$61.50	FRANKIE VALLI & THE FOUR SEASONS Capital One Bank Theatre, Westbury, N.Y., March 27-30	11,133 four sellouts	Live Nation
7	\$690,335 (\$702,467 Canadian) \$58.47/\$48.65	FOO FIGHTERS, HIFI HANDGRENADES, AGAINST ME! Rexall Place, Edmonton, Alberta, March 28	13,628 sellout	Live Nation
8	\$628,535 \$150/\$9.99	BARRY MANILOW Philips Arena, Atlanta, March 29	8,905 11,126	Live Nation, in-house
9	\$627,645 \$47/\$27	JONAS BROTHERS, ROONEY Izod Center, East Rutherford, N.J., March 22	15,919 sellout	Live Nation
10	\$621,456 \$69/\$35	MATCHBOX TWENTY, ALANIS MORISSETTE, MUTEMATH Staples Center, Los Angeles, March 16	10,881 11,428	Live Nation, AEG Live
11	\$618,636 (\$632,313 Canadian) \$58.21/\$48.43	FOO FIGHTERS, HIFI HANDGRENADES, AGAINST ME! Pacific Coliseum, Vancouver, March 30	12,642 sellout	Live Nation
12	\$612,486 \$70.50/\$65.50/ \$50.50/\$40.50	CELTIC WOMAN, THE HIGH KINGS Radio City Music Hall, New York, March 15-16	10,349 11,909 two shows	MSG Entertainment, Madstone Productions
13	\$610,073 \$299/\$48.75	JAY-Z, MARY J. BLIGE Amway Arena, Orlando, Fla., March 24	6,498 9,296	Live Nation
14	\$601,380 \$121.75/\$71.75	SPICE GIRLS XL Center, Hartford, Conn., Feb. 22	5,727 7,659	AEG Live
15	\$592,205 \$49.50/\$39.50	JONAS BROTHERS, ROONEY Nokia Theatre, Grand Prairie, Texas, Feb. 28, March 4	12,290 two sellouts	AEG Live, Live Nation
16	\$574,199 (\$590,932 Canadian) \$84.51/\$48.93	MATCHBOX TWENTY, ALANIS MORISSETTE, MUTEMATH Air Canada Centre, Toronto, Feb. 22	8,461 13,000	Live Nation
17	\$554,185 (\$699,322 New Zealand) \$95.02/\$79.17	THE SMASHING PUMPKINS, QUEENS OF THE STONE AGE Westpac Arena, Christchurch, New Zealand, March 24	6,943 8,077	Michael Coppel Presents
18	\$535,904 \$145.50/\$115.50/ \$85.50/\$50.50	MACHEL MONTANO & FRIENDS WaMu Theater at Madison Square Garden, New York, March 28	8,253 10,652 two shows	Dahved Levy Devonish Promotions
19	\$513,825 \$75.50/\$45.50	CHRIS ROCK, MARIO JOYNER Fox Theatre, Atlanta, March 21-22	9,099 two sellouts	Live Nation
20	\$510,941 \$150/\$9.99	BARRY MANILOW RBC Center, Raleigh, N.C., March 27	8,099 13,334	Live Nation
21	\$499,028 \$47.50/\$37.50	LINKIN PARK, COHEED AND CAMBRIA, CHIODOS Ford Center, Oklahoma City, Feb. 29	11,920 14,754	Live Nation, DCF Concerts
22	\$487,991 \$355.67/\$75	VAN MORRISON United Palace, New York, March 15	3,310 sellout	Live Nation
23	\$475,700 \$95/\$45	JUANES Allstate Arena, Rosemont, Ill., April 2	7,111 10,372	Cardenas Marketing Network
24	\$473,615 (\$485,506 Canadian) \$58.04/\$48.29	FOO FIGHTERS, HIFI HANDGRENADES, AGAINST ME! MTS Centre, Winnipeg, Manitoba, March 25	9,068 sellout	Live Nation
25	\$472,144 (\$483,943 Canadian) \$53.17/\$38.54	AVRIL LAVIGNE Bell Centre, Montreal, April 2	9,104 9,636	Gillett Entertainment Group, Live Nation
26	\$471,629 \$49/\$29	JONAS BROTHERS, ROONEY Amway Arena, Orlando, Fla., March 9	10,200 sellout	Live Nation, in-house
27	\$469,000 \$120/\$50	RBD, LA NUEVA BANDA TIMBIRICHE Nokia Theatre L.A. Live, Los Angeles, March 2	6,000 6,500	Roptus, Goldenvoice/AEG Live
28	\$468,143 \$75/\$35	DEF LEPPARD, STYX, REO SPEEDWAGON Greensboro Coliseum, Greensboro, N.C., March 27	8,635 sellout	Live Nation, in-house
29	\$468,130 \$200/\$130	VAN MORRISON Ryman Auditorium, Nashville, March 13	2,362 sellout	Live Nation, in-house
30	\$462,083 \$118/\$58	PEPE AGUILAR Honda Center, Anaheim, Calif., March 8	6,076 8,460	Live Nation
31	\$461,620 \$45/\$25	KID ROCK, REV RUN, DICKEY BETTS Freedom Hall Coliseum, Louisville, Ky., March 15	10,504 sellout	Outback Concerts, Blue Deuce Entertainment, Red Mountain Entertainment
32	\$461,088 \$72.50/\$39.50	MATCHBOX TWENTY, ALANIS MORISSETTE, MUTEMATH KeyArena, Seattle, March 8	8,963 sellout	Live Nation, in-house
33	\$450,040 (\$4,500,400 pesos) \$85/\$15	LOLA Auditorio Nacional, Mexico City, March 15	12,050 sellout	Roptus, Genera Musica
34	\$443,143 (\$441,184 Canadian) \$54.74/\$42.69	FOO FIGHTERS, HIFI HANDGRENADES, AGAINST ME! John Labatt Centre, London, Ontario, March 20	8,889 sellout	Live Nation
35	\$439,284 \$75/\$39.50	MATCHBOX TWENTY, ALANIS MORISSETTE, MUTEMATH HP Pavilion, San Jose, Calif., March 12	8,022 9,051	Live Nation



On The Road

RAY WADDELL rwaddell@billboard.com

U2 members (from left) LARRY MULLEN JR., ADAM CLAYTON and (from right) THE EDGE and BONO flank ARTHUR FOGEL and PAUL MCGUINNESS.

Behind The Deal

Longstanding Relationships Helped Cement U2/Live Nation Pact

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

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

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

In talking about the U2 deal and what it entails, Live Nation chairman Michael Cohl shared his thoughts on the promoter's decision to leave Tick-

etmaster next year and launch an in-house ticketing company.

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

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

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

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

For his part, Cohl has always been intensely close-to-the-vest in the structure of his deals and admits being chairman of a public company and the transparency it requires isn't his favorite part of the gig. "I've been terribly private and I'll remain as private as I can be, but things are what they are and

we're having fun," he says. "A public company gives us more challenges and opportunities."

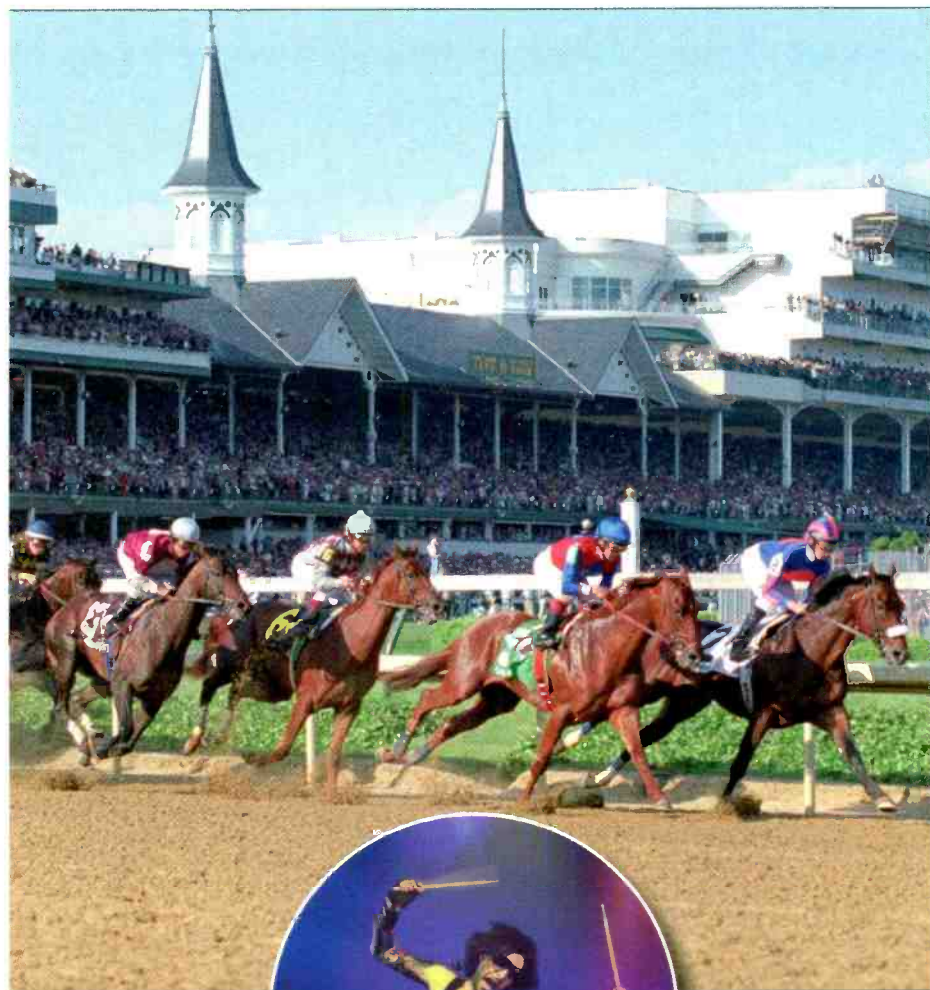
DANNY & DOLLY: Previous gigs for Danny Nozell, Dolly Parton's manager and GM of her Dolly Records, include a stint as tour manager for Slipknot, begging the question of whether Parton is a big Slipknot fan.

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

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

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

Then, Nozell came onboard with Team Parton first as tour manager. "We watched him close and I thought, 'Man, that little sucker can just do everything,'" she recalls. "He hadn't been in so-called 'management' before. I think he had been with a record label so he knew about that, and he just wanted an opportunity to have a chance to prove what all he could do."



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GLOBAL BY MARK SUTHERLAND

To DAB Or Not To DAB, That Is The Question

U.K. Digital Radio At Crossroads

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

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

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

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

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

After a spate of other closures and service reductions—and a report from media research company Enders Analysis that concluded "the master plan for DAB" was "simply not going to work"—Andrew Harrison, CEO of commercial radio body Radio-Centre, says: "There's a general consensus that DAB is still an important part of the future—but there's also a general consensus that it's not economically viable right now."

According to audience measurement body RAJAR, 22.3% of adults own a DAB set at home as of December 2007, while DAB as a platform accounted for a record 9.9% of all radio listening in fourth-quarter 2007. This puts it significantly ahead of radio listening on other digital plat-

forms like digital TV (DTV, 3.1%) and the Internet (1.9%).

"Radio needs a digital transmission system to fully participate in a converged digital media future," Harrison says. "DTV and broadband are good at helping radio build reach, but less good at building hours and market share. In that context, right now, DAB is pretty much the only game in town."

A Digital Radio Working Group was set up last year under the auspices of the government's Department for Culture, Media and Sport to map out the future for the medium. Harrison says many of his members would welcome a planned digital switch-over similar to that being undergone by U.K. TV, where the analog signal will disappear by 2012.



ANDREW HARRISON (above) and MARK FRIEND



But Mark Friend, BBC controller of multimedia and interactive, audio and music, says radio represents a very different landscape.

"We do need a clear road map," he says, "but do we need a plan for digital switch-over? I'm not convinced. It could be really destabilizing. The TV [switch-over] discussion didn't even take place until we had 50% set penetration."

Friend says the BBC—whose digital-only stations are seen as significant drivers in DAB set penetration—remains fully committed to DAB as a platform, but would not be in favor of migrating any of its five national stations to digital-only broadcast, despite calls from the commercial sector.



SUPERGRASS in session at DAB station BBC 6 Music.

"It's a really bad idea," he says. "We need to think about positive reasons to go digital rather than negative reasons not to."

David Lloyd, radio programming and marketing director for Virgin Radio, which broadcasts its main analog rock service on DAB alongside digital-only offerings Virgin Classic Rock and modern rock network Virgin Extreme, agrees. "Listening to music radio on AM [the band on which Virgin Radio broadcasts nationally] is difficult," he says. "And DAB is a way to upgrade that listening experience. But we don't want to switch off a platform which is delivering a lot of listening."

Lloyd maintains that Virgin's digital-only stations are profitable and that the decision to ax digital-only R&B station Virgin Groove came only because "a female-focused soul [station] was at odds with what Virgin is about—male-focused, rock-based products." That also led Virgin to scrap the launch of another female-focused network, Virgin Viva, which had been

22.3%

The percentage of adults in the United Kingdom who own a DAB set at home

announced in the lineup for the much-anticipated second national digital commercial multiplex, run by advertising-funded public service TV broadcaster Channel 4.

That service—which promised four music-orientated stations among its 10-station-strong lineup—is due to launch later this year, but has already been hit by rumors that Channel 4 is experiencing cold feet over its expansion into radio.

4 Digital Group chairwoman Nathalie Schwarz denies this, stressing that "Channel 4 is still fully committed to the launch" and saying she's confident its multiplex can make money where GCap's couldn't.

"Other operators do have commercially successful digital radio strategies," she says. "Our [multiplex] will have a much more partnership-led strategy, plus we have strong brands and the means to cross-promote them."

Parlophone U.K. head of radio Kevin McCabe, who plugs acts including Radiohead and Coldplay, says labels are looking forward to the launch, with DAB stations increasingly on the radar.

"Some of the listening figures can be small," he says. "But if you listen to a station like 6 Music or Planet Rock or Virgin Classic Rock, you have to be a dedicated music buyer. The percentage of people who could buy the music potentially weighs out against a play on a station with a much bigger audience."

Industry insiders say that if the Channel 4 launch fails, it could prove devastating for DAB. But, in the meantime, many remain convinced the platform represents radio's future.

"All we've got to do," Friend says, "is make sure [DAB] content remains compelling and that it's really easy to get." ●●●

DIGITAL LOVE Three Digital Stations Your Artist Should Be On

THE HITS

Owner: Bauer Radio
Genre: Top 40
Weekly reach: 1.4 million
The Hits, the most popular digital-only station in the United Kingdom, does exactly what its name says: deliver a nonstop diet of hot pop and R&B tunes, with minimal DJ intervention. Unlike many digital offerings, it offers something that can be found just as easily on AM/FM radio. Yet with a weekly reach beyond all but the biggest analog networks, many labels consider it increasingly significant—albeit for already-established artists.

BBC 6 MUSIC

Owner: BBC
Genre: Modern rock
Weekly reach: 493,000
Initially conceived as an "albums and archive" station for listeners who had outgrown the corporation's top 40 network Radio 1 but weren't yet ready for AC offering Radio 2, 6 Music has become more mainstream since its 2002 launch. It now attracts appearances from big-name alternative acts like Radiohead and Supergrass, and its playlist is considered increasingly influential. "I actively plug them," Parlophone head of radio Kevin McCabe says. "My top-line acts support 6 Music because they listen to it."

BBC 1XTRA

Owner: BBC
Genre: Urban
Weekly reach: 453,000
1Xtra launched in 2002 under Radio 1's umbrella and quickly won a reputation for playing the latest in hip-hop, R&B and garage, as well as giving airtime to other, less mainstream urban genres. Its playlist features U.K. up-and-comers alongside U.S. superstars; 1Xtra also stages shows. "I was very impressed with their 1Xtra Live event [March 22] in Coventry [England]," McCabe says. "It ran like clockwork." —MS
Audience figures for fourth-quarter 2007, according to RAJAR.

GLOBAL NEWSLINE

>>>GLASTONBURY TICKET SALES SLOW

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

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

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

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

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

happening somewhere."

England is known for many things, but good weather isn't one of them. And in recent years, Glastonbury has bore the brunt of the worst of it. The previous two editions were drenched, transforming the Worth Farm site in Somerset in southwest England into a giant mud bath. The weather, Eavis says, "is taking its toll." And with the ground capacity pushed to 177,500, up from 150,000, overcrowding has become a regular gripe. To combat congestion, the site has reclaimed another 40-50 acres.

The British press, Eavis says, has been "a bit hostile" toward Glastonbury this year, directing blame on competition from other fests and Jay-Z's booking as a headliner. "The point is we've got a fantastic lineup ready to go on May 1. It knocks all the other shows into a cocked hat," Eavis says. "If we haven't sold out by then, we'll just keep the lines open."

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

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



>>>BAIDU RETURNS TO COURT

A Beijing court has agreed to hear a copyright-infringement lawsuit against Web portal Baidu that was filed in February by Universal Music, Sony BMG Music Entertainment Hong Kong and Warner Music Hong Kong. Citing the Beijing-based portal's practice of "deep-linking" to Web sites offering unauthorized music downloads, the labels are seeking damages totaling \$9 million for infringing copyright on 127 music tracks, the maximum statutory compensation allowed under Chinese law of 500,000 yuan (\$71,352) per track. A date for the hearing has yet to be set. —Berwin Song

>>>U.K. PIRATES JAILED

The ringleader of a European fake-CD scam has been hit with a four-and-a-half-year jail sentence, one of the lengthiest handed down for commercial copyright theft in British legal history. Farhat Nissa, 35, was sentenced this week for her part in an estimated £5 million (\$9.5 million) counterfeiting ring that imported urban mixtape CDs from the Czech Republic and sold them in British stores and markets. The ringleaders were found guilty last month at Snaresbrook Crown Court in Essex, east of London (billboard.biz, March 7) and were sentenced April 2. Nissa's accomplices, Wasim Mir, 37, and Naveed Shaikh, 38, received prison sentences of two-and-a-half years and one year, respectively. —Lars Brandle

>>>FIVE FOR FEIST AT JUNOS

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

>>>PREMIOS RATINGS FALL

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

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GLOBAL BY DIANE COETZER

BIGGER, BUT NOT BETTER?

Growth And Grief In South Africa's Concert Biz

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

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

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

John Langford is COO of promoter Big Concerts, which claims a 70% national market share. "Many serious players [here] deliver great productions on a global standard," Langford says. However, he warns of the presence of "unscrupulous promoters [who] have no place in the industry. The sooner the bad actors are removed through public pressure, the better."

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

Local press reports suggest Kusasa had not satisfied Groban's



JOSH GROBAN blamed local promoter Kusasa for the cancellation of eight South Africa shows in March.

management that it could avoid the highly publicized problems that afflicted the promoter's Dion tour (Feb. 14-27). Complaints there ranged from chaotic traffic arrangements—blamed by police on Kusasa's poor planning—to restricted-view seats being sold as premium tickets.

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

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

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

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

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

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

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

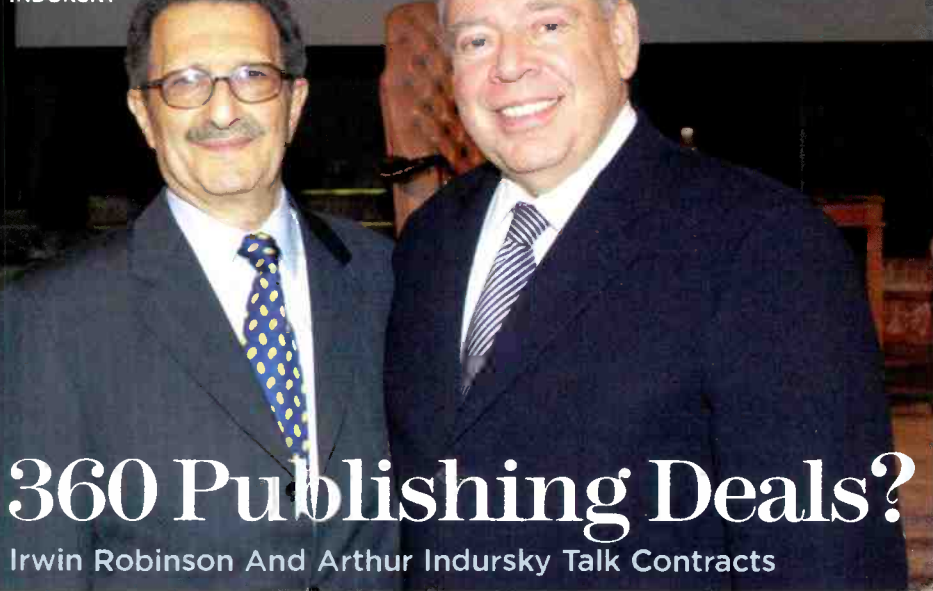
A Computicket spokesman claims exclusivity lets it reduce errors, increase audience safety and eliminate "overselling through multiple ticketing agents." However, he insists that Computicket is "not in a position to force any promoter to partner with it."

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

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

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

ROBINSON, left, and INDURSKY



360 Publishing Deals?

Irwin Robinson And Arthur Indursky Talk Contracts

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

I caught up with the two men after the event

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

Indursky puts to rest the erroneous assumption that nearly every songwriter, publishing and record deal is based on some "form" or template.

"There's no such things as a form contract," he says. "You may have formats that you use, but every deal is different."

Robinson says some publishers are setting up their own version of the 360-degree deals



Legal Matters

SUSAN BUTLER sbutler@billboard.com

that record labels have been recently touting.

"In record business 360 deals, just about any new artist will probably say, 'OK, you can take a percentage of all my revenue,'" Robinson says. "But to the companies, that doesn't mean too much unless they really get lucky and other revenue sources become substantial."

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

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

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

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

- Write contracts clearly—so clearly that anyone who reads the contract 10 years later will understand what the parties intended. If another lawyer you're reviewing a contract provision with says, "Well, this is what it means," that's a sign the contract isn't written clearly. And if a contract requires an example of how a clause might operate when it's applied to a particular situation, Indursky says, the contract clause hasn't been written clearly.
- Use plain English, so non-lawyers can understand what the deal is about. Get rid of words like "whereas," "heretofore" and "therein."
- Outline contracts before writing them—particularly "when you have a complex deal," Indursky says. "Many lawyers just start to write, and that's a mistake. Use subpoints to make sure you have everything covered."
- When the other party's lawyer claims a particular clause is "standard," don't merely accept it as a fact. "I ignore it. It's an excuse to support their point. The deal terms dictate what's in a contract, not what's 'standard.'"
- When a deal has been substantially negotiated, put the contract aside. Think about the deal. "Come back and overview what you've done," Indursky says, "making sure that everything is covered that needs to be covered from a conceptual point of view."

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Latin Notas

LEILA COBO lcobo@billboard.com

Mom And Pop-ular

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

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

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

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

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

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

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

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

While Select has scored big with such artists as **Jimmy Buffett** and

50 Cent, its Latin experience was limited. Last year, the company tested the regional Mexican waters with Far Music, a San Antonio-based label owned by **Alan Baxter**, business manager for norteño band **Intocable**. Through Baxter, Select also hooked up with Serca, the label owned by regional Mexican entrepreneur **Servando Cano**, and, subsequently, with Fregoso and DBC.

The results

speaking for themselves. The week of Reyes' debut, DBC and Select had a second title—**El Trono de México's** "Cruzando Fronteras"—at No. 9 on Top Latin Albums, while Serca's "Llegando a Tí," by **Los Herederos de Nuevo León**, was No. 75.

"The Latin I was familiar with was salsa and the **Iglesias** and the **Ricky Martins**," says Select VP **Johnny Phillips**, who doesn't speak Spanish. "I had no idea the regional Mexican part of the music was so big."

Johnny Phillips, a nephew of **Sam Phillips**, has expanded his staff to address the regional Mexican market, and now has a sales manager and in-house marketing person that deal solely in that realm. In the coming weeks, the distributor is also hiring a press/publicity person for that marketplace.

And while the company was selling to 12-13 one-stops in 2006, this year it's up to 20, with indie retailers and chains, Phillips says, accounting for roughly half his sales (the other half are mass merchants).

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

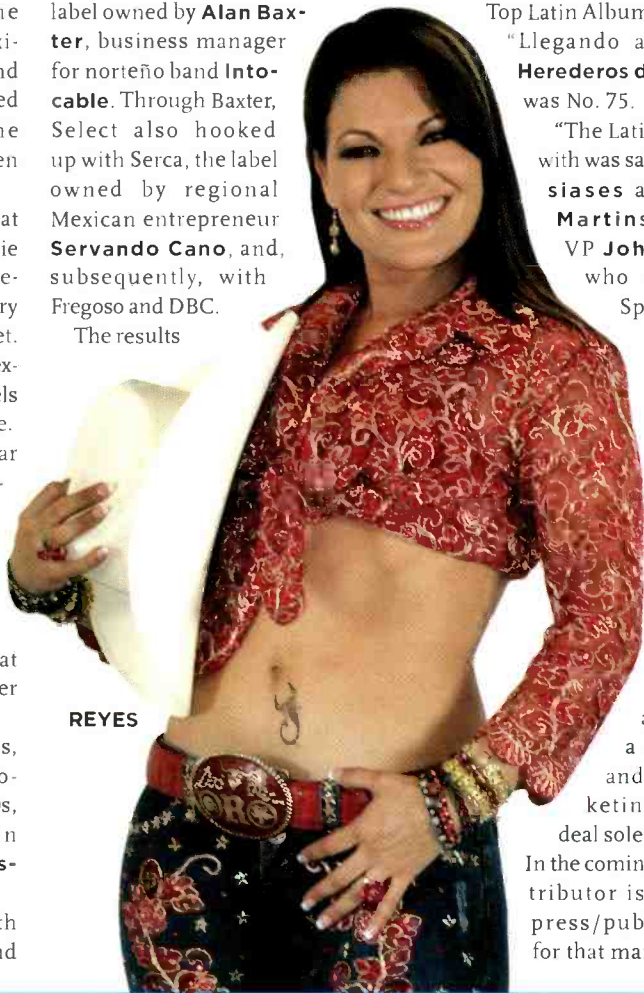
Select works as DBC's manufacturer, distributor and sales force. It also handles artists' Web sites and is in charge of digital distribution. In addition to placing music on iTunes, it offers artists the ability to sell tracks from their own Web site, making extra cents per track.

"We can offer just about everything and maybe just a little more than a major," Phillips says.

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

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

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REYES

THE BILLBOARD Q&A

In two years, pop trio Camila has gone from struggling to translate airplay to sales in Mexico to scoring internationally on both fronts. The group won Billboard Latin Music Awards this week for pop album of the year, duo or group and Latin pop airplay song, duo or group for "Todo Cambió" and its title track. Songwriter/producer Mario Domm spoke to Billboard as the group wrapped up its Mexican tour and prepared to promote its album in Spain.

Does seeing Camila live convince people to buy your album?

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

You've written songs for Yuridia and Bárbara Muñoz, among others. When you write, how do you decide



SACRED TEXTS

Spanish Broadcasters Take Their Marketing Mobile

Spanish-language broadcasters looking for new ways to connect their advertisers with listeners are taking their marketing messages to mobile phones.

Bustos Media, Border Media Partners and Lotus Communications, which operate radio stations in music formats from regional Mexican to pop to AC, have linked up with mobile marketing company HipCricket to create promotions delivered via text message. Listeners can text in requests and interact with DJs, enter to win concert tickets, find out what song just played and get discount coupons for local businesses

delivered to their phones, among other offers.

In a recent promotion at a Latin station in Houston,

entry came in were given discounts on Pepsi products at a local grocery chain.

HipCricket is offering cus-

'It's far more a goal of databasing and interacting to let listeners ask for things and let the station respond to them.'

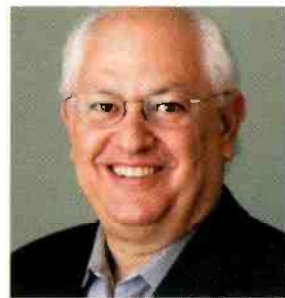
—IVAN BRAIKER, HIPCRICKET

HipCricket says 5,447 text entries of the word "Pepsi" came in to win a trip to a Mariah Carey concert. Those who texted after the winning

tomized promotions across various Latin broadcast properties that are part of what the company is calling the Hispanic Mobile Marketing

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

The partnership reflects high rates of Hispanic mobile use and pressure from advertisers to capture an audience that has entertainment



choices beyond radio over the air. A Forrester Research

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

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

Brands "can do a single buy and access this network across formats and demographics," HipCricket CEO Ivan Braiker says. "On the broadcasting side, it's far more a goal of databasing, interacting... [to] let [listeners] ask for things and let the station respond to them." —Ayala Ben-Yehuda

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what's for Camila and what's for another artist?

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

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

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

—Ayala Ben-Yehuda



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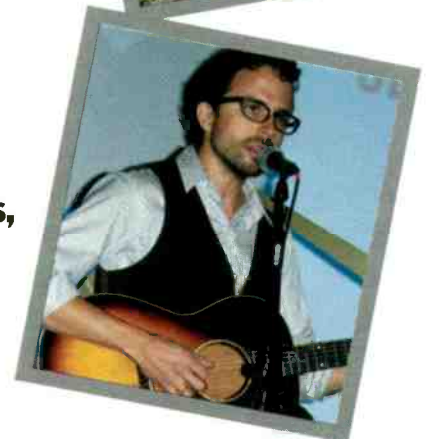
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UPFRONT



The Indies

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Back To The Future

Stars From The '90s Return To The Indie Fold

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

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

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

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

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

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

they actually pay for the album. The Lemonheads album, for its part, has sold only 17,000 copies, according to Nielsen SoundScan.

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

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

The fans who have hung in since the begin-



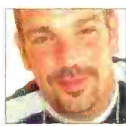
After three albums for Capitol, LIZ PHAIR is back on an indie with ATO. Her label debut will be a deluxe reissue of her first Matador album, 'Exile in Guyville' (inset).



ning have seen all three acts go through the same transition: break on an indie, sign to a major and then return to an indie. "These acts have had a taste of the major life, and it was probably profitable for them, but now they see the model is not working," Okumura says. "One of the reasons Kim [Deal of the Breeders] came back to 4AD was that she enjoyed the camaraderie of a small label and that we have a tremendous amount of respect for her vision."

For Phair, the decision to come back to an indie was easy. "I never wanted to go to a major in the first place, but Matador basically sold me to Capitol, and when they divested, I was left there," she says. "With ATO, I don't have to start with thinking about the sales and work backwards."

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With The Brand

JOSH RABINOWITZ joshabinowitz@grey.com



Pictured are Madonna stills from a Sunsilk commercial that features her single '4 Minutes.'

Sweet Dreams

Suddenly, The Music Business Is Using Its Imagination

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

"I've really got to use . . ." (Pips: "I've got to use . . .")

"My imagination." (Pips: "My imagination.")

"To think of good reasons . . ." (Pips: "To think of good reasons. . .")

"To keep on keeping on." (Pips: "Keep on keeping on.")

"I've got to make the best of. . ." (Pips: "Best of, best of. . .")

"A bad situation." (Pips: "Bad sit-u-a-shun.")

Seems to me that these words have become the mantra for the varied players

in the music industry of today. Consider:

SCENARIO NO. 1

The band that had a thing, but wants to stay relevant. Who could have imagined a mainstream liquor company signing a "hip" band, paying the principals in the group a respectable salary, booking performances at company sponsored events and distributing the music to consumers. Yet that's what Bacardi did recently when it signed dance act Groove Armada—not the emperor's new clothes, but certainly an act that has cachet, hipness and relevance to Bacardi's message, aura and potential consumers.

SCENARIO NO. 2

A No. 1 artist needs to spread

her wings. A top artist doing appearances for a soap company's micro-series? Dove, via an integrated TV and Web format, will be releasing such three-minute episodes, to be shown in the United States during MTV's "The Hills," called "Fresh Takes," about 20-something-year-old women, and Alicia Keys will be a main part of the programming.

SCENARIO NO. 3

A brand wants to play the music game. Say "bleach" to most music fans and they may think of Nirvana's first album. Now Clorox is hoping they will think of "The Blue Sky Project: A Clorox Charity Collection" that has seven songs, five of which were created for the company's TV advertising campaign. Some are full-

length versions of tracks (not the customary Clorox jingles) used in their broadcast TV and Web advertising.

SCENARIO NO. 4

The futurist wants to stay ahead. One of the most famous and relevant artists in the world leaving her label, doing deals with shampoo, camera and cell phone companies and releasing her newest single in a broadcast TV ad? Madonna released the first single from her April 29 "Hard Candy" album, "4 Minutes," through Sunsilk (like Dove, part of the Unilever Holding Co.). Additionally, Vodaphone will allow its mobile customers to listen to seven of the album's songs the day before release.

SCENARIO NO. 5

The kings of their genre want

more. First Madonna, then two of the only other acts quite as titanic: Live Nation snaps up Jay-Z and U2—the former to release his albums and share in his multiplatform, multi-branded revenue, the latter partnering for almost everything but the album.

SCENARIO NO. 6

The major labels embracing the digital space? Now the major labels (except EMI, which it is rumored will join shortly) will be creating a music site with MySpace. The music companies will apparently own minority stakes in the venture and will make their entire music catalogs available. A one-stop shop for all majors' music in all formats, plus revenue from banner ads on the new site, as opposed to solely

from consumers buying 99 cent tracks.

SCENARIO NO. 7

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

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

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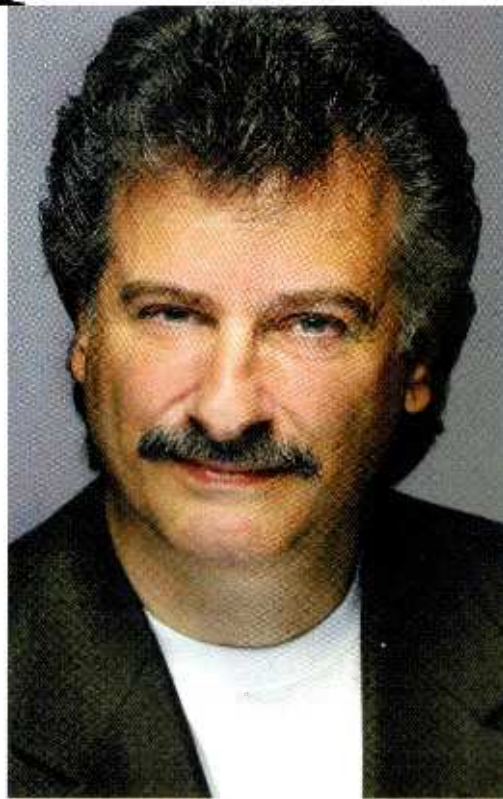
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RED
PRESIDENT

Bob Morelli

Under Morelli's master plan for RED, breaking artists goes beyond savvy distribution.



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

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

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

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

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

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

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

We kicked it off in the summer of 2007, and I think it's doing well. We're selling to retail at this point and working very closely with Steve Reddy of Equal Vision and his Merch Now company, and that has been great. We started off just selling

shirts, and we've added hats and figurines and all sorts of other goods.

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

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

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

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

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

We're in a great position because we have the ability as an indie to be nimble and flexible and draw on the resources of our parent company as

well. I think we're in just about as good a position as we can be in this market.

Some other distributors have lost labels when they tried to make them re-sign deals that included physical and digital distribution. Why is it better for a label to do its digital distribution through RED as opposed to a company that specializes in digital distribution for indies?

Our back end is the Sony Global Digital team, and they certainly have some resources behind them [laughs]. By going with us, labels are able to create synergies with regard to the physical and digital product. For instance, we have the digital/mobile sales staff work with the online department on a release to make sure everything aligns.

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

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

“People are consuming more music now than they ever have before—we just need to make sure we have a piece of that.”

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

What role do you see for physical product going forward?

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

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

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

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

That said, we can't afford to lose sight of our core day job, which is getting the records out and developing the artists we work with. We are so fortunate in that we are both a buttoned-up sales and marketing company and also a fun-loving, rocking music company. ...



ROCK, RESURRECTED

Three Years Ago, Buckcherry Was Left For Dead. But Now, With A Platinum-Plus Album And The Biggest Hit Of Its Career, The Band Is Having The Last Laugh By Gary Graff



ANDREW ZAEH

THE

CROWD AT DETROIT'S JOE LOUIS

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

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

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

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

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

"It's a fucking great comeback story," Buckcherry frontman Josh Todd says, and he's far from alone in that assessment.

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

It's a story that's certainly borne out by the numbers. To date, "15" has sold more than 1.1 million copies in the United States, according to Nielsen SoundScan, more than 48,000 of them digital. That's 20% better than the combined total of Buckcherry's two previous albums, 1999's self-titled debut and

2001's "Time Bomb."

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

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

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

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

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

They wanted it in 1999, too, when Buckcherry released its self-titled debut album on DreamWorks, bucking the teen pop and rap-rock trends of the time to score gold sales and such modern rock chart hits as "Lit Up," "Check Your Head" and "For the Movies." But its 2001 follow-up, "Time Bomb," failed to ignite. The group imploded in 2002 with three members leaving Todd

'It started to limp and then it started to hobble, then it came to a stop.'

—JOSH TODD ON BUCKCHERRY'S CAREER

and Nelson at an impasse, even though the singer says they had started writing material—including "Crazy Bitch"—for a third album.

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

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

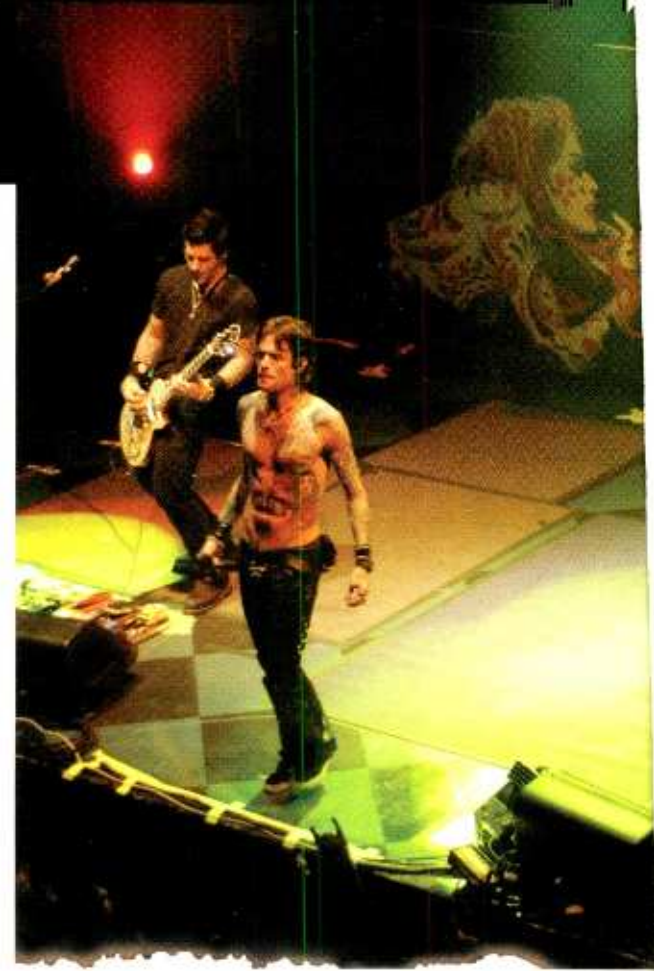
With "a lot of things in common in our personal lives," Todd says that in early 2005, he and Nelson—who focused on production and songwriting during the interim—decided to return to writing together and make Buckcherry a going concern again.

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

"We didn't have anything," Todd adds. "We just had ourselves. We just started working, writing new songs and becoming a band."

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

As the new music was formulating, Todd and Nelson



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

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

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

AGI's Arfa says that Buckcherry's quick initial rise and fall as a one-hit album wonder was a primary "detriment" to the group's return. "There were so many things against

[the band] and its era," Arfa says. "Their history was not a positive... It was almost a negative to them as opposed to, 'Oh, this is something we can jump on.'"

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

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

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

CHERRY BLOSSOMS

Five Lessons Learned By The Surprising Success Of Buckcherry's '15'

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



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

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

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

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

—GG



recording of "15"—tracked in 15 days, hence the title—was an advance from Universal Japan, the one company that did believe in the project. The group, which toured Japan twice before the album's April 11, 2006, release at home, subsequently signed with Universal Canada as well.

But without a U.S. label stepping up, Kovac and the band decided to make "15" the first release on his Eleven Seven imprint, the successor to his previous label, Beyond Music. Eleven Seven then signed an upstreaming agreement with Warner Music Group's Alternative Distribution Alliance that allowed Warner to take over a project once it had shipped between 75,000 and 100,000 units.

They didn't have to wait long. "15," which shipped 40,000 units to start, made a surprising debut at No. 48 on the Billboard 200, selling 26,000 units. By the album's third week of release, Atlantic was on the case—an irony, since former Lava chief Jason Flom had expressed heavy interest in signing Buckcherry but was overruled by his superiors.

"I don't know why we didn't sign them directly," Atlantic's Tortella says, "but I think it was really great for them to come on an indie and tackle it that way. Sometimes when you have to reinvent yourself you have to do something different.

"On [Eleven Seven] they could take a more organic approach and take it to the streets and get a real viral campaign going. They did the right thing, and then we came in with the heavy artillery, which

BUCKCHERRY, here performing in October 2006 at New York's Webster Hall, augmented Atlantic's radio push with constant touring.

was radio [promotion] and distribution and all the things smaller labels need from us."

Prior to Atlantic's upstream of "15," Eleven Seven drew on in-house research and made extensive use of MySpace and YouTube to lock into Buckcherry's fan base via the gritty, low-budget video for "Crazy Bitch."

"The Internet is this generation's FM radio," Kovac says, adding that the success of Mötley Crüe's 2005 single "If I Die Tomorrow" was an early indicator that there was an unfed audience appetite for hard-hitting rock.

"'Guitar Hero,' 'Rock Band,' MySpace and the Internet clearly showed us there was a movement to rock and a decay in hip-hop, pop and alt," Kovac says. Using in-house research, he launched a "strategic lifestyle campaign" for Buckcherry "that started on the Internet with the kids that liked music videogames, musicians, lifestyles like wrestling, strip clubs."

"We just saw a lot of movement away from what was considered cool to what is considered cool now," Kovac continues. "And I think a lot of people who are middle-aged adults who are gatekeepers [at labels and media outlets] are still trying to grasp onto what was cool two or three years ago and haven't migrated yet to rock."

The strip club push for "Crazy Bitch" was also key in the early part of the "15" cam-

paign. "It became a song every dancer wanted to dance to," Buckcherry's Todd says, acknowledging he witnessed some of that firsthand.

"The whole thing was really just connecting all the dots, utilizing all the rock'n'roll markets," he says. "Where do rock'n'roll fans go? They go to strip clubs and wrestling shows. They're out in the fucking trenches. We wanted to get to all of them, and we knew where they were."

Tortella says the label recognized that a solid foundation had been laid for the album by the time it came on-board. "It's always seductive to say, 'We can shoot it better,' and ask, 'Do we need to shoot another video?' But we knew Allen and his team really had things going in the right direction. We sort of came in behind them with promotion and some of the campaign elements."

The result, according to Kovac, was a "collaboration" between Eleven Seven and both Atlantic and Lava that accelerated the album's trajectory. Tortella calls it "just run of the mill, putting the music out in the right places," but done in a manner that was efficient and effective.

While Eleven Seven continued to push an extensive viral campaign for the album, Tortella says Atlantic was particularly proactive in tracking markets where the songs were getting airplay and following up with radio awareness campaigns, mostly spots featuring "Crazy Bitch" and the other previous singles. "We had a very localized approach to marketing, based around awareness and radio and touring," Tortella says. "We wanted to help people connect the dots and realize that all these songs

were from this same band and this same album.

"It's just about working single after single... It's kind of magic when you can show a programmer that after a few spins it'll get good phones or good sales, and you just keep going on that."

Tortella says the label also supported markets where Buckcherry was being played with "aggressive" co-op programs and pricing, while Atlantic's press department was equally active in setting up interviews and TV appearances.

Jacobs Media's Cunningham says that Atlantic's involvement and push for "Crazy Bitch" (in an edited form) was key in taking the song to a phenomenon level and towing "15" in its wake.

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

While all these maneuvers made "15" a rock hit, frontman Todd says the group knew all along that it had "Sorry" in its pocket with even greater crossover potential.

"The aggravating part," he says with a laugh, "was it was just taking so long to get to that song because 'Crazy Bitch' had such a long run. We were just like, 'This song better fucking get the shot it deserves'—and it did."

Tortella says the label agreed with Kovac that it was important to "really bring the rock base back first" for Buckcherry but says nobody lost sight of what "Sorry" could do for the band.

"The vision that [Kovac] laid out for this band was, 'One milestone at a time,'" she says. "There was a lot of patience to make sure it was done the right way. Going with 'Next 2 You' and the others, even if they weren't highly charted singles, laid groundwork for them. And then 'Sorry' was the one that reacted the most."

Convinced by the showing of "15" that both Buckcherry

and rock are indeed back, all concerned are chomping at the bit for the band's next release. The album will be released by Atlantic but will also carry the Eleven Seven logo.

Todd says the band, with all members now contributing, is "finishing up the songwriting" process for the album. Buckcherry plans to hit the studio in May with the "15" production team—guitarist Nelson, Mike Plotnikoff and Paul DeCarli—and Todd says that "there's some really great songs. There's some deep lyrics. It's a rock record. It's not like we're reinventing the wheel... but we've matured as songwriters, and I think it's going to be more melodic. I think people are going to be happy."

Todd says that Buckcherry is approaching the new album, which Kovac hopes to have out in July, with confidence and trepidation. "We've had the biggest record of our career," he says, "and now we got to follow it up, and it's not easy. To us it's the sophomore slump all over again." Another goal, he adds, is to "be a band that can sell out an arena on our own as a headliner," though Buckcherry is expected to be part of Mötley Crüe's Crüe-fest that will be on the road this summer.

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

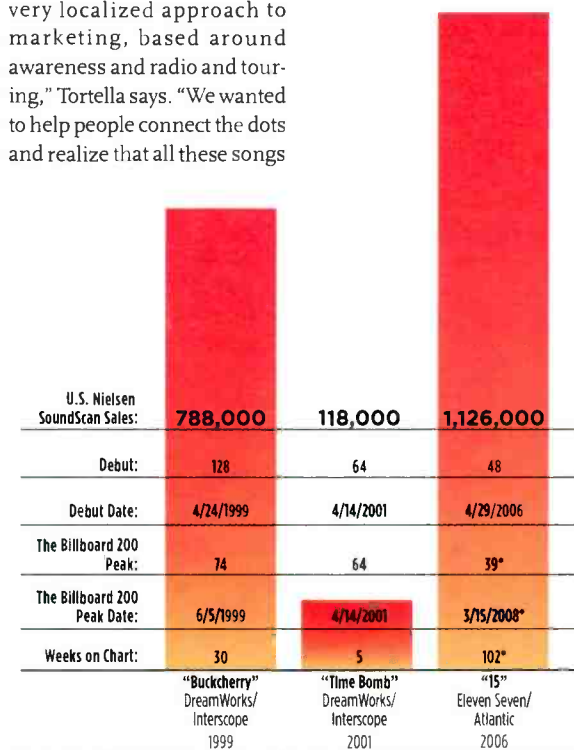
Tortella, meanwhile, says that with "Sorry" breaking through largely after Buckcherry finished touring to support "15," there will be a natural bridge from one album to the next.

"They're not going away for another two years," she says. "They're not stopping, which I think is the best thing ever. It's so easy to go away and fall into a trap of trying to be perfect and overthink everything.

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

THE LONG HAUL

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



SOURCE: The Billboard 200 through the April 12 chart. Sales through the week ending March 30. *Album still charting.

A More Perfect Union

THE STATE OF LICENSING PAN-EUROPEAN DIGITAL RIGHTS IS IN CHAOS, BUT PUBLISHERS AND COLLECTING SOCIETIES REMAIN HOPEFUL FOR A STREAMLINED FUTURE

**BY SUSAN BUTLER
ILLUSTRATIONS BY VIKTOR KOEN**

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



However, the century-old network of collecting societies, which were built for licensing compositions for physical goods, is in a state of transitional chaos.

Contrary to the EU's one-market philosophy, each country's performance right and mechanical right societies only operate within their own borders. So digital services haven't been able to get Pan-European licenses from a single society—at least not without the threat of lawsuits by right holders.

Publishers can't directly grant these licenses to services because of the way the collecting society network has been set up. In fact, even major publishers are struggling to find money that they've yet to receive from societies that should have been collected for digital uses during the past several years.

The collecting societies are now facing competition from their sister societies for the first time as a result of the EU government's intervention.

All of this is happening under the watchful eyes of the European Commission (EC) and, at times, the European Parliament.

Now, for the first time, executives with music publishers, digital services and collecting societies, as well as lawyers and government insiders, discuss the chaos and the dream—on condition of anonymity.

"Every publisher you talk to has a different idea of what's going on," a British music lawyer says. "Astoundingly few people in the publishing community actually know how the [European] flow of rights works."

WHERE'S THE MONEY?!

Most experts estimate that major publishers own or control 65%-70% of the repertoire that currently generates revenue worldwide. The majors won't say how much of their revenue comes from European uses. But confidential documents reviewed by Billboard in 2005, when Bertelsmann AG put BMG Music Publishing up for sale, shed some light on the importance of the European market to the then-third-largest publisher in the world.

In 2003-05, BMG generated about 59% of its annual, average worldwide gross revenue of €453 million (\$546.8 million) from Europe and 61% of its net publisher's share (NPS, the amount the publisher retains after paying royalties to songwriters and other third-party right holders) from that territory.

Less than 1% of BMG's total worldwide NPS came from "new media." Many publishers claim that this kind of figure demonstrates a failure on the part of collecting societies, which negotiate licenses and collect royalties, rather than a lackluster market. Indeed, New York-based Consect reported nearly \$1.5 billion in ringtone revenue during 2005 in Europe. Yet publishers saw "de minimis" receipts, a major publisher executive says.

"The societies simply weren't set up to handle digital licensing," another major publisher executive says. Like so many others in the music industry, he adds, societies were slow to react to changes in the market.

"At the moment they needed to start licensing, they were disorganized and didn't have the staff to take care of digital licensing," the executive says. "It was like individual societies trying to do business without having

Contrary to the EU's one-market philosophy, each country's performance and mechanical right societies only operate within their own borders.

any sort of a base. They got forced into deals, which we just didn't like and we felt were [bad for] writers because they underestimated the market potential and underestimated the rates that could be enforced. They had established tariffs [called royalty rates in America], then all of a sudden we found that the tariffs that had been agreed [to] by the boards of the individual societies had been undercut by themselves. Then they started to do Pan-European deals where they didn't have the rights."

"And then they undercut rates in other territories," another publishing executive says.

Meanwhile, some societies and digital users couldn't agree on the tariffs. So the societies held the money in "suspense accounts" until they could be agreed upon.

Even when they agreed on tariffs, there weren't any mechanisms in place to track the digital use of each song. And services weren't providing metadata that identified song titles, songwriters and publishers.

"The metadata was rubbish, partly due to the users not being willing to get the information to the societies and the societies not being able to get it to the users," one of the publishing executives says.

One publisher says there is a host of users who launched companies and simply told societies that their digital business models just wouldn't work with the societies' tariffs.

"Then the whole mess started without any sort of recourse," he says. "They made a fortune, closed their businesses and there we were." Empty-handed.

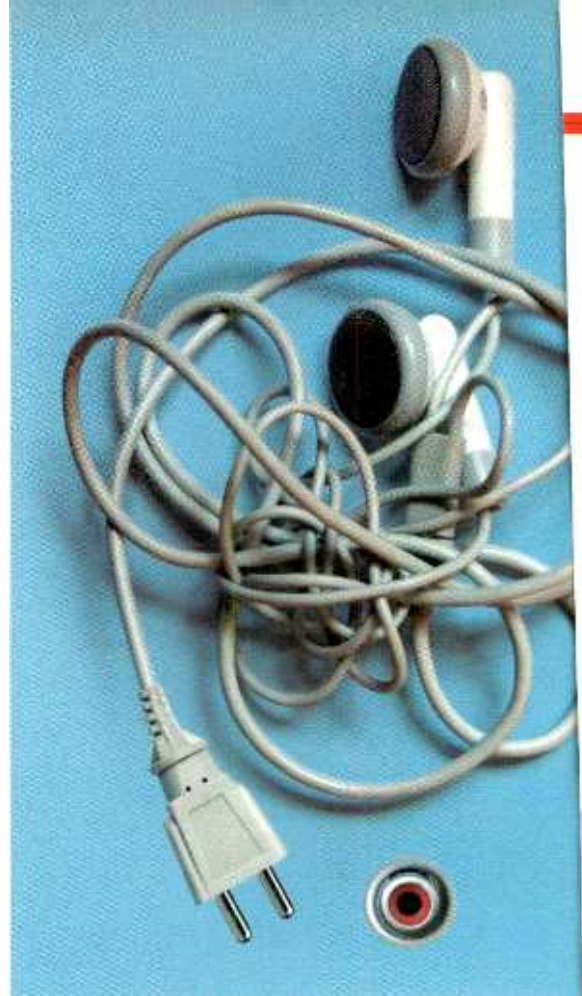
Another publisher believes that money that has been paid by digital service providers to the societies three or more years ago hasn't yet reached publishers or writers.

"I've heard writers complain that digital revenue in their writer statements [from a collecting society] is only a tiny percentage of their [royalties]," one publishing executive says. "I say it's not only about the rates that are being charged or the unlicensed users, it's about the monies sloshing around the system somewhere between societies in a suspense account or with a DSP because nobody sent them an invoice. This is what publishers are trying to address, but the danger is that people are taking the wrong information from the fact they're getting so little income."

Meanwhile, digital use is growing in Europe. According to the IFPI's Digital Music Report 2008, 77.6 million digital tracks were purchased in the United Kingdom in 2007, a 47% increase over 2006. The German digital market grew by an estimated 38%.

Even so, it's not that easy to alter a licensing network that's been in place for so long.

Below, from left, are Warner/Chappell's DAVE JOHNSON, MCPS-PRS Alliance's STEVE PORTER, Warner/Chappell's JANE DYBALL, STIM's KATRIN SALWEN and GEMA's ALEXANDER WOLF. Bottom, left: EC commissioners CHARLIE MCCREEVY (Internal Market) and NEELIE KROES (Competition).



WHAT'S SO COMPLICATED?

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

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

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

And when a U.S. co-writer (or the writer's publisher) wants to grant a nonexclusive license, there is normally no need to get the other writers' permission as long as the license terms are commercially reasonable and the other writers are paid their share of the royalties.

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

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

In the United Kingdom and Europe—unlike in the States—each co-writer may only license his or her share

Times Of Change?

OCTOBER 2005: The European Commission's Internal Market unit (which is responsible for facilitating the 27 European Union countries in operating as a single European market) recommends changes to the way collecting societies manage and license compositions for online uses.



MCCREEVY



KROES

JANUARY 2006: The EC's Competition unit (responsible for investigating possible antitrust violations) objects to contract terms entered into between European collecting societies that in effect require songwriters to license their rights only through the collecting society in their country of residence. As a result, any company that wants to license the compositions for digital use must do so in each country rather than on a Pan-European basis.



GEMA

JANUARY 2007: EMI Music Publishing is the first major publisher to set up a framework for Pan-European licenses. To meet the needs of EMI, the United Kingdom's MCPS-PRS Alliance and Germany's GEMA form a joint venture called CELAS to offer Pan-European licenses for digital uses of the publisher's Anglo-American repertoire.



MARCH 2007: The European Parliament calls on the EC to revise its October 2005 recommendation, claiming it would wipe out dozens of societies and local repertoire.

JULY 2007: Dutch society Buma/Stemra lodges antitrust complaint against CELAS.

of the song. A user must obtain permission from all right holders.

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

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

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

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

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

PUBLISHERS AND SOCIETIES RESPOND

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

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

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

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

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

For peermusic, Spanish SGAE has the exclusive right to grant Pan-European licenses for the pub-

lisher's Latin-American repertoire, while the MCPS-PRS Alliance has the exclusive right for the Anglo-American repertoire.

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

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

DIGITAL DILEMMA

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

"It's becoming less clear where to go for rights," he says.

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

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

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

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

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

"We don't have song information, so reporting becomes a nightmare," one executive says.

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

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

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

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

CALM AFTER CHAOS?

Digital service executives contacted by Billboard don't believe they will ever be able to secure Pan-European licenses for all repertoire at one acceptable rate—or that there ever could be a Pan-European service.

But most publishers as well as executives with the larger societies are more optimistic. Several sources say there are a couple of plans in the talking stages about creating a Pan-European portal.

Under one of these plans, a neutral third party



Something to sing about: RADIOHEAD (shown here in concert at the BBC Radio Theatre in London) rocked what amounts to an elusive Pan-European license on its current release.

Head Of The Class

Radiohead is yet again at the heart of a digital experiment. After first offering a name-your-price album, the band teamed up with Warner/Chappell for a one-stop-shop digital offering.

Neither the band's songwriters nor the publisher are going through collecting societies to handle issuing certain types of digital licenses worldwide. Instead, the publisher is doing direct licensing for songs and recordings.

"We've licensed about a dozen services so far," Warner/Chappell senior VP of international legal and business affairs Jane Dyball says. "If you license directly, you choose who you license, you approach it in a commercial manner, and the writers get more say in who gets a license." And the writers don't wait years to see their royalties.

Even though the staff can't possibly handle licensing every webcaster and download service—and it's unlikely that the publisher could adapt the plan for its entire catalog—Dyball expects the exercise to be lucrative and very revealing.

"We want to show the user community how hard we're trying and how important it is to us to come up with easy licensing systems," she says. "We want to show societies that this is the kind of flexibility, transparency and speed of turnaround that we want and expect."
—Susan Butler

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

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

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

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

Lawyers question whether this plan could overcome antitrust objections.

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

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

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



IN THE WINGS

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

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

CASTING CROWNS

Beach Street/Reunion Records
castingcrowns.com

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

THE CLARK SISTERS

EMI Gospel
theclarksisters.com

Since reuniting last year for the EMI Gospel release "Live . . . One Last Time," the Clark Sisters have enjoyed one of the most successful comebacks in gospel music history. Twinkie Clark, Karen Clark Sheard, Dorinda Clark Cole and Jacky Clark Chisholm swept the Stellar Awards in January with four honors, including artist of the year. In February, they added three Grammys to their collection: best gospel performance, best traditional

gospel album and best gospel song. The ladies are nominated for four Dove Awards, including artist of the year. The Clarks' successful reunion tour launched last fall and continues this spring.

STEVEN CURTIS CHAPMAN

Sparrow Records
stevencurtischapman.com

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



his family frequently does volunteer work in Chinese orphanages.

KIRK FRANKLIN

Fo Yo Soul/Zomba Gospel
kirkfranklin.us

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

NATALIE GRANT

Curb Records
nataliegrant.com

Natalie Grant is the reigning Dove Award winner in the female vocalist category, having captured the prize the last two years. She's nominated for the honor again and has also received her first nod in the artist of the year category. In February, Grant released her seventh album, "Relentless," and is headlining a spring tour. In addition to being a mainstay on Christian radio, Grant is one of the few artists to crack mainstream AC radio, most notably with 2005 single "Held." Already a hit at Christian radio, Grant's latest, "In Better Hands," is now being worked to mainstream AC.

ERNIE HAASE & SIGNATURE SOUND

Gaither Music Group
erniehaase.musiccitynetworks.com

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

ISRAEL HOUGHTON

Integrity Music
newbreed.com

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

POINT OF GRACE

Word Records
pointofgrace.net

After more than 15 years, Point of Grace remains the most successful female group in contemporary Christian music. The foursome won its first Dove for new artist in 1994 and has since claimed seven other trophies.

FLYING HIGH

Live Doves Highlight GMA Music Week
BY DEBORAH EVANS PRICE

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

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

"The Dove Awards celebrate all styles, much like the Gospel Music Channel," Gospel Music Channel founder/president Charles Humbarb says. "We share a very similar mission and values with them."

The TV deal has not only fueled synergy between the GMA and the GMC, but the rest of the industry as well. For the first time, representatives from various labels, booking agencies and other companies have banded together to create a task force to promote the show. "The industry has really gotten behind the Doves from a marketing standpoint," GMA president/CEO John Styll says. "There's going to be a lot of marketing to drive viewers to the show. So more people are going to be aware of it and likely to watch it this year than ever before."

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

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

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

period of time to get up to speed in every aspect of the music business."

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

Among the high-profile speakers slated for GMA Music Week are author Ken Blanchard; Louie Giglio, founder of the Passion conferences and head of sixstepsrecords; and Digital Music News founder/editor Paul Resnikoff, who will present



STYLL

"Digital Odyssey 2012: A View of the Music Industry in 2012."

In addition to the boot camps, workshops and panel discussions, GMA Music Week will include the Radio Echo Awards luncheon and the Southern Gospel Music Guild's Harmony Honors. The Sunday evening worship service will take place April 20 at Nashville's historic Ryman Auditorium and will be hosted by Michael W. Smith, Mandisa, Fred Hammond and Israel & New Breed. ASCAP will hold its annual Christian Music Awards April 21. BMI is sponsoring the annual Songwriter Showcase, and there will be nightly concerts spotlighting all the diverse styles under the gospel music umbrella, including pop, rock, rap, Southern gospel, urban gospel and Latin music.

"Not only are we interdisciplinary, we are multigenre," Styll says. "There's never a time that's been more important to come together and deal with the issues and for people to become more educated and more savvy to handle the challenges. GMA week is one way that we, as an organization, can facilitate that."



Acts with spirit, from left, opposite page: NATALIE GRANT, POINT OF GRACE, CASTING CROWNS and, below left, KIRK FRANKLIN.

This year, Point of Grace is nominated for five Doves, fueled by the success of the group's current release "How You Live." The video for title track "How You Live (Turn Up the Music)" is airing on GAC, and the single is gaining steam on mainstream country radio stations.

SKILLET

Atlantic/Lava/Ardent/INO Records
skillet.com

Released in October 2006, Skillet's album, "Comatose," still has legs, selling steadily and helping earn the band a Dove nod for artist of the year, not an easy feat for a rock band in an industry dominated by pop, soft rock and worship music. The title track is up for rock recorded song and two singles from "Comatose" are hitting the airwaves. "The Older I Get" is garnering airplay at Christian radio while "The Last Night," which was R&R's No. 1 Christian CHR song of the year in 2007, is gaining steam at mainstream rock. The four-piece band, fronted by John Cooper, recently finished the Winter Jam tour and will headline its Comatose trek this spring.

TOBYMAC

ForeFront Records
tobymac.com

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

sure tour with Jeremy Camp and Matthew West, which was sponsored by AT&T, marking the first time the company has sponsored a Christian tour.

CHRIS TOMLIN

sixstepsrecords
christomlin.com

In just three short years, Chris Tomlin has collected 12 Dove Awards, including back-to-back wins in the male vocalist and artist of the year categories in 2006 and 2007. The Texas native rose to prominence as a worship leader with the popular Passion conferences. According to Christian Copyright Licensing International's list of the top 25 U.S. worship songs as of August 2007, Tomlin held five spots with songs he had either written or co-written. He received five nominations for this year's Doves, among them artist and male vocalist nods as well as song and worship song for "Amazing Grace (My Chains Are Gone)."

THIRD DAY

Essential Records
thirdday.com

Last year these Atlanta rockers released two hits packages, "Chronology" volumes one and two, spanning a 15-year career that has brought them numerous accolades, including 23 Doves and two Grammys. Third Day's new studio album, "Revelation," drops July 29. Produced by Howard Benson (Daughtry, P.O.D., Flyleaf), the project features guest appearances by Chris Daughtry, Flyleaf's Lacey Mosely and pedal steel guitarist Robert Randolph. The first single, "Call My Name," went to radio April 4. Look for Third Day to tour in the fall with Switchfoot and Robert Randolph & the Family Band.

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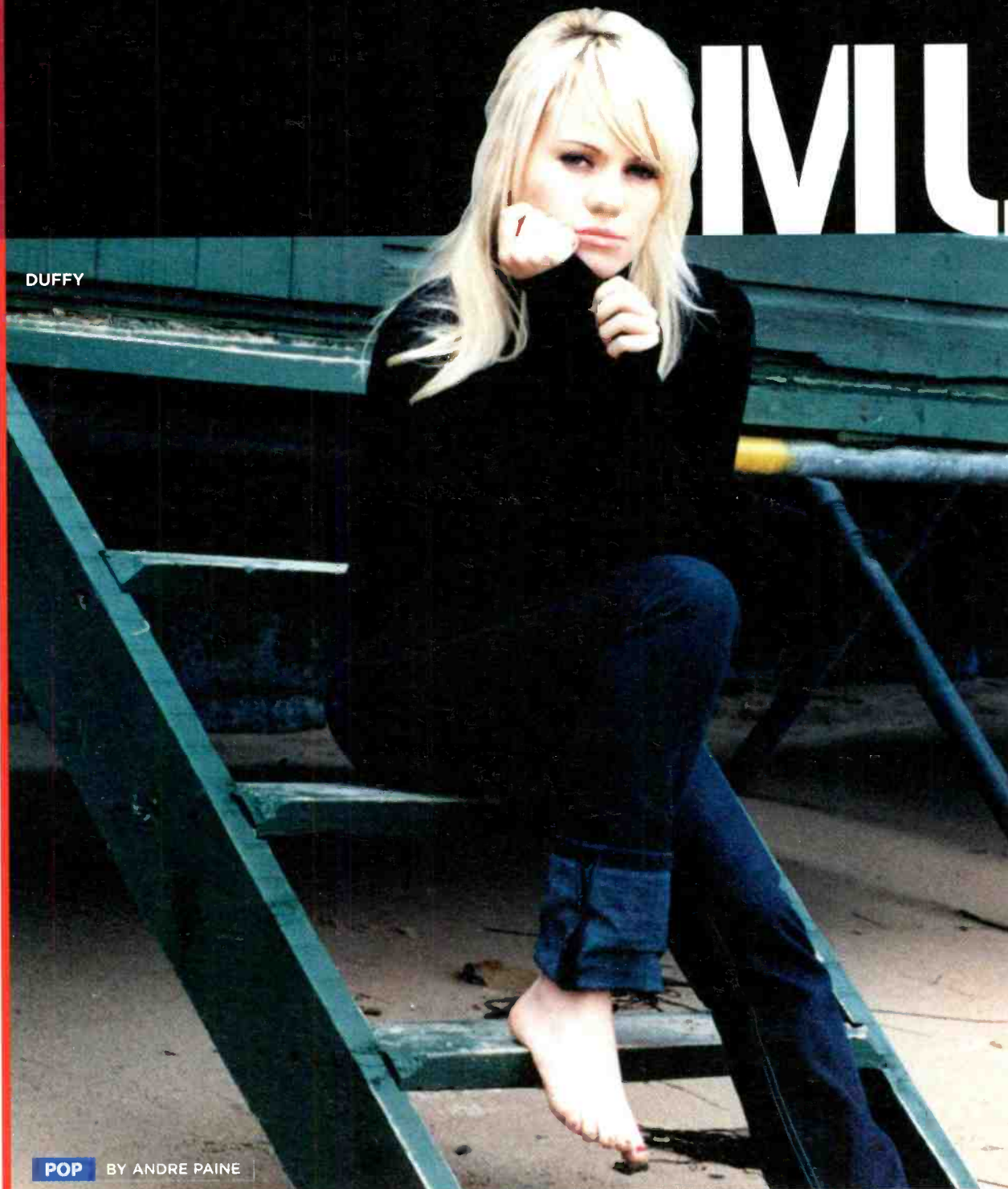
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MUSIC



DUFFY

POP BY ANDRE PAINE

SMALL-TOWN GIRL

U.K. Sensation Duffy Gears Up For U.S. Success

As a music lover who grew up in the tiny Welsh coastal town of Nefyn, 23-year-old U.K. chart phenomenon Duffy admits she's still struggling to comprehend her sudden popularity.

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

Duffy, tipped for success in *Billboard's* Best Bets issue (Jan. 5), is gearing up for her U.S. launch on the back of impressive sales at home. In the United Kingdom, her A&M/Polydor debut, "Rockferry," which marries her rich

voice to a fresh take on classic soul and the '60s girl group sound, enjoyed the biggest first-week sales so far this year when it moved more than 180,000 copies after its March 3 release, according to the Official U.K. Charts Co. (OCC).

"That was mind-blowing," she says. "I'm not going to pretend it isn't strange. You really do have a new life overnight."

The album stayed at No. 1 throughout March, racking up U.K. sales to date of more than 400,000, according to the OCC. In Europe, the positive reaction to the single "Mercy" at radio meant the scheduled April 7 release was brought forward, with "Rockferry" debuting at No. 2 in Holland, No. 3 in Denmark, and No. 7

in Switzerland, and going top 20 in Norway and Belgium.

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

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

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

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

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

MTV and VH1 have joined forces for a "dual-network album launch," including the March 26 premiere of the American video for "Mercy" on *vh1.com*, *vh1soul.com* and *mtv.com*, as well as both TV networks. In April she became an MTV "Discover and Download" artist and a VH1 You Oughta Know act, and she will feature in 13 30-second "On the Road With..." VH1 promos up to June 22.

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

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

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

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

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

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

Additional reporting by Cortney Harding.

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

>>>UNHAPPY 'BIRTHDAY'
The intended first single from the Roots' new album has fallen off "Rising Down," due April 29 via Def Jam. Drummer/co-producer Ahmir "Questlove" Thompson told *Billboard.com* that the track "Birthday Girl," which features Fall Out Boy's Patrick Stump, has been bumped simply because it does not fit the tone of what he calls "the most incendiary, political album of our career to date." However, the song will be available on iTunes later this month.

>>>LET'S MAKE A DEAL
Bryan Adams' latest album, "11," will be released May 13 exclusively via Wal-Mart and Sam's Club stores in the United States. The set was released in March internationally by Universal. Adams had recorded for A&M his entire career until 2004's "Room Service," which wasn't released in the States until the following year via Mercury. It has sold just 44,000 U.S. copies, according to Nielsen SoundScan.

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

Reporting by Jonathan Cohen and Gary Graff.

LATIN BY AYALA BEN-YEHUDA

Think Pink

Eclectic Spanish Duo Heads For Warped Tour

Like some sort of hipster virus, the Pinker Tones' poppy electronica has spread from the duo's hometown of Barcelona via quietly aggressive means: public radio love, TV synchs, worldwide gigs and, particularly, the digital space. Now with 43 dates ahead of it on this summer's Vans Warped tour, the pair of Mister Furia and Professor Manso is well-positioned to build on its stateside buzz with its newest release, "Wild Animals," due digitally May 6 and in physical format June 3.

DJ/producer/multi-instrumentalists Furia (Salvador Rey) and Manso (Alex Llovet) have their own PinkerLand Records imprint, via U.K. label Outstanding Records, and license to labels around the world—including Nacional in the United States and Mexico. In Spain, the Pinker Tones have sold 45,000 copies of their albums, according to Nacional, and have performed at clubs and festivals worldwide.

Nacional president Tomas Cookman sees the Warped tour—where the Pinker Tones will play extended sets in the Skull Candy electronic tent and show off their own branded Skull Candy DJ headphones—as an extended opportunity "to be in people's faces" in

markets large and small.

The Pinker Tones have played "Las Vegas, Red Square, the Great Wall of China and everywhere in between," Cookman says. "They've taken a global approach to their music, and it works well."

That approach translates to "Wild Animals," which has just one song in Spanish. It's mostly in English but also features songs in German and French, reflecting the international schools that the Pinker Tones attended growing up.

"Wild Animals" has touches of the Beach Boys and Air, cut-and-pasted with kitschy retro samples, Kraftwerk-like electronica, pop and funk. There's even a track, "On Se Promenait," that Furia describes as "Charles Aznavour meets the Beatles."

"Sometimes people forget . . . that there are musicians behind the music, not only DJs," says Furia, whose band will play Barcelona's international electronic festival, Sonar, in addition to Warped this summer. "We have a DJ [Niño] with us, but we are a band. We are musicians and we sing songs. That is also why we wanted to develop the acoustic format, which is something people don't expect from a so-called electronic band."



THE PINKER TONES

Warped tour founder Kevin Lyman, who invited the group on the road after seeing it at South by Southwest last year, put it this way on his blog last month: "Punk to me is stretching the limits, and this act today stretches the limits in my mind, just like the Beastie Boys did many years ago."

In the States, the Pinker Tones have sold just 4,000 copies of their previous albums, according to Nielsen SoundScan, but have had their music heard in many other places, among them HBO's "Entourage," ABC's "Ugly Betty," videogames and taste-making radio show "Morning Becomes Eclectic" on non-

commercial KCRW Santa Monica, Calif.

That stateside exposure is thanks to Nacional, which aggressively courts independent retail, college radio and music supervisors, the last of which via its publishing venture with Netwerk. Already, four songs from "Wild Animals" are being used in an online campaign from beer maker Pacifico.

With 43% of the Pinker Tones' 2006 studio album, "The Million Colour Revolution," sold digitally in the States, according to Nielsen SoundScan, feature placements on MySpace and Rhapsody are in the works to take advantage of the group's online audience.

COUNTRY BY KEN TUCKER

'Common' Ground

Vassar Starts Fresh With, Scores Hit From Universal South Debut

Country star Phil Vassar hopes his recent move from Sony BMG's Arista Nashville label to Universal Records South will provide a spark to his career, which is by no means a failure. But it could stand a little jolt.

Vassar says his exit from Arista was "not a bitter thing at all. A lot of times creatively you need a shot in the arm. Things kind of get stagnant."

Since his chart debut in 1999, Vassar has scored eight top 10s on *Billboard's* Hot Country Songs chart, including two No. 1s: "Just Another Day in Paradise" in 2002 and "In a Real Love" in 2004. But his track record has been inconsistent; for every top 10 he's had, there's another single that didn't break through.

It's part of the reason that, despite his radio success and aggressive touring, he's yet to score a platinum album. Two albums—his 2000 self-titled debut and his 2006 greatest-hits package—account for 853,000, or 66%, of the 1.3 million units he's sold, according to Nielsen SoundScan.

Universal South senior VP/GM Fletcher Foster says the label is aware of the disconnect. "He's had radio success, but it hasn't been consistent," he says. "It's been a little bit of a roller coaster. Radio loves him and loves to play him, but because of the inconsistency, he's not that given artist out of the box."

Universal South is hoping to change that with "Prayer of a Common Man," due April 22. Vassar manned the boards with Universal South president and noted producer Mark Wright (Brooks & Dunn) for

the first time, and says the process was "ridiculously fun. I felt like the inmates had the keys to the asylum. We can make all the decisions in this room, in this studio, right now. It felt like my first album again."

While Vassar wrote or co-wrote 10 of the album's 12 cuts, he didn't write current single "Love Is a Beautiful Thing." The track is No. 8 on Hot Country Songs, and was penned by hit songwriters Jeffrey Steele and Craig Wiseman almost 10 years ago. "I've heard that song around town forever," Vassar says. "I al-



VASSAR

ways knew it was a hit."

"Why Don't Ya," which features Los Lonely Boys, was written by Shawn Sahm (son of late Tex-Mex star Doug Sahm), Max Baca and Speedy Sparks. "It's kickin'," Vassar says of the song, which was recorded in Austin. "I'll cut anybody's song if it's great."

Country WKIS Miami PD Ken Boesen says Vassar's songs typically "brighten up a radio station. 'Carlene' is a great 'turn it up' kind of song; so is 'American Child' and 'Love Is a Beautiful Thing.' All these songs deal with everyday lives and are all pretty uplifting."

To spread the word, Vassar will perform an acoustic concert for select local radio stations and syndicated shows April 27 at his Nashville home. The next day those same outlets will do their morning shows from his home. "Radio is looking for ways to make morning drive interesting and different," Foster says.

Foster adds that an initiative with Clear Channel stations in which listeners can submit their wedding photos to be included in a video that will air on Clear Channel Web sites is one way the label is trying to connect the dots for Vassar. "It's interacting directly with fans, which is something we need to do, especially with an artist like Phil who the fans maybe haven't made that personal connection to," he says.

TV opportunities are also being explored. "He's such a great performer, and people, whether they're in the industry or not, recognize that," Foster says. "We need to take that to the masses." Still, he adds, the key to marketing Vassar is to "not get to fancy. For him, we've got to get to that core country audience."

"Phil's got an incredible base out there," he says. "I don't think all the possibilities have been explored as to what his base can be and the opportunities are to take him to the next level."

COMEDY BY MICHAEL D. AYERS

Laugh Tracks

Indie Comedy Finds Its Footing At Festivals, Retail



HUMAN GIANT; right: a EUGENE MIRMAN T-shirt

When Aziz Ansari, Paul Scheer and Rob Huebel, the creators of sketch comedy show "Human Giant," took over MTV's programming for 24 hours last May, it was more than just a last-minute effort to get their show renewed for a second season.

They wrangled indie music pals Ted Leo, Tegan & Sara, Mastodon and the National for live performances, giving them exposure on a network that doesn't have a dedicated place for their type of music.

In a lot of ways, Human Giant was simply returning the favor. Music festivals at one time weren't exactly the first place a comedian would look to make a splash, but in recent years, Bonnaroo, Noise Pop, Bumbershoot and Coachella have rolled out extensive comedy programs featuring such so-called indie comics as Human Giant, David Cross, Patton Oswalt, Eugene Mirman and Zach Galifianakis. These comedians, who are as likely to hit the stage wearing a Superchunk T-

shirt as anything else, have also been a constant presence at South by Southwest.

"Bonnaroo is one of the largest comedy events in the country now," festival co-creator Rick Farman says. "We'll do between 25,000 and 30,000 people in our comedy tents and we're turning away 500-1,000 people for every show."

According to Farman, the success stems from Bonnaroo's 24-hour atmosphere, allowing fans to hunker down in the comedy tent and break the routine of running from stage to stage to see bands. "It's hard to pull yourself away when there are 20 bands you want to see in one afternoon," he says. "That hour to get away with comedy—that dynamic really works in a camping atmosphere."

For comedians, these gigs afford the chance to indulge in subject matter they say just wouldn't fly at a traditional comedy club.

"We've done a few sketches where we reference the music industry and kind of make fun of it, and I think that helps us with this audience," Huebel says of Human Giant's new-found outlets. "I think the tastes and the sensibilities of indie music fans stem from alterna-

tive comedy. If you're an indie music fan, you're not going to like mainstream comedy."

Ansari found similar success skewering hot indie acts of the moment. "Early in my career I had a couple of videos that connected with my audience," he recalls. "Eugene Mirman and I did this thing about M.I.A., right when M.I.A. was blowing up. And a lot of people linked to it, because you don't have a lot of people doing comedy about something like that."

Indie labels have taken notice. Last year, Drag City released a DVD from "Saturday Night Live" star Fred Armisen, and Matador jumps into the game April 22 with a compilation from Earles and Jensen, a prank phone call team that resembles a less vulgar Jerky Boys.

But Sub Pop has taken the deepest plunge, with a roster that includes "Mr. Show"/"Arrested Development" alum Cross, "King of Queens" principal Oswalt, Mirman and spoof-folk duo Flight of the Conchords, who had a hit show on HBO last year and will release their self-titled debut for the label April 22.

According to the label's head of A&R Tony Kiewel, signing

comedians wasn't originally in the playbook.

"We saw a community of like-minded individuals that really resembled the indie music scene," he says. The label's first release, Cross' 2002 album "Shut Up You Fucking Baby," validated that belief. It went on to sell 109,000 copies in the United States, according to Nielsen SoundScan.

"Back in 2002, we were at a low point for the label—a far cry from where the indie community is today," Kiewel recalls. "I think we had one artist that had scanned over 20,000 at that point of the active roster. But these [comedians] were touring and selling out places, getting on morning radio shows and late-night television, and they weren't promoting anything. That just seemed really interesting to me."

Now, Bonnaroo is trying to up its own ante, slotting its first comedian for the main stage at the 2008 event in mid-June. Chris Rock will perform right before Metallica, to what Farman estimates should be 70,000-80,000 people.

"We feel very lucky to come out to these festivals and perform," Ansari says. "And people know who we are." ...

GLOBAL PULSE

EDITED BY TOM FERGUSON

>>> AT HIS AGE

Currently touring his home country and the Netherlands, Belgian singer/songwriter Milow is winning across-the-board radio support from Flanders' top 40 stations for his single "The Ride" (Homerun Records/Munich), released March 24.

It's the latest step in a success story that began in March 2007 when Milow's first hit single, "You Don't Know," pulled his 2006 debut album "The Bigger Picture" into the top 10 of the Ultratop Flanders chart. Milow says that album has now sold more than 15,000 copies domestically, but it's set to be overtaken by sophomore set "Coming of Age," which entered Feb. 2 at No. 1.

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

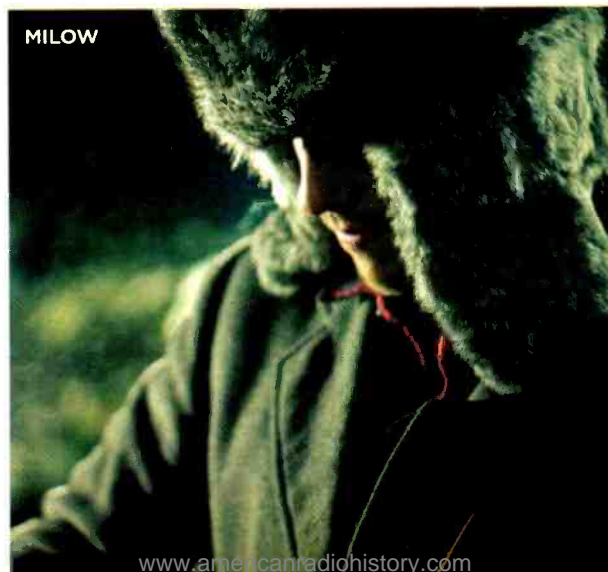
On the new set, Milow—born Jonathan Vandebroek—aimed to tackle more serious issues than on his debut. He does that on tracks like "Herald of Free Enterprise" (about a 1987 shipping disaster) and "The Priest," a song, he says, "about the choices you make when you are young which will have a huge impact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

>>> ROSE OF ENGLAND

English singer/songwriter Holly Rose has a rare chance to bloom for an audience of international tastemakers this month. Rose is the only artist performing at an April 15 gala dinner dur-

ing the Venice Festival of Media conference (April 13-16) for advertising/media/content development professionals. Rose's March 17 debut U.K. single for the Pinnacle-distributed Whisky label, "I Don't Care," is airing on national AC broadcaster BBC Radio 2. Rose describes the Venice invitation as "the opportunity of a lifetime, to be up close and personal" with an influential, 800-strong audience.

The Venice event, now in its second year, is organized by London-based media marketing/publishing company C Squared Communications. Rose was asked to perform by U.K.-based music marketing/research firm Citizensound, which is hosting a panel at the conference. "[Having] seen her live, we could personally vouch for her abilities to the organizers," Citizensound founder Paul Bay says. "Our panel is



MILOW

about the rise of do-it-yourself music culture; it seemed apt to have someone like Holly, who's living the DIY ethic."

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

>>> GREAT DANE

Although only 21, Danish cellist Andreas Brantelid is already a veteran of the concert stage, having debuted at 14 as a soloist with the Royal Danish Orchestra.

He is the latest young musician to record for EMI Classics' Debut Series, started in 1997 to champion emerging classical artists. To date, the series has launched the careers of British pianist/composer Thomas Adès and trumpeter Alison Balsom plus New Zealand-born opera singer Jonathan Lemalu.

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

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

NOW HEAR THIS

YOUR GUIDE TO UNSIGNED BANDS by Katie Hasty

>>> SUMMERBIRDS IN THE CELLAR

Contact: John Youngman, manager, john@flysouthmusic.com, 407-841-6169; Jeff Leven, legal, jleven@davisshapiro.com, 310-248-3400

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

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

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

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

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



SUMMERBIRDS IN THE CELLAR

>>> LUKE TEMPLE

Contact: Foye Johnson, manager, fj@intriguegroup.net; Ian Wheeler, publicity, ian.wheeler@themusebox.net

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

Temple went to college in Boston at the School of the Museum of Fine Arts, and began playing guitar as he earned his degree for painting. He moved to New York when he was 24, playing "terrified" on the stages of small clubs until, of course, other



TEMPLE

talented acts caught on. He has opened for Death Cab for Cutie, Guster, Sufjan Stevens, Doves, Mark Kozelek and, most recently, Beach House. Additionally, he toured with Saddle Creek's the Good Life and his song "Make Right With You" could be heard in a season three episode of "Grey's Anatomy."

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

>>> DOUG LEVITT

Contact: Ken Hertz, management, 310-248-3107

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

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

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

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

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



LEVITT

TOP: SKYLAR REEVES; RIGHT: PATRICK FRASER

THE BILLBOARD REVIEWS

ALBUMS

ELECTRONIC

M83

Saturdays = Youth

Producers: Ken Thomas, Ewan Pearson, Anthony Gonzalez

Mute

Release Date: April 15

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

ROCK

THE KOOKS

Konk

Producer: Tony Hoffer

Astralwerks

Release Date: April 15

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

ASIA

Phoenix

Producer: Asia

EMI America

Release Date: April 15

It's been 25 years since the original lineup of Asia released an album, and "Phoenix" picks up right where it left off in 1983. Everything, from the Roger Dean album artwork to the overslick '80s production

MARIAH CAREY

E=MC²

Producers: Mariah Carey, Antonio

"L.A." Reid

Island Def Jam

Release Date: April 15

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



derwriting Burks' howling lead guitar. For a further dose of diamond-hard blues-rock, cue up "Quiet Little Town." The song cuts a mean groove, and Burks assays an appropriately wicked solo. He also dips into the well of classic soul and comes up with a beautiful original tune, "Don't Waste My Time."—PVV

POP

HILARY McRAE

Through These Walls

Producer: Zach Ziskin

Hear Music

Release Date: April 15

★ Twenty-one-year-old singer/songwriter Hilary McRae has scored the distinction of being the first emerging artist signed to Hear Music, the Starbucks Entertainment/Concord Music Group label that launched last year with high-profile releases from Paul McCartney, Joni Mitchell and James Taylor. It's not hard to appreciate why she's been singled out. McRae's strong, unaffected alto belies her young age, and her pop/R&B hybrid has roots that stretch back before her birth. Her debut opens with the memorable "Every Day (When Will You Be Mine)," followed by 11 tracks that delve into love's highs and lows without much poetry. But the music

has power and soul, made all the more uplifting by Charles Calello's rich horn arrangements that instantly recall early Chicago.—EN

RYANDAN

RyanDan

Producer: Steve Anderson

Decca

Release Date: April 8

★ Overseas, the pop-classical movement steams ahead, with acts like Andrea Bocelli, Il Divo and Three Graces consistently topping album charts. Comely Canadian-based identical twins Ryan and Dan Kowarsky have already hit the top 10 at home, and now their sights are set on the United States. Opener "Like the Sun" sets the stage, with abundant vocal bravado and a melodramatic torrent of orchestral strings. More restrained "The Face" is utterly luscious, as is a sweetly re-invented cover of "I'll Be There," the poppiest offering here, and stirring finale "Tears of an Angel," which the boys wrote about the passing of their young niece. Producer Steve Anderson, known for his work with Kylie Minogue and Paul McCartney, indulges the genre to a "T," but brings enough mainstream sensibility to potentially seduce millions of Josh Groban fans who still put up cash to buy music.—CT

sheen, remains intact. Opener "Never Again" could fit in right alongside earlier hits "Don't Cry" or "Heat of the Moment." Several songs, like closer "An Extraordinary Life," are informed by vocalist/bassist John Wetton's recent heart surgery and subsequent recovery, giving them some gravitas and a sense of hope. But with the exception of the aforementioned new songs and the proggy "Parallel Worlds/Vortex/Deya," there aren't many standouts. While it's hard to imagine Asia's brand of non-ironic commercial rock winning it a new audience, fans of its '80s output won't be disappointed.—BT

THRICE

The Alchemy Index Vols. III & IV: Air & Earth

Producer: Teppei Teranishi

Vagrant

Release Date: April 15

★ On the last two installments of this four-part series, Thrice almost completely tosses the striking, guitar-heavy sound for which it's known. For "The Alchemy Index Vols. III & IV: Air & Earth," the material is appropriately lofty to represent the former element but surprisingly sparse for the latter. "A Song for Milly Michaelson" and "Daedalus"

convey the polarized, meandering spirit of "Air," which sometimes drifts gently and sometimes blows in hard gusts. "Earth" is even more delicate than "Air," with cuts like "Digging My Own Grave" and "The Lion and the Wolf" set to spartan piano lines. "Moving Mountains" and "Come All You Weary" push farthest experimentally, verging on bluegrass and country twang.—CLT

BLUES

MICHAEL BURKS

Iron Man

Producers: Bruce Iglauer,

Michael Burks

Alligator

Release Date: April 8

▶ This exceptional blues album began with a shrewd decision: Michael Burks went into the studio with his road band instead of session players. Wayne Sharp (organ, piano), Chuck "Popcorn" Loudon (drums) and Don Garrett (bass) joined Burks to hammer together what is definitely his most forceful CD to date. Burks' exquisite growl of a voice and his fierce lead guitar rule this record from the get-go. "Iron Man" opens at a fever pitch with "Love Disease," which strikes like a hammer blow, the heavy-weight rhythm section un-

JAMES OTTO

Sunset Man

Producers: John Rich, Jay DeMarcus

Raybaw/Warner Bros.

Release Date: April 8

James Otto's second album (his first was released four years ago on Mercury Nashville) proves that some things are indeed worth the wait. His brand of "country soul," as he calls it, comes across strong and confident on this new set. "Just Got Started Loving You" is a sultry promise of passion in the tradition of Conway Twitty's "I'd Love to Lay You Down." "For You" is a soaring ballad that Otto squeezes every bit of emotion from, and "Where Angels Hang Around" is a moving tribute to St. Jude Children's Research Hospital. Otto moans his way through the blue-eyed, soul-filled "The Man That I Am," which he accurately describes as "sex on tape." It's not all love and tenderness love songs; the hilarious "Drink & Dial" warns against mixing alcohol and late-night phone calls.—KT



CECE WINANS

Thy Kingdom Come

Producers: various

PureSpring/EMI Christian Music

Group

Release Date: April 1

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



THE BILLBOARD REVIEWS

SINGLES

JAZZ

VARIOUS ARTISTS

Miles . . . From India

Producer: Bob Belden

Times Square Records

Release Date: April 15

★ The ingenious two-CD "Miles . . . From India"

is arguably the most ambitious and certainly the most hybrid of Miles Davis tribute projects. Bob Belden, an integral figure in Columbia's boxed-set documentations of the icon's career at the label, assembled alums from Davis' bands and classical/jazz musicians from India to explore a range of the trumpeter's masterworks, including such albums as "Kind of Blue" and "Bitches Brew." The result is a scintillating cross-pollination of music rooted in extended improvisations and buoyed by the sonic spice of such Indian instruments as sitar, sarod and tablas. Standouts among the more than two-dozen participants include Wallace Roney's exhilarated trumpeting on "Spanish Key," Pete Cosey's guitar fire on "Ife" and the percussive Indian rhythm section on "So What."—DO

CHRISTIAN

SARAH KELLY

Born to Worship

Producer: Mitch Dane

Gotee Records

Release Date: April 1

▶ Sarah Kelly's third album demonstrates an artist really hitting her creative stride. "Born to Worship" kicks off with the buoyant "Brand New Day," with Kelly exulting her freedom to "live" and "love in a whole new way." The light, breezy tone continues on "You Overwhelm Me." Mu-

sically more upbeat than her previous efforts, the album is filled with memorable worship songs that are equally suited for congregational singalongs or quiet, personal reflection. Among the most notable tracks are the title tune; the earnest, thoughtful "Sit With You Awhile"; and the vibrant "Everything to Me." Sometimes described as a mix of Sarah McLachlan and Janis Joplin, Kelly's voice has more grit than most worship leaders and it's that edge that makes these songs so compelling.—DEP

NEW & NOTEWORTHY

DOES IT OFFEND YOU, YEAH?

You Have No Idea What You Are Getting Yourself Into

Producer: Rich Costey

Almost Gold Recordings

Release Date: April 15

★ If Does It Offend You, Yeah? has your hype detector going haywire, know that the buzz around the British electro-rock act's debut isn't just talk. What the disc might lack in substance, it makes up for in some of the best sleazy, synthy, testosterone-fueled electronica since the Prodigy's "Smack My Bitch Up." Though juvenile and pretty much devoid of any depth—not that it really even matters here—macho, digital rock like "Let's Make Out" and "With a Heavy Heart (I Regret to Inform You)" could very easily—and quickly—turn these masters of the long title and their meld of fluffy new wave, early-'90s Britpop and rave-y rock into the next big act of the moment.—WO

POP

DANITY KANE

Damaged (4:04)

Producers: Stereotypes, Sean

"Diddy" Combs, Mario Winans

Writers: various

Publishers: various

Bad Boy

▶ With its release last month of second album "Welcome to the Dollhouse," reality TV girl group Danity Kane—the mother lode of Sean "Diddy" Combs' "Making the Band"—became the first female group in Billboard history to debut at No. 1 with its debut and sophomore sets. That certainly sets things up nicely for first single "Damaged," hand-picked by fans on the group's MySpace page. The sexy, breathy opening line is enough to grab attention: "Do-do you got a first aid kit handy?" From there, a notable shift from its previous hip-hop signature to dance/pop showcases strong vocals bouncing along a finely produced pop gem that sparkles and blips over blended harmonies. The only "Damage" here will be watching them tear up top 40 radio.—MM

COUNTRY

CHUCK WICKS

All I Ever Wanted (3:19)

Producers: Monty Powell,

Dann Huff

Writers: C. Wicks, M. Powell,

A. Wilson

Publishers: Universal-MGB/

Dirty Water Dog/Lanark

Village Tunes/Jazz Your Azz

Tunes, ASCAP

RCA

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

contenders to grace country in a good while.—DEP

AC

JOSH GROBAN

Awake (3:47)

Producer: Humerto Gatica

Writers: J. Groban,

E. Mouquet, T. Salter

Publishers: various

143/Reprise

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

SARAH BRIGHTMAN & PAUL STANLEY

I Will Be With You (3:48)

Producer: Frank Peterson

Writers: F. Peterson, E. Lind,

M. Rostandmo, A. Bjorklund

Publisher: not listed

Manhattan

DISTURBED

Inside the Fire (3:53)

Producers: Dan Donegan, David

Drainman, Mike Wengren

Writer: Disturbed

Publishers: Mother Culture/

Warner Bros., ASCAP

Reprise/Intoxication

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

RYAN CABRERA

Say (3:36)

Producers: Daniel James, Leah

Haywood

Writers: R. Cabrera, L. Haywood,

D. James

Publishers: EMI/Universal/Kobalt,

ASCAP

Frolic Room/Papa Joe

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



Sarah Brightman has never been much of a radio presence in the United States, but her No. 13 Billboard 200 February debut with "Symphony" shows she has quite a captive following. "I Will Be With You" is the kind of song that earns "Diva" its capital "D." The duet with Kiss vocalist Paul Stanley is pure bombast, but its journey to the peak is seductively melodic with a decided edge, meshing pounding percussion and a cascade of heavenly

strings. Brightman's skyscraping soprano vocals are a given, but the addition of the surprisingly earnest Stanley is pure guilty pleasure. AC radio may pass, but Brightman's many followers are in full swoon mode.—CT

TRIPLE A

JAKOB DYLAN

Something Good This Way

Comes (3:39)

Producer: Rick Rubin

Writer: J. Dylan

Publisher: not listed

Starbucks/Columbia

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

LEGEND & CREDITS

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

CONTRIBUTORS: Katie Hasty, Kerri Mason, Jill Menze, Michael Menachem, Evie Nagy, Wes Orshoski, Dan Ouellette, Sven Philipp, Deborah Evans Price, Chuck Taylor, Bram Teitelman, Christa L. Titus, Ken Tucker, Philip Van Vleck

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

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

All albums commercially available in the United States are eligible. Send album review copies to 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.

LATIN BY LEILA COBO

Sharing The Wealth

Array Of Acts Score Big At Billboard Latin Music Awards

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

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

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

Scoring two wins each were reggaetón star Daddy Yankee; banda diva Jenni Rivera; pop star Gloria Estefan; urban bachata group Aventura; late regional Mexican singer Valentín Elizalde; duranguense group Alfredo Ramirez y Los Creadores del Pasito Duranguense; reggaetón duo R.K.M. & Ken-Y; and new pop acts Kany García and Camila.

Daddy Yankee's wins included the newly created Latin album of the year category for "El Cartel: The Big Boss" (El Cartel/Interscope/LGA), the top-selling album during the eligibility period. The Top Latin Albums artist



GUERRA

of the year nod went to Elizalde, whose sales have soared since he was shot to death a little more than a year ago. In a surprising twist, the Hot Latin Song of the year award went to Aventura's "Mi Corazoncito," which spent virtually the entire eligibility period on the Hot Latin Songs chart.

This year's songwriter of the year award went to Mexican star Marco Antonio Solís. Special awards went to Conjunto Primavera, which received Billboard's Lifetime Achievement Award celebrating its 30 years in the business, and Juanes, who re-

ceived the Spirit of Hope Award for humanitarian work done with his Mi Sangre foundation.

Finalists and winners are determined by their performance on the Billboard charts, as measured by Nielsen SoundScan and BDS during a one-year period from the Feb. 10, 2007, issue through this year's Feb. 2 issue.

This year, awards were given in 54 categories. Besides Latin album of the year, the other new category, Latin ringmaster of the year, was won by Down AKA Kilo's "Lean

Like a Cholo."

On April 9 at the Billboard Bash, Sony/ATV Discos (ASCAP) collected the publisher of the year award and EMI Music Publishing won publishing corporation of the year. Sony BMG Norte won five awards, including Hot Latin Songs label of the year, while Univision Music Group, the top-selling label in the Latin space, won Top Latin Albums label of the year. ♦♦♦

For a complete list of winners, go to billboard.com, billboard.biz or billboardenespanol.com.



DIY DELIGHTS: SUN KIL MOON

Mark Kozelek has seen both sides of the artist/label relationship in his 15-plus-year career with Red House Painters, Sun Kil Moon and as a solo artist.

At 4AD, his early ascent was nurtured by label head Ivo Watts-Russell, "who pushed me when I would have never been able to afford to do it myself," Kozelek says. But with the good came the bad. Red House Painters were dropped from Island after a solitary album, 1996's "Songs for a Blue Guitar"; its follow-up, "Old Ramon," was tied up in legal red tape for three years before Sub Pop finally released it in 2001.

Since then, Kozelek has largely gone it alone, releasing his music through his Redeye-distributed Caldo Verde label and hiring friends to help him with CD mailings. And the DIY spirit is paying off big-time—this week Kozelek scores his first Billboard 200 appearance at No. 127 and best sales week for Sun Kil Moon's "April," which sold 6,200 first-week copies in the United States, according to Nielsen SoundScan.

The album also debuts at No. 2 on Top Heatseekers and No. 15 on Top Independent Albums, and is No. 2 on three regional Heatseekers charts.

Kozelek catered specifically to the "completist" who have fueled his acclaim, earmarking 2,000 autographed copies of the album for sale exclusively from his Web site and bundling "April" with a four-song bonus disc of alternate versions. "In this day and age, artists are forced to think creatively," he says. "You have to think of things like packaging and consider flying to [Redeye home] North Carolina to sign 2,000 CDs."

Kozelek says he and his team did everything they could to prevent "April" from leaking by limiting advances to password-protected streams. But they also streamed the album on MySpace in the weeks leading up to street date, ensuring fans would have an authorized place to hear the music.

"That's not really my style or how ideally I'd like to do things," Kozelek says. "But I knew if I didn't let people hear it, some guy I never met before would have."

Kozelek will tour solo throughout the summer, but is hoping to visit Europe in the fall with a full band.

—Jonathan Cohen

ALLIDO'S WALE OF A DEAL

BILLBOARD EXCLUSIVE

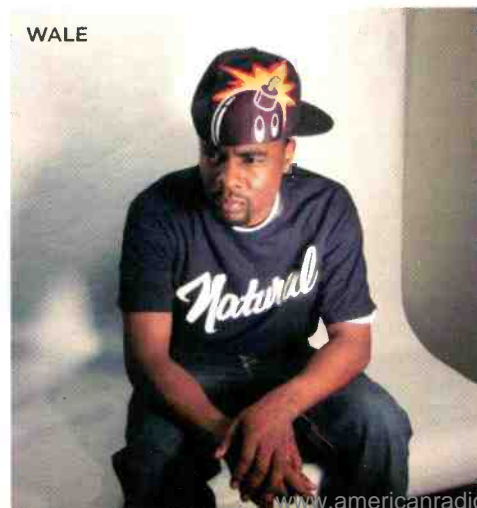
Mark Ronson has partnered with Interscope to distribute his Allido Records label, Billboard has learned. The first fruit of the joint venture will be an album from Washington, D.C.-based MC Wale.

The go-go-influenced MC made a name for himself with Internet track "Nike Boots" featuring Lil Wayne and the mixtapes "Scion A/V Presents: Wale vs. 45 King" and "100 Miles & Running." The rapper is also prepping for release next month "A Mixtape About Nothing," inspired completely by the TV show "Seinfeld." Included amid the music is a skit featuring an appearance by show star Julia Louis-Dreyfus.

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

has the core sound of D.C. with the commercial appeal of hip-hop."

Allido launched in 2004 as an independent imprint. The company has released several albums and served as music supervisor on a compilation series



WALE

for the Hard Rock Hotel Group and several films, including the Academy Award-nominated "Half Nelson." But last year, Ronson's fame grew exponentially after he produced Amy Winehouse's multiple Grammy Award-winning "Back to Black" album, which earned him a producer of the year trophy.

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

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

—Hillary Crosley

POP BY DEBORAH EVANS PRICE

Winans For The Win

'Kingdom' Comes On Strong On Gospel, Christian Charts

On her new effort, "Thy Kingdom Come," CeCe Winans targets the church crowd and is seeing a chorus of support that placed her April 1 release at No. 1 on Billboard's Top Gospel Albums chart, No. 2 on Top Christian Albums and No. 12 on Top R&B Albums.

The new set is being released on her own PureSprings Gospel imprint through EMI Christian Music Group. "This record was going to be a hymns record but we got into the studio and decided to add a few songs," says Winans, who turned the project into the label and found that "they felt like it was almost two records, and they really wanted the hymns record to be all hymns. So we'll release the hymns record later on, and I decided to do 'Thy Kingdom Come' first."

During the last two decades, the nine-time Grammy Award winner has been successful in the gospel, R&B and contemporary Christian arenas. It's been three years since Winans' previous release, "Purified," which has sold 286,000 copies, according to Nielsen SoundScan.

For this outing, she feels

"Thy Kingdom Come" could have broad appeal, but admits she focused her music on communicating to churchgoers. "Everybody can be



WINANS

blessed by it," she says, "but it's a record that's really for the church and encouraging the church to stand up and be the church, reminding them of the authority we have in Jesus Christ."

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

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

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

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

RECURRING DREAM ACADEMY

Country Acts Score With Revived '80s Hit

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

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



taken from an exclusive video airing on CMT, cmt.com and CMT Canada.

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

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

The original version peaked at No. 2 on the Adult Contemporary chart and No. 7 on the Billboard Hot 100 in early 1986.

Nettles says she hopes the new version sends fans "running to the Internet to hear the original. That sort of sharing of musical heritage and influence across genre is important to me."

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

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

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

KARINA PASIAN: WORTH THE WAIT

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

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

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

Pasian's big break came five years ago, when music mogul Quincy Jones—who she endear-



PASIAN

ingly refers to as her "Godfather in music"—invited the teenybopper and her family to his Bel Air, Calif., home after hearing her nascent recordings. He took an immediate liking after an im-

promptu performance.

Things took off from there. In 2003, Pasian won on "Star Search." Appearances at Jones' "We Are the Future" concert in Rome and at the White House quickly followed. Now Pasian is sorting through more than 70 songs for "First Love," on which she collaborated with Ne-Yo, Tricky Stewart, the-Dream, Gordon Chambers, Carlos McKinney and John Legend. Lil Mama is the solo featured artist so far.

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

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

CHARTS

THE HOT BOX

A WEEKLY ROUNDUP OF NOTABLE CHART ACHIEVEMENTS



CHURCH PERCH

>>CeCe Winans claims her third straight No. 1 bow on Top Gospel Albums and her seventh No. 1 on that chart, as "Thy Kingdom Come" opens with 12,000 copies. On Top Christian Albums, Canadian rock group Hawk Nelson snares its first No. 1 with "Hawk Nelson... Is My Friend."

EXPORTS WELL

>>Well-seasoned R.E.M. ends Amy Winehouse's seven-week reign atop the Albums Eurochart. "Accelerate" thus becomes the band's sixth No. 1 set on the Euro list, and its first since "Around the Sun" led the survey in 2004. Its first was "Monster" in 1994.



'GEARED' UP

>>Brad Paisley notches a fifth top 10 from his aptly titled album "5th Gear" on Hot Country Songs. The last artist with that many country top 10s from one set was Kenny Chesney, with "The Road and the Radio," which charted singles in 2005 and 2006.



Over the Counter

GEOFF MAYFIELD gmayfield@billboard.com

Billboard Charts Get Social; Strait Line To No. 1

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

San Francisco-based iLike facilitates music functions among social network sites including Facebook, hi5, MySpace, Bebo and soon Orkut. The iLike charts measure music preferences from a worldwide universe of more than 23 million users.

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

The charts also appear on Facebook and iLike.com and reflect seven days of activity, ending at 11:59 p.m. each Sunday.

The two iLike lists officially joined the charts menus of billboard.com and billboard.biz during the week of the magazine's April 5 issue. Each chart will appear in the magazine once a month, starting this issue with iLike Profiles: Most Added (see page 60), reflecting activity through April 6.

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

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

In the magazine, the iLike charts will soon migrate from the Charts section to our Digital Entertainment pages.

Later this year, Billboard will pick up a third iLike chart, measuring the top songs among unsigned artists.

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

JUGGLING THE LINEUP: Captaining Billboard's social networking charts will be Gordon Murray, one of three chart department staffers taking on new roles. Gary Trust and Alex Vitoulis have also expanded their responsibilities.

Chart manager Trust, who has orchestrated the Adult Contemporary and Adult Top 40 charts for Billboard

and Radio & Records for the past two years, adds oversight of the Pop 100 to his desk.

Murray, who joined the charts team in 1998 and interned for the department prior to that, also manages Billboard's jazz albums lists, as well as Top World Albums, Top New Age Albums and Top Comedy Albums. Aside from his chart duties, Murray oversees Billboard Research, which provides chart histories, chart archive packages and customized research.

Vitoulis becomes classical charts manager. In his role as associate chart production manager, the 11-year Billboard staffer has long played an integral role in coordinating data for all of the magazine's retail lists, but this marks his first stint as chart manager.

He has assisted supervision of the classical charts since late 2006.

STRAIT UP: George Strait has been here before, straddling the summits of Top Country Albums and the Billboard 200. "Troubadour" marks his 22nd No. 1 on the former, more than any other act.

That pads Strait's lead over Merle Haggard, who has notched 15 No. 1s on the country list. This also marks his

fourth No. 1 on the big chart, his first Billboard 200 topper since "Somewhere Down in Texas" in 2005.

First-week sales of 166,000 for "Troubadour" are lighter than those of his last studio album but more than double those of his last charting title. The compilation "22 More Hits" opened at No. 13 on the Billboard 200 with 80,000 copies in the Dec. 1, 2007, issue.

Strait's last studio set, "It Just Comes Natural," entered the big chart at No. 3 on first-week sales of 232,000 in 2006.



CHART BEAT

>>Van Morrison has charted 40 albums in 40 years and has spent 787 weeks on the Billboard 200, but only one of those weeks has been spent in the top 10: this week. "Keep It Simple" enters at No. 10 and instantly becomes Morrison's highest-charting album, besting the No. 15 peak of "Saint Dominic's Preview" in 1972.

>>The first Rolling Stones album to chart in 1964 just missed the top 10, peaking at No. 11. The veteran rockers haven't peaked in that position again, but may have this week: The soundtrack "Martin Scorsese: Shine a Light" enters at No. 11. It will either move up to become the Stones' 37th top 10 set or slide down to become the group's second album to settle for No. 11.

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

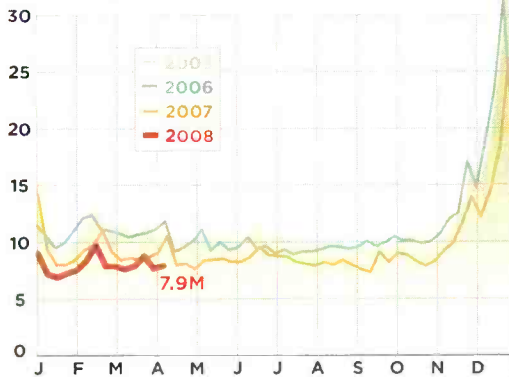
Market Watch A Weekly National Music Sales Report

Weekly Unit Sales

	ALBUMS	DIGITAL ALBUMS*	DIGITAL TRACKS
This Week	7,991,000	1,206,000	20,381,000
Last Week	7,719,000	1,238,000	21,979,000
Change	3.5%	-2.6%	-7.3%
This Week Last Year	10,582,000	957,000	16,148,000
Change	-24.5%	26.0%	26.2%

*Digital album sales are also counted within album sales.

Weekly Album Sales (Million Units)



Year-To-Date

	2007	2008	CHANGE
OVERALL UNIT SALES			
Albums	127,693,000	112,528,000	-11.9%
Digital Tracks	234,748,000	301,806,000	28.6%
Store Singles	602,000	412,000	-31.6%
Total	363,043,000	414,746,000	14.2%
Albums w/TEA*	151,167,800	142,708,600	-5.6%

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

DIGITAL TRACKS SALES



SALES BY ALBUM FORMAT

	2007	2008	CHANGE
CD	114,831,000	95,165,000	-17.1%
Digital	12,492,000	16,916,000	35.4%
Cassette	112,000	34,000	-69.6%
Other	258,000	413,000	60.1%

For week ending April 6, 2008. Figures are rounded. Compiled from a national sample of retail store and rack sales reports collected and provided by Nielsen SoundScan.

YEAR-TO-DATE SALES BY ALBUM CATEGORY

	2007	2008	CHANGE
Current	76,483,000	62,614,000	-18.1%
Catalog	51,210,000	49,913,000	-2.5%
Deep Catalog	36,385,000	35,555,000	-2.3%

CURRENT ALBUM SALES



CATALOG ALBUM SALES



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.

APR 19 2008 THE Billboard 200

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	CERT.	PEAK POSITION
1	NEW	1	GEORGE STRAIT	Troubadour		1
2	NEW	1	R.E.M.	Accelerate		1
3	5	2	VARIOUS ARTISTS	NOW 27		1
4	1	2	DAY26	DAY26		1
5	16	11	SOUNDTRACK	Alvin And The Chipmunks		5
6	NEW	1	TRINA	Still Da Baddest		6
7	4	1	DANITY KANE	Welcome To The Dollhouse		7
8	3	2	COUNTING CROWS	Saturday Nights & Sunday Mornings		3
9	6	3	RICK ROSS	Trilla		9
10	NEW	1	VAN MORRISON	Keep It Simple		10
11	NEW	1	THE ROLLING STONES	Martin Scorsese: Shine A Light (Soundtrack)		11
12	2	2	PANIC AT THE DISCO	Pretty Odd		12
13	8	5	JACK JOHNSON	Sleep Through The Static		13
14	NEW	1	THE BLACK KEYS	Attack & Release		14
15	9	4	FLO RIDA	Mail On Sunday		15
16	14	8	TAYLOR SWIFT	Taylor Swift		2
17	10	9	SARA BAREILLES	Little Voice		17
18	7	2	THE RACONTEURS	Consolers Of The Lonely		7
19	NEW	1	SEVENDUST	Chapter VII: Hope & Sorrow		19
20	15	14	ALAN JACKSON	Good Time		20
21	13	7	SNOOP DOGG	Ego Trippin		21
22	12	18	GNARLS BARKLEY	The Odd Couple		12
23	NEW	1	GEORGE MICHAEL	Twentyfive		23
24	17	13	ALICIA KEYS	As I Am		3
25	19	12	JONAS BROTHERS	Jonas Brothers		5
26	NEW	1	THEORY OF A DEADMAN	Scars & Souvenirs		26
27	NEW	1	MOBY	Last Night		27
28	NEW	1	IN FLAMES	A Sense Of Purpose		28
29	23	6	MILEY CYRUS	Hannah Montana 2 (Soundtrack)/Meet Miley Cyrus		3
30	22	19	COLBIE CAILLAT	Coco		30
31	25	29	JORDIN SPARKS	Jordin Sparks		10
32	20	10	MILEY CYRUS	Hannah Montana/Miley Cyrus: The Best Of Both Worlds Concert		10
33	NEW	1	JOSH GRACIN	We Weren't Crazy		33
34	NEW	1	HAWK NELSON	Hawk Nelson...Is My Friend		34
35	21	24	AMY WINEHOUSE	Back To Black		2
36	27	27	DAUGHTRY	Daughtry		3
37	31	26	CHRIS BROWN	Exclusive		37
38	37	15	CARRIE UNDERWOOD	Carnival Ride		2
39	34	36	KEYSHIA COLE	Just Like You		39
40	32	32	MARY J. BLIGE	Growing Pains		40
41	26	58	TRACE ADKINS	American Man: Greatest Hits Volume II		22
42	18	2	ENRIQUE IGLESIAS	95/08		18
43	29	28	ONEREPUBLIC	Dreaming Out Loud		14
44	40	44	GARTH BROOKS	The Ultimate Hits		5
45	30	17	JANET	Discipline		45
46	NEW	1	MUSE	HAARP Live At Wembley Stadium, London, 16 June 2007		46
47	35	34	SOUNDTRACK	Across The Universe: Deluxe Edition		20
48	11	2	THE B-52S	Funplex		48
49	44	43	BUCKCHERRY	The Black Crowes		15
50	28	37	ERYKAH BADU	New Amerykah: Part One (4th World War)		2

The band returns with its highest-charting set since "New Adventures in Hi-Fi" also opened at No. 2 in 1996.

The ninth live set from the group to chart also doubles as the soundtrack to the concert film directed by Martin Scorsese.

Country legend charges with a 57% increase after she was showcased on "American Idol" April 1 and 2.

With 21,000 sold, Moby starts one slot higher than he did last time out ("Hotel" in 2005) but with a 42% smaller opening week.

At No. 5, the soundtrack to "Alvin and the Chipmunks" earns its best sales week since Christmas (and a new chart peak) thanks to interest stirred by the film's DVD release.

THE BILLBOARD 200 ARTIST INDEX

TRACE ADKINS	41	ERYKAH BADU	50	MARY J. BLIGE	40
GARY ALLAN	168	SARA BAREILLES	17	ANDREA BOCELLI	116
ANTI-FLAG	118	DAVE BARNES	142	BON JOVI	184
RODNEY ATKINS	143	THE BEATLES	142	BOYS LIKE GIRLS	185
AVENGED SEVENFOLD	153	NATASHA BEDINGFIELD	86	BREAKING BENJAMIN	192
AZ	141	BIRDMAN	199	TEDDY BRENT	179
		THE BLACK CROWES	15	SARAH BRIGHTMAN	158
		THE BLACK KEYS	14	GARTH BROOKS	44
		BLACK TIDE	171	CHRIS BROWN	37

JACKSON BROWNE	156	CAVALERA	120	DANITY KANE	7
JAMES BROWN	191	CONSPIRACY	183	FAT JOE	133
MICHAEL BUBLE	67	CELTIC THUNDER	119	FEIST	195
BUCKCHERRY	49	CELTIC WOMAN	194	FERGIE	64
BULLET FOR MY VALENTINE	150	DAY26	4	VICENTE FERNANDEZ	167
		KENNY CHESNEY	77	RAHEEM DEVAUGHN	93
		KEYSHIA COLE	39	CELINE DION	123
		DAVE COOK	197	DREAM THEATER	122
		COUNTING CROWS	8	THE-DREAM	59
		SHERYL CROW	84		
		MILEY CYRUS	29, 32		

FOO FIGHTERS	120	HERBIE Hancock	144	JAHEIM	92
KIRK FRANKLIN	151	HANK NELSON	34	JANET	45
		HILLSONG	117	JAY-Z	137
				J. HOLIDAY	128
				JACK JOHNSON	13
				JONAS BROTHERS	25

SEAN KINGSTON	178	LIFEHOUSE	97
LENNY KRAVITZ	180	LIL WAYNE AND BIRDMAN	198
A.B. QUINLAN III	187	LINKIN PARK	53
PRESENTS KUMBIA ALL STARZ	148		
		MARIO	129
		MAROON 5	87
		MATCHBOX TWENTY	146
		JOHN MAYER	147
		MICHAEL MCDONALD	157

Billboard HOT 100 APR 19 2008

HOT 100 AIRPLAY

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	2	8	1 LOVE IN THIS CLUB	USHER FEAT. YOUNG JEEZY (LAFACE/ZOMBA)
2	3	8	TOUCH MY BODY	MARIAH CAREY (ISLAND/IDJMG)
3	1	18	WITH YOU	CHRIS BROWN (JIVE/ZOMBA)
4	4	10	SEXY CAN I	RAY J & YUNG BERG (KNOCKOUT/DEJA 34/KOCH/EPIC)
5	7	10	NO AIR	JORDIN SPARKS DUET WITH CHRIS BROWN (JIVE/ZOMBA)
6	6	13	LOVE SONG	SARA BAREILLES (EPIC)
7	5	25	LOW	FLO RIDA FEAT. T-PAIN (POE BOY/ATLANTIC)
8	8	17	DON'T STOP THE MUSIC	RIHANNA (RFP/DEF JAM/IDJMG)
9	16	5	BLEEDING LOVE	LEONA LEWIS (SYCO J/RMG)
10	9	30	APOLOGIZE	TIMBALAND FEAT. ONEREPUBLIC (MOSLEY/BLACKGROUND/INTERSCOPE)
11	22	3	LOLLIPOP	LIL WAYNE FEAT. STATIC MAJOR (CASH MONEY/UNIVERSAL MOTOWN)
12	10	31	NO ONE	ALICIA KEYS (MBK J/RMG)
13	11	19	INDEPENDENT	WEBBIE, LIL PHAT & LIL BOOSIE (TRILL/ASYLUM/ATLANTIC)
14	17	13	SEE YOU AGAIN	MILEY CYRUS (HOLLYWOOD)
15	15	16	SORRY	BUCKCHERRY (ELEVEN SEVEN/ATLANTIC/RFP)
16	13	17	I REMEMBER	KEYSHIA COLE (JMAN/GEFFEN/INTERSCOPE)
17	14	11	SUPERSTAR	LUPE FIASCO (1ST & 15TH/ATLANTIC)
18	12	22	LIKE YOU'LL NEVER SEE ME AGAIN	ALICIA KEYS (MBK J/RMG)
19	20	9	YOU'RE GONNA MISS THIS	TRACE ADKINS (CAPITOL NASHVILLE)
20	25	7	SHE GOT IT	2 PISTOLS (UNIVERSAL REPUBLIC)
21	18	21	SUFFOCATE	J. HOLIDAY (MUSIC LINE/CAPITOL)
22	21	16	CRYING OUT FOR ME	MARION (3RD STREET J/RMG)
23	23	10	FEELS LIKE TONIGHT	DAUGHTRY (RCA/RMG)
24	29	8	I SAW GOD TODAY	GEORGE STRAIT (MCA NASHVILLE)
25	24	6	THE BOSS	RICK ROSS FEAT. T-PAIN (SLIP-N-SLIDE/DEF JAM/DJMG)

1290 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.

ADULT TOP 40

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	HIT PREDICT
1	1	33	1 LOVE SONG	SARA BAREILLES (EPIC)	
2	2	13	FEELS LIKE TONIGHT	DAUGHTRY (RCA/RMG)	☆
3	3	26	SORRY	BUCKCHERRY (ELEVEN SEVEN/ATLANTIC/RFP)	
4	4	22	WHATEVER IT TAKES	LIFHOUSE (GEFFEN/INTERSCOPE)	☆
5	6	17	WON'T GO HOME WITHOUT YOU	MAROON 5 (A&M/OCTONE/INTERSCOPE)	
6	5	37	PARALYZER	FINGER ELEVEN (WIND-UP)	
7	9	16	SAY	JOHN MAYER (AWARE/COLUMBIA)	
8	7	27	APOLOGIZE	TIMBALAND FEAT. ONEREPUBLIC (MOSLEY/BLACKGROUND/INTERSCOPE)	☆
9	8	24	SHADOW OF THE DAY	LINKIN PARK (WARNER BROS.)	☆
10	11	16	THESE HARD TIMES	MATCHBOX TWENTY (MELISMAT/ATLANTIC)	☆
11	10	20	NO ONE	ALICIA KEYS (MBK J/RMG)	☆
12	14	12	REALIZE	COLBIE CAILLAT (UNIVERSAL REPUBLIC)	☆
13	12	40	BUBBLY	COLBIE CAILLAT (UNIVERSAL REPUBLIC)	☆
14	15	8	IN LOVE WITH A GIRL	GAVIN DEGRAW (J/RMG)	☆
15	13	18	NEVER TOO LATE	THREE DAYS GRACE (JIVE/ZOMBA)	
16	16	12	STOP AND STARE	ONEREPUBLIC (MOSLEY/INTERSCOPE)	☆
17	17	12	LOVE IS FREE	SHERYL CROW (A&M/INTERSCOPE)	
18	19	6	HOLLYWOOD'S NOT AMERICA	FERRAS (CAPITOL)	☆
19	21	9	IF I HAD EYES	JACK JOHNSON (BRUSHFIRE/UNIVERSAL REPUBLIC)	
20	23	6	STAY BEAUTIFUL	THE LAST GOODNIGHT (VIRGIN)	
21	22	10	TWO WAYS TO SAY GOODBYE	PAT MONAHAN (COLUMBIA)	☆
22	24	10	SEE YOU AGAIN	MILEY CYRUS (HOLLYWOOD)	
23	30	3	IT'S NOT MY TIME	3 ODORS DOWN (UNIVERSAL REPUBLIC)	☆
24	25	9	BELIEVE	THE BRAVERY (ISLAND/IDJMG)	
25	26	8	SAY IT AGAIN	MARIE OIGBY (HOLLYWOOD)	

ADULT CONTEMPORARY

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	HIT PREDICT
1	1	36	1 BUBBLY	COLBIE CAILLAT (UNIVERSAL REPUBLIC)	
2	3	13	LOST	MICHAEL BUBLE (143 REPRISE)	☆
3	2	41	BIG GIRLS DON'T CRY	FERGIE (WILL I AM A&M/INTERSCOPE)	☆
4	7	13	LOVE SONG	SARA BAREILLES (EPIC)	☆
5	5	23	APOLOGIZE	TIMBALAND FEAT. ONEREPUBLIC (MOSLEY/BLACKGROUND/INTERSCOPE)	☆
6	4	48	HOME	DAUGHTRY (RCA/RMG)	☆
7	8	15	TEARDROPS ON MY GUITAR	TAYLOR SWIFT (BIG MACHINE/UNIVERSAL REPUBLIC)	☆
8	6	35	WHO KNEW	PINK (LAFACE/ZOMBA)	☆
9	11	13	(YOUR LOVE KEEPS LIFTING ME) HIGHER AND HIGHER	MICHAEL MCDONALD (UNIVERSAL MOTOWN)	☆
10	9	40	WAIT FOR YOU	ELLIOTT YAMIN (HICKORY RED)	☆
11	12	15	NO ONE	ALICIA KEYS (MBK J/RMG)	☆
12	13	14	TATTOO	JORDIN SPARKS (JIVE/ZOMBA)	☆
13	14	10	IN MY ARMS	PLUMB (RCA REPRISE)	☆
14	15	9	BUSY BEING FABULOUS	EAGLES (EPIC)	☆
15	16	8	FALLING IN LOVE AT A COFFEE SHOP	LONDON PIGG (RCA/RMG)	
16	17	7	FORGIVE ME	CNOTE (J&R ENT)	
17	21	6	FEELS LIKE TONIGHT	DAUGHTRY (RCA/RMG)	
18	20	5	FALL	KIMBERLEY LOCKE (CURB/REPRISE)	
19	18	19	OVER YOU	DAUGHTRY (RCA/RMG)	
20	19	9	BRAVE	IDINA MENZEL (WARNER BROS.)	
21	26	5	SAY	JOHN MAYER (AWARE/COLUMBIA)	
22	28	2	WON'T GO HOME WITHOUT YOU	MAROON 5 (A&M/OCTONE/INTERSCOPE)	
23	23	7	POETRY MAN	QUEEN LATIFAH (FLAVOR UNIT/VERVE)	
24	24	6	CINDERELLA	STEVEN CURTIS CHAPMAN (SPARROW/EMI CMG)	
25	22	11	THE WAY I AM	INGRID MICHAELSON (CABIN 24/ORIGINAL SIGNAL/RED)	☆

HOT DIGITAL SONGS

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	CERT.
1	2	2	1 4 MINUTES	MADONNA FEAT. JUSTIN TIMBERLAKE (WARNER/BROS.)	
2	3	7	BLEEDING LOVE	LEONA LEWIS (SYCO J/RMG)	
3	4	3	LOLLIPOP	LIL WAYNE FEAT. STATIC MAJOR (CASH MONEY/UNIVERSAL MOTOWN)	
4	1	2	TOUCH MY BODY	MARIAH CAREY (ISLAND/IDJMG)	
5	6	6	LOVE IN THIS CLUB	USHER FEAT. YOUNG JEEZY (JIVE/ZOMBA)	
6	5	13	NO AIR	JORDIN SPARKS DUET WITH CHRIS BROWN (JIVE/ZOMBA)	
7	7	8	SEXY CAN I	RAY J & YUNG BERG (KNOCKOUT/DEJA 34/KOCH/EPIC)	
8	11	2	BEAT IT	FALL OUT BOY FEAT. JOHN MAYER (FUELED BY RAMEN/ISLAND/IDJMG)	
9	9	15	STOP AND STARE	ONEREPUBLIC (MOSLEY/INTERSCOPE)	
10	15	18	SEE YOU AGAIN	MILEY CYRUS (HOLLYWOOD)	
11	13	22	LOW	FLO RIDA FEAT. T-PAIN (POE BOY/ATLANTIC)	3
12	12	22	LOVE SONG	SARA BAREILLES (EPIC)	
13	14	4	DAMAGED	DANITY KANE (BAD BOY/ATLANTIC)	
14	-	1	NUDE	RADIOHEAD (100 RED)	
15	10	10	NEW SOUL	YAEL NAIM (TOT DU TARD/ATLANTIC)	
16	21	7	POCKETFUL OF SUNSHINE	NATASHA BEDINGFIELD (PHONOGENIC/EPIC)	
17	8	3	YOU'RE GONNA MISS THIS	TRACE ADKINS (CAPITOL NASHVILLE)	
18	16	18	DON'T STOP THE MUSIC	RIHANNA (RFP/DEF JAM/IDJMG)	
19	19	19	WITH YOU	CHRIS BROWN (JIVE/ZOMBA)	
20	18	7	ELEVATOR	FLO RIDA FEAT. TIMBALAND (POE BOY/ATLANTIC)	
21	20	16	SUPERSTAR	LUPE FIASCO FEAT. MATTHEW SANTOS (1ST & 15TH/ATLANTIC)	
22	17	4	SHAWTY GET LOOSE	LIL MAMA FEAT. CHRIS BROWN & T-PAIN (MILKJAR FACES/JIVE/ZOMBA)	
23	23	13	INDEPENDENT	WEBBIE, LIL PHAT & LIL BOOSIE (TRILL/ASYLUM)	
24	22	11	WHEN YOU LOOK ME IN THE EYES	JONAS BROTHERS (HIT/EPIC/SID)	
25	24	9	NINE IN THE AFTERNOON	PANIC AT THE DISCO (DECA/DANCE) (LUELL BY RAMEN/RFP)	

MODERN ROCK

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	HIT PREDICT
1	2	23	1 PSYCHO	PUDDLE OF MUDD (FLAWLESS/GEFFEN/INTERSCOPE)	
2	1	24	LONG ROAD TO RUIN	FOO FIGHTERS (R/SWELL/RCA/RMG)	☆
3	4	7	RISE ABOVE THIS	SEETHER (WIND-UP)	☆
4	3	11	FALLING DOWN	ATREYU (HOLLYWOOD)	☆
5	5	27	BELIEVE	THE BRAVERY (ISLAND/IDJMG)	
6	7	7	IT'S NOT MY TIME	3 ODORS DOWN (UNIVERSAL REPUBLIC)	☆
7	8	36	THE PRETENDER	FOO FIGHTERS (R/SWELL/RCA/RMG)	☆
8	10	10	NINE IN THE AFTERNOON	PANIC AT THE DISCO (DECA/DANCE) (LUELL BY RAMEN/RFP)	☆
9	6	27	SHADOW OF THE DAY	LINKIN PARK (WARNER BROS.)	☆
10	13	11	THE STONE	ASHES DIVIDE (ISLAND/IDJMG)	
11	26	2	SALUTE YOUR SOLUTION	THE RACONTEURS (THIRD MAN/WARNER BROS.)	
12	22	3	I WILL POSSESS YOUR HEART	DEATH CAB FOR CUTIE (ATLANTIC)	
13	9	32	FAKE IT	SEETHER (WIND-UP)	☆
14	23	2	INSIDE THE FIRE	DISTURBED (REPRISE)	
15	16	8	I'M NOT JESUS	APOCALYPTICA FEAT. COREY TAYLOR (JIVE/ZOMBA)	
16	14	41	THE GOOD LEFT UNDONE	RISE AGAINST (GEFFEN/INTERSCOPE)	☆
17	19	5	GIVEN UP	LINKIN PARK (WARNER BROS.)	
18	12	18	IF I HAD EYES	JACK JOHNSON (BRUSHFIRE/UNIVERSAL REPUBLIC)	
19	15	8	BEAUTIFUL	10 YEARS (UNIVERSAL REPUBLIC)	
20	11	21	CRUSHCRUSHCRUSH	PARAMORE (LUELL BY RAMEN/RFP)	
21	18	10	SO HAPPY	THEORY OF A DEADMAN (504 ROADRUNNER/RFP)	☆
22	21	8	SUPERNATURAL SUPERSERIOUS	R.E.M. (WARNER BROS.)	
23	27	5	THE WESTERN WORLD	PENNYWISE (MCA/REPRISE)	
24	24	16	RIOT	THREE DAYS GRACE (JIVE/ZOMBA)	☆
25	29	8	A-PUNK	VAMPIRE WEEKEND (XL/BEGGARS GROUP)	

APR 19 2008 POP 100 Billboard

POP 100 DIGEST

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	2	8	#1 BLEEDING LOVE	LEONA LEWIS (SYCO/J/RMG)
2	3	4	4 MINUTES	MADONNA FEAT. JUSTIN TIMBERLAKE (WARNER BROS.)
3	4	1	NO AIR	JORDIN SPARKS DUET WITH CHRIS BROWN (19/JIVE/ZOMBA)
4	1	8	TOUCH MY BODY	MARIAH CAREY (ISLAND/IDJMG)
5	6	19	WITH YOU	CHRIS BROWN (JIVE/ZOMBA)
6	5	24	LOVE SONG	SARA BAREILLES (EPIC)
7	7	7	LOVE IN THIS CLUB	USHER FEAT. YOUNG JEEZY (LAFACE/ZOMBA)
8	10	23	SEE YOU AGAIN	MILEY CYRUS (HOLLYWOOD)
9	8	1	LOW	FLO RIDA FEAT. T-PAIN (POE BOY/ATLANTIC)
10	12	4	LOLLIPOP	LIL WAYNE FEAT. STATIC MAJOR (CASH MONEY/UNIVERSAL MOTOWN)
11	21	1	DON'T STOP THE MUSIC	RIHANNA (SRP/DEF. JAM/IDJMG)
12	13	10	SEXY CAN I	RAY J & YUNG BERG (KNOCKOUT/DEJA 34/KOCH/EPIC)
13	11	19	STOP AND STARE	ONEREPUBLIC (MOSLEY/INTERSCOPE)
14	14	20	SORRY	BUCKCHERRY (ELEVEN SEVEN/ATLANTIC/RRP)
15	15	18	SUPERSTAR	LUPE FIASCO FEAT. MATTHEW SANTOS (1ST & 15TH/ATLANTIC)
16	16	41	APOLOGIZE	TIMBALAND FEAT. ONEREPUBLIC (MOSLEY/BACKGROUND/INTERSCOPE)
17	18	5	DAMAGED	DANITY KANE (BAD BOY/ATLANTIC)
18	17	11	WHEN YOU LOOK ME IN THE EYES	JONAS BROTHERS (HOLLYWOOD)
19	23	32	NEVER TOO LATE	THREE DAYS GRACE (JIVE/ZOMBA)
20	27	11	POCKETFUL OF SUNSHINE	NATASHA BEINGFIELD (PHONOGENIC/EPIC)
21	24	2	BEAT IT	FALL OUT BOY FEAT. JOHN MAYER (FUELED BY RAMEN/ISLAND/IDJMG)
22	22	13	FEELS LIKE TONIGHT	DAUGHTRY (RCA/RMG)
23	20	26	TAKE YOU THERE	SEAN KINGSTON (BELUGA HEIGHTS/EPIC)
24	26	30	NO ONE	ALICIA KEYS (MBK/J/RMG)
25	25	52	TEARDROPS ON MY GUITAR	TAYLOR SWIFT (BIG MACHINE/UNIVERSAL REPUBLIC)
26	31	10	KILLA	CHERISH FEAT. YUNG JOC (SHO'NUFF/CAPITOL)
27	29	1	INDEPENDENT	WEBBIE LIL' PHAT & LIL' BOOSIE (TRILL/ASYLUM/ATLANTIC)
28	28	32	TATTOO	JORDIN SPARKS (19/JIVE/ZOMBA)
29	30	29	CLUMSY	FERGIE (WILL.I.AM/A&M/INTERSCOPE)
30	32	9	ELEVATOR	FLO RIDA FEAT. TIMBALAND (POE BOY/ATLANTIC)
31	34	16	WHATEVER IT TAKES	LIFEHOUSE (GEFFEN/INTERSCOPE)
32	36	15	REALIZE	COLBIE CAILLAT (UNIVERSAL REPUBLIC)
33	37	11	BREAK THE ICE	BRITNEY SPEARS (JIVE/ZOMBA)
34	38	28	OUR SONG	TAYLOR SWIFT (BIG MACHINE/UNIVERSAL REPUBLIC)
35	-	1	NUDE	RADIOHEAD (1BD/RED)
36	21	10	NEW SOUL	YAEI NAIM (TOD OU TARD/ATLANTIC)
37	19	4	YOU'RE GONNA MISS THIS	TRACE ADKINS (CAPITOL NASHVILLE)
38	40	13	ALL AROUND ME	FLYLEAF (A&M/OCTONE/INTERSCOPE)
39	33	24	SHADOW OF THE DAY	LINKIN PARK (WARNER BROS.)
40	46	13	THE ANTHEM	PITBULL FEAT. LIL JON (FAMOUS ARTISTS/TVT)
41	35	5	SHAWTY GET LOOSE	LIL MAMA FEAT. CHRIS BROWN & T-PAIN (FAMILIAR FACES/JIVE/ZOMBA)
42	43	26	KISS KISS	CHRIS BROWN FEAT. T-PAIN (JIVE/ZOMBA)
43	41	21	LIKE YOU'LL NEVER SEE ME AGAIN	ALICIA KEYS (MBK/J/RMG)
44	54	17	SAY	JOHN MAYER (AWARE/COLUMBIA)
45	39	2	PARTY PEOPLE	NELLY FEAT. FERGIE (DERRTY/UNIVERSAL MOTOWN)
46	45	10	NINE IN THE AFTERNOON	PANIC AT THE DISCO (DECAVANCE/FUELED BY RAMEN/RRP)
47	42	23	PIECE OF ME	BRITNEY SPEARS (JIVE/ZOMBA)
48	68	4	SHAKE IT	METRO STATION (RED INK/RED/COLUMBIA)
49	58	3	TAKE A BOW	RIHANNA (SRP/DEF. JAM/IDJMG)
50	48	2	BUST IT BABY (PART 2)	PLIES FEAT. NE-YO (BIG GATES/SLIP-N-SLIDE/ATLANTIC)

► For a complete listing of the Pop 100, check out www.billboard.biz

POP 100: The top Pop singles & tracks, according to mainstream top 40 radio audience impressions measured by Nielsen Broadcast Data Systems, and sales compiled by Nielsen SoundScan. **POP 100 AIRPLAY:** Legend located below chart. **HOT SINGLES SALES:** The top-selling retail-eligible physical singles, as compiled by Nielsen SoundScan. This data is used to compile both the Hot 100 and Pop 100. **TOP MUSIC VIDEOS:** The top-selling retail-eligible music videos, as compiled by Nielsen SoundScan. **HOT VIDEOCLIPS:** Based on audience-weighted plays from MTV, VH1, BET and CMT, and non-weighted plays from eight other channels, as monitored by Nielsen Broadcast Data Systems. **VIDEO MONITOR:** Rotating playlists from 12 channels. All charts © 2008 Nielsen Business Media Inc. and Nielsen SoundScan, Inc. All rights reserved.

POP 100 AIRPLAY

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	1	16	#1 WITH YOU	CHRIS BROWN (JIVE/ZOMBA)
2	2	14	LOVE SONG	SARA BAREILLES (EPIC)
3	3	17	NO AIR	JORDIN SPARKS DUET WITH CHRIS BROWN (19/JIVE/ZOMBA)
4	7	7	BLEEDING LOVE	LEONA LEWIS (SYCO/J/RMG)
5	6	10	SEE YOU AGAIN	MILEY CYRUS (HOLLYWOOD)
6	3	23	LOW	FLO RIDA FEAT. T-PAIN (POE BOY/ATLANTIC)
7	4	20	DON'T STOP THE MUSIC	RIHANNA (SRP/DEF. JAM/IDJMG)
8	8	7	LOVE IN THIS CLUB	USHER FEAT. YOUNG JEEZY (LAFACE/ZOMBA)
9	8	1	TOUCH MY BODY	MARIAH CAREY (ISLAND/IDJMG)
10	11	18	STOP AND STARE	ONEREPUBLIC (MOSLEY/INTERSCOPE)
11	18	1	SORRY	BUCKCHERRY (ELEVEN SEVEN/ATLANTIC)
12	15	3	4 MINUTES	MADONNA FEAT. JUSTIN TIMBERLAKE (WARNER BROS.)
13	13	10	SUPERSTAR	LUPE FIASCO FEAT. MATTHEW SANTOS (1ST & 15TH/ATLANTIC)
14	19	6	SEXY CAN I	RAY J & YUNG BERG (KNOCKOUT/DEJA 34/KOCH/EPIC)
15	14	13	FEELS LIKE TONIGHT	DAUGHTRY (RCA/RMG)
16	12	32	APOLOGIZE	TIMBALAND FEAT. ONEREPUBLIC (MOSLEY/BACKGROUND/INTERSCOPE)
17	16	25	TAKE YOU THERE	SEAN KINGSTON (BELUGA HEIGHTS/EPIC)
18	20	22	WHEN YOU LOOK ME IN THE EYES	JONAS BROTHERS (HOLLYWOOD)
19	17	11	NEVER TOO LATE	THREE DAYS GRACE (JIVE/ZOMBA)
20	18	26	NO ONE	ALICIA KEYS (MBK/J/RMG)
21	24	9	KILLA	CHERISH FEAT. YUNG JOC (SHO'NUFF/CAPITOL)
22	21	22	TEARDROPS ON MY GUITAR	TAYLOR SWIFT (BIG MACHINE/UNIVERSAL REPUBLIC)
23	22	29	CLUMSY	FERGIE (WILL.I.AM/A&M/INTERSCOPE)
24	23	32	TATTOO	JORDIN SPARKS (19/JIVE/ZOMBA)
25	34	4	DAMAGED	DANITY KANE (BAD BOY/ATLANTIC)

127 mainstream top 40 stations are electronically monitored 24 hours a day, 7 days a week. This data is used to compile the Pop 100.

HOT SINGLES SALES

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	1	2	#1 SHINE	ANNA NALICK (EPIC)
2	2	3	NEVER WANTED TO DANCE	MINDLESS SELF INDOLENCE (UGR/THE END)
3	3	39	WHAT TIME IS IT	HIGH SCHOOL MUSICAL 2 CAST (WALT DISNEY)
4	-	1	A SONG FOR YOU	BIZZY BONE (JIVE/TER PLATINUM)
5	5	9	CONQUEST	THE WHITE STRIPES (HIRD MAN/WARNER BROS.)
6	4	4	PAPER PLANES	M.I.A. (XL/INTERSCOPE)
7	7	1	WE FLY	AG (WRECKLESS ENTERTAINMENT)
8	9	56	LET ME SEE SOMETHING	A.G. & WRECKLESS E.N.T. (WRECKLESS ENTERTAINMENT)
9	7	57	INSIDE OUT	TEMAR UNDERWOOD (KINGS MOUNTAIN)
10	41	18	SWAGGA	EMMANUEL (5TH WORLD)
11	18	18	DOWN 4 WHATEVA	LONESOME THUG LADY (OHIO SOUNDLAB)
12	10	9	IT'S RIGHT HERE	TANIKA TURNER (KOUNTREE BOYZ)
13	15	85	KOOL AID	LIL' BASS FEAT. JT MONEY (PIPELINE)
14	8	30	FOUNDATIONS	KATE NASH (FICTION/GEFFEN/INTERSCOPE)
15	31	2	I WANT TO KNOW YOU FOREVER	PETRELLA (TMG/STREET PRIDE)
16	29	2	TO ALL MY HUSTLERS	CHAIN GANG PAROLEES (TMG/STREET PRIDE)
17	23	165	WE WILL BECOME SILHOUETTES/BE STILL MY HEART	THE POSTAL SERVICE (POP)
18	14	7	MOONLIGHT RENDEZVOUS	WAYNA (HIT POWER/FACE2FACE)
19	18	105	EVERY DAY IS EXACTLY THE SAME	NINE INCH NAILS (NOTHING/INTERSCOPE)
20	16	6	FEEDBACK	JANET (ISLAND/IDJMG)
21	16	6	WAITING	DELYN (SAB)
22	40	1	A&E	GOLDFRAPP (MUTE)
23	17	8	MAKE IT BOUNCE 4 YA	PARIS HOUSTON FEAT. KID KULTA (GRAND SLAM/THOMPSONS MARKETING)
24	6	5	JUMP	MADONNA (WARNER BROS.)
25	-	36	GET BACK IN HERE	CU FELU FEAT. DIDDY, AKON, LUDACRIS & LIL JON (ISLAND/UPSBAND/IDJMG)

TOP MUSIC VIDEOS

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	Principal Performers	CERT.
1	NEW	1	#1 **** LIVE IN PHOENIX	FUELED BY RAMEN/ISLAND/UNIVERSAL MUSIC & VIDEO DIST. 010935 (14.98 DVD)	Fall Out Boy	
2	1	17	LIVE IN LAS VEGAS: A NEW DAY	COLUMBIA MUSIC VIDEO/SONY BMG VIDEO 713716 (21.98 DVD)	Celine Dion	
3	NEW	1	HOW TO BE A MEGASTAR LIVE!	RHINO HOME VIDEO/WARNER MUSIC VISION 447292 (19.98 DVD)	Blue Man Group	
4	NEW	1	LIVE IN LAS VEGAS: 50TH ANNIVERSARY REUNION CONCERT	DENON/WARNER MUSIC VISION 17688 (19.98 DVD)	The Osmonds	
5	2	3	CELTIC THUNDER: THE SHOW	CELTIC THUNDER/DECCA/UNIVERSAL MUSIC & VIDEO DIST. 002 (19.98 DVD)	Celtic Thunder	
6	4	20	THE BEYONCE EXPERIENCE: LIVE	MUSIC WORLD COLUMBIA/SONY BMG VIDEO 18087 (14.98 DVD)	Beyonce	
7	3	147	FAREWELL I TOUR: LIVE FROM MELBOURNE	RHINO HOME VIDEO/WARNER MUSIC VISION 70423 (29.98 DVD)	Eagles	30
8	NEW	1	IN WONDERLAND	DENON/WARNER MUSIC VISION 17699 (24.98 DVD)	Andre Rieu	
9	RE-ENTRY	1	FUTURESEX/LOVESHOW: LIVE AT MADISON SQUARE GARDEN	JIVE/ZOMBA VIDEO/SONY BMG VIDEO 19336 EX (19.98 DVD)	Justin Timberlake	5
10	5	20	CROSSROADS GUITAR FESTIVAL 2007	RHINO HOME VIDEO/WARNER MUSIC VISION 352124 (29.98 DVD)	Eric Clapton	5
11	8	203	NUMBER ONES	EPIC MUSIC VIDEO/SONY BMG VIDEO 56999 (14.98 DVD)	Michael Jackson	4
12	NEW	1	LIVE AT BABEVILLE	RIGHTeous BABE KOCH VISION VIDEO 56 (19.98 DVD)	Ani DiFranco	
13	NEW	1	TWENTY FIVE	EPIC MUSIC VIDEO/SONY BMG VIDEO 29197 (21.98 DVD)	George Michael	
14	6	21	ORAL FIXATION TOUR	EPIC MUSIC VIDEO/SONY BMG VIDEO 705825 (19.98 DVD)	Shakira	
15	RE-ENTRY	1	AMAZING JOURNEY: THE STORY OF THE WHO	UNIVERSAL STUDIOS HOME VIDEO 61102505 (19.98 DVD)	The Who	
16	7	60	A NEW JOURNEY: LIVE AT SLANE CASTLE, IRELAND	MANHATTAN EMM MUSIC VIDEO 75106 (19.98 DVD)	Celtic Woman	2
17	NEW	1	LIVE IN LAS VEGAS: 50TH ANNIVERSARY REUNION CONCERT - DELUXE EDITION	DENON/WARNER MUSIC VISION 17721 (34.98 DVD)	The Osmonds	
18	10	20	MTV UNPLUGGED IN NEW YORK	DGC HOME VIDEO/UNIVERSAL MUSIC & VIDEO DIST. 010263 (19.98 DVD)	Nirvana	
19	9	9	LIVE AFTER DEATH	COLUMBIA MUSIC VIDEO/SONY BMG VIDEO 722737 (19.98 DVD)	Iron Maiden	
20	13	5	ALIVE: MUSIC & DANCE	GARDEN CITY 4619 (15.98)	John Tesh	
21	15	20	THE ULTIMATE VIDEO COLLECTION	ROADRUNNER VIDEO 09299 (19.98 DVD)	Nickelback	
22	17	22	HELP!	APPLE/CAPITOL/EMM MUSIC VIDEO 10347 (29.98 DVD)	The Beatles	
23	20	25	PLUG ME IN	COLUMBIA MUSIC VIDEO/SONY BMG VIDEO 710417 (29.98 DVD)	AC/DC	5
24	19	26	ELTON 60: LIVE AT MADISON SQUARE GARDEN	ISLAND VIDEO/UNIVERSAL MUSIC & VIDEO DIST. 000998 (19.98 DVD)	Elton John	
25	16	9	LIVE IN PARIS +	HIDDEN BEACH UNIVERSAL MUSIC & VIDEO DIST. 20 (19.98 DVD)	Jill Scott	

HOT VIDEOCLIPS

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	1	6	#1 TOUCH MY BODY	MARIAH CAREY (ISLAND/IDJMG)
2	4	2	LOLLIPOP	LIL WAYNE FEAT. STATIC MAJOR (CASH MONEY/UNIVERSAL MOTOWN)
3	3	5	NO AIR	JORDIN SPARKS DUET WITH CHRIS BROWN (19/JIVE/ZOMBA)
4	7	4	BLEEDING LOVE	LEONA LEWIS (SYCO/J/RMG)
5	5	5	ELEVATOR	FLO RIDA FEATURING TIMBALAND (POE BOY/ATLANTIC)
6	2	4	THE BOSS	RICK ROSS FEAT. T-PAIN (SLIP-N-SLIDE/DEF. JAM/IDJMG)
7	11	3	LIFE OF DA PARTY	SNOOP DOGG FEAT. TOO SHORT & MISTAH F.A.B. (DOGGYSTYLE/GEFFEN/INTERSCOPE)
8	9	4	SEXY CAN I	RAY J & YUNG BERG (KNOCKOUT/DEJA 34/KOCH/EPIC)
9	8	3	DROP & GIMME 50	MIKE JONES FEAT. HURRICANE CHRIS (EASE/SVHS/HOUSE/ASYLUM/WARNER BROS.)
10	15	4	THE WAY THAT I LOVE YOU	ASHANTI THE INC. (UNIVERSAL MOTOWN)
11	6	17	LIKE YOU'LL NEVER SEE ME AGAIN	ALICIA KEYS (MBK/J/RMG)
12	NEW	1	LOVE SONG	SARA BAREILLES (EPIC)
13	NEW	1	GOOD LOVE	SHEEK LOUCH D-BLOCK/KOCH
14	NEW	1	KILLA	CHERISH FEATURING YUNG JOC (SHO'NUFF/CAPITOL)
15	10	9	STOP AND STARE	ONEREPUBLIC (MOSLEY/INTERSCOPE)
16	17	12	SORRY	BUCKCHERRY (ELEVEN SEVEN/ATLANTIC/RRP)
17	NEW	1	NEVER TOO LATE	THREE DAYS GRACE (JIVE/ZOMBA)
18	NEW	1	FEELS LIKE TONIGHT	DAUGHTRY (RCA/RMG)
19	RE-ENTRY	1	SMALL TOWN SOUTHERN MAN	ALAN JACKSON (ARISTA NASHVILLE)
20	16	2	PICTURE TO BURN	TAYLOR SWIFT (BIG MACHINE)
21	NEW	1	JUST GOT STARTED LOVIN' YOU	JAMES OTTO RAYBAW (WARNER BROS. (NASHVILLE)/WRN)
22	NEW	1	YOU'RE GONNA MISS THIS	TRACE ADKINS (CAPITOL NASHVILLE)
23	RE-ENTRY	1	RUN (I'M A NATURAL DISASTER)	GNARLS BARKLEY DOWNTOWN/ATLANTIC
24	RE-ENTRY	1	SUPERSTAR	LUPE FIASCO FEAT. MATTHEW SANTOS (1ST & 15TH/ATLANTIC)
25	NEW	1	TRYING TO STOP YOUR LEAVING	DIERKS BENTLEY (CAPITOL NASHVILLE)

VIDEO MONITOR

THIS WEEK	ARTIST	TITLE
VH1		
1	LEONA LEWIS	BLEEDING LOVE
2	ALICIA KEYS	LIKE YOU'LL NEVER SEE ME AGAIN
3	SARA BAREILLES	LOVE SONG
4	BUCKCHERRY	SORRY
5	ONEREPUBLIC	STOP AND STARE
6	MARIAH CAREY	TOUCH MY BODY
7	LIFEHOUSE	WHATEVER IT TAKES
8	DAUGHTRY	FEELS LIKE TONIGHT
9	COLBIE CAILLAT	REALIZE
10	JORDIN SPARKS DUET WITH CHRIS BROWN	NO AIR
MTV2		
1	30 SECONDS TO MARS	A BEAUTIFUL LIE
2	WE THE KINGS	CHECK YES JULIET
3	FLO RIDA FEAT. TIMBALAND	ELEVATOR
4	SEETHER	RISE ABOVE THIS
5	RICK ROSS FEAT. T-PAIN	THE BOSS
6	STORY OF THE YEAR	WAKE UP
7	ASHES DIVIDE	THE STONE
8	MOTION CITY SOUNDTRACK	IT HAD TO BE YOU
9	TOKIO HOTEL	READY, SET, GO!
10	SHAWTY LO	DUNN DUNN
BET JAZZ		
1	ERYKAH BADU	HONEY
2	TALIB KWELI	HOSTILE GOSPEL PT. 1 (DELIVER US)
3	RAHEEM DEVAUGHN	CUSTOMER
4	JANET	ROCK WITH U
5	KUTIMAN FEAT. KAROLINA	MUSIC IS RULING MY WORLD
6	GNARLS BARKLEY	RUN
7		

Billboard R&B/HIP-HOP

APR
19
2008

TOP R&B/HIP-HOP ALBUMS™

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	CERT.	PEAK POSITION
1	HOT SHOT DEBUT	1	#1 TRINA SLIP-N-SLIDE 72008 (18.98)	Still Da Baddest		1
2	3	5	RICK ROSS SLIP-N-SLIDE/DEF JAM 009536*/IDJMG (13.98)	Trilla		1
3	1	2	DAY26 BAD BOY 444540/AG (18.98)	DAY26		1
4	2	1	DANITY KANE BAD BOY 444604/AG (18.98)	Welcome To The Dollhouse		1
5	4	4	SNOOP DOGG OGGYSTYLE/GEFFEN 010835*/IGA (13.98)	Ego Trippin		1
6	5	3	FLO RIDA POE BOY/ATLANTIC 442748/AG (18.98)	Mail On Sunday		3
7	7	11	KEYSHIA COLE CONFIDENTIAL/IMANI/GEFFEN 009475*/IGA (13.98)	Just Like You		1
8	8	10	MARY J. BLIGE MTRIAARCH/GEFFEN 010313*/IGA (13.98)	Growing Pains		1
9	11	16	GREATEST GAINER THE-DREAM RADIO KILLA/DEF JAM 009872*/IDJMG (13.98)	Love/Hate		5
10	6	13	ERYKAH BADU UNIVERSAL MOTOWN 010800*/UMRG (13.98)	New Amerykah: Part One (4th World War)		2
11	9	5	VARIOUS ARTISTS SONY BMG/EMI UNIVERSAL/ZOMBA 22781/SONY BMG STRATEGIC MARKETING GROUP (18.98)	NOW 27		1
12	NEW	1	CECE WINANS PURESPRINGS GOSPEL 84966/EMI GOSPEL (17.98)	Thy Kingdom Come		12
13	12	18	RAHEEM DEVAUGHN JIVE 19080 ZOMBA (17.98)	Love Behind The Melody		1
14	13	9	ALICIA KEYS MCA J 11513*/RMG (18.98)	As I Am		3
15	14	3	ROCKO ROCKY ROAD/ISLAND URBAN 010773*/IDJMG (11.98)	Self-Made		1
16	15	6	JANET ISLAND 010735*/IDJMG (13.98)	Discipline		1
17	16	6	SHAWTY LO DAL 331708/ASYLUM (18.98)	Units In The City		1
18	17	14	WEBBIE TRILL/ASYLUM ATLANTIC 427836/AG (18.98)	Savage Life 2		3
19	19	21	MARVIN SAPP VERITY 09433 ZOMBA (17.98)	Thirsty		14
20	14	52	GNARLS BARKLEY DOWNTOWN ATLANTIC 450238/AG (18.98)	The Odd Couple		14
21	21	15	JAHEIM DIVINE MILL ATLANTIC 377532/AG (18.98)	The Makings Of A Man		1
22	24	19	CHRIS BROWN JIVE 12049 ZOMBA (18.98)	Exclusive		1
23	25	22	LUPE FIASCO 1ST & 15TH ATLANTIC 368316*/AG (18.98)	Lupe Fiasco's The Cool		4
24	NEW	1	AZ NEW ERA/QUIET MONEY 5027/KOCH (17.98)	Undeniable		24
25	18	8	SHEEK LOUCH D-BLOCK 5595/KOCH (17.98)	Silverback Gorilla		1
26	20	12	FAT JOE TERROR SQUAD 14619/IMPERIAL (18.98)	The Elephant In The Room		1
27	26	23	AMY WINEHOUSE UNIVERSAL REPUBLIC 008428*/UMRG (10.98)	Back To Black		2
28	30	23	JAY-Z ROC-A-FELLA/DEF JAM 010229*/IDJMG (13.98)	American Gangster		1
29	27	17	MARIO 3RD STREET/J 21569/RMG (18.98)	Go		4
30	NEW	1	8 BALL REAL TALK 47 (17.98)	Doin' It Big		30
31	23	32	LEDISI VERVE 008909/NG (10.98)	Lost & Found		10
32	29	28	RIHANNA SRP/DEF JAM 008968*/IDJMG (13.98)	Good Girl Gone Bad		1
33	NEW	1	VARIOUS ARTISTS MTS 29 RBC (13.98)	We The Best		33
34	28	26	J. HOLIDAY MUSIC LINE 11805*/CAPITOL (12.98)	Back Of My Lac'		1
35	33	27	TREY SONGZ SONG BOOK/ATLANTIC 135740/AG (18.98)	Trey Day		1
36	36	2	JIM JONES KOCH 5073 (17.98)	HARLEMs American Gangster		1
37	36	35	PLIES BIG GATE/SLIP-N-SLIDE/ATLANTIC 185340/AG (18.98)	The Real Testament		1
38	32	27	JILL SCOTT HIDDEN BEACH 00050 (18.98)	The Real Thing: Words And Sounds Vol. 3		2
39	35	16	KIRK FRANKLIN FO YO SOUL GOSPEL/ATLANTIC 16772/ZOMBA (18.98)	The Fight Of My Life		7
40	34	33	CHRISSETTE MICHELE DEF JAM 008774/IDJMG (10.98)	I Am		5
41	31	2	RICK ROSS MAYBACH 3202/TRAFFIC (15.98 CD/DVD)	M.I. Yayo		31
42	37	31	SOULJA BOY TELL'EM CDLIPARK INTERSCOPE 009562*/IGA (13.98)	souljaboytellem.com		1
43	22	24	SOUNDTRACK ATLANTIC 449020/AG (18.98)	Tyler Perry's Meet The Browns		22
44	40	38	KANYE WEST ROC-A-FELLA/DEF JAM 009541/IDJMG (13.98)	Graduation		2
45	39	17	BIRDMAN CASH MONEY/UNIVERSAL MOTOWN 010351/UMRG (13.98)	5*Stunna		1
46	43	30	JOHN LEGEND G O O D COLUMBIA 21265 EX/SONY MUSIC (14.98)	Live From Philadelphia		1
47	47	18	SCARFACE RAP-A-LOT 4 LIFE/RAP-A-LOT 331772/ASYLUM (18.98)	Made		1
48	39	29	SOUNDTRACK ATLANTIC 409212/AG (18.98)	Step Up 2: The Streets		1
49	44	21	VARIOUS ARTISTS EMI/SONY BMG STRATEGIC MARKETING GROUP/UNIVERSAL/ZOMBA 10765/CAPITOL (18.98)	NOW 26		1
50	49	17	GUCCI MANE CZAR SO ICEY/ASYLUM/ATLANTIC 313516/AG (18.98)	Back To The Traphouse		1
51	48	25	ANGIE STONE STAX 30146/CONCORD (18.98)	The Art Of Love & War		1
52	45	36	SEAN KINGSTON BELUGA HEIGHTS/KOCH/EPIC 12999/SONY MUSIC (18.98)	Sean Kingston		1
53	42	41	MICHAEL MCDONALD UNIVERSAL MOTOWN 010806/UMRG (13.98)	Soul Speak		1
54	50	64	CHAKA KHAN BUFGUNDRY 09022/SONY BMG (17.98)	Funk This		5
55	46	55	NE-YO DEF JAM 008697*/IDJMG (13.98)	Because Of You		1

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	CERT.	PEAK POSITION
56	51	45	TIMBALAND MOSLEY/BLACKGROUND/INTERSCOPE 008594*/IGA (13.98)	Timbaland Presents Shock Value		1
57	56	18	2PAC AMARU/DEATH ROW/INTERSCOPE 010072/UME (11.98)	The Best Of 2Pac - Part 1: Thug		13
58	60	7	PASTOR TROY REAL TALK 44 (17.98)	Attitude Adjuster		15
59	54	21	BOYZ II MEN DECCA 009444 (17.98)	Motown: A Journey Through Hitsville USA		6
60	59	8	CHERI DENNIS BAD BOY 83952/AG (13.98)	In And Out Of Love		11
61	62	31	50 CENT SHADY/AFTERMATH/INTERSCOPE 008931*/IGA (13.98)	Curtis		1
62	57	5	MARCUS MILLER 3 DEUCES/CONCORD JAZZ 30264/CONCORD (18.98)	Marcus		29
63	NEW	1	LIL WAYNE AND BIRDMAN BCD 63170 (14.98)	Birdman & Lil Wayne Present: Happy Fathers Day		63
64	52	24	HURRICANE CHRIS PULO GROUNDS/J 18697/RMG (15.98)	51/50 Ratchet		4
65	58	18	DRAMA GRAND HUSTLE ATLANTIC 185852/AG (18.98)	Gangsta Grillz: The Album		1
66	NEW	1	KRAYZIE BONE THUGLINE 27/RBC (17.98)	The Fixtape Volume One: Smoke On This		66
67	53	9	KENNY G STARBUCKS 30670/CONCORD (18.98)	Rhythm & Romance		15
68	75	18	2PAC AMARU/INTERSCOPE 010221/UME (11.98)	The Best Of 2Pac - Part 2: Life		15
69	64	41	T.I. GRAND HUSTLE ATLANTIC 202172*/AG (18.98)	T.I. Vs T.I.P.		1
70	66	19	PITBULL FAMOUS ARTISTS/DIAZ BROTHERS 2960*/TVT (18.98)	The Boatlift		1
71	NEW	1	T-PAIN THE HITMEN 30 (13.98)	The Hitmen Presents T-Pain: The Midas Touch Man		71
72	68	78	PETE ROCK NATURE SOUNDS 135* (16.98)	NY's Finest		1
73	65	73	JOHN LEGEND G O O D COLUMBIA 80323/SONY MUSIC (18.98)	Once Again		1
74	76	28	TRIN-I-TEE 5:7 SPIRIT RISING 0402/MUSIC WORLD (15.98)	T57		1
75	63	47	BONE THUGS REAL TALK 57 (17.98)	Still Creepin On Ah Come Up		1

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

TOP BLUES ALBUMS™

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	CERT.
1	1	67	#1 STEVIE RAY VAUGHAN AND DOUBLE TROUBLE LEGACY/EPIC 81511/SONY BMG	The Real Deal: Greatest Hits Vol. 1	
2	2	4	JEFF HEALEY RUF 1126	Mess Of Blues	
3	22	22	STEVIE RAY VAUGHAN & FRIENDS LEGACY/EPIC 87321/SONY BMG	Solos, Sessions & Encores	
4	6	10	BACK DOOR SLAM BLIX STREET 10087	Roll Away	
5	11	11	NORTH MISSISSIPPI ALLSTARS SONGS OF THE SOUTH 006*	Hernando	
6	3	3	ERIC BIBB TELARC BLUES 83675/TELARC	Get Onboard	
7	33	33	JOE BONAMASSA J & R ADVENTURES 80283	Sloe Gin	
8	RE-ENTRY	1	B.B. KING GEFFEN 009770/UME	Live	
9	13	58	SOUNDTRACK NEW WEST 6105	Black Snake Moan	
10	11	63	KENNY WAYNE SHEPHERD REPRISE 49294*/WARNER BROS. *	10 Days Out: Blues From The Backroads	
11	RE-ENTRY	1	ANTHONY GOMES RUF 1136	Live	
12	9	9	OTIS TAYLOR TELARC BLUES 83667/TELARC	Recapturing The Banjo	
13	12	5	SMOKIN' JOE KUBEK & BNOIS KING ALLIGATOR 4920	Blood Brothers	
14	14	12	ROOMFUL OF BLUES ALLIGATOR 4919	Raisin' A Ruckus	
15	RE-ENTRY	1	TOO SLIM AND THE TAILDRAGGERS UNDERWORLD 0013	The Fortune Teller	

BETWEEN THE BULLETS rgeorge@billboard.com

RAPPER TRINA WRAPS FIRST NO. 1

Trina crowns Top R&B/Hip-Hop Albums and cracks the top 10 of the Billboard 200 at No. 6 as her fourth album, "Still Da Baddest," bows with 47,000 units.

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



Gospel star CeCe Winans posts her career-best solo bow on R&B Albums at No. 11 with "Thy Kingdom Come." It's her best chart rank since "Different Lifestyles" with her brother BeBe Winans topped the list in 1991.

Other debuts in the top 50 are taken by AZ at No. 24, 8 Ball at No. 30 and a compilation with cuts from Fat Joe and Rick Ross at No. 33. —Raphael George

APR 19 2008 R&B/HIP-HOP Billboard

HOT R&B/HIP-HOP AIRPLAY™		TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	HIT PREDICT
THIS WEEK	LAST WEEK	WEEKS ON CHART		
1	1	9	#1 LOVE IN THIS CLUB USHER FEAT. YOUNG JEEZY (LAFACE/ZOMBA)	☆
2	3	8	TOUCH MY BODY MARIAH CAREY (ISLAND/IDJMG)	☆
3	2	23	I REMEMBER KEYSHIA COLE ((MANI)/Geffen/Interscope)	☆
4	5	2	SEXY CAN I RAY J & YUNG BERG (KNOCKOUT/DEJA 34/EPIC/KOCH)	
5	5	18	FALSETTO THE-DREAM (RADIO KILLA/DEF JAM/IDJMG)	
6	6	27	SUFFOCATE J. HOLIDAY (MUSIC LINE/CAPITOL)	☆
7	4	4	LOLLOPOP LIL WAYNE FEAT. STATIC MAJOR (CASH MONEY/UNIVERSAL MOTOWN)	
8	6	24	LIKE YOU'LL NEVER SEE ME AGAIN ALICIA KEYS (MBK/J/RMG)	☆
9	7	32	CRYING OUT FOR ME MARIO (3RD STREET/J/RMG)	☆
10	11		THE BOSS RICK ROSS FEAT. T-PAIN (SLIP-N-SLIDE/DEF JAM/IDJMG)	
11	9	28	JUST FINE MARY J. BLIGE (Matriarch/Geffen/Interscope)	☆
12	18	7	THE WAY THAT I LOVE YOU ASHANTI (THE INC./UNIVERSAL MOTOWN)	☆
13	14	26	NEVER JAHEIM (DIVINE MILL/ATLANTIC)	☆
14	12	24	DEY KNOW SHAWTY LD (D4L/ASYLUM)	
15	13	20	UMMA DO ME ROCKO (ROCKY ROAD/ISLAND URBAN/IDJMG)	
16	16	20	I WON'T TELL FAT JOE FEAT. J. HOLIDAY (TERROR SQUAD/IMPERIAL/CAPITOL)	
17	10	13	WITH YOU CHRIS BROWN (JIVE/ZOMBA)	☆
18	19		SHE GOT IT 2 PISTOLS (UNIVERSAL REPUBLIC)	☆
19	30		NO AIR JORDIN SPARKS DUET WITH CHRIS BROWN (19/JIVE/ZOMBA)	
20	22	10	CUSTOMER RAHEEM DEVAUGHN (JIVE/ZOMBA)	☆
21	17	25	INDEPENDENT WEBBIE, LIL' PHAT & LIL' BOOSIE (TRILL/ASYLUM/ATLANTIC)	
22	31		WOMAN RAHEEM DEVAUGHN (JIVE/ZOMBA)	
23	1	10	LAST TIME TREY SONGZ (SONG BOOK/ATLANTIC)	☆
24	20	22	SENSUAL SEDUCTION SNOOP DOGG (DOGGYSTYLE/GEFFEN/INTERSCOPE)	
25	25	29	LOW FLO RIDA FEAT. T-PAIN (POE BOY/ATLANTIC)	

HOT R&B/HIP-HOP AIRPLAY™		TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	HIT PREDICT
THIS WEEK	LAST WEEK	WEEKS ON CHART		
26	24	35	CAN'T HELP BUT WAIT TREY SONGZ (SONG BOOK/ATLANTIC)	☆
27	33	5	BUST IT BABY (PART 2) PLIES FEAT. NE-YO (BIG GATES/SLIP-N-SLIDE/ATLANTIC)	
28	28	20	HONEY ERYKAH BADU (UNIVERSAL MOTOWN)	
29	31	14	GO ON GIRL NE-YO (DEF JAM/IDJMG)	☆
30	29	10	SOMETIMES ANGIE STONE (STAX/CMG)	
31	34	12	NEVER NEVER LAND LYFE JENNINGS (COLUMBIA)	☆
32	4	6	GOT ME GOING DAY26 (BAD BOY/ATLANTIC)	
33	27	33	NO ONE ALICIA KEYS (MBK/J/RMG)	☆
34	17	17	SUPERSTAR LUPE FIASCO (1ST & 15TH/ATLANTIC)	
35	32	24	FLASHING LIGHTS KANYE WEST FEAT. DWELE (ROC-A-FELLA/DEF JAM/IDJMG)	☆
36	56		TEACHME MUSIQ SOULCHILD (ATLANTIC)	☆
37	14		MY LOVE JILL SCOTT (HIDDEN BEACH)	
38	35	55	UNTIL THE END OF TIME JUSTIN TIMBERLAKE DUET WITH BEYONCE (JIVE/ZOMBA)	☆
39	37	4	STAY DOWN MARY J. BLIGE (Matriarch/Geffen/Interscope)	
40	40		MY DOUGIE LIL' WIL (RUDEBWOY/UNAUTHORIZED/ASYLUM)	
41	45	18	WORK THAT MARY J. BLIGE (Matriarch/Geffen/Interscope)	☆
42	43	31	GOOD LIFE KANYE WEST FEAT. T-PAIN (ROC-A-FELLA/DEF JAM/IDJMG)	☆
43	44	9	SUGA SUGA SUGA KEITH SWEAT FEAT. PAISLEY BETTIS (KEIA/ATCO/RHINO)	
44	10		NEVER WOULD HAVE MADE IT MARVIN SAPP (VERITY/ZOMBA)	
45	46	12	I KNOW JAY-Z FEAT. PHARRELL (ROC-A-FELLA/DEF JAM/IDJMG)	☆
46	36	11	DIAMOND GIRL RYAN LESLIE (NEXT SELECTION/CASABLANCA/UNIVERSAL MOTOWN)	☆
47	47	58	WHEN I SEE U FANTASIA (J/RMG)	☆
48	7		THE RIVER NOEL GOURDIN (EPIC)	
49	39	13	CHING-A-LING MISSY ELLIOTT (THE GOLD MIND/ATLANTIC)	☆
50	48	9	DROP & GIMME 50 MIKE JONES FEAT. HURRICANE CHRIS (ICE AGE/SWISHHOUSE/ASYLUM/WARNER BROS.)	

ADULT R&B™		TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	HIT PREDICT
THIS WEEK	LAST WEEK	WEEKS ON CHART		
1	2	25	#1 NEVER JAHEIM (DIVINE MILL/ATLANTIC)	☆
2	4	28	WOMAN RAHEEM DEVAUGHN (JIVE/ZOMBA)	
3	1	22	I REMEMBER KEYSHIA COLE ((MANI)/Geffen/Interscope)	
4	3	22	LIKE YOU'LL NEVER SEE ME AGAIN ALICIA KEYS (MBK/J/RMG)	
5	5	26	JUST FINE MARY J. BLIGE (Matriarch/Geffen/Interscope)	
6	6	20	HONEY ERYKAH BADU (UNIVERSAL MOTOWN)	
7	8	2	SOMETIMES ANGIE STONE (STAX/CMG)	
8	8		TOUCH MY BODY MARIAH CAREY (ISLAND/IDJMG)	
9	11		SUGA SUGA SUGA KEITH SWEAT FEAT. PAISLEY BETTIS (KEIA/ATCO/RHINO)	
10	10		MY LOVE JILL SCOTT (HIDDEN BEACH)	
11	14	10	SUPA SEXXY CHARLIE WILSON FEAT. T-PAIN (JIVE/ZOMBA)	
12	11	5	MY LOVE JOE (JIVE/ZOMBA)	
13	17	16	SUFFOCATE J. HOLIDAY (MUSIC LINE/CAPITOL)	
14	13	14	ONE FOR ALL TIME CHAKA KHAN (BURGUNDY/COLUMBIA)	
15	16		NEVER WOULD HAVE MADE IT MARVIN SAPP (VERITY/ZOMBA)	
16	5	4	IN THE MORNING LEDISI (VERVE FORECAST/VERVE)	
17	18	10	NEVER NEVER LAND LYFE JENNINGS (COLUMBIA)	
18	20	6	THE RIVER NOEL GOURDIN (EPIC)	
19	21		FREE MARCUS MILLER FEAT. CORINNE BAILEY RAE (3 DEUCES/CMG)	
20	19	6	LUV JANET (ISLAND/IDJMG)	
21	10		HURT AGAIN MARY J. BLIGE (Matriarch/Geffen/Interscope)	
22	22	15	WORK THAT MARY J. BLIGE (Matriarch/Geffen/Interscope)	
23	3		LOVE IS YOU CHRISSETTE MICHELE (DEF JAM/IDJMG)	
24	1		I'VE CHANGED JAHEIM FEAT. KEYSHIA COLE (DIVINE MILL/ATLANTIC)	
25	5		CUSTOMER RAHEEM DEVAUGHN (JIVE/ZOMBA)	

HOT RAP SONGS™		TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	HIT PREDICT
THIS WEEK	LAST WEEK	WEEKS ON CHART		
1	7	3	#1 LOLLOPOP LIL WAYNE FEAT. STATIC MAJOR (CASH MONEY/UNIVERSAL MOTOWN)	
2	11		SHE GOT IT 2 PISTOLS FEAT. T-PAIN & TAY DIZM (UNIVERSAL REPUBLIC)	
3	2	29	LOW FLO RIDA FEAT. T-PAIN (POE BOY/ATLANTIC)	
4	3	10	THE BOSS RICK ROSS FEAT. T-PAIN (SLIP-N-SLIDE/DEF JAM/IDJMG)	
5	1	23	INDEPENDENT WEBBIE, LIL' PHAT & LIL' BOOSIE (TRILL/ASYLUM/ATLANTIC)	
6	18		DEY KNOW SHAWTY LD (D4L/ASYLUM)	
7	18		I WON'T TELL FAT JOE FEAT. J. HOLIDAY (TERROR SQUAD/IMPERIAL/CAPITOL)	
8	15		UMMA DO ME ROCKO (ROCKY ROAD/ISLAND URBAN/IDJMG)	
9	8	15	SUPERSTAR LUPE FIASCO FEAT. MATTHEW SANTOS (1ST & 15TH/ATLANTIC)	
10	10	7	ELEVATOR FLO RIDA FEAT. TIMBALAND (POE BOY/ATLANTIC)	☆
11	11	23	FLASHING LIGHTS KANYE WEST FEAT. DWELE (ROC-A-FELLA/DEF JAM/IDJMG)	☆
12	14	4	BUST IT BABY (PART 2) PLIES FEAT. NE-YO (BIG GATES/SLIP-N-SLIDE/ATLANTIC)	
13	15	11	I KNOW JAY-Z FEAT. PHARRELL (ROC-A-FELLA/DEF JAM/IDJMG)	
14	3	8	SHAWTY GET LOOSE LIL MAMA FEAT. CHRIS BROWN & T-PAIN (FAMILIAR FACES/JIVE/ZOMBA)	
15	18	30	GOOD LIFE KANYE WEST FEAT. T-PAIN (ROC-A-FELLA/DEF JAM/IDJMG)	
16	16	12	CHING-A-LING MISSY ELLIOTT (THE GOLD MIND/ATLANTIC)	
17	12		THE ANTHEM PITBULL FEAT. LIL JON (FAMOUS ARTISTS/TVT)	
18	19	11	MY DOUGIE LIL' WIL (RUDEBWOY/UNAUTHORIZED/ASYLUM)	
19			YAHHH! SOULJA BOY TEL'EM FEAT. ARAB (COLLIPARK/INTERSCOPE)	
20			FINER THINGS DJ FELLI FEL FEAT. NE-YO, FABOLOUS, KANYE WEST & JERMAINE DUPRI (SO SO DEF/IDJMG)	
21	5		GOOD LOVE SHEEK LOUCH (D-BLOCK/KOCH)	
22	1		LIFE OF DA PARTY SNOOP DOGG FEAT. TOO SHORT & MISTAH F.A.B. (DOGGYSTYLE/GEFFEN/INTERSCOPE)	
23	4		DROP & GIMME 50 MIKE JONES FEAT. HURRICANE CHRIS (ICE AGE/SWISHHOUSE/ASYLUM/WARNER BROS.)	
24			PARTY PEOPLE NELLY FEAT. FERGIE (DERRY/UNIVERSAL MOTOWN)	
25	1		BOYFRIEND/GIRLFRIEND C-SIDE FEAT. KEYSHIA COLE (1720/UNIVERSAL REPUBLIC)	

RHYTHMIC AIRPLAY™		TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	HIT PREDICT
THIS WEEK	LAST WEEK	WEEKS ON CHART		
1	2	11	#1 SEXY CAN I RAY J & YUNG BERG (KNOCKOUT/DEJA 34/KOCH/EPIC)	
2	1	8	LOVE IN THIS CLUB USHER FEAT. YOUNG JEEZY (LAFACE/ZOMBA)	☆
3	3	8	TOUCH MY BODY MARIAH CAREY (ISLAND/IDJMG)	☆
4	4	18	WITH YOU CHRIS BROWN (JIVE/ZOMBA)	☆
5	8	9	WHAT YOU GOT COLBY D'DONIS FEAT. AKON (KONLIVE/GEFFEN/INTERSCOPE)	
6	5	30	LOW FLO RIDA FEAT. T-PAIN (POE BOY/ATLANTIC)	
7			SHE GOT IT 2 PISTOLS FEAT. T-PAIN & TAY DIZM (UNIVERSAL REPUBLIC)	☆
8	6	18	INDEPENDENT WEBBIE, LIL' PHAT & LIL' BOOSIE (TRILL/ASYLUM/ATLANTIC)	
9	10		LOLLOPOP LIL WAYNE FEAT. STATIC MAJOR (CASH MONEY/UNIVERSAL MOTOWN)	
10	15	8	NO AIR JORDIN SPARKS DUET WITH CHRIS BROWN (19/JIVE/ZOMBA)	☆
11	10		ELEVATOR FLO RIDA FEAT. TIMBALAND (POE BOY/ATLANTIC)	☆
12	13	11	CRYING OUT FOR ME MARIO (3RD STREET/J/RMG)	☆
13	13		DEY KNOW SHAWTY LD (D4L/ASYLUM)	
14	20	5	THE BOSS RICK ROSS FEAT. T-PAIN (SLIP-N-SLIDE/DEF JAM/IDJMG)	
15	9	21	SUFFOCATE J. HOLIDAY (MUSIC LINE/CAPITOL)	☆
16	18	9	KILLA CHERISH FEAT. YUNG JOC (SHO'NUFF/CAPITOL)	☆
17	15		DON'T STOP THE MUSIC RIHANNA (SRP/DEF JAM/IDJMG)	☆
18	11	13	SUPERSTAR LUPE FIASCO FEAT. MATTHEW SANTOS (1ST & 15TH/ATLANTIC)	
19	21	19	SENSUAL SEDUCTION SNOOP DOGG (DOGGYSTYLE/GEFFEN/INTERSCOPE)	
20	28	5	BLEEDING LOVE LEONA LEWIS (SYCO/J/RMG)	
21	17	14	FALSETTO THE-DREAM (RADIO KILLA/DEF JAM/IDJMG)	
22	24	7	SHAWTY GET LOOSE LIL MAMA FEAT. CHRIS BROWN & T-PAIN (FAMILIAR FACES/JIVE/ZOMBA)	☆
23	22	20	THE ANTHEM PITBULL FEAT. LIL JON (FAMOUS ARTISTS/TVT)	
24	30	4	DAMAGED DANTY KANE (BAD BOY/ATLANTIC)	
25	31	4	FINER THINGS DJ FELLI FEL FEAT. NE-YO, FABOLOUS, KANYE WEST & JERMAINE DUPRI (SO SO DEF/IDJMG)	

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	
MARIAH CAREY Touch My Body IDJMG (71.2)	2
ASHANTI The Way That I Love You UNIVERSAL MOTOWN (93.5)	12
2 PISTOLS FEAT. T-PAIN & TAY DIZM She Got It UNIVERSAL REPUBLIC (77.3)	18
RAHEEM DEVAUGHN Customer ZOMBA (81.0)	20
TREY SONGZ Last Time ATLANTIC (86.7)	23
FLO RIDA FEAT. TIMBALAND Elevator ATLANTIC (69.4)	52
☆ CHRIS BROWN Take You Down ZOMBA (80.8)	54
☆ LLOYD FEAT. LUDACRIS How We Do It UNIVERSAL MOTOWN (68.3)	-
SEAN KINGSTON FEAT. THE DEY & JUELZ SANTANA There's Nothin' EPIC (70.0)	-
RHYTHMIC AIRPLAY	
USHER FEAT. YOUNG JEEZY Love In This Club ZOMBA (72.9)	2
MARIAH CAREY Touch My Body IDJMG (67.3)	3
2 PISTOLS FEAT. T-PAIN & TAY DIZM She Got It UNIVERSAL REPUBLIC (76.4)	7
JORDIN SPARKS DUET WITH CHRIS BROWN No Air ZOMBA (69.8)	10
FLO RIDA FEAT. TIMBALAND Elevator ATLANTIC (70.0)	11
CHERISH FEAT. YUNG JOC Killa CAPITOL (62.3)	16
LIL MAMA FEAT. CHRIS BROWN & T-PAIN Shawty Get Loose ZOMBA (69.1)	22
☆ LLOYD FEAT. LUDACRIS How We Do It UNIVERSAL MOTOWN (70.8)	32
SEAN KINGSTON FEAT. THE DEY & JUELZ SANTANA There's Nothin' EPIC (70.9)	-
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	2 WEEKS AGO	WEEKS ON CHART	TITLE	Artist	IMPRINT & NUMBER / PROMOTION LABEL	CERT.	PEAK POSITION
1	1	2	18	#1 YOU'RE GONNA MISS THIS FROGERS (L.T.MILLER,A.GORLEY)	Trace Adkins	Ⓢ CAPITOL NASHVILLE		1
2	2	4	8	I SAW GOD TODAY T.BROWN,G.STRAIT (R.CLAWSON,M.CRISWELL,W.KIRBY)	George Strait	Ⓢ MCA NASHVILLE		2
3	3	3	14	WHAT KINDA GONE S.HENDRICKS,C.CAGLE (C.CAMERON,D.FERG,C.DAVIS)	Chris Cagle	Ⓢ CAPITOL NASHVILLE		3
4	5	6	10	JUST GOT STARTED LOVIN' YOU J.RICH (J.OTTO,J.FEMINO,D.V.WILLIAMS)	James Otto	Ⓢ RAYBOW/WARNER BROS./WARNER		4
5	7	9	13	PICTURE TO BURN N.CHAPMAN (T.SWIFT,L.ROSE)	Taylor Swift	Ⓢ BIG MACHINE		5
6	6	8	10	LAUGHED UNTIL WE CRIED M.KNOX (K.LOVELACE,A.GORLEY)	Jason Aldean	Ⓢ BROKEN BOW		6
7	4	1	22	SMALL TOWN SOUTHERN MAN K.STEGALL (A.JACKSON)	Alan Jackson	Ⓢ ARISTA NASHVILLE		1
8	10	10	10	LOVE IS A BEAUTIFUL THING M.WRIGHT,P.VASSAR (J.STEELE,C.WISEMAN)	Phil Vassar	Ⓢ UNIVERSAL SOUTH		8
9	11	12	7	EVERY DAY D.HUFF,RASCAL FLATTS (J.STEELE,A.MORENO)	Rascal Flatts	Ⓢ LYRIC STREET		9
10	12	13	7	I'M STILL A GUY F.FROGERS (K.LOVELACE,B.PAISLEY,L.T.MILLER)	Brad Paisley	Ⓢ ARISTA NASHVILLE		10
11	13	11	11	IT'S GOOD TO BE US M.A.MILLER,D.OLIVER (D.BERG,T.JAMES)	Bucky Covington	Ⓢ LYRIC STREET		11
12	9	5	19	ALL-AMERICAN GIRL M.BRIGHT (C.UNDERWOOD,K.LOVELACE,A.GORLEY)	Carrie Underwood	Ⓢ ARISTA/ARISTA NASHVILLE		1
13	14	14	17	LOVE DON'T LIVE HERE P.WORLEY,Y.SHAW (D.HAYWOOD,C.KELLEY,H.SCOTT)	Lady Antebellum	Ⓢ CAPITOL NASHVILLE		13
14	15	15	11	STRONGER WOMAN J.KILCHER,J.RICH (J.KILCHER,M.GREEN)	Jewel	Ⓢ VALORY		14
15	17	17	13	TRYING TO STOP YOUR LEAVING B.BEAVERS (J.BEAVERS,B.BEAVERS,D.BENTLEY)	Dierks Bentley	Ⓢ CAPITOL NASHVILLE		15
16	18	19	10	SOMETHIN' ABOUT A WOMAN J.RITCHIE (J.OWEN,B.REGAN,J.RITCHIE)	Jake Owen	Ⓢ RCA		16
17	21	28	4	AIR POWER LAST NAME M.BRIGHT (C.UNDERWOOD,L.LAIRD,H.LINDSEY)	Carrie Underwood	Ⓢ ARISTA/ARISTA NASHVILLE		17
18	16	16	10	THINGS THAT NEVER CROSS A MAN'S MIND B.CHANCEY (T.JOHNSON,D.POYTHRESS,W.VARBLE)	Kellie Pickler	Ⓢ BNA		16
19	20	20	7	BACK WHEN I KNEW IT ALL B.CHANCEY (T.HANNAN,P.DONNELL,T.WILLMON)	Montgomery Gentry	Ⓢ COLUMBIA		19
20	19	18	11	IT AIN'T NO CRIME M.WRIGHT,B.R.WAN (T.SHAPIRO,T.MARTIN,M.NESLER)	Joe Nichols	Ⓢ UNIVERSAL SOUTH		18
21	25	47	3	GREATEST GAINER BETTER AS A MEMORY K.CANNON,K.CHESENEY (S.CARUSOE,L.GOODMAN)	Kenny Chesney	Ⓢ BNA		21
22	23	21	17	TAKIN' OF THIS PAIN B.CANNON (A.SHEPHERD)	Ashton Shepherd	Ⓢ MCA NASHVILLE		21
23	24	23	11	HOME B.ROWAN (M.BURKE,A.CHANG,A.FOSTER GILLES)	Blake Shelton	Ⓢ WARNER BROS./WRN		23
24	22	22	11	ANOTHER TRY F.FROGERS (C.STAPLETON,J.SPILLMAN)	Josh Turner Featuring Trisha Yearwood	Ⓢ MCA NASHVILLE		22
25	26	26	6	SHE'S A HOT TIE T.KEITH (T.KEITH,B.JANSON)	Toby Keith	Ⓢ SHOW DOG NASHVILLE		25
26	28	25	10	WE WEREN'T CRAZY B.JAMES (J.GRACIN,L.PACINSKI,B.PINSON)	Josh Gracin	Ⓢ LYRIC STREET		25
27	27	24	12	MAYBE SHE'LL GET LONELY J.STOVER,D.LANCI (J.INGRAM (J.STOVER,J.PAULIN,J.KENNEDY)	Jack Ingram	Ⓢ BIG MACHINE		24
28	29	27	14	GUNPOWDER & LEAD F.LIDDELL,M.WRUCH (M.LAMBERT,H.LITTLE)	Miranda Lambert	Ⓢ COLUMBIA		27
29	30	30	11	I STILL MISS YOU J.STEELE (K.ANDERSON,T.NICHOLS,J.SELLERS)	Keith Anderson	Ⓢ COLUMBIA		29
30	33	34	6	KRISTOFFERSON B.GALLIMORE,T.MCRAW,D.SMITH (A.SMITH,R.NIELSEN)	Tim McGraw	Ⓢ CURB		30

Trio's 19th top 10 places it fourth among country acts for most top 10 songs this decade. Single draws 20.5 million impressions.

With Hot Shot Debut roses, former Trick Pony lead singer embarks on solo career with ode to icons Johnny and June Carter Cash.

His second chart entry draws 570,000 impressions. It follows "The Dollar," which peaked at No. 14 in March 2006.

THIS WEEK	LAST WEEK	2 WEEKS AGO	WEEKS ON CHART	TITLE	Artist	IMPRINT & NUMBER / PROMOTION LABEL	CERT.	PEAK POSITION
31	32	32	10	EVERY OTHER WEEKEND R.MCENTIRE,T.BROWN (C.HARRINGTON,S.EWING)	Reba McEntire	Ⓢ MCA NASHVILLE		31
32	31	31	14	THIS IS ME YOU'RE TALKING TO G.FUNDIS (K.ROCHELLE,T.L.JAMES)	Trisha Yearwood	Ⓢ BIG MACHINE		31
33	34	33	12	SOME THINGS NEVER CHANGE J.SHANKS (S.EVANS,M.EVANS,H.LINDSEY,J.M.SHANKS)	Sara Evans	Ⓢ RCA		33
34	37	35	11	IF YOU DIDN'T LOVE ME W.KIRKPATRICK (G.LEVOX,W.MOBLEY,J.SELLERS)	Phil Stacey	Ⓢ LYRIC STREET		34
35	38	39	10	I CAN SLEEP WHEN I'M DEAD D.GEHRMAN (J.M.CARROLL,J.COLLINS,R.RUTHERFORD)	Jason Michael Carroll	Ⓢ ARISTA NASHVILLE		35
36	39	38	8	THAT SONG IN MY HEAD D.MALLOY (J.COLLINS,W.MOBLEY,T.MARTIN)	Julianne Hough	Ⓢ MERCURY		36
37	36	36	17	TIL I WAS A DADDY TOO T.LAWRENCE,J.KING (F.ANDERSON (L. BOONE,T.LAWRENCE,P.NELSON)	Tracy Lawrence	Ⓢ ROCKY COMFORT C05		36
38	41	51	3	LEARNING HOW TO BEND M.WRIGHT (G.ALLAN (G.ALLAN,M.WARREN,J.LEBLAND)	Gary Allan	Ⓢ MCA NASHVILLE		38
39	45	53	3	MIDNIGHT SUN A.REYNOLDS (J.L.NIEMAN,R.BROWN,G.BROOKS)	Garth Brooks	Ⓢ PEARL/BIG MACHINE		39
40	40	37	17	WORKIN' FOR A LIVIN' A.REYNOLDS (H.LEWIS,C.HAYES)	Garth Brooks & Huey Lewis	Ⓢ PEARL/BIG MACHINE		19
41	43	41	7	HOLLER BACK B.BEAVERS (S.NIELSON,T.JAMES)	The Lost Trailers	Ⓢ BNA		41
42	44	42	10	FALLING INTO YOU C.DOWNS,B.BRANDT,WHISKEY FALLS,WE3KINGS (S.WILLIAMS,W.BRANDT,B.BRANDT,C.DOWNS)	Whiskey Falls	Ⓢ MIDAS/NEW REVOLUTION		41
43	35	29	11	BUSY BEING FABULOUS EAGLES (D.HENLEY,G.FREY)	Eagles	Ⓢ ERC/LDST HIGHWAY/MERCURY		28
44	42	44	8	ROCKS IN YOUR SHOES J.STOVER (E.WEST,D.BERG,A.TATE)	Emily West	Ⓢ CAPITOL NASHVILLE		42
45	47	50	5	COUNTRY MAN J.STEVENS (L.BRYAN,J.P.MATTHEWS,G.GRIFFIN)	Luke Bryan	Ⓢ CAPITOL NASHVILLE		45
46	HOT SHOT DEBUT	1	1	JOHNNY & JUNE T.BROWN (H.NEUFELD,D.BRYANT,S.SMITH)	Heidi Newfield	Ⓢ ASYLUM-CURB		46
47	49	46	6	GOOD FRIEND AND A GLASS OF WINE D.HUFF (L.RIMES,D.BROWN,B.OALY)	LeAnn Rimes	Ⓢ ASYLUM-CURB		46
48	53	-	2	DO YOU BELIEVE ME NOW J.WEST,D.PAHANISH (J.WEST,D.PAHANISH,T.JOHNSON)	Jimmy Wayne	Ⓢ VALORY		48
49	46	45	8	I'M DONE J.FLOWERS,J.D.MESSINA (J.D.MESSINA,J.FLOWERS,M.POWELL)	Jo Dee Messina	Ⓢ CURB		45
50	54	57	3	LIFE IN A NORTHERN TOWN SUGARLAND FEAT. LITTLE BIG TOWN & JAKE OWEN NOT LISTED (N.LAIRD-CLOWES,G.GABRIEL)	Sugarland	Ⓢ MERCURY		50
51	48	43	11	SHE LIKES IT IN THE MORNING K.STEGALL (C.WALKER,M.J.GREENE)	Clay Walker	Ⓢ ASYLUM-CURB		43
52	51	48	8	HE HATES ME J.SCAIFE (S.JOHNS,T.NICHOLS,J.SELLERS)	Sarah Johns	Ⓢ BNA		48
53	50	40	14	I DON'T LOVE YOU LIKE THAT B.CHANCEY (L.ROSE,S.CHAPMAN)	Jynsi	Ⓢ ARISTA NASHVILLE		38
54	55	52	13	I DON'T KNOW WHEN TO QUIT M.KNOX,J.MCCOY (A.GORLEY,B.SIMPSON)	The Road Hammers	Ⓢ MONTAGE		51
55	58	60	3	YOU CAN LET GO S.HENDRICKS (C.BATTEEN,K.BLAZYR,L.FEEK)	Crystal Shawanda	Ⓢ RCA		55
56	RE-ENTRY	1	1	JESUS & GRAVITY K.WELLS,D.PARTON (C.WISEMAN,B.ULMER)	Dolly Parton	Ⓢ DOLLY C05		56
57	NEW	1	1	IN COLOR THE KENT HARDLEY PLAYBOYS (J.JOHNSON,L.T.MILLER,J.OTTO)	Jamey Johnson	Ⓢ MERCURY		57
58	57	54	14	I CAN'T BELIEVE IT'S ME R.LYNN,M.PRENTICE (R.LYNN,T.JOHNSON)	Rockie Lynne	Ⓢ ROBBINS NASHVILLE		49
59	56	55	10	WHEN IT RAINS J.J.LESTER,E.HERBST (J.YOUNG)	Eli Young Band	Ⓢ CARNIVAL		49
60	NEW	1	1	LET ME LOVE YOU LDNESTAR,J.NIEBANK (C.WISEMAN,D.MATKOSKY)	Lonestar	Ⓢ LONESTAR/C05		60

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					
TRACE ADKINS You're Gonna Miss This CAPITOL NASHVILLE (90.6)	1	BUCKY COVINGTON It's Good To Be Us LYRIC STREET (76.4)	11	JACK INGRAM Maybe She'll Get Lonely BIG MACHINE (83.2)	27
GEORGE STRAIT I Saw God Today MCA NASHVILLE (79.9)	2	DIERKS BENTLEY Trying To Stop Your Leaving CAPITOL NASHVILLE (88.2)	15	MIRANDA LAMBERT Gunpowder & Lead COLUMBIA (81.5)	28
CHRIS CAGLE What Kinda Gone CAPITOL NASHVILLE (88.3)	3	☆ CARRIE UNDERWOOD Last Name ARISTA NASHVILLE (93.9)	17	KEITH ANDERSON I Still Miss You COLUMBIA (75.0)	29
JAMES OTTO Just Got Started Lovin' You WARNER BROS. (76.1)	4	KELLIE PICKLER Things That Never Cross A Man's Mind BNA (85.3)	18	☆ REBA MCENTIRE Every Other Weekend MCA NASHVILLE (85.3)	31
TAYLOR SWIFT Picture To Burn BIG MACHINE (83.1)	5	MONTGOMERY GENTRY Back When I Knew It All COLUMBIA (86.2)	19	SARA EVANS Some Things Never Change RCA (85.0)	33
JASON ALDEAN Laughed Until We Cried BROKEN BOW (88.5)	6	BLAKE SHELTON Home WARNER BROS. (81.5)	23	☆ GARY ALLAN Learning How To Bend MCA NASHVILLE (80.6)	38
PHIL VASSAR Love Is A Beautiful Thing UNIVERSAL SOUTH (75.8)	8	JOSH TURNER FEAT. TRISHA YEARWOOD Another Try MCA NASHVILLE (79.2)	24	GARTH BROOKS Midnight Sun BIG MACHINE (85.7)	39
RASCAL FLATTS Every Day LYRIC STREET (91.4)	9	TOBY KEITH She's A Hottie SHOW DOG NASHVILLE (85.8)	25	JO DEE MESSINA I'm Done CURB (83.3)	49
BRAD PAISLEY I'm Still A Guy ARISTA NASHVILLE (91.8)	10	JOSH GRACIN We Weren't Crazy LYRIC STREET (80.5)	26	CRYSTAL SHAWANDA You Can Let Go RCA (83.2)	55

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BETWEEN THE BULLETS wjessen@billboard.com

FAST MOVE MAKES 'NAME' FOR UNDERWOOD

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



UNDERWOOD

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

APR 19 2008 **LATIN Billboard**

HOT LATIN SONGS

THIS WEEK	LAST WEEK	2 WEEKS AGO	WEEKS ON CHART	TITLE	Artist	PEAK POSITION
1	1	1	22	#1 TE QUIERO 3 WEEKS GREATEST GAINER F. DANILLO GOMEZ	Flex EMI TELEVISION	1
2	7	2	2	SI NO TE HUBIERAS IDO F. OLIVERA (M.A. SOLIS)	Mana WARNER LATINA	2
3	3	3	1	DONDE ESTAN CORAZON C. PAUCAR E IGLESIAS (E. IGLESIAS C. SORDKIN)	Enrique Iglesias UNIVERSAL LATINO	1
4	2	2	1	GOTAS DE AGUA DULCE G. SANTAOLALLA, JUANES (J.E. ARISTIZABAL)	Juanes UNIVERSAL LATINO	1
5	4	5	12	TE LLORE C. FRIMAVERA (R. BARBA)	Conjunto Primavera FONOVISA	2
6	8	14	1	AHORA ES NOT LISTED (J. L. MOREIRA, LUNA I. VEGUILLA MALAVE, E. F. PAQUILLA, V. MARTINEZ)	Wisn & Yandel MACHETE	6
7	5	7	1	EL PERDEDOR L. SANTOS, A. SANTOS (A. SANTOS)	Aventura PREMIUM LATIN	5
8	31	29	1	TOMAME O DEJAME A. LIZARRAGA, J. LIZARRAGA (C. CALDERON)	Banda El Recodo FONOVISA	8
9	11	8	1	ME ENAMORA G. SANTAOLALLA, JUANES (J.E. ARISTIZABAL)	Juanes UNIVERSAL LATINO	1
10	6	4	1	SOBRE MIS PIES R. CAMACHO (I. CHAVEZ ESPINOZA PAZ)	La Arrolladora Banda El Limon DISA / EDMONSA	3
11	14	10	1	UN BUEN PERDEDOR S. GOMEZ (F. DE VITA)	K-Paz With Franco De Vita DISA / EDMONSA	2
12	10	15	1	CONTEO REGRESIVO J. M. LUIS (J. J. HERNANDEZ)	Gilberto Santa Rosa SONY BMG NORTE	7
13	12	6	1	ESTOS CELOS J. SEBASTIAN (J. R. CARDENAS (J. SEBASTIAN))	Vicente Fernandez SONY BMG NORTE	3
14	13	9	1	SI TE AGARRAN LAS GANAS (CIERRA LOS OJOS) EL CHAPO DE SINALOA (M. R. ROSAS)	El Chapo De Sinaloa DISA	7
15	18	26	1	LA VECINA NOT LISTED (A. RIVERA, C. COLON, J. SANTANA, J. BARBOSA)	Angel & Khriz VI/MACHETE	15
16	17	17	1	EL VASO DERRAMA EL POTRO DE SINALOA (I. CHAVEZ ESPINOZA PAZ)	El Potro De Sinaloa MACHETE	16
17	25	22	1	SOY IGUAL QUE TU DOUBLE A. NALES (R. ORTIZ J. MARTINEZ O. RIVERA)	Alexis & Fido SONY BMG NORTE	13
18	19	19	1	POR QUIEN ME DEJAS A. RAMIREZ GORRAL (C. SANCHEZ)	Los Creadores Del Pasito Duranguense De Alfredo Ramirez DISA / EDMONSA	9
19	9	24	1	SIN TU AMOR O. URBINA JR. (R. URBINA, R. AVITIA (J. LUGARDO DEL TORO, O. SANCHEZ))	Alacranes Musical UNIVISION	9
20	30	37	1	CADA QUE... NOT LISTED (NOT LISTED)	Belanova UNIVERSAL LATINO	20
21	20	16	1	AHORA ENTENDI J. CALDERON (J. CALDERON)	Yuridia SONY BMG NORTE	16
22	21	21	1	LA DERROTA J. SEBASTIAN (J. SEBASTIAN)	Vicente Fernandez SONY BMG NORTE	20
23	HOT SHOT DEBUT	1	1	SI TU TE ATRAVES L. MIGUEL, M. ALEJANDRO (M. ALEJANDRO)	Luis Miguel WARNER LATINA	23
24	16	13	1	YO QUIERO M. DOMM TEMAS (M. DOMM E. GRENCI)	Camila SONY BMG NORTE	12
25	33	-	1	HASTA EL DIA DE HOY D. CASIRO (G. RAMIREZ FLORES)	Los Dareyes De La Sierra DISA	25



Group's hit skyrockets on a 95% audience gain, thanks to adds in New York, Oklahoma City, Chicago and throughout Texas.

Jenni Rivera makes two appearances, at No. 32 with "Inolvidable" and at No. 48 as duet partner on pop version of Olga Tañón hit. Her brother Lupillo debuts at No. 49.



Mexican star returns with first single from "Complices," due May 6.

THIS WEEK	LAST WEEK	2 WEEKS AGO	WEEKS ON CHART	TITLE	Artist	PEAK POSITION
26	22	18	11	TE QUIERO MUCHO J. A. MEDINA (R. J. MENDEZ, V. QUINTERO)	Patrulla 81 DISA	15
27	23	23	1	RUMBO AL SUR LOS TIGRES DEL NORTE (F. VALDEZ LEAL, R. ORTEGA CONTRERAS)	Los Tigres Del Norte FONOVISA	13
28	32	49	1	AMANTES ESCONDIDOS L. E. PAYAN (W. CASTILLO)	German Montero UNIVISION	28
29	29	31	1	ME MUERO NOT LISTED (N. JIMENEZ, A. AVILA)	Diana Reyes OBC	29
30	24	25	1	COMO EN LOS BUENOS TIEMPOS J. L. TERRAZAS (E. CORTAZAR, A. PIERAGOSTINO, J. L. TERRAZAS)	Grupo Montez De Durango DISA	24
31	28	33	1	CALABRIA 2008 R. R. KILSCH (R. R. KILSCH, N. SAAD)	Enur Featuring Natasja ULTRA	28
32	37	38	1	INOLVIDABLE NOT LISTED (NOT LISTED)	Jenni Rivera FONOVISA	32
33	RE-ENTRY	-	1	TE AMO A. TERRAZAS, V. TERRAZAS (M. A. SOLIS)	Los Horoscopos De Durango UNIVISION	33
34	27	41	1	NO ME DIGAS QUE NO S. TEJADA (S. TEJADA)	Xtreme Featuring Adrienne LA CALLE / UNIVISION	26
35	35	39	1	DON'T STOP THE MUSIC STARGATE (T. E. HERMANSSEN, M. S. ERIKSEN, T. DABNEY, M. JACKSON)	Rihanna SRP/DEF JAM / DJMG	35
36	39	-	1	LLLEGASTE TU NOT LISTED (J. EDUARDO HUERTA UECKE, T. JOY HUERTA UECKE)	Jesse & Joy WARNER LATINA	36
37	34	36	1	AMIGA POR FAVOR NOT LISTED (NOT LISTED)	Pedro Fernandez MACHETE	34
38	40	30	1	LA RATA FLACA A. GARCIA IBARRA (I. CHAVEZ ESPINOZA PAZ)	La Autentica De Jerez VIVA	24
39	26	46	1	SIN PERDON H. ACOSTA (J. CELEDON)	Hector Acosta VENEMUSIC	26
40	43	42	1	ELLA MENEA NOT LISTED (NOT LISTED)	NG2 SONY BMG NORTE	40
41	45	43	1	COMO UN LOBO C. J. AM. M. BOSE (M. G. BOSE, G. VAN NI, C. D'ONOFRIO, P. COSTA, M. TAZZI, M. OGLETREE)	Miguel Bose Featuring Bimba Bose WARNER LATINA	38
42	44	48	1	AMOR MORTAL F. MEZA, J. MEZA, R. MEZA (F. MEZA)	Los Inquietos Del Norte EAGLE	42
43	RE-ENTRY	-	1	TAL VEZ NOT LISTED (NOT LISTED)	Ponzona Musical ASL	35
44	NEW	-	1	AMOR DESPERDICADO NOT LISTED (NOT LISTED)	Frank Reyes M.P./JVN J & N	44
45	RE-ENTRY	-	1	MALDITO TEXTO NOT LISTED (NOT LISTED)	Dinastia De Tuzantla VENEMUSIC	34
46	NEW	-	1	PEGADITO T. TORRES, D. WARNER, L. LEVIN (T. TORRES)	Tommy Torres WARNER LATINA	46
47	36	28	1	SOLO TENGO OJOS PARA TI J. L. GUERRA SEIJAS (J. L. GUERRA SEIJAS)	Juan Luis Guerra Y 440 EMI TELEVISION	28
48	RE-ENTRY	-	1	COSAS DEL AMOR B. RIVERA, D. CABAN (R. LISA H. PEREZ)	Olga Tanon Featuring Milly Quezada Or Jenni Rivera UNIVISION	48
49	NEW	-	1	DE QUE ME PRESUMES R. MELLENDEZ (R. MELLENDEZ)	Lupillo Rivera ASL	49
50	RE-ENTRY	-	1	DUELE (CRAZY) L. CERONI (L. DOSSIER, P. BARRY, K. M. IBAR)	Kalimba SONY BMG NORTE	38

TOP LATIN ALBUMS

THIS WEEK	LAST WEEK	2 WEEKS AGO	WEEKS ON CHART	ARTIST	Title	CERT.	PEAK POSITION
1	1	1	2	#1 ENRIQUE IGLESIAS 2 WEEKS UNIVERSAL LATINO 010974 (14.98) ⊕	95/08		1
2	3	1	1	FLEX ASTERISCO SDAD 15221 EMI TELEVISION (13.98)	Te Quiero		1
3	4	2	1	JUAN GABRIEL & ANA GABRIEL SONY BMG NORTE 24734 (14.98)	Los Gabriel... Cantan A Mexico		3
4	27	19	5	GREATEST GAINER A.B. QUINTANILLA III PRESENTS KUMBIA ALL STARS EMI TELEVISION 08677 (14.98)	Planeta Kumbia		4
5	7	5	47	MARCO ANTONIO SOLIS FONOVISA 353133/UG (10.98)	La Mejor... Coleccion		2
6	6	3	1	VICENTE FERNANDEZ SONY BMG NORTE 14602 (13.98)	Para Siempre		2
7	5	2	1	LOS TIGRES DEL NORTE FONOVISA 353488/UG (12.98)	Raices		1
8	2	-	1	DIANA REYES OBC 8700 (11.98)	Insatisfecha		2
9	8	4	1	CAMILA SONY BMG NORTE 78272 (14.98) ⊕	Todo Cambio		1
10	11	6	1	WISN & YANDEL MACHETE 010293 (16.98)	Wisn Vs. Yandel: Los Extraterrestres		1
11	14	8	1	JUANES UNIVERSAL LATINO 010159 (17.98) ⊕	La Vida... Es Un Ratico		1
12	10	7	1	K-PAZ DE LA SIERRA DISA 726617/UG (14.98 CD DVD) ⊕	En Vivo Desde El Auditorio Nac		1
13	15	10	1	VICENTE FERNANDEZ DISCOS 605 07405/SONY BMG NORTE (16.98)	Historia De Un Idol		1
14	12	9	1	AVENTURA DISCOS 605/PREMIUM LATIN 17634/SONY BMG NORTE (16.98) ⊕	Kings Of Bachata: Sold Out At Madison Square Garden		3
15	13	13	1	AKWID UNIVISION 311070/UG (12.98)	La Novela		10
16	19	16	1	LOS CUATES DE SINALOA SONY BMG NORTE 22541 (12.98) ⊕	Puros Exitos Chacas		14
17	HOT SHOT DEBUT	1	1	TOMMY TORRES WARNER LATINA 456444 (15.98)	Tarde O Temprano		17
18	17	17	1	JUAN GABRIEL & ANA GABRIEL DISCOS 605 17489/SONY BMG NORTE (14.98)	Los Gabriel... Simplemente Amigos		9
19	20	-	1	DUELO UNIVISION 311263/UG (12.98)	Historias De Valientes		19
20	9	-	1	EL TRONO DE MEXICO OBC 8701 (11.98)	Cruzando Fronteras		9
21	16	11	1	K-PAZ DE LA SIERRA DISA 721130/UG (12.98)	Capaz De Todo Por Ti		1
22	18	12	1	VARIOUS ARTISTS LA CALLE 330050/UG (12.98)	Bachata # 1s		6
23	21	18	1	GRUPO NUEVA VIDA MULTIMUSIC 11533 (6.98)	Mejores Cantos Religiosos		15
24	22	15	1	LOS HOROSCOPOS DE DURANGO UNIVISION 311271/UG (12.98)	Ayer Hoy Y Siempre		8
25	25	20	1	MANA WARNER LATINA 63661 (18.98) ⊕	Amar Es Combatir		1

THIS WEEK	LAST WEEK	2 WEEKS AGO	WEEKS ON CHART	ARTIST	Title	CERT.	PEAK POSITION
26	46	40	27	PACE SETTER LOS TEMERARIOS AFG SIGMA FONOVISA 352162/UG (12.98)	Recuerdos Del Alma		1
27	26	25	1	LA ARROLLADORA BANDA EL LIMON SONY BMG NORTE 21574 (12.98) ⊕	La Historia De La Arrolladora		14
28	24	14	1	LOS CREADORES DEL PASITO DURANGUENSE DE ALFREDO RAMIREZ DISA 724121/UG (12.98)	Letras Montadas Y Armadas		2
29	23	50	1	LA FACTORIA UNIVERSAL LATINO 008062 (12.98)	Nueva Metas		23
30	32	23	1	CONJUNTO PRIMAVERA FONOVISA 353487/UG (12.98)	Que Ganas De Volver		1
31	31	26	1	LOS TUCANES DE TIJUANA UNIVISION 311175/UG (13.98)	20 Aniversario		12
32	28	22	1	AVENTURA PREMIUM LATIN 20560/SONY BMG NORTE (18.98 CD DVD) ⊕	K.O.B.: Live		2
33	30	27	1	BANDA EL RECODO MASTERCORE 35567 (6.98)	30 Pegaditas: Puros Corridos Y Rancheras		22
34	NEW	-	1	EL CHIVO VIRUS 9410 (14.98)	Cicatrices		34
35	39	37	1	LA ARROLLADORA BANDA EL LIMON DISA 721127/UG (12.98)	Y Que Quede Claro		9
36	29	24	1	LOS RAZOS DE SACRAMENTO Y REYNALDO SONY BMG NORTE 16391 (12.98)	El Dueño Del Perico		14
37	38	39	1	K-PAZ DE LA SIERRA DISA 729313/UG (8.98)	15 Autenticos Exitos		12
38	34	29	1	ALACRANES MUSICAL UNIVISION 311054/UG (12.98)	Ahora Y Siempre		1
39	37	38	1	BRONCO / LOS BUKIS / LOS TEMERARIOS FONOVISA 352772/UG (10.98)	BBT		7
40	36	46	1	VARIOUS ARTISTS FONOVISA 353170/UG (10.98)	30 Corridos: Muy Perrones		24
41	41	32	1	EL CHAPO DE SINALOA DISA 729333/UG (8.98)	15 Autenticos Exitos		21
42	42	34	1	LOS TERRIBLES DEL NORTE FREDDIE 1998 (14.98)	La Mejor... Coleccion De Cumbia		24
43	33	21	1	ANGEL & KHRIZ VI 010757/MACHETE (14.98)	Showtime		18
44	50	36	1	LOS PRIMOS DE DURANGO ASL 730020/MACHETE (10.98)	Voy A Convencerte		4
45	52	43	1	GRUPO MONTEZ DE DURANGO DISA 724115/UG (12.98)	Agarrese!		1
46	45	42	1	CARDENALES DE NUEVO LEON DISA 724120/UG (12.98)	25 Aniversario: Edicion Limitada		22
47	47	31	1	ALEJANDRO FERNANDEZ DISCOS 605 17948/SONY BMG NORTE (16.98)	15 Años De Exitos		7
48	40	33	1	RAPHAEL DISCOS 605 27477/SONY BMG NORTE (14.98) ⊕	Yo So Aquel... Los Exitos		33
49	49	51	1	LOS TUCANES DE TIJUANA UNIVISION 311119/UG (10.98)	La Mejor... Coleccion: De Corridos		9
50	35	35	1	LOS TIGRES DEL NORTE FONOVISA 353447/UG (13.98 CD DVD) ⊕	25 Joyas		12

THIS WEEK	LAST WEEK	2 WEEKS AGO	WEEKS ON CHART	ARTIST	Title	CERT.	PEAK POSITION
51	57	44	1	EL POTRO DE SINALOA MACHETE 008497 (11.98)	Los Mejores Corridos		44
52	44	45	1	BRAZeros MUSICAL DE DURANGO DISA 729316/UG (5.98)	Linea De Oro: La Abeja Miope...		21
53	48	30	1	PATRULLA 81 DISA 721139/UG (12.98)	A Mi Ley		6
54	51	49	1	K-PAZ DE LA SIERRA DISA 729316/UG (7.98)	Pero Te Vas A Arrepentir Y Mucho Exitos Mas		17
55	NEW	-	1	ESPINOZA PAZ ASL 730073/MACHETE (10.98)	El Canta Autor Del Pueblo		55
56	53	47	1	ANDREA BOCELLI SUGAR SIENTE 653534 UNIVERSAL LATINO (18.98)	Lo Mejor De Andrea Bocelli: Vivere		5
57	RE-ENTRY	-	1	VARIOUS ARTISTS J & N 50235/SONY BMG NORTE (12.98)	Bachatahits 2008		30
58	55	59	1	RICARDO ARJONA SONY BMG NORTE 16225 (14.98)	Quien Dijo Ayer: Special Edition		55
59	58	55	1	LOS BUKIS FONOVISA 353783/UG (10.98)	30 Recuerdos Inolvidables		12
60	NEW	-	1	LOS DAREYES DE LA SIERRA DISA 721139/UG (11.98)	Con Banda		60
61	54	48	1	PESADO WARNER LATINA 432060 (14.98)	Corridos: Defendiendo El Honor		25
62	63	53	1	EL TRONO DE MEXICO SKALONA 009532/UNIVERSAL LATINO (11.98)	Fuego Nuevo		13
63	68	-	1	TIERRA CALI VENEMUSIC 655149 UNIVERSAL LATINO (12.98) ⊕	Grandes Exitos Originales		59
64	56	41	1	LOS RIELEROS DEL NORTE FONOVISA 353499/UG (10.98)	Mas Rieleros... Que Nunca		32
65	NEW	-	1	VARIOUS ARTISTS TITANO 1032 (5.98)	18 Exitos: Sonidero Hits Vol. 3		65
66	67	56	1	MARC ANTHONY SONY BMG NORTE 11824 (16.98)	El Cantante (Soundtrack)		1
67	59	52	1	JUAN LUIS GUERRA Y 440 EMI TELEVISION 88392 (14.98)	La Llave De Mi Corazon		1
68	69	60	1				

LATIN

Billboard DANCE

APR 19 2008

LATIN AIRPLAY POP

THIS WEEK	LAST WEEK	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	3	SI NO TE HUBIERAS IDO	MANA (WARNER LATINA)
2	1	GOTAS DE AGUA DULCE	JUANES (UNIVERSAL LATINO)
3	2	DONDE ESTAN CORAZON	ENRIQUE IGLESIAS (UNIVERSAL LATINO)
4	7	ME ENAMORA	JUANES (UNIVERSAL LATINO)
5	6	TODO CAMBIO	CAMILA (SONY BMG NORTE)
6	8	AHORA ENTENDI	YURIDIA (SONY BMG NORTE)
7	5	YO QUIERO	CAMILA (SONY BMG NORTE)
8	11	TE QUIERO	FLEX (EMI TELEVISION)
9	4	ALGUIEN SOY YO	ENRIQUE IGLESIAS (INTERSCOPE/UNIVERSAL LATINO)
10	23	CADA QUE...	BELANVA (UNIVERSAL LATINO)
11	10	OJALA PUDIERA BORRARTE	MANA (WARNER LATINA)
12	17	POR AMARTE	PEPE AGUILAR (EMI TELEVISION)
13	14	LLEGASTE TU	JESSE & JOY (WARNER LATINA)
14	9	NO PUEDO OLVIDARLA	MANA (WARNER LATINA)
15	15	COMO UN LOBO	MIGUEL BOSE FEATURING BIMBA BOSE (WARNER LATINA)

LATIN ALBUMS POP

THIS WEEK	LAST WEEK	ARTIST	TITLE (IMPRINT / DISTRIBUTING LABEL)
1	1	ENRIQUE IGLESIAS	95/98 (UNIVERSAL LATINO)
2	8	A.B. QUINTANILLA III PRESENTS KUMBIA ALL STARZ	PLANETA KUMBIA (EMI TELEVISION)
3	2	MARCO ANTONIO SOLIS	LA MEJOR... COLECCION (FONOVISA/UG)
4	3	CAMILA	TODO CAMBIO (SONY BMG NORTE)
5	4	JUANES	LA VIDA... ES UN RATICO (UNIVERSAL LATINO)
6	-	TOMMY TORRES	TARDE O TEMPRANO (WARNER LATINA)
7	-	JUAN GABRIEL & ANA GABRIEL	LOS GABRIEL... SIMPLEMENTE AMIGOS (DISCOS 605/SONY BMG NORTE)
8	-	GRUPO NUEVA VIDA	MEJORES CANTOS RELIGIOSOS (MULTIMUSIC)
9	7	MANA	AMAR ES COMBATIR (WARNER LATINA)
10	11	ALEJANDRO FERNANDEZ	15 AÑOS DE EXITOS (DISCOS 605/SONY BMG NORTE)
11	9	RAPHAEL	YO SO AQUEL... LOS EXITOS (DISCOS 605/SONY BMG NORTE)
12	12	ANDREA BOCELLI	LO MEJOR DE ANDREA BOCELLI: VIVERE (SUGAR/SIENTE/UNIVERSAL LATINO)
13	13	RICARDO ARJONA	QUIEN DIJO AYER: SPECIAL EDITION (SONY BMG NORTE)
14	14	SIN BANDERA	HASTA AHORA (DISCOS 605/SONY BMG NORTE)
15	15	VARIOUS ARTISTS	NOW LATIN 3 (SONY BMG STRATEGIC MARKETING GROUP/EMI/AMERSAL/EMI TELEVISION)

RHYTHM

THIS WEEK	LAST WEEK	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	1	AHORA ES	WISIN & YANDEL (MACHETE)
2	2	EL PERDEDOR	AVENTURA (PREMIUM LATIN)
3	4	LA VECINA	ANGEL & KHRIZ (VI/MACHETE)
4	3	TE QUIERO	FLEX (EMI TELEVISION)
5	6	SOY IGUAL QUE TU	ALEXIS & FIDO (SONY BMG NORTE)
6	9	SEXY MOVIMIENTO	WISIN & YANDEL (MACHETE)
7	5	NO ME DIGAS QUE NO	XTREME FEATURING ADRIENNE (LA CALLE/UNIVISION)
8	7	PERDONAME	LA FACTORIA (UNIVERSAL LATINO)
9	10	THE ANTHEM	PITBULL FEATURING LIL JON (FAMOUS ARTISTS/TVT)
10	11	SOMOS DE CALLE	DADDY YANKEE (EL CARTEL/INTERSCOPE)
11	12	LOW	FLO RIDA FEATURING T-PAIN (POE BOY/ATLANTIC)
12	13	DON'T STOP THE MUSIC	RIHANNA (SRP/DEF JAM/IDJMG)
13	14	CANCION DE AMOR	DON OMAR (VI/MACHETE)
14	27	PERMITAME	TONY OIZE (WY/MACHETE)
15	16	TOUCH MY BODY	MARIAH CAREY (ISLAND/IDJMG)

RHYTHM

THIS WEEK	LAST WEEK	ARTIST	TITLE (IMPRINT / DISTRIBUTING LABEL)
1	1	FLEX	TE QUIERO (ASTERISCO/SDAD/EMI TELEVISION)
2	2	WISIN & YANDEL	WISIN VS. YANDEL: LOS EXTRATERRESTRES (MACHETE)
3	3	AKWID	LA NOVELA (UNIVISION/UG)
4	4	LA FACTORIA	NUEVA METAS (UNIVERSAL LATINO)
5	-	EL CHIVO	CICATRICES (VIRUS)
6	5	ANGEL & KHRIZ	SHOWTIME (VI/MACHETE)
7	6	IVY QUEEN	SENTIMIENTO (UNIVISION/UG)
8	9	DON OMAR	KING OF KINGS (VI/MACHETE)
9	7	ALEXIS & FIDO	SOBRENATURAL (SONY BMG NORTE)
10	8	DADDY YANKEE	EL CARTEL: THE BIG BOSS (EL CARTEL/INTERSCOPE/IGA)
11	10	DON OMAR	KING OF KINGS LIVE (VI/MACHETE)
12	11	AKWID	GREATEST HITS (HEADLINERS/UNIVISION/UG)
13	12	TITO "EL BAMBINO"	IT'S MY TIME (EMI TELEVISION)
14	14	CALL 13	RESIDENTE O VISITANTE (SONY BMG NORTE)
15	15	ZION	THE PERFECT MELODY (BABY/CMG/SRC/UNIVERSAL MOTOWN/UMRG)

REGIONAL MEXICAN

THIS WEEK	LAST WEEK	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	15	TOMAME O DEJAME	BANDA EL RECODO (FONOVISA)
2	1	SOBRE MIS PIES	LA ARROLLADORA (DISA/EDIMONSA)
3	3	TE LLORE	CONJUNTO PRIMAVERA (FONOVISA)
4	5	UN BUEN PERDEDOR	K-PAZ WITH FRANCO DE VITA (DISA/EDIMONSA)
5	4	SI TE AGARRAN LAS GANAS (CIERRA LOS OJOS)	EL CHAPO DE SINALOA (DISA)
6	6	EL VASO DERRAMA	EL PÓTRIO DE SINALOA (MACHETE)
7	8	POR QUIEN ME DEJAS	LOS CREADORES DEL PASITO DURANGUENSE DE ALFREDO RAMIREZ (DISA/EDIMONSA)
8	2	SIN TU AMOR	ALACRANES MUSICAL (UNIVISION)
9	10	LA DERROTA	VICENTE FERNANDEZ (SONY BMG NORTE)
10	17	HASTA EL DIA DE HOY	LOS DAÑEYES DE LA SIERRA (DISA)
11	11	TE QUIERO MUCHO	PATRUILLA #1 (DISA)
12	9	ESTOS CELOS	VICENTE FERNANDEZ (SONY BMG NORTE)
13	12	RUMBO AL SUR	LOS TIGRES DEL NORTE (FONOVISA)
14	7	PAZ EN ESTE AMOR	FIDEL RUEDA (MACHETE)
15	16	AMANTES ESCONDIDOS	GERMAN MONTERO (UNIVISION)

REGIONAL MEXICAN

THIS WEEK	LAST WEEK	ARTIST	TITLE (IMPRINT / DISTRIBUTING LABEL)
1	2	JUAN GABRIEL & ANA GABRIEL	LOS GABRIEL... CANTAR A MEXICO (SONY BMG NORTE)
2	4	VICENTE FERNANDEZ	PARA SIEMPRE (SONY BMG NORTE)
3	3	LOS TIGRES DEL NORTE	RAICES (FONOVISA/UG)
4	1	DIANA REYES	INSATISFECHA (DBC)
5	6	K-PAZ DE LA SIERRA	EN VIVO DESDE EL AUDITORIO NAC (DISA/UG)
6	7	VICENTE FERNANDEZ	HISTORIA DE UN IDOLLO (DISCOS 605/SONY BMG NORTE)
7	9	LOS CUATES DE SINALOA	PUREOS EXITOS CHACAS (SONY BMG NORTE)
8	10	DUERO	HISTORIAS DE VALIENTES (UNIVISION/UG)
9	5	EL TRONO DE MEXICO	CRUZANDO FRONTERAS (DBC)
10	8	K-PAZ DE LA SIERRA	CAPAZ DE TODO POR TI (DISA/UG)
11	11	LOS HOROSCOPOS DE DURANGO	AYER HOY Y SIEMPRE (UNIVISION/UG)
12	-	LOS TEMERARIOS	RECUERDOS DEL ALMA (AFG SIGMA/FONOVISA/UG)
13	13	LA ARROLLADORA	BANDA EL LIMON LA HISTORIA DE LA ARROLLADORA (SONY BMG NORTE)
14	12	LOS CREADORES DEL PASITO DURANGUENSE DE ALFREDO RAMIREZ	LISTOS MONTADOS Y ARMAADOS (DISA/UG)
15	17	CONJUNTO PRIMAVERA	QUE GANAS DE VOLVER (FONOVISA/UG)

HOT DANCE CLUB PLAY

THIS WEEK	LAST WEEK	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	4	I'M A FIRE	DONNA SUMMER BURGUNDY
2	8	SENSUAL SEDUCTION	SNOOP DOGG DOGGYSTYLE/GEFFEN/INTERSCOPE
3	6	BREAK YOU	RALPH FALCON NERVOUS
4	7	RUN THE SHOW	KAT DELUNA FEATURING BUSTA RHYMES EPIC
5	9	IF	COLETTE OM
6	11	THE LONGEST ROAD	MORGAN PAGE FEATURING LISSIE NETTWERK
7	16	TOUCH MY BODY	MARIAH CAREY ISLAND/IDJMG
8	3	GET THIS PARTY STARTED	SHIRLEY BASSEY LOCK STOCK AND BARREL/OCECA
9	12	EVERYBODY UP	ALTAR FEAT. JEANIE TRACY SILVER LABEL/TOMMY BOY
10	8	FEEDBACK	JANET ISLAND/IDJMG
11	14	DAYLIGHT	KELLY ROWLAND FEAT. THAVIS MCCOY MUSIC WORLD/COLUMBIA
12	17	WANNA BE STARTIN' SOMETHIN' 2008	MICHAEL JACKSON WITH AKON LEGACY/EPIC
13	11	THE FLAME 2008	ERIN HAMILTON TRAX
14	10	THE BOSS	KRISTINE W FLY AGAIN
15	5	WITH EVERY HEARTBEAT	ROBYN KONICHIWA/CHERRYTREE/INTERSCOPE
16	18	LOVELIGHT	ROBBIE WILLIAMS EMI
17	19	BREAKAWAY	DJ BILL BENNETT & INAYA DAY BIG RHYTHM STUDIOS
18	13	BEAUTIFUL	TAYLOR DAYNE INTENTION
19	24	DROP THAT BEAT	TWISTED DEE HAMMER
20	29	DANCE LIKE THERE'S NO TOMORROW	PAULA ABUOL & RANDY JACKSON DREAM MERCHANT 21/CMG
21	21	LOVE SWEET SOUND	GROOVE ARMADA FEAT. CANDI STATON STRICTLY RHYTHM
22	25	I GET OFF	RON PERKOV ARPEE
23	15	BESITO PA TI	LA LUPE EMUSICAL/FANIA
24	20	GORGEOUS	IDINA MENZEL WARNER BROS.
25	22	GIVE IT	X-PRESS 2 SILVER LABEL/TOMMY BOY

TOP ELECTRONIC ALBUMS

THIS WEEK	LAST WEEK	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	CERT.
1	1	GNARLS BARKLEY	THE ODD COUPLE DOWNTOWN/ATLANTIC 450236/AG	
2	NEW	MOBY	LAST NIGHT (MUTE 9383*)	
3	2	HANNAH MONTANA	HANNAH MONTANA 2: NON-STOP DANCE PARTY WALT DISNEY 001106	
4	NEW	KYLIE MINO	X ASTRALWERKS CAPITOL 14780	
5	5	VARIOUS ARTISTS	ULTRA DANCE 09 ULTRA 1636	
6	4	M.I.A.	KALA XL/INTERSCOPE 009659*/IGA	
7	9	DJ SKRIBBLE	TOTAL DANCE 2008 THRIVEDANCE 90780/THRIVE	
8	3	CASCADA	PERFECT DAY ROBBINS 75079	
9	10	METRO STATION	METRO STATION RED INK 10521	
10	6	VARIOUS ARTISTS	HIGH SCHOOL MUSICAL 2: NON-STOP DANCE PARTY WALT DISNEY 001106	
11	7	CRYSTAL CASTLES	CRYSTAL CASTLES LIES 200962/LAST GANG	
12	15	SOUNDTRACK	21 COLUMBIA 22777/SONY MUSIC	
13	8	YELLE	POP UP SOURCE ETC. 15924/CAROLINE	
14	11	HOT CHIP	MADE IN THE DARK DFA 18094*/ASTRALWERKS	
15	12	DAFT PUNK	ALIVE 2007 VIRGIN 09841	
16	13	JUSTICE	CROSS ED BANGER/BECAUSE 224892/VICE	
17	14	VARIOUS ARTISTS	PULSE PLATINUM EDITION RAZOR & TIE 89179	
18	16	PAUL OAKENFOLD	GREATEST HITS & REMIXES PERFECTO 1603/ULTRA	
19	17	NINE INCH NAILS	Y3ARZ:10R:3MIX:3D INTERSCOPE 010331*/IGA	
20	19	TREVOR SIMPSON & CATO K	ULTRA 2008 ULTRA 1596	
21	20	TIESTO	IN SEARCH OF SUNRISE 6: HIZA BLACK HOLE 30759/NETTWERK	
22	22	DEPECHE MODE	THE BEST OF DEPECHE MODE VOLUME 1 SPC/MUTE/REPRISE 4450/WARNER BROS	
23	18	GHOSTLAND OBSERVATORY	ROBOTIQUE MAJESTIQUE TRASHY MOPED 04	
24	21	GORILLAZ	D-SIDES VIRGIN 10545	
25	24	LCD SOUNDSYSTEM	SOUND OF SILVER DFA 85114*/CAPITOL	

HOT DANCE AIRPLAY

THIS WEEK	LAST WEEK	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	1	I CAN'T HELP MYSELF	BELLA TRAX FEATURING SOPHIA MAY NERVOUS
2	3	NOW YOU'RE GONE	BASSHUNTER FEAT. DJ MENTAL THE O'S BAZZHEADS ULTRA
3	23	LET ME THINK ABOUT IT	IDA CORA LIFTED. KICK/DISCO WAX/WARNER BROS.
4	5	4 MINUTES	MADONNA FEATURING JUSTIN TIMBERLAKE WARNER BROS.
5	4	HANDLE ME	ROBYN KONICHIWA/CHERRYTREE/INTERSCOPE
6	9	JUST FINE	MARY J. BLIGE MATRIARCH/GEFFEN/INTERSCOPE
7	6	TOUCH MY BODY	MARIAH CAREY ISLAND/IDJMG
8	9	BABY WHEN THE LIGHT	DAVID GUETTA WITH STEVE ANGELLO FEAT. COZI PERFECTO/ULTRA
9	8	ANTHEM	FILLO & PERI FEATURING ERIC LUMIERE ULTRA
10	10	LOVE SWEET SOUND	GROOVE ARMADA FEAT. CANDI STATON STRICTLY RHYTHM
11	11	BLEEDING LOVE	LEONA LEWIS SYCO/IDJMG
12	14	RUN THE SHOW	KAT DELUNA FEATURING BUSTA RHYMES EPIC
13	11	LOVE HAS GONE	DAVE ARMSTRONG & REDROCHE ULTRA
14	12	WHAT HURTS THE MOST	CASCADA ROBBINS
15	16	FEEDBACK	JANET ISLAND/IDJMG
16	15	LOVE LIKE THIS	NATASHA BEDINGFIELD FEAT. SEAN KINGSTON PHONOGENIC/EPIC
17	21	SENSUAL SEDUCTION	SNOOP DOGG DOGGYSTYLE/GEFFEN/INTERSCOPE
18	18	DEEP AT NIGHT	ERICOLA NERVOUS
19	NEW	THE RIGHT LIFE	SEAL WARNER BROS.
20	25	DANCE LIKE THERE'S NO TOMORROW	PAULA ABUOL & RANDY JACKSON DREAM MERCHANT 21/CMG
21	24	SEE YOU AGAIN	MILEY CYRUS HOLLYWOOD
22	23	APOLOGIZE	TIMBALAND FEAT. ONE REPUBLIC MUSLEY/BLACKGROUND/INTERSCOPE
23	19	FREAK	SANDY RIVERA & HAZE STRICTLY RHYTHM
24	17	STARS	ERIKA JAYNE RM RECORDS
25	NEW	INTO THE DARK	FERRY CORSTEN & HOWARD JONES ULTRA

HITS OF THE WORLD THE Billboard

APR 19 2008

JAPAN		
ALBUMS		
THIS WEEK	LAST WEEK	(SOUNSCAN JAPAN) APRIL 8, 2008
1	NEW	AIKO HIMITSU POLYDOR
2	1	EXILE EXILE CATCHY BEST (CD/DVD) AVEX TRAX
3	NEW	KAELA KIMURA +1 (FIRST LTD VERSION) COLUMBIA
4	NEW	MIRIYA KATO TOKYO STAR (FIRST LTD VERSION CD/DVD) SONY
5	3	EXILE EXILE CATCHY BEST AVEX TRAX
6	2	HIKARU UTADA HEART STATION EMI
7	4	TERUMA AOYAMA DIARY (FIRST LTD VERSION CD/DVD) UNIVERSAL
8	NEW	244 ENDLI-X I AND AI (LTD EDITION A CD+DVD) JOHNNY'S
9	5	TERUMA AOYAMA DIARY UNIVERSAL
10	6	KOU SHIBASAKI SINGLE BEST UNIVERSAL

UNITED KINGDOM		
ALBUMS		
THIS WEEK	LAST WEEK	(THE OFFICIAL UK CHARTS CO.) APRIL 6, 2008
1	NEW	R.E.M. ACCELERATE WARNER BROS.
2	1	DUFFY ROCKFERRY A&M
3	4	LEONA LEWIS SPIRIT SYCO
4	6	NICKELBACK ALL THE RIGHT REASONS ROADRUNNER
5	5	ONEREPUBLIC DREAMING OUT LOUD INTERSCOPE
6	NEW	ESTELLE SHINE HOME SCHOOL/ATLANTIC
7	7	AMY WINEHOUSE BACK TO BLACK DELUXE EDITION ISLAND
8	18	JAMES BLUNT AND THE LOST SOULS CUSTARD/ATLANTIC
9	14	MICHAEL JACKSON THRILLER 25TH ANNIVERSARY EDITION LEGACY/EPIC
10	8	THE RACONTEURS CONSIDERS OF THE LONELY THIRD MAN WARNER BROS.

GERMANY		
ALBUMS		
THIS WEEK	LAST WEEK	(MEDIA CONTROL) APRIL 8, 2008
1	NEW	UDO LINDENBERG STARK WIE ZWEI WARNER
2	NEW	R.E.M. ACCELERATE WARNER BROS.
3	1	AMY WINEHOUSE BACK TO BLACK ISLAND
4	20	DUFFY ROCKFERRY A&M
5	3	ICH + ICH VOM SELBEN STERN UNIVERSAL
6	NEW	INA MUELLER LIEBE MACHT TAUB SMD 105M
7	4	SCHILLER SEHNSUCHT UNIVERSAL
8	NEW	GREGOR MEYLE SO SOLL ES SEIN UNIVERSAL
9	2	DEUTSCHLAND SUCHT D. SUPERSTAR FLY ALONE COLUMBIA
10	NEW	MOBY LAST NIGHT MUTE

EURO DIGITAL SONGS		
(NIELSEN SOUNSCAN INTERNATIONAL) APRIL 19, 2008		
THIS WEEK	LAST WEEK	
1	2	4 MINUTES MADONNA FT. JUSTIN TIMBERLAKE WARNER BROS.
2	3	MERCY DUFFY A&M
3	1	AMERICAN BOY ESTELLE FT. KANYE WEST HOME SCHOOL/ATLANTIC
4	4	LOW FLO RIDA FT. T-PAIN POE BOY ATLANTIC
5	NEW	NUDE RADIOHEAD XL
6	NEW	TOUCH MY BODY MARIAH CAREY ISLAND
7	7	BLACK AND GOLD SAM SPARROW ISLAND
8	5	STOP AND STARE ONEREPUBLIC MOSLEY INTERSCOPE
9	NEW	ALWAYS WHERE I NEED TO BE THE KOOKS VIRGIN
10	6	NEW SOUL Yael Naim Tot Ou Tard
11	NEW	BABY WHEN THE LIGHT DAVID GUETTA WITH STEVE ANGELLO FT. COZI GUM/VIRGIN
12	14	WITH YOU CHRIS BROWN JIVE/ZOMBA
13	NEW	C'EST CHELOU ZAHO DOWN LO
14	10	BETTER IN TIME LEONA LEWIS SYCO
15	11	VALERIE MARK RONSON FT. AMY WINEHOUSE ALLI/OO/COLUMBIA
16	NEW	HARDER, BETTER, FASTER, STRONGER DAFT PUNK LABELS
17	9	ROCKSTAR NICKELBACK ROADRUNNER
18	8	BLEEDING LOVE LEONA LEWIS SYCO
19	13	DON'T STOP THE MUSIC RIHANNA SRP DEF JAM
20	15	FASCINATION ALPHABEAT COPENHAGEN

FRANCE		
ALBUMS		
THIS WEEK	LAST WEEK	(SNEP/IFOP/TITE-LIVE) APRIL 1, 2008
1	NEW	ALAIN BASHUNG BLEU PETROLE BARCLAY
2	2	LES ENFOIRES LES SECRETS DES ENFOIRES 2008 RESTO DU COEUR
3	1	RAPHAEL JE SAIS QUE LA TERRE EST PLATE DELABEL
4	5	AMY WINEHOUSE BACK TO BLACK ISLAND
5	9	MIKA LIFE IN CARTOON MOTION CASABLANCA/ISLAND
6	4	RENAN LUCE REPENTI BARCLAY
7	NEW	M. POKORA MP3 CAPITOL
8	6	CHRISTOPHE MAE MON PARADIS WARNER
9	3	MUSE HAARP A&E/HELLIUM 3 WARNER BROS.
10	NEW	ERA REBORN MERCURY

AUSTRALIA		
ALBUMS		
THIS WEEK	LAST WEEK	(ARIA) APRIL 6, 2008
1	NEW	PANIC AT THE DISCO PRETTY ODD WARNER
2	2	JACK JOHNSON SLEEP THROUGH THE STATIC BRUSHFIRE/UNIVERSAL REPUBLIC
3	5	SOUNDTRACK STEP UP 2 STREETS ATLANTIC
4	NEW	ANDRE RIEU THE 100 MOST BEAUTIFUL MELODIES UNIVERSAL
5	8	NEWTON FAULKNER HAND BUILT BY ROBOTS UGLY TRUTH
6	3	RIHANNA GOOD GIRL GONE BAD SRP/DEF JAM
7	6	CHRIS BROWN EXCLUSIVE JIVE ZOMBA
8	4	MICHAEL JACKSON THRILLER EPIC
9	1	CUT COPY IN GHOST COLOURS MOD
10	13	ONEREPUBLIC DREAMING OUT LOUD INTERSCOPE

CANADA		
ALBUMS		
THIS WEEK	LAST WEEK	(NIELSEN BDS/SOUNSCAN) APRIL 19, 2008
1	NEW	R.E.M. ACCELERATE WARNER BROS. WARNER
2	NEW	THEORY OF A DEADMAN SCARS & SOUVENIRS 604 UNIVERSAL
3	1	JACK JOHNSON SLEEP THROUGH THE STATIC BRUSHFIRE/UNIVERSAL
4	5	MILEY CYRUS HANNAH MONTANA 2 (SOUNDTRACK/MEET MILEY CYRUS HOLLYWOOD/Disney) UNIVERSAL
5	NEW	KARKWA VOLUME DU VENT LE AUDIOGRAM/SELECT
6	NEW	IN FLAMES SENSE OF PURPOSE KOCH
7	3	BRYAN ADAMS 11 BADMAN POLYDOR UNIVERSAL
8	NEW	THE ROLLING STONES MARTIN SCORSESE SHINE A LIGHT (SOUNDTRACK) ROLLING STONES POLYDOR/INTERSCOPE UNIVERSAL
9	NEW	VAN MORRISON KEEP IT SIMPLE EXILE POLYDOR/LDST HIGHWAY UNIVERSAL
10	9	FLO RIDA MAIL ON SUNDAY POE BOY/ATLANTIC/WARNER

ITALY		
ALBUMS		
THIS WEEK	LAST WEEK	(FIMI/NIELSEN) APRIL 7, 2008
1	NEW	VASCO ROSSI IL MONDO CHE VORREI CAPITOL
2	NEW	R.E.M. ACCELERATE WARNER BROS.
3	1	JOVANNOTTI SAFARI MERCURY
4	2	AMY WINEHOUSE BACK TO BLACK ISLAND
5	3	GIANNA NANNINI GIANNA BEST POLYDOR
6	NEW	MOBY LAST NIGHT MUTE
7	6	SONORA LIBERI DA SEMPRE RICORDI
8	5	POOH BEAT REGENERATION ATLANTIC
9	4	SERGIO CAMMERIERE CANTAUTORE PICCOLINO CAPITOL
10	12	EDDIE VEDDER INTO THE WILD J

SPAIN		
ALBUMS		
THIS WEEK	LAST WEEK	(PROMUSICAE/MEDIA) APRIL 9, 2008
1	NEW	EL CANTO DEL LOCO PERSONAS SONY BMG
2	1	ESTOPA ALLENROK SONY BMG
3	6	MIGUEL BOSE PAPITO CAROSELLO
4	2	FITO/CALAMARO 2 SON MULTITUD DRO
5	3	AMY WINEHOUSE BACK TO BLACK ISLAND
6	NEW	CARLOS BAUTE DE MI PUNO Y LETRA DRO
7	NEW	R.E.M. ACCELERATE WARNER BROS.
8	5	CAMARON DE LA ISLA REENCUENTRO UNIVERSAL
9	15	FITO Y LOS FITIPALDIS POR LA BOCA VIVE EL PEZ DRO
10	11	SERRAT/SABINA DOS PAJAROS DE UN TIRO SONY BMG

MEXICO		
ALBUMS		
THIS WEEK	LAST WEEK	(BIMSA) APRIL 8, 2008
1	1	VICENTE FERNANDEZ PARA SIEMPRE SONY BMG
2	3	XIMENA SARINANA MEDIOCRE WARNER
3	2	MICHAEL JACKSON THRILLER 25TH ANNIVERSARY EDITION LEGACY/EPIC
4	14	TIMBIRICHE VIVO EN VIVO EMI
5	7	SARAH BRIGHTMAN SYMPHONY MANNATTAN
6	11	HEROES DEL SILENCIO TOUR 2007 EMI TELEVISION
7	4	EMMANUEL RETRO EN VIVO UNIVERSAL
8	10	PANDA SINFONIA SOLEDAD WARNER
9	5	ALEJANDRO FERNANDEZ 15 ANOS DE EXITO SONY BMG
10	6	NIGGA TE QUIERO EMI

EURO DIGITAL SPOTLIGHT NORWAY		
DIGITAL SONGS		
(NIELSEN SOUNSCAN INTERNATIONAL) APRIL 19, 2008		
THIS WEEK	LAST WEEK	
1	1	4 MINUTES MADONNA FT. JUSTIN TIMBERLAKE WARNER BROS.
2	3	MERCY DUFFY A&M
3	2	CHASING PAVEMENTS ADELE XL
4	NEW	NUDE RADIOHEAD XL
5	5	UNINTENDED MUSE A&E/HELLIUM-3 WARNER BROS.
6	4	HOLD ON BE STRONG MARIA HAUKAAS STORENG BONNIER AMIGO
7	6	BLEEDING LOVE LEONA LEWIS SYCO
8	7	APOLOGIZE TIMBALAND FT. ONEREPUBLIC MOSLEY/BLACKGROUND INTERSCOPE
9	9	I'M YOURS JASON MRAZ ATLANTIC
10	NEW	DORTHE-RAP MANSHOW NOT LISTED

SWITZERLAND		
SINGLES		
THIS WEEK	LAST WEEK	(MEDIA CONTROL) APRIL 8, 2008
1	1	MERCY DUFFY A&M
2	2	BLEEDING LOVE LEONA LEWIS SYCO
3	3	KUSCHEL SONG SCHNUFFEL COLUMBIA
4	4	APOLOGIZE TIMBALAND FT. ONEREPUBLIC MOSLEY/BLACKGROUND/INTERSCOPE
5	6	NEW SOUL Yael Naim WARNER

ALBUMS		
THIS WEEK	LAST WEEK	
1	NEW	R.E.M. ACCELERATE WARNER BROS.
2	2	DUFFY ROCKFERRY A&M
3	NEW	FRANCIS CABREL DES ROSES ET DES ORTIES COLUMBIA
4	1	AMY WINEHOUSE BACK TO BLACK ISLAND
5	NEW	VASCO ROSSI IL MONDO CHE VORREI CAPITOL

FINLAND		
SINGLES		
THIS WEEK	LAST WEEK	(YLE) APRIL 9, 2008
1	1	4 MINUTES MADONNA FT. JUSTIN TIMBERLAKE WARNER BROS.
2	NEW	PIDA KII IRINA EMI
3	NEW	LIIBA LAABA IRINA EMI
4	3	UNSTOPPABLE MARKO DYNASTY
5	5	WORK KELLY ROWLAND COLUMBIA

ALBUMS		
THIS WEEK	LAST WEEK	
1	NEW	JIPPU KUKA TEKI MINUSTA TAMAN NAISEN? WARNER
2	2	KARI TAPIO KAKSI MAAILMAA EDEL
3	NEW	IN FLAMES A SENSE OF PURPOSE NUCLEAR BLAST/KOCH
4	1	POETS OF THE FALL REVOLUTION ROULETTE INSOMNIAC
5	27	PMMP PUIHEVONEN RCA

WALLONIA		
SINGLES		
THIS WEEK	LAST WEEK	(ULTRATOP/GFK) APRIL 9, 2008
1	1	IL AVAIT LES MOTS SHERFYA LUNA ULM
2	5	DELIRIOUS DAVID GUETTA FT. TARA MCDONALD VIRGIN
3	11	LE VENT DE L'HIVER RAPHAEL CAPITOL
4	9	BLEEDING LOVE LEONA LEWIS SYCO
5	4	ALIVE! MONDOTEK MERCURY

ALBUMS		
THIS WEEK	LAST WEEK	
1	3	FRANCIS CABREL DES ROSES ET DES ORTIES COLUMBIA
2	2	RAPHAEL JE SAIS QUE LA TERRE EST PLATE DELABEL
3	1	LES ENFOIRES LES SECRETS DES ENFOIRES 2008 RESTO DU COEUR
4	4	ALAIN BASHUNG BLEU PETROLE BARCLAY
5	5	RENAN LUCE REPENTI BARCLAY

HUNGARY		
SINGLES		
THIS WEEK	LAST WEEK	(MAHASZ) APRIL 4, 2008
1	1	MINDEN MOST KERDODIK EL AKOS FEHER SONY
2	2	ZAKATOL A SZIVEM JOSH ES JUTTA JOSH/PRIVATE MOON/EMI
3	3	69 SHANE 54 DJ JUNIOR FT. MICHELLE WILD CLS
4	4	DANCE I SAID ERICI MORILLO FT. P. DIDDY LIGHT MEDIA
5	5	FAGYOS A SZIVEM JOSH ES JUTTA JOSH/PRIVATE MOON/EMI

ALBUMS		
THIS WEEK	LAST WEEK	
1	NEW	DOPEMAN AZ EREDETI GENGSZTER CLS
2	2	SOUNDTRACK HIGH SCHOOL MUSICAL 2 DISNEY
3	11	AMY WINEHOUSE BACK TO BLACK ISLAND
4	1	BERECZKI ZOLTAN & SZINETAR DORA MUSICAL DUETT EMI
5	3	UTASI ARPI KEDVENC MESEIM KLUB PUBLISHING

EUROCHARTS

SINGLE SALES

EUROCHARTS ARE COMPILED BY BILLBOARD FROM THE NATIONAL SINGLES AND ALBUM SALES CHARTS OF 20 EUROPEAN COUNTRIES. APRIL 9, 2008

THIS WEEK	LAST WEEK	ARTIST	TITLE
1	1	BLEEDING LOVE	DONNA LEWIS SYCO
2	2	MERCY	DUFFY A&M
3	4	NEW SOUL	Yael Naim Tot Ou Tard
4	3	AMERICAN BOY	Estelle Ft. Kayne West Home School/Atlantic
5	5	MUSCHEL SONG	ManuFell Columbia
6	6	ANGERIOUS	Pokora Ft. Sebastian/Timberland Capitol
7	7	STOP AND STARE	Onerepublic Mosley/Interscope
8	10	NO STRESS	Shirley Caesar Columbia
9	11	ALWAYS WHERE I NEED TO BE	Leona Lewis Syco
10	NEW	POLOGIZE	Timbaland Ft. Onerepublic Mosley/Blackground/Interscope
11	9	ALERIE	Kirk Franklin Ft. Amy Winehouse Allido/Columbia
12	8	TOUCH MY BODY	Mariah Carey Island
13	NEW	MINUTES	Donna Ft. Justin Timberlake Warner Bros
14	14	HAT HURTS THE MOST	Escada Zooland
15	12		

ALBUMS

APRIL 9, 2008

THIS WEEK	LAST WEEK	ARTIST	TITLE
1	NEW	R.E.M.	Accelerate Warner Bros
2	1	AMY WINEHOUSE	Back To Black Island
3	2	DUFFY	Rockferry A&M
4	3	LEONA LEWIS	Spirit Syco
5	NEW	UDO LINDENBERG	Stark Wie Zwei Warner
6	8	ONEREPUBLIC	Dreaming Out Loud Interscope
7	7	MICHAEL JACKSON	Thriller 25th Anniversary Edition Legacy/Epic
8	NEW	MOBY	Last Night Mute
9	9	MIKA	Life In Cartoon Motion Casablanca/Island
10	13	JAMES BLUNT	All The Lost Souls Custard/Atlantic
11	5	MUSE	Haarp A&E Hellium 3/Warner Bros
12	25	NICKELBACK	All The Right Reasons Roadrunner
13	6	BRYAN ADAMS	11 Badman/Polydor
14	14	ALAIN BASHUNG	Bleu Petrole Barclay
15	24	THE RACONTEURS	Consolers Of The Lonely Third Man/Warner Bros

RADIO AIRPLAY

RADIO AIRPLAY INFORMATION FROM 17 EUROPEAN COUNTRIES AS MONITORED AND TABULATED BY NIELSEN MUSIC CONTROL. APRIL 9, 2008

THIS WEEK	LAST WEEK	ARTIST	TITLE
1	1	BLEEDING LOVE	LEONA LEWIS SYCO
2	4	4 MINUTES	MADONNA WARNER BROS
3	2	MERCY	DUFFY A&M
4	3	APOLOGIZE	TIMBALAND FT. ONEREPUBLIC MOSLEY/BLACKGROUND/INTERSCOPE
5	5	STOP AND STARE	ONEREPUBLIC MOSLEY/INTERSCOPE
6	6	I'LL BE WAITING	LENNY KRAVITZ VIRGIN
7	10	IN MY ARMS	KYLIE MINOGUE PARLOPHONE
8	7	NO ONE	ALICIA KEYS MBK/J
9	8	NEW SOUL	Yael Naim Tot Ou Tard
10	12	BUBBLY	Colbie Caillat Universal Republic
11	14	WITH YOU	CHRIS BROWN JIVE/ZOMBA
12	13	SUPERNATURAL SUPERSERIOUS	R.E.M. WARNER BROS
13	23	TOUCH MY BODY	MARIAH CAREY ISLAND
14	9	CHASING PAVEMENTS	ADELE XL
15	27	AMERICAN BOY	ESTELLE FT. KAYNE WEST HOME SCHOOL/ATLANTIC

SALES DATA COMPILED BY
nielsen
SoundScan

TOP CHRISTIAN

THIS WEEK	LAST WEEK	WEEKS ON CHIT	ARTIST	TITLE	CERT
1	HOT SHOT DEBUT	1WK	HAWK NELSON	#1 HAWK NELSON... IS MY FRIEND DEC/TOOTH & NAIL 5346/EMI CMG	
2	NEW		CECE WINANS	THY KINGDOM COME PURESPPRINGS GOSPEL/EMI GOSPEL 4966/EMI CMG	
3	1	119	FLYLEAF	FLYLEAF A&M OCTONE 650005/IGA	
4	2	32	CASTING CROWNS	THE ALTAR AND THE DOOR BEACH STREET/REUNION 10117/PROVIDENT-INTEGRITY	
5	NEW		HILLSONG	THE I HEART REVOLUTION: WITH HEARTS AS ONE INTEGRITY 4370/PROVIDENT-INTEGRITY	
6	NEW		MARTHA MUNIZZI	CHANGE THE WORLD MARTHA MUNIZZI 38610	
7	4	16	KIRK FRANKLIN	THE FIGHT OF MY LIFE FO YO SOUL/GOSPO CENTRIC 16772/PROVIDENT-INTEGRITY	
8	3	27	VARIOUS ARTISTS	WOW HITS 2008 WORD-CURB/PROVIDENT-INTEGRITY 6677/EMI CMG	
9	6	27	VARIOUS ARTISTS	SONGS 4 WORSHIP: COUNTRY TIME LIFE 19523/PROVIDENT-INTEGRITY	
10	5	9	VARIOUS ARTISTS	HOW GREAT IS OUR GOD: GOSPEL FAVORITES FROM THE GRAND OLE OPRY LIVE OPRYHOUSE 2005/PROVIDENT-INTEGRITY	
11	44	3	GREATEST GAINER	MORMON TABERNACLE CHOIR AND ORCHESTRA AT TEMPLE SQUARE (JESSOP/WILBERG) CALLED TO SERVE MORMON TABERNACLE CHOIR 5004111	
12	8	20	MERCYME	ALL THAT IS WITHIN ME INO/COLUMBIA 12573/PROVIDENT-INTEGRITY	
13	7	2	STARFIELD	I WILL GO SPARROW 1091/EMI CMG	
14	9	24	STEVEN CURTIS CHAPMAN	THIS MOMENT SPARROW 6393/EMI CMG	
15	12	79	SKILLET	COMATOSE ARDENT/SRE/LAVA 2546/PROVIDENT-INTEGRITY	
16	10	8	NATALIE GRANT	RELENTLESS CURB 79025/WORD-CURB	
17	11	6	PILLAR	FOR THE LOVE OF THE GAME ESSENTIAL 10869/PROVIDENT-INTEGRITY	
18	13	32	POINT OF GRACE	HOW YOU LIVE WORD-CURB 887090	
19	16	13	GRUPO NUEVA VIDA	MEJORES CANTOS RELIGIOSOS MULTIMUSIC 11533	
20	14	88	RED	END OF SILENCE ESSENTIAL 10807/PROVIDENT-INTEGRITY	
21	15	6	LEELAND	OPPOSITE WAY ESSENTIAL 10854/PROVIDENT-INTEGRITY	
22	NEW		JARS OF CLAY	GREATEST HITS ESSENTIAL 10880/PROVIDENT-INTEGRITY	
23	17	35	THIRD DAY	CHRONOLOGY VOLUME TWO: 2001-2006 ESSENTIAL 10839/PROVIDENT-INTEGRITY	
24	NEW		DELIRIOUS?	KINGDOM OF COMFORT SPARROW 5685/EMI CMG	
25	19	6	THE AFTERS	NEVER GOING BACK TO OK INO 4306/PROVIDENT-INTEGRITY	

THIS WEEK	LAST WEEK	WEEKS ON CHIT	ARTIST	TITLE	CERT
26	NEW		DANNY LISTON	NO OTHER NAME ABOVE 20020	
27	18	59	TOBYMAC	(PORTABLE SOUNDS) FOREFRONT 0379/EMI CMG	
28	45	36	MANDISA	TRUE BEAUTY SPARROW 5720/EMI CMG	
29	32	6	STELLAR KART	EXPECT THE IMPOSSIBLE WORD-CURB 887296	
30	31	33	VARIOUS ARTISTS	SONGS 4 WORSHIP: SHOUT TO THE LORD: SPECIAL EDITION INTEGRITY TIME LIFE 19404/PROVIDENT-INTEGRITY	
31	22	9	PASSION WORSHIP BAND	PASSION: GOD OF THIS CITY SIXSTEPS SPARROW 5422/EMI CMG	
32	26	8	SANCTUS REAL	WE NEED EACH OTHER SPARROW 1027/EMI CMG	
33	RE-ENTRY		DECEMBERADIO	DECEMBERADIO SLANTED/SPRING HILL 421136/WORD-CURB	
34	23	28	DAVID CROWDER BAND	REMEDY SIXSTEPS/SPARROW 2684/EMI CMG	
35	34	3	JACI VELASQUEZ	LOVE OUT LOUD A POSTROPHE 741004/WORD-CURB	
36	21	4	SHAWN MCDONALD	ROOTS SPARROW 1042/EMI CMG	
37	28	26	AMY GRANT	GREATEST HITS SPARROW 2797/EMI CMG	
38	24	9	CANTON JONES	KINGDOM BUSINESS ARROW/UMCG 4234091/EMI CMG	
39	30	5	FIREFLIGHT	UNBREAKABLE FLICKER 10866/PROVIDENT-INTEGRITY	
40	20	12	MATTHEW WEST	SOMETHING TO SAY SPARROW 3520/EMI CMG	
41	42	28	THOUSAND FOOT KRUTCH	THE FLAME IN ALL OF US TOOTH & NAIL 8247/EMI CMG	
42	33	10	THE BROOKLYN TABERNACLE CHOIR	I'LL SAY YES INTEGRITY 4359/PROVIDENT-INTEGRITY	
43	25	36	VARIOUS ARTISTS	GLORY REVEALED: THE WORD OF GOD IN WORSHIP REUNION 10823/PROVIDENT-INTEGRITY	
44	RE-ENTRY		WOMEN OF FAITH WORSHIP TEAM	INFINITE GRACE MYRRH 887389/WORD-CURB	
45	38	37	BARLOWGIRL	HOW CAN WE BE SILENT FERVENT 887197/WORD-CURB	
46	NEW		SEARCH THE CITY	A FIRE SO BIG THE HEAVENS CAN SEE IT TOOTH & NAIL 0407/EMI CMG	
47	29	6	AVALON	ANOTHER TIME, ANOTHER PLACE: TIMELESS CHRISTIAN CLASSICS SPARROW 2429/EMI CMG	
48	RE-ENTRY		NICOLE C. MULLEN	SHARECROPPER'S SEED VOLUME 1 WORD CURB 887144	
49	RE-ENTRY		GAITHER VOCAL BAND AND ERNIE HAASE & SIGNATURE SOUND	TOGETHER GAITHER MUSIC GROUP 2729/EMI CMG	
50	49	7	BILL & GLORIA GAITHER WITH THE HOMECOMING FRIENDS	A CAMPFIRE HOMECOMING GAITHER MUSIC GROUP 2723/EMI CMG	

TOP GOSPEL

THIS WEEK	LAST WEEK	WEEKS ON CHIT	ARTIST	TITLE	CERT
1	HOT SHOT DEBUT	1WK	CECE WINANS	THY KINGDOM COME PURESPPRINGS GOSPEL 84966/EMI GOSPEL	
2	1	40	MARVIN SAPP	THIRTY VERTY 09433/ZOMBA	
3	2	8	VARIOUS ARTISTS	WOW GOSPEL 2008 WORD-CURB/EMI CHRISTIAN MUSIC GROUP/VERITY 19290/ZOMBA	
4	NEW		MARTHA MUNIZZI	CHANGE THE WORLD MARTHA MUNIZZI 38610	
5	3	17	KIRK FRANKLIN	THE FIGHT OF MY LIFE FO YO SOUL/GOSPO CENTRIC 16772/ZOMBA	
6	4	28	SHEKINAH GLORY MINISTRY	JESUS KINGDOM 3003/BOOKWORLD	
7	5	31	ISRAEL & NEW BREED	A DEEPER LEVEL: LIVE INTEGRITY/COLUMBIA 11986/SONY MUSIC	
8	6	52	THE CLARK SISTERS	LIVE... ONE LAST TIME EMI GOSPEL 81094	
9	7		CANTON JONES	KINGDOM BUSINESS ARROW 4234091	
10	8	11	THE BROOKLYN TABERNACLE CHOIR	I'LL SAY YES INTEGRITY/COLUMBIA 21732/SONY MUSIC	
11	9	27	RICKY DILLARD & NEW G	THE 7TH EPISODE: LIVE IN TORONTO NUSPRING 02676/EMI GOSPEL	
12	41	51	GREATEST GAINER	NICOLE C. MULLEN SHARECROPPER'S SEED: VOLUME 1 WORD-CURB 887144/WARNER BROS.	
13	15	11	BISHOP PAUL S. MORTON PRESENTS FGBCF PRAISE AND WORSHIP	EMBRACING THE NEXT GENERATION TEHL/LAH 6951/LIGHT	
14	RE-ENTRY		LARUE HOWARD	HOW GREAT IS OUR GOD EMI GOSPEL 03100	
15	25	74	BISHOP PAUL S. MORTON	STILL STANDING TEHILLAH 6528/LIGHT	
16	14	26	VARIOUS ARTISTS	GOTTA HAVE GOSPEL 5 INTEGRITY/GOSPO CENTRIC 12755/ZOMBA	
17	27	8	CLINT BROWN	FALL LIKE RAIN TRIBE 2008	
18	13	62	VARIOUS ARTISTS	WOW GOSPEL 2007 VERITY WORD-CURB/EMI CMG 02499/ZOMBA	
19	29	4	NORMAN HUTCHINS	SPONTANEOUS PRAISE VOLUME ONE IR 020	
20	18	29	TRIN-I-TEE 5:7	T57 SPIRIT RISING 0402/MUSIC WORLD	
21	21	53	J MOSS	VZ... HUMAN/GOSPO CENTRIC 87214/ZOMBA	
22	20	22	SHIRLEY CAESAR	AFTER 40 YEARS... STILL CELEBRATING THROUGH THE CITY SHU-BEL 6930/LIGHT	
23	22	31	LEE WILLIAMS AND THE SPIRITUAL QC'S	SO MUCH TO BE THANKFUL FOR MCG 705E	
24	12	60	DEWAYNE WOODS & WHEN SINGERS MEET	INTRODUCING DEWAYNE WOODS & WHEN SINGERS MEET QUIET WATER/VERITY 85333/ZOMBA	
25	23	48	VARIOUS ARTISTS	WOW GOSPEL #15: 30 OF THE GREATEST GOSPEL HITS EVER! EMI CMG/VERITY WORD-CURB 08764/ZOMBA	

THIS WEEK	LAST WEEK	WEEKS ON CHIT	ARTIST	TITLE	CERT
26	16	5	FLAME	OUR WORLD: REDEEMED THE SEQUEL CROSS MOVEMENT 30030	
27	10	9	JONATHAN NELSON FEATURING PURPOSE	RIGHT NOW PRAISE INTEGRITY/COLUMBIA 2080/SONY MUSIC	
28	RE-ENTRY		YOUTHFUL PRAISE FEATURING JJ HAIRSTON	EXALTED... LIVE IN BALTIMORE EVIDENCE GOSPEL 692/LIGHT	
29	11	87	LECRAE	AFTER THE MUSIC STOPS REACH 30021/CROSS MOVEMENT	
30	28	28	MARVIN WINANS	ALONE BUT NOT ALONE PURESPPRINGS GOSPEL 86279/EMI GOSPEL	
31	31	28	DONNIE MCCURKIN	THE ESSENTIAL DONNIE MCCURKIN VERITY/LEGACY 15388/SONY BMG	
32	24	10	JEFF MAJORS	SACRED MAJOR 7TH MUSIC ONE 753171	
33	35	8	THE CLARK SISTERS	THE BEST OF THE CLARK SISTERS: ENCORE DIVERSITY SOUNDS/RENO CUSTOM PRODUCTS 419452/PHONO	
34	33	5	MYRON WILLIAMS	MADE TO WORSHIP FLOW 8040	
35	19	10	THE BLIND BOYS OF ALABAMA	DOWN IN NEW ORLEANS TIME LIFE 19548	
36	32	5	VARIOUS ARTISTS	VOICES: THE ULTIMATE GOSPEL COLLECTION BET/SONY BMG CUSTOM MARKETING GROUP 221250/TIME LIFE	
37	26	2	VARIOUS ARTISTS	GOSPEL WORSHIP TOGETHER: 25 WORSHIP FAVORITES WORSHIP/TOGETHER.COM 03102/EMI GOSPEL	
38	30	29	BYRON GAGE	LIVE AT THE APOLLO: THE PROCLAMATION GOSPO CENTRIC 11114/PROVIDENT-INTEGRITY	
39	50	30	BISHOP NOEL JONES PRESENTS THE CITY OF REFUGE SANCTUARY CHOIR	WELCOME TO THE CITY TYSCOT 984159/TAISEI	
40	37	48	YOLANDA ADAMS	THE BEST OF ME ELXTRA/ATLANTIC 156604/AG	
41	NEW		DIONNE WARWICK	WHY WE SING RHINO 346044	
42	34	19	TAMELA MANN	THE LIVE EXPERIENCE TILLYMANN 101	
43	36	31	BEVERLY CRAWFORD	LIVE FROM LOS ANGELES JDI 1271	
44	17	2	ISAIAH D. THOMAS & ELEMENTS OF PRAISE	THE GREATEST HABARKUA 203	
45	38	23	DEITRICK HADDON PRESENTS VOICES OF UNITY	TOGETHER IN WORSHIP TYSCOT 984160	
46	42	67	PATTI LABELLE	THE GOSPEL ACCORDING TO PATTI LABELLE UMBRELLA 970109/BUYGALD	
47	RE-ENTRY		VARIOUS ARTISTS	GOTTA HAVE GOSPEL: WORSHIP INTEGRITY/GOSPO CENTRIC/ZOMBA/COLUMBIA 09266/SONY MUSIC	
48	47	31	THE CANTON SPIRITUALS	DRIVEN VERITY 10029/ZOMBA	
49	46	30	VARIOUS ARTISTS	THE VERY BEST OF PRAISE & WORSHIP VOLUME 2 LEGACY/VERITY GOSPO CENTRIC 10199/ZOMBA	
50	40	31	THE NEW LIFE COMMUNITY CHOIR FEATURING JOHN P. KEE	NOTHING BUT WORSHIP TYSCOT/NEW LIFE/VERITY 10028/ZOMBA	

CHARTS LEGEND

See below for complete legend information.

APR 19 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.

PAGE 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. 10, 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 CEREMONY LEADERS

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). Numeral 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 (Platina). Ⓢ Certification of 400,000 units (Multi-Platina).

SINGLES CHARTS

● RIAA certification for 500,000 paid downloads (Gold). ■ RIAA certification for 1 million paid downloads (Platinum). Numeral within platinum symbol indicates song's multiplatinum level. ○ RIAA certification for net shipment of 500,000 singles (Gold).

MUSIC VIDEO SALES CHARTS

● RIAA gold certification for net shipment of 25,000 units for video singles. ○ RIAA gold certification for net shipment of 50,000 units for shortform or longform videos. ■ RIAA platinum certification for net shipment of 50,000 units for video singles. □ RIAA platinum certification for sales of 100,000 units for shortform or longform videos. Numeral within platinum symbol indicates song's multiplatinum level.

DVD SALES/VHS SALES/VIDEO RENTALS

● RIAA gold certification for net shipment of 50,000 units or \$1 million in sales at suggested retail price. ■ RIAA platinum certification for sales of 100,000 units or \$2 million in sales at suggested retail price. ○ IRMA gold certification for a minimum sale of 125,000 units or a dollar volume of \$9 million at retail for theatrically released programs; or of at least 25,000 units and \$1 million at suggested retail for non-theatrical titles. □ IRMA platinum certification for a minimum sale of 250,000 units or a dollar volume of \$18 million at retail for theatrically released programs, and of at least 50,000 units and \$2 million at suggested retail for non-theatrical titles.

TOP INDEPENDENT™		ARTIST	TITLE (IMPRINT / DISTRIBUTING LABEL) (PRICE)	CERT
THIS WEEK	LAST WEEK	WEEKS ON CHIT		
1	1	22	#1 IN FLAMES A SENSE OF PURPOSE KOCH 4498 (17.98) Ⓢ	5
2	1	22	GARTH BROOKS THE ULTIMATE HITS PEARL 213 (25.98 CD/DVD) Ⓢ	7
3	4	22	EAGLES LONG ROAD OUT OF EDEN ERC 4500 EX (14.98)	
4	5	13	RADIOHEAD IN RAINBOWS TBD 21622*/ATO (13.98)	
5	2	45	SOUNDTRACK ONCE CANVASBACK/SONY MUSIC SOUNDTRAX 10586*/COLUMBIA (13.98) Ⓢ	●
6	14	6	GREATEST GAINER DOLLY PARTON BACKWOODS BARBIE DOLLY 925 (13.98)	
7	3	10	VAMPIRE WEEKEND VAMPIRE WEEKEND XL 318*/BEGGARS GROUP (11.98)	
8	7	2	VARIOUS ARTISTS VINTAGE COUNTRY: THE GOLDEN AGE OF COUNTRY MUSIC SONY BMG CUSTOM MARKETING GROUP 0851 EX/ATLANTIC (13.98)	
9	NEW		JOE SATRIANI PROFESSOR SATCHAFUKULUS AND THE MUSTERION OF ROCK RED INK 21282/EPIC (18.98)	
10	6	5	THE BLACK CROWES WARPAINT SILVER ARROW 01*/MEGAFORCE (15.98)	
11	NEW		THE SWORD GODS OF THE EARTH KEMAO 071* (12.98)	
12	9	5	FLOGGING WEEKEND FLOAT SIDE/ONEDUMMY 1348* (16.98)	
13	8	3	SHE & HIM VOLUME ONE MERGE 324 (15.98)	
14	13	2	VARIOUS ARTISTS FROM THE COFFEEHOUSE RHINO CUSTOM PRODUCTS 8175 EX/STARBUCKS (13.98)	
15	NEW		SUN KIL MOON APRIL CALDO VERDE 006 (15.98)	
16	11	3	SHEEK LOUCH SILVERBACK GORILLA D-BLOCK 5595/KOCH (17.98)	
17	NEW		MARTHA MUNIZZI CHANGE THE WORLD MARTHA MUNIZZI 38610 (17.98 CD/DVD) Ⓢ	
18	NEW		AZ UNDENIABLE NEW ERA/QUIET MONEY 5027/KOCH (17.98)	
19	18	33	SIXX: A.M. THE HEROIN DIARIES SOUNDTRACK ELEVEN SEVEN 171 (15.98)	
20	15		BULLET FOR MY VALENTINE SCREAM AIM FIRE 20-2D ENT./JIVE 21393*/ZOMBA (16.98)	
21	17	63	CRAIG MORGAN LITTLE BIT OF LIFE IRADKEN BOW 7797 (18.98)	
22	16	5	JACKSON BROWNE SOLO ACOUSTIC VOL. 2 INSIDE 8021 (16.98)	
23	NEW		VARIOUS ARTISTS WE THE BEST MTS 29 RBC (13.98)	
24	19	28	INGRID MICHAELSON GIRLS AND BOYS CABIN 24 03/ORIGINAL SIGNAL (11.98)	
25	NEW		AARON WATSON ANGELS & OUTLAWS BIG LABEL 5739544/THIRTY TIGERS (14.98)	
26	28	5	TEDDY BRENT FASHIONABLE KASS 21347 (12.98)	
27	10	2	DIANA REYES INSATISFECHA DBC 8700 (11.98)	
28	21	2	JAMES BROWN SOUL BROTHER NO. 1 UNIVERSAL SPECIAL PRODUCTS 009440 EX/STARBUCKS (13.98)	
29	20	21	DANE COOK ROUGH AROUND THE EDGES: LIVE FROM MADISON SQUARE GARDEN COMEDY CENTRAL 0051 (16.98 CD/DVD) Ⓢ	●
30	NEW		LIL WAYNE AND BIRDMAN BIRDMAN & LIL WAYNE PRESENT: HAPPY FATHERS DAY BCD 63170 (14.98)	
31	23	45	JASON ALDEAN RELENTLESS BROKEN BOW 7047 (17.98)	●
32	NEW		MORMON TABERNACLE CHOIR AND ORCHESTRA AT TEMPLE SQUARE (JESSOP/WILBERG) CALLED TO SERVE MORMON TABERNACLE CHOIR 5004111 (16.98)	
33	30	7	JIM JONES HARLEMS AMERICAN GANGSTER KOCH 5073 (17.98)	
34	12	2	PENNYWISE REASON TO BELIEVE MYSPACE 10013 (12.98)	
35	29	23	SHEKINAH GLORY MINISTRY JESUS KINGDOM 3003/BOOKWORLD (17.98)	
36	34	11	VARIOUS ARTISTS ULTRA DANCE 09 ULTRA 1836 (18.98)	
37	RE-ENTRY		BO BICE SEE THE LIGHT SUGARMONEY 40929 EX/STRATART (9.98)	
38	NEW		8 BALL DOIN' IT BIG REAL TALK 47 (17.98)	
39	25	24	DROPKICK MURPHYS THE MEANEST OF TIMES BORN & BRED 001*/ILG (15.98) Ⓢ	
40	24	5	STEPHEN MALKMUS & THE JICKS REAL EMOTIONAL TRASH MATADOR 772* (14.98)	
41	27	39	SOUNDTRACK HAIRSPRAY NEW LINE 39089 (16.98)	●
42	36	12	ALL TIME LOW SO WRONG, IT'S RIGHT HOPELESS 693 (13.98)	
43	43	13	DJ SKRIBBLE TOTAL DANCE 2008 THRIVEDANCE 90780/THRIVE (18.98)	
44	22	2	EL TRONO DE MEXICO CRUZANDO FRONTERAS DBC 8701 (11.98)	
45	45	38	SPOON GA GA GA GA GA MERGE 295* (15.98)	
46	41	11	CAT POWER JUKEBOX MATADOR 754* (15.98)	
47	33		PILLAR FOR THE LOVE OF THE GAME ESSENTIAL 10869 (13.98)	
48	48	6	GRUPO NUEVA VIDA MEJORES CANTOS RELIGIOSOS MULTIMUSIC 11533 (6.98)	
49	32	3	THE KILLS MIDNIGHT BOOM DDWINO 164* (13.98)	
50	44	4	RED END OF SILENCE ESSENTIAL 10807 (12.98) Ⓢ	

TOP INDEPENDENT ALBUMS: Independent Albums are current titles that are sold via independent distribution, including those that are fulfilled by major branch distributors. TOP DIGITAL: Release sold as a complete bundle through digital download services. WORLD: See chart's legend for rules and explanations. BILLBOARD.BIZ CHART: A weekly spotlight on one of the charts that are updated weekly on billboard.biz, including ones that are exclusive to Billboard's websites. © 2008, Nielsen Business Media, Inc. and Nielsen SoundScan, Inc. All rights reserved.

TOP DIGITAL™		ARTIST	TITLE (IMPRINT / DISTRIBUTING LABEL)	WEEKS ON CHIT	THIS WEEK	LAST WEEK	WEEKS ON CHIT	CERT
1	NEW	#1 R.E.M.	Accelerate WARNER BROS. Ⓢ	2				
2	1	2	COUNTING CROWS Saturday Nights & Sunday Mornings DGC/GEFFEN /IGA	8				
3	NEW	MOBY	Last Night MUTE	27				
4	NEW	GEORGE STRAIT	Troubadour MCA NASHVILLE	1				
5	NEW	THE BLACK KEYS	Attack & Release NONESUCH /WARNER BROS.	14				
6	2	2	PANIC AT THE DISCO OCEYDANCE: FUELED BY RAMEN /JAG	12				
7	4	2	THE RACONTEURS Consolers Of The Lonely THIRD MAN /WARNER BROS.	18				
8	NEW	VAN MORRISON	Keep It Simple EXILE POLYDOR /LOST HIGHWAY	10				
9	NEW	GEORGE MICHAEL	Twentyfive AEGEAN/EPIC /SONY MUSIC	23				
10	NEW	THE ROLLING STONES	Martin Scorsese: Shine A Light (Soundtrack) ROLLING STONES/POLYDOR/INTERSCOPE /IGA Ⓢ	11				
11	9	19	SOUNDTRACK Across The Universe: Deluxe Edition INTERSCOPE /IGA	47				
12	NEW	JOSH GRACIN	We Weren't Crazy LYRIC STREET HOLLYWOOD	33				
13	NEW	DAVE BARNES	Me & You & The World RAZOR & TIE	94				
14	10	9	JACK JOHNSON Sleep Through The Static BRUSHFIRE /UMRG	13				
15	6	3	DANITY KANE Welcome To The Dollhouse BAD BOY /JAG	7				

TOP WORLD™		ARTIST	TITLE (IMPRINT/NUMBER/DISTRIBUTING LABEL)	WEEKS ON CHIT	THIS WEEK	LAST WEEK	WEEKS ON CHIT	CERT
1	1	#1 CELTIC THUNDER	CELTIC THUNDER: THE SHOW CELTIC THUNDER 001/DECCA	5				
2	2	62	CELTIC WOMAN A NEW JOURNEY MANHATTAN 75110/BLG	●				
3	4	28	SOUNDTRACK THE DARJEELING LIMITED FOX 9249/ABKCO					
4	3	6	THE HIGH KINGS THE HIGH KINGS MANHATTAN 21344/BLG					
5	NEW		VARIOUS ARTISTS IN THE NAME OF LOVE: AFRICA CELEBRATES U2 SHOUT! FACTORY 10608/SONY BMG					
6	8	41	ISRAEL "IZ" KAMAKAWIWO'OLE WONDERFUL WORLD BIG BOY 591*/MOUNTAIN APPLE					
7	7	58	THE STARLITE SINGERS IRISH FAVORITES MADACY SPECIAL PRODUCTS 52835/MADACY					
8	6	7	THE ROYAL SCOTS DRAGON GUARDS SPIRIT OF THE GLEN UCI 597/FONTANA INTERNATIONAL					
9	9	24	MICHELLE AMATO/ROSALIND MCALLISTER/SARAH MOORE CELTIC LADIES: COLLECTOR'S EDITION MADACY 53173					
10	10	11	DENGUE FEVER VENUS ON EARTH M80 101*					
11	13	33	VARIOUS ARTISTS IRISH TENORS MADACY SPECIAL PRODUCTS 52839/MADACY					
12	11	69	LORENA MCKENNITT AN ANCIENT MUSE QUINLAV ROAD/VERVE 007920/VG					
13	15	6	CHEB I SABBAH DEVOTION SIX DEGREES 1142					
14	25		MANU CHAO LA RADIOLINA BECAUSE 68496*/NACIONAL					
15	RE-ENTRY		CHAMBAO CON OTRO AIRE SONY BMG NORTE 720220					

I LIKE PROFILES: MOST ADDED		FROM: .biz		
THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	1	3	#1 WITH YOU	CHRIS BROWN (JIVE/ZOMBA)
2	2	3	IN DA CLUB	50 CENT (SHADY/AFTERMATH/INTERSCOPE)
3	3	3	BLEEDING LOVE	LEONA LEWIS (SYCO/J/RMG)
4	4	3	GIRLFRIEND	AVRIL LAVIGNE (RCA/RMG)
5	5	3	NO AIR	JORDIN SPARKS DUET WITH CHRIS BROWN (19/JIVE/ZOMBA)
6	10	3	SEXY CAN I	RAY J & YUNG BERG (KNOCKOUT/DEJA 34/EPIC/KOCH)
7	7	3	APOLOGIZE	TIMBALAND FEATURING ONEREPUBLIC (MOSLEY/BACKGROUND/INTERSCOPE)
8	8	3	STOP AND STARE	ONEREPUBLIC (MOSLEY/INTERSCOPE)
9	6	3	LOVE SONG	SARA BAREILLES (EPIC)
10	22	2	4 MINUTES	MADONNA FEATURING JUSTIN TIMBERLAKE (WARNER BROS.)
11	11	3	NO ONE	ALICIA KEYS (MBC/J/RMG)
12	9	3	APOLOGIZE	ONEREPUBLIC (MOSLEY/BACKGROUND/INTERSCOPE)
13	12	3	LOW	FLO RIDA FEATURING T-PAIN (P.O.E. BOY/ATLANTIC)
14	20	2	TOUCH MY BODY	MARIAH CAREY (ISLAND/JJMG)
15	13	3	IN THE END	LINKIN PARK (WARNER BROS.)

TOP HEATSEEKERS®

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Label & Number / Distributing Label (Price)	Title	PEAK POSITION
1	HOT SHOT DEBUT	1 WK	#1 THE SWORD	KEMADO 071* (12.98)	Gods Of The Earth	
2	NEW		SUN KIL MOON	CALDO VERDE 006 (15.98)	April	
3	1	11	MGMT	COLUMBIA 19512*/SONY MUSIC (11.98)	Oracular Spectacular	
4	NEW		AARON WATSON	BIG LABEL 5739544/THIRTY TIGERS (14.98)	Angels & Outlaws	
5	5	6	GREATEST GAINER TEDDY BRENT	KASS 21347 (12.98)	Fashionable	
6	3	36	FIVE FINGER DEATH PUNCH	FIRM 70116 (12.98)	The Way Of The Fist	
7	4	19	WE THE KINGS	S-CURVE 52001 (8.98)	We The Kings	
8	2	67	DRAGONFORCE	SANCTUARY 618034/ROADRUNNER (17.98) ⊕	Inhuman Rampage	
9	NEW		FERRAS	CAPITOL 68706 (12.98)	Aliens & Rainbows	
10	NEW		JACKIE GREENE	429 17694/SLG (13.98)	Giving Up The Ghost	
11	15	8	LOS CUATES DE SINALOA	SONY BMG NORTE 22541 (12.98) ⊕	Puros Exitos Chacas	
12	NEW		TOMMY TORRES	WARNER LATINA 450444 (15.98)	Tarde O Temprano	
13	18	4	SAVING ABEL	SKIDROW 090333/WING (12.98)	Saving Abel	
14	12	5	MELODY GARDOT	VERVE 010468 VG (6.98)	Worrisome Heart	
15	27	20	METRO STATION	RED INK 10521 (12.98)	Metro Station	
16	19	13	GRUPO NUEVA VIDA	MULTIMUSIC 11533 (6.98)	Mejores Cantos Religiosos	
17	7	3	THE KILLS	DOMINO 164* (13.98)	Midnight Boom	
18	13	3	CRYSTAL CASTLES	LIES 700952/LAST GANG (13.98)	Crystal Castles	
19	NEW		NO USE FOR A NAME	FAT WRECK CHORDS T30* (13.98)	The Feel Good Record Of The Year	
20	6	7	THE RAVEONETTES	VICE 80002* (13.98)	Lust Lust Lust	
21	NEW		ORIGIN	RELAPSE 7002* (14.98)	Antithesis	
22	11	7	BON IVER	JAGJAGUWAR 115* (14.98)	For Emma. Forever Ago	
23	8	3	BURY YOUR DEAD	VICTORY 409 (13.98)	Bury Your Dead	
24	NEW		VICTOR WOOTEN	VIXLIX 3135/HEADS UP (18.98)	Palmystery	
25	16	11	SONDRE LERCHE	VIRGIN 08679 (18.98)	Dan In Real Life (Soundtrack)	

Metro Station (No. 15) sees its third straight sales gain thanks to rising hit single "Shake It," which jumps 68-48 on Pop 100 and debuts on Hot 100 at No. 88.

Fueled by his "Hollywood's Not America" hit (which bullets at No. 18 on the Adult Top 40 chart), the Californian bows with 3,000 copies.

Irish star Paddy Casey (No. 35) takes his Billboard chart bow thanks to his inclusion in MTV's S2/S2 campaign as well as a "Letterman" gig on April 3.

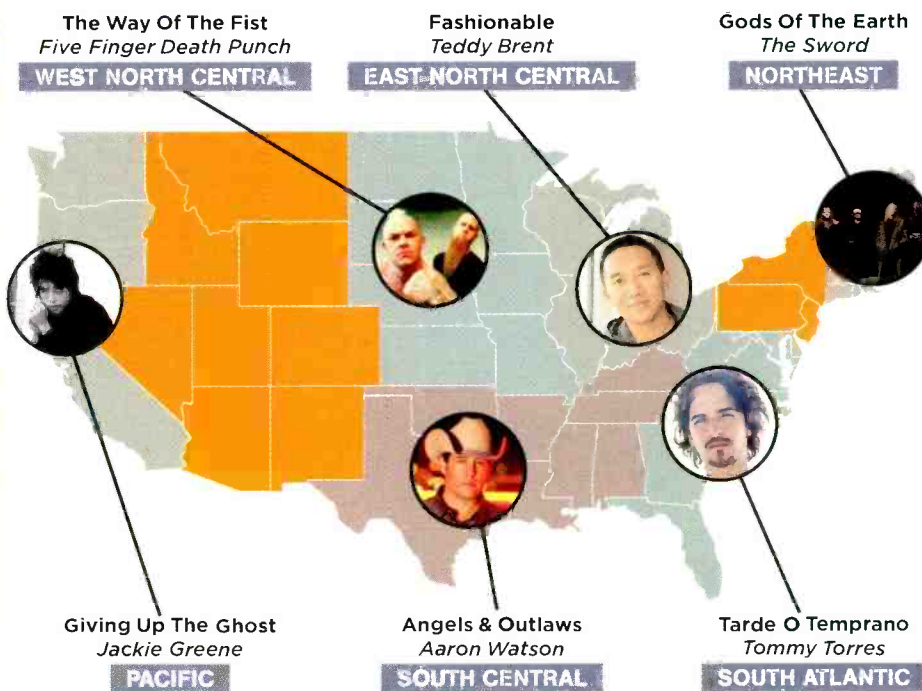


THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Label & Number / Distributing Label (Price)	Title	PEAK POSITION
26	9	23	LEVON HELM	DIRT FARMER 79844 VANGUARD (16.98)	Dirt Farmer	
27	46	6	MISSY HIGGINS	ELEVEN REPRISE #22652/WARNER BROS. (13.98)	On A Clear Night	
28	10	3	DEVOTCHKA	ANTI- 86940 EPITAPH (16.98)	A Mad & Faithful Telling	
29	NEW		THE WOOD BROTHERS	BLUE NOTE 96365 BLG (17.98)	Loaded	
30	34	24	NICK SWARDSON	COMEDY CENTRAL 0056 (15.98 CD/DVD) ⊕	Party	
31	29	7	JO JO JORGE FALCON	TITANID 1031 (5.98)	Los Mejores 99 Chistes Vol. 1	
32	NEW		DANNY LISTON	ABOVE 20020 (13.98)	No Other Name	
33	7	10	LA ARROLLADORA BANDA EL LIMON	SONY BMG NORTE 21574 (12.98) ⊕	La Historia De La Arrolladora	
34	5	5	THE HIGH KINGS	MANHATTAN 21344 BLG (18.98)	The High Kings	
35	NEW		PADDY CASEY	VICTOR 21945 SONY BMG (13.98)	Addicted To Company [Part 1]	
36	NEW		FLOBOTS	FLOBOTS 15179 (13.98)	Fight With Tools	
37	30	10	AIRBOURNE	ROADRUNNER 617963 (13.98)	Runnin' Wild	
38	24	2	LA FACTORIA	UNIVERSAL LATINO 008062 (12.98)	Nueva Metas	
39	37	5	MARCUS MILLER	3 DEUCES/CONCORD JAZZ 30264/CONCORD (18.98)	Marcus	
40	22	3	KATHLEEN EDWARDS	ZOE 431115/ROUNDER (17.98)	Asking For Flowers	
41	31	3	THE DODOS	FRENCHKISS 033* (12.98)	Visitor	
42	26		DEL THE FUNKY HOMOSAPIEN	DEFINITIVE JUX 156* (13.98)	Eleventh Hour	
43	35	6	LUDO	REDBIRD ISLAND 009497/DJMG (9.98)	You're Awful. I Love You	
44	33	53	SICK PUPPIES	RMR 89752 VIRGIN (12.98)	Dressed Up As Life	
45	NEW		LOS CAMPESINOS!	WICHITA 031* ARTS & CRAFTS (15.98)	Hold On Now, Youngster...	
46	20	6	TIFT MERRITT	FANTASY 30455/CONCORD (18.98)	Another Country	
47	14	2	YELLE	SOURCE ETC 15924/CARLINE (12.98)	Pop-Up	
48	NEW		DECEMBERADIO	SLANTED 421136/SPRING HILL (12.98)	DecembeRadio	
49	NEW		EL CHIVO	VIRUS 9410 (14.98)	Cicatrices	
50	49	6	BLESSTHEFALL	RECORD COLLECTION 49980 (11.98)	His Last Walk	

TASTEMAKERS™

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title / Imprint & Number / Distributing Label	PEAK POSITION
1	NEW	1 WK	#1 R.E.M.	ACCELERATE WARNER BROS. 418620* ⊕	
2	NEW		THE BLACK KEYS	ATTACK & RELEASE Nonesuch 292476*/WARNER BRDS.	
3	1	2	THE RACONTEURS	CONSOLERS OF THE LONELY THIRD MAN 456060*/WARNER BRDS.	
4	NEW		VAN MORRISON	KEEP IT SIMPLE EXILE/POLYDOR 010658*/LOST HIGHWAY	
5	NEW		THE SWORD	GODS OF THE EARTH KEMADO 071*	
6	NEW		THE ROLLING STONES	MARTIN SCORSESE: SHINE A LIGHT (SOUNDTRACK) ROLLING STONES/POLYDOR/INTERSCOPE 013963/IGA ⊕	
7	3	3	GNARLS BARKLEY	THE ODD COUPLE DOWNTOWN/ATLANTIC 450236/AG	
8	6	4	RICK ROSS	TRILLA #LIP-N-SLIDE/DEF JAM 009536*/DJJMG	
9	NEW		MOBY	LAST NIGHT MUTE 9383*	
10	2	2	COUNTING CROWS	SATURDAY NIGHTS & SUNDAY MORNINGS DGC/GEFFEN 010212/IGA	
11	NEW		SUN KIL MOON	APRIL CALDO VERDE 006	
12	NEW		IN FLAMES	A SENSE OF PURPOSE KOCH 4498 ⊕	
13	NEW		MUSE	HAARP LIVE AT WEMBLEY STADIUM, LONDON, 16 JUNE 2007 HELIUM-3 378364/WARNER BROS. ⊕	
14	9	4	SNOOP DOGG	EGO THIPPIN DOGGYSTYLE/GEFFEN 010835*/IGA	
15	8	10	VAMPIRE WEEKEND	VAMPIRE WEEKEND XL 318*/BEGGARS GROUP	

REGIONAL HEATSEEKER #1s



MID ATLANTIC

- The Sword
Gods Of The Earth
- Sun Kil Moon
April
- Victor Wooten
Palmystery
- MGMT
Oracular Spectacular
- Teddy Brent
Fashionable
- We The Kings
We The Kings
- Five Finger Death Punch
The Way Of The Fist
- Melody Gardot
Worrisome Heart
- Dragonforce
Inhuman Rampage
- El Chaval
Ya Me Canse

MOUNTAIN

- The Sword
Gods Of The Earth
- Flobots
Fight With Tools
- Los Cuates De Sinaloa
Puros Exitos Chacas
- Five Finger Death Punch
The Way Of The Fist
- Sun Kil Moon
April
- Los Dareyes De La Sierra
Con Banda
- Kenneth Coppe
All About You
- Dragonforce
Inhuman Rampage
- We The Kings
We The Kings
- MGMT
Oracular Spectacular

BREAKING & ENTERING

The Dodos are alive and well. That is, the San Francisco pop/rock duo that's currently flying at No. 41 on Top Heatseekers. The act, which has been getting love from National Public Radio, talks to billboard.com about its new album, "Visitor."



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

PROGRESS REPORT

Flobots, "Fight With Tools"
The heretofore indie act was recently signed to Universal Republic and celebrates a No. 27 bow on the Modern Rock chart with "Handlebars." In turn, the eclectic hip-hop act's album, first released in September, enters Heatseekers at No. 36.

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 co-ops and smaller regional chains. See Chart Legend for rules and explanations. © 2008 Nielsen Business Media, Inc. and Nielsen SoundScan, Inc. All rights reserved.

SINGLES & TRACKS

SONG INDEX



APR
19
2008

Chart Codes: **CS** (Hot Country Songs), **H100** (Hot 100 Songs), **LT** (Hot Latin Songs), **POP** (Pop 100 Song and RBH (Hot R&B/Hip-Hop Songs).
TITLE (Publisher - Licensing Org.) Sheet Music Dist., Chart, Position.

16 @ WAR (Songs Of Peer, ASCAP/March 9th Publishing, ASCAP/2002 Music Publishing, ASCAP/WB Music, ASCAP/WB Music, WB) HL/WB/M, RBH 70
4 MINUTES (Webb Girl Publishing, ASCAP/WB Music, ASCAP/Virginia Beach, ASCAP/Danjahand Musik, ASCAP/WB Music, ASCAP/2002 Music Publishing, ASCAP/WB Music, ASCAP/WB Music - 2 Times, ASCAP) HL/WB/M, H100 3 POP 2

A

AHORA ENTENDI (Martha Publishing, ASCAP/Westwood Publishing, S.A. De C.V./Sony/ATV Discos, ASCAP) LT 2
AHORA ES (Universal Music, ASCAP) LT 6
ALL-AMERICAN GIRL (Carré-Oke Music, BMI/Laird Road Music, ASCAP/Universal Music - MGB Songs, ASCAP/Dirt Road Music, ASCAP/Universal Music, ASCAP/Songs Of Combustion Music, ASCAP/Music Of Windswept, ASCAP) HL/WB/M, CS 12, H100 52, POP 64
ALL AROUND ME (Universal Music - 2 Songs, BMI/Kelton Chase Publishing, BMI/C. L. Cutpeper Music/BW/Universal Music, BMI/Cole/Lit Up/Wetweft Music, BMI/Vulture Rock, BMI) HL, H100 72, POP 38
ALMOST (Sheer In Sheep, ASCAP) RBH 71
AMANTES ESCONDIDOS (J & N, ASCAP) LT 28
AMERICAN BOY (will.i.am Music, BMI/Cherry River, BMI/Chrysalis Music, BMI/Please Gimme My Publishing, BMI/EMI Blackwood, BMI/Cari Lynn Music, BMI/Sper Music, BMI/Copywriting/Content), CLM/HL, RBH 63
AMIGA POR FAVOR (Not Listed) LT 37
AMOR PERDIDO (Not Listed) LT 44
AMOR MORTAL (Lisc, Whisky, ASCAP) LT 42
AMO (ASCAP) H100 33
ANOTHER TRY (EMI April, ASCAP/Sea Gayle Music, ASCAP/Universal Music, ASCAP/Songs Of The Village, ASCAP) HL, CS 24
THE ANTHEM (EMI Blackwood, BMI/EMI Denmark, BMI/Decca Music, BMI/EMI Columbia, ASCAP/2002 Music Publishing, ASCAP/EMI April, ASCAP/Philly Legacy Publishing, ASCAP/Universal Music - Careers, BMI) HL, H100 66, POP 40
APOLIZIE (Virginia Beach, ASCAP/Midnight Miracle Music, ASCAP/Sony/ATV Tunes, ASCAP) HL, H100 14, POP 16 RBH 89

B

BACK WHEN I KNEW IT ALL (Chobe, BMI/Lite Biscuit Music, BMI/Immokalee Music, BMI/Daniel Music, BMI/EMI April, ASCAP/New Sea Gayle, ASCAP/Lazy Blue Day Music, ASCAP) HL, CS 19, H100 98
BEAT IT (Music Music, BMI) H100 19, POP 2
BETTER AS A MEMORY (Gravton, SESAC/Carnival Music Group, SESAC/Midwest Midnight, BMI/Carnival Music Group, BMI) CS 21
BLEEDING LOVE (Write 2 Live, ASCAP/Kobalt Music Publishing, ASCAP/Seven Peaks Music, ASCAP/Jambition Music, ASCAP) H100 2, POP 1
THE BOSS (4 Bunts Ltd At Once, BMI/First N Gold, BMI/Jonathan Rotem Music, BMI/Southside Independent Music, BMI/Nappyub Music, BMI/Universal Music - 2 Songs, BMI/Sony/ATV Songs, BMI) HL/WB/M, H100 23
BOYFRIEND/GIRLFRIEND (Power Pen Publishing, ASCAP/3rd Song Music, ASCAP/Marvelous J, ASCAP) H100 9, POP 61
BREAK THE ICE (W.B.M. Music, SESAC/Danjahand Musik, SESAC/Milennium Kid Music Publishing, ASCAP/Universal Music Corporation, ASCAP/Kobalt Music, ASCAP/Yes! Music, ASCAP/David M. Ehrlich, ASCAP) HL/WB/M, H100 60, POP 33
BUBBLY (Cocophone Music, BMI/Dancing Squirrel, ASCAP/INAI Music, ASCAP/Sony/ATV Tunes, ASCAP) RBH 79
BUST IT BABY (PART 2) (First N Gold, BMI/Jonathan Rotem Music, BMI/Sony/ATV Songs, BMI/Super Sayin Publishing, BMI/Universal Music - 2 Songs, BMI/EMI April, ASCAP/Five Time Tunes, ASCAP/Black Ice, BMI) HL, H100 49, POP 50, RBH 27
BUSY BEING FABULOUS (Privet Songs, BMI/Red Cloud Music, BMI) WB/M, CS 43

C

CAOA QUE (Not Listed) LT 20
CALABRIA 2008 (EMI Denmark, BMI/EMI Blackwood) CS 24
CAN'T HELP BUT WAIT (Chrysalis Music Publishing, ASCAP/Sony/ATV Tunes, ASCAP/EMI April, ASCAP) HL, RBH 26
CASH FLOW (Nothing Hill Music, BMI/Sony/ATV Tunes, ASCAP 4 Bunts Ltd At Once, BMI/First N Gold, BM/DJ Krotel, BMI) HL, H100 14
CHECK OUT MY LEAN (Big Wheel, ASCAP) RBH 95
CHICK-A-LING (Mass Fusion, ASCAP/EMI April, ASCAP/Cantors Land Music Publishing, ASCAP/Marshall J. Leathers Publishing, ASCAP/Boschits Publishing, ASCAP) HL, RBH 49
CLEANING THIS GUN (COME ON IN BOY) (Sony/ATV Road Music, BMI/ASCAP/2002 Music, BMI/Universal Music Corporation, ASCAP/Big Orange Dog, ASCAP) HL, H100 67
CLOSER (Universal Music - 2 Times, ASCAP/Sony/ATV Harmony, ASCAP/EMI April, ASCAP/Starline Songs, ASCAP) HL/WB/M, RBH 94
CLUMSY (will.i.am Music, BMI/Cherry River, BMI/Headphones Junkie Publishing, ASCAP/EMI April, ASCAP/EMI Robbins, ASCAP) CLM/HL, WB/M, POP 29
COMO EN LOS BUENOS TIEMPOS (Warner-Tamerlane Publishing, BMI/Songs Of Universal, BMI) LT 30
CONTO REGGIONO (Clave Beat Music, ASCAP) LT 12
COSAS DEL AMOR (Sony/ATV Discos, ASCAP/Uni, ASCAP/Universal Music, ASCAP/JMK, ASCAP) LT 48
COUNTRY MAN (Planet Peanut, BMI/Murrah Music Corporation, BMI/EMI April, ASCAP/Songwriter Music, ASCAP) CS 45
CRANK DAT BATMAN (1st Grand New Records, ASCAP/Lit Action, ASCAP/Grand Entertainment, ASCAP/CG, ASCAP) RBH 88
CRANK DAT YANK (Alexander The Great Music, BMI/Famous Music, WB) ASCAP) RBH 93
CRUSHCRUSHCRUSH (ASCAP/Insb's Music, ASCAP) WB/M, H100 93, POP 76
CRYING OUT FOR ME (M), Diet Starts Tomorrow, BMI/Songs Of Universal, BMI/Pretty Girls And Big Love, BMI) HL, H100 40, RBH 19
CUSTOMER (Universal Music - 2 Songs, BMI/Amhams World, ASCAP/Universal Music Corporation, ASCAP/Nivac, Tike, ASCAP/Fresh Pain! Music, ASCAP/HC 1030 Publishing, ASCAP/Tetragrammaton Music, ASCAP/Melodic Piano Productions, ASCAP) HL/WB/M, H100 90, RBH 20

D

DA BOOT (Not Listed) RBH 97
DAMAGED (Products Of The Streets, ASCAP/Simplis, ASCAP 4 Bunts Ltd At Once, SESAC/Please Enjoy The Music, BMI/ZKS Publishing, BMI/Invo, BMI/EMI April, ASCAP/EMI Blackwood, BMI/Lance Combs Publishing, BMI/Justin Combs Publishing, ASCAP/Markey Music, BMI/Notting Date Songs, ASCAP/Notting Hill Songs, SESAC) HL, H100 90
DECEASED LIKE THESE (No Tomorrow, Deakay Music, ASCAP/Reck Music Publishing, ASCAP/EMI April, ASCAP/Shea Patrick Skinner Publishing, ASCAP/E Star Music, ASCAP) HL, POP 88
DE QUE ME PRESUMES (Promosongs, BMI/Guena Music, BMI) LT 19
DEY KNOW (Lil K, Music, ASCAP/Gangsta Groovy, SESAC/EMI April, ASCAP) HL, H100 58, RBH 14
DIAMOND GIRL (NextSelection Publishing, ASCAP/Motlow Music, ASCAP/ASPEN Songs, ASCAP) RBH 46

DONDE ESTAN CORAZON (Enrique Iglesias Music, ASCAP/EMI April, ASCAP/Doble Acuarela Songs, ASCAP/Warner Chappell, SGAE) HL/WB/M, LT 3
DONT STOP THE MUSIC (EMI April, ASCAP/Sony/ATV Tunes, ASCAP/Franke Storm, BMI/Sony/ATV Songs, BMI/Universal Music, BMI/Warner-Tamerlane Publishing, BMI) HL/WB/M, H100 11, LT 35, POP 11
DO YOU BELIEVE ME NOW (Sony/ATV Tree, BMI/Song For My Good Girl, BMI/Totally Wrought Music, BMI/The Bigger They Are, SESAC/S 1 Songs, SESAC) HL, CS 40
DROP & GIMME 50 (Mike Jones, BMI/HCD Development, BMI/Cromostellar Music, BMI/Anat Music, BMI/Vanover Publishing, BMI 2 Boys And A Girl, BMI/Coll Park Music, BMI/EMI Blackwood, BMI/Backyard Publishing, BMI/Kamari Music, BMI/10th Ward Book, BMI/Black, And MHD, BMI) HL, RBH 50
DUELE (CRAZY) (Metrophonic, ASCAP/Universal Music Corporation, ASCAP/Universal Music - MGB Songs, ASCAP) LT 1
DUNN, DUNN (Born Immaculate Music, BMI) RBH 67

E

ELEVATOR (E-Class Publishing, ASCAP/Virginia Beach, ASCAP/WB Music, ASCAP/Bone Beat Publishing, ASCAP/Sir Key Drive Publishing, ASCAP/Sony/ATV Tunes, ASCAP) HL/WB/M, H100 22, POP 30, RBH 52
ELLA MENEÁ (Not Listed) LT 40
EMOTIONAL (WR HYDE MUSIC, ASCAP/Dot Brothers Music, BMI/Sony/ATV Tunes, ASCAP/Scott Alan Music, ASCAP/Young Music, ASCAP) HL, RBH 77
ESTOS CELOS (Julianita Music, BMI) LT 13
EVERY DAY (Jeffrey Steele, BMI/BPI, BMI/My Own Party, BMI/June Simler, BMI/Provident Financial, Man-Tan, BMI) H100 73
EVERY OTHER WEEKEND (WB Music, ASCAP/Platinum Plow Music, ASCAP/Write! Music, BMI) WB/M, CS 31

F

FAKE IT (Sawther Publishing, BMI/Frye Music, BMI) H100 73, POP 73
FALLING INTO YOU (One Mad King Publishing, ASCAP/4M/GIRLS, ASCAP) CS 47
FALSETTO (2002 Music Publishing, ASCAP/WB Music, ASCAP/Songs Of Peer, ASCAP/March 9th Publishing, ASCAP) WB/M, H100 50, RBH 15
FEEDBACK (Redhot Jokers Productions, BMI/EMI Blackwood, BMI/Denst Mile 11, BMI/International Music Publishing, BMI/Talored 4U Music, BMI/Lashawn Daniels Productions, ASCAP/EMI April, ASCAP) HL, H100 70, CS 26, RBH 69
FELLS LIKE TONIGHT (Marlonie Ab, STM/Kobalt Music Publishing, ASCAP/Kaz Music Publishing, ASCAP/Y2 Music Publishing Limited, PRS/Sony/ATV Songs, BMI) HL, H100 27, POP 22
FINALLY (Lynn Legend Publishing, BMI/Cherry River, BMI/Headstone Junkie Publishing, BMI/EMI April, ASCAP) WB/M, H100 73
FLASHING LIGHTS (Please Gimme My Publishing, BMI/EMI Blackwood, BMI/E. Hudson Music, BMI/Warner-Tamerlane Publishing, BMI) HL/WB/M, H100 64, POP 59, RBH 35
FOOLISH (Quadrano A Jordan Publishing Designee, BMI/Top Quality, BMI) RBH 84

G

GET BUCK IN HERE (Fet's Fresh Music, ASCAP/Nothing Date Songs, ASCAP/Anyta Nicole Publishing, BMI/Janice Combs Publishing, BMI/EMI Blackwood, BMI/Beytall Music, ASCAP/Sony/ATV Harmony, ASCAP/Lucaris Worldwide Publishing, ASCAP/Songs OfTVT, BMI) HL/WB/M, POP 83
GET LIKE ME (Crump Tight Publishing, ASCAP/Culture Beyond Live Experience Publishing, BMI/Universal Music - 2 Songs, BMI) HL/WB/M, POP 89
GET SILLY (Sey Publishing Designee, BMI/Cromostellar Music, BMI/J. Duran Publishing Designee, BMI/Young Mogul Publishing, BMI/Backyard Publishing, BMI/EMI Blackwood, BMI/Coll Park Music, BMI) HL, RBH 75
GIRLS ALL AROUND THE WORLD (Not Listed) RBH 98
GOOD FRIEND AND A GLASS OF WINE (Curb Songs, ASCAP/Lucky In Love, ASCAP/Chris H. Music, ASCAP/FranAm Music Administration, ASCAP/Music Of Combustion, BMI/Bless The Bkinn Music, BMI/Songs Of Windswept Pacific, BMI) WB/M, CS 47
GOOD LIFE (Please Gimme My Publishing, BMI/EMI Blackwood, BMI/Cromostellar Publishing, BMI/Nappyub Music, BMI/Universal Music - 2 Songs, BMI/John Legend Publishing, BMI/Yellowbrick Road, ASCAP/Cherry Lane, ASCAP/Esman, BMI/Warner-Tamerlane Publishing, BMI) CLM/HL/WB/M, RBH 42
GOOD LOVE (Justin Combs Publishing, ASCAP/WB Music, ASCAP/Universal Music, ASCAP/Notting Hill Music, BMI/EMI Full Keel Music, ASCAP/EMI Longitude, BMI) HL, RBH 76
GO ON GIRL (Super Sayin Publishing, BMI/Universal Music - 2 Songs, BMI/Sony/ATV Tunes, ASCAP/EMI April, ASCAP/Beller Songs, ASCAP/EMI Blackwood, BMI/ASCAP/2002 Music Publishing, ASCAP/December First Publishing Group, SESAC/Songs In The Key Of B Flat, SESAC/Noonline South, SESAC/Hot Heat Music, ASCAP/Stra Jones Music, BMI/Songs Of Universal, BMI) HL/WB/M, H100 87, POP 42, RBH 32
GRIPPI (Team S Dot Publishing, BMI/Hilco Music, BMI/ASCAP/2002 Music Publishing, SESAC/December First Publishing, BMI/CAG, EMI April, ASCAP) HL, RBH 53
GUNPOWDER & LEAD (Sony/ATV Tree, BMI/Nashville Star, BMI/Talwarhi Music, BMI/Carnival Music Group, BMI/Bluewater Music, BMI) HL, CS 28

H

HASTA EL DIA DE HOY (Maximo Aguirre, BMI/Pacific Latin, ASCAP) LT 25
HAVE YOU EVER (Janice Drama Music, ASCAP/Divine Music, ASCAP/WB Music, ASCAP/Jangee Joins, SESAC/Universal Music Corporation, ASCAP/EMI April, ASCAP/Live Time Tunes, ASCAP) HL/WB/M, RBH 68
HEAVEN SENT (She Wrote It, ASCAP/Universal Music - MGB Songs, ASCAP/P. Vibe Publishing, ASCAP/Lex Pro-ed Publishing, ASCAP) HL/WB/M, RBH 86
HE HATES ME (Vib Music, ASCAP/DJ Music, ASCAP/Universal Music Publishing, BMI/Continent Music, BMI/Made For This Music, BMI/This Is Hit, ASCAP/Music Mustang, BMI/Funky Junk Music, ASCAP) WB/M, CS 52
HERO/HEROINE (Marin Johnson Music, ASCAP/EMI April, ASCAP) WB/M, CS 23
HOLLER BACK (EMI Blackwood, BMI/Geoffrey Stokes Music Publishing, BMI/Warner-Tamerlane Publishing, BMI) WB/M, BMI, HL/WB/M, CS 41
HOLLYWOOD'S NOT AMERICA (Crown And Scepter Music, ASCAP/Universal Music - Careers, BMI/Lauren Christi) Songs, BMI/Gary, BMI-Publishing Designee, BMI/Universal Music - MGB Songs, ASCAP/Graham Edwards Songs, ASCAP/Scott Stock, Songs, BMI) HL/WB/M, H100 75, POP 51
HOME (The Last Man Standing, SOCAN/Warner Chappell, SOCAN/Ivan Zahn Music, BMI/Sony/ATV Tunes, BMI/Almost October, Songs, BMI/Songs Of Universal, BMI) HL/WB/M, CS 23
HONEY (Divine Pimp Publishing, ASCAP/Inbes Of Kedar, ASCAP/Universal Music - MGB Songs, ASCAP/Pts A Wanderer World Music, BMI/VIP Fourth World Music, BMI) HL, RBH 28
HOW WE DO IT (Henry B Music Publishing, ASCAP/EMI April, ASCAP/Reck Music, ASCAP/On The Preddal, ASCAP/Lyrical Genius Publishing, BMI/Tooob Publishing, ASCAP/Goldies Playhouse Publishing, BMI/Young Goldie, BMI/Lucaris Worldwide Publishing, ASCAP)

HURT AGAIN (Mary J. Blige, ASCAP/Universal Music Corporation, ASCAP/Dirt Road Music, ASCAP/Lit Vidal Music, ASCAP/Bryan Sledge Publishing, ASCAP/EMI Blackwood, BMI/Unicode Bobby Music, BMI) HL/WB/M, RBH 55
HYPNOTIZED (First N Gold, BMI/Warner-Tamerlane Publishing, BMI/Beytall Music, ASCAP/Sony/ATV Harmony, ASCAP) HL/WB/M, POP 74

I

I CAN SLEEP WHEN IM DEAD (Universal Music Careers, BMI/Worl Than Rhymes Music, BMI/Hope-N-Cal, BMI/Sony Tractor Music, BMI/Cal IV Entertainment, BMI/Universal Music Corporation, ASCAP/Ambers-John, ASCAP) HL/WB/M, CS 35
I CAN'T BELIEVE IT'S ME (Carolina Blue Sky Music, BMI/Dimensional Songs Of Rye, SESAC/The Biggie, ASCAP) H100 94, CS 58
I DONT KNOW WHEN TO QUIT (Songs Of Combustion Music, ASCAP/Music Of Windswept, ASCAP/Am Noise, BMI/Elope Enteltemer, BMI) CS 50
I DONT LOVE YOU LIKE THAT (Sony/ATV Timber, SESAC, Hillsboro Valley, SESAC/Sony/ATV Tree, BMI/Care Baker, BMI) HL, CS 53
IF YOU DONT LOVE ME (Sony/ATV Cross Keys Music, BMI/Universal Music, BMI/ASCAP/Cherry Lane, ASCAP/Warner-Tamerlane Publishing, BMI/This Is Hit, ASCAP/Music Mustang, BMI/Troy D Songs, ASCAP) HL/WB/M, RBH 51
IGOTTA THANK FOR YOU (Diamond Princess Music, BMI/Hit Salt Music, BMI/2 The Point Music Publishing, BMI/Elope Enteltemer, BMI) CS 50
I KNEW (Carter Boys Publishing, ASCAP/The Waters Of Nazareth, BMI/EMI Blackwood, BMI) HL, RBH 45
I LUV YOUR GIRL (2002 Music Publishing, ASCAP/WB Music, ASCAP/Songs Of Peer, ASCAP/March 9th Publishing, ASCAP) WB/M, RBH 51
IM DONE (Dreambound Writers Group, BMI/Universal Music Corporation, ASCAP/Lanark Village Tunes, ASCAP) HL/WB/M, CS 49
IMISS YOU (Tiff Productions, ASCAP/WB Music, ASCAP/Lionel Richie Publishing, ASCAP/Brenda Richie, BMI/Blacktop, ASCAP/Linda Anderson Publishing Designee, ASCAP/Phil Lawrence, ASCAP/Music Famamem, ASCAP) RBH 73
IM ME (Young Money Publishing, BMI/Warner-Tamerlane Publishing, BMI/Mollis Music, ASCAP/Crosskeys Music, BMI) WB/M, RBH 30
IM ONLY ME WHEN IM WITH YOU (Sony/ATV Tree, BMI/Taylor Swift Music, BMI/Gen Fun Music, ASCAP/Orbit Fixation, ASCAP/International PolyGram International, BMI) WB/M, RBH 47
IM STILL A GUY (EMI April, ASCAP/Dirt Road Music, ASCAP/New Sea Gayle, ASCAP/EMI Blackwood, BMI/New Songs Of Sea Gayle, BMI/Noah's Little Boat, BMI) HL, CS 10, H100 57, POP 86
IN COLOR (EMI Blackwood, BMI/Big Gassed Hittes, BMI/Universal Music, BMI/WB, BMI/H100 77, POP 53
INDIVIDUAL (No Listed) LT 23
INSIDE THE FIRE (Mother Culture, ASCAP/WB Music, ASCAP) WB/M, H100 76, POP 72
IN THE MORNING (Blue Jokes Music Publishing Designee, ASCAP/Lite Buddies Music, ASCAP) RBH 84

INTO THE NIGHT (Anesthetic, BMI/Warner Chappell, SOCAN) WB/M, POP 69
I REMEMBER (She Wrote It, ASCAP/Universal Music - MGB Songs, ASCAP/Carryeve Music Publishing, ASCAP/Universal Music, BMI/SESAC/Carryeve, SESAC) WB/M, H100 48, RBH 33
I SAW GOD TODAY (Big Red Top, BMI/Extremely Loud, BMI/Loud Loud Trucks, BMI/Steel Wheels, BMI/Blind Faith, BMI) CS 21, H100 55, POP 77
I STILL MISS YOU (EMI April, ASCAP/Romeo Cowboy Music, ASCAP/Warner-Tamerlane Publishing, BMI/Contentment Music, BMI/Made For This Music, BMI/This Is Hit, ASCAP/Troy D Songs, ASCAP/Magic Mustang, BMI) HL, WB/M, CS 29
IT AIN'T NO CRIME (EMI Blackwood, BMI/Sony/ATV Music, BMI/ASCAP/2002 Music Publishing, BMI/Mez, BMI) HL, CS 20
IT'S GOOD TO BE US (Cal IV Songs, ASCAP/BergBrain, ASCAP/S Ring Circus, BMI/Music Of Windswept Pacific, BMI) CS 40, RB 1

IT'S NOT MY TIME (Songs Of Universal, BMI/Esatawpa Song, BMI) HL/WB/M, H100 83, POP 95
I'VE CHANGED (Divine Mill Music, ASCAP/WB Music, ASCAP/Dynamic Soul Music, ASCAP/Sony/ATV Harmony, ASCAP/Almo Music, ASCAP/Janice Drama Music, ASCAP/Write It, BMI/Universal Music - MGB Songs, ASCAP) WB/M, RBH 75
I WILL POSSESS YOUR HEART (EMI Blackwood, BMI/Where Im Calling From Music, ASCAP/Please Pass The Song, ASCAP/Show It Up Your Songs, BMI/Grant Song, ASCAP) HL, POP 99
I WONT TELL (Joseph Cartagena, ASCAP/Reach Global Songs, BMI/Steady On The Grins, ASCAP/For My Son Publishing, ASCAP/Jance Combs Publishing, BMI/EMI Blackwood, BMI/Young Malcolm Publishing, ASCAP/Marsky Music, BMI) HL, H100 56, RBH 16

J

JESUS & GRAVITY (Big Loud Shirt Industries, ASCAP) Big Red Top, BMI) CS 56
JOHNNY & JUNE (Big Hit Makers Music, BMI/Rainy Gray, BMI/ASCAP/2002 Music Publishing, BMI/ASCAP/Copyright Solutions, ASCAP/Soulet Music, BMI) CS 46
JUICE BOX (Not Listed) RBH 90
JUST FINE (Mary J. Blige, ASCAP/Universal Music Corporation, ASCAP/Songs Of Peer, BMI/March 9th Publishing, ASCAP/2002 Music Publishing, ASCAP) HL/WB/M, RBH 11
JUST GOT STARTED LOVIN' YOU (Elderotto, BMI/Fez-Songs, ASCAP/Warner-Tamerlane Publishing, BMI/Moon Maker, BMI/Keins Wild Bunch, BMI) WB/M, CS 4, H100 42, POP 80

K

KILLA (Rans J. Richard Music, BMI/Dio Vito Publishing, ASCAP/Flash Publishing, ASCAP/Sola Publishing, ASCAP/Lip Gloss Publishing, ASCAP/1229 Publishing, ASCAP/Granny Man Publishing, BMI/Milk-Meek! Music, BMI/Basement Funk South, ASCAP) H100 47, RBH 26
KISS KISS (Songs Of Universal, BMI/Culture Beyond Live Experience Publishing, BMI/Universal Music - 2 Songs, BMI/Nappyub Music, BMI) HL/WB/M, POP 42
KRISTOFFERSON (Living, BMI/Inventor Of The Wheel, ASCAP) Single Track, BMI/Songs Of Windswept Pacific, BMI) HL, CS 30

L

LA DERROTA (Not Listed) LT 22
LA RATA FLACA (Ara, BMI) LT 38
LAST NAME (Carré-Oke Music, BMI/Laird Road Music, ASCAP/Universal Music - MGB Songs, ASCAP/Ravenna Music, ASCAP/BPI Administration, ASCAP) HL/WB/M, CS 17, H100 86
LAST TIME (Apr Boy Music, BMI/Warner-Tamerlane Publishing, BMI/WB Music, ASCAP/Songs In The Key Of B Flat, SESAC/Noonline South, SESAC/W.B.M. Music, SESAC/The Deans List, SESAC/December First Publishing Group, SESAC/North Avenue, ASCAP/EMI Blackwood, BMI/Question And Answer Publishing, ASCAP) HL/WB/M, H100 95, RBH 19
LAUGHED UNTIL WE CRIED (EMI April, ASCAP/Dirt Road Music, BMI/Made For This Music, BMI/This Is Hit, ASCAP/Music Of Windswept, ASCAP) HL, CS 6, H100 61

LA VECINA (Ven Bailato, ASCAP/JustiVilife, ASCAP/Jackson Publishing, ASCAP) LT 15
LEARNING HOW TO BEND (Crystal Beach, BMI/Third Eye Music, BMI/House Of Fame, ASCAP) CS 38
LEAVIN' (Holly Coron Music, ASCAP/Universal Music - MGB Songs, ASCAP/Movie JB Songs, BMI/Song Of Peer, ASCAP/March 9th Publishing, ASCAP/2002 Music Publishing, ASCAP/WB Music, ASCAP) HL/WB/M, POP 69
LET ME LOVE YOU (Mrs. Lumpkins Poodle, ASCAP/Big Loud Trucks, BMI/Universal Music - MGB Songs, ASCAP/Rates Music, ASCAP/Kobalt Music Publishing, ASCAP) HL/WB/M, CS 60
LIFE IN A NORTHERN TOWN (Warner-Tamerlane Publishing, BMI) WB/M, CS 50
LIFE OF DA PARTY (My Own Chit Music, BMI/EMI Blackwood, BMI/Eden Voice Publishing, SESAC/Lit Shaw, BMI/Nothing Hill, ASCAP/Aeva Alfa, ASCAP) HL, RBH 58
LIKE WHOA (Hall Heart Music, BMI/Seven Summits, BMI/Adonia Music, ASCAP/In The Mouth Of The Wolf, BMI) POP 80
LIKE YOU'LL NEVER SEE ME AGAIN (Leloux Productions, ASCAP/EMI April, ASCAP/Pop Of Daniel, ASCAP) HL, H100 34, POP 43, RBH 8
LLAGASTE TU (WB Music, ASCAP) LT 36
LULLABY (Young Money Publishing, BMI/Warner-Tamerlane Publishing, BMI/Universal Music, ASCAP/Black Fountain Publishing, ASCAP/EMI April, ASCAP/Impub, BMI/EMI Blackwood, BMI/Three Nails And A Crown, ASCAP/The Royalty Network, ASCAP) HL/WB/M, H100 4, POP 19, RBH 7
LONG ROAD TO RUIN (N.J. Twelve, BMI/Love The Punk Rock Music, BMI/Songs Of Universal, BMI/Living Under A Rock, ASCAP/Universal Music Corporation, ASCAP/Flying Earform, BMI/BQ, BMI) HL, H100 100
LOST (The Last Man Standing, SOCAN/Warner Chappell, SOCAN/Songs Of Universal, BMI/Git On The Moon, BMI/Universal PolyGram International, ASCAP/Ivan Zahn Music, BMI/Sony/ATV Songs, BMI) H100 97
LOVE DONT LIVE HERE (Warner-Tamerlane Publishing, BMI/Litawhri Music, BMI/RADIOBULL, SESAC/Universal Music, BMI/Hillyard, WB, SESAC/Show Em, SESAC/Multi-Songs, ASCAP/Universal Tunes, SESAC) HL/WB/M, CS 19

LOVE DRUG (Universal Music - 2 Times, ASCAP/Amhams World, ASCAP/Scott Storch Music, ASCAP/ITV Music, ASCAP) HL/WB/M, RBH 79
LOVE IN THIS CLUB (UR IV Music, ASCAP/EMI April, ASCAP/Universal Music, BMI/WB, BMI/Diet Starts Tomorrow, BMI/Young Money Publishing, BMI/EMI Blackwood, BMI) HL/WB/M, H100 5, POP 7, RBH 1
LOVE IS A BEAUTIFUL THING (Songs Of Windswept Pacific, BMI/M. Lites Work, BMI/Universal Music - MGB Songs, ASCAP/Almo Music, ASCAP) HL/WB/M, CS 8
LOVE LIKE THIS (M.Y., ASCAP/Sony/ATV Tunes, ASCAP/Rico Love, ASCAP/EMI April, ASCAP/UR-IV Music, ASCAP/Write 2 Live, ASCAP/Breakthrough Creators, ASCAP/Kobalt Music Publishing, ASCAP/WB Music, BMI/Wesley Above Water, ASCAP/DeJug Heights Music, BMI/EMI Blackwood, BMI/Gray Music, SESAC/Xavie Music Publishing, SESAC/Unser JV, SESAC) HL, POP 54
LOVE REMAINS THE SAME (Mad Dog Winston, BMI/Guest Services, SOCAN) POP 85
LOVE SONG (ASCAP/Almo Music, ASCAP/Sony/ATV Tunes, ASCAP) H100 19, POP 6
LOW (E-Class, BMI/Top Quality, BMI/Music, BMI/Universal Music - 2 Songs, BMI/Sony/ATV Tunes, ASCAP/Sony/ATV Songs, BMI) HL/WB/M, H100 10, POP 16, RBH 25
LUV (Rodney Jenkins Productions, BMI/EMI Blackwood, BMI/Denst Mile 11, BMI/International Music Publishing, BMI/Idred 4U Music, BMI/Lashawn Daniels Productions, ASCAP/EMI April, ASCAP) HL, RBH 80

MALDITO TEXTO (Not Listed) LT 45
MAYBE SHE'LL GET LONELY (Hits And Smashes Music, ASCAP/Universal Music - 2 Times, ASCAP/That's How I Roll, ASCAP/Almo Music, ASCAP/Warner-Tamerlane Publishing, BMI/Keins Wild Bunch, BMI/Biggest Picture, BMI) WB/M, CS 27
ME ENAMORO (Songs Of Camelion, BMI/Permusic III, BMI) CS 20
ME MUERO (EMI April, ASCAP) LT 28
MIDNIGHT SUN (EMI Blackwood, BMI/New Songs Of Sea Gayle, BMI/First Wind Music, BMI/Major Bob, ASCAP/No Fences, ASCAP) HL, CS 39
MUSIC FOR LOVE (Sura Music Company, ASCAP/Tnt Explosive Publishing, ASCAP/Universal Music Corporation, BMI/Write It, BMI/Universal Music Publishing, ASCAP) HL/WB/M, RBH 60
MY DOUGIE (Elmo T. Tabasuri Publishing, ASCAP/Wildcat Martin Publishing, ASCAP/1 Rudetwoy Publishing, ASCAP/Its Only About Music, ASCAP) RBH 84

MY LOVE (Universal Music Corporation, ASCAP/Jatcat, ASCAP/Abak Productions, ASCAP/Mokie Beats, ASCAP/Beats Baby, ASCAP) HL/WB/M, RBH 37

M

NEVER NEVER LANO (Lyle In Publishing, ASCAP/EMI April, ASCAP) HL, RBH 31
NEVER TOO LATE (EMI April, ASCAP) SOCAN 3 Days
NEVER WOULD HAVE MADE IT (Marvin L. Sapp Music, BMI) (Not Listed) BMI 44
NEW SOUL (Lit Lounge Music, SACEM/WB Music, ASCAP) WB/M, H100 33, POP 36
NINE IN THE AFTERNOON (Sweet Chit Music, BMI/EMI April, ASCAP) HL, H100 58, POP 46
NO AIR (And Me, ASCAP/Universal Music - MGB Songs, ASCAP/Dems Hot Songs, ASCAP/EMI April, ASCAP/Almo Music, ASCAP/Underdogs West Songs, ASCAP/Auxiliary Music, ASCAP/Invo Underdogs East Songs, BMI/Enk Groups, BMI/Strange Motel Music, ASCAP) H100 7, POP 1, RBH 19
NO ME DIGAS QUE NO (Univision, ASCAP) LT 34
NO ONE (Leloux Productions, ASCAP/EMI April, ASCAP/Book Of Daniel, ASCAP/D. Harry Productions, ASCAP/Universal Music Corporation, ASCAP) HL, H100 18, RBH 19
NOT A STAIN ON ME (T-Town Music, BMI) RBH 74
NUDE (Not Listed) H100 37, POP 35

N

ONE FOR ALL TIME (Chaka Khan, ASCAP/Spirit Two, ASCAP/EMI April, ASCAP/Flyte Time Tunes, ASCAP/Sublime Basement Tunes, BMI/Jibranda Music Works, ASCAP/Minnesota Guys Music, ASCAP/Nature Assesation Music, ASCAP) HL, RBH 65
OUR TIME NOW (Happy Publishing, ASCAP/Songs I Write While Cutting Grass, ASCAP/Onta Songs, ASCAP) WB/M, POP 90
PARALYZER (Finger Eleven, SOCAN/Reinhold, ASCAP) WB/M, H100 36
PARTY PEOPLE (Jackie Frost, ASCAP/Universal Music - MGB Songs, ASCAP/Songs Of Universal, BMI/W. Diet Start, ASCAP/WB Music, BMI/Team S Dot Publishing, BMI/Hico Music, BMI/Songs Of Windswept Pacific, BMI/Headphones Junkie Publishing, ASCAP/EMI April, ASCAP) HL/WB/M, H100 63, POP 45, RBH 37
PEGADITO (Mostly Sad Songs, ASCAP/WB Music, ASCAP) WB/M, POP 90
EL PERDORER (Premium Latin, ASCAP) LT 7
PICTURE TO BURN (Sony/ATV Tree, BMI/Taylor Swift Music, BMI/Sony/ATV Timber, SESAC/Hillsboro Valley

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PICTURE TO BURN (Sony/ATV Tree, BMI/Taylor Swift

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RECORD COMPANIES: EMI Music appoints **Douglas Merrill** president of digital business. He was chief information officer at Google.

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

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

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



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

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

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

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

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

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

—Edited by Mitchell Peters

GOODWORKS

MUSICARES BENEFIT CONCERT TO HONOR COOPER, SLASH

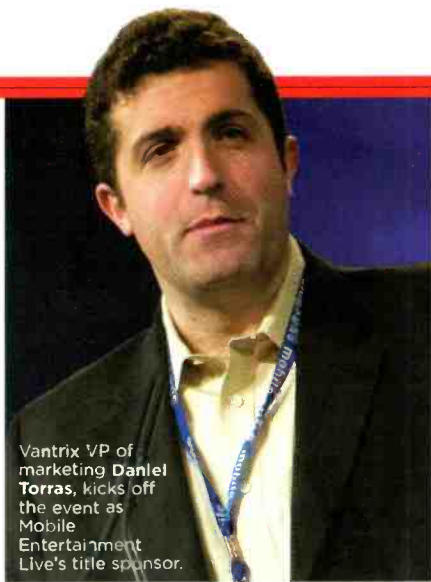
After 26 years of sobriety, shock-rocker Alice Cooper has some advice to pass along to the younger generation: "I don't think you need to die for your art."

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

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

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

For ticket information, visit musicares.com.



Vantrix VP of marketing **Danell Torras**, kicks off the event as Mobile Entertainment Live's title sponsor.



Billboard group editorial director **Tamara Conniff** shares a laugh with Music World Entertainment president **Mathew Knowles**.

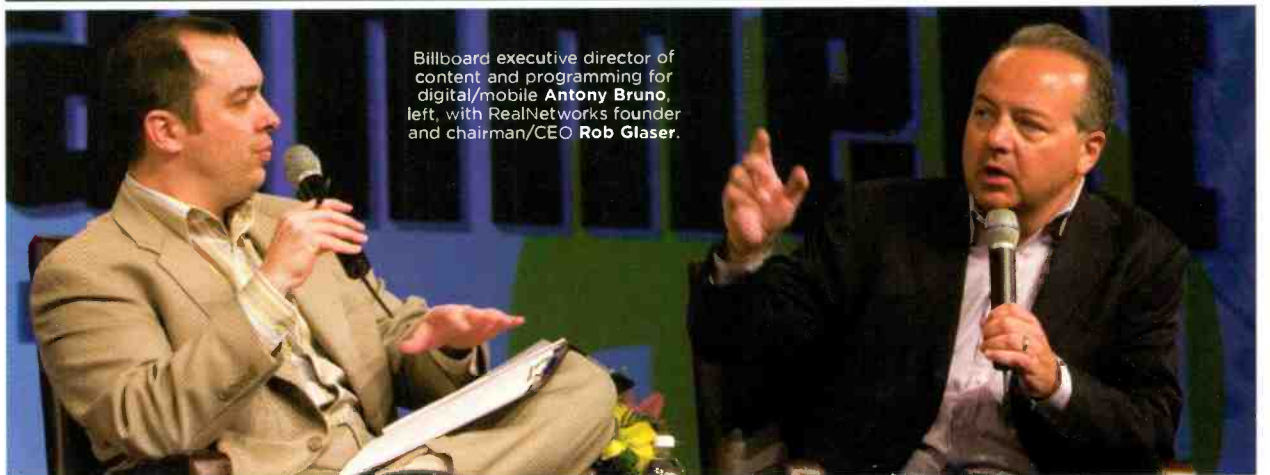


The "Creative Conundrum" plenary session critiques mobile content. From left are MTV Networks senior VP of syndication and operations **Jeremiah Zinn**; **Rob McDermott**, CEO of Linkin Park's management firm Mad Mac Entertainment; former Fox Mobile Entertainment president **Lucy Hood**; and Cartoon Network senior director of entertainment products **Rick Ross**.

BILLBOARD'S MOBILE ENTERTAINMENT LIVE!

Billboard, along with sister companies the Hollywood Reporter and Nielsen Mobile, hosted its Mobile Entertainment Live! conference at the CTIA confab March 31 in Las Vegas. Hundreds of executives from the mobile and entertainment fields discussed the challenges of their converging businesses while attending educational sessions, keynotes, plenary sessions and breakout panels. The event was sponsored by title sponsor Vantrix and in-association sponsor Nokia. PHOTOS: COURTESY OF ALBERT CHAU/ITSMEBERT.COM

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Billboard executive director of content and programming for digital/mobile **Antony Bruno**, left, with RealNetworks founder and chairman/CEO **Rob Glaser**.

CHART-TOPPER LEONA LEWIS HITS NEW YORK

ABOVE RIGHT: On her recent trip to New York, Lewis also stopped by Billboard headquarters to meet some of the staff. Her debut album, "Spirit" (J Records/Syco Music), hit stores April 8. From left: Billboard chart manager **Gary Trust**, Billboard associate director of charts **Silvio Pietroluongo**, Lewis and Billboard senior pop correspondent **Chuck Taylor**.

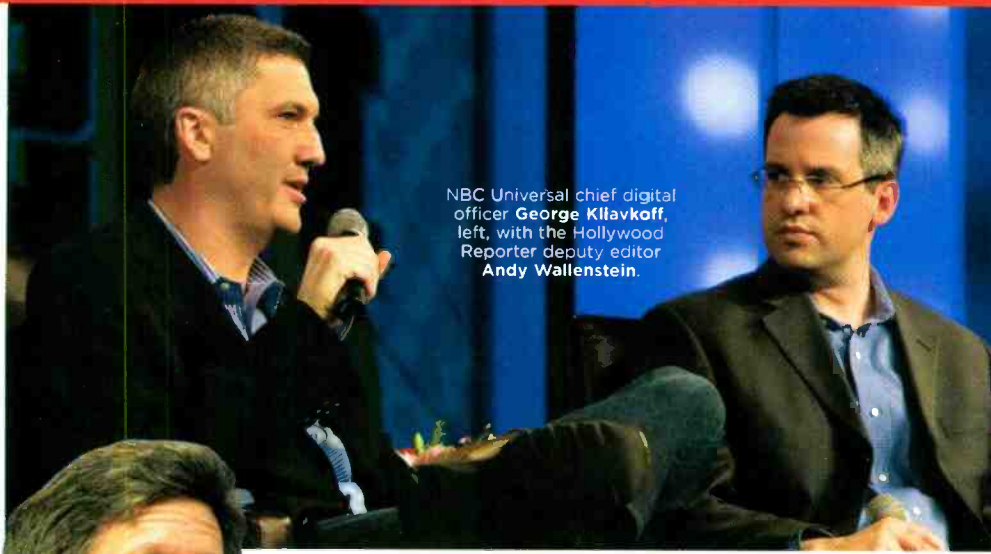
BELOW RIGHT: BMG Label Group chairman/CEO **Clive Davis** hosted an intimate celebration for **Leona Lewis** April 1 at the River Cafe in Brooklyn, inviting label executives to celebrate her 23rd birthday and her ascent to No. 1 on the Billboard Hot 100 with "Eleedee Love." From left: are RCA Music Group senior VP of A&R/staff producer **Steve Ferrera**, RCA Music Group senior VP of rhythm crossover promot on **Michael Williams**, RCA Music Group executive VP/GM **Tom Corson**, RCA Music Group senior VP of marketing and artist relations **Scott Seviour**, RCA Music Group senior VP of video promotion **Lou Robinson**, Lewis, Modest Management's **Richard Griffiths**, Davis, RCA Music Group VP of top 40 promotion **Peter Gray**, RCA Music Group executive VP of promotion **Richard Palmese**, Modest Management's **Harry MacGee** and **Nicola Carson**, and RCA Music Group senior director of top 40 promotion **David Dyer**. PHOTO: COURTESY OF MARK VAN HOLDEN, WIREIMAGE.COM



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

—Leona Lewis discusses debut album 'Spirit'





NBC Universal chief digital officer **George Kilavkoff**, left, with the Hollywood Reporter deputy editor **Andy Wallenstein**.



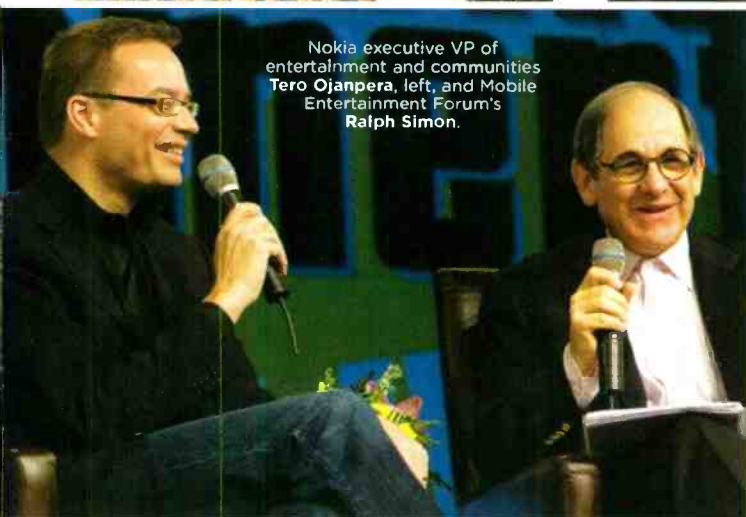
From left: Music World Entertainment president **Mathew Knowles**, Billboard group editorial director **Tamara Conniff** and RealNetworks founder and chairman/CEO **Rob Glaser**.



Airborne Mobile president/ chief marketing officer **Andy Nulman** moderates the "Creative Conundrum" plenary session.



On the dais at the "Music Content SuperSession" are, from left, Zomba/Jive senior VP of digital business operations **Jeff Dodes**, Napster president **Brad Dueda**, Yankee Group analyst **Mike Goodman**, Control Room president **Aaron Grosky** and AT&T Mobility senior manager of music products **Craig Kaiser**.



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



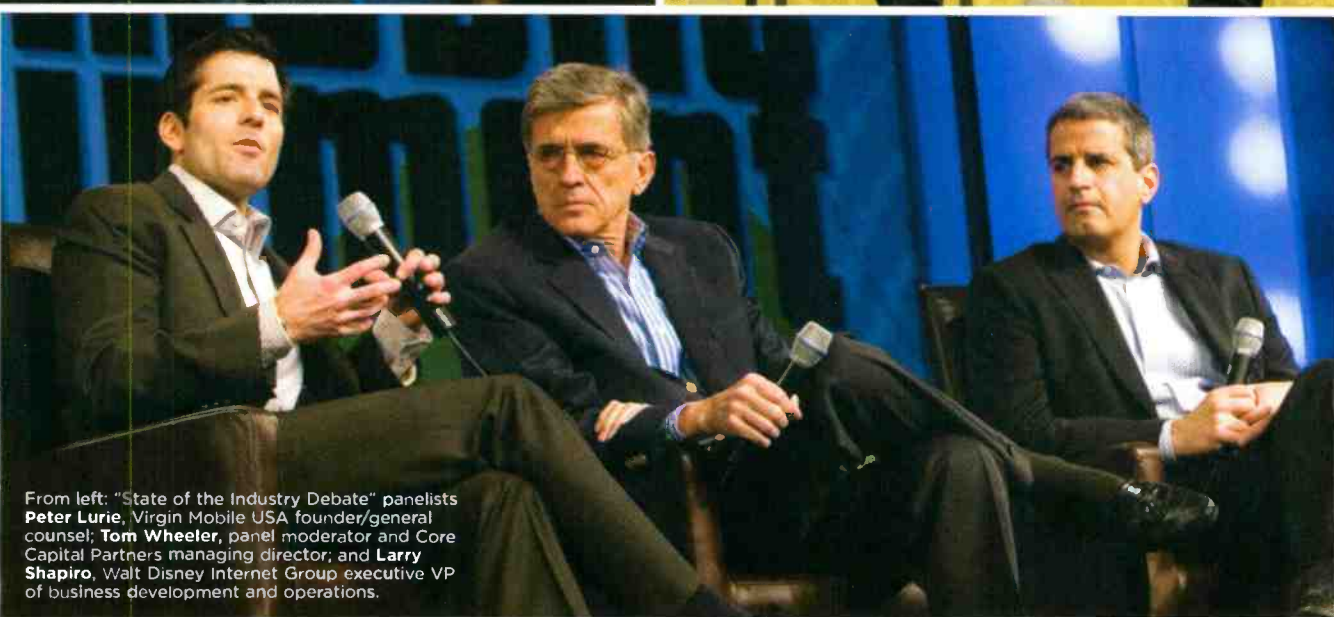
BILLBOARD'S MOBILE ENTERTAINMENT LIVE!

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TAG Strategic partner **Ted Cohen**, left, interviews imeem chief marketing officer/head of business development **Steve Jang**.



Nielsen Mobile VP of mobile media and advertising product leader **Jeff L. Herrmann** talks about mobile advertising.



From left: "State of the Industry Debate" panelists **Peter Lurie**, Virgin Mobile USA founder/general counsel; **Tom Wheeler**, panel moderator and Core Capital Partners managing director; and **Larry Shapiro**, Walt Disney Internet Group executive VP of business development and operations.



Billboard group editorial director **Tamara Conniff** welcomes attendees.

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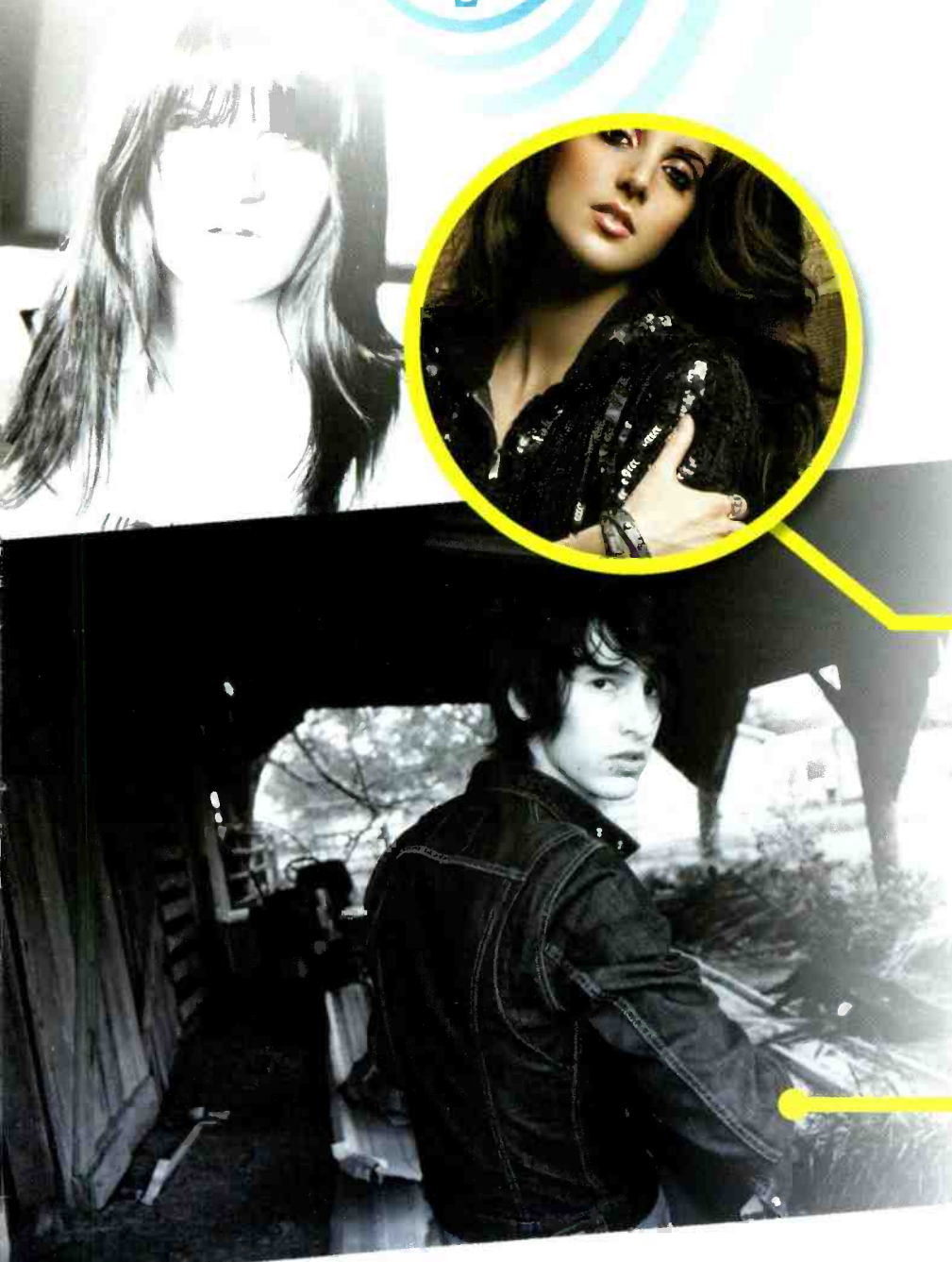
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	Ginger Leigh <i>Austin, TX</i>
	Pawnshop Roses <i>Philadelphia, PA</i>
	Antiproduct <i>Los Angeles, CA</i>

POP	
	Kelci Page <i>Dallas, TX</i>
	Susanna Choffel <i>Austin, TX</i>
	Stars Go Dim <i>Tulsa, OK</i>
	April Smith <i>New York, NY</i>
	Alana Grace <i>New York, NY</i>

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

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

ELECTRONIC	
	Pretty Good Dance Moves <i>Chicago, IL</i>
	Autopilot <i>Manchester, UK</i>
	Pfunk <i>Pittsburg, PA</i>
	Biozero <i>Caracas, Venezuela</i>
	Splaxxter Watts <i>Oslo, Norway</i>

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

COUNTRY	
	Lee Hillard <i>Nashville, TN</i>
	Shannon Mock <i>New Orleans, LA</i>
	Lisa Torres <i>Santa Clarita, CA</i>
	Westerly <i>Seattle, WA</i>
	Kayla Rummel <i>Durant, OK</i>

LATIN	
	Noel Loric <i>West Palm Beach, FL</i>
	Liz Menezes <i>New York, NY</i>
	Tha Heights <i>New York, NY</i>
	Brian Torres <i>Hollywood, CA</i>
	Sie7e <i>Puerto Rico</i>

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